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OLD MASTERS

EVENING SALE

LONDON 4 JULY 2018

FRONT COVER:
LOT 7 (DETAIL)

BACK COVER:
LOT 4

THIS PAGE:
LOT 51

THIS PAGE:
LOT 17 (DETAIL)

OLD MASTERS EVENING SALE

AUCTION IN LONDON
4 JULY 2018
SALE L18033
7 PM

LOTS 1–69

EXHIBITION

Saturday, 30 June
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Sunday, 1 July
12 noon - 5 pm

Monday, 2 July
9 am - 4.30 pm

Tuesday,3 July
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THIS PAGE:
LOT 68 (DETAIL)

CONTENTS

3
AUCTION INFORMATION

5
SPECIALISTS

10
OLD MASTERS
LOTS 1–69

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

332
AUTHENTICITY GUARANTEE
IMPORTANT NOTICES

333
INTERNATIONAL DIVISIONS

336
INDEX
SOTHEBY'S EUROPE

THIS PAGE:
LOT 21 (DETAIL)

○ ə 1 ANTONIUS MAGISTER

(active Le Marche, early 14th century)

Madonna of Humility

tempera and gold on panel, shaped top
131 x 98.5 cm.; 51½ x 38¾ in.

‡ £ 80,000-120,000
€ 91,500-137,000 US$ 112,000-167,000

PROVENANCE

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

Thence by inheritance.

LITERATURE

M. Boskovits, 'Il problema di Antonius Magister e qualche osservazione sulla pittura marchigiana del Trecento', *Arte illustrata*, nos 17–18, 1969, pp. 4–19, reproduced, fig. 2;

M.S. Frinta, *Punched Decoration on Late Medieval Panel and Miniature Painting*, *Part I Catalogue Raisonné of All Punch Shapes*, Prague 1998, pp. 96, 215, 353 and 426.

Miklòs Boskovits published this rare and well-preserved painting in an article on the activity of Antonius magister, whose name derives from a misreading of a 'signature' (in fact an altered inscription) on a very similar but damaged painting of the *Madonna of Humility* at the Galleria Nazionale delle Marche, in Urbino.[1]

In connecting the latter work with the present painting – a depiction of the same subject treated in an almost identical way – Boskovits recognised this *Madonna of Humility* as a work by the same hand as the Urbino *Madonna*. The poses of the Madonna nursing the Christ Child correspond in both panels, although the backgrounds differ. The principal point of disparity between the two is that the work under discussion is in near perfect state whereas the work in Urbino has suffered considerably.

In terms of its iconography and design the *Madonna of Humility* looks back to late Gothic prototypes by Simone Martini and others. The shape of the panel, with cut upper corners is of a rare type that does not occur in the second half of the fourteenth century. Boskovits dates this and the panel in Urbino to the late 1320s or early 1330s. He identifies its creator as the Bellpuig Master, whose later career in Spain was studied by Ferdinando Bologna, and thus refers to him as the Master of the Bellpuig Coronation rather than using the misnomer Antonius magister.[2]

According to Mojmír Frinta, the attribution is supported by the evidence of the punch work, to which he adds one further painting to the group.[3] The latter, a fragment, is a *Madonna and Child with two angels* at the Brooklyn Museum, New York.[4]

[1] Inv. 677. Reproduced in F. Bologna, 'Di alcuni rapporti tra Italia e Spagna nel Trecento e 'Antonius magister'', *Arte antica e moderna*, 13–16, 1961, plate 14a.
[2] Bologna 1961, pp. 27–48.
[3] Written communication with the father of the present owner, 6 May 1975.
[4] Acc. no. 34.841; 86.5 x 80.2 cm.

○ ⋑ 2 PAOLO VENEZIANO

(Active in Venice between 1333 and 1358)

&

CLOSE STUDIO ASSISTANT, POSSIBLY ONE OF HIS SONS, GIOVANNINO, LUCA OR MARCO

The Madonna and Child enthroned

tempera on panel, gold ground
86 x 59.5 cm; 33⅞ x 23⅜ in.

‡ £ 250,000-350,000
€ 286,000-400,000 US$ 348,000-487,000

PROVENANCE

In the collection of the father of the present owner since 1967;

Thence by descent.

LITERATURE

M. Muraro, *Paolo da Venezia*, Milan 1969, pp. 36, and 110, fig. 4 (as workshop of Paolo, *circa* 1340).

Paolo Veneziano was the dominant artistic personality in fourteenth-century Venice and possibly the most widely patronized too, winning commissions throughout northern and central Italy, as well as in Istria and Dalmatia. Steeped in the Byzantine roots of Venetic painting at the time, he absorbed and made his own the new gothic idiom that swept through Europe and was fundamental in steering Venetian painting away from its Hellenistic roots to form its own identity.

We are grateful to Professor Andrea De Marchi for confirming the attribution and for proposing that Paolo's son Giovannino assisted in the execution of the panel. De Marchi dates the work to the 1350s, probably after the *Campana Polyptych* dated 1354 in the Louvre, Paris, in which the Madonna is also seen enthroned and in which the halos of the two figures, particularly in the red cruciform design of the Child and the Mother's crown, closely match the present ones.[1] De Marchi also suggests the present work was likely painted before the *Saint Dominic Polyptych* from San Severino Marche, of which the central panel, signed by both Paolo and Giovannino and dated 1358, is in the Frick Collection, New York.

We also thank Dr Christopher Platts for endorsing the attribution to Paolo and for dating the work to the mid- to late-1350s. Platts too believes that the work was executed with the help of a talented associate, possibly one of the artist's sons, as was frequent in the artist's production during the latter part of his career. For Platts the closest comparison is with the central panel of the aforementioned *Campana Polyptych* from 1354, and in particular the very similar way in which the bone structure of the eye sockets is defined.

Both De Marchi and Platts have kindly pointed us to an article by Roberta Maria Salvador in which she carefully analyses the tooling and punchwork found in Paolo's *oeuvre*. The master and his workshop made use of a unique three-pointed punch tool to create the triangular groups of three dots in the gilded halos. This particular punch tool is only found in works executed after circa 1349 and then disappears form the artist's known works after circa 1358, thus providing us with technical evidence which supports the stylistic dating of the work to the mid- to late-1350s.

[1] See F. Pedrocco, *Paolo Veneziano*, Milan 2003, pp. 194–95, cat. no. 25, reproduced.
[2] Pedrocco 2003, pp. 204–05, cat. no. 30, reproduced.
[3] R. M. Salvador, 'Girali e racimoli. Paolo Veneziano e la definizione di un canone nella decorazione dei nimbi', in *Arte veneta*, 71, 2014, pp. 101–25.

3 BARTOLOMEO SUARDI, CALLED BRAMANTINO

(Milan c. 1465-1530)

Madonna and Child

oil and tempera on panel
36.5 x 28 cm.; 14⅜ x 11 in.

£ 300,000-400,000
€ 343,000-457,000 US$ 418,000-560,000

PROVENANCE

Giorgio Augusto Wallis (1770–1847), Florence;

His deceased sale, Berlin, Heberle, 24 May 1895, lot 120 (as Venetian School, early 16th century);

Georg Gronau, Kassel;

Dr Eduard Simon, Berlin, by whom acquired in 1924;

His sale, Berlin, Cassirer & Helbing, 10 and 11 October 1929, lot 7, for 25,000 Marks;

Sale, Berlin, Paul Graupe, 23–24 March 1936, lot 116a; coa

With Gallery Matthiesen, Victoriastrasse, Berlin;

Acquired by the father of the present owner in the 1950s.

LITERATURE

G. Frizzoni, 'Intorno al Bramantino e alle sue presunte relazioni col Luini', *Rassegna d'arte*, 15, 1915, p. 150, reproduced p. 149, fig. 4 (as datable to after Bramantino's trip to Rome);

A. Venturi, *Studi dal vero attraverso le raccolte artistiche d'Europa*, Milan 1927, pp. 361–62, reproduced on p. 362, fig. 244;

L. Venturi, *Pitture Italiane in America*, Milan 1931, under pl. 357 (as a very similar work by Bramantino to the one in the Metropolitan Museum, whereabouts unknown);

H.B. Wehle, *The Metropolitan Museum of Art: A Catalogue of Italian, Spanish and Byzantine Paintings*, New York 1940, p. 150, under 12.178.2;

This small panel by the rare and innovative artist Bramantino, whose works are today preserved largely in museums, has re-emerged after nearly a century. Bartolomeo Suardi – better known by his nickname Bramantino, after his teacher the painter and outstanding Renaissance architect Donato Bramante (1443/4–1514) – was a painter of panels and frescoes, a designer of tapestry cartoons and an architect, and is first documented as apprenticed to a goldsmith. This painting's masterful use of perspective and balanced composition lend it a vivid sense of presence despite its small scale. Datable to the first decade of the sixteenth century, scholarship is divided over whether Bramantino created it before, during or after his trip to Rome in 1508, where he was employed at the Vatican by Pope Julius II.

Since its first appearance in the literature in 1915, when Gustavo Frizzoni first publishes it, commentators have pointed out the panel's similarity to a *Madonna and Child* by Bramantino at the Metropolitan Museum of Art, New York, of comparable dimensions (fig. 1).[1] Yet there are also significant differences between the two. Both compositions are centred on the figure of the Madonna who holds up a fruit in her right hand: in the present work a large citrus fruit, often associated with the Virgin Mary,[2] and in the New York version an apple (on the identification of the citrus see below). In both, the Christ Child reaches out to grab it.[3] In this painting the Child is seated on His mother's lap, her hand circling His thigh, while in the other He stands beside a vase of carnations. A green dark-veined marble block painted parallel to the picture frame here serves as a seat, while in the Metropolitan's picture it is set at an oblique angle and the Virgin stands behind it. As was noted by Mariarosa Gabbrielli, the stone seat is a motif favoured by the artist.[4] It occurs in different forms and is similar, for instance, to the one that the Christ Child stands upon in the *Holy Family* at the Pinacoteca di Brera, Milan (fig. 2).[5]

The picture space is articulated by a perspective structure that is both rigorously symmetrical and profoundly poetic in its use of light and shadow.[6] With deceptive ease Bramantino conveys a sense of space beyond the figures. The Madonna appears in the grounds of a fortified building, a pair of crenellated towers at its corners and a pair of taller towers beyond. An open gateway invites the viewer into a courtyard. Similar but not identical in its construction to the building in the Metropolitan painting, the one here, which is better preserved and finer in its details – see for instance the paired arched windows and dentilled sills – is inhabited. Tiny figures populate its roofs, balconies and windows. A banner flutters breezily from one of the far rooftops. Two birds – one white, the other black – face one another as if in courtship on the roof of the balcony. The metal grilles on the ground floor windows are carefully rendered. The rigour of the composition's strictly symmetrical arrangement is softened by the tilt of the Madonna's head and by the green vegetation that punctuates the space between the figures and the building. The setting is considerably more barren in the New York painting, a garden walled-in to the left.

Infra-red reflectography shows differences also in the underdrawing (fig. 4). In this work folds in the Madonna's ample cloak and dress are broadly indicated with curving strokes executed with a brush, while details such as feet, hands and facial features are carefully drawn. The upper contour of the Virgin's head, drawn in two different positions, was reduced in height by Bramantino in the final painted solution. Also he adjusted the Virgin's upper lip. The placement of the raised forearm and the inner contour of the arm also show modifications. For the figure of the Christ Child the volume of the left thigh was slightly reduced in the final painting. The underdrawing of the background architecture is executed according to the principles of single point perspective and is set out with the help of guide lines drawn at progressively closer intervals that serve to mark out the receding planes of

Fig. 1
Bartolomeo Suardi, known as Il Bramantino, *Madonna and Child*, John Stewart Kennedy Fund, 1912, The Metropolitan Museum of Art, New York

Fig. 2
Bartolomeo Suardi, known as Il Bramantino, *Holy Family*,, Pinacoteca di Brera, Milan / Mondadori Portfolio / Archivio Magliani / Mauro Magliani & Barbara Piovan / Bridgeman Images

W. Suida, *Bramante pittore e il Bramantino*, Milan 1953, pp. 105, 124, 230, pl. CXXVII, fig. 165 (as the first of two very similar versions done after the trip to Rome);

M.L. Gengaro, 'Problemi di metodo per la storia dell'arte: Il Bramantino', *Arte lombarda*, 1955, p. 122, under 'Bibliografia relativa alle opere documentate e variamente attribuite al Bramantino', 'Berlin' (citing bibliography);

B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, London 1968, vol. I, p. 60, reproduced in black and white vol. III, pl. 1378;

G. Mulazzani, *L'opera completa di Bramantino e Bramante pittore*, Milan 1978, p. 92, no. 21, reproduced (as the earlier of the two versions; dates them to 1505–07; questions autograph status but holds off passing judgment since he has not seen it; location unknown);

F. Zeri with the assistance of E.E. Gardner, *Italian Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art, North Italian School*, New York 1986, pp. 6–7 (under New York version, as another version);

P. Coen, ''Di dottrina e di pratica'. Pietro Toesca e la fotografia al servizio del mercato dell'arte', in *Pietro Toesca e la fotografia. 'Saper vedere'*, P. Callegari and E. Gabrielli (eds), Milan 2009, p. 171; (Toesca saw it in Simon's house in Berlin in 1927);

M. Natale in *Bramantino: l'arte nuova del Rinascimento lombardo*, M. Natale (ed.), exh. cat., Museo Cantonale d'Arte, Lugano, Milan 2014, p. 288, under no. 48 (as one of two versions of the theme).

the castle walls. Over time, owing to the natural transparency of oil paint as it ages, some of these have become partially visible to the naked eye. The horizontal lines are absent from the Metropolitan painting, which may suggest that the latter depends on the design set out here.[7] One other detail may also support this hypothesis. Although both Madonnas hold up a fruit, the positions of their hands differ. In the New York painting the little finger of the Virgin does not serve to support the apple, whereas here the citrus is grasped by all four fingers. This indicates perhaps that the latter solution was adapted for the New York painting, which shows considerable reworking in the underdrawing of the hand. Bramantino's modulation of tone is very subtly done, particularly in the areas of the Virgin's skin and in the rounded volumes of the Christ Child.

The foreshortening of the Virgin's arm extended towards the viewer perhaps exaggerates the apparent size of the citrus fruit that she holds, but it is still substantial, and much larger than a lemon. We are grateful to Helena Attlee for suggesting that it is either a *cedro* (citron) or a *limone-cedrato* – a cedro-lemon hybrid, and to Nola Anderson for her suggestion that it might have been a *cedro* grown then as now at Orsenigo, which enjoys a micro-climate on the shores of Lake Como, and which mounts a *Festa del Cedro* in early April each year.[8]

Opinions on the exact dating of the work vary but most authorities place it in the first decade of the sixteenth century. In Frizzoni's opinion both this and the New York version were painted after Bramantino's trip to Rome in 1508 on account of the broad handling of both. Lionello Venturi, writing in 1931 about the Metropolitan version, which he calls a late work, then discusses this picture, also implicitly dating it to that period.[9] William Suida in 1953 believes both versions were done after the trip to Rome. Germano Mulazzani reversed this current, publishing this in 1978 as the earlier of the two versions and dating them both to 1505–07, without first-hand knowledge of the painting and unaware of its location, he questioned its authorship. In the catalogue of the Metropolitan's collection of 1986, Federico Zeri writes that the medieval buildings in the background may possibly suggest that the picture was painted prior to Bramantino's trip to Rome in 1508. Close study of the IRR of the Metropolitan painting has revealed the word *'ROMA'* inscribed on the neckline of the Madonna's dress after the words *'AVE REGINA CELLA'*. This suggests that Bramantino painted it during his sojourn there. Documented in the city in 1508 he may have painted it then, though Longhi and others have put forward arguments for

Fig. 3
Bartolomeo Suardi, known as Il Bramantino, *Madonna and Child Enthroned with Saint Ambrose and Saint Michael*, Pinacoteca Ambrosiana, Milan / De Agostini Picture Library / Bridgeman Images

a first trip prior to that date. Be that as it may, it remains an open question whether this version was painted before or after the Metropolitan painting.

Adolfo Venturi, writing in 1927 about this version, draws attention to two distinctive aspects that are characteristic of the artist's production: firstly, the motif of the ample cloak that envelops the Virgin, which is treated as a major object of interest within the composition; and secondly the symmetry of its background. These traits are common to major works by the artist such as *The Madonna and Child enthroned with Saint Ambrose and Saint Michael*, also known as the 'Madonna delle Torri' (Pinacoteca Ambrosiana, Milan; fig. 3), of 1505.[10] In gesture and arrangement and in the geometry of the mantle, the figures of the Madonna and Child are remarkably like their counterparts at the Ambrosiana. Another comparable painting, closer in scale to the present work, is Bramantino's *Holy Family*, a work dated by Marco Tanzi to about 1503–04 and by Mauro Natale to around 1510 (Brera; fig. 2).[11] The Virgin wraps a voluminous blue cloak lined with green around the Christ Child in a similarly protective gesture to the one seen here, while the Child reaches out energetically. While some in the past have criticised Bramantino for the anatomical incongruities of his figures, others have celebrated his genius and have rightly recognised him as one of the most independent and original artists of his time.

We are grateful to Andrea Bayer and Keith Christiansen for their help in the cataloguing of this lot.

[1] Acc. no. 12.178.2; tempera on wood, 34.3 x 28.6 cm., trimmed at top and bottom.
[2] On account of its healing properties, the lemon was also taken as an allusion to salvation. The citrus fruit on its own, as here, is relatively uncommon, the lemon tree occurring more frequently; see M. Levi d'Ancona, *The Garden of the Renaissance: Botanical Symbolism in Italian Painting*, Florence 1977, pp. 205–09.
[3] A *Madonna and Child with Saint Matthew and Saint John the Evangelist* by a follower of Bramantino (Musée Jacquemart-André, Paris) repeats the gesture of the Madonna holding an object aloft – in the case of the latter an ear of corn, as the child reaches out for it (oil on panel, 92.6x 65.2 cm.); reproduced in Lugano 2014, p. 287.
[4] M. Gabbrielli, 'Aggiunte a Bramantino', *Bollettino d'arte*, 27 June 1934, p. 571. The '*Madonna*' of Berlin cited by Gabbrielli on p. 572 may be a passing reference to the present work.
[5] M. Natale in Lugano 2014, p. 220.
[6] On Bramantino's use of symmetry and perspectival contruction, see P.C. Marani, 'Disegno e prospettiva in alcuni dipinti di Bramantino', *Arte Lombarda*, 100, 1992, pp. 70–88.
[7] Where the Met painting differs in its architecture, for instance the presence of a wall on the left, guide lines are indicated as part of the underdrawing. For a discussion of the underdrawing of the New York painting see G.Poldi, 'Il disegno di Bramantino alla luce delle analisi scientifiche: dalla carta al dipinto' in *Bramantino e le arti nella Lombardia francese (1499–1525)*, M. Natale (ed.), Milan 2017, pp. 265–66, 274 n. 24, figs 98a–b and 99.
[8] Email communication, 9 April 2018 and 27 March 2018 respectively. Helena Attlee points out that such citrus fruits were readily transportable and perished only slowly, so could plausibly have been imported from elsewhere.
[9] Venturi 1931, under pl. 357; Its whereabouts by that date were not known to him.
[10] Known also as the 'Triptych of Saint Michael' because of its former tripartite structure. (inv. 96) is discussed and reproduced in colour in *Bramantino a Milano*, G. Agosti, J. Stoppa and M. Tanzi (eds), exh. cat., Milan 2012, pp. 164–179, no. 11.
[11] Oil on panel, 61 x 47 cm.; M. Tanzi in Milan 2012, pp. 152–161, no. 9 and M. Natale in Lugano 2014, pp. 220–25, no. 34.

Fig. 4
Infra-red reflectogram of the present lot

Fig. 5
Giandomenico Tiepolo, *The celebrated deeds of the Porto family of Vicenza* (one of six), Private collection

Fig. 6
Jan Gossaert, *Virgin and Child*, Sotheby's London, 9 December 2015, lot 6

NOTE ON PROVENANCE

Giorgio Augusto Wallis (1770–1847) was a painter of Scottish extraction, who was in Rome from 1794–1806, London in 1812, Heidelberg in 1815, but who settled in Florence in 1818. He was a correspondent of Goethe, and when in Spain assisted the dealer William Buchanan in his acquisitions. The sale of his Florentine Gallery nearly fifty years after his death reveals an eclectic collection of paintings, including Rubens oil sketches, a Pieter Brueghel the Younger, Dutch landscapes and still lifes, as well as Florentine, Sienese and North Italian Renaissance and Mannerist pictures.

Eduard Georg Simon (1864–1929) was a scion of the family textile firm Gebrüder Simon, one of the richest men in Berlin, and like his cousin James Simon, a collector of considerable stature as well as a philanthropist, supporting the Kaiser-Friedrichs-Museumsverein with major donations, as well as Jewish causes. Shortly after 1900 he commissioned Alfred Messel to build him a substantial villa, austerely classical on the outside but with lavish interiors inspired by the Renaissance, at Viktoriastrasse 7 in Tiergarten in Berlin. He only started collecting seriously after its completion, acquiring the six large grisaille canvases originally commissioned by the Porto family from Giandomenico Tiepolo for their palazzo in Vicenza, which Messel incorporated into the decoration of the dining room (fig. 5; sold in these Rooms, 5 July 2013, lot 42). Advised by Wilhelm von Bode, he added a *Madonna and Child* by Botticelli, a *predella* panel by Giovanni di Paolo, an Andrea del Sarto of the *Madonna and Child with St John*, a Bacchiacca of *Tobias and the Angel,* and portraits by Bugiardini and Bronzino. Of the Northern Schools, he possessed works by Juan de Flandes, Patinir, Claude Lorrain, and the Jan Gossaert sold in these Rooms, 9 December 2015, lot 6 (fig. 6). His suicide in 1929, perhaps prompted by the effects of the aftermath of the Wall Street Crash on the viability of the family firm, occasioned a landmark sale of his collection later that year.

Eduard Simon acquired the Bramantino in 1924 with the help and advice of Georg Gronau, who according to some sources may have owned. Gronau, who retired as Director of the Gemäldegalerie Alter Meister in Kassel in the same year to live in his villa in Fiesole. Gronau's son Hans was also an art historian, who with his young wife Carmen left Germany for London in 1933 and became a consultant to Sotheby's. After his premature death his widow Carmen succeeded him at Sotheby's, and with Peter Wilson founded the Old Master Paintings Department in the 1950s.

○ ⅁ 4 NETHERLANDISH OR SOUTH GERMAN SCHOOL

Late 15th Century

Portrait of Mary of Burgundy (1458–1482), in profile

oil on oak panel
47.5 x 35 cm.; 18 ¾ x 13 ¾ in.

‡ £ 1,000,000-1,500,000
€ 1,150,000-1,720,000 US$ 1,400,000-2,090,000

PROVENANCE

Reputedly from the Collection of 'Earl. P', Paris (according to notes in the owner's archive);

Charlotte, Baroness Nathaniel de Rothschild (1825–1899), Paris;

By descent to her grandson Baron Henri de Rothschild (1872–1947), Ferrières;

By inheritance to one of his three children;

With Dr Frederick Mont (1894–1994), New York, by 1965;

Acquired by the father of the present owner by 1967;

Thence by descent.

EXHIBITED

Bern, Bernisches Historisches Museum, *Die Burgunderbeute und Werke Burgundischer Hofkunst*, 18 May – 20 September 1969, no. 126;

Kreuzlingen, Evangelisches Kirchgemeindehaus, *Meisterwerke aus der Sammlung Heinz Kisters*, 17 July – 8 August 1971, no. 10;

Innsbruck, Schloss Ambras, *'Hispania–Austria', Die katholische Könige Maximilan I. und die Anfänge der Casa de Austria in Spanien*, 3 July – 20 September 1992, no. 10;

Brixen, Augustiner – Chorherrenstift Neustift, *Michael Pacher und sein Kreis: Ein Tiroler Künstler der europäischen Spätgotik*, 25 July – 31 October 1998, no. 31a;

Beaune, Hospices Civils de Beaune, *Marie l'Héritage de Bourgogne*, 18 November 2000 – 28 February 2001;

Burgos, Centro Cultural Casa del Cordón, and Bruges, Church of Our Lady, 28 September – 30 December 2006 and 7 February – 1 April 2007, *La belleza y la locura. Felipe I el Hermoso, Rey de Castilla y último Duque de Borgoa (Brujas 1478–Burgos 1506)* (as Michael Pacher *c*. 1490);

Valencia, El Almudín: Museo de la ciudad, *A la busqueda del Toison de oro. La Europa de los Principes. La Europa de las Ciudades*, 23 March – 30 June 2007, no. 99 (as Michael Pacher);

Bern, Bernisches Historisches Museum, and Bruges, Bruggemuseum and Groeningemuseum, 25 April – 24 August 2008 and 27 March – 21 July 2009, *Charles the Bold* (1433–1477): *Splendour of Burgundy*, no.166 (as Michael Pacher).

This beautiful and mysterious portrait depicts one of the most romantic and tragic female figures of the fifteenth century. At the age of only nineteen Mary of Burgundy was the sole heiress to the huge territories of the Duchy of Burgundy, and thus the wealthiest and most eligible woman in Europe. Remarkably, and against all the odds in an age of dynastic marriage politics, she found real happiness in her betrothal to the young Archduke (later Emperor) Maximilian of Austria, who described her as 'the most beautiful woman' he had 'ever seen'. Her happiness was, however, to be cut short by her untimely death less than five years later in a hunting accident. This is one, and possibly the first, of a small group of likenesses of the Duchess that were most likely produced after her death, and the only one to remain in private hands.

Mary's husband Maximilian was genuinely grief stricken at her death, and he clearly commissioned portraits of Mary as a reminder of her undoubted physical beauty and their happiness together. At the same time, however, a portrait like this served as proof and reminder of the vital Burgundian inheritance that Mary had brought to the Hapsburg family. As Maximilian would have been well aware, such portraits of Mary of Burgundy equally became both symbol and justification of the new balance of power in Europe that she herself had helped bring about. Even in death, the tragic and beautiful Duchess remained of the greatest political importance.

Born in Brussels in the winter of 1457 Mary of Burgundy was the daughter of Charles the Bold, Duke of Burgundy (1433–1477) and his second wife Isabella of Bourbon (1434–1465). Though Charles married three times, Mary would be his only child. When he died at the Battle of Nancy on 5 January 1477, Mary became *suo jure* Duchess of Burgundy. As the sole heiress to the extensive Burgundian territories, Mary was not only exceptionally wealthy – she was often referred to as 'Mary the Rich' – but the most important marriage prospect in all Europe. Burgundy encompassed the area surrounding Dijon, Flanders, Picardy, and Brabant, and bordered France, Austria, and the English territories in the northeast part of continental Europe. The future of Mary and with it that of Burgundy was thus of utmost importance to the balance of power in Europe. The target of suitors from the age of five onwards, Mary's hand was particularly and aggressively sought after by Louis XI of France for his son the Dauphin Charles, in order that he could secure the inheritance of the Low Countries for his heirs. French hopes were dashed when, in accordance with her father's designs, Mary married the Archduke Maximilian of Austria (1459–1519; fig.1) on the 16 August 1477. Despite a short truce with the frustrated Louis XI, Maximilian was very soon forced to defend his wife's dominions from French assault at the battle of Guinegate (1479). Indeed Mary of Burgundy's marriage into the Hapsburg family was to usher in a period of conflict between France and the Hapsburgs (later Kings of Spain as well as Holy Roman Emperors) that would last over two hundred years.

Fig. 1
Albrecht Dürer, *The Betrothal of Maximilian and Mary of Burgundy*, Rosenwald Collection, National Gallery of Art, Washington

Fig. 2
Giovanni Candida, *Mary of Burgundy*, medallion dated 1479

LITERATURE

R. Wyss, in *Die Burgunderbeute und Werke Burgundischer Hofkunst*, exhibition catalogue, Berne 1969, p. 327, cat. no. 216, reproduced fig. 299 (as Netherlandish or French [?], *circa* 1470–75);

Meisterwerke aus der Sammlung Heinz Kisters, exhibition catalogue, Kreuzlingen 1971, p. 17, cat. no. 10, reproduced on the front cover (as Netherlandish or French, 15th century);

W. Paravicini, 'Karl der Kühne, das Ende des Hauses Burgund', in *Persönlichkeit und Geschichte*, vol. 94/95, Göttingen 1976, pp. 64–65, reproduced fig. 8;

F. Elsener *et al.*, *500 Jahre Stanser Verkommnis, Beiträge zu einem Zeitbild*, Stans 1981, reproduced p. 31, fig. 7;

G. Bonsanti, 'Maria di Borgogna in un Ritratto di Michael Pacher', in *Paragone*, no. 397, March 1983, pp. 13–39, figs 6, 25–30 (as Michael Pacher);

W. Prevenir and W. Blockmans, *Die burgundischen Niederlände*, Cambridge 1986, reproduced p. 256, fig. 218;

A. Rosenauer, in *'Hispania–Austria', Die katholische Könige Maximilan I. und die Anfänge der Casa de Austria in Spanien*, exhibition catalogue, Madrid 1992, pp. 274–95, cat. no. 91, reproduced fig. 91 (as Michael Pacher *c.* 1490);

Unusually for such a marriage, Mary and Maximilian seem to have very happy together. He was eighteen, a year younger than Mary, blond haired, elegant and well educated. He reputedly spoke seven languages. Like Mary he enjoyed hunting and riding. They had two surviving children together; the first, Philip the Fair (1477– 1506) succeeded to the Duchy of Burgundy and later became Philip I of Castile due to his marriage to Joanna 'the Mad'. Their second child was a daughter named Margaret (1480–1530), who married firstly Juan, Prince of Asturias and secondly Philibert II, Duke of Savoy.[1] Tragically, Mary died young in 1482 as a result of injuries sustained from a riding accident while hunting. She was buried in the Church of Our Lady in Bruges on the 3 April that year, where in accordance with her last will (dictated on her deathbed) Maximilian erected a tomb for her in the chancel. Maximilian grieved publicly for her and did not remarry for several years.

In this portrait Mary is shown wearing a rich green velvet dress with a square-cut bodice brocaded in gold. On her head she wears a tall white Burgundian *hennin* typical of the 1470s, with its veil hanging down behind her. A thick band of black material or *lappert* is pinned to it by a gold agrafe from which hangs a ruby jewel mounted in a gold brooch. Around her neck she wears two necklaces, one of interlocking gold rings, pendants and gemstones, the other of pearls and polished black stones. We know something of Mary's actual appearance from Maximilian himself, and the features in the portrait seem to match his description. He described his young wife in a letter to his friend Siegmund Pruschenk thus:

'Sie ist schneeweiss, ein prauns Haar, ein kliens Nasl, ein kliens Häuptel und Antlitz, praun und graue Augen gemischt, schön und lauter.....Der Mund is etwas hoch, doch rein und rot'

('She has a snow white complexion, brown hair, a small nose, small head and face, mixed brown and gray eyes, pretty and bright... The mouth is rather high, yet clear and red.')[2]

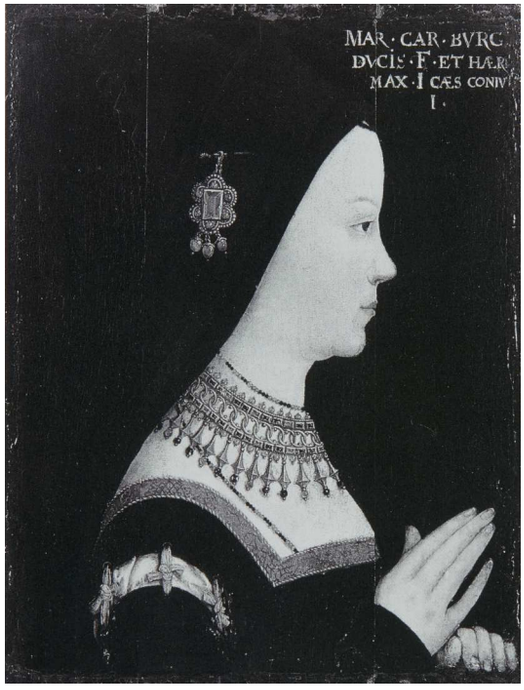


Fig. 3
Mary of Burgundy, Landesmuseum Joanneum, Graz

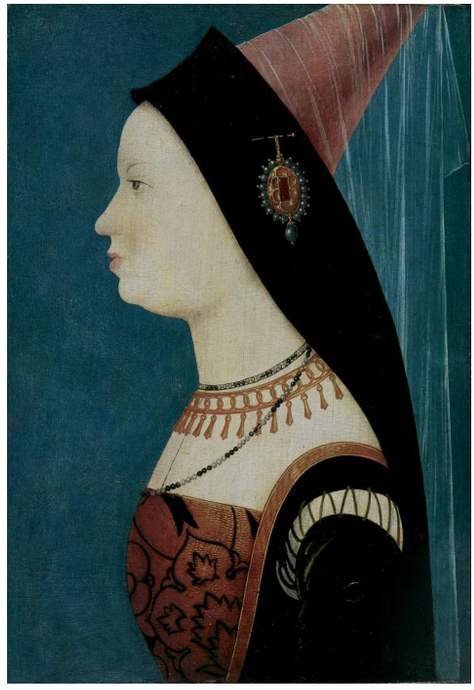


Fig. 4
Master H.A. or A.H. (Austrian, Tirol (?), active late 1520s), *Mary of Burgundy*, Robert Lehman Collection, 1975, The Metropolitan Museum of Art, New York

LITERATURE CONT.

C. Talbot, 'Master H. A. or A. H., Tirol (?) 1528', in *The Robert Lehman Collection II: Fifteenth- to Eighteenth-Century European Paintings*, New York 1998, p. 37 and p. 42, nn. 3 and 8, reproduced fig. 8.3 (doubting the attribution to Pacher);

A. Rosenauer in *Michael Pacher und sein Kreis: Ein Tiroler Künstler der europäischen Spätgotik*, exhibition catalogue, Brixen 1998, p. 206, cat. no. 31A, reproduced (as attributed to Michael Pacher);

H. Müller, 'Zwischen Stolz und Größe', in *DAMALS. Das aktuelle Geschichtsmagazin: 'Burgund'*, Stuttgart 1999, reproduced p. 20;

P. Vandenbroeck in *La belleza y la locura. Felipe I el Hermoso, Rey de Castilla y último Duque de Borgoa (Brujas 1478–Burgos 1506)*, exhibition catalogue, Burgos and Bruges 2006, pp. 32, 55 and 263, reproduced (as Michael Pacher [?], *circa* 1490);

F. Kisters in *A la busqueda del Toison de oro. La Europa de los Principes. La Europa de las Ciudades*, exhibition catalogue, Valencia 2007, p. 238, cat. no. 99, reproduced (as Michael Pacher);

This is one of six similar profile portraits of the Duchess. One is in the Alte Galerie in the Landesmuseum Joanneum in Graz (fig. 3), another is in the Metropolitan Museum of Art in New York, Lehman Collection (fig. 4), and the other two are now in Vienna, Kunsthistorisches Museum, one in the Schatzkammer there (fig. 5), and the other on loan to Schloss Ambras in Innsbruck (fig. 6).[3] The Museum also possesses a fragmentary copy of the Graz type.[4] All but the present painting and that in New York have imperial Austrian provenance. No two of the group are the same, but they differ from each other only slightly in details of the costume and jewellery. The Duchess's magnificent ruby, for example, is a constant in all of the images. The present portrait, the one in Innsbruck and that in Graz all face to the right, with only the present panel omitting the sitter's hands. The others in New York and Vienna face to the left, with that in Vienna also showing the hands. The two Vienna portraits are, in addition, of a slightly longer half-length format, with brocaded cloth of honour backgrounds and windows as opposed to plain backgrounds for the other three, and that in Schloss Ambras further has a landscape painted beyond the window next to the sitter. These are the only pictures in the group which seem to have been painted by the same workshop. None of the paintings is signed or securely documented, but one, that in the Lehman Collection, has been found to bear the monogram(?) *HA* (or *AH*) on the reverse, together with the date 1528. The similarities between all five panels strongly suggest that they must all record a common source or lost prototype, which (to judge from the sitter's costume) may have dated from the time of her marriage or shortly thereafter. Bearing in mind that a profile portrait would have been very rare outside Italy at this period, Talbot suggests that portrait medals, such as those made by Giovanni Candida to celebrate the marriage, might possibly have provided a suitable source for Mary's likeness. One such medallion, dated 1479, shows Mary wearing a *hennin* headdress such as that in the portraits (fig. 2), though it may have been produced as late as 1500.[5]

Fig. 5
Niklas Reiser (?), *Mary of Burgundy*, Kunsthistorisches Museum, Vienna

Fig. 6
Niklas Reiser (?), *Mary of Burgundy*, Kunsthistorisches Museum, Vienna

LITERATURE CONT.

A. Roberts, 'The posthumous image of Mary of Burgundy', in A. Pearson (ed.), *Women and Portraits in Early Modern Europe: Gender Agency, Identity*, Aldershot 2008, pp. 58–59, reproduced figs. 3.3 and 3.4 (x-ray image);

S. Marti, T.H-Borchert and G. Keck (eds), *Charles the Bold* (1433–1477): *Splendour of Burgundy*, exhibition catalogue, Brussels 2008, pp. 20, 32, 354, cat. no. 166, reproduced fig. 12 and plate 79 (as Michael Pacher);

M. Kurzel-Runstcheiner (ed.), in *Habsburg splendour: masterpieces from Vienna's imperial collections at the Kunsthistorisches Museum,* exhibition catalogue, Minneapolis, Institute of Arts, Houston, Museum of Fine Arts and Atlanta, High Museum of Art, 2015, p. 78, under cat. no. 4 (as a work of *ca.* 1477-82);

L. Madersbacher, *Michael Pacher. Zwischen Zeiten und Räumen*, Berlin 2015, reproduced fig. 331 (as very doubtfully by Pacher).

Given the considerable elapse in time between Mary's marriage in 1477 and the date on the last portrait version in New York in 1528, it is no surprise that the subject of the chronology and authorship of these panels has been the source of much debate. Of the group, two portraits, the present work and that in Graz, are painted on oak panels, which suggest that they were more likely painted in the Netherlands or perhaps in Burgundy, and thus may predate the others, which were painted in Austria or Germany. That in Graz, however, has an inscription which identifies the sitter as Maximilian's first wife.[6] If the inscription were genuine, this would mean the portrait could not have been painted before 1493, when Maximillian took Bianca Maria Sforza (1472–1510/11) as his second wife, but its very cramped form makes this uncertain. This has led to the idea, recorded by Wyss, that the present portrait might date as early as 1470–75, but as this would pre-date Mary's marriage to Maximilian, which all other portraits, including the medals, commemorate, it seems highly unlikely. Bonsanti took this argument a stage further, arguing that the present panel was indeed the prime original from which all the others derive. He accepted that there might be a common prototype, suggesting a lost Netherlandish miniature as a probable source. He thereby suggested a dating around 1490, and advanced the Tyrolean painter Michael Pacher (*fl.* 1462–1498) as its author, an attribution which has been maintained in most of the recent exhibitions to feature this painting, but without firm evidence to support it, has not met with scholarly acceptance. The use of oak for the panel, for example, would be highly unusual for Pacher, for whom pine was a preferred support. Pacher certainly had no reputation as a portraitist, and his style is quite different from the more linear qualities shown in the present panel.

That a portrait of Mary of Burgundy painted for Maximilian existed by 1500 is, however, certain, for a likeness of the Duchess commissioned by the future Emperor was among a group of portraits in 'possession of the painter in Schwaz' in 1500, which Maximilian thrice ordered the authorities in Innsbruck to return to him in Augsburg.[7] This is very probably the same painter as the 'Hans, Maler von Schwaz', who was paid fifteen *gulden* in August 1510 for two panels portraying Mary

of Burgundy.[8] These have therefore been identified with the portraits of Mary in Vienna and Innsbruck. Their authorship, however, as well as that of the version in Graz is problematical. The artist 'Hans' has been tentatively identified with Hans Maler (*c.* 1480–*c.* 1526) a painter from Ulm active in Schwaz,[9] and also with Niclas Reiser (*fl.* 1498–1512), similarly active in Schwaz around 1500.[10] The date of 1500 would be early for Hans Maler, while the attribution to Reiser, who was appointed court painter in 1498, and whose work is otherwise obscure, remains circumstantial only. If the portraits of Mary of Burgundy in the Schatzkammer in Burgundy and Schloss Ambrass are indeed by the same hand, then their author must have been aware of the recent portraits of Maximilian as Emperor painted by Bernhard Strigel (1461–1528), notably that of 1507 formerly in the Musée des Beaux-Arts in Strasbourg (fig. 8), in which a very similar profile half-length format is employed.[11]

Certainly, that the present portrait type (or something very like it) was indeed in circulation in southern Germany at this date is attested to by the inclusion of a portrait of this type on a sheet of figure studies by Hans Holbein the Elder or his circle, today in the Städelsches Kunstinstitut in Frankurt (fig. 9).[12] There are, however, a number of differences between the drawing and the present painting; there is another element to the headdress visible beneath the *lappert*, and the cone of the *hennin* is clearly patterned and not plain. The drawing is curiously inscribed 'Hester', which may perhaps indicate that it was only ever intended as a character or costume study. Recent x-rays and Infra-red images of the present panel itself do not offer a solution to these various problems, but they do reveal some interesting changes (figs 7 and 10). These show, for example, that the necklace originally continued over the edge of the bodice, and that several of the contours were strengthened. More interestingly perhaps, the Duchess's ruby appears in the original paint layer to be set in a six-lobed brooch with three hanging pearls, of a type which is very similar to those in the portraits in Graz and Vienna.

The similarities among all of these versions, and the period of time over which they were painted, seem to indicate that a comprehensive program of producing court images of Mary of Burgundy was clearly under way in the early sixteenth century at Maximilian's court. The use of the profile format, however, was unusual in northern portraiture at this date. The new fashion for it may well have been imported from Italy through the work of the Milanese painter Giovanni Ambrogio de' Predis (*c.* 1455–1510), who painted other profile portraits of Maximilian's second wife Bianca Maria Sforza (Washington, National Gallery of Art and Vienna, Kunsthistorisches Museum) and travelled to Innsbruck in her retinue for her marriage in 1493. He later painted Maximilian himself in profile in 1502.[13] At the same time, Maximilian would also have been mindful of the official profile portraits of his father, the Emperor Frederick III (1415–1493), painted around 1468, copies of which were commissioned from Hans Burgkmair the Elder.

Fig. 7
Infra-red reflectogram of the present lot

Fig. 8
Bernhard Strigel, *Maximilian as Emperor*, formerly Musée des Beaux-Arts, Strasbourg

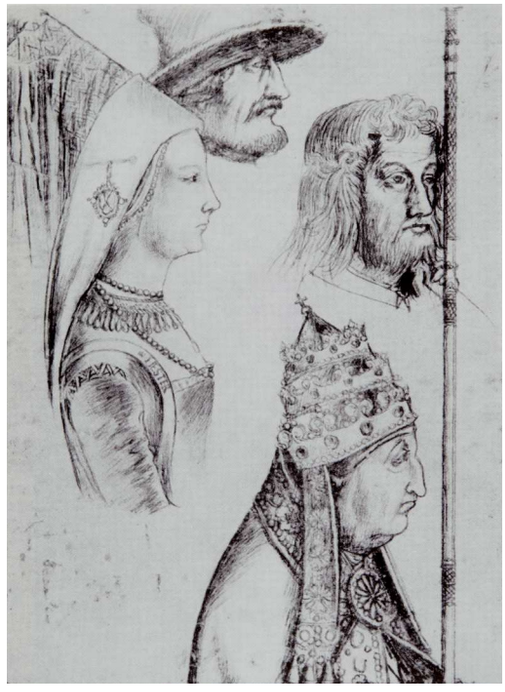


Fig. 9
Hans Holbein the Elder or his circle, *Figure Studies*© Städel Museum, Graphische Sammlung, Frankfurt am Main - ARTOTHEK

Although there is a long-standing tradition that the present likeness was painted in Mary's lifetime, it seems probable that all the versions of this portrait were posthumous. However, its claim to be the earliest of the known versions of this portrait type remains to be disproved. Its distinctive style is rather flatter and more linear than the court types produced around 1500–10, and it is the most likely of the group to be of Netherlandish or Burgundian origin.[14] All the other versions, with the possible exception of that in Graz, which shares an oak support, were most probably painted around or shortly after 1500 in Austria and southern Germany.[15] The date of 1528 on the Lehman version confirms that this profile portrait type still had currency at least two or even three decades later. As Talbot notes, the fact that the Hapsburgs owed their territories in the Netherlands to Mary's marriage with Maximilian, meant her portrait continued to have 'contemporary as well as historical significance even long after Maximilian's death in 1519'.[16] The commissioned profile portraits of Mary of Burgundy were perhaps intended to complement those of Maximilian himself painted by Bernhard Strigel and his workshop. The latter's images of the Emperor and his second wife Bianca Maria Sforza (1472–1510/11) (fig. 11), all now in the Kunsthistorisches Museum in Vienna, were produced in the same style. All these portraits clearly formed part of a pictorial program designed to enhance Mary's image and her importance as Maximilian's first wife. Roberts has suggested that because the imperial associations with the profile reached back to antiquity, for example in terms of sculpture or medals, the paintings might have been intended to enhance Maximilian's campaign to have himself crowned Holy Roman Emperor after 1493.[17] That they formed part of dynastic policy is beyond doubt, but there is much to suggest that the portraits like this must also have served as a reminder to Maximilian

Fig. 10
X-Ray of the present lot

Fig. 11
Bernhard Strigel, *Bianca Maria Sforza (1472-1510)*, Kunsthistorisches Museum, Vienna

of a very happy marriage. Nor was his devotion to Mary confined to the fine arts. Maximilian's idealized notions of his marriage found expression in his allegorical poem entitled the *Theuerdank* (1517), which tells a fictionalized and romanticized account of his journey across Europe to marry Mary in 1477. The historian Johannes Cuspinian (1473–1529) wrote in his *De Caesaribus et Imperatoribus* that even late in life the Emperor still 'carried her image in his heart'.[18]

[1] A third child, Francis, died when only three months old in 1481.
[2] R. Buchner, *Maximilian I*, Göttingen 1959, p. 22. Cited by Talbot 1998 p. 42, n. 9.
[3] *Katalog der Gemäldegalerie. Porträtgalerie zur Geschichte Österreichs von 1400 bis 1800*, Vienna 1976, pp. 225–27, nos 193 and 194, reproduced figs 20 and 22.
[4] Bonsanti 1983, fig. 10b.
[5] See, for example, those exhibited Vienna, Albertina and Kunsthistorisches Museum, *Maximilian I*, 1959, nos 650–51, reproduced plate 95 in the catalogue.
[6] The inscription reads: *MAR.CAR.BURG./ DUCIS.F.ET HAER./ MAX.I.CAES CONJU.I.*
[7] *Geschäft* von Hof, 1500, fol. 107 (29 June), cited by Talbot 1998, p. 42, n. 12: 'König Maximilian verlangt, die Regierung zu Innsbruck sole ihm 'die gemäl von unserm auch unser vordern gemahel und ander angesicht', welche der Maler in Schwaz in Händen habe, unverzüglich schicken'. Two further requests were made on the 3 and 8 July.
[8] '..zwei conterfettafeln, daran Frau Maria von Burgun gemält ist'. Quoted in *Katalog der Gemäldegalerie. Porträtgalerie zur Geschichte Österreichs von 1400 bis 1800*, Vienna 1976, p. 226.
[9] See, for example, K. Löcher, 'Hans Maler', in *The Dictionary of Art*, vol. XX, London 1996, pp. 190–91.
[10] See E. Egg, 'Zur Maximilianischen Kunst in Innsbruck', in *Veröffentlichungen des Tiroler Landesmuseums Ferdinandeum*, 46, 1966, p. 31.
[11] G. Otto, *Bernhard Strigel*, Munich and Berlin 1964, p. 101, no. 55, reproduced fig. 124.
[12] Inv. 683. See N. Lieb and A. Stange, *Hans Holbein der Ältere*, Munich and Berlin 1960, p.86, no. 117, reproduced fig. 194.
[13] Exhibited Bode Museum, Berlin and New York, Metropolitan Museum, *The Renaissance portrait from Donatello to Bellini*, 2011–12, no. 106.
[14] Bonsanti 1983 p. 14 records the possibly apocryphal and unpublished view of the scholar Charles Sterling that the panel also manifests a number of French stylistic traits, but these are not expanded upon.
[15] Despite extensive technical analysis of the panel undertaken in 2001 and again recently, the marouflage of the present panel unfortunately makes it impossible for it to be dated by dendrochronological means. At the time of writing no dating for the other painting on an oak panel, that in Graz, was available.
[16] Talbot 1998, p. 42.
[17] Roberts 2008, pp. 60–61.
[18] Cited by Roberts 2008 p. 62, n. 31. The published poem was accompanied by 118 woodcuts designed by Hans Burgkmair, Hans Schaufelein, Leon

5

THE MASTER OF THE FEMALE HALF-LENGTHS

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

A young lady playing a lute

oil on oak panel
37.2 x 25.2 cm.; 14⅝ x 9⅞ in.

£ 150,000-200,000
€ 172,000-229,000 US$ 209,000-279,000

The engaging subject of the present work is entirely typical of this unknown master, who repeated compositional formulae with minor variations when creating these small-scale panels of elegant women reading, writing or making music in intimate interiors; in this work, we have the added detail of the figure's removed gloves, which she has placed on the table before her in readiness for the recital. An ointment jar, the attribute of the Magdalene, is also visible, which combined with the musical theme serves to emphasise the underlying vanitas meaning of the subject – the transience of earthly pleasures and beauty.

The Master of the Female Half-lengths was named by Friedländer after a painting in the Harrach Collection in Schloss Rohrau, Austria which depicts three young women singing and playing musical instruments.[1] Pronounced to be by one of the most successful and popular artists working in Antwerp in the second quarter of the sixteenth century, the group of works traditionally given to the Master of the Female Half-lengths is now perceived to be in large part the product of a workshop, specialising particularly in half-length depictions of the Magdalene and elegantly dressed young ladies painted in a courtly style. In temperament and taste the works of the Master of the Female Half-lengths reflect the influence of Bruges painters such as Adriaen Isenbrandt or Ambrosius Benson as well as those in Brussels such as Bernard van Orley, but he is most generally thought to have worked in Antwerp. In all, over a hundred works in all forms are ascribed to him or, more correctly, his workshop, demonstrating that they satisfied a significant niche among contemporary buyers. Their charm and the technical skill they often display, of which the present work is a fine example, account for their approval at the time, as well as for that which they still deservedly enjoy.

[1] See M.J. Friedländer, *Early Netherlandish Painting*, vol. XII, Leiden 1975, p. 100, no. 106, reproduced pl. 45.

PROVENANCE

Baron von der Ropp, Schadow Castle, Courland;

His sale, Cologne, Heberle, 11 November 1890, lot 41 (as Hans Sebald Lautensack);

Consul Eduard F. Weber (1830–1907), Galerie Weber, Hamburg;

His deceased sale (Galerie Weber), Berlin, Lepke, 20 February 1912, lot 96 (as the Master of the Female Half-lengths), for 13.500 marks to Gustav von Klemperer;

Ralph von Klemperer (1884–1956), Dresden, by 1934 and until 1937;

Acquired by the Rheinisches Landesmuseum, Bonn in 1937 (inv. no. 37.168);

Transferred by the Allies to the Depot Homburg (inv. no. Ho 41) in 1945;

Transferred from the above to the Marburg Central Collecting Point (inv. no. Mar 690) in 1945;

Transferred from the above to the Wiesbaden Central Collecting Point on 11 June 1945;

Returned to the Rheinisches Landesmuseum, Bonn on the 11 June 1946 (inv. no. 37.168);

Restituted by the above to the Von Klemperer heirs in 2018.

EXHIBITED

Düsseldorf, Kunsthistorische, *Die Kunsthistorische Ausstellung zu Düsseldorf im Jahre 1904: Meisterwerke westdeutscher Malerei und andere hervorragende Gemälde alter Meister aus Privatbesitz*, August 1904, no. 180 (as follower of the Master of the Female Half-lengths).

LITERATURE

F. Wickhoff, 'Die Bilder Weiblicher Halbfiguren aus der zeit und umgebung Franz I. von Frankreich', *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, vol. XXII, 1901, pp. 226 and 228 (as the Master of the Female Half-lengths);

E. Firmenich-Richartz, *Kunsthistorische Ausstellung Düsseldorf 1904: Katalog*, exh. cat., Düsseldorf 1904, p. 81, cat. no. 180 (as follower of the Master of the Female Half-lengths);

K. Woermann, *Wissenschaftl. Verzeichnis der älteren Gemälde der Galerie Weber in Hamburg*, Dresden 1907, p. 47, cat. no. 96, reproduced pl. 33 (as follower of the Master of the Female Half-lengths);

D. Heartz, 'Mary Magdalen, Lutenist', in *Journal of the Lute Society of America, Inc.*, vol. V, 1972, p. 57, reproduced pl. A (as the Master of the Female Half-lengths);

M.J. Friedländer, *Early Netherlandish Painting*, vol. XII, Leiden 1975, p. 100, cat. no. 102, reproduced pl. 44 (as the Master of the Female Half-lengths);

F. Goldkuhle, I. Krueger and H.M. Schmidt, *Gemälde bis 1900,* Cologne 1982, pp. 339–340, reproduced p. 341 (as follower of the Master of the Female Half-lengths);

H.F. Schweers, *Paintings in German Museums. Catalogue of Works on Exhibition in the Federal Republic of Germany*, London 1982, p. 637 (as the Master of the Female Half-lengths).

6 GILLIS CLAEISSENS

(Bruges 1536/7 - 1605)

Christ the saviour adored by Abbot Robert Holman

inscribed on the donor's gloves with his initials: *RH* and with his coat of arms on the prie-dieu
oil on oak panel, rounded top, within a South Netherlandish mid-to-late seventeenth-century fruitwood frame carved with angels bearing instruments and symbols of the Passion
25.4 x 15.2 cm.; 10 x 6 in.

£ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

Commissioned by Robert Holman, Abbot of Notre Dame des Dunes;

Mr Pennell;

His (anonymous) sale ('A small assemblage of Pictures of a High Class'), London, Christie's, 30 June 1832, lot 2 (as Hemmelinck), for £24.3s. to Coxe;

Samuel Jones Loyd, later 1st Baron Overstone (1796–1883), by whom acquired *c.* 1835 (according to the *Guide to the Pictures at Lockinge House*, 1928);

Thence by inheritance to his son-in-law Brigadier-General Robert Loyd-Lindsay, 1st Baron Wantage. VC, KCB, VD (1832–1901), Lockinge, Oxfordshire;

Thence by descent to the present owner.

This richly detailed and engaging panel must originally have served as a portable altar, intended for private devotion. The picture was undoubtedly commissioned by the Abbot who we see kneeling in devout prayer before his Redeemer, who stands in a vision before him holding the cross. From his coat-of-arms he can be identified as Robert Holman (1521–1579), the Abbot of Notre Dame des Dunes near Veurne, and the panel must therefore date from between his accession as Bishop in 1568 and his death in 1579. Its remarkable carved fruitwood frame is probably a slightly later addition dating from the seventeenth century, but most effectively picks up its theme of Christ's Passion. Once thought to be the work of the great Hans Memling, recent research has shown this panel to be the work of the Bruges painter Gillis Claeissens, who worked at the court of the Archdukes themselves in Brussels, and whose elegant and highly detailed style made him the leading portraitist in Bruges at this date.

Robert Holman was born at Sluis near Bruges. A Cistercian, he became the 36th Abbot of Notre Dame des Dunes in 1568. He died in 1579 and was buried in the church of the Poor Claires in Bruges. In his vision here Christ appears as Redeemer, holding the cross and an open book inscribed with Latin texts from Hebrews 2, 14: '..that through death he might destroy him that had the power of death' and Revelations 5, 4: '...no man was found worthy to open and read the book'. With His right foot Christ tramples upon a serpent, symbol of Satan and evil. The globe at the foot of the cross symbolises His role as *Salvator Mundi*. Despite the small scale, Holman's face is very finely painted, and the painter has taken the greatest care in rendering the different textures of the Abbot's robes, the snakeskin and the body of Christ. Holman was painted again by Gillis Claeissins in 1571 in a larger half-length format today preserved in the Grootseminarie in Bruges (fig. 1). The Abbot's slightly younger features suggest that the Bruges likeness may predate the present work.

Fig. 1
Gillis Claiessens, *Portrait of Abbot Robert Holman*, 1571, Grootseminarie, Bruges

EXHIBITED

London, Royal Academy, *Exhibition of Works by the Old Masters*, January – March 1902, no. 5 (as Jean Bellegambe);

Bruges, Provinicaal Hof, *Exposition des Primitifs Flamands et d'Art Ancien*, 15 June – 5 October 1902, no. 310 (as Gilles Claeis);

Birmingham, City Museum and Art Gallery, *Paintings and Tapestries from Lockinge House, Wantage*, 1945–52, no. 6 (as attributed to Claeis);

Bruges, Musée Communale Groenige-Bruges, *L'Art Flamand dans les collections Britanniques et la Galerie Nationale de Victoria*, August–September 1956, no. 48 (as Peter Claeissens the Elder);

Oxford, Ashmolean Museum, on long term loan (as Peter Claeissens the Elder).

Although relatively little is known about Gillis Claeissens today, in his own time he was highly esteemed, and is praised by two early chroniclers, Arnoldus Buchelius (1565–1641) and Antonius Sanderus (1586–1664), as having been court painter to the Archdukes Albert and Isabella in Brussels.[1] Gillis was trained in the workshop of his father Pieter Claeissens the Elder, to whom this panel was attributed until very recently. He became a Master painter in his own right in the Bruges Painters Guild on 18 October 1566. In 1572 he became a member of the archers' Saint Sebastian Guild and in 1576, following his father's death, he took over the running of the family workshop in the Oude Zak. In 1569, he went to Brussels to become court painter to the Archdukes Albert and Isabella, for whom he painted a *Crucifixion* for the court chapel in 1604.[2] It seems that Gillis was chiefly active as a very accomplished portrait painter. Two wings from a triptych painted for Claeys van de Kerchove and his family as an epitaph for the family tomb in the church of St Catherine in Assebroek, just outside Bruges (Szépmuvéseti Múzeum, Budapest, figs. 2a and 2b), for which a contract of 13 February 1574 survives, has enabled scholars to construct a small *œuvre* of related works alongside this panel and the related portrait of 1571. These

Figs. 2a and b
Gillis Claiessens, *Two wings from the triptych of Claeys van de Kerchove*, 1574, Szépmuvéseti Múzeum, Budapest

LITERATURE

G. Redford, *Descriptive Catalogue of the Pictures at Overstone Park (Lord Overstone's Collection)*, 1877, p. 11, cat. no. 15 (as Memling);

A.G.Temple, *Catalogue of the Pictures forming the Collection of Lord and Lady Wantage*, 1902, pp. 8–10, cat. no. 12, reproduced (as attributed to Bellegambe or Claeis [sic]);

Guide to the Pictures at Lockinge House (A.T. Lloyd's Collection), 1928, pp. 7–9 (as attributed to Claeis [sic]);

B. Dewilde, 'Gillis Claeissens: een 'onbekende' schilder uit het zestiende-eeuws Brugge. Aanzet tot reconstructie van zijn *œuvre* binnen de Claeissensgroep', in *Revue Belge d'archéologie et d'histoire de l'art*, vol. 78, 2009, pp. 54–59;

B. Dewilde and A. van Oosterwijk, 'Puzzling Art. Reconstructing the Claeissens's œuvre: Gillis Claeissens, Portraitist to the Bruges Beau Monde', in *Forgotten Masters. Pieter Pourbus and Bruges. Painting from 1525 to 1625*, exhibition catalogue, Bruges, Groeningemuseum, 2017, pp. 41 n. 40, 267, reproduced fig. 24.

include a *Portrait of Joris van Brakele* in a private collection, a *Portrait of an unknown gentleman* in the Musée du Louvre, Paris, two female portraits in private collections in London and Antwerp, and a pair of *Portraits of a lady and her son* in Stockholm, Hallwylska Museet.[3] These portraits all share quite modest dimensions, and are painted in a refined courtly style, seemingly indebted to French models. Their sitters share slightly large eyes and distinctive hands. They suggest that Gillis enjoyed a certain vogue among well-heeled members of the Bruges gentry. The concern for detail on a small scale, above all the rendering of the costume and jewellery in each, finds ready parallels with the present work, especially with Bishop Holman's features and his episcopal robes, and their kinship with the Budapest panels has finally allowed scholars to convincingly determine his authorship of this remarkable work.

[1] A. Buchelius, *Res Pictoriae*, G.J. Hoogewerff and J.Q. van Regteren Altena (eds), The Hague 1928, p. 54; and A. Sandreus, *Flandria Illustrata*, Amsterdam 1641–44, vol. I, p. 210. Gillis is the only member of his family to be so mentioned. His fame seems to have remained constant well into the eighteenth century.

[2] See also B. Dewilde, 'Gillis Claeissens: een 'onbekende' schilder uit het zestiende-eeuws Brugge. Aanzet tot reconstructie van zijn oeuvre binnen de Claeissensgroep', *Revue Belge d'archéologie et d'histoire de l'art*, 78, 2009, pp. 29–67. The suggestion that he may have worked for Alessandro Farnese in Parma does not seem to have any foundation.

[3] Dewilde and Oosterwijk 2017, pp. 261–75, cat. nos 44, 45, 47, 48 and 49, all reproduced.

○ ⅁ 7 LUCAS CRANACH THE ELDER

(Kronach 1472 - 1553 Weimar)

Portrait of a man with a spotted fur collar

inscribed upper right: *BETALET ALL*;

charged upper left with the coat of arms of the Agicourt[?] family
oil on oak panel
48.3 x 36.5 cm.; 19 x 14⅜ in.

‡ £ 1,500,000-2,000,000
€ 1,720,000-2,460,000 US$ 2,090,000-2,880,000

PROVENANCE

William Holman Hunt (1827–1910), Draycott House, Fulham and later Sonning-on-Thames, Berkshire;

His widow, Edith Holman Hunt (1846–1931), London;

Possibly with Theodor Fischer (1878–1957), Lucerne (according to Förster 1931 below);

With Julius Böhler, Munich, by 1914;

From whom purchased on 25 November 1915 by Dr Richard von Schnitzler (1855–1938), Cologne;

Possibly acquired directly from the above by the father of the present owner;

Thence by descent.

EXHIBITED

London, Royal Academy, *Old Masters, deceased masters of the British School & Edwin Austin Abbey R.A.*, 1912, no. 32 (as German School);

Cologne, *Kölnischer Kunstverein*, 1922, no. 25;

Frankfurt am Main, Galerie Hackenbroch, *Ausstellung Altdeutscher Bildnisse*, 1928, no. 13 (as Lucas Cranach the Elder);

Basel, Kunstmuseum, *Lukas Cranach: Gemälde, Zeichnungen, Druckgraphik*, 15 June – 8 September 1974, no. 166;

Hamburg, Bucerius Kunst Forum, *Lucas Cranach, Glaube, Mythologie und Moderne*, 6 April – 13 July 2003, no. 1.

This is a rare early portrait by Lucas Cranach, and was probably painted before the end of the first decade of the sixteenth century. The use of a panel made from Baltic oak is highly unusual in Cranach's *œuvre*, and suggests that this likeness may have been painted around the time of Cranach's visit to the Netherlands in 1508. It is one of a very small group of pictures which can perhaps be associated with this important moment in Cranach's career. The well-attired young man's family motto, which is written in Dutch rather than German, would seem to support such an assertion, although his precise identity has never been determined.

Cranach visited the Netherlands in the summer of 1508. His countryman and apologist, the humanist Christoph Scheurl (1481–1542) suggested that his patron, the Elector Frederick the Wise of Saxony, was keen to show off the brilliance of his own court painter in this 'the land of painters'.[1] In the Low Countries he was the guest of the Emperor's daughter, Margaret of Austria, a keen patron of the arts and Regent of the Netherlands, and together with his companion, the painter 'Christoph from Munich' benefited from several commissions from her, all now lost. Cranach certainly met the new Emperor Maximillian on his visit, and painted a portrait (now lost) of his eight year old grandson, the Archduke and future Emperor Charles V. Many years later in 1547, the two men met again in Wittenberg, and were able to recall their first meeting. No works that can certainly be associated with Cranach's trip survive but important evidence for it can be found in the altarpiece of *The Holy Kinship* painted after his return in 1509 and today in the Städel Museum in Frankfurt. Both his choice and treatment of the subject suggests that Cranach may have seen Quentin Massys's altar of the same subject and date (Musées Royaux des Beaux-Arts, Brussels) in his studio in Antwerp.

Although there are several extant works by Cranach from 1509, the year he returned to Wittenberg from the Netherlands, there are only a very few portraits which, like the present lot, can be considered as possibly having been executed while he was abroad. As with this panel, a very important factor is the use of an oak support, for its infrequency in Cranach's work presents a strong argument for a work upon it having been painted in the Netherlands. Such seems to be the case, for example, with the *Portrait of a man with a rosary* in the Metropolitan Museum of Art in New York, and its pendant, the *Portrait of a woman* formerly in the Abegg collection and now in the Kunsthaus in Zurich (figs 1 and 2).[2] Like the present portrait, both are painted in tempera and oil on oak panels and were both originally of similar size.[3] The presence of the sitters' name[?] saints Peter and Catherine on their *versos* suggests that the pair were originally painted as the wings of a triptych, no doubt flanking a religious subject, and therefore constitute donor portraits. Not only does this pictorial form of the triptych come from the Netherlands, but the young woman also wears a hood typical of the region, so there is good reason to suppose that they may have been painted there. The New York portrait moreover shares a number of stylistic parallels with the present panel, notably, for example, in the way Cranach has devoted care and attention to the texture of their fur collars, and to the manner in which both men grasp the hems. The freshness of the facture and the directness of the likeness in both paintings strongly suggest that they are early works.

BETALET ALL

Fig. 1
Lucas Cranach the Elder, *Portrait of a man with a Rosary*, Metropolitan Museum of Art, New York

Fig. 2
Lucas Cranach the Elder, *Portrait of a woman*, Kunsthaus, Zurich

LITERATURE

G. Swarzenski, 'Der wiedergefundene Torgauer Fürstenaltar von L. Cranach im Städelischen Kunstinstitut zu Frankfurt am Main', in *Rheinlande*, vol. 7, 1907, pp. 1–6;

M. J. Friedländer, 'Ein neuerworbenes Porträt Cranachs', in *Amtliche Berichte aus den Königlichen Kunstsammlungen*, vol. 37, April 1916, p. 31;

W. Bombe, 'Die Sammlung Dr. Richard von Schnitzler in Cöln', in *Der Cicerone*, IX, 1917, pp. 370, 372, reproduced;

K. Scheffler, *Bildnisse aus drei Jahrhunderten der alten deutschen und niederländischen Malerei*, Königstein I. Taunus 1916, plate 14;

O.H. Förster, *Die Sammlung Dr. Richard Schnitzler*, Cologne 1931, p. 24, no. 15, reproduced plate XI;

M.J. Friedländer and J. Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin 1932, cat. no. 51;

Z. M. Hackenbroch, *Ausstellung Altdeutscher Bildnisse*, Frankfurt 1928, p. 11, cat. no. 13, reproduced pl. 12;

The case for this portrait having been painted in the Low Countries is further strengthened by the symbol of a clock face and the motto '*BETALET ALL*', which appears in the upper right-hand corner. The motto is in Dutch rather than German, and taken together records the Netherlandish epigram '*een uur betaelt het all*', meaning roughly that 'an hour (or Time itself) redeems all', and that all our earthly actions, both good and bad, will come to the same final reckoning.[4] Despite this, the precise identity of the sitter remains frustratingly elusive. The coat of arms which appears upper left, has never been satisfactorily identified. Schade cites Lücke's opinion that these are not aristocratic arms, and his tentative suggestion that they may be those of the Argicourt family of Picardy. The colours of Sable (black) and Or (yellow) are also those of the Bauern family of Strasbourg, but lack the crest shown here.

Taking all these factors together, Schade has argued for a dating around 1508 for this panel, and suggested that, together with the New York and Zurich donor portraits, they represent the most likely works to have been painted by Cranach in the Netherlands that same year. However, Friedländer and Rosenberg and later Koepplin all cautioned against accepting an oak support as certain proof of a specific Netherlandish dating, for Cranach did occasionally use this support for other works. One such example is the *Salome with the head of Saint John the Baptist* of around 1510 now in the Museu Nacional de Arte Antiga in Lisbon.[5] These scholars thus extended a possible period of execution for the panel to 1508–12, on the basis of the painting's stylistic parallels with portraits painted after Cranach's return to Germany. The use of the oak support nevertheless remains important. While it is possible, for example, to point to parallels with other comparable portraits by Cranach painted in 1509, which must have been painted after his return to Germany, it seems that in these he always returned to the use of his preferred limewood panels. This is true, for example, of the celebrated portraits of The Elector John the Steadfast and his son

Fig. 3
Lucas Cranach the Elder, *The Elector John the Steadfast* © The National Gallery, London

Fig. 4
Lucas Cranach the Elder, *Portrait of Christoph Scheurl*, 1509, Germanisches Nationalmuseum, Nuremberg

Fig. 5
Lucas Cranach the Elder, *Portrait of the Margrave of Brandenburg-Ansbach, Grand Master of the Teutonic Order, and later Duke of Prussia*, Sotheby's London, 13 December 2001, lot 23

LITERATURE CONT

M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, London 1978, p. 81, no. 58;

D. Koepplin and T. Falk, *Lukas Cranach: Gemälde, Zeichnungen, Druckgraphik*, exhibition catalogue, Basel–Stuttgart 1976, vol. I, p. 265, cat. no. 166, reproduced colour plate 10;

D. Holman Hunt, 'The Holman Hunt Collection: a personal recollection' in L. Parris (ed) *Pre-Raphaelite Papers*, London 1984, pp. 209, 259 n. 5, reproduced plate 96;

W. Schade, *Lucas Cranach, Glaube, Mythologie und Moderne*, exhibition catalogue, Hamburg 2003, p. 166, cat. no. 1, reproduced in colour p. 24.

John Frederick in the National Gallery in London (the former, fig. 3),[6] and that of his friend the humanist doctor *Christoph Scheurl* in the Germanisches Nationalmuseum in Nuremberg (fig. 4).[7] A further portrait from this period, that of Georg Spalatin (Museum für bildenden Kunst, Leipzig) also painted in 1509 is now too damaged for meaningful comparison. The last portrait in this group, which comes close to the present work in the directness of its portrayal and the vigour of its brushwork is that of the *Margrave of Brandeburg-Ansbach* sold in these Rooms 13 December 2001 (fig. 5), but this too is on limewood and cannot be earlier than 1511 when the sitter became Grand Master of Teutonic Order, whose ceremonial cloak he wears. Koepplin also draws attention to a portrait of *Guillaume de Cröy, Sieur de Chièvres* in the Musée des Beaux-Arts in Brussels, which may possibly represent a Netherlandish copy after a lost original by Cranach.[8]

[1] *Oratio attingens litterarum preastantium nec non laudem ecclesiae collegiatae omnium Sanctorum Vittenburgensis, habita in eadem ecclesia decimo sexton kalendas Decembris Anno domini 1508...*, Leipzig 1509. Scheurl was a jurist and professor at the University of Wittenberg. His portrait was painted by Cranach in 1509. He also records how Cranach astonished the court by drawing the Emperor's picture on the wall from memory.
[2] Exhibited London, Royal Academy of Arts and Frankfurt am Main, Städel Museum, *Cranach*, 2007–08, nos 12 and 13.
[3] Dendrochronoloical analysis of the New York panel has revealed an earliest possible fabrication date of 1502. The panel in Zurich has been reduced on its bottom edge by approximately 5 cm.
[4] The same epigram recurs, for example, in Isaak Ledeboer's engraving after Frans Hals's portrait of Pieter van den Broecke of 1633, today at Kenwood House, London.
[5] Friedländer and Rosenberg 1979, p. 75, no. 33.
[6] Friedländer and Rosenberg 1979, p. 71, no. 19.
[7] Friedländer and Rosenberg 1979, p. 72, no. 23.
[8] D. Koepplin, 'Ein Bildnis und Cranach's Reise in die Niederlände', in *Neue Werke von Lukas Cranach und ein altes Bild einer polnischen Schlacht – von Hans Krell?*, Basel 2003, pp. 57–59, reproduced fig. 32.
[9] J. Bronckhurst, *William Holman Hunt. A catalogue raisonné*, New Haven and London 2006, vol. I, p. 45.
[10] Bronckhurst 2006, p. 47.
[11] Holman Hunt 1984, p. 209. The author (who refers to the painting as a Cranach) dates the sale of the picture 'around 1911–12', so presumably very shortly after the Royal Academy exhibition. Förster (1931) lists 'Fischer, Luzern' as owning the picture before Holman Hunt, which is not likely to be correct, but his widow Edith may perhaps have sold it to Fischer.

Fig. 6
Edith Holman Hunt (b/w photo), Elliott & Fry Studio (fl.1860-90) / Watts Gallery, Compton, Surrey, UK / © The Rob Dickins Collection at Watts Gallery / Bridgeman Images

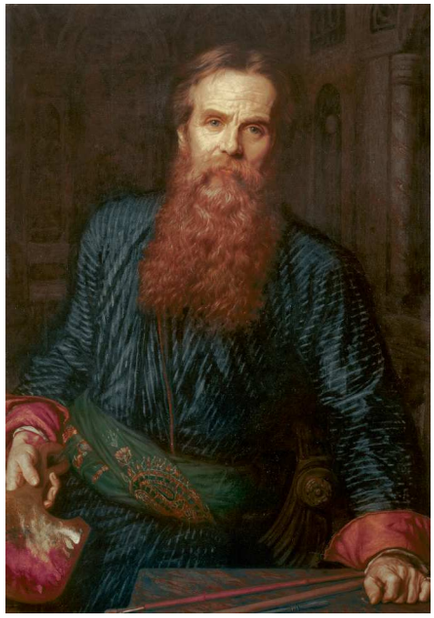


Fig.7
William Holman Hunt, *Self-Portrait*, Gallerie degli Uffizi, Florence / Bridgeman Images

NOTE ON PROVENANCE

This painting first came to public attention at the Royal Academy exhibition of 1912. It was lent to the exhibition by Edith Holman Hunt (1846–1931; fig. 6), the second wife of the famous English Pre-Raphaelite painter William Holman Hunt (1827–1910; fig. 7). This may be the picture mentioned in a letter from Holman Hunt to his fellow painter Ford Madox Brown, dated 31 July 1862, in which he describes the purchase of a 'magnificent Holbein'.[9] This is, in fact, the earliest documented purchase of an Old Master painting by Holman Hunt. Holman Hunt eventually amassed a large collection of works of art, notably paintings – including pictures by or attributed to Velazquez, Cariani and Tintoretto – tapestries, china, maiolica and bas-reliefs, many of which were acquired on his travels in Italy in 1868.[10] Some twenty years earlier, in September 1848, Holman Hunt, along with Dante Gabriel Rossetti and John Everett Millais had formed the Pre-Raphaelite Brotherhood, which sought to revitalise art by reviving the spiritual qualities of art before the Renaissance and by emphasising a detailed observation of the natural world. Holman Hunt's own work employed a sort of symbolic realism, designed to give form to Christian ideals, and proved enormously popular with the British public. It may very well have been the non-Raphaelesque qualities of early German portraiture which attracted him to this particular painting. Edith was in fact the sister of his first wife Fanny, who Holman Hunt had married in 1875 in the face of fierce opposition from the Waugh family and in defiance of English law. By the time of his death the attribution to Holbein had been downgraded to 'German School', and the panel's true authorship remained unrecognised. Not long after the Royal Academy exhibition Edith seems to have sold the panel for a 'quite ridiculous sum' according to her grand-daughter Diana.[11] Within two years it was with the famous Munich-based dealer Julius Böhler, who had no doubt recognised its true author, to whom it has remained securely attributed ever since.

8 FLEMISH SCHOOL, EARLY 16TH CENTURY

An elegant hunting scene in a landscape before Wijnendale Castle

oil on oak panel
89.7 x 115.2 cm.; 35¼ x 45⅜ in.

£ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

In the collection of the present owners since the mid-nineteenth century.

LITERATURE

H. Lobelle-Caluwé, *Scènes de Chasse et Loisirs à Wynendale 1517–1525/30*, privately published, 4 vols, Beernem 2014.

Inspired by the iconography of medieval manuscript illuminations, this large and highly unusual work is a rare example of an early 16th-century Flemish painting dedicated exclusively to the subject of hunting. It represents an important addition to an extremely limited number of paintings of this genre, which was otherwise treated in tapestries, such as the famous *Hunts of Maximilian* designed by Bernard van Orley (*circa* 1530), prints and the decorative arts. It was not until almost a century later that Rubens would recognise the artistic possibilities of the subject and breathe new life into what had by that time become a more dormant theme. Here, at least four forms of hunting are depicted simultaneously in a highly colourful, dynamic composition, granting the viewer a unique, if idealised, insight into the world of early Northern Renaissance courtly society.

Hunting was considered much more than a mere pastime for royalty and the aristocracy. It was a sport which epitomised chivalric and courtly etiquette; it constituted an important means of social interaction and the bestowal of favour; and it required technical training and accomplishment, skill and courage that was considered the peacetime equivalent of prowess in war. It was moreover a means of furnishing sumptuous banquets with prized game.[1] The hunt was also, of course, the source of a wealth of both sacred and profane imagery and metaphor in literary, artistic and musical works, but in paintings of the early sixteenth century the theme was more generally subordinated to mythological, historical or religious subjects.

Bibles and psalters often contained hunting imagery in historiated initials and marginalia, but Books of Hours provided the greatest scope for illustrating the months and their associated activities, such as hunting – the most famous example being *Les Très Riches Heures*, by the Limbourg Brothers, for Jean, Duc de Berry of *circa* 1412–16 (fig. 1). Some of the most specific and beautifully-rendered scenes of hunting however come, unsurprisingly, from the great medieval hunting treatises, the two most significant of which are probably the Emperor Frederick II of Hohenstaufen's *De arte venandi cum avibus* (*circa* 1230–45) on the art of falconry,[2] and the *Livre de la chasse* (1387–89) by Gaston Phoebus, Comte de Foix et de Béarn, an invaluable reference for medieval hunting.[3]

The present scene depicts elegantly-dressed noble company in the landscape surrounding a moated, fortified castle, with woods and a park to one side and the peaks of mountains visible beyond. On the left of the composition, a large group of figures advances equipped with the attributes of falconry, including long, flared leather gloves and 'estortoires' – rods, described in Phoebus' treatise, used to move branches aside by those on horseback. They wear rich costumes, typical of courtly hunting dress from the last decades of the 15th century to the mid-sixteenth century, the preponderance of expensive black fabric emphasising their elevated social status. The figures are pictured in different phases of the action: the lady riding side-saddle on a white horse in the foreground (almost a mirror image of the horse and rider further back) holds a bird of prey still wearing its hood. The man wearing black in the middle ground, by contrast, holds his arm up outstretched, either releasing or welcoming back his falcon, which is clearly shown to be active (see detail).[4] The goose slung around the horse's reins, and the heron that his valet has slipped into his belt, attest to the success this gentleman has clearly already enjoyed.

These figures are amongst those engaged in 'la chasse de haut vol', in which hawks are used to hunt feathered game birds, such as crows or pigeons, from a great height. Above the castle, just visible in the sky, are the faint silhouettes of a hawk attacking another bird in full flight – a detail only revealed in recent cleaning. The man on horseback standing before the castle with his raised arm holding a bird on a tether is shown demonstrating the use of the lure in this practice – the bird attached

Fig. 1
Limbourg Brothers, 'August' from *Les Très Riches Heures du Duc de Berry*, Musée Condé, Chantilly, MS 65, fol. 8 verso

to the belt serving to draw the hawk back to its master.[5] Other figures are practising 'la chasse de bas vol', in which hawks fly to and from the falconer's fist low to the ground in pursuit of furred or more sedentary feathered game, such as rabbits, hares, or pheasants. The man in red in the centre of the middle ground holds out his fist looking for his bird, the pouch around his waist used to contain bits of meat to attract and reward the falcon. To his right the man with both arms outstretched, watches his bird trap a creature on the ground by the fence.

On the right-hand side of the composition, men and women alike charge out of the forest in pursuit of stags and boar. These figures are practising 'la chasse par force' ('by strength'), as described in detail by Gaston Phoebus (fig. 2). Riders exit the trees chasing a stag with one gentleman blowing his horn, signalling to the man who waits with poised lance, ready to slay the animal at bay. The illustrations to Phoebus' work depict these different phases of the hunt, including the skinning of the stag (known as 'the unmaking') that is also pictured in the present work, lower left, with the gentlemen's dogs waiting in eager anticipation. Rewarding the dogs with pieces of the carcass was an important part of the ritual ('the curée'), teaching them to associate their effort with the prize.[6] In the lower right foreground, two men with lances pin a boar to the ground, while another man runs forward with an upraised sword to deliver the fatal blow. While the boar hunt was considered the most dangerous form of hunting, since the animal has 'plus fors armes' ('strong defences') and the chase could be lengthy, requiring courage and perseverance from its pursuers, the stag hunt was regarded as the most noble. Phoebus, in his chapter entitled 'Du cerf et de toute sa nature', extols the virtues of the stag hunt, in which all the experience, strength and observation of the hunter is tested by such a swift and crafty quarry.

Beside the castle figures bathe in the moat, accompanied by an assortment of waterfowl. Swimming was generally regarded as hygienic and healthy, discussed in medical treatises as effective in balancing the Four Humours. Representations of swimming are rare but do occur, such as in the illumination for the month of August

Fig. 2
Gaston Phoebus, 'The Deer Hunt' from *Le Livre de la Chasse*, Bibliothèque Nationale, Paris, MS FR.616, fol. 68

in *Les Très Riches Heures*, where a party of swimmers is shown in the background behind a courtly hunting group (fig. 1). Most interesting is a very early representation of swimming in an illustration linked to a passage in Frederick II's treatise, which commends the mastery of swimming for the falconer should his bird find itself out of reach or in distress on the far side of a river (fig. 3). The author of the present work appears to have included the figures in order to illustrate yet another diversion possible in this cynegetic utopia.

Surveying the whole scene is the fortified castle, upper left. Since the mid-19th century, when the painting entered the present owner's collection, this edifice has traditionally been identified as Wijnendale Castle, near Torhout, in the province of West Flanders in Belgium. The castle has undergone several transformations since its original purpose as a military fortification in the eleventh century and today it is largely a noneteenth-century reconstruction in the Gothic idiom. At the turn of the fifteenth century, though, it was home to Philip of Cleves, Lord of Ravenstein (1451–1528), inherited from his father, Adolph (1425–92), both of whom made several adaptations to the castle during the fifteenth and early sixteenth centuries to turn it into a comfortable, country residence. Although no iconographic records exist of the castle from this time, it is indeed set in an extensive landscape and most tellingly, its moat is served by a water course, which may quite possibly be that depicted, upper left.[7]

The possible identification of the castle thus leads to the consideration of some of the most prominent figures in the painting. The gentleman on the white horse, leading the bird hunt, is brought into focus largely through the rich gold brocade he wears – a most expensive material and in contrast to the plain, though luxurious, fabrics worn by the rest of the company. Behind him is a litter carried by two men on horseback, in which sit two women, one seen from behind with bejewelled hair, the other facing forward, dressed in rich fur-lined fabric, the small white dog on her knees in contrast to all the other hunting dogs. Riding and running next to these figures are two apparently African men, also attired in courtly dress and wearing turbans.

Fig. 3
Emperor Frederick II von Hohenstaufen, *De arte venandi cum avibus*, Bibliothèque Nationale, Paris, MS FR.12400, fol. 115 verso

In her study of this painting Hilde Lobelle-Caluwé proposes that the man in gold and the lady visible in the litter are none other than the Emperor Charles V (1500–1558) and his aunt, the Archduchess Margaret of Austria (1480–1530). Charles V is indeed recorded as visiting Wijnendale to partake in the hunt several times from 1517,[8] and furthermore, is known to have employed an African, 'Chrestophle le Nygre', in his company of archers, who accompanied him to Spain in 1517 and to Germany in 1521–22, and for whom new costumes in the German style, in colours of red, white and green (as are depicted here), were made.[9] If the identity of this figure were to be confirmed, in conjunction with the potential date of his costume from the early 1520s, this would tally with the *terminus post quem* for the painting of after *circa* 1510, and the *terminus ante quem* of *circa* 1542, confirmed by dendrochronological analysis.[10]

Hunting was certainly a particularly important part of the Habsburgs' lives, attested to by the number of portraits that depict members of the dynasty holding falcons, even from an early age. Margaret of Austria's inventories include several references to luxurious collars ordered for her greyhounds; Charles V purportedly kept birds of prey in his bedroom; and his younger sister Mary of Hungary (1505–1558) was said to hunt all night long. Indeed, most comparable to the present work is a painting recorded in a Swedish private collection, attributed by Gustav Glück to Jan Cornesliz. Vermeyen and dated to *circa* 1530/40,[11] a copy of which is in the Szépmüvészeti Múzum, Budapest (fig. 4). It depicts a courtly hunting party wearing similar dress to the figures in the present painting, complete with dogs and falcons. Vermeyen worked as court painter to Margaret of Austria, Mary of Hungary and later travelled with Charles V through much of the second half of the 1530s. Vermeyen executed a number of works commemorating notable events, most famously the designs and cartoons for a series of twelve tapestries depicting Charles' *Conquest of Tunis*, overseen by Mary of Hungary. Vermeyen's close relations with the Habsburgs and their predilection for the hunt have led to a possible identification of the figures in these paintings as Mary of Hungary and her entourage riding in the woods of Brabant.

Although it is difficult to compare the physiognomies of the figures here with known portraits of the Emperor and the Archduchess, the circumstantial evidence for their identification is enticing. Perhaps Philip of Cleves commissioned this painting to record not only his refurbished estate, but a visit from the Holy Roman Emperor and the Governor of the Habsburg Netherlands, or at least wished to ally himself with these rulers. One might then also speculate as to which figure might represent Philip himself. In this light, the present painting should also be compared with Lucas Cranach the Elder and Younger's series of *Stag Hunt* paintings set at Hartenfels Castle, near Torgau,

Fig 4
South Netherlandish Painter (active circa 1530–1540), after Jan Cornelisz. Vermeyen, *Landscape with a falconry party*, Szépmüvészeti Múzum, Budapest, inv. no. 1018

which portray Frederick the Wise, Elector of Saxony (1463–1525) with different rulers of the time, including Charles V.[12] Though the portraits (and topography) in Cranach's paintings are more easily recognisable, the dates of the paintings do not correspond with actual visits by these figures, and the works are today considered rather to signify allegories of 'Good Government' and the importance of courtly collaboration for the sake of peace, rather than commemorations of specific events.

A combination of reality and fantasy imbues the present work with its unique charm. Just as Paolo Uccello's *Hunt in the Forest* (*circa* 1465–70) employs an idealised hunting scene in the service of a perspectival exercise,[13] this painting uses a high horizon line in order to fit as many different forms of hunting as possible into the wide vista, almost like a collage of the medieval hunting treatise illuminations. The anachronistic simultaneity of these sports contradicts some of their apparent accuracy since, as described in Phoebus' work, the stag should be hunted in the summer, the boar in winter, and bird hunting should take place in the spring. These technicalities are clearly secondary to the artist's concern for harmony. Whether the castle and the more prominent figures here really are identifiable must remain a beguiling mystery, but the possible hypotheses serve to reinforce the painting's sense of subtle unreality.

[1] Throughout the present painting men head back to the castle with animals carried over their shoulders, presumably to be prepared for a feast. The small earthenware bottles attached to the castle walls are also relevant – they were designed to provide shelter for starlings with the intention of later capturing and eating the birds as a delicacy.
[2] The original manuscript was lost in 1248, but several illustrated contemporary copies were made, including that in the Biblioteca Vaticana, Rome, Pal. lat 1071 and in the Bibliothèque National, Paris, MS FR.12400.
[3] The most lavishly illustrated copies of this manuscript are in the Bibliothèque National, Paris, MS FR.616, and in the Morgan Library, MS M.1044, both produced in Paris, *circa* 1406–07.
[4] Visible around this bird's legs are bells and jesses (strings) – part of the armour of a trained, adult bird of prey. These accoutrements are depicted in astounding detail in Hans Holbein the Younger's striking portrait of Henry VIII's chief falconer, *Robert Cheseman* (Mauritshuis, The Hague, inv. no. 276); see J. Rowlands, *The paintings of Hans Holbein the Younger*, Oxford 1985, p. 139, cat. no. 46, reproduced plate 80.
[5] The man in yellow to the right of this man also appears to be holding a lure in his ungloved hand, though this one, as was common practice, seems to be formed solely of bird's wings.
[6] Dogs abound in the painting, involved in all aspects of the hunts. Though difficult to differentiate precisely, the majority of them appear to be greyhounds, one of the oldest breeds of coursing dogs, privileged in literature, courtly society and heraldry as the most noble breed. Other dogs may well be pointers and spaniels.
[7] Another, peculiar aspect of the painting may also confirm Wijnendale as the location – the camouflaged creature climbing the tree above the stag hunt on the right. In June 1522 the Dutch historian Gerard Geldenhouwer (1482–1542) visited Wijnendale and described seeing a species of monkey in the park there – this would appear to be the most plausible identification for an otherwise inexplicable detail.
[8] Quoted in Lobelle-Caluwé, vol. I, pp. 45–46.
[9] Quoted in Lobelle-Caluwé, vol. I, p. 51.
[10] A tree-ring analysis conducted by Ian Tyers of Dendrochronological Consultancy Ltd shows that the five boards comprising the panel were derived from two trees sourced from the eastern Baltic; see report no. 1045: a copy of which is available upon request and will be supplied to the buyer.
[11] See G. Glück, 'Bildnisse aus dem Hause Habsburg: I. Kaiserin Isabella,' in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, VII, 1933, p. 202, reproduced p. 201, fig. 159.
[12] The painting by Cranach the Elder, dated 1544, in the Museo del Prado, Madrid (inv. no. P002175), for example; see M.J. Freidlander and J. Rosenberg, *Die Gemälde von Lucas Cranach*, Basel 1979, cat. no. 411.
[13] Ashmolean Museum, Oxford (inv. no. WA1850.31); see J. Pope-Hennessy, *Paolo Uccello*, London and New York 1969 (2nd ed.), p. 157, reproduced plates 101–06.

9

ANTWERP MASTER

circa 1515-20

&
JOACHIM PATINIR

Dinant (?) or Bouvignes circa 1480 - before 5 October 1524 Antwerp

A triptych: The Crucifixion (central panel); Saint Leonard (left wing); Augustus and the Tiburtine Sibyl (right wing)

bearing the coats of arms of the Imhoff and Welser families on the reverse of the wings
oil on panel
central panel: 78 x 56 cm.; 30¾ x 22 in.
wings (each): 80 x 24 cm.; 31½ x 9½ in.

£ 300,000-500,000
€ 343,000-575,000 US$ 418,000-700,000

PROVENANCE

Richard von Kaufmann collection, Berlin;

His sale, Berlin, Cassirer, 4 December 1917, lot 93 (as South Netherlandish *circa* 1520), for 46000 Marks to J&S. Goldschmidt;

Henry Bromberg, at least until 1935/36;

Kunsthandel Hans Wendland together with Kunsthandel F. Kleinberger (Allen Loebl), Paris, before 20 December 1938;

With Kunsthandel Theo Hermsen, Paris;

By whom consigned, Vienna, Dorotheum, 6 June 1944, no. 217518-5, for 230,000 RM;

Adolf Hitler, for the Linz Museum;

Catalogued at Central Collecting Point, Munich, no. 4914, 4997-8, 19 July 1945 – 3 June 1949;

Allocated to the Musée du Louvre, Paris, by the Office des Biens et Intérêts Privés, 1950;

On deposit in Algiers, 1952–1961;

On deposit at Musée Crozatier, Puy-en-Velay, France, since 10 January 1966 (no. D 69-6);

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

Fig. 1
Haus Bromberg, circa 1935/36, showing the present work

This beautifully preserved triptych, sold under duress by the German-Jewish collector Henry Bromberg in around 1938 through the art dealers Hans Wendland and Allen Loebl and finally restituted to the Bromberg heirs earlier this year, has been unstudied in modern times and constitutes an extraordinarily fine landscape background to an Antwerp triptych from the early sixteenth century, one that bears the hallmarks of the originator of the *Weltlandschaft*, Joachim Patinir.

This triptych, like most produced in Antwerp in the early sixteenth century, is dominated by its figures which, however, are more difficult to assess than the landscape, largely due to the plethora of figure painters active in Antwerp at the time and the scant biographical information we have on them. The figures have in the past been associated with both Quinten Massys and Adriaen Isenbrandt but are here attributed to an anonymous Antwerp master. There is however a close correlation between the four protagonists of the central panel with those of Massys' own *Crucifixion* in the Museum Mayer van den Bergh, Antwerp (fig. 2), as well as with the background cityscape, of which more below.[1] The same is true of the figure of Christ in another panel thought to be by Massys in the National Gallery, Ottawa.[2] In all three works the figure of Christ is borrowed from a Van Eyckian composition known today only through copies such as the one in Ca d'Oro, Venice.[3] The drawing-in of the principal figures in each of the three separate panels of the present work is wonderfully complex, creative, and rapidly done; there is a close correlation to be made in the underdrawing of the figures (see particularly the drawing of the faces and hands of Leonard and the Virgin in figs 3 and 4) with those of the Virgin, Child, Saint Anne and Saint Sebald on the exterior of Patinir's triptych of *Saint Jerome* in the Metropolitan Museum of Art, New York.[4]

Patinir was not registered as a master in the Antwerp Guild of Saint Luke until 1515 and his date of birth is not known, though it is thought to have been *circa* 1480. Prior to becoming a master painter and starting his own workshop with several apprentices (visited by Dürer in 1520–21) scholars think it most likely that Patinir provided the backgrounds for works such as this that were being made in the city's leading studios. Though we know of only a handful signed works by him from after 1515, and even considering that his minutely-detailed style was not conducive to rapid work, Patinir must have produced very many more works than this before his untimely death in 1524. Several leading scholars including Alejandro Vergara, curator of the only monographic exhibition on the artist in the modern era, believe that, besides his own independent works, Patinir was responsible for some of the backgrounds in works by Antwerp's leading painters like Quinten Massys and Joos van Cleve and continued to contribute these landscapes even after becoming a master painter. This painting would appear be one such work though whether it dates prior to or post 1515 is open to debate. Dendrochronological analysis of the three sections of the triptych allows for both possibilities and indicates a date of execution any time from 1509 onwards, the last ring of the two boards making up the central panel dating to 1501 (a minimum eight years is allowed for sapwood growth, and seasoning of the boards prior to usage).[5]

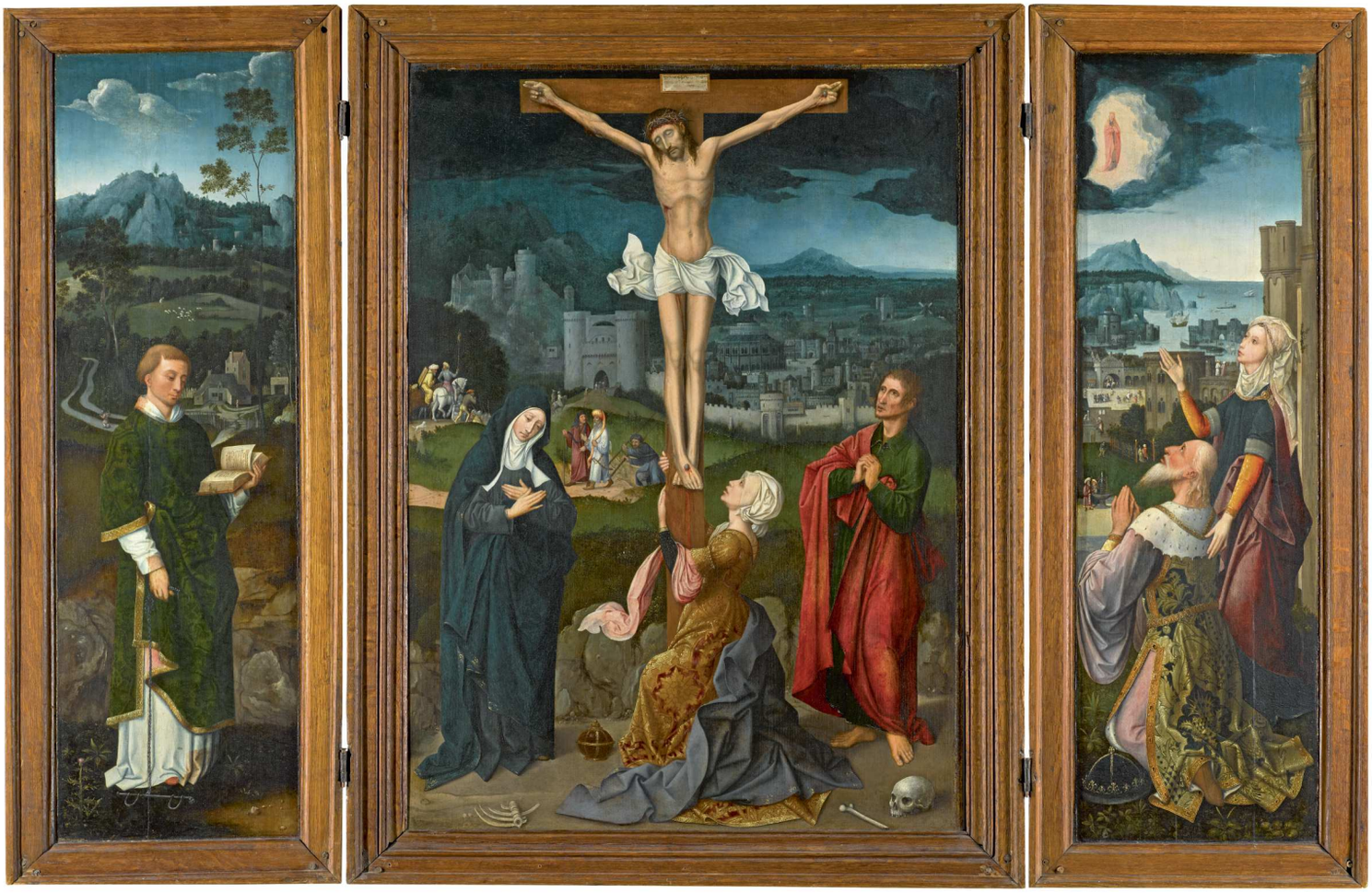


Fig. 2
Quinten Massys, *The Crucifixion*, Inventory no. MMB. 0027 © Museum Mayer van den Bergh, Antwerp

LITERATURE

'Der Kunstmarkt – Versteigerungen. Die Versteigerung der Sammlung von Kaufmann', in *Cicerone*, X, 1918, p. 26;

A. Brejon de Lavergnée, J. Foucart, *Catalogue sommaire illustré des peintures du musée du Louvre, Ecoles flamande et hollandaise*, Paris 1979, vol. I, p. 183, reproduced;

M. Severi, 'An Allegorical composition by Joachim Patinier,' in *Hoogsteder-Naumann Mercury*, n° 10, 1989, pp. 4–10, reproduced (as originating in Patinir's studio);

C. Lesne, A Roquebert, *Catalogue des peintures MNR*, Paris 2004, p. 250, reproduced;

P. Fontaine, *Quentin, Joachim, Joos et les autres. Un triptyque méconnu attribué à l'atelier de Joachim Patinir*, Château-Chervix 2016, pp. 6–7 (as workshop of Patinir).

Stylistically the landscape backgrounds of all three panels here fit well with those of signed examples by Patinir, to whom the triptych was fully attributed by Max Friedlander earlier in the twentieth century. Starting with the underdrawing we see the recognisable and extraordinarily rapid, cursory, perhaps even brash, plotting of the landscape details: trees with just a singular circular motion and mountaintops and the horizon with the most perfunctory of horizontal dashes (fig. 3). Even the city of Jerusalem, so detailed in paint, is mapped-in with extraordinary speed, Patinir giving himself only the slightest indication of where to put certain buildings and details. It is the sketching of an artist so supremely confident of his ability with brush and paint as to need only minimal help in the landscape's preparation. And when it comes to comparing the drawing with the painting we see that Patinir has indeed only used his sketches as the merest indication of where things should be. We see precisely the same treatment in Patinir's signed landscapes, the same circular motion for clumps of trees, cursory lines for buildings and fluidly applied marks for the horizon followed only vaguely in paint; see for example the infra-red images of the Prado's *Landscape with Saint Jerome* from 1516–17 (figs 6 and 7).[6] The dichotomy between the free-handling of the initial drawing and the painstaking detail of the painting must be more apparent in these works than in any of the period.

The execution in paint itself compares favourably with Patinir's signed works too (fig. 8). We see the same treatment of the middle- and far-distant trees with their multitude of tiny pin-prick highlights to indicate the end of branches catching the light; pathways scattered with tiny pebbles and grooves; and dark clouds, painted with an idiosyncratic scumbling technique, that in almost all Patinir's works lend a sense of impending doom to part of the scene. As for the cityscape, there are correlations with both of Massys' aforementioned *Crucifixions* in Antwerp and Ottawa. No Patinir landscapes are the same, he was too inventive for that, but the same mind may be at work in these three paintings, particularly so in the Antwerp and the present panels where the essential structure of the city finds parallels: a highly detailed fortification on a steep rise to the left above a the city wall, punctuated by an array of different turrets and towers (no two in one or either painting are even remotely the same) and the city, dominated by the temple, rising towards the horizon behind. In the present example the inclusion of a windmill behind Jerusalem is an amusing reminder of the geographic contradiction between the location of the artist's studio and the subject he is portraying.

With the Ottawa *Crucifixion* there is another connection worthy of mention: the background figures. In the present work these figures appear to be of a higher level of quality than the protagonists and almost certainly by a different hand.

Fig. 3
Infra-red reflectogram of present lot (detail)

Fig. 4
Infra-red reflectogram of present lot (detail)

Fig. 5
Infra-red reflectogram of present lot (detail)

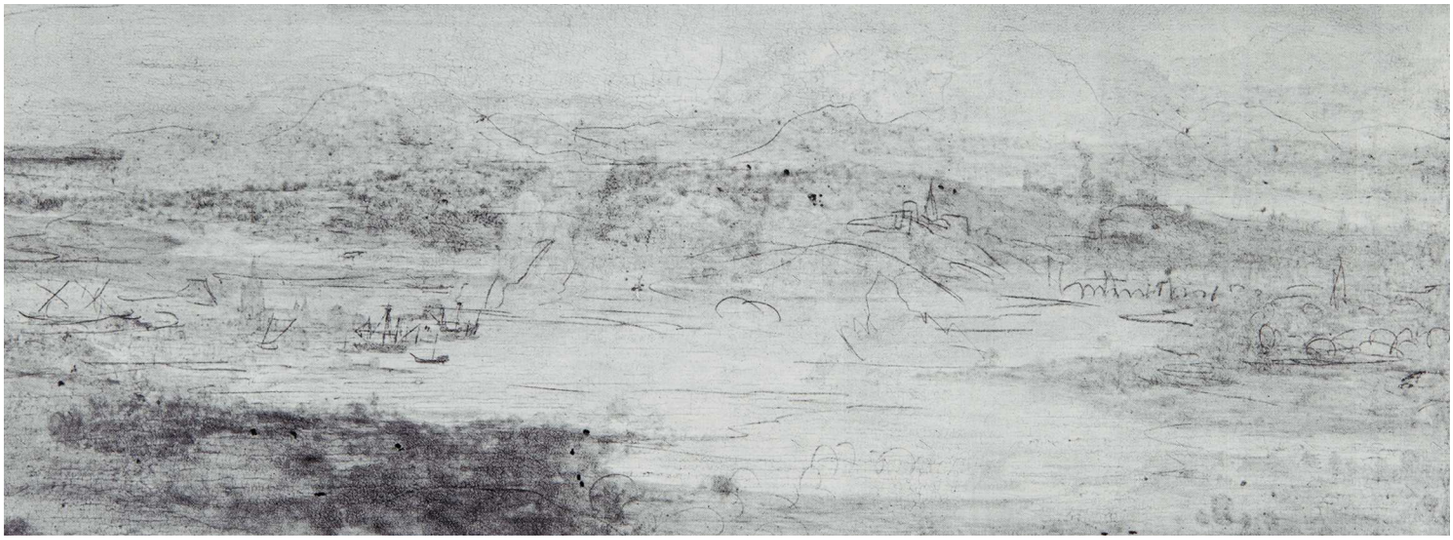


Fig. 6
Infra-red reflectogram of Joachim Patinir, *Landscape with St. Jerome*, Museo Nacional del Prado, Madrid (detail)

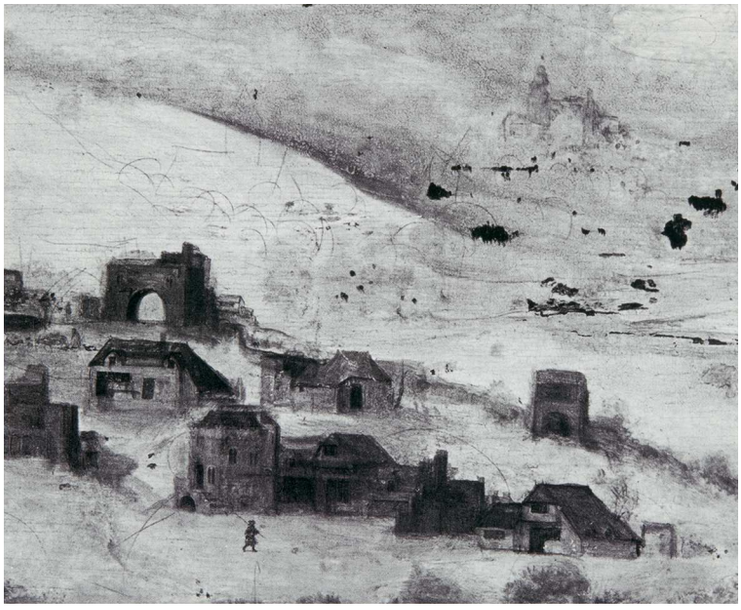


Fig. 7
Infra-red reflectogram of Joachim Patinir, *Landscape with St. Jerome*, Museo Nacional del Prado, Madrid (detail)

Their handling seems synonymous with that of the landscape and there is a similar correlation between their underdrawing and painted surface as that mentioned earlier for the landscape. The three figures directly between Christ and Mary appear in the same form and in the same position in the Ottawa panel, such that were it not for Patinir's proven mastery as a painter it would seem a tracing of one would have had to have been used for the other. Looking at the underdrawing of the group in the present panel there is a very distinct creative process at play, particularly in the figure carrying the ladder who has been moved to the right and his ladder painted at a markedly flatter angle than initially intended, such that it seems highly unlikely the artist here had attempted such a figure group before (fig. 3). If infra-red imaging of the Ottawa panel were to be undertaken it may be possible to argue further the genesis of this particular figure group.

The landscapes of the two wings show two entirely different views: one being typically rural with dense vegetation, a riveted winding road such that we see in triptych of *Saint Jerome* in a private collection,[7] a flock of sheep that is found in many Patinirs like the Louvre *Saint Jerome*,[8] and a scattering of idiosyncratic rural buildings; the other much busier with a plethora of narrative detail: a pair of lovers wandering idly through a tunnel of vines; a fight breaking out in a town square; and

Fig. 8
Joachim Patinir, *Landscape with St. Jerome* ©Photographic Archive Museo Nacional del Prado, Madrid

ships slipping in and out of harbour beyond. The landscape of each wing connects only loosely to that of the central panel; the left inner wing only at the lower level and the right inner wing only at the upper level where the two horizon lines meet.

As for the principle subjects of the wings, though not unusual in sixteenth-century art in general, depictions of *Augustus and the Tiburtine Sibyl* were not so common in Antwerp painting of the period. The Tiburtine Sibyl revealed to the Emperor Augustus a vision of the Virgin and Child on the site of the future Santa Maria in Aracoeli, Rome. *Saint Leonard*, on the inner left wing, is much more unusual and his inclusion may in some way be connected to the specifications of the triptych's initial patron. Leonard, a Benedictine monk, interceded on behalf of prisoners with the Frankish King of Clovis in the sixth century. He holds here in his right hand his attribute, the prisoners' fetters.

On the front of each wing appear a coat-of-arms and a set of initials: one of the coats-of-arms is of the Imhoff family, one of the oldest patrician families of the imperial city of Nuremberg with branches in the imperial city of Augsburg and other cities; the other is that of the Welser family, another Augsburg and Nuremberg patrician family. Though the fact of the emblems' far better state of preservation than the rest of the front of the panels would suggest they were added later, there is recorded a wedding between a Helene Welser and a Gabriel Imhoff on 4 August 1522. Commissions from southern Germany were not uncommon, indeed it is thought that Patinir's *Saint Jerome* triptych in the Metropolitan Museum was one such commission given the presence of Sant Sebald, patron saint of Nuremberg, on the outer wing.

We are grateful to Alejandro Vergara for his help in the research and cataloguing of this lot.

[1] See M.J. Friedlander, *Early Netherlandish Painting*, vol. VII, Leiden and Brussels 1971, p. 66, no. 56, reproduced plate 55.
[2] Friedlander 1971, p. 61, no. 12, reproduced plate 18.
[3] L. Silver, *The Paintings of Quinten Massys*, Oxford 1984, reproduced plate 92.
[4] A. Vergara et al., *Patinir*, exhibition catalogue, Madrid 2007; painting reproduced p. 284, fig. 1; underdrawing reproduced p. 289, figs 9 and 10.
[5] The boards from the two wings are from the same eastern Baltic oak tree and the latest growth ring present in either board along the top edge is 1484. This is heartwood, and thus an earliest plausible date of 1492 or later is indicated for the wings when allowing for removed sapwood. The two boards constituting the central panel are much thicker (which is normal), and much faster grown. They are arranged so that their latest rings are towards the centre of the panel. They are from a single tree, but different from the tree used for the wings, and are also eastern Baltic in origin. Their last ring is 1501 on the upper edge. The central panel is therefore providing an earliest plausible date of 1509 or later when allowing for removed sapwood.
[6] Vergara, pp. 297 and 301, figs 3–11.
[7] Vergara, p. 316 ff., cat no. 23.
[8] Vergara, p. 326 ff., cat. no. 24.

○ ⋑ 10 HANS BALDUNG, CALLED GRIEN

(Schwäbisch Gmund 1484/5 - 1545 Strasburg)

The Holy Family with Five Angels

inscribed on the hem of Joseph's shawl:
AONTS

oil on limewood panel
72 x 60 cm.; 28½ x 23½ in.

‡ £ 2,500,000-3,500,000
€ 2,860,000-4,000,000 US$ 3,480,000-4,870,000

PROVENANCE

English private collection by 1969;

With Agnew's, London;

Anonymous sale, London, Sotheby's, 25 November 1970, lot 38 (as School of the Upper Rhine, *circa* 1500) for £21,500;

With Edward Speelman, London;

From whom acquired by the father of the present owner;

Thence by descent.

EXHIBITED

Frankfurt am Main, Städel Museum, *Albrecht Dürer. His art in context,* 23 October 2013 – 2 February 2014, no. 7.5.

LITERATURE

F. Winzinger, 'Eine unbekannte Heilige Familie des Hans Baldung Grien', in *Pantheon*, XXXV, 1977, pp. 116-119, reproduced in colour;

G. Mende, *Hans Baldung Grien, Das graphische Werk*, Unterschneidheim 1978, p. 32;

G. von der Osten, *Hans Baldung Grien*, *Gemälde und Dokumente*, Berlin 1983, pp. 47–48, cat. no. 4, reproduced plates 4 and 5, and colour plate 1;

J. Sander in *Albrecht Dürer. His art in context*, J. Sander (ed.), exh. cat., Frankfurt am Main 2013, p. 204, reproduced in colour.

Hans Baldung Grien has long been acknowledged as one of the greatest and most individual masters of the German Renaissance. In his commentary on Pliny's *Natural History* published in 1526, his contemporary the Alsatian humanist Beatus Rhenanus (1485–1547) counted 'Joannes Baldungnus' among the four greatest native artists of his time, alongside Albrecht Dürer, Lucas Cranach and Hans Holbein the Younger.[1] Since then this reputation has been more than upheld, and to modern eyes only Matthias Grünewald would be missing from this list. This *Holy Family* was painted around 1507–08, when Baldung was still young, and is now one of only a handful of paintings by him to remain in private hands, and certainly the most important.

A prolific artist of seemingly inexhaustible imagination, Baldung worked not just as a painter, but also as a printmaker, draughtsman and designer of stained glass (fig. 10). Against the backdrop of the turbulent years of the Reformation, he spent most of his working career in the humanist centre of Strasbourg, where he had settled after 1509. His reputation as Dürer's greatest pupil was well deserved, but does not tell the whole truth, for Baldung had a very different and more impetuous sensibility which ultimately led his art in quite different directions. His versatility, but above all his passions, took him into the realms of the supernatural and the erotic for his subject matter, and his work in this vein must count among the most imaginative and psychologically acute of any painter of this period.

Unusually for a painter at that time, Baldung came from a well to do family of lawyers and doctors of Swabian origin, who had settled in Strasbourg in the 1490s. He no doubt studied there before, in 1503 at the age of eighteen, he entered the Nuremberg workshop of Albrecht Dürer (1471–1528), the most famous artist working north of the Alps. It was probably here that he acquired his nickname 'Grien' (green), perhaps as a reference to his favourite colour of apparel, or else as a means to distinguish him from the other painters called Hans in the workshop. Either on account of his social status or his talent, or both, he seems to have gained Dürer's confidence quickly, and when the latter departed for his second trip to Italy in 1505 Baldung was entrusted with the running of his workshop. This was to be the beginning of a close and lifelong friendship between the two artists. During his trip to the Netherlands in 1521, Dürer's diary shows that he took with him prints by his friend for sale there. On Dürer's death in 1528, it was said that Baldung was sent a lock of his hair, which certainly suggests a strong friendship between the two men.

Fig. 1
Albrecht Dürer, *The Holy Family with two angels*, ca. 1503, woodcut

Fig. 2
Albrecht Dürer or studio, *Study of a lapwing's wing*, ca. 1500, pen and ink and watercolour on vellum heightened

This *Holy Family* belongs to the first phase of Baldung's career, during or just after his stay in Dürer's workshop in Nuremberg. In it, within a quiet but well-appointed chamber, the Virgin sits upon cushions with the naked infant Jesus upon her lap. From her belt hang keys and a leather purse, and beside her some scissors and thread, all symbolic of her humble status as a housewife. Two winged angels stand beside the Christ Child, and one offers him a pear, a symbol of salvation.[2] At their feet sit three more angels gathered around a potted dandelion, symbolic of both Mary and Her Son.[3] Two of the angels are also winged and playing upon flutes, while a third, clad in a red mantle, strums upon a lute. Saint Joseph stands beside them, his hands clasped together in veneration. Behind the figures the green curtains give onto a loggia, whose arched windows look out over a peaceful river landscape. A little dog sleeps quietly nearby. The composition is carefully constructed around two strong diagonals, centering upon the Christ Child, and is held together by the most beautiful chromatic harmonies. The striking red of Joseph's mantle is carefully picked up by the crimson tassels beneath Christ and by Mary's cushion, and the pink of its lining matched by the window and pillar in the loggia and the infants' skin. Similarly, the blue of the Virgin's mantle is taken up by Saint Joseph's sleeves and then his shawl, and the greens of the curtain and the flower matched by the landscape through the window. Throughout, Baldung has lavished the greatest care upon the fine details of the costumes and landscape, and in particular the wonderfully wrought textures of the angels' wings and hair, as well as the leaves of the dandelion in the foreground.

Fig. 3
Albrecht Dürer, *The Feast of the Rosary*, 1506, National Gallery, Prague

This picture was most probably painted shortly after Dürer's return from his second trip to Venice in January or February of 1507, for, as might be expected, its debt to his work is significant. The interior and the Italianate loggia, for example, reflect Durer's increased interest in complex perspectival spaces in his woodcuts from the period 1500–05, such as that of the *Holy Family* (fig. 1) in which a very similar double arch appears before a window looking out on to a landscape. Baldung's role in Dürer's shop would often have been to assist with woodcut book illustrations, so his reference to such a graphic source is readily understandable. The beautiful wings of Baldung's angels here must surely suggest that he had also seen the studies of bird wings made by Dürer and his shop (fig. 2), especially in connection with the *Nemesis* engraving of 1501/2, although sadly no surviving studies by Baldung himself are known. This painting shows how closely Baldung had studied not only Dürer's working methods, but also how he had absorbed the changed colour palette that the master himself had adopted as a result of his visit to Venice. Dürer's new concerns with Venetian colour in general, and the work of Bellini in particular, were epitomised by his celebrated painting of the *Feast of the Rosary* commissioned by the banker Jacob Fugger, painted in Venice and completed as recently as September 1506 (fig. 3).[4] Although Baldung could not have seen the original, it is not hard to sense in the resplendent red of Joseph's robe, offset by the luscious greens and blues of the Virgin's dress and the curtain in the present panel, a reflection of this new aesthetic. Baldung was no doubt very receptive to this influence, for he would already have derived a keen sense of colour from the artistic traditions of his native Swabia and of its western counterpart across the Rhine, Alsace.

Fig. 4
Albrecht Dürer, *Head of a bearded man*, pen and ink drawing, Fondation Custodia, Paris

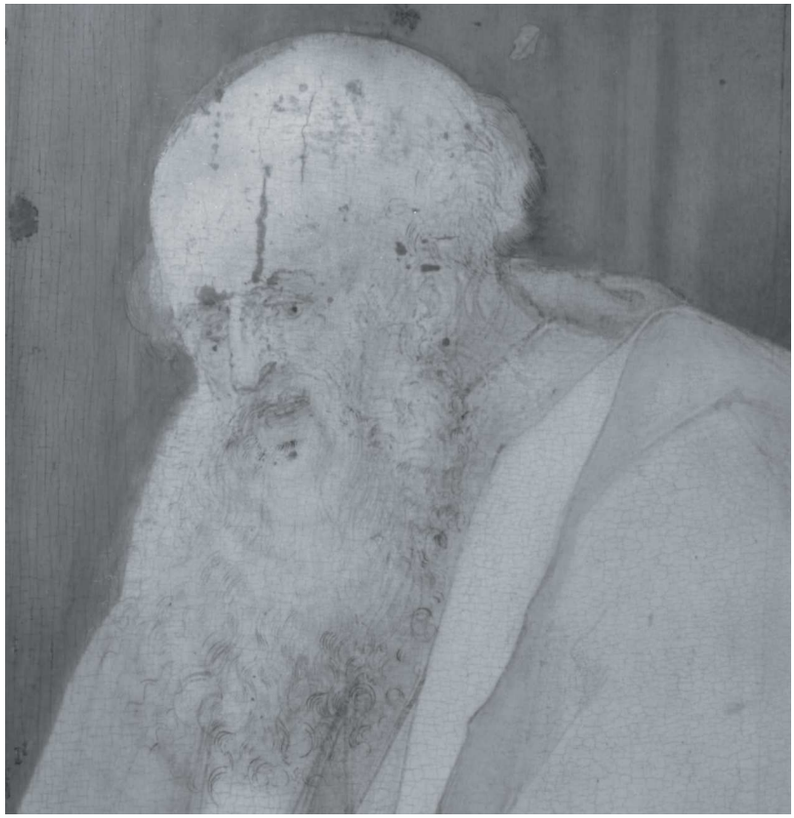


Fig. 5
Infra-red reflectogram of the present lot

As we do not know the earliest history of this panel, we can only speculate as to the degree of influence Dürer may or may not have had upon its design. It is not known what assignments Dürer gave his young pupil, and there are no documents to shed light on his years in Nuremberg. Something may be gleaned, however, of the nature of Baldung's interaction with Dürer by an examination of the underdrawing on the panel itself (figs 5 and 6). When painting on panel (typically on conifer or limewood as here) Baldung prepared his compositions with detailed underdrawings, mostly executed with the point of the brush. Numerous studies after nature, including the occasional landscape, preserved in his silverpoint sketchbook in Karlsruhe, bear witness to this process. As Jochen Sander has pointed out during the recent Frankfurt exhibition, the head of Saint Joseph in this painting seems to have been changed during its execution. Infra-red images reveal a typically carefully drawn head of an old man with an untrimmed beard (fig. 5), close in type to those employed by Dürer himself, such as the pen and ink drawing of *c*. 1505 now in Paris, Fondation Custodia Fritz Lugt (fig. 4).[5] The same model or a very similar drawing was probably used by Baldung, for example, for the head of the King on the right of the Berlin *Epiphany*. As Sander notes, the careful technique of parallel and cross-hatching employed in the underdrawing bears some resemblance to Dürer's own in works from this period, such as the unfinished *Salvator Mundi* in the Metropolitan Museum in New York.[6] In the finished painting, however, Sander notes that Joseph now sports a trimmed beard and more distinct features more in keeping with Baldung's own style. Whether Dürer himself may have had a part in the design of the present *Holy Family* can probably never be known for certain, but it would be hard to find an instance elsewhere in Baldung's work in which the influence and presence of his teacher is so keenly felt.

Fig. 6
Infra-red reflectogram of the present lot

Fig. 7
Hans Baldung, *The Adoration of the Magi altarpiece*, ca. 1507, Gemäldegalerie, Berlin (central panel)

Fig. 8
Hans Baldung, *Saint Sebastian altarpiece*, 1507, Germanisches Nationalmuseum, Nuremberg

This painting can also be connected stylistically to Baldung's best-known works from this period. In 1507 Baldung left Nuremberg for Halle, where he had received commissions for two important altarpieces: that of *The Adoration of the Magi* today in the Gemäldegalerie in Berlin (fig. 7), and the signed and dated *Saint Sebastian* altar of 1507, now in the Germanisches Nationalmuseum in Nuremberg (fig. 8).[7] The latter also includes a self-portrait of Baldung himself, standing alongside (and seemingly oblivious to) the martyred saint, clad in his favourite colour of green. As Von der Osten observes, there are a number of stylistic features common to all three works. The head and facial features of the Virgin here, for example, are very similar to those of Mary in the *Adoration* altar in Berlin, and again to the features of Saint Apollonia on the wings of the altarpiece in Nuremberg. They may also be compared to Baldung's designs for stained glass windows of the same period in the Carmelite cloister and the churches of St Veit and St Lorenz in Nuremberg, especially the great Loeffelholz window in the latter, which dates from 1506 (fig. 10). In terms of date, Von der Osten places the this *Holy Family* just before the *Saint Sebastian* altar and at the same time or slightly after that of the *The Adoration of the Magi*. It is worth noting that the head of the Saint Joseph in the Berlin altar uses a very similar model to those found in the Dürer workshop at this date, and which is reflected in the underdrawing on the present panel as well. The arrangement of the figures and their relationship with the space around them is more complex and much more coherent in the present panel than in the Berlin or Nuremberg altars, where they stand in stiff and disconnected circles. This might be a more mature work of a slightly later date, perhaps hinting at a return to Nuremberg after 1507. Baldung returned to the theme of the Holy Family in an interior only once more, in another relatively early work of 1513, today in the Tiroler Landesmuseum Ferdinandaeum (fig. 11).[8] Painted on a panel of roughly similar size, Baldung abandons the space engendered by the landscape and loggia in the present panel for a more intimate *trompe l'œil* arrangement in which the space around the Holy Family is much more confined.

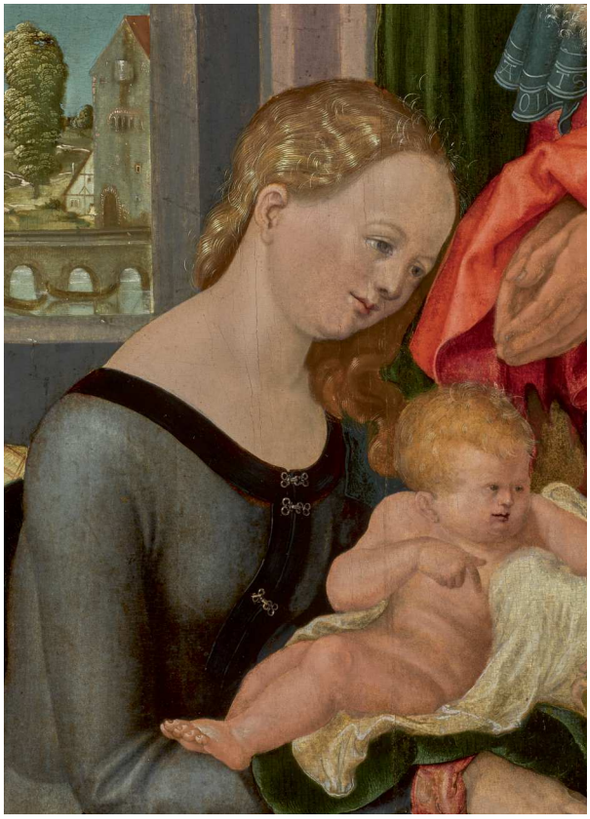


Fig. 9
Detail of the present lot

The magnificent wings depicted here would recur throughout his career, most notably in the angel of the *Annunciation* panel of the High Altar in Freiburg, but also in later works such as the fragmentary *Cupid* in the same city.

Baldung returned to Strasbourg in 1509, where he married and became a citizen there the following year. He joined the artists' Guild and worked in the city for the rest of his life, with the notable exception of an important five year period between 1512–17 when he moved to Freiburg im Breisgau to work on his largest and most prestigious commission, the multi-panelled high altar of the Münster, containing on the centre panel the *Coronation of the Virgin,* which is generally considered his masterpiece. The altarpiece was not completed until 1516 and Baldung returned to Strasbourg for the last time early in 1517. From the 1520s onwards the pictorial and psychological content of his work became increasingly mannered. His increasingly free line and often clashing and vibrant colours show that he maintained a keen interest in colour for its own sake, above and beyond its merely descriptive function. Although Baldung continued to produce religious subjects for private patrons, he increasingly painted portraits or secular subjects (reflecting the Reformation's constraints on religious art) and, most famously, scenes of mortality and witchcraft.[9] He is

Fig. 10
Hans Baldung, *Epiphany*, Löffelholz window in the Church of St. Lorenz, Nuremberg (detail), Förderverein Kulturhistorisches Museum Nürnberg e.V. / Foto: Theo Noll

Fig. 11
Hans Baldung, *The Holy Family*, 1513, Tiroler Landesmuseum, Ferdinandaeum, Innsbruck

considered by some to have introduced the supernatural and the erotic into German art. Certainly, in terms of pathos or psychological impact Baldung was matched among his contemporaries only by Matthias Grünewald (1470–1528), whose work briefly influenced him after 1512. His output was prolific – some 350 drawings, 180 woodcuts and book illustrations are known – and his reputation never flagged. By the time of his death in September 1545, Baldung was a member of the city council of Strasbourg and one of that city's richest citizens.

[1] *Emendationen zu des Plinius Naturalis Historiae*, Basel 1526, cited by Von der Osten 1983, pp. 294, 308, doc. 77. Rhenanus's views were echoed by the French scholar Jean Pélerin (*c.* 1445–1524) in his *De Artificali Perspectiva* of 1521.
[2] Psalm 34, 8: 'Taste and see the Lord is good; blessed is the one who takes refuge in him'.
[3] L. Behling, *Die Pflanze in der mittelalterlichen Malerei*, Weimar 1957, pp. 33–36.
[4] F. Anzelewsky, *Albrecht Dürer. Das malerische Werk*, Berlin 1991, vol. I, p. 191 f., cat. no. 93, vol. II, colour plates 91 and 92.
[5] Inv. no. 5989. Exhibited Frankfurt 2014 cat. no. 2.6, reproduced.
[6] Anzelewsky 1991, pp. 189–90, no. 83;
[7] Von der Osten 1983, pp. 42–48 and 49–53, cat. nos 3 and 6 respectively, reproduced plates 3–6, 8, 12–19. Baldung's altarpieces were later installed by Cardinal Albrecht of Brandenburg beside works by Grünewald and Cranach in the Collegiate Church in Halle, where he hoped they would form a sort of artistic bastion against the forces of Reformation.
[8] Von der Osten 1983, pp. 88–91, cat. no. 21a, reproduced plate 54.
[9] This was something of a local interest. Strasbourg's humanists studied witchcraft and its bishop was charged with the task of unmasking witches.

○ ə 11 ATTRIBUTED TO ALBRECHT DÜRER

(Nuremberg 1471 - 1528)

Portrait of a man against a green background

oil on parchment laid down on panel
25.7 x 20.5 cm.; 10⅛ x 8⅛ in.

‡ £ 300,000-400,000
€ 343,000-457,000 US$ 418,000-560,000

PROVENANCE

Waldstein family collection, Germany and Czech Republic (their seal on the reverse of the panel);

Vischer-Forcart family collection, probably inv. no. 25, and by descent (according to an old handwritten label on the reverse);

Anonymous sale ('The Property of a Lady of Title'), London, Christie's, 6 November 1964, lot 75, for 5,500 guineas to Weitzner (as German School, *circa* 1520, and described as dated 1523);

Acquired by the father of the present owner there or shortly thereafter;

Thence by descent.

EXHIBITED

Madrid, Museo Thyssen-Bornemisza, and Madrid, Fundación Caja Madrid, *Durero y Cranach: Arte y humanismo en la Alemania del Renacimiento*, 9 October 2007 – 6 January 2008, no. 103 (as Dürer, possibly painted in the 1490s);

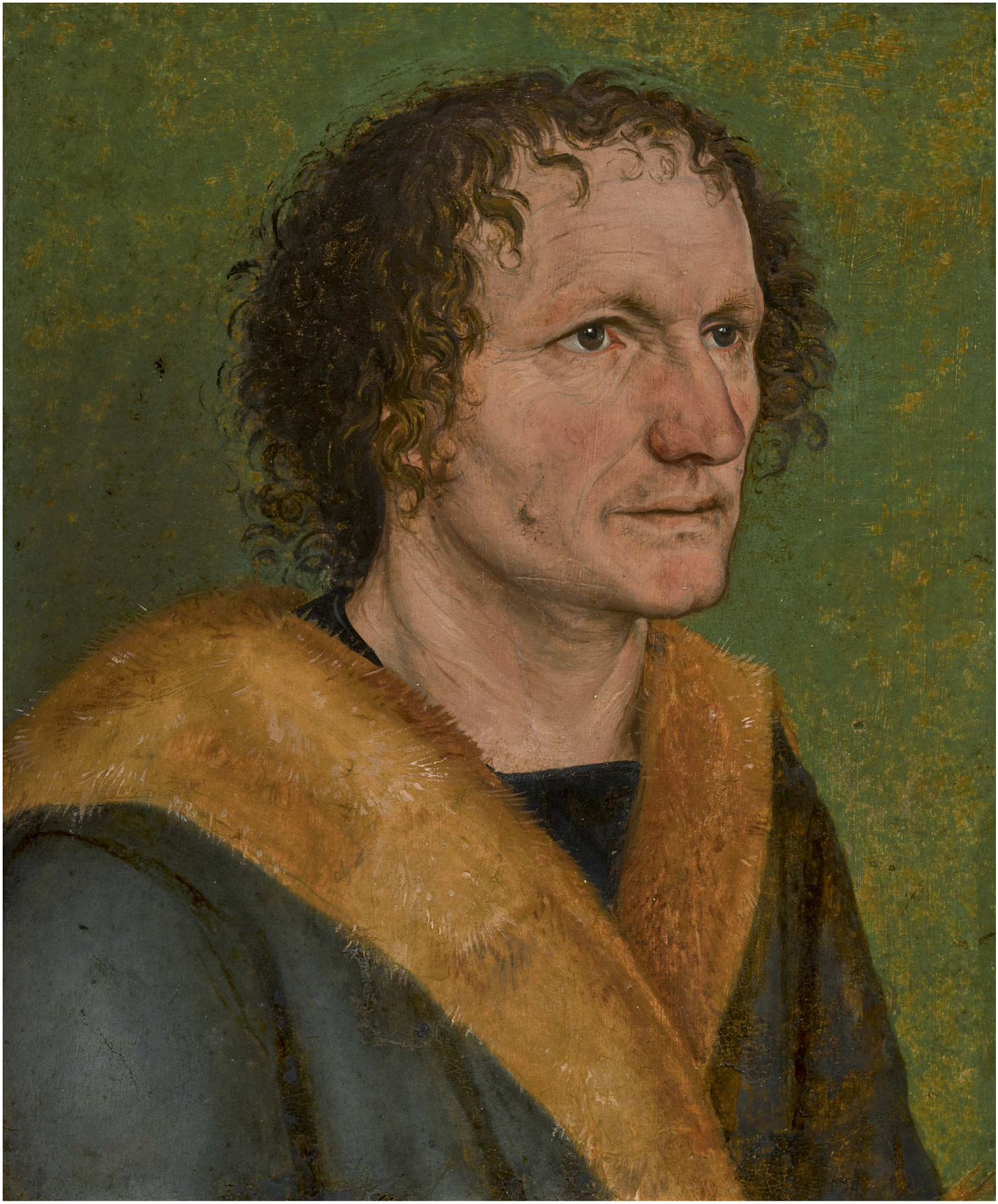
Frankfurt, Städel Museum, *Dürer: Kunst–Kunstler–Kontext*, 23 October 2013 – 2 February 2014, no. 4.7 (as attributed to Dürer *circa* 1495/1500).

This arresting portrait of a man was introduced into the corpus of works attributed to perhaps the greatest figure of the Northern Renaissance – Albrecht Dürer – when Fedja Anzelewsky published the first major monograph written on the artist in 1971. Since that time, the autograph status of the painting has divided scholars, many of whom have had the opportunity to study the work first-hand in two major exhibitions devoted to Dürer and his time in the last ten years. What strikes one immediately is this man's penetrating stare, depicted with forensic detail and distinct characterisation. It is a portrait clearly born out of the tradition of realism initiated by artists such as Hans Pleydenwurff in the second half of the fifteenth century, which Dürer would inherit and, as with all art forms that he treated, subsequently develop and surpass.

The man portrayed appears to be approaching middle age. He is shown wearing a dark, blue-grey cloak lined with light brown fur over a black coat or shirt. Both this and his wiry, tousled hair are painted somewhat summarily – the texture of the fur suggested with small, scattered strokes of darker colour and white highlights; the curly hair defined in the strands which bounce away from his head and over his temples and forehead, with variegated shades of brown and swirling strokes. This relatively schematic execution is in contrast to, and consequently heightens, the rather merciless naturalism with which the man's features are depicted. The skin of his neck appears lined and loose, the mole on his cheek is prominent and represented in unpitying detail, its surface and each bristle carefully picked out, and there is stubble surrounding his upper and lower lips. Dominating his face, though, are his deep-set, piercing eyes, each highlighted by the light source coming from the left, as he looks out beyond the picture in the opposite direction.

The painting is executed on parchment laid on walnut panel (not on oak, as it has been described in previous publications). A number of portraits from this time are painted on vellum laid on panel, sometimes due to later conservation intervention, but often conceived as such from the outset. Artists could use the parchment like tracing paper – by treating it with linseed oil it would become transparent, enabling the artist to draw the contours of the sitter before them directly onto the parchment, before it was glued down, thus saving the need to prepare the panel itself.[1] Due to the pigments employed here, the skin tones have become more transparent over time, revealing the underdrawing, which would originally have been invisible beneath a more opaque painted surface. What is now fascinatingly apparent, however, is that this drawing was executed in a free, assured hand, and that the artist adapted his design when actually applying the paint: the position of the mole has shifted to the right, the line of the forehead has been moved back (or the artist has decided against depicting the sitter wearing a hat), and the contour of his jawline has been filled out slightly.

Anzelewsky first published this portrait in 1971 among autograph works by Dürer, with a small qualification: 'ein vermutlich von Dürer in den Jahren 1497/98 gemaltes Bildnis' ('probably by Dürer *circa* 1497/98'). This attribution was disputed in the reviews of his monograph which followed throughout the '70s, as scholars found the painting to strike an unconvincing note amidst the rest of Dürer's recognised *œuvre* (see *Literature*). No alternative attribution was suggested, however, until 2005, when Dr Bodo Brinkmann considered the painting in relation to the portrait of Jakob Stralenberger by Martin Caldenbach, called Hess (*circa* 1480–1518) in the Städel Museum, Frankfurt (see *Literature*; fig. 1).[2] Little is known of Caldenbach, and only a small number of graphic works can be attributed to him with complete certainty. He undoubtedly met Dürer and quite possibly trained with him in Nuremberg before he took over the workshop of his father, Hans, in Frankfurt am Main, where he also worked for the Bürgermeister Jakob Heller (1460–1522).



LITERATURE

F. Anzelewsky, *Albrecht Dürer, Das malerische Werk*, Berlin 1971, pp. 148–49, cat. no. 47, reproduced plate 48 (listed under autograph works, as probably by Dürer *circa* 1497/98; as acquired by the present owner from the London art market in 1952);

A. Janeck, 'Dürer Colloquium in Nürnberg', in *Kunstchronik*, vol. XXV, 1972, p. 196;

M. Levey, 'To honour Albrecht Dürer. Some 1971 Manifestations', in *The Burlington Magazine*, vol. CXIV, no. 827, February 1972, p. 68 (as not by Dürer);

D. Kuhrmann, 'Fedja Anzelewsky, Albrecht Dürer, Das Malerische Werk' (book review), in *Kunstchronik*, vol. XXVI, 1973, p. 294 (as not convincingly by Dürer);

W. Stechow, 'Recent Dürer Studies' (Anzelewsky 1971 book review), in *The Art Bulletin*, vol. LVI, no. 2, June 1974, p. 260 (as not by Dürer);

W.L. Strauss, 'Albrecht Dürer, Das Malerische Werk by Fedja Anzelewsky' (book review), in *Art Journal*, vol. 34, no. 4, 1975, p. 374 (as 'difficult to be immediately convinced of its authenticity');

F. Anzelewsky, *Albrecht Dürer. Das malerische Werk,* Berlin 1991, p. 150, cat. no. 47, reproduced in colour plate 41, fig. 50 (as Dürer);

M. Mende, 'Dürer als Maler. Zur Neuausgabe des Kataloges der Gemälde durch Fedja Anzelewsky', in *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, vol. 79, 1992, p. 141, footnote 18 (as not by Dürer, nor from Nuremberg);

W. Prinz, *Dürer Catalogo Completo*, Florence 1996, pp. 102-03, cat. no. 18, reproduced plate 33 (as Dürer, datable to 1497/98[?]);

B. Brinkmann, in *Deutsche Gemälde im Städel 1500–1550*, B. Brinkmann and S. Kemperdick (eds), Mainz 2005, pp. 150–52 (as Martin Caldenbach);

T.-H. Borchert et al., *Durero y Cranach: Arte y humanismo en la Alemania del Renacimiento*, exhibition catalogue, Madrid 2007, pp. 272 (Spanish) and 529 (English), cat. no. 103, reproduced p. 284 (as Dürer, possibly painted in the 1490s);

N. Wolf, *Albrecht Dürer*, Munich 2010, p. 277, cat. no. FW 4, reproduced in colour p. 277 (under 'Works not included in the catalogue (doubtful works)', as convincingly assigned to Caldenbach by Brinkmann and Kemperdick 2005);

J. Sander (ed.), in *Dürer: Kunst–Kunstler–Kontext*, exhibition catalogue, Munich 2013, p. 111, cat. no. 4.7, reproduced in colour p. 110 (as attributed to Dürer *circa* 1495/1500).

Brinkmann proposes an attribution to Caldenbach for the present portrait largely on the basis of comparison of the rendering of the men's features: the elliptical eyes with drooping, reddened eyelids, the presence of only a few eyelashes just at the corners of each eye, the emphasis given to the distinctive shapes of their noses, the formation of their mouths – narrow lips turned down at the corners giving each sitter a tense, determined expression, not to mention the naturalistic depiction of their moles. Brinkmann sees similarities in the way the fur pelts are executed and in the perspective of the sitters' poses, where the furthermost shoulder subsides, with the collar on that side disproportionately narrower than the other, their bodies subjected to an artificially heightened perspective.

There are some marked differences in the underdrawing of the Städel portrait and the present work: there is a great concentration on the differentiation between hair and beard in Caldenbach's portrait, unlike the mass of undefined curls in the design of the present work; and the rather sparing detail accorded to the face of Stralenberg is in contrast to the more linear definition of the features here, which are even reinforced with a liquid brushstroke.[3] But Brinkmann finds points of comparison in the draughtsmanship, in the shading, and in the way the edge of the fur collar is suggested in both designs with a sequence of individual hooks or strokes. Recently Dr Joshua Waterman, Dr Guido Messling, and Dr Christof Metzger have all found the tentative attribution of the present portrait to Caldenbach to be plausible, whereas Dr Michaela Schedl disagrees,[4] and with only one independent portrait believed to be by the artist to compare it with, this suggestion must remain hypothetical.

Anzelewsky dated the present painting to the second half of the 1490s, largely through noting similarities with the portrait of Dürer's father in the National Gallery, London, but that painting is now no longer considered autograph.[5] The present work follows the tradition of portraiture in southern Germany in the second half of the fifteenth century for setting a bust-length figure against a monochromatic background, which Dürer employed in the (now separated) diptych of his parents, executed at the beginning of the decade (incidentally also picturing them against green).[6] The present work owes much to the move towards – sometimes unflattering – naturalism, found particularly in portraits of ageing men, where each physiognomic detail, each wrinkle and hair, was rendered in as lifelike a way as possible. Influenced by Netherlandish artistic practices, perhaps the most important early example of the autonomous panel-portrait genre in Germany and the tendency toward realism, is Hans Pleydenwurff's portrait of Georg, Count of Löwenstein as an old man, painted in 1456 – also on vellum, mounted on limewood.[7] Also out of this tradition comes Dürer's father's own silverpoint *Self-portrait* of 1486,[8] and must have provided much of the inspiration for his portrait by the young Dürer mentioned above, which reflects his father's lined face, wrinkled neck and the bags under his eyes. Both Dr Daniel Hess and Dr Fritz Koreny recognise the present portrait's debt to this artistic context, but do not connect it with either Dürer or Caldenbach. Dr Hess places it in Southern Germany in the last decade of the fifteenth century, while Dr Koreny points to the loose brushwork as tending more to a Saxonian, rather than Franconian, origin and believes it to date from the early 16th century.[9]

Dürer painted his self-portrait now in the Louvre in 1493, but did not complete another portrait before 1497 – the 'Fürleger portraits' (with loose hair and hair done up) – and it was not until 1499 that he executed portraits which were certainly commissioned, by which time he was working on a new level of characterisation and employing a portrait type in which the sitters are placed before elaborate drapery and landscape views. In the Tucher portraits of 1499, however, one may find certain correspondences with the present portrait, namely in the hard red contouring of the eyelid in the portrait of Felicitas Tucher, the uneven foreshortening of the eyes in the portrait of Hans XI Tucher, and in the general flatness of the sitters' shoulders and chests.[10] These qualities are in stark contrast to the ambitious and highly finished portrait of Oswolt Krell from the same year,[11] his face and torso modelled to an extraordinary level of naturalism and convincing volume.[12] Also absent from the eyes of the Tucher likenesses – and the present work – are the characteristic reflections of a mullion and transom window, which invariably appear in other Dürer portraits.

[1] The technique is a variation of that coincidentally known as the 'Dürerscheibe', whereby an artist would draw onto a pane of glass, from which he would transfer the design; for further discussion, see D. Hess and O. Mack, 'Luther am Scheideweg oder der Fehler eines Kopisten? Ein Cranach-Gemälde auf dem Prüfstand', in *Original - Kopie - Zitat: Kunstwerke des Mittelalters und der Frühen Neuzeit*, W. Augustyn and U. Söding (eds), Passau 2010, pp. 285ff.

[2] Oil on limewood, 40.8 x 28.1 cm.; inv. no. 1739; see Brinkmann 2005, pp. 142–52, reproduced in colour p. 143.

[3] See Brinkmann 2005, p. 142, reproduced p. 144, fig. 110.

[4] Written correspondence, February–May 2018.

[5] Oil on limewood, 51 x 40.3 cm.; inv. no. NG1938; see S. Foister, *Dürer's Nuremberg legacy: The case of the National Gallery portrait of Dürer's father*, National Gallery online publication, pp. 4–6 (accessed 21.05.18).

[6] *Portrait of Barbara Dürer*, oil on fir panel, 47 x 35.8 cm.; Nuremberg, Germanisches Nationalmuseum, inv. no. Gm 1160; and *Portrait of Albrecht Dürer the Elder*, oil on panel, 47.5 x 39.5 cm.; Florence, Galleria degli Uffizi, inv. no. 1086; see D. Hess and T. Eser (eds), *The Early Dürer*, exh. cat., London 2012, pp. 272–73, cat. nos 7 and 8, respectively, reproduced in colour.

[7] 33.3 x 24.4 cm.; Nuremberg, Germanisches Nationalmuseum, inv. no. Gm 128; see Hess and Eser 2012, p. 343, cat. no. 57, reproduced in colour.

[8] Vienna, Albertina, inv. no. 4846; see Hess and Eser 2012, p. 266, cat. no. 3, reproduced in colour.

[9] Written correspondence, April–May 2018.

[10] All oil on limewood: *Portrait of Elsbeth Tucher*, 29.1 x 23.3 cm.; Kassel, Museumslandschaft Hessen Kassel, Gemäldegalerie Alte Meister, inv. no. GK 6; *Portrait of Hans XI Tucher*, 29.7 x 24.7 cm.; Weimar, Klassik Stiftung Weimar, Schlossmuseum, inv. no. G 31; and *Portrait of Felicitas Tucher*, 29.8 x 24.4 cm.; also in Weimar, inv. no. G 32; see Hess and Eser 2012, pp. 353–55, cat. nos 63–65, respectively, reproduced in colour.

[11] Triptych, oil on limewood, central panel: 49.7 x 38.9 cm.; Munich, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, inv. no. WAF 230; see Hess and Eser 2012, p. 345, cat. no. 59, reproduced in colour.

[12] This disparity led Claus Grimm to dismiss the Tucher portraits from Dürer's *œuvre* altogether; see C. Grimm, *Meister oder Schüler? Berühmte Werke auf dem Prüfstand*, Stuttgart 2002, pp. 41–45.

[13] Translated from the German: 'Den gmaine gmäll will ich ain jahr ain hauffen machen, das niemandt glaubte, das möglich were, das ain man thun möchte. An solchen mag man etwas gewinnen. Aber das fleisig kleiblen gehet nit von statten'; transcribed in H. Rupprich, *Dürer. Schriftlicher Nachlass*, vol. I, Berlin 1956, p. 72, lines 49–53.

Fig. 1
Martin Caldenbach, *Portrait of Jakob Stralenberger* © 2018
Städel Museum, Frankfurt

A variance in execution of portraits from these years is not impossible to explain, however, as a conscious decision on the part of the artist, a function of the demands of the portrait type, and a variety in the degrees of completion: the Tucher portraits are rendered with a much freer brush than that of the meticulous portrait of Krell, for instance, which is also elevated by its large size and elaborate design as a triptych with marbling on the reverse, undoubtedly at the confident sitter's behest and considerable expense. As Dr Jochen Sander has suggested (see *Literature*), if the present work is also considered to be an autograph work by the master from the late 1490s, perhaps the cursory execution of the clothing, and the choice of the economical, monochromatic background, reflect a shorter amount of time available for the work, a lower specification and purchase price from its patron, and a consequent adaptation of execution by the artist, who nevertheless imbues the portrait with a powerful individualisation. Indeed, in a letter to Jakob Heller of 1509, Dürer complained of the meagre reward he received from detailed, high quality works, in contrast to less demanding 'gmaine gmäll' ('common paintings'), of which: '[...] I can make a large number in a year, such as no one would believe it possible that one man could do it. With something like this one can make a profit. But painstaking work does not get you anywhere'.[13]

12 THE MASTER OF THE LOCKINGE COURTSHIP PANEL

Active in Germany, first half of the 16th Century

'Courtship' or 'The Offer of Love'

oil on oak panel
59.4 x 39 cm.; 23⅜ x 15⅜ in.

£ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

Baron Karl Ferdinand Friedrich von Nagler (1770–1846), Berlin;

His posthumous sale, Berlin, Müller, 18 October 1847 and following days, lot 108 (as Gerhard van Leyden);

Samuel Jones Loyd, later 1st Baron Overstone (1796–1883) by 1867;

Thence by inheritance to his son-in-law Brigadier-General Robert Loyd-Lindsay, 1st Baron Wantage, VC, KCB, VD (1832–1901), Lockinge, Oxfordshire;

Thence by descent to the present owner.

EXHIBITED

Birmingham, City Museum and Art Gallery, *Paintings and Tapestries from Lockinge House, Wantage*, (ex catalogue) 1951–52;

Oxford, Ashmolean Museum, on loan (as Lucas Cranach the Elder and studio).

LITERATURE

G. Redford, *Descriptive Catalogue of the Pictures at Lockinge House*, London 1875, pp. 22–23, no. 25 (as Gerhard van Leyden);

A.G. Temple, *Catalogue of the Pictures forming the Collection of Lord and Lady Wantage*, London 1902, p. 85, no. 133 (as Gerhard van Leyden);

L. Parris (ed.), *The Loyd Collection of Paintings and Drawings at Betterton House, Lockinge near Wantage, Berkshire*, London 1967, p. 14, no. 18 (as follower of Cranach);

F. Russell, *The Loyd Collection of Paintings, Drawings and Sculptures*, 1991, p. 6, no. 18, reproduced plate 13 (as circle of Lucas Cranach I).

This delightful panel has the distinction of having now been in the same family collection for over one hundred and fifty years. It has recently been exhibited as the work of Lucas Cranach the Elder and his studio, and is here offered at auction for only the second time in its history. In it, within a wooded valley beneath a castle set upon a rocky crag, an elegantly dressed young gentleman sits with a lady beside a spring. In his hand he offers her a gold and ruby ring, either as a love token or as an offer of marriage. In her hand she holds a posy of red carnations, traditional symbols of both love and affection, entwined with daisies, tokens both of love and fertility, and also of innocence and sincerity. At their feet a wine cooler sits in the spring, while a silver gilt goblet is perched upon a rock beside them. The two lovers remain unknown, and it is most unlikely that this panel was originally painted as a formal betrothal portrait. Behind them, the gentleman's horse is tethered to a tree, and his knowing look at the spectator, coupled with the unambiguous symbolism of the tree branch, offers a humorous erotic undertone, although given that daisies were also symbolic of innocence, perhaps a moral warning of virtue in danger as well.

Despite its evident charms, the author of this engaging panel has long eluded identification. When in the celebrated collection of Baron Nagler in Berlin, the panel was ascribed to the mysterious 'Gerhard van Leyden', a painter who is not otherwise recorded and who is likely to be entirely fictitious. In his overall composition the Lockinge Master was clearly indebted to Albrecht Dürer's engraving of *The Ill-Assorted Couple* or *The Offer of Love* produced in 1495 (fig.1), wherein the motifs of the seated couple in a landscape and the tethered horse are all to be found. It was the great scholar of early Northern painting Dr F.G. Grossmann, who first observed that the Loyd panel, which he thought was '…certainly German' was also 'very close to Lucas Cranach the Elder'.[1] As he noted, the landscape format, with the prominent central tree with its detailed foliage and distant elevated castle are highly characteristic elements of many landscape panels containing both secular and mythological subjects produced by Lucas Cranach (1472–1553) and his workshop in Saxony. A very good example of such a landscape may be found in his *Mary Magdalene* of 1525 in the Wallraf-Richartz Museum in Cologne.[2] The motifs of the mossy tree trunk and the tethered horse seems to have been lifted almost directly from Cranach's early panel of the *Judgement of Paris*, painted around 1510–12, sold in these Rooms on 11 December 1996, lot 48, and today in the Kimbell Art Museum, Fort Worth (fig. 2).[3] Grossmann also pointed out the similarities between the lady's face in the Lockinge panel and those in Cranach's *Holy Kinship* altarpiece in the Akademie in Vienna, which is of much the same date.[4] It thus seems reasonable to assume that the Lockinge Master may have come into contact with the work of Lucas Cranach in the second or third decades of the sixteenth century, most probably, given the picture's known history, in Germany. As Grossmann observed, on stylistic grounds this panel can probably be dated around 1525–30. A similar adoption of Cranach's compositions elsewhere in Germany at this date may be seen, for example, in Mattias Gerung's panel of 1537 depicting *Lot and his daughters* in the Staatsgalerie in Stuttgart.[5] We are also grateful to Dr Dieter Koepplin for suggesting a tentative attribution on the basis of photographs to Hans Kemmer (*fl. c.* 1495–1561), one of Cranach's most able pupils, who lived and worked in Lübeck in northern Germany. Some of the physiognomies in his signed *Christ and the Adulteress* of 1530 in the St Annen Museum in Lubeck, for example, may be compared to those in the present work.

Fig. 1
Albrecht Dürer, *The Ill Assorted Couple or The Offer of Love*, 1495, engraving

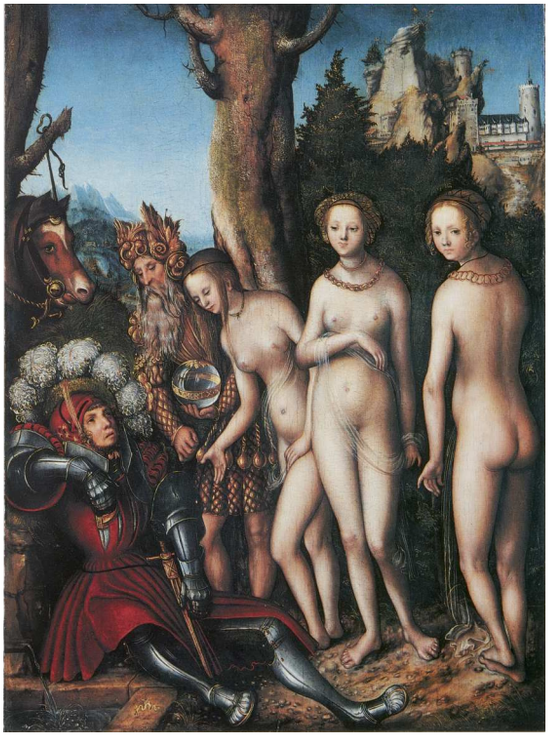


Fig. 2
Lucas Cranach the Elder, *The Judgement of Paris*, 1511-12, Kimbell Art Museum, Fort Worth

Although paintings of couples in a landscape such as this would have been quite familiar to the sixteenth-century viewer, it would more commonly have been in the context used by Dürer in his engraving, namely that of the 'ill-matched' or 'unequal couple'. Depictions of an engagement or offer of marriage outside of formal marriage portraits are, by contrast, seemingly very rare in this period. The most famous is probably a Netherlandish rather than a German work, namely Lucas van Leyden's panel of *The Betrothal* of 1527 in the Musée des Beaux-Arts in Strasbourg (fig. 3).[6] The old attribution of the Loyd panel to the fictitious 'Gerhard van Leyden' may, of course, be a mistaken reference to Lucas himself. An early copy of Lucas's panel, formerly in the Morris collection in London, introduces a figure of a jester carrying a banderole with the warning: '*Lengthy regret is better than hasty marriage*', but it seems unlikely that the Lockinge panel carries an admonishment of this sort.

[1] Letter of 6 August 1965, cited by Parris 1965, p. 14.
[2] M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, London 1978, p. 103, no. 168, reproduced.
[3] This humorous erotic symbolism is a recurrent theme in many of Cranach's paintings of the Judgement of Paris.
[4] Friedländer and Rosenberg 1978, p. 75, no. 34, reproduced.
[5] See E. Rettich, 'Altdeutsche Gemälde', in *Saatsgalerie, Stuttgart. Alte Meister*, Stuttgart 1992, pp. 140–41, reproduced.
[6] E. Lawton Smith, *The Paintings of Lucas van Leyden*, Columbia 1992, p. 176, cat. no. 44, reproduced fig. 26.
[7] Friedländer and Rosenberg 1978, p. 69, no. 15, reproduced.
[8] Parris 1967, p. 29, no. 44, reproduced.

Fig. 3
Lucas van Leyden, *The Betrothal*, 1527, Musée des Beaux Arts, Strasbourg

Fig. 4
Baron Ferdinand von Nagler (1770-1846)

NOTE ON PROVENANCE

The first recorded owner of this painting, Karl Ferdinand Friedrich von Nagler (1770–1846), was a Minister of State and later Postmaster General of Prussia (fig. 4). His collection was diverse and assembled mostly during his travels abroad between 1811 and 1821; it included paintings, drawings, prints, coins, medals, ethnographic objects and Egyptian antiquities. In 1835 he sold the majority of his collection to the Prussian State, where the important group of Old Master prints formed a mainstay of the collection in the Kupferstichkabinett in Berlin. His collection of paintings, chiefly works of the early Netherlandish and German schools, was sold after his death in 1846.

This painting had entered the collections of Lord Overstone by 1867, when according to family records at Lockinge it was 'repaired by Anthony'. Although Overstone's chief interest was in works of the Dutch and Italian schools, his taste was sufficiently wide-ranging to include some early Netherlandish and German paintings, then largely overlooked by collectors. The latter included, for example, two very early panels by Lucas Cranach the Elder depicting *St Geneviève and St Appollonia* and *St Christina and Saint Ottilia*, which formed the backs of the wings to his *St Catherine Altarpiece* of 1506, the central panel and outsides of the wings of which are preserved in the Staatliche Gemäldegalerie in Dresden.[7] An equally fascinating picture was his fifteenth-century Bavarian *Portrait of Alexander Mornauer* by the so-called Master of the Mornauer portrait (formerly thought to be Christoph Amberger), which Overstone had bought in the 1860s as a portrait of Martin Luther by Albrecht Dürer.[8] All three paintings are now at the National Gallery in London.

13 BERNHARD STRIGEL

(Memmingen 1460 – 1528)

A portrait of Johannes Cuspinian, with his second wife Agnes, and his sons from his first marriage Sebastian Felix and Nicolaus Christostomus

inscribed in Latin: on a painted tablet, upper centre: *FILII COLITE DEVM/ DISCITE PRVDENCIA/ DILIGITE HONESTATE* (Sons, respect [?] God/ Learn prudence/ Esteem honesty)
inscribed above the head of Cuspinian: *ZEBEDEVS*
inscribed above the head of his wife: *SALOME VXOR .I. PACIFICA/ QVIA FILIOS PAC S GENVIT*
inscribed above the head of his eldest son: *JACOBVS MAIOR/ CHRISTO.COEVVS*
inscribed on the parapet to the right of the younger son: *IOANNES* [...] *E/ CHRIS* [...] *A*
inscribed at length on the reverse (see below)
oil on limewood panel
71 x 62 cm.; 28 x 24½ in.

£ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

Johannes Cuspinian, 1520;

Brought from Germany to England by Sir Robert Anstruther (*d*. 1645), and presented to King Charles I of England, by *circa* 1639 (branded with his cypher on the reverse, and in Van der Doort's inventory as located in the Chair Room at Whitehall Palace, no. 1);

Whitehall Palace sale, no. 85, sold on 18 November 1651, for £3.0.0 to De Critz;

Probably Emanuel de Critz (1608–1665), London;

Edward Solly (1776–1844), Berlin;

Presumably sold by him with the remainder of his first collection to Kaiser Friedrich-Wilhelm III of Prussia in 1821 for the intended Alte Nationalgalerie;

Königliche Museen (from 1904 Kaiser-Friedrich Museum), Schinkelbau, Berlin, from 1830 until 1913;

Graf Johann Nepomuk Wilczek, Burg Kreuzenstein, Lower Austria, from 1913;

Thence by descent, subsequently at Schloß Seebarn, Lower Austria, from 1922 until after 1964;

Bought by the present owner in 1989.

EXHIBITED

Vienna, Kunsthistorisches Museum, *Kaiser-Ferdinand I, 1503–1564. Das Werden der Habsburger Monarchie*, 15 April – 31 August 2003;

Although he lived in Memmingen in Swabia all his life, Strigel was often in the service of the Imperial court, and he travelled to Vienna in 1515, summoned by the Emperor Maximilian to paint the Imperial family. He made a second visit in 1520, when he painted the present portrait group. The inscription on the reverse (fig. 4) gives us a great deal of information about the painter as well as his sitters, including his age of almost sixty, that he was a citizen of Memmingen, that he was left-handed and used a looking or magnifying glass, that he was ennobled and that he was the only painter commanded to paint the Emperor Maximilian I, and was his Court Painter.

The inscription incorporates Strigel's signature and the date October 1520, and names the sitters. Since then it has been restored, and now reads as follows (note the third line now starts with the word REGIONIS, but the original may have read LEGIONIS, as Von Bode, who first transcribed it, thought):[1]

ANNO HVMANAE REPARACIONIS MDXX: MENSE OCTOBRI
LEONE X . PONT. MAX . QVVM CAROLVS V. PHILIPPI CASTELLAE
R[L]EGIONIS AC GRANATAE REGIS FILIVS AQVISGRANI I REGE
RO CREARETVR AC RO . CAESAR DESIGNARETVR BERNARDI-
NVS STRIGIL . PICTOR . CIVIS MEMINGEN.NOBILIS.QVI SOLVS
EDICTO CAESARE MAXIMILIANV . VT OLIM APELLES ALEXAN-
DRVM PINGERE IVSSVS HAS IMAGINES MANV SINISTRA PER
SPECVLA FERME SEXAGENARIVS VIENNAE PINGEBAT
Johannes Cuspinianus doctor francus ex schweinfurt olim caes.
Aug. Maximiliani imp. a consilius et ad reges Hungariae Boemiae
ac Poloniae. Vladislau Ludovicu et Sigismundu orator Caroliq
V. Caes. Consiliarius ac locu tenens in senatu Vienen. que Vulg
Anwaldu apellat. Ex prima coniuge Anna octo liberos genu[it]
e quibus hic Sebastianus Foelix annu agebat etatis quintudecimu
minor natu Nicolaus Chrisostomus duodecimu: genitor horu
duodequinquagesimu Hagnes nouerca quadragesimuprim[u].
[PR]IMA TABVLA HABET IMAGINES MAXIMILIANI CAES AVG.
[M]ARIAE DVCISSAE BVRGVNDIAE FILIAE DVCIS PHIL.
[F]ILII REGNIS CASTELLAE CAROLI. V. IMP. AVG. FERDINAN. [IN]
[F]ANTIS HISP. ARCHIDVCVM AC NEPOTVM CAES. ET LVDOVI[CI]
[REG]IS HVNGARIAE AC BOHEMIAE

In the year of human reparation [i.e. *salvation*] *1520 in the month of October when Leo X was Pope, while Charles V, son of Philip, king of Castille, Leon and Granada, was being created King of the Romans at Aachen and being designated Caesar, Bernhard Strigel, painter, citizen of Memmingen, noble, who alone having been ordered by edict to paint Caesar Maximilian, as once Apelles* [*painted*] *Alexander with his left hand, through a looking-glass, at nearly sixty years old he painted these likenesses at Vienna.*

Johannes Cuspinian, a free doctor from Schweinfurt, [*was?*] *at one time by counsel to Caesar Augustus Maximilian the Emperor and to the kings of Hungary, Bohemia and Poland, Vladislaw*[,] *Ludovicus and Sigismund and orator to Charles V, his counsellor and representative in the Viennese senate, which is called Anwald in the local tongue. With his first wife Anna he brought forth eight children and of these this Sebastian Felix was fifteen years old, younger by birth Nicolaus Chrisostomus twelve years old, their father forty-eight, their stepmother Agnes forty-one.*

The first panel has likenesses of Maximilian Caesar Augustus, of Mary the duchess of Burgundy, daughter of Duke Charles, of their son Philip of the kingdom of Castille, Charles V Emperor Augustus, Ferdinand the Infante of Spain, of archdukes and nephews of the Emperor and Ludovicus king of Hungary and Bohemia

ZEBEDEVS·
FILII COLITE DEVM
DISCITE PRVDENCIÃ
DILIGITE HONESTATẼ
IACOBVS MAIOR
CHRISTO· COEVVS
SALOME VXORI PACIFICA
QVIA FILIOS PACIS GENVIT

Fig. 1
Lucas Cranach the Elder, *Marriage Diptych of Dr Johannes Cuspinian*, 1502, Oskar Reinhart Collection, Am Römerholz, Winterthur

Fig. 2
Bernhard Strigel, *Family of Emperor Maximilian I. (1459-1519)*, Kunsthistorisches Museum, Vienna

Vienna, Kunsthistorisches Museum, 31 May - 4 September 2011; Munich, Kunsthalle der Hypo-Kulturstiftung, 16 September 2011 - 15 January 2012, *Dürer Cranach Holbein. Die Entdeckung des Menschen: Das deutsche Porträt um 1500*, no. 160.

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J. Meyer, W. Bode, L. Scheibler, *Königliche Museen zu Berlin. Beschreibendes Verzeichnis der Gemälde*, Berlin 1883, pp. 446–48, no. 583 B;

J. Meyer, H. v Tschudi, W. Bode, *Königliche Museen zu Berlin. Beschreibendes Verzeichnis der Gemälde*, Berlin 1891, pp. 272–73, no. 583 B;

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As the inscription states, this portrait was painted by Strigel in Vienna in October 1520. It portrays the Viennese humanist Dr Johannes Cuspinianus at the age of 48, with his second wife Agnes, aged 41, and his sons by his first marriage, Sebastian Felix, aged fifteen, and Nikolaus Chrysostomus, aged twelve (they had eight children in all). Cuspinianus is a Latinization of his real name: Spiessheimer, from the name of the village of Spiessheim, where he was born in 1473. Spiessheim is in Franconia, near Schweinfurt, which is mentioned in the inscription on the reverse. He was an historian at the University of Vienna, where he was appointed Rector in 1500, and Professor in 1508. Cuspinian also received the position of chief librarian of the Imperial Library, and was superintendent of the archives of the imperial family. As curator of the university he exercised great influence on its development, although he was not able to prevent the decline caused by the political and religious disturbances of the second decade of the sixteenth century. He was on terms of friendship with the most noted humanists and scholars; the calling of his friend Celtes to Vienna is especially due to him. Celtes and he were the leading spirits of the literary association called the Sodalitas Litterarum Danubiana. He undertook diplomatic work for Maximilian I, including an embassy to Poland and Hungary in 1515, arranging a settlement between the Habsburg line and the Kings of Hungary and Bohemia (the Habsburg-Jagellonian marriage alliance), an event referred to in the inscription on the reverse of the panel. In the same year Maximilian appointed him as his chief councillor, and he was made Prefect of Vienna. He was later advisor to Maximilian's successor, Charles V. Of his publications, the best-known is his History of the Roman Emperors, prepared during the years 1512–22, and which probably influenced Maximilian, and strengthened the connections between them. For a long time, especially after the battle of Mohács, he busied himself with the Turkish question and printed both political and historical writings on the subject, the most important of which is his *De Turcarum origine, religione et tyrannide*. He died in 1529, one year after Strigel.

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After the death of his first wife, Anna, Cuspinian married in 1514 Agnes, daughter of Bürgermeister Stainer of Wiener Neustadt, who was probably a widow. The commission to paint Cuspinian and his family may have come through the sitter's close connections at Court, but as Otto noted, his second wife Agnes had connections with Memmingen.[2] Her sister Margaretha was married to the Memmingen nobleman Alexius Funk, who also served as Bürgermeister at Wiener Neustadt, but who is buried in the Martinskirche at Memmingen (Strigel had earlier painted the Epitaph for Funk's kinsman Hans Funk the Younger, now at Schaffhausen).

Cuspinianus and his first wife Anna had eighteen years earlier been portrayed by Lucas Cranach the Elder in pendant portraits, probably painted to celebrate their marriage in 1502 (for him, see fig. 1).[3] They may well be Cranach's earliest surviving portraits, done early in his sojourn in Vienna, and were originally conceived as the two constituent parts of a diptych, since the horizon of the landscape background is contiguous.

In its format, dimensions and iconography, the present portrait is a conscious repetition of Strigel's *Portrait of the Emperor Maximilian I and his Family* (Vienna, Kunsthistorisches Museum), painted five years earlier in 1515 (see fig. 2).[4] The connection is specified in the inscription on the reverse, where the Vienna portrait is described as (`PRIMA TABVLA'). Both are on panels of similar size, and in both, the inscriptions on the front, painted in the same script above the heads of the sitters, evoke the names of members of the Holy Kinship, the family of Our Lord. The Vienna portrait group had a painted reverse, subsequently separated from it by splitting the panel, depicting the Holy Kinship (Kunsthistorisches Museum, Vienna; see fig. 3).[5] More recently the Holy Kinship has been considered to have been coeval with the present portrait group, to form a three-part house altar (see below). Cuspinianus probably devised the form of the Imperial portrait which among other things, celebrates the Habsburg-Jagellonian marriage, which Cuspinian's embassy had succeeded in realising. At the far right of the 1515 portrait is the youthful Ludwig of Hungary with a wreath of flowers signalling his impending marriage to the Habsburg Archduchess Maria (who is not included in the painting). For Cuspinianus to have commissioned his own family portrait as part of such a diptych in imitation of the Imperial one might imagine could have led to charges of lèse majesté. As Maximilian was labelled Cleophas, brother of Joseph, Mary of Burgundy Maria Cleophas, sister of the Virgin Mary, and Philip the Fair Jacobus Minor, so was Cuspinian inscribed as Zebedeus, and his second wife Agnes Stainer as Maria Salome, thus visibly uniting the Imperial and Cuspinian families. However, it is possible, as Friesen has suggested, that Maximilian presented the 1515 group portrait with the Holy Kinship on its reverse to Cuspinian in 1616 as a sign of Imperial favour, when the sending of it to Hungary was no longer possible. In any event by 1520 it was in Cuspinian's possession, and is described in the inscription on the reverse of the present panel; perhaps, as Friesen and others have suggested, incorporated into a three-part house-altar. If so the uniting of the three parts would have been a private, not a public affair.[5]

Fig. 3
Bernhard Strigel, *Holy Kinship*, Kunsthistorisches Museum, Vienna

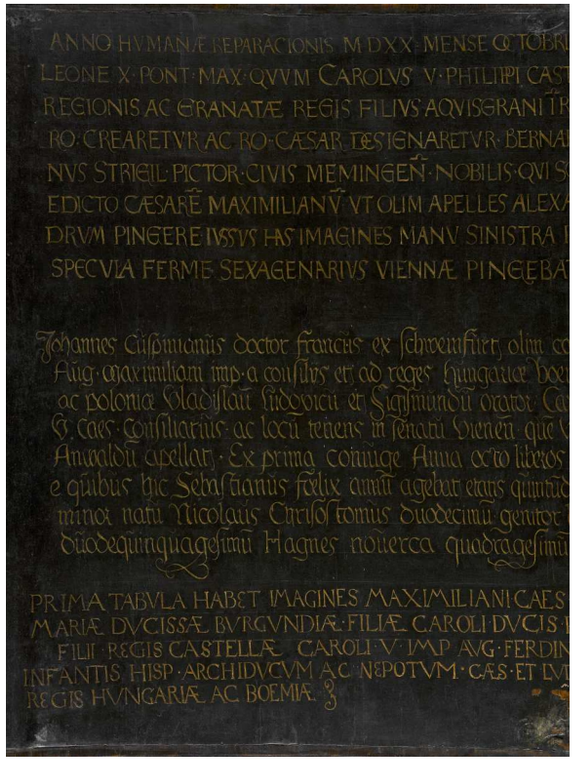

Fig. 4
Reverse detail of the present lot

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The circumstances of Strigel's visit to Vienna in 1520 are not known, but they must have been closely connected with the aftermath of Maximilian's death in 1519. His successor Charles V was elected Emperor on 28 June 1520, and the inscription on the reverse of this panel places this event in the past tense. We do not know if Strigel was summoned to Vienna by Charles V, or whether he felt it necessary to be there, as the previous Emperor's court painter, to establish his credentials with the new regime. If so, it may have been Cuspinian who brought him there, and his invitation arranged via Cuspinian's brother-in-law, Strigel's fellow Memminger Alexius Funk. Both Strigel and Cuspinian would have had strong grounds for wishing to re-establish their credentials with the new regime, and Strigel's portrait of Cuspinian and his family, painted this way and with the telling inscription on the reverse, and with inscriptions echoing the names of the family of Saint Anne, shows him as a man to be highly regarded by Emperors and as one enjoying Imperial favour, and Strigel in a similar light, and as their natural choice as portraitist. That at least would be the case if the Imperial portrait was still in the hands of the Emperor and not in the possession of Cuspinian himself. In any event Strigel seems to have been unsuccessful, since no portraits by him of Charles V or of his family are known.

In all these important respects, the present picture and the Vienna Maximilian portrait group are unique in Strigel's *œuvre*: most of his other portraits, including all those made for the Habsburg Court, are of single sitters. Absent from the Vienna Maximilian portrait however, is any equivalent to the tablet in the present work bearing an exhortation to Cuspinian's sons to fear God, be prudent and honest.

NOTE ON PROVENANCE

Charles I's cypher is branded in the lower right corner of the reverse of the panel (see fig. 4). Only the upper part of the CR is visible, indicating the the panel was trimmed at the bottom. This painting is recorded without attribution in Van der Doort's manuscript inventory of Charles I's collection, which is kept at the British Museum (B.M., Add. MS. 10112, f. 4), under the heading: *The Booke of the Kings : 40 : pictures./and : 12 : statues placed at this time in the./Kings. Chare roome in the privy Gallory/the perticulers whereof as followeth.* Item 1. *Inpris a picture of a family of 4. persons the/ father beeing a fatt Gentleman without a Beard-/ in a black Capp haveing his youngest sonn-/ standing afore him in his Armes and the other/ the elder likewise standing by, and the Mother by-/ every Picture is written, and alsoe at the back/ side is written all over. Annotated in the margin: Brought from-/ Jermany by s^r/ Robt Anstrider and given to the kinge.*[7] The painting is also more briefly recorded in a manuscript kept at the Victoria and Albert Museum.[8] According to Van der Doort's entry, this painting had been brought from Germany and given to King Charles I by *Sr Robt Anstrider*. This is presumably Sir Robert Anstruther of Anstruther (*d.* 1645), who had been Gentleman of the Bedchamber to King James, and became First Privy Councillor to King Charles I. He was also Ambassador to Germany and to Denmark, where he had been partly educated. At Whitehall Palace the Strigel was displayed, flanked by other Northern Renaissance paintings by Holbein, Dürer and others, as the centrepiece of the Chair Room, located in the Holbein Gate, which functioned as a second cabinet room or study.[9] In the Whitehall Palace sale of Charles I's goods in 1651, the Strigel, still located at Whitehall Palace, was sold on 18 November to *De Critz* for £3.[10] This would have been one of the sons of John de Critz (Antwerp 1551/52–1642 London), perhaps the portrait painter Emanuel de Critz (1608–1665), who bought other paintings and sculpture at the sale of Charles I's collection, and was probably a dealer.

Edward Solly (1776–1864) was an English merchant whose family firm specialized in the Baltic timber trade. In 1813 he moved to Berlin, and began to amass an enormous art collection, specializing in early Italian paintings and works by early Netherlandish painters, but he also owned works by Dutch masters such as Vermeer and De Hooch. Encouraged by King Friedrich Wilhelm's acquisition in 1815 of the rump of the Giustiniani collection for an intended public collection for Berlin, Solly hoped that his collection too might be bought by the Prussian State, and continued to accumulate works to further his aim, despite enduring a series of financial crises. Negotiations did not begin in earnest until 1820, and the following year the sale of some 3,000 works was concluded. Solly's collection, including the famous Solly Madonna by Raphael, formed the basis of what became the Kaiser-Friedrich-Museum and is now the Gemäldegalerie Alte Meister in Berlin. After concluding the sale in 1821 Solly returned to London and continued to acquire paintings, becoming the dealer that he had, in truth, always been.

Johann Nepomuk Wilczek (1837–1922) travelled extensively in the 1860s, before becoming one of the chief sponsors of the Austro-Hungarian North Pole Expedition in 1872–74. He later became the founder of the Gesellschaft der Wiener Kunstfreunde, and between 1874 and 1906 he had Schloss Kreuzenstein reconstructed to house his art collection, much of which is still there, in a museum open to the public.

[1] Von Bode 1881.
[2] Otto 1964.
[3] They are in Winterthur, Sammlung Oskar Reinhart; see Friedländer 1978, reproduced figs 6 and 7.
[4] Inv. 832. Oil on limewood panel, 72.8 x 60.4 cm. In Cuspinian's possession in 1520, and entered the Imperial collection around 1590.
[5] Inv. 6411. Oil on limewood panel, 72.5 x 60 cm. In Cuspinian's collection in 1520, and entered the Imperial collection *circa* 1610–19.
[6] See Friesen 1995, p. 13. She further suggests that all three panels could have dated from 1520, but given that Maximilian was by then dead, this seems rather far-fetched.
[7] Millar 1960, p. 62.
[8] Millar 1960, p. 223.
[9] We are indebted to Dr Niko Munz for his help with the Charles I provenance of this work. It will be included in the Charles I database, which he is editing.
[10] Millar 1972, p. 303.

14 FOLLOWER OF HUGO VAN DER GOES

The Adoration of the Magi

oil on panel
96 x 205 cm.; 37¾ x 80¾ in.

‡ W £ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

Sir John Charles Robinson (1824–1913), London;

From whom acquired in 1895 for £900 by Sir Francis Cook, 1st Bt (1817–1901), Doughty House, Richmond, Surrey (as attributed to Hugo van der Goes);

Thence by descent to Sir Frederick Cook, 2nd Bt (1844–1920), Richmond;

Thence by descent to Sir Herbert Cook, 3rd Bt (1868–1939), Richmond;

With Rosenberg, Stiebel and Heinemann, New York;

From whom purchased by the father of the present owner by 1963;

Thence by descent.

EXHIBITED

Nuremberg, Germanisches Nationalmuseum, *Sammlung Heinz Kisters. Altdeutsche und altniederländische Gemälde*, 12 June – 15 Sepember 1963, no. 67, reproduced plates 78 and 79;

Kreuzlingen, Evangelischen Kirchgemeindehaus, *Meisterwerke aus der Sammlung Heinz Kisters*, 17 July – 8 August 1971, no. 16;

Cologne, Josef-Haubrich-Kunsthalle, *Die Heiligen Drei Könige. Darstellung und Verehrung*, 1 December 1982 – 30 January 1983, no. 79.

LITERATURE

Abridged Catalogue of the Pictures at Doughty House, Richmond. (Belonging to Sir Frederick Cook, Bart., Visconde de Monserrate), London, 1907 and 1914, p. 9, cat. no. 45 (as later Flemish school under the influence of Hugo van der Goes; hanging in 'The First, or Old Gallery');

M.W. Brockwell, *Catalogue of the collection of Sir Frederick Cook, Richmond*, 3 vols, *English, French, early Flemish, German and Spanish Schools, and addenda*, vol. III, London 1915, p. 97, cat. no. 474, reproduced p. 96 (as later Flemish school under the influence of Hugo van der Goes);

M.J. Friedländer, *Die altniederländische Malerei, Geertgen van Haarlem und Hieronymus Bosch*, vol. V, Berlin 1927, pp. 59, 137, cat. no. 36 (as follower of Geertgen tot Sint Jans);

M. W. Brockwell, *Abridged catalogue of the pictures at Doughty House, Richmond, Surrey, in the collection of Sir Herbert Cook, Bart*,

This impressive and imposing *Adoration* was once thought to have been painted by the short-lived but hugely influential Ghent Master Hugo van der Goes (1440–1482), one of the greatest of all early Netherlandish painters. Indeed, when the great English collector Sir Francis Cook acquired it as such from the Robinson collection in 1895 he paid a mighty £900 – an impressive price considering the fact that he had bought his famous Jan van Eyck of *The three Maries at the tomb* at Christie's in 1872 for 335 guineas.[1] Though Van der Goes's authorship is not now accepted, the unusually large scale and broad format, as well as its overall design, show that the painter of the panel was undoubtedly influenced by one of the earliest and most famous of Hugo's paintings, the Montforte altarpiece, executed around 1470 and today in the Gemäldegalerie in Berlin (fig. 1).[2] This panel provides a fascinating witness to the widespread and enduring influence of Van der Goes's work, extending beyond the southern Netherlands as far as Haarlem in the north, where its design seems to have been adopted by the great Dutch master Geertgen tot Sint Jans.

The Holy Family, the three Kings and their retinue are all shown knee-length before a backdrop of ruined architecture looking through to other distant buildings beyond. The architectural setting, and in particular the figures of the Virgin and Child and the central King, are all closely dependent upon Hugo's composition. Like the Montforte altarpiece itself, which has since lost some of its upper edge as well as its wings, this panel may originally have been slightly taller, but the narrow format was not unknown at this date, notably in the work of Van der Goes himself.[3] While all scholars have acknowledged the influence of Van der Goes on this work, there has been less agreement as to where and when this panel may have been painted. The earliest history of the Montforte altarpiece itself offers no clues, and it was likely imported into Spain in the sixteenth century.[4] Most scholars, such as Friedrich Winkler in his catalogue of Hugo's work published in 1964 and later Kurt Löcher, note the strong parallels with the Montforte altarpiece and assign the ex-Cook panel to the following of Van der Goes in the southern Netherlands, most probably in Ghent where he was active, and date the panel to the beginning of the sixteenth century. Other scholars such as Zehnder have agreed with this, pointing out details such as the finely wrought gold gifts held by the Kings as reflective of stylistic trends current in Antwerp in the 1520s, suggesting that the panel may perhaps date from the following generation. It is certainly true that the influence of Van der Goes was keenly felt in Antwerp. The central section of the Montforte altarpiece seems to have been adopted there by the Master of Frankfurt in his *Adoration of the Magi* in Antwerp, and to a lesser extent also by Joos van Cleve in his great *Nativity* in the National Gallery in London, both works of around 1510–15. Another variant of the *Nativity*, of related design to the Montforte altarpiece but with the figures seen at half-length as here, although not known in an autograph prototype, is found in several near-contemporary examples, for example in the Royal Museum of Fine Arts in Copenhagen and in the Metropolitan Museum of Art in New York.

Fig. 1
Hugo van der Goes (c.1440-82), *Adoration of the Magi*, c.1470, Gemäldegalerie, Staatliche Museen zu Berlin, Germany / De Agostini Picture Library / Bridgeman Images

LITERATURE CONT.

London 1932, p. 14, cat. no. 474 (as attributed to Van der Goes, 'the attribution is in no sense determined');

P. Strieder, *Sammlung Heinz Kisters. Altdeutsche und altniederländische Gemälde*, exh. cat., Nuremberg 1963, pp. 13 ff., cat. no. 67, reproduced plate 78 (as an anonymous Ghent Master of the early sixteenth century);

K. Löcher, 'Besprechung der Ausstellung altdeutscher und altniederländischer gemälde aus der Sammlung Heinz Kisters', in *Pantheon*, vol. 21, June 1963, p. 398 (as follower of Hugo van der Goes);

P. Pieper, 'Die Sammlung Heinz Kisters. Zu der Ausstellung im Germanischen Nationalmuseum Nürnberg', in *Kunstchronik*, issue 8, August 1963, p. 209 (as a 16th-century copy of Van der Goes, probably from Ghent);

F. Winkler, *Das Werk des Hugo van der Goes*, Berlin 1964, p. 296, reproduced p. 299, fig. 239 (as a sixteenth-century follower of Hugo van der Goes, probably from Ghent);

M.J. Friedländer, *Early Netherlandish Painting. Geertgen tot Sint Jans and Jerome Bosch*, vol. V, Leiden and Brussels 1969, pp. 35 and 78, cat. no. 36, reproduced plate 24 (as a follower of Geertgen tot Sint Jans; possibly a copy);

T. Onken, *Meisterwerke aus der Sammlung Heinz Kisters*, exh. cat., Kreuzlingen 1971, p. 22, cat. no. 16;

R. Budde and F.G. Zehnder (eds), *Die Heiligen Drei Könige. Darstellung und Verehrung*, exh. cat., Cologne 1982, p. 200, cat. no. 79 (as unknown Ghent Master, early sixteenth-century);

J. Sander, 'An Hugos Statt. Das Künstlerselbstbildnis in den Kopien und Varianten nach dem Monforte-Altar des Hugo van der Goes als Ausdruck künstlerischen Selbstbewußtseins', in *Porträt – Landschaft – Interior. Jan van Eycks Rolin-Madonna im ästhetischen Kontext*, C. Kruse and F. Thürlemann (eds), Tübingen 1999, pp. 237–51 (as follower of Geertgen tot Sint Jans).

It was Max Friedländer who was the first to propose an alternative interpretation and attribution for the present work. Although he acknowledged its debt to Van der Goes, he found in its dynamic and compact form a different aesthetic. He suggested instead that its author must have been close to the Haarlem painter Geertgen tot Sint Jans (1465–1495), and that it might reflect a lost original by him. Following cleaning of some of the over-painted figures in 1956, when the painting was still in the Cook Collection, he briefly considered it as a possible autograph work,[5] but later retracted this to his following. This connection to Geertgen and the possibility that the panel was painted in Haarlem in the northern Netherlands rather than in the south was examined further more recently by Jochen Sander. He specifically compares the figure of the central Magus with that of the bearded mourner in Geertgen's *Lamentation* from the High Altar of the Order of St John, painted after 1484 now in the Kunsthistorisches Museum in Vienna, and he also concludes that the painting was the work of a follower of Geertgen and possibly in Haarlem.[6] If this is so then it provides a fascinating reflection of what Friedländer termed 'the lively power and new pictorial ideas that were stirring on Dutch soil towards the end of the fifteenth century'.[7]

We are indebted to John Somerville, the Cook Collection Archivist, for his help with this catalogue entry.

[1] Now in the Museum Boymans van Beuningen, Rotterdam.
[2] See J. Sander, *Hugo van der Goes, Stilentwicklung und Chronologie*, Mainz 1992, pp. 232–34, colour plates 1–3.
[3] See for example the *Nativity* of around 1480 also now in Berlin; Sander 1992, p. 238, colour plates 14 and 15. The panel measures 97 x 245 cm.
[4] It is thought that it may have reached Spain as early as the sixteenth century, for it takes its name from the monastery of that name near Lemos from which it was acquired in the early twentieth century.
[5] Annotated photograph, dated Amsterdam 17 April [?] 1956.
[6] Friedländer 1969, p. 74, cat. no. 6, reproduced plate 8
[7] Friedländer 1969, p. 35.

15

CORNELIS CORNELISZ. VAN HAARLEM

(Haarlem 1562 - 1638)

The depravity of mankind before the flood

oil on panel
22 x 27 cm.; 8⅝ x 10⅝ in.

‡ £ 60,000-80,000
€ 68,500-91,500 US$ 83,500-112,000

PROVENANCE

Anonymous sale, Paris, Hotel Drouot, Libert & Castor, 26 June 1989, lot 49 (as attributed to Cornelis van Haarlem), where acquired by Adolphe Stein;

Thence by descent to the present owner.

LITERATURE

P.J.J. van Thiel, *Cornelis Cornelisz van Haarlem*, Ghent 1999, p. 320, cat. no. 72, reproduced pl. 135.

This sun-dappled clearing, strewn with reclining nude men and women who drink and sing and pursue their amorous ends is Cornelis van Haarlem's setting for the depiction of the final moments of mankind before the great biblical deluge as told in Genesis; the Flood sent by God to cleanse the Earth of corruption and violence and return it to its pre-creation state. The impending Flood it alluded to by the glimpse we are given of Noah's completed ark in the distance, surveyed by ghostly figures silhouetted at the edge of the forest. Far from being a scene filled with ominous prophecy, however, Van Haarlem's representation of mankind's depravity is one of music, feasting and love-making – rendered in his usual pastel palette of peach flesh tones, pinks, sky blues, and verdant shades of green.

This scene was clearly one of which Van Haarlem was fond. Pieter van Thiel lists no less than eleven treatments of the scene by the master himself, and the multiple copies also known indicate the popularity of the scene among Van Haarlem's clientele. Van Thiel dates the present painting to 1597, and notes compositional similarities to Van Haarlem's two paintings both depicting *The Wedding of Peleus and Thetis*, the earlier dated 1592/93 and the second also dated to 1597.[1] The earlier of these two is the canvas in the Frans Hals Museum, Haarlem, in which we see the nucleus of many of the ideas and motifs visible in the present painting: the group of women leaning into each other while singing, their profiles overlapping; the man sitting astride a rock, one arm raising a goblet of wine, the other draped over the shoulder of a nearly-nude woman at his side; and the distinctive powerful nude figure of Vulcan with his back to us, in the centre of the gathering, his left leg curled underneath him, his right knee at a right angle, his arms holding up a terracotta jar from which he drinks. This figure in turn is likely to be a derivation of a figure drinking from a conch shell in a lost canvas by Van Haarlem, his *Golden Age* of *circa* 1592, now known only through a copy by Abraham van der Houve.[2]

A copy after this composition painted on copper and of similar dimensions (24 x 27.5 cm.) is in the Mauritshuis and bears an indistinct signature *'M'* or *'CH'*.[3] The Mauritshuis version was considered autograph until 1972, when Wolfgang Stechow published it as coming from the circle of Van Haarlem.[4] Van Thiel later confirmed in writing to Adolph Stein that he too believed the Mauritshuis version to be a copy after the present work.

[1] Van Theil 1999, p. 355–57, cat. no. 159, reproduced fig. 87, and p. 353, cat. no. 155, reproduced fig. 134.
[2] Now in the Herzog Anton Ulrich-Museum, Brunswick; See Van Theil 1999, p. 411, cat. no. 302, reproduced fig. 86.
[3] *Mauritshuis: The Royal cabinet of paintings illustrated general catalogue*, The Hague 1977, p. 65, cat. no. 918.
[4] W. Stechow, 'Usus laetitiaeque Modis', in *Art Quarterly*, 1972, vol. XXXV, p. 170, cat. no. 2, reproduced pl. 7.

16

SIR ANTHONY VAN DYCK

(Antwerp 1599 - 1641 London)

The Adoration of the Shepherds

oil oak on panel, *en brunaille*
58.5 x 47 cm.; 23 x 18½ in.

£ 600,000-800,000
€ 685,000-915,000 US$ 835,000-1,120,000

PROVENANCE

Anonymous sale, London, Christie's, 22 July 1921, lot 34, for 12 guineas to Pelham;

Hon. Mrs Margaret Powell, Nanteos, near Aberystwyth, Wales;

With Koetser Gallery, London, 1938;

With Mortimer Brandt, New York, 1942, from whom purchased by

Edward M. Ayers, by whom given in 1942 to

The Art Institute of Zanesville, then the Zanesville Art Center, Zanesville, Ohio;

By whom deaccessioned and sold, New York, Sotheby's, 26 January 2006, lot 30, where acquired by the present owner.

EXHIBITED

Cambridge, Massachusetts, Fogg Museum, *Rubens and Van Dyck Sketches*, October 1941 (no catalogue);

Zanesville, Ohio, Art Institute, 1942–2006.

LITERATURE

Zanesville, Ohio, Art Institute, *Catalogue of the permanent collection*, 1942, no. 45;

F.S. Berryman, 'News and Comment', in *Magazine of Art*, vol. 35, 1942, pp. 227 and 230;

J.D. Morse, *Old Masters in America*, Chicago 1955, p. 67;

H. Vey, 'Anton Van Dycks Ölskizzen', in *Bulletin des Musées Royaux des Beaux-Arts*, vol. 5, Brussels 1956, p. 186, reproduced fig. 14;

E. Larsen, *Van Dyck*, Freren 1988, vol. I, p. 473, reproduced fig. 497, vol. II, p. 278, cat. no. 689;

H. Vey in S.J. Barnes, N. De Poorter, O. Millar and H. Vey, *Van Dyck. A Complete Catalogue of the Paintings*, New Haven and London 2004, p. 250, cat. no. III.5, reproduced.

This is an unusually large oil sketch by Anthony van Dyck, dating from early in his second Antwerp period, probably shortly after his return from Italy in 1627. It corresponds to no known finished work or commission. Horst Vey saw in its monumental composition and architectural setting echoes of Venetian altarpieces that Van Dyck would have been familiar with, in particular those of Titian and Veronese.

The twin columns rising behind the Holy Family are particularly reminiscent of Titian's work. In the years after his return to Antwerp, Van Dyck executed a number of large-scale ecclesiastical commissions in Flanders, and while the compositions are different, a full-scale work based on this sketch would show many similarities in concept and style with works such as the *Adoration of the Shepherds* that Van Dyck painted for a new altar in the lady chapel of the Onze-Lieve-Vrouwekerk in Dendermonde (where it remains *in situ*), which has two Titianesque fluted columns rising behind the Holy Family, and the *Adoration of the Shepherds*, an unidentified commission, now in Hamburg, Kunsthalle, with a similar use of architectural framing elements.[1] An oil sketch now in Berlin for the latter altarpiece provides a good example of how the relationship between Van Dyck's sketches and completed works operated.[2] The sketch, of horizontal, not vertical format, differs in a number of ways from the Hamburg painting, especially in the two uppermost Shepherds. In the sketch, but not the finished work, fluted classical columns act as a repoussoir to the right, and extend behind the figures, whereas in the completed painting the architecture is less willfully classical, with wooden uprights and lintels. In the present sketch, Van Dyck combines both types of architecture, not as a repoussoir, but as a backdrop.

In these works Van Dyck adopted a synthesis of Venetian ideas with the familiar rhetorical language of Rubens' mature full-scale altarpieces. The figures are more numerous and more widely disposed than in the Dendermonde and Hamburg altarpieces, and the movement of the shepherds inwards from the right recalls Van Dyck's much earlier versions of the Betrayal of Christ.[3]

Horst Vey had not seen this sketch in the original prior to including it in the 2004 catalogue raisonné compiled by the distinguished quadrumvirate of whom he was part: he confessed to have passed through Zanesville on a Greyhound bus in the middle of the night, thus unable to inspect it. He was however able to see it in the original after the present owner had acquired it.

A tree-ring analysis conducted by Ian Tyers of Dendrochronological Consultancy concludes that one of the two vertical boards of Netherlandish (North-West European) oak has a latest heartwood ring of 1605, and that it was thus most likely felled sometime after 1613.[4] The ring pattern is very similar to that found in a board used for Rubens' *Peace Embracing Plenty* at Yale, which has sapwood rings from 1608–18, and is plausibly from the same tree.[5]

[1] Vey in Barnes, De Poorter, Millar and Vey 2004, pp. 247–49, nos III.2 and III.4, reproduced.
[2] Vey in Barnes, De Poorter, Millar and Vey 2004, pp. 248–49, no. III.3, reproduced.
[3] Vey in Barnes, De Poorter, Millar and Vey 2004, pp. 33–37, nos I.17, I.20 and I.21, all reproduced.
[4] Report no. 1046, available on request. The second board produced no data.
[5] I. Tyers, *The tree-ring analysis of 2 panel paintings from the Yale Center for British Art, New Haven, Connecticut*, Dendrochronological Consultancy Report, 828, 2016.

○ ə 17 SIR PETER PAUL RUBENS

(Siegen 1577 - 1640 Antwerp)

Portrait of a Venetian nobleman

oil on oak panel
59 x 48 cm.; 23¼ x 18⅞ in.

£ 3,000,000-4,000,000
€ 3,430,000--4,570,000 US$ 4,180,000-5,570,000

PROVENANCE

Probably identifiable in Rubens' possession at the time of his death in 1640 as '*Vn visage apres Tinctoret*', no. 70, or as '*Vn pourtrait d'vn gentilhome de Venise*', after Titian, no. 41;

Rousselle, Brussels, 1897;

With F. Kleinberger, Paris and New York, 1911;

Leopold Koppel, Berlin (*d*. 1933), by 1914;

His only son Albert Leopold Koppel (Dresden 1889–1965 New York), Toronto, by 1948, when shipped by him from Toronto to Rosenberg & Stiebel in New York, where it arrived on 20 February for storage;

With Rosenberg & Stiebel, New York, 1951, when appraised in January, and sold by them to Durand Matthiesen, Geneva, the proceeds remitted to Albert Koppel in November;

With Matthiesen, London, 1954;

Dr Hans Wetzlar, Amsterdam, probably acquired 1954–55, and certainly by 1959;

Thence by descent.

EXHIBITED

Brussels, Musées Royaux des Beaux-Arts de Belgique, *Exposition des portraits*, 1897, no. 133;

Berlin, Königliche Akademie der Künste, *Ausstellung von Werken alter Kunst aus dem Privatbesitz von Mitgliedern des Kaiser Friedrich-Museums-Vereins*, 1914, no. 140;

Laren (Gooi), Singer Museum, *Kunstschatten; Twee Nederlandse collecties schilderijen uit de vijftiende tot en met de zeventiende eeuw…*, 1959, no. 68;

Antwerp, Koninklijk Museum voor Schone Kunsten, *P.P. Rubens. Paintings, Oil Sketches, Drawings*, 29 June – 30 September 1977, no. 23, and subsequently in Cologne, Wallraf-Richartz-Museum;

New York, The Waldorf-Astoria Hotel, *Fine Arts of the Netherlands*, 20–28 November 1982, reproduced in the brochure.

An evidently powerful man in the prime of life fixes the viewer with his penetrating gaze. Although it is generally assumed that Rubens based this study on a Venetian prototype, we are left with the impression that Rubens knew the subject of his painting well. Leaving the presumed prototype far behind him, Rubens has envisioned his subject so that it is a product of his own immensely creative imagination. This is Rubens' idea of a forceful Italian nobleman, a Renaissance man who is accustomed to leading, and to getting his own way, far away in character from Tintoretto's portrayals of men who almost seem to be wilfully obscure, peering cautiously out from behind their beards. As we are used to expect from Rubens at his best, he has imbued this portrait with much of his own personality, so that while not a self-portrait, it is a study of a man in whom Rubens recognises something of his own character and standing – another successful man of his own times, and perhaps too, like Rubens, something of a polymath. This is a rapidly and supremely confidently study, more sketch than formal portrait. The bravura brushwork, with no hint of hesitancy, is itself a superb expression of Rubens' artistic personality.

Finally, this painting encapsulates several strands of Rubens' creative, emotional and intellectual life. It is a portrait, of a man as real to us as he was in Rubens' mind. It is a sketch with which the artist is brilliantly and viscerally engaged. It records a work which Rubens, who was the first great artist-collector in Northern Europe, almost certainly owned himself, and thus exemplifies his intellectual life. Inspired by a Venetian prototype, it reflects Rubens' love of Italy, which once discovered in 1602, remained an essential part of his artistic and cultural personality for the rest of his life – however closely he is identified with Flemish art, Rubens never ceased to be in part an Italian artist. This last characteristic may explain why this painting has been giving such divergent dating by scholars. Rubens drew on his own past throughout his post-Italian career, and his artistic personality was far too complex to develop along a strictly linear path.

This is very likely to be one of two portraits described in the inventory of Rubens' possessions drawn up after his death: either '*Vn visage apres Tinctoret*', no. 70, or '*Vn pourtrait d'vn gentilhome de Venice*', as after Titian, inv. no. 41.[1] Given that this is clearly not a formal portrait, and seems to have been painted for his own pleasure, it is not surprising that Rubens is likely to have kept it, as he did a number of comparable works from his own hand. Strong support is lent to this hypothesis by the reproductive chiaroscuro woodcut that Rubens had made after it by Christoffel Jegher, sometime between 1633 and 1636 (see fig. 1).[2] That the woodcut bears no inscription suggests that Rubens did not know who was depicted in any presumed source for his painting, and that he regarded this painting as an essay on a theme rather than his interpretation of a famous work. His numerous copies of earlier portraits are usually of famous sitters and so recognized and identified in the legends to the prints made after them. If the present painting is indeed based on a Venetian prototype, it would most likely be on one by Jacopo or Domenico Tintoretto, or their workshops. One possible candidate, whether itself the original or a copy that records one, is a half-length portrait last recorded with the London dealer Martin B. Asscher in the early 1950s. The identity of the sitter is unknown, but his age is given in an inscription as forty. If the ex-Asscher painting is indeed the prototype, Rubens has introduced changes, firstly abstracting a head-and shoulders study from a half-length portrait, and secondly by changing the collar to make it sharper and with more twisted points. These changes are also found in Rubens' painted variations in the Courtauld Institute and in a New York private collection of the head and shoulders of Charles V from Titian's full-length portrait of the Emperor on horseback in the Prado.

Fig. 1
Christoffel Jegher (1596-1652/1653) after Peter Paul Rubens (1577-1640), *Portrait of Doge Giovanni Cornaro, 1632-1636*, chiaroscuro woodcut in beige, ochre, and two tones of brown on cream laid paper. Everett D. Graff Fund, 1967.493.© 2018. The Art Institute of Chicago / Art Resource, NY/ Scala, Florence

Fig. 2
Christoffel Jegher, retouched by Jegher or Rubens, *Head of a Bearded Man*, chiaroscuro woodcut, Bibliothèque Royale Albert I, Brussels

LITERATURE

W.N. Sainsbury, *Original unpublished Papers illustrative of the life of Sir Peter Paul Rubens, as an Artist and a Diplomatist, preserved in H.M. State Paper Office*, London 1859, p. 238, perhaps no. 70;

M. Rooses, *L'œuvre de P.P. Rubens. Histoire et description de ses tableaux et dessins*, 1886–92, vol. IV, p. 319, no. 41 or no. 70;

Rubensbulletin, vol. V, 1897, p. 89;

H. Hymans, 'Bruxelles. Exposition des portraits anciens', in *Repertorium für Kunstwissenschaft*, vol XX, 1897, p. 247;

H. Hymans, 'Une exposition de portraits anciens à Bruxelles dans les galleries du Musée modern', in *Gazette des Beaux-Arts*, vol. XVIII, 1897, p. 81;

E. Michel, *Rubens*, Paris 1900, p. 291;

M. Rooses, *Rubens*, London 1904, vol. I, p. 100;

M. Rooses, 'Œuvre de Rubens. Addenda et Corrigenda', in *Rubens Bulletijn*, vol. V, 1910, p. 89;

Ausstellung von Werken alter Kunst aus dem Privatbesitz von Mitgliedern des Kaiser Friedrich-Museums-Vereins, exhibition catalogue, Berlin 1914, p. 38, no. 140;

H. Hymans, *Œuvres...*, vol. II, Brussels 1920–21, vol. III, pp. 535, 976;

There is no evidence that the identity of the man portrayed in Jegher's legendless woodcut was known in the seventeenth century. In the eighteenth century it was described as a portrait of an anonymous gentleman. In the mid-nineteenth century Le Blanc described it as a portrait of Rubens' brother. Towards the end of the nineteenth century both the present picture and then the woodcut became identified as portraits of Doge Giovanni I Cornaro (1551–1629). Although there is no evidence to support it, that identification has proved tenacious. Cornaro was past fifty when Rubens went to Italy, and this portrait on oak cannot date from Rubens' Italian period, and Cornaro was born too late for either Titian or Tintoretto to have painted him other than in their dotages. Rubens was probably closely involved in the making of Jegher's print. A proof now in Brussels was retouched in the face and beard (see fig. 2).[3] Although these retouchings are generally attributed to Rubens, they could also have done by Jegher himself.

While the immensely exuberant brushwork of this *skizzenhaft* study reminds us of Rubens' youthful brilliance in the years following his return to Antwerp from Italy in late 1608, Rubens was an immensely versatile artist whose work often refuses to conform to a chronology based on style alone. Consequently, it is not surprising that there has been no scholarly consensus about the dating of this work. Michael Jaffé first suggested it was painted around 1625, but then moved it back to *circa* 1613. In the 1977 Antwerp/Cologne exhibition catalogue a dating around 1610–12 was proposed. In his Rubens *Catalogo Completo* Jaffé compared it with a Saint Francis Xavier known only from a photograph that he dated *circa* 1613, although Vlieghe dated that work *circa* 1620–22. Jaffé also placed the present picture close to the *Man in Armour accompanied by Two Pages* formerly at Althorp and now in a private collection in New York (a second version is in Detroit). More recently Jeremy Wood suggested a much later dating *circa* 1628–29, closer in date to the Jegher woodcut that Rubens had commissioned after it in 1633–36, noting that the brushwork is far more liquid and fluid than the more heavily impastoed works of the beginning of the previous decade.

Fig. 3
Peter Paul Rubens, *Saint James the Greater from the Apostolado Lerma cycle of twelve Apostles and Christ,* Museo Nacional del Prado, Madrid

J. Denucé, *De Antwerpse 'Konstkamers'. Inventarissen van de kunstverzamelingen te Antwerpen in de 16de en 17de eeuwen*, Antwerp 1932, p. 59, perhaps no. 70;

'Notable Works of Art now on the Market', supplement to *The Burlington Magazine*, vol. XCVI, December 1954, reproduced plate XI (when with Matthiesen, London);

Kunstschatten. Twee Nederlandse collecties schilderijen uit de vijftiende tot en met de zeventiende eeuw..., exhibition catalogue, Laren 1959, no. 68, reproduced fig. 36;

M.L. Myers, 'Rubens and the Woodcuts of Christoffel Jegher', in *The Metropolitan Museum of Art Bulletin*, Summer 1966, pp. 7–23;

M. Jaffé, 'Rubens and Raphael', in *Studies in Renaissance and Baroque Art presented to Anthony Blunt on his 60th birthday*, London & New York 1967, p. 105;

R.A. D'Hulst (ed.), *P.P. Rubens. Paintings, Oil Sketches, Drawings*, exhibition catalogue, Antwerp 1977, p. 69, no. 23, reproduced facing page;

M. Jaffé, *Rubens and Italy,* Oxford 1977, p. 27, reproduced plate 85;

D. Bodart, *Rubens*, Milan 1985, p. 185, no. 641;

J. Duverger, *Kunstinventarissen...*, 1984–2004, vol. IV, p. 302, no. 41, p. 303, no. 70;

A recent tree-ring analysis conducted by Ian Tyers of Dendrochronological Consultancy Ltd. has however established that of the two boards of Baltic oak that comprise the panel, the latest heartwood ring of one is from 1606, and the other from 1608.[4] The later board is of a typical width for a Baltic oak timber, and the similar latest heartwood ring dates for both boards suggests that there was minimal heartwood trimming during the manufacture of the panel. Allowing for the median number of eight assumed sapwood rings, it is highly likely that the panel is formed of boards from trees that were felled after *circa* 1616, a year that should be considered as a *terminus post quem* for this painting, while a dating in the 1620s is more likely.

Earlier this year Arnout Balis pointed out that the present sitter is strikingly similar to the head of Saint James the Greater from the Apostolado Lerma cycle of twelve Apostles and Christ by Rubens (see fig. 3).[5] These are recorded in a letter written by Rubens on the 28 April 1618 to Dudley Carleton discussing a cycle of copies made by his pupils after the originals in the collection of the Duke of Lerma: 'Dodeci Apostoli con un Christo fatti da mei discepoli dalle originali che ha il Ducca di Lerma da mia mano dovendosi ritoccare de mia mano in tutto e per tutto'. While on this documentary evidence the originals must clearly date from well before 1618, they are, as both Christopher Norris and subsequently Hans Vlieghe pointed out, and as Arnout Balis confirms, highly typical of Rubens' work in the years immediately following his return from Italy, and thus can be dated *circa* 1610–12. Given the later dating of the present panel, there may have been a common source for both, or alternatively, Rubens consciously adapted the physiognomy of his model for the Apostle for the present portrait sketch. Rubens would have had a record of it, since his workshop produced subsequent Apostle cycles modelled on the Apostolado Lerma set.

Jeremy Wood has tentatively suggested that the present portrait might be the *Dux Veneciano* that Franciso Pacheco records Rubens painting during his visit to Madrid in 1628–29, and together with the other copies that Rubens made in Madrid, taken with him back to Antwerp and kept in his collection.[6]

Fig. 4
Peter Paul Rubens, *The Crowning of Saint Catherine*, Toledo Museum of Art, Toledo

LITERATURE CONT.

J.M. Muller, *Rubens: The Artist as Collector*, Princeton 1989, pp. 109–10, cat. I, under no. 70, reproduced plate 26;

M. Jaffé, *Rubens. Catalogo completo*, Milan 1990, p. 186, no. 201, reproduced;

I. von zur Mühlen, 'Tintoretto–Rubens–Mantua', in C. Syre *et al.*, *Tintoretto. The Gonzaga Cycle*, exhibition catalogue, Munich 2000, pp. 179, 189, no. 8;

J. Wood, 'Rubens' italienische Kopien. Ein chronologischer Abriss,' in R. Baumstark *et al*., *Rubens im Wettstreit mit Altern Meistern. Vorbild und Neuerfindung,* exhibition catalogue, Munich 2009, p. 80, no. 29;

J. Wood, *Corpus Rubenianum Ludwig Burchard*, Part XXVI, *Copies and Adaptations from Renaissance and Earlier Artists. Italian Artists, I. Raphael and his School*, Turnhout 2010, vol. I, p. 56, no. 108;

J. Wood, *Corpus Rubenianum Ludwig Burchard*, Part XXVI, *Copies and Adaptations from Renaissance and Later Artists. Italian Artists, II. Titian and North Italian Art*, London and Turnhout 2010, vol. I, pp. 346–52, no. 148, reproduced vol. II, plate 174;

B. van Beneden, *David Bowie's Tintoretto*, Antwerp 2017, p. 111, reproduced fig. 94.

NOTE ON PROVENANCE

Leopold Koppel, proprietor of Bankhaus Koppel, lived in Berlin, where he amassed a magnificent collection of Old Masters. Many of them, including the present picture, were first exhibited to the public in the major loan exhibition organised by the Friends of the Kaiser-Friedrich-Museum in Berlin in 1914. He died of natural causes in 1933, at the age of 79. His son Albert Koppel inherited the majority of the pictures, and emigrated to Switzerland, and later Toronto, finally moving to New York, where he setled in the Stanhope Hotel close to the Metropolitan Museum. Saemy Rosenberg, already dealing in New York, visited Koppel in Toronto during the war, and later on, as one of the two principal partners in the firm Rosenberg & Stiebel, sold pictures for him in the late 1940s and early 1950s. These, taken together a testament to his father's achievements as a great collector, include major Old Masters that he sold to American museums, including a Titian to the Museum of Fine Arts, Boston (in 1948), a Veronese to the Cleveland Museum of Art (1948), and in the same year a magnificent full-scale Rubens altarpiece, too large to leave Germany in the 1930s when looted by the Nazis and recovered after the War, sold to to the Toledo Art Museum (fig. 4). An Aelbert Cuyp now in the J. Paul Getty Museum, was sold by Koppel to Rosenberg & Stiebel in 1949, and sold by them to Edward Speelman in 1954. Albert Koppel had earlier sold his father's Rembrandt/Aert de Gelder to the Metropolitan Museum, New York, in 1944 (not via Rosenberg & Stiebel), while Leopold Koppel's great Rembrandt *Abduction of Europa* was one of the few pictures that he bequeathed to his daughter Else, and was sold by her descendants in 1995 to the J. Paul Getty Museum (fig. 5).

Fig. 5
Rembrandt Harmensz. van Rijn, *The Abduction of Europa*, The J. Paul Getty Museum, Los Angeles

Hans Wetzlar began collecting Old Master paintings in earnest after the Second World War, under the initial guidance of M.J. Friedländer, who undoubtedly inspired Wetzlar to acquire Early Netherlandish pictures. As he grew in stature as a collector he generally made his own mind up about acquisitions and relied less and less on the guidance of others, and his tastes expanded to include paintings from the Dutch and Flemish Golden Age – although Friedländer remained a lifelong friend. By his death in 1970 Hans Wetzlar had amassed what was unquestionably the greatest collection of Old Masters to be assembled in Holland in the post-war years, and its dispersal following the death of his widow in 1977 in an evening auction organised by Sotheby's Amsterdam, was probably the last such event that we shall see. A number of paintings, including this one, were kept out of the sale by his two daughters, while others were bought back by the family in the sale.

As the Director of the Museum Boymans-van Beuningen, J.C. Ebbinge Wubben wrote in the foreword of the Sotheby's sale catalogue of his collection, 'would have met with Hans Wetzlar's complete approval: he had always believed that one day, when he himself was no longer there, the source of such great fulfillment to him in his own lifetime would inevitably disintegrate. He was too well aware how much he owed to the re-emergence, via auction sales and art-dealers, of collections from the past, not to want his own collection to give new and future collectors the opportunity to experience the delights of acquisition,`the love of art, linked with the joy of possession'.'

[1] See also Wood 2010, p. 349.
[2] Wood 2010, pp. 348–52, reproduced fig. 176.
[3] Brussels, Bibliothèque Royale Albert 1er; see Wood 2010, p. 351, reproduced fig. 177.
[4] Report 1039, which is available on request.
[5] In conversation, March 2018.
[6] Wood 2010, p. 350. F. Pacheco, *Arte de la Pintura*, Madrid 1649, Book I, Chapter VIII, p. 100.

18

SIR PETER LELY

(Soest 1618 - 1680 London)

Double portrait of Henry Hyde, Viscount Cornbury, later 2nd Earl of Clarendon (1688–1709) and his wife, Theodosia Capel, Viscountess Cornbury

signed with initials on the base of the sculpture: *PL* (in monogram)
oil on canvas, held in a magnificent early eighteenth-century carved wood frame
143 x 181.5 cm.; 56¼ x 71½ in.

W **£ 600,000-800,000**
€ 685,000-915,000 US$ 835,000-1,120,000

PROVENANCE

Commissioned by Viscount Cornbury or his father, Edward Hyde, 1st Earl of Clarendon (1609–1674) to celebrate Lord Cornbury's marriage to Theodosia Capel in 1661 and recorded at Cornbury Park, Oxfordshire, *circa* 1683;

Purchased by the sitter's brother, Laurence Hyde, 1st Earl of Rochester (1642–1711), together with Cornbury Park and all its contents in 1697;

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

By transfer to his son, Henry, Viscount Cornbury (1710–1753) in 1749, who died without issue;

By inheritance to his niece, Lady Charlotte Capel (1721–1790), who married Thomas Villiers, 1st Earl of Clarendon (1709–1786) of the second creation, and transferred to The Grove, Hertfordshire;

Thence by direct descent to the present owner.

EXHIBITED

London, British Institution, 1861, no. 175;

London, South Kensington Museum, *National Portraits Exhibition*, 1866, no. 900;

London, Royal Academy, *Winter Exhibition*, 1906;

London, Royal Academy, *The Age of Charles II*, 1960, no. 83;

London, Tate Gallery, *The Swagger Portrait, Grand Manner Portraiture in Britian from Van Dyck to Augustus John 1630-193*0, 14 October 1992 – 10 January 1993, no. 10;

Plymouth, long term loan to Plymouth City Museum and Art Gallery.

Painted to celebrate the marriage of Lord Cornbury – the eldest son of Lely's most important patron, Edward Hyde, 1st Earl of Clarendon (1609–1674), Chief Minister to King Charles II – and Theodosia Capel in 1661, this bravura double portrait is the greatest and most sophisticated conversation piece the artist ever produced. Part of the celebrated Clarendon Gallery collection, it is one of the finest Lelys left in private hands. Indeed it is one of the finest baroque double portraits by any artist to have been painted in England, testament to which was its inclusion, as the only such painting from the seventeenth century, in the seminal exhibition – *The Swagger Portrait* – at the Tate Gallery in 1992–93.

The eldest son of Edward Hyde, 1st Earl of Clarendon (1609–1674) and his second wife Frances Aylesbury, daughter of the Master of the Mint, Sir Thomas Aylesbury, 1st Bt (1676–1657), Lord Cornbury was private secretary and Lord Chamberlain to Queen Catherine, wife of King Charles II. Through his sister, Ann Hyde, he was also the brother-in-law of James, Duke of York, later King James II and the uncle of two British monarchs: Queen Mary II and Queen Anne. In January 1661 he married Theodosia, daughter of Arthur Capel, 1st Baron Capel (1608–1649), a celebrated beauty, and this magnificent double portrait was commissioned to celebrate their union. Whilst Lord Cornbury gestures towards his new young bride, making specific reference to their relationship, Lady Cornbury reaches up to pick at the orange blossom growing beside her – a flower that has been associated with marriage since antiquity, as a symbol of purity, chastity, innocence, and fertility. The subtle *contrapposto* of the couples' poses mirror one another, creating a delicate sense of harmony and unity within the painting – the husband's self-referential hand gesture matched by the slight incline of his wife's head, her resting arm matched by the sweep of his gesticulating hand – each a subtle counterpoint to the other, brilliantly reinforcing the rhetorical force of the picture. Between the couple, partially obscured by a draped red curtain, stands a statue of Cupid – a symbol of romantic love – further strengthening the allusion to their recent marriage.

The composition is exceptionally sophisticated and, as Andrew Wilton noted in his catalogue to the *Swagger Portrait* exhibition, either figure would be amply self-sufficient in elegance and rhythm on their own.[1] Whilst many of Lely's double portraits are crowded into the picture-space, allowing little latitude for the expansiveness of mood found in this picture, here the artist has excelled himself, with the roomier design allowing for the development of each figure both individually and in relation to each other, seemingly both engaged in separate dialogues with the spectator whilst at the same time intimately bound in a visual relationship of their own. The half-length double portrait is a format that was popularised in the Low Countries in the early seventeenth century and much used by Van Dyck, who brought the tradition with him from the continent and adapted it with creative enthusiasm, developing it into perhaps the most 'English' of his formulas. Reynolds was later to adopt it in the eighteenth century and pass it on as a staple device to Lawrence, with whom the tradition ends in England, given up in favour of the more flamboyant full-length double portraits favoured by Sargent and the family conversation piece proper in the era of the Grand Manner. It can be strongly claimed, however, that it reached its pinnacle in Lely's *virtuoso* portrait of Lord and Lady Cornbury.

As the son of a leading royalist statesman, Cornbury spent much of early life in exile abroad, during the Commonwealth, and he was brought up primarily in Antwerp and Breda by his mother. His father trained him in the use of cipher from an early age and for many years he operated as his confidential secretary, secretly communicating with other royalist sympathisers disseminated across Europe. He continued in this role after 1660 when the family returned to England and his father, who had done much to secure the Restoration of the Monarchy, was appointed chief minister under the new King Charles II. Young, handsome and well regarded for his discretion, Clarendon was 'much in the Queen's favour' and in 1662 he became Catherine of Braganza's private secretary and in 1665 was appointed her Lord Chamberlain.[2] He served in the Convention parliament, representing the borough of

67
"Lord Cornbury and his Lady"
1623

LITERATURE

Clarendon State Papers, Bodleian Library, Oxford, Bodleian MS Clarendon 92, ff. 253–54, no. 8, recorded at Cornbury Park, *circa* 1683: 'Over ye Chilmly, My Lord Clarendon wth his Lady';

George Vertue's notebook, A.g., 1725, British Museum Add. MS 23,070 [V. 66b, B.M. 57b] (as hanging at Cornbury Park, 1725);

Sir W. Musgrave, *List of Portraits*, BM Add. MS 6391, f. 77, no. 34 (hanging at The Grove in 1764);

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

J. Orchard, *Inventory of Sundry Furniture and Effects at The Grove Hertfordshire the Property of the-R^t^-Honble-the-Earl-of-Clarendon*, March 1824, Clarendon MS, n.p. (listed hanging among the pictures hanging in the Dining Room at The Grove - *Lord and Lady Cornbury, Lely*).

Lady T. Lewis, *Lives of the friends and contemporaries of Lord Chancellor Clarendon: Illustrative of portraits in his Gallery*, 3 vols, London 1852, vol. III, pp. 257 and 377–79, cat. no. 67;

C.H. Collins Baker, *Lely and the Stuart Portrait Painters*, 2 vols., London 1912, vol. I, p. 166, reproduced facing p. 164 and vol. II, pp. 125 and 162–63 (recorded as hanging at The Grove);

P. Toynbee, 'Horace Walpole's journals of visits to country seats, &c', in *The Walpole Society*, vol. XVI, Oxford 1927, p. 38 (listed at The Grove in 1761);

'Vertue Note Books, volume II', in *The Walpole Society*, vol. XX, Oxford 1932, p. 65 (where Vertue records the picture hanging at Cornbury House in 1725);

R.W. Goulding, *Catalogue of the Pictures belonging to His Grace the Duke of Portland*, Cambridge 1936, pp. 134–35;

R.B. Beckett, *Lely*, London 1951, p. 41, no. 122, reproduced, pl. 76;

O. Millar, *The Tudor, Stuart and early Georgian pictures in the collection of Her Majesty the Queen*, 2 vols, London 1963, text vol., p. 117 (under entry for cat. no. 217);

R. Gibson, *Catalogue of portraits in the collection of the Earl of Clarendon*, privately published, London 1977, pp. 31–32, cat. no. 30 and Appendix I, p. 138;

A. Wilton, *The Swagger Portrait*, exh. cat., Tate Gallery, London 1992, pp. 82–83, cat. no. 10, reproduced in colour.

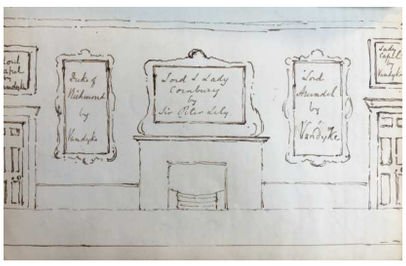


Fig. 1
Sketch of the picture hang at The Grove, Hertfordshire, circa 1824, the home of Thomas Villiers, 2nd Earl of Clarendon, showing the present lot hanging above the fireplace in the Dining Room

Lyme Regis, and at the elections for the Cavalier Parliament he became Knight of the Shire for the county of Wiltshire, a seat which he held until 1674, when he succeeded his father as 2nd Earl of Clarendon. In 1660 his sister, Ann Hyde, had married James, Duke of York. Though she died in 1671, when James became King in 1685 he chose his brother-in-law, now Earl of Clarendon, as his Lord Privy Seal and a few months later appointed him Lord Lieutenant of Ireland.

If the symbolism within the painting were not enough, the picture could be accurately dated by the fact that Theodosia tragically died of smallpox in March 1662, only fourteen months after their wedding. Shortly before her death she gave birth to a son, Edward Hyde, later 3rd Earl of Clarendon (1661–1723). He would later become famous, when, in 1688, as Lord Cornbury, he and part of his army defected from his uncle by marriage, the Catholic King James II, to join forces with Prince William of Orange, thus triggering the bloodless handover of power that was the Glorious Revolution – as a reward for which he was appointed Governor of New York and New Jersey in 1701.

THE CLARENDON GALLERY

'I dined with my Lord Cornbury at Clarendon House now bravely furnished, especially with the pictures of most of our ancient and modern wits, poets, philosophers, famous and learned Englishmen.'

Extract from the diary of John Evelyn, 20 December 1668

This magnificent portrait is part of the celebrated Clarendon Gallery collection, formed by the sitter's father, which was formerly housed at Clarendon House in London and Cornbury Park in Oxfordshire. Edward Hyde, 1st Earl of Clarendon was one of the most significant political figures of his generation and a leading royalist statesman. Charles II's chief minister and Lord Chancellor between 1658 and 1667, he was relied upon by the King in all matters of State and established a position of significant influence and authority in the early years after the Restoration. In addition to this he was a substantial patron of the arts. In 1664 he commissioned Roger Pratt, the architect of Kingston Lacey and a friend of John Evelyn, to build Clarendon House, in Piccadilly – one of the first great classical houses in London and one of the grandest in England – to house his celebrated library and picture gallery. Clarendon himself, in his autobiographical *Life*, stated that his early interest in assembling a collection of paintings was in 'polite learning and history' and as a noted antiquarian the impetus was to assemble a collection of portraits of both celebrated historical figures and famous contemporaries whom he had known and who had played a significant role in the turbulent years of the 'Grand Rebellion'.[3] Such a collection as Clarendon's had a distinguished precedent. In the early sixteenth century the celebrated Italian cleric and historian Paolo Giovio had assembled a gallery of portraits of famous men in his villa on Lake Como, and the idea had been taken up by Cosimo I de' Medici, Grand Duke of Tuscany, for his gallery in the Uffizi.[4] Many English Elizabethan and Jacobean homes had displayed sets of portraits of early Kings and Queens, along with series of dynastic family portraits, in their galleries but the idea of a gallery with paintings of notable historical figures was relatively rare in England.

Many of the portraits in the collection were given to Clarendon by the sitters themselves, either as genuine acts of friendship and loyalty or in order to curry political favour, whilst others were acquired from the various sales of dispossessed families following the political upheavals of the Civil War. What portraits Clarendon could not get hold of in the original, however, he had copied by Lely and his studio and he also commissioned the artist for autograph portraits of his friends and contemporaries – such as Sir Heneage Finch, later 1st Earl of Nottingham, who wrote in his diary in August 1666: 'I have been three times at Mr. Lilly's to sit for my picture by my Lord Chancellor's command.'[5] Clarendon also sat to Lely himself, for a three-quarter-length portrait in Chancellor's robes with the Great Seal (the original of which was tragically lost in the fire at Petersham House) and his daughter Ann, Duchess of York was a regular patron of the artist. Moreover, given Clarendon's political influence in the immediate years after the Restoration, it is almost certain that he had a hand in Lely's appointment as Principal Painter in Ordinary to King Charles II – the same position that Van Dyck had held under Charles's father – in 1661, the very year that this portrait of his own son and daughter-in-law was painted.

[1] Wilton in London 1992, p. 82.
[2] *Bishop Burnet's History*, I.473.
[3] E. Hyde, Earl of Clarendon, *The Life of Edward Earl of Clarendon, Lord High Chancellor of England and Chancellor of the University of Oxford: in which is included a continuation of his History of the Grand Rebellion; written by himself.*
[4] It is perhaps significant that in 1669 Cosimo III de' Medici, visited England, where he met many of the court artists such as Lely, and on his return to Italy put together a group of pictures of illustrious men, royalty and beautiful women. It is very likely that he would have been aware of Clarendon's gallery and others like it, such as the Windsor Beauties or the series of portraits of Admirals at Greenwich, both also by Lely, and was inspired by them to create something similar for himself.
[5] Quoted in Gibson, p. x.

19 WILLEM VAN DE VELDE THE YOUNGER

(Leiden 1633 - 1707 London)

Small Dutch vessels in a light breeze anchored off a beach

signed and dated lower left: *W. V. Velde 1673*
oil on canvas
31.6 x 39.7 cm.; 12½ x 15⅝ in.

£ 150,000-200,000
€ 172,000-229,000 US$ 209,000-279,000

PROVENANCE

Samuel S. Joseph, 1894;

His widow, Mrs Joseph, by whom sold with the entire collection to Knoedler in June 1911;

With M. Knoedler, London;

From whom presumably acquired by Henry Hirsch, 23 Park Lane, London;

His sale, London, Christie's, 12 June 1931, lot 23, for £294 to P. & D. Colnaghi, London, on behalf of Clive Cookson, Milburn House, Newcastle-upon-Tyne, and invoiced to him by Colnaghi on 20 July 1931, for £334. 8s;

Thence by descent to the present owner.

EXHIBITED

London, Royal Academy, *Exhibition of Old Masters*, 1894, no. 79.

LITERATURE

C. Hofstede de Groot, *A Cataloge Raisonné...*, vol. VII, London 1923, p. 102, no. 394;

M.S. Robinson, *Van de Velde. A Catalogue of the Paintings of the Elder and the Younger Willem van de Velde*, London 1990, vol. I, pp. 426–27, no. 4 [1], reproduced.

The vessels moored inshore are *kaags*, with a smaller *weyschuit* in the right corner. The vessel further offshore beyond the sandbank with its mainsail partly hoisted is a *galjoot*.

Although the Van de Veldes left the Netherlands for England, probably via the Hoek van Holland to Harwich packet (which ran throughout the 3rd Anglo-Dutch War), at an unknown date in late 1672 or early 1673, this work, with exclusively Dutch small vessels, was probably painted while the artist was still in Amsterdam. It is very much in the tradition of his inshore calms that he painted throughout the 1660s and into the early 1670s: a summer's day with a light breeze just lifting the mast-head pennant flags; cumulus clouds accumulating over the sea; a number of figures engaged in unfrenetic activity; small vessels that are slowly being prepared for a gentle departure, with a figure hauling up the foresail of the left-most *kaag*. Usually Van de Velde has a figure in the foreground pointing: here three of the four men in or next to the rowing vessel in the left foreground are doing so, perhaps pointing out to the *galjoot* further out where she should anchor.

Three other versions of this composition are recorded by Michael Robinson, of which at least one shows substantial differences. Robinson noted that the present picture is 'much better painted than any other versions', and he considered it to be painted 'substantially by the Younger, 1672'.

To judge by his sale catalogue, Henry Hirsch's collection comprised almost equal numbers of Dutch landscapes and genre pictures and English portraits (the only picture that might have been an exception, a genre painting catalogued by Christie's as a signed work by the Le Nain brothers, is Dutch after all: the magnificent Jan Miense Molenaer now in the National Gallery, London). A further sale of his pictures took place in 1934, following his death.

20

ANTONIO JOLI

(Modena 1700 - 1777 Naples)

Florence, a view of the Ponte Santa Trinita and the river from the Lungarno Guicciardini

oil on canvas
71.8 x 115 cm.; 28¼ x 45¼ in.

‡ £ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

A Winchester College schoolmaster (*c.* 1885–1955);

By whom bequeathed to his god-daughter Margaret 'Meg' Brodhurst, daughter of his colleague Harry Altham and wife of another, Arthur Hugh 'Podge' Brodhurst (1916–2006).

This is one of only a handful of views of Florence by Antonio Joli, one of the most peripatetic and admired artists of the eighteenth century. Although born in Modena, Joli would spend most of his life travelling around Italy and even further afield to Germany, Spain and to England, where he would gain a fine reputation as a set-designer and *vedutista*.

As a young man he travelled to Rome, where he studied the *vedute* and *capricci* of Giovanni Paolo Panini, under whom he almost certainly trained, and of Gaspar van Wittel. By 1718 he must have established himself in the *Città Eterna* for he was granted the important commission to decorate the Villa Patrizi in Rome, and by 20 April 1719 he had become a member of the Accademia di San Luca. He is first documented in Venice in the Spring of 1732 and here, once again, he would study and assimilate the style of the leading *vedutisti*, namely Canaletto, Marieschi and Carlevarijs: indeed Joli would come to be called 'il Canaletto napoletano'.

This view of the Arno is based on Giuseppe Zocchi's drawing in the Pierpont Morgan Library, New York.[1] The topographical details have for the most part been repeated faithfully but the staffage differs considerably. The view was taken from what is now the Lungarno Guicciardini in front of the palazzo belonging to the Capponi family (as confirmed by the inscription on the Morgan drawing), and the building at the end of the bridge is Palazzo Frescobaldi. Zocchi also produced a painting based on his drawing which is today in the Thyssen Collection, Madrid.[2] The painting closely follows the drawing, including the disposition of the staffage, but does take some liberties in the topographical details and includes the campanile and the cupola of the duomo, which is omitted from the present work, confirming that Joli based his design on the drawing or engraving (fig. 1), rather than Zucchi's painting.

Zocchi's drawing is one of twenty-four views of Florence engraved in 1744 by Giuseppe Allegrini with the title *Scelta di XXIV vedute delle principali Contrade, Piazze, Chiese e Palazzi della città di Firenze* and dedicated to his patron Marchese Andrea Gerini and Marie-Thérèse of Austria.

[1] E. Evans Dee, *View of Florence and Tuscany by Giuseppe Zocchi*, exhibition catalogue, New York 1971, n.p., cat. no. 8, reproduced plate F8.
[2] M. Gregori and S. Blasio, *Firenze nella pittura e nel disegno dal Trecento al Settecento*, Milan 1994, p. 192, reproduced in colour pp. 198–99, fig. 251.

Fig. 1
Vincenzo Franceschini after Giuseppe Zocchi, *Il lungarno e il ponte a Santa Trinita dal Palazzo Capponi*, engraving

THE LOYD COLLECTION

LOTS 6, 12, 21, 40

The paintings and drawings in this sale from the Loyd Collection are testament to the remarkable achievements of two generations of collectors and philanthropists at Lockinge in Oxfordshire: Samuel Jones Loyd, 1st Baron Overstone (1796-1883), and subsequently his daughter the Hon. Harriet Jones-Loyd and her husband, Robert James Loyd-Lindsay, 1st Baron Wantage (1832-1901). The fact that they span a period stretching from the early Renaissance in first Siena and Florence in Italy, then Saxony in Germany and then Bruges in the southern Netherlands, leading all the way via France in the eighteenth century to the genius of English landscape painting in the mid-nineteenth century is witness to the breadth, quality and variety that hallmarked their respective tastes.

The Loyd Collection was begun by Samuel Jones Loyd, later Lord Overstone, and the Liberale da Verona (lot 40), Gillis Claiessens (lot 6) and Lockinge Master (lot 12) panels, as well as the drawings by Jacopo da Empoli, Boucher and Perugino's shop in the Old Master Drawings sale on 4th July, were all his acquisitions. He first began to collect paintings in the 1830s, and his taste seems to have been almost entirely self-formed. The funds for this collecting were drawn from a highly successful career in the family bank of Jones, Loyd & Co. Born above the bank's premises in the heart of London, Samuel Jones Loyd grew to become a greatly influential figure in banking and financial circles. Although he served briefly as MP for Hythe between 1819 and 1826, he did not forge a career in Parliament. However, his influence on government finance, especially as an advisor to Lord John Russell and the Whigs, was considerable, and the Bank Charter Act passed by the Peel Government of 1844, for example, was largely based upon his recommendations.

Amongst Loyd's impressive collection of Dutch pictures were: *Courtyard in Delft* by Pieter de Hooch (The Hague, Mauritshuis) from the sale in 1848 of William Wells's collection from Redleaf in Kent; and Jan Steen's *Twelfth Night* and Rembrandt's *Portrait of Margaretha Trip* (National Gallery, London) both of which were bought from the collection of Baron Verstolk van Soelen in 1846, undoubtedly Loyd's greatest coup as a collector

As for Italian art, his interest had been piqued by a visit to Italy in 1821 as a young man and, later, by another visit with wife and daughter in 1851-2. In addition to the Liberale da Verona in this catalogue he owned paintings by Guido Reni, Bronzino, Cima da Conegliano, Canaletto and many others. The purchase of the Gillis Claeissens and the remarkable German panel of a courting couple (then ascribed the fictitious Gerhard van Leiden) in this catalogue show an appetite for early northern panels that was far from the mainstream, and which found further expression in the two panels from the wings of Lucas Cranach's *Saint Catherine altarpiece* of 1506 today in the National Gallery in London.

It was not until the 1870s that Loyd bought his first Turner, the early *Newark Abbey* and the *View of the High Street, Oxford*, both bought from Agnew's in 1874 and 1875 respectively. These, and other works by British artists purchased around the same time must surely have influenced the taste of his son-in-law Lord Wantage later in the century who married Loyd's only daughter Harriet in 1858. In 1890-91 Lord and Lady Wantage made their two most significant purchases, Turner's *Sheerness seen from the Nore* (Houston, Museum of Fine Arts) and *Walton Bridges* (lot 21 in this catalogue). Lady Wantage wrote that her husband's 'appreciation of beauty in nature inclined him specially, though by no means exclusively, to love of landscape in art'.

With the death of Lady Wantage in 1920, the golden era of collecting at the family's homes at Carlton Gardens and Lockinge effectively came to an end. The collection at 2,Carlton Gardens, which included the majority of Lord Overstone's purchases, passed to her husband's great nephew, David Lindsay 27th Earl of Crawford and 10th Earl of Balcarres, while Lockinge and Overstone were inherited by her cousin Arthur Thomas Loyd. Lockinge house itself was demolished in 1947 and many of the works in the collection were subsequently sold.

21 JOSEPH MALLORD WILLIAM TURNER, R.A.

(London 1775 - 1851)

Walton Bridges

signed lower right: *J M W Turner R A*
oil on canvas
92.7 x 123.8 cm.; 36 ½ x 48¾ in.

£ 3,000,000-5,000,000
€ 3,430,000-5,710,000 US$ 4,180,000-6,960,000

PROVENANCE

Sold by the artist to Sir John Leicester, 1st Baron de Tabley (1762–1827), for £280 in January 1807;

Thomas Wright (1773–1845), Upton Hall, Nottinghamshire;

His sale, London, Christie's, 7 June 1845, lot 58, for 670 guineas to Pennell;

Joseph Gillott (1799–1872), Westbourne Road, Edgbaston, by 1847;

His sale, London, Christie's, 27 April 1872, lot 307, for £5,250 to Agnew on behalf of H.W.F. Bolckow;

Henry William Ferdinand Bolckow (1806–1878), M.P.;

Sold by his executors, London, Christie's, 2 May 1891, lot 105, to Agnew on behalf of Lord Wantage;

Brigadier General Robert Loyd-Lindsay, 1st Baron Wantage, VC, KCB, VD (1832–1901), Lockinge, Oxfordshire;

Thence by descent to the present owner.

This magnificent painting is one of an important series of views of the River Thames painted by Turner between *circa* 1805 and 1808, shortly after he had moved out of London to a house on the banks of the river near Iselworth. The scene depicts Walton Bridges, the double span bridge that crossed the Thames between Sunbury Lock and Shepperton Lock, connecting Walton-on-Thames on the south bank with Shepperton, Halliford and Sunbury on the north. The subject was a favourite among artists in the eighteenth and nineteenth centuries. The old wooden bridge had been painted by Canaletto a number of times in 1754–55, the most famous version of which now hangs at Dulwich Picture Gallery (fig. 8); and more recently it had appeared in *Boydell's History of the Thames*, a series of hand coloured aquatints published between 1774 and 1776 by Turner's friend, fellow artist and celebrated diarist Joseph Farington (1747–1821).

This is the first of three full-scale pictures of the subject by Turner, and the artist produced another two oil sketches of the scene (see fig. 1), as well as numerous drawings in his sketchbooks around 1806–07. Drawings that specifically relate to this picture appear in the *Hesperides (2)* sketchbook (Turner Bequest, XCIV, Tate Gallery, London, fig. 2), on pages 4, 6 and possibly 7, 7 verso and 8, and in the *Thames from Reading to Walton* sketchbook (Turner Bequest, XCV, Tate Gallery, London), pages 22–23. Of the other two full scale oil paintings of the subject, both of which differ considerably in composition to the present work, one was exhibited in Turner's gallery in 1807, from where it was bought by the Earl of Essex, and is now in the collection of National Gallery of Victoria, Melbourne (fig. 4); and the other is a much later work of *circa* 1840–50, when Turner, by then an old man, returned to many of the great subjects of his youth (Private collection, formerly in the collection of J.P. Morgan, New York).

Fig. 1
J.M.W. Turner, R.A., *The Thames near Walton Bridges*, Tate Gallery, London

EXHIBITED

Possibly London, Turner's Gallery, 1806;

Birmingham, Birmingham Society of Artists, 1847, no. 129;

Manchester, *Art Treasures*, 1857, no. 266;

London, Royal Academy, *Old Masters*, 1892, no. 140;

London, Guildhall, *Pictures and Drawings by J.M.W. Turner, R.A.*, 1899, no. 19;

Paris, *Universal Exhibition*, 1900, British Royal Pavilion, no. 46;

London, Tate Gallery, *Turner's Early Oil Paintings*, 1931, no. 50;

Oxford, Ashmolean Museum, *Pictures from Lockinge House, Wantage*, 1934, no. 7;

Birmingham, City Museum and Art Gallery, *Paintings and Tapestries from Lockinge House, Wantage*, 1945–52, no. 33;

London, Whitechapel Art Gallery, *J.M.W. Turner, R.A.*, 1953, no. 73;

London, Thomas Agnew & Son Ltd, *Summer Exhibition of Pictures by Old Masters, Including a Group on Loan from The Lockinge Collection*, 1956, no. 10;

London, Royal Academy, *Bicentenary Exhibition*, 1968–69, no. 150;

London, Royal Academy, *Turner*, 1974–75, no. 131;

Tokyo, Museum of Fine Arts, *British Landscape Painting*, 1992, no. 53;

Oxford, Ashmolean Museum, on long term loan 1997–2017.

The view is taken from the south west, looking downstream, with the river curving round to the left and a wooded ridge of ground running along the right hand side which obscures the view of the ancient market town of Walton itself. In the foreground a herd of cattle have come down to graze and drink at the water's edge, whilst on the opposite side of the river a group of Thames barges have pulled into the bank on their way downstream towards London. These vessels appear to be Luff-Barges. Smaller and more streamlined than the standard Thames Lighter, with a sprit rig and no mizzen, they principally worked the upper reaches of the Thames and were maneuvered by a pair of bargemen using long sweeps (oars), clearly seen here in action. The two barges fore and the one aft of the line have their masts fixed in place, though they are in the process of furling sail, whilst the one seen broadside in the middle of the line has lowered its mast in preparation to pass under the arches of the bridge. On the right a young boy in a red cap rests and waters the horses that will be hitched to the barges to pull them through the bridge. It is a tranquil, bucolic scene – a moment of repose and calm at the end of a busy day on the river. A pastoral idyll in England's green and pleasant land.

The Thames and its picturesque banks were a source of great inspiration to Turner and other major Thames views from this period include *Windsor Castle from the Thames, c.* 1805 (fig. 5) and *The Thames near Windsor*, 1807 (both Egremont Collection, Petworth House), *Union of the Thames and Isis*, 1808 (Tate Gallery, London), *The Thames at Eton*, 1808 (Egremont Collection, Petworth House), *Pope's Villa at Twickenham*, 1808 (Private collection, fig. 6), and *View of Richmond Hill and Bridge*, 1808 (Tate Gallery, London).

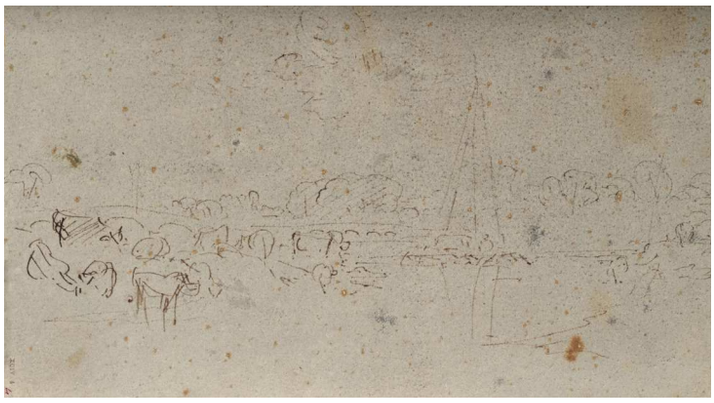


Fig. 2
J.M.W. Turner, R.A., *Walton Bridge from Upstream*, *Study for Walton Bridges, Hesperides* (2) sketchbook, Turner Bequest XCIV 4, p. 4, Tate Gallery, London

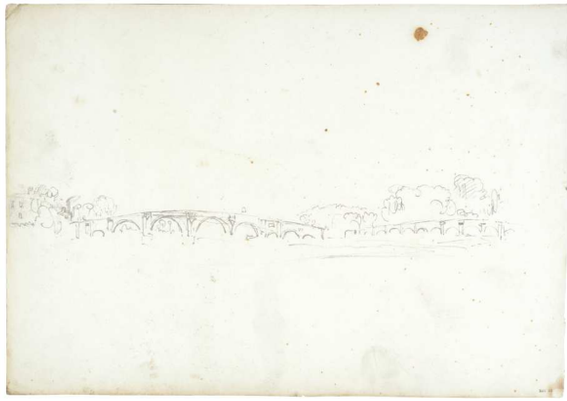


Fig. 3
J.M.W. Turner, R.A., *Walton Bridges Study for 'Walton Bridges', Thames from Reading to Walton Sketchbook*, Turner Bequest XCV, p. 23, Tate Gallery, London

LITERATURE

W. Thornbury, *The Life of J.M.W Turner, R.A.*, London, 1862, I, p. 305;

W. Thornbury, *The Life of J.M.W. Turner, R.A.*, 2nd ed., in one volume, London 1877, pp. 438–39;

Sir W Armstrong, *Turner*, London, 1902, pp. 59, 236, reproduced pl. 32;

A. G. Temple, *Catalogue of the Pictures Forming the Collection of Lord and Lady Wantage*, 1902, pp. 160–61, no. 241, reproduced;

A. G. Temple, *A catalogue of pictures forming the collection of Lord and Lady Wantage*, London 1905, pp. 171–72, no. 241, reproduced;

C. J. Holmes, 'The Paintings by Turner', in *Burlington Magazine*, vol. XIV, 1908, p. 17;

Guide to the Pictures at Lockinge House, 1928 (A. T. Loyd's collection), p. 10;

A. J. Finberg, *The Life of J.M.W. Turner, R.A.*, 2nd ed., revised by H. F. Finberg, Oxford 1961, pp. 125, 132, 302, 409, 467, nn. 100, 510, 581;

D. Hall, 'The Tabley House Papers', in *Walpole Society*, 1960–62, vol. XXXVIII, 1962, p. 93;

L. Parris, *The Loyd Collection of Paintings and Drawings*, London 1967, pp. 39–40, no. 58, reproduced;

G. Reynolds, *Turner*, London 1969, p. 74;

M. Butlin and E. Joll, *The Painitngs of J. M. W. Turner*, 2 vols, New Haven and London 1977, text vol., p. 40, no. 60, plates vol., reproduced pl. 52;

The early 1800s were a period of fractious relations between Turner and the Academy, a situation which led to him establishing his own gallery at his house at 64 Harley Street so that he might exhibit his pictures to potential clients on this own terms (fig. 7). At the same time, in 1804 or early 1805, having only recently established himself as a full member of the Royal Academy and the leading landscape painter of the day, Turner made the somewhat extraordinary decision to move out of the metropolis to Isleworth, a small town about ten miles west of London where the River Crane flows into the Thames. Seeking solace from the political infighting at the Academy (to which he had recently been elected a full member of the council) and attempting to distance himself from the professional rivalries of his contemporaries, he took the lease on Sion Ferry House, right on the banks of the river. Turner had known these picturesque reaches of the Thames as a boy growing up nearby at Brentford and the river at Isleworth was to him what the Stour at Dedham was to Constable. His knowledge of the area was of a very different order to that which most contemporary landscape painters possessed of their subjects, and applies equally to the local industry and figural activity within the pictures he produced during this period as it does to topographical familiarity.

Fig. 4
J.M.W. Turner, R.A., *Walton Bridges*, National Gallery of Victoria, Melbourne

Fig. 5
J.M.W. Turner, R.A., *Windsor Castle from the Thames,* Egremont Collection, Petworth House

LITERATURE CONT.

M. Butlin and E. Joll, *The Paintings of J. M. W. Turner, Revised Edition*, 2 vols, New Haven and London 1984, text vol., pp. 47–48, no. 60, plates vol., reproduced pl. 70;

S. Wittingham, 'A Most Liberal Patron: Sir John Fleming Leicester, Bart., 1st Baron de Tabley, 1762–1827', in *Turner Studies*, vol. 6, no. 2, Winter 1986, p. 28;

J. Chapel, 'The Turner Collector: Joseph Gillott, 1799–1872', in *Turner Studies*, vol. 6, no. 2, Winter 1986, p. 48, reproduced;

A. Wilton, *Turner in his time*, London 1987, pp. 72 and 86;

A Wilton, *Painting and Poetry. Turner's Verse Book and his work of 1804–1812*, Tate exhibition catalogue, London 1990, p. 45, reproduced;

F. Russell, *The Loyd Collection of Paintings, Drawings and Sculpture*, p.p. 1991, no. 58.

As with Constable's work on the Stour, Turner's Thames views are informed by a level of intimacy and infused with a sense of nostalgia that is found in no other period of his work. Further, as Andrew Wilton stated, 'the spot was almost the perfect embodiment of his aesthetic requirements: a group of village buildings clustered by the river, with its curving reaches, noble parkland bordering the water, and the Duke of Northumberland's shooting lodge in the form of a round and pillared classical temple, 'The Alcove', providing a Claudian motif ready to hand among the English trees'.[1] The magical intermingling of the rustic and the classical that he found there was a perfect paradigm of his ambitions for landscape painting, something that is strongly reflected in both his sketches and paintings of the period.

During his time at Sion Ferry House Turner spent a productive series of summers sketching along the course of the Thames. From his base at Isleworth he would set out in a small boat which he navigated up and down the river, using it to transport his materials with ease, as well as drawing and painting directly from it – a sort of floating easel. In addition to working in his customary sketchbooks it was here that Turner first experimented with painting oil sketches *en plein air*, as the Impressionist were to do over half a century later. Taking sizable canvases and even wood panels with him in his boat, he painted directly from nature, working in oil with the freedom from restraint of an outdoor sketcher and recording both his experiences of the landscape and the light and atmospheric conditions of the river in a vast array of sketches and colour studies that formed the basis for a series of pictures exhibited in his gallery and at the Academy over the next few years. One such oil sketch, *Willows beside a Stream* (Tate Gallery, London), is on a canvas of similar dimensions to those he regularly used for these pictures, which suggests that some of his exhibited works from this period, such as the present work, were begun in the open air, with the artist laying in the composition directly in front of the subject before completing it in his studio. A rapidly applied flurry of brushwork in the lower left corner of *Willows beside a Stream* which loosely delineates a group of dogs attacking a stag suggests that the canvas was originally intended to be worked up into a mythological scene of *Diana and Actaeon*, rather than simply functioning as a didactic sketch, further supporting the idea that many of his Thames paintings from this period

Fig. 6
J.M.W. Turner, R.A., *Pope's Villa at Twickenham*, Private Collection

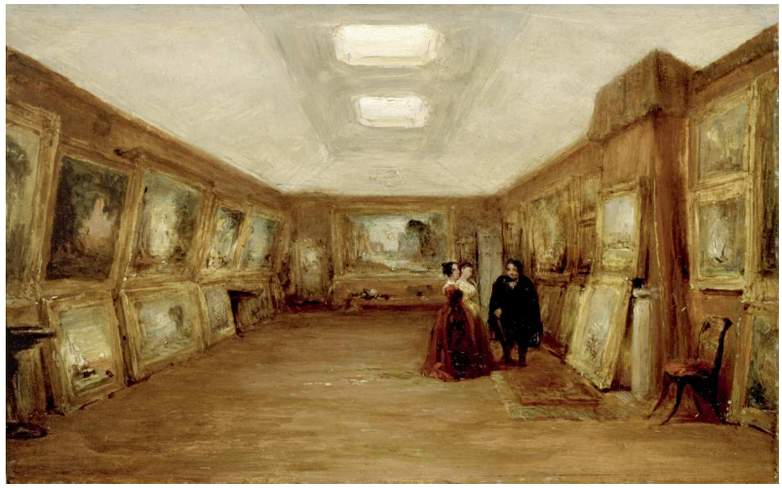


Fig. 7
George Jones, *Interior of Turner's Gallery*, Ashmolean Museum, Oxford

may have been started upon the river itself, with the artist responding sensually to the atmosphere around him from the relative comfort of his boat. For an artist who spent much of his life travelling extensively throughout Britain and across Europe, the series of views of the Thames that Turner produced between 1805 and 1808 represent a rare moment of repose and picturesque tranquillity within his work. It is in pictures such as *Walton Bridges*, as in no others, that Turner captures his love of the bucolic simplicity of his native land and is at his most 'English'.

Turner was no slavish copyist of nature, however, but an intelligent witness who drew on his observations to create authentic naturalistic effects. 'Selecting that which is beautiful in nature and admirable in art',[2] as he himself put it, the crucial essence of his vision was always his own creative imagination. Blending the pure, aerial light and poetic sensibility he had learned from Claude Lorraine with recognisable scenes of his native British countryside he elevated his work 'from the realms of simple topography to the highest pinnacle of poetic and artistic achievement',[3] earning Turner his reputation as the pre-eminent modern master. What Claude Monet would refer to as Turner painting 'with his eyes open'.

The bridge depicted by Turner was the second bridge to cross the Thames at Walton. Designed by John Payne with the advice of John Smeaton, it was built in 1788 to replace the first Walton Bridge which had been made famous by Canaletto in the mid-1750s (fig. 8). By 1783 the wooden structure of the old bridge had decayed to such an extent that it was no longer structurally sound and it was replaced by the elegant stone arches seen in the present painting following an Act of Parliament. The bridge was described by James Thorne in *Rambles by Rivers: The Thames*, published in 1849, as a 'long straggling combination of arches called Walton Bridge. It is in fact a sort of double bridge, a second set of arches being carried over a low tract of ground, south of the principal bridge, which crosses the river. According to popular tradition this marshy tract was the original bed of the Thames'. The bridge was much admired for its picturesque qualities and was particularly mentioned by a number of commentators, including Samuel Ireland in his *Picturesque Views of the Thames* of 1792, for its beautiful appearance when seen from the terrace at Oatlands, the seat of the Duke of York.

Fig. 8
Giovanni Antonio Canal, called Canaletto, *Old Walton Bridge over the Thames*, 1754 / Dulwich Picture Gallery, London, UK / Bridgeman Images

Rivers, either specific arteries or more generic streams, figure repeatedly in Turner's work throughout his career as a recurrent motif in both his painting and his poetry. Turner was an avid poet, as well as a painter, and though he never officially published a volume of his writing his sketchbooks are littered with extracts of verse, often composed spontaneously in reaction to something in nature that had particularly inspired him. Many of his paintings were also exhibited at the Academy accompanied by several stanzas of poetry in the catalogue that Turner had composed himself, relating specifically to the composition in question; in addition to those he showed accompanied by extracts from the work of his great poetic hero, Lord Byron. It is no coincidence that there is a strong lyrical quality to much of Turner's work, particularly his river scenes, and none more so than his own native Thames. Though he was not as gifted with words as he was with the brush Turner approached all his work with the soul of a poet, and often thought and discussed his paintings in lyrical terms.

The *Rivers of England*, the 'Great Rivers of Europe', the 'Rivers of France', all these were projects that inspired Turner to particularly creative flights. Moreover, as Andrew Wilton has discussed, it is clear from his poetry that 'the idea of the river embodied for Turner a type of human existence: it was a paradigm and parable, a living, light reflecting truth that was central to his perception of landscape'.[5] The Thames of his boyhood was fundamental in its significance to Turner's inspiration throughout his life, that 'pastoral stream that wound through wooded meadows from Oxford to Windsor and on to the Middlesex and Surrey towns and villages of Twickenham, Richmond, Kew and Isleworth.'[4]

Fig. 9
James Northcote, *Portrait of Sir John Fleming Leicester, Bart.*, c.1802 / Tabley House Collection, University of Manchester, UK / Bridgeman Images

NOTE ON PROVENANCE

Having been exhibited in Turner's own, recently established Harley Street gallery in 1806 the painting was bought directly from the artist by Sir John Fleming Leicester, later 1st Baron de Tabley (1762–1827), and Turner acknowledged payment of £280 for the picture in a letter to Sir John on 8 January 1807.[6] Described as 'the greatest patron of the national school of paintings that our island has ever possessed',[7] Leicester was the eldest surviving son of Sir Peter Leicester, 4th Bt (1732–1770) and his wife Catherine (*d.* 1786), daughter and co-heir of Sir William Fleming, Bt of Rydal, Westmorland. Educated at Trinity College, Cambridge, as a boy Leicester had been taught drawing by Paul Sandby before embarking on an extensive Grand Tour of the Continent. Travelling through Belgium, Switzerland, France and Italy, in Rome he met and befriended Sir Richard Colt Hoare, the famous artist, antiquarian and archaeologist. Italy seems to have held few attractions for him, however, and the evidence of his letters and journals suggests that he was much more interested in Alpine scenery and picturesque views than the grandeur of Classical antiquity.

Back in England, with the encouragement of William Paulet Carey (1759–1839), an Irish artist turned propagandist for contemporary British art and editor of the *Literary Gazette*, Leicester began to assemble a collection of pictures by modern British artists that was entirely unique in its day and unparalleled in the annals of British art collecting. Commissioning work directly from the artists themselves, as well as purchasing pictures from the Academy, he bought heavily from the likes of Sir Joshua Reynolds, George Romney, James Northcote, Benjamin West, Henry Fuseli, Augustus Wall Calcott, James Ward, William Hilton, Sir Thomas Lawrence, George Henry Harlow, Sir Edwin Henry Landseer, George Jones, John Martin, and of course Turner; whose *Sun Rising through Vapour* Leicester bought before it was

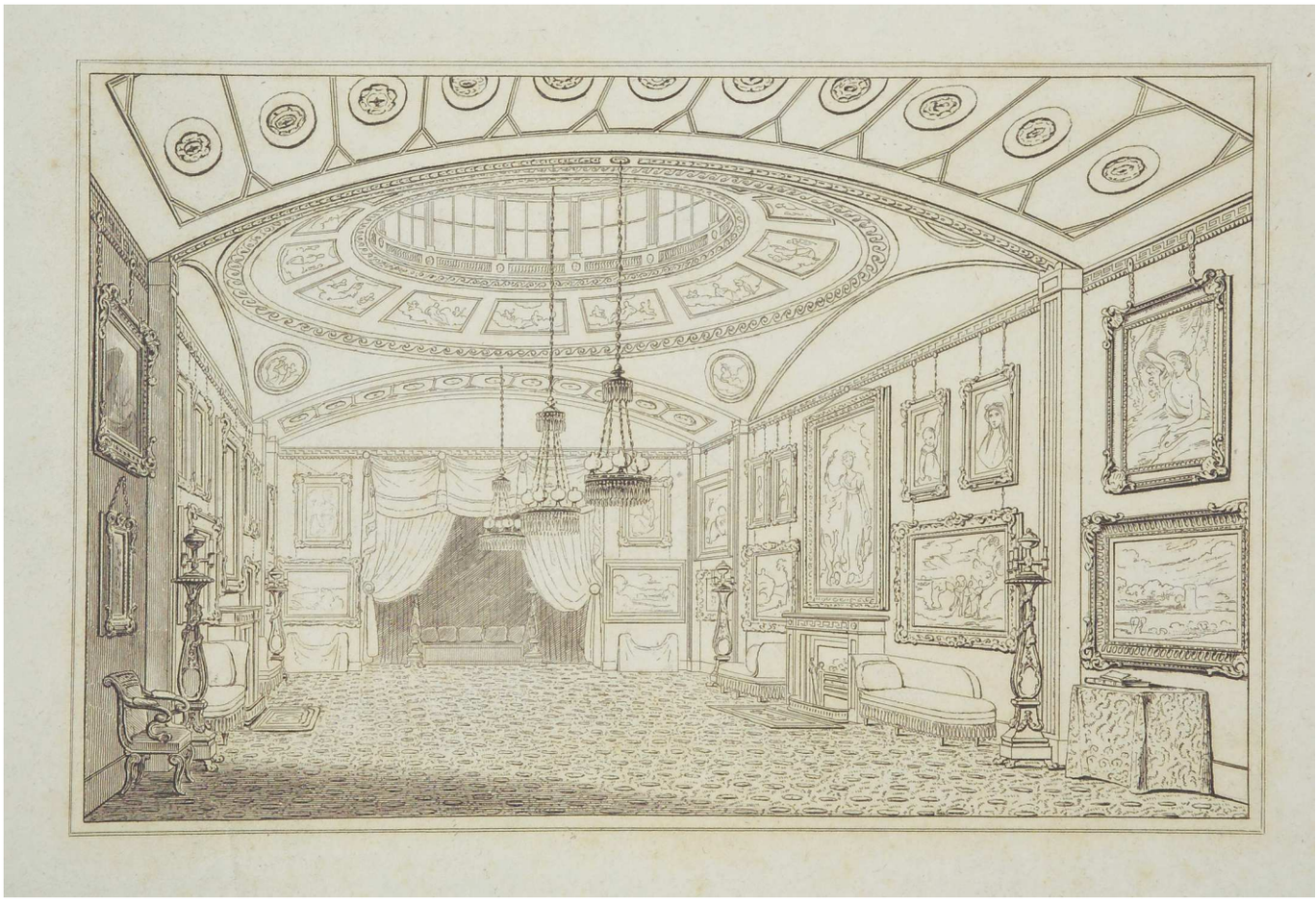


Fig. 10
English School, 19th Century, Lord De Tabley's British Gallery at Hill Street, 1818 (engraving) / Tabley House Collection, University of Manchester, UK / Bridgeman Images

re-acquired by the artist for the phenomenal price of 490 guineas and bequeathed to the newly formed National Gallery under the terms of Turner's will, there to hang in perpetuity alongside one of the great masterpieces of Claude Lorraine.

Establishing extensive galleries at both his London residence, 24 Hill Street, and his country seat, Tabley Hall in Cheshire, Leicester's patronage of British art was highly public spirited, and in 1818 he opened his London gallery to the public (fig. 10). In 1823, amidst the growing public debate surrounding the creation of a national collection Leicester wrote to the Prime Minister, Lord Liverpool, offering to sell his entire collection to the nation to form the nucleus of a National Gallery of British Art. The offer was refused, however in 1826 he was created Baron de Tabley, one of George IV's last acts, for his services to the arts – though he enjoyed this honour for barely eleven months before he died in June 1827. Due to the perilous state of his finances his executors sold the London house and its collection almost immediately, with only a few paintings being withdrawn and sent up to Tabley. Fifty-five lots were sold at auction on 7 July 1827 for £7,466, a gigantic sum for the time.

This picture was not amongst the lots sold at Leicester's posthumous sale, nor is it listed in either the 1819 or 1821 catalogues of his collection and must therefore have left the collection before either of these inventories were taken. In 1845 it appeared at auction at Christie's, on 7 June, lot 58, when the consignor's name was given as Thomas Wright of Upton Hall (1773–1845), a successful Nottinghamshire banker.[8] It is said that Turner himself left a bid of £250, though in the end the picture sold to 'Pennell' for £703, 10s on behalf of Joseph Gillott (1799–1872) a famous pen maker and patron of the arts.

Born in humble circumstances in Sheffield, in 1821 Gillott moved to Birmingham

where he pioneered the manufacture of steel pens and amassed a significant fortune – becoming pen maker to Queen Victoria in 1840. A secretive man in both business and art collecting, he loved the theatre, kept an excellent wine cellar, collected musical instruments as well as pictures and was on extremely good terms with all the dealers who acted on his behalf – relying on them to bid for him and inform him of what was coming up in the sales. At first Gillott bought both Old Masters and Contemporary pictures, through dealers and from the artists themselves, often exchanging violins, wine, horses, jewels and pens, as well as cash, for large collections of paintings, though as time went by his focus shifted more to the work of contemporary British painters. He amassed a significant collection which filled three purpose built galleries at his house on Westbourne Road, Edgbaston – which according to one contemporary description had an 'embarrassing abundance and quality' of pictures that crowded the walls of the galleries, the living areas and the bedrooms.[9] After 1860 he built another gallery at The Grove, in Stanmore, which became his London residence.

There are no letters to or from Turner among the extensive Gillott papers, which contain a wealth of information concerning the latter's art collecting activities. A story goes that the two did meet, in 1844, when Gillott visited the artist at his house on Queen Ann Street and inveigled Turner into selling him about £5,000 worth of pictures for what Gillott called 'Birmingham pictures' – i.e. a bundle of bank notes – and then promptly sold the majority of them on for the aggregate sum he had paid whilst keeping the best two as profit. Such behaviour would not have endeared him to the notoriously difficult and usually shrewd Turner and, if true, may explain why no further business appears to have been conducted between them directly.

News that a major new collector was in the market spread fast, however, and Gillott was soon buying Turners at a prodigious rate, some of which remained in the collection permanently and others which were traded on. A sense of the quality of the collection can be glimpsed through just a small number of the pictures that were in it – including *Sheerness and the Isle of Sheppey, with the Junction of the Thames and the Medway* (National Gallery of Art, Washington), which Gillot bought from the sale of John Newington Hughes; *Van Tromp going about to please his master, ships at sea, getting a good wetting* (The J. Paul Getty Museum, Los Angeles), possibly one of the pictures Gillot had bought from Turner's studio in 1844; and *Approach to Venice* (National Gallery of Art, Washington), which was engraved whilst in Gillot's collection.

Of all the dealers Gillot bought through George Pennell (*d.* 1866), of 18 Berners Street, in Fitzrovia, was the one whose opinion he trusted most and with whom he had the closest relationship – Pennell affectionately addressing him as 'Old Guv' or 'Friend G' in his letters. In 1843 Gillott bought Turner's *The Temple of Jupiter Panellenius* (Northumberland Collection, Alnwick Castle) through Pennell for £700, later selling it to the dealer Ruben Brooks in 1850 for £1,900, along with Linnell's *Return of Ulysses* (Forbes Collection, New York), which he had commissioned in 1848. Two years later, in 1845, he bought both *Mercury and Argus* (National Gallery of Canada, Ottawa) and *Snowstorm, Avalanche and Inundation* (Art Institute of Chicago) through Pennell and it was also from Pennell that he bought *Walton Bridges*, one of the highlights of his permanent collection.

In 1872, following Gillott's death, his entire collection was put up for sale at Christie's. The auction took six days and numbered 525 lots, including twenty five works by Turner. The *London Illustrated News* described the collection as 'one of the very largest and most valuable in the kingdom', whilst the *Daily News* reported that the auction house was 'completely besieged, and hundreds of persons could not even get within sight of the auctioneer; while, at the close of the sale, the street was blocked with carriages and the pavement crowded with gentlemen and ladies eager to hear what the Turner's had sold for'.[10] In total the collection raised £164,501 5s, but the highest price of the sale was achieved for lot 307, Turner's *Walton Bridges*, which sold for a princely £5,250.

The painting was bought by the dealers Thomas Agnew & Son, who sold it to Henry Bolckow. Born in Sülten, in Mecklenburg-Schwerin, Bolckow came to England in 1827 to work in the corn trade in Newcastle-upon-Tyne, becoming a naturalised British subject in 1841. Persuaded by the ironmaster of the Watergate works in Newcastle, John Vaughan, to invest in the burgeoning iron trade he moved

Fig. 11
View of Lockinge, Oxfordshire, Bridgeman LIP 1589554

to Middlesbrough where he ran a series of successful iron smelting works before establishing the firm of Bolckow & Vaughan in 1864, which expanded their interests into coal mines, limestone quarries, brickworks, gasworks and machine works. In 1853 Bolckow was appointed the first Mayor of Middlesbrough and in 1868 was elected as the town's first Member of Parliament. An avid collector, his passion was for the work of modern British and French painters, particularly the former. He owned a large collection of paintings by Faed, Webster, Cox, Linnell, Wilkie, Eastlake, Landseer (including *The Return from Deerstalking*, the celebrated picture painted for Landseer's great friend William Wells of Redleaf), Roberts and Muller, as well as numerous watercolours, including six by Turner. Along with *Walton Bridges* the other standout masterpiece of his collection, however, was Hogarth's *O The Roast Beef of Old England or The Gate of Calais* (Tate Gallery, London), one of the most iconic works of eighteenth-century British art.

Following his widow's death the painting once more came up for sale at Christie's, on 2 May 1891, lot 150, when it was again acquired by Agnew's, this time on behalf of the great collector Lord Wantage. Brigadier General Robert James Loyd-Lindsay, 1st Baron Wantage, VC, KCB, VD (1832–1901) was the second son of Sir James Lindsay, 1st Bt and his wife Anne, daughter of Sir Coutts Trotter. A heavily decorated soldier, politician, philanthropist and art collector, in 1858 he married the Hon. Harriet Jones–Loyd, the daughter and only surviving heiress of Samuel Jones-Loyd, 1st Baron Overstone (1796–1883), one of the richest men in the country and a famous patron of the arts. Upon his father-in-law's death without surviving male issue he took the additional name of Loyd and inherited the Lockinge Estate near Wantage, in Oxfordshire, together with its substantial art collection. A Trustee of the National Gallery, Lord Overstone's taste had been for the Old Masters, and the collection that he left behind included Rembrandt's *Portrait of Margaretha Trip* and Claude's *The Enchanted Castle* (both National Gallery, London), as well as works by Domenichino, Guido Reni, Murillo, Canaletto and many others. The collection was particularly noted for its many masterpieces from the Dutch school, including

Fig. 12
Portrait of Robert Loyd-Lindsay, 1st Baron Wantage

major works by Steen, Ruysdael and Teniers. His son-in-law's taste, however, was more for the modern British school, and Lord and Lady Wantage added significantly to the magnificent collection they inherited. In 1884 they bought Burne-Jones's *Temperantia* and *Caritas* from the Ellis sale and Gainsborough's *Portrait of Lady Eardley with her daughter* from Broughton Castle. At the Blenheim sale in 1886 they bought Van Dyck's *Portrait of Queen Henrietta Maria*. However it was in 1890–91 that they made their two most significant purchases: Turner's *Sheerness as seen from the Nore* (Museum of Fine Arts, Houston) and *Walton Bridges* (the present lot), both of which they bought through Agnew's. These two masterpieces of Turner's early career were a fitting addition to the collection, for it had been Lord Overstone who, as a trustee of the National Gallery and a member of the Lords Committee, had overseen the acceptance of the artist's bequest to the nation of the contents of his gallery in 1856. Though he did add a smattering of Old Masters to the collection, in 1896 Wantage's more contemporary taste was confirmed when he acquired Corot's *The Four Times of Day* (National Gallery, London) from Lord Leighton's posthumous sale, as well as four brilliant landscape sketches by the artist himself.

According to his wife, Lady Wantage, as a child in Italy her husband had contracted 'a rooted distaste for picture-galleries and churches which took many years to overcome' but that his 'appreciation of beauty in nature inclined him specially, though by no means exclusively, to love of landscape in art'. No picture from his collection better exemplifies this than Turner's great view of his beloved Thames, with its richly lyrical depiction of soft evening light playing on the waters of this bucolic stretch of the river. The painting hung amidst the eclectic mix of masterpieces in the picture gallery at Lockinge, constructed specifically 'to receive the choicest art treasures of the collection'.[11] It has remained in the family ever since and in 1997 was lent to the Ashmolean Museum in Oxford where it has for many years been one of the star attractions of the museum's collection of nineteenth-century paintings. It is now one of a very small handful of oil paintings by Turner left in private hands.

[1] Wilton 1987, p. 69.
[2] Quoted in Turner's discourses to the Royal Academy as Professor of Perspective.
[3] N. Moorby, 'The Making of a Modern Master: Painting with Open Eyes', in I. Warrell (ed.), *J.M.W. Turner*, London 2007, p. 57.
[4] Both Finberg and Butlin & Joll state that, though the only picture certainly recorded by Farington as being shown in Turner's gallery in 1806 is the *Battle of Trafalgar* the likelihood that this picture was included in the exhibition is very strong (See Butlin & Joll, p. 47).
[5] Wilton in London 1990, p. 44.
[6] D. Hall, 'The Tabley House Papers', in *The Walpole Society*, vol. XXXVIII, 1962, p. 93.
[7] See W. Whittinham, 'A Most Liberal Patron: Sir John Fleming Leicester, 1st Baron de Tabley, 1762–1827', in *Turner Studies*, vol. 6, no. 2, 1986, p. 31.
[8] Built in 1828 to a design by the architect W. J. Dunthome, Upton Hall, near Sherwood, is now the headquarters of the British Horological Institute.
[9] Quoted in Chapel 1985, p. 43.
[10] Both quoted in Chapel 1985, p. 48.
[11] Quoted in F. Russell, *The Loyd Collection of Paintings, Drawings and Sculpture*, p.p. 1991.

OLD MASTERS FROM THE VAN DEDEM COLLECTION

LOTS 22-38

Willem van Dedem, who died on the 26th November 2015, was a broadly respected and beloved figure in the art world. At a very early age he became acquainted with the Old Masters during visits to his great-uncle D.G. van Beuningen, whose collection is now part of the Museum Boijmans van Beuningen in Rotterdam. In 1957 he visited the Delft art fair for the first time: it was to be a life-changing experience. The 17th century sparked his interest above and beyond the rest of the exhibits. Six years thereafter he made his first purchase, and from 1976 onwards he became an active collector. Over the years Willem demonstrated his connoisseurship of Dutch and Flemish painting, and on top of that he developed an unerring eye for quality.

His own private collection was far from being his sole interest: he was keen on strengthening the holdings of Dutch public collections, particularly where major lacunae existed. It is no wonder that he became a staunch supporter of the Vereniging Rembrandt, which contributes towards the acquisition by Dutch museums of important works of art, serving as an active and involved member of its Board from 1977 until 1999.

Several years ago, Baron van Dedem wrote a little book about his experiences as a collector. In this private publication, entitled Collected and Reflected, which he presented only to his closest friends, Willem spoke freely about his contacts with dealers, auction houses, museum people and collectors. About the latter he wrote: 'Collectors come in different types. The silent ones, who keep their cards close to their chests, and those who enjoy communicating with others. I love to share with other people the richness and beauty of the paintings of the 16th and 17th century which I have collected'. These were not empty words: Van Dedem shared his collection and knowledge with countless people. And this he did by inviting art lovers to his home as well as by lending his paintings to exhibitions, time and again.

And Willem was blessed with many more talents and interests. In the realm of commerce he possessed a strong commercial instinct that made him very successful in business. In the private realm he loved music and would play the piano with consummate skill almost daily.

Willem was also the President of the European Fine Art Fair, TEFAF, from 1997 until his death. Like everything else Willem did, be it collecting, receiving guests or shooting, he did it wholeheartedly and with great care. As the president of the fair Willem had the opportunity to be present during the vetting, an opportunity he seized with both hands. He would follow the Old Masters vetting committee, listening attentively to the discussions but never interfering. He was also passionate about shooting and he was a first rate shot. Every year he would take a couple of weeks to shoot partridges and pheasants in Yorkshire.

Many will remember Willem as a friend, as a collector and last but not least as a generous benefactor. At some point Willem invited me, as Director of the Mauritshuis, to provide him with a list of five paintings each of which would fill a major gap in the collection of the museum. This is the dream of every museum director or curator: a collector who is prepared to hand over part of the collection that he built with such care and passion. Willem made that dream come true for me. The result was a donation in 2002 of five superb, beautiful, and well-preserved paintings by Frans Post, Salomon van Ruysdael, Roelant Savery, Pieter Claesz. and Willem Kalf. His generosity was not limited to his donation to the Mauritshuis. Four of his paintings: a pair of still lifes by Jan van Kessel, a still life by Adriaen Coorte and a rare history piece by David Teniers the Younger; have been donated to the National Gallery in London and an outstanding landscape by Meindert Hobbema was presented to the Rijksmuseum in Amsterdam.

In recognition of his generosity, in 2004 Queen Beatrix of the Netherlands awarded him with the decoration of an Officer in the Order of Orange Nassau, whose ribbon he always wore with great pride. Baron van Dedem was a gentleman in every respect, a very gentle man. He will be remembered as a great collector and as a generous benefactor. Some of his paintings will move into different hands now, and the provenance of every piece from the collection will henceforth honourably mention Van Dedem Collection. This provenance will rightly be considered a confirmation of the quality of the works of art concerned.

Frits Duparc
Director emeritus, Mauritshuis, The Hague

Baron van Dedem

Working with Willem van Dedem was always a pleasure and a joy. His infectious enthusiasm and curiosity about his paintings, those that he wished to acquire, and those that were already in other private or public collections was a real outpouring of genuine passion. He could not get enough of Dutch and Flemish paintings, whether they be on display elsewhere, or generously sharing his collection with groups of collectors or museum curators from around the world. It gave him enormous pleasure to discuss Dutch and Flemish art in general and he was a collector of the old school: faultlessly charming, courteous and diligent, he was a connoisseur collector of the highest calibre.

For many years the President of the European Fine Art Foundation, which runs the TEFAF Fair in Maastricht every March, he was the perfect ambassador with his urbane appearance, extensive knowledge and wit and he will be sorely missed.

Johnny van Haeften
Art Dealer

Willem van Dedem recorded all his purchases in a notebook known to his family and friends as his 'Black Book'.

When he had amassed more than sixty paintings, Baron van Dedem commissioned Peter Sutton to write a catalogue of the collection, published in 2002 with the title *Dutch and Flemish Paintings. The Collection of Willem Baron van Dedem*. Further acquisitions led to a supplement, also authored by Peter Sutton, and published in 2012, although Willem continued to add to his collection until shortly before his death in 2015. Latterly he liked to bid online, mastering technology that many much younger than him struggled with.

Small is BE

"Cleijne, subtile, ende curieuse dingen"
("Small, subtle and curious things")

This oft-quoted remark by the Leiden historian Jan Orlers in 1641, though referring specifically to works by his townsman Gerrit Dou, encapsulates the delight that people in the Netherlands found in small-scale paintings and works of art. To appreciate a very small painting one had to examine it very closely, often using a magnifying glass of the kind that were just then becoming widely available. To create such a painting also required great skill and care, and also quite likely magnification. Artist and art-lover are thus joined in a common

cause, a secret shared, “curious things” made for and enjoyed by the curious. The taste for small paintings and works of art that invite you to look into as much as look at is a facet of the tidal spirit of enquiry that animated the Golden Age. Just as the beautiful secrets of nature were revealed to the curious by magnification, so were the curiosities in art revealed in their beauty to the art-lover.

22 HENDRICK VAN STEENWIJK THE YOUNGER

(Antwerp (?) circa 1580 - 1649 Leiden (?))

Interior with a lady and a gentleman

signed with initials (vertically on the hearth to the left) and dated above: H.V.S / *16*[*2*?]*8*

oil on metal, circular
diameter 5.4 cm.; 2⅛ in.

£ 15,000-20,000
€ 17,200-22,900 US$ 20,900-27,900

PROVENANCE

Anonymous sale, London, Sotheby's, 19 March 1975, lot 28 (with its pendant), unsold;

With Brian Koetser, London, from whom acquired by Baron van Dedem, 10 July 1975.

LITERATURE

P.C. Sutton, *Dutch & Flemish Paintings, The Collection of Willem Baron van Dedem*, London 2002, I, pp. 234–35, no. 50, reproduced in colour;

J. Howarth, *The Steenwyck Family as Masters of Perspective*, Turnhout 2009, pp. 260–61, no. II. E 26, reproduced p. 539 (provenance erroneously given as 1st Viscount Chandos).

Within the constraints of a small circular format, Steenwijk has created an atmospheric interior that succeeds in conveying not only a reception room of impressive proportions but also a hallway leading off it and a luminous outdoor space beyond. A lady and a gentleman greet one another while a second figure, leaning casually, watches on from the threshold. Outside, framed by the doorway, stands a man beside a horse. The overall effect of the scene, with its rigorous perspective, is rather like looking through a peephole. Painted on a beguiling scale and probably intended for a cabinet, this work is characteristic of the innovations introduced by Steenwijk, who specialised in the depiction of palatial perspective interiors peopled with full-length figures – albeit rendered here on a tiny scale.

Interior with a lady and a gentleman was considered by Peter Sutton and Jeremy Howarth to be the probable pendant to *The courtyard of a palace*, a small circular panel, its present whereabouts unknown.[1] The two paintings were offered together in a sale at Sotheby's in 1975. It is arguable whether they were ever a true pair, for their diameters differ (the present work is smaller by at least 2 cm.); the frames at the time of the Sotheby's sale did not conform; and the figures dominate their respective picture spaces to varying degrees: the couple in the present work occupies a larger proportion of the space than the more diminutive figures in the outdoor scene.[2]

A specialist in architectural settings, Steenwijk was recognised by Karel van Mander as having a reputation for fine and innovative work. Probably best known for his paintings of church interiors, he also depicted torch-lit dungeons and, though much less common in his work, domestic interiors such as this unusually small example. The work is dated but the third numeral has been brought into question. Sutton has argued convincingly that this picture and others similar to it were painted in the first decades of the century. The style of the interior, with its thread-like application of paint, is comparable for instance to a roundel on copper at the Metropolitan Museum of Art, New York, which depicts a *Renaissance portico with elegant figures* of about 1615;[3] it is also a feature of later light-filled scenes such as *Saint Jerome in his study*, a signed and dated work on copper of 1624 or 1626 in a UK private collection.[4]

[1] Howarth 2009, p. 139, no. II. A 21, reproduced in black and white on p. 425 top (incorrectly captioned); 7.5 cm. diameter.
[2] This roundel is painted on metal (listed by Howarth as on panel); the other may also be on a metal support but is listed as on panel.
[3] Howarth 2009, pp. 134–35, no. II. A 6, reproduced in black and white on p. 418; 24 x 34 cm.
[4] Howarth 2009, p. 236, no. II. D 6, reproduced in black and white on p. 511; 24 x 34 cm.

actual size

23

JAN VAN KESSEL THE ELDER

(Antwerp 1626 - 1679)

&

GONZALES COQUES

(Antwerp 1614 or 1618 - 1684)

Still life with flowers in a vase (*recto*); Portrait of a man, bust-length, in a flat lace collar (*verso*)

signed lower right, *recto*: *I.V.KESSEL.F*
oil on copper, oval
7.8 x 6.3 cm.; 3⅛ x 2½ in.

£ 70,000-100,000
€ 80,000-115,000 US$ 97,500-140,000

PROVENANCE

With David H. Koetser, Geneva, from whom acquired by Baron van Dedem on 15 September 1977.

LITERATURE

M.-L. Hairs, *The Flemish Flower Painters in the XVII Century,* Brussels 1985, p. 484 (as Jan van Kessel);

A. van der Hoeven, *De bloemstillevens van Jan I van Kessel (1626–1679)*, doctoral diss., Rijksuniversiteit Groningen, 2002, cat. no. 29 (as Jan van Kessel);

P.C. Sutton, *Dutch & Flemish Paintings, The Collection of Willem Baron van Dedem*, London 2002, pp. 152–53, cat. nos 31 and 32 (as Jan van Kessel and Gonzales Coques);

K. Ertz, with C. Nitze-Ertz, *Jan van Kessel der Ältere 1626-1679, Jan van Kessel der Jüngere 1654–1708, Jan van Kessel der 'Andere' ca. 1620–ca. 1661. Kritische Kataloge der Gemälde,* Lingen 2012, pp. 102 and 322, cat. no. 544, reproduced in colour p. 108, fig. 103 (as Jan van Kessel and ?Gonzales Coques, and as in its original frame).

While Van Kessel painted many still life still lifes composed of harmoniously-arranged flowers in glass vases set against a dark background, none other is executed on such a small scale as the present work. Miniature portraits by Gonzales Coques, who painted the likeness on the reverse, are equally rare. It seems likely that this little double-sided painting served as a highly personal memento or engagement present, most probably for a member of Antwerp's rich, burgher class, amongst whom both Van Kessel and Coques' intimate cabinet pieces were highly sought after.

The miniature format of this tiny oval copper takes nothing away from the precision of Van Kessel's observation and brushwork, the blooms and reflections in the vase depicted with forensic accuracy. A member of the Brueghel dynasty of painters, Van Kessel almost certainly trained with his uncle Jan Brueghel the Younger. The delicacy and characterisation of these flowers on such a diminutive scale, however, strongly recall the exquisite still life miniatures of his grandfather, the great progenitor of Flemish still life painting, Jan Brueghel the Elder. It was the naturalism and fresh, lucid colours found in the present work that brought Van Kessel so much success, attested to by Erasmus Quellinus' inscription on his engraved portrait of 1649: 'highly esteemed painter of flowers'.

Just as Van Kessel quickly became specialised as a painter of flower pieces, Coques earned an esteemed reputation as a portraitist of small-scale, elegant single figures and groups. This portrait reflects Coques' facility for working on a miniature scale on copper with the grace and fluency that won him the epithet 'the little Van Dyck', with whom he is also presumed to have worked and possibly travelled. The only securely attributed miniature portrait by Coques is that which dates to 1664, of almost identical dimensions to this oval, on copper, depicting Jan Baptista Anthoine.[1] Several other miniature portraits, however, with which the present work also shares many qualities, have been attributed to Coques by way of comparison with that likeness.[2] Though as yet unidentified, the sitter in this portrait bears a strong resemblance to the man in black standing on the left of the group portrait, thought to be the family of Melchior de Stanza (which also includes a self-portrait by Coques).[3]

We are grateful to Dr Marion Lisken-Pruss for confirming the attribution to Coques on the basis of a digital image and for proposing a date of execution of *circa* 1657–60.

[1] Sold London, Christie's, 7 July 1995, lot 230 (as attributed to Coques); see M. Lisken-Pruss, *Gonzales Coques (1614–1684): der kleine Van Dyck*, Turnhout 2013, pp. 251–52, cat. no. 43a, reproduced in colour p. 373 (as Coques).
[2] See Lisken-Pruss 2013, pp. 282–85, cat. nos U21–U27.
[3] See Lisken-Pruss 2013, pp. 244–46, cat. no. 33; a version attributed to Coques and workshop (cat. no. 33c) reproduced p. 422.

actual size

24 HANS BOL

(Mechelen 1534 - 1593 Amsterdam)

A pair of miniature landscape gouaches: Summer and Winter

both signed and dated in gold: *HBol / 1591*
both gouache, heightened with gold on vellum, laid down on panel, circular
each diameter: 5.3 cm.

(2)
£ 50,000-70,000
€ 57,500-80,000 US$ 70,000-97,500

PROVENANCE

Krajska Galerie, Olomouc, Czech Republic (with printed labels, *verso*, and inventory numbers: INV. 77 and D 547 on both);

Restituted to the family of the previous owners;

By whom sold, London, Sotheby's, Old Master & British Drawings, 3 July 2013, lot 2, when bought by Baron van Dedem.

Strikingly elegant, and imposing in spite of their size, these exquisite gouaches representing *Summer* and *Winter* perfectly define Hans Bol's achievements in the genre of landscape painting, and reveal his skill in depicting natural beauty on a small scale.

Intimate by virtue of their size, Bol's scenes are delicate, refined and imaginative. They are tiny windows through which one can navigate to believable yet enchanting worlds that encapsulate *Summer* and *Winter*. Throughout his career, Hans Bol produced numerous sets of linked compositions, representing the seasons or months of the year. The tradition for cycles of this type originates in the art of manuscript illumination, but it was Pieter Bruegel the Elder (*c.* 1525/30–1569), more than any of his predecessors, who elevated the subject to new levels.

Born in Mechelen in 1534, Bol spent much of his younger life in his native city, before fleeing to Antwerp following the Spanish occupation of Mechelen in 1572. He remained in Antwerp until 1583, then fled again when that city was in turn subdued by the 'Spanish fury'. Bol relocated first to Bergen-op-Zoom, and later to Dordrecht and Delft, before settling in Amsterdam for the last few years of his life. A prolific artist, Bol was very active as a draughtsman, printmaker and painter (in gouache and tempera rather than oil); he was highly regarded across all three artistic disciplines. In terms of his gouache paintings, Stefaan Hautekeete writes in his important, recent article on Bol as a draughtsman that 102 compositions by the artist in this medium are currently known.[1]

During his early career in Mechelen, the artists who had the most profound influence on Bol were Peeter Baltens (*c.* 1527–1584?), Hans Vredeman de Vries (1526–1609) and particularly Pieter Bruegel the Elder. In 1565–68, Bruegel made a celebrated set of four designs for prints representing the seasons, which were engraved by Pieter van der Heyden and published in 1570 by Hieronymous Cock.[2] Throughout his career, Bol too produced a number of series depicting the months of the year and the seasons, most notably the series of circular drawings representing the months, formerly in the Koenigs Collection and now in the Boijmans van Beuningen Museum, Rotterdam, which display a clear stylistic debt to Bruegel.[3]

actual size

The present gouaches, both signed and dated 1591, were executed during Bol's final years in Amsterdam. The representation of *Winter* shows a castle surrounded by a frozen lake with skaters, while other figures, wrapped up warmly against the weather, gather on the banks to enjoy the scene. The bare branches and cool crisp tonalities of the reflections in the lake serve to heighten the wintry mood, leaving no doubt as to which season is represented. In his depiction of *Summer*, Bol's chosen palette is warmer and the trees bear rich green foliage. Figures meander through a hilly landscape, accompanying a covered wagon along a track. In both these miniature landscapes Bol overcomes any limitations of scale and very successfully creates a remarkable feeling of depth and recession. Furthermore, the delicate application of touches of gold heightening in both compositions not only adds light and definition, but also imparts a jewel-like richness to each scene.

Hautekeete, in his pioneering article in *Master Drawings*, discusses Bol's varying methods when building his adventurous compositions, remarking that the artist clearly had at his disposal a repertoire of sketches from life (*'naar het leven'*) stored in albums, amassed from his daily observations and travels, which he would use as the basis for his drawings and gouache paintings. He would also, though, make use of his own visual memory bank and artistic imagination to enhance his landscapes, a process described by Karel van Mander in his *Schilder-boeck* as working *'uyt den gheest'* ('from the mind/ imagination'). Peter Schatborn has characterised the products of this working method as 'partially memorised visual impressions, which have been moulded finally by the mind according to artistic standards, rules and ideals, including a kind of selectivity'.[4] This highly practical approach meant that Bol could produce interesting and innovative works, in some numbers, which were in a way 'variations on a theme', cleverly adapting stock characters and motifs to create unique and individual works of art.

At the time of the Sotheby's sale in 2013 Stefan Hautekeete kindly informed us that the motif of the building standing on columns with two smaller structures to the right, seen in the present representation of *Summer*, is also found in some four other works by Bol, notably one (signed and dated 1580) in the Victoria and Albert Museum, London, which also includes the covered wagon seen from the back, followed by a horseman.[5]

These representations of *Summer* and *Winter* perfectly encapsulate the achievements and innovations of late 16th-century Dutch and Flemish landscape painting, and also reveal Hans Bol as a master of storytelling on a small scale.

[1] S. Hautekeete, 'New Insights into the Working Methods of Hans Bol', in *Master Drawings*, vol. L, no. 3, 2012, p. 329.
[2] N.M. Orenstein, *The New Hollstein Dutch and Flemish Etchings, Engravings and Woodcuts 1450–1700, Pieter Bruegel The Elder*, Ouderkerk aan den Ijssel 2006, p. 62, nos. 29–30.
[3] Sale, New York, Sotheby's, *Old Master and Modern Drawings and Prints from The Franz Koenigs Collection*, 23 January 2001, lot 11.
[4] Hautekeete 2012, p. 336.
[5] J. Turner and C. White, *Dutch and Flemish Drawings in the Victoria and Albert Museum*, London 2014, vol II, p. 371, no. 446, reproduced p. 371 (Inv. No. Dyce 501).
each circular 5.3 cm

25 CLARA PEETERS

(active in Antwerp circa 1607-1621)

Still life with flowers in a glass vase surrounded by insects and a snail

signed, lower centre: *.CLARA P*
oil on copper
16.6 x 13.5 cm.; 6½ x 5¼ in.

£ 250,000-350,000
€ 286,000-400,000 US$ 348,000-487,000

PROVENANCE

Anonymous sale, Paris, Oger & Camper, 17 October 2011, lot 86, for €218,000 (as attributed to Clara Peeters);

With David Koetser;

From whom acquired by Baron van Dedem at TEFAF Maastricht in 2013.

The emergence of this ravishing still life on the Paris art market in 2011 constitutes an important addition to the small body of work by Clara Peeters. Comprising a delicate arrangement of late spring flowers framed by a white border with a careful assemblage of small creatures, this unpublished work is prominently signed at the lower centre and is likely to date to the second half of the 1610s. Indeed its distinctive composition, in which the artist has created a *trompe-l'œil* border for the still-life motif in the centre, singles it out as one of the most original ever painted by this great still-life specialist.

The flowers depicted here, which include a red anemone, lily-of-the-valley, a snake's head fritillary, grape hyacinth and – turned away from the viewer – a viola tricolor, are asymmetrically arranged in a small roemer glass. Multiple highlights on the bosses of the glass, reflections within the water and the refracted lines of stems convincingly render the translucency of the little vase. Two water droplets on the shelf's surface and two on the leaves add to the vivid sense of illusionism. The most striking *trompe l'œil* effects are reserved for the border, which is unique in the artist's work. Peeters' experimentation with such imagery suggests an awareness of the work of Joris Hoefnagel (1542–1601), a Flemish illuminator and draughtsman, whose depictions of insects and flowers may have come to her attention via the medium of engraving. Here eight creatures are arranged symmetrically, mirroring one another, each one carefully positioned and delineated. Bluebottle and ladybird are marshalled into the top and bottom positions; dragonflies are paired in the upper corners; a caterpillar and a wood wasp of equivalent size crawl towards the oval's middle; and at the bottom, the larger, weightier creatures – snail and maybug – progress upwards, the curved surfaces of shell and wing-cover beautifully observed. Curiously one insect, the wood wasp on the right, is painted without its shadow.

One of few comparable paintings in Peeters' relatively small *œuvre* – albeit without the illusionistic border – is a work on panel that depicts a simple bouquet of flowers arranged in a similar roemer, signed with the same signature form as in the present work, which sold at Sotheby's, London, on 16 April 1997, lot 54.[1] A similar glass of flowers features in the background of the signed fish piece at the Rijksmuseum, Amsterdam.[2] Even more closely related is the bouquet in Peeters' possible self-portrait, with Rafael Vals in 1996 and now in a private collection (fig. 1).[3] Dr Fred G. Meijer, to whom we are grateful for his observations, dates all these examples to about 1618. Furthermore Dr Meijer compares the handling in this work to two other floral still lifes, one formerly in the Avery collection, Pasadena, and the other in a private collection in Prague,[4] albeit that the floral arrangement here is less dense.

actual size

Fig. 1
A vanitas portrait of a lady believed to be Clara Peeters, Property of a Private Collection

Dr Meijer has pointed out that Peeters did not include insects very often; the latter still life features a bluebottle on the centre leaf very like the one in the present work; and a dragonfly and maybug crawl in the foreground of a flower painting at the Kröller Müller Museum, Otterloo.[5] A further unusual feature of this painting is the oval form of the still life. The only other painting by Peeters known to date to adopt such a format is *Virgin and Child within a floral wreath*, signed and dated 1621, also painted on copper and of similar dimensions to the present work.[6] The overall effect, however, is markedly different; here the white border gives the oval composition a crisp and uncluttered appearance.

The most original aspect of the painting is the use of a white ground for the still-life elements. Jan Brueghel the Elder (1568–1625) employed it for his very small painting of a mouse, rose and butterfly, probably done in 1605 for Cardinal Borromeo. This still life by Peeters constitutes a remarkably early instance of such compositional innovation. Datable in the opinion of Dr Meijer to the second half of the 1610s, contemporary with the examples cited above, *Still life surrounded by insects and a snail* is without precedent. Peeters' use of a white border, with its measured emphasis on individual elements, anticipates the celebrated studies of insects by Jan van Kessel the Elder (1626–1679) of the 1650s.

[1] Oil on panel, 26.9 x 20.9 cm.
[2] No. SK-A-2111; oil on panel, 25 x 34.8 cm. P. Hibbs Decoteau, *Clara Peeters, 1594–ca. 1640, and the development of still-life painting in Northern Europe*, Lingen 1992, reproduced in colour on p. 111, pl. I.
[3] Oil on panel, 37.2 x 50.2 cm. See A. Lenders, in A. Vergara (ed), *The Art of Clara Peeters*, exhibition catalogue, Antwerp & Madrid 2016, p. 62, reproduced p. 64, fig. 33.
[4] Both on panel; respectively 42.2 x 30.5 cm., reproduced Hibbs Decoteau 1992, p. 117, pl. IV, and 42.4 x 30.3 cm., reproduced Hibbs Decoteau 1992, p. 26, ill. 13.
[5] Reproduced Hibbs Decoteau 1992, p. 53, ill. 38.
[6] 15 x 13 cm.; Hibbs Decoteau 1992, p. 33, ill. 19.

The Glories of FLANDERS

Lots 26-32

Flemish art from the very beginning of the 17th Century until well into its second half was triumphant and celebratory. Pride in the creation of beautiful things, and showing off to the full the talents of the artist trying to out-do nature, or making vividly real the great stories from mythology or history are characteristics that we associate with the great Masters of the Flemish Age from the Brueghel dynasty to Rubens, Van Dyck and Jordaens. Introspection was for the artists of the North. Self-doubt was for foreigners, if for anyone. The market-gardens of the rich soil of Flanders yielded every imaginable kind of fruit, vegetable or flower; its forests, rivers and seas gave up every kind of animal that you could eat or just admire, and its great port of Antwerp brought riches and every kind of exotic animal, vegetable or mineral from all the known world, and its artists painted all of these things, as if they had been brought together just for them.

26 PIETER COECKE VAN AELST THE ELDER AND WORKSHOP

(Aelst 1502 - 1550 Brussels)

A triptych: The Adoration of the Magi; with Saint Joseph (left wing) and Balthazar (right wing)

oil on oak panel
central panel: 106.6 x 69.5 cm.; 42 x 27⅜ in.
wings: 106.6 x 29.5 cm.; 42 x 11⅝ in.
overall (including frame): 119.5 x 164.5 cm.; 47 x 64¾ in.

£ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

Private collection, Spain;

Acquired by a private collector, Madrid, in 1970;

By descent to his son;

By whom offered ('Property from a Private Collection'), London, Sotheby's, 10 July 2003, lot 6, unsold;

By whom sold ('Property from a Private Collection'), London, Sotheby's, 11 December 2003, lot 5, to Noortman;

With Bob Haboldt, Paris;

From whom acquired by Baron van Dedem at TEFAF, Maastricht, 2004.

LITERATURE

E. Bermejo, 'Pinturas inéditas de Pieter Coecke, conservadas en Espana', in *Archivo Español de Arte*, no. 214, 1981, pp. 122–23, fig. 6 (as Pieter Coecke);

P.C. Sutton, *Dutch & Flemish Paintings, A Supplement, The Collection of Willem Baron van Dedem*, London 2012, pp. 7, 24–30, no. 24, reproduced in colour on pp. 24–25 and pp. 27–29 and 31 (details).

Since its last appearance at auction this painting has been cleaned to reveal the richly varied and vibrant colours used to render in splendid detail this scene of the Magi offering their gifts to the Christ Child. Impressive and well-preserved, the painting has become more legible. Not only has the composition's spatial arrangement gained in clarity, the figures are more defined and the vivid landscape that stretches across the whole triptych has greater impact as a unifying element. Most likely the painting dates from the artist's maturity and was executed in the 1530s.

Many variants of the composition were painted by Pieter Coecke and his workshop but this stands out from the others in being the sole one known to date to depict the scene in reverse: Caspar, the oldest Magus kneels before the seated Virgin and Child, while Melchior stands beside him. On the wings, the positions of Balthazar, the third Magus, and Saint Joseph are also inverted compared to the traditional iconography, which has Balthazar on the left wing and Saint Joseph on the right. The latter arrangement is typified by a triptych of similar dimensions to this one at the Museum Catharijneconvent in Utrecht, a painting usually discussed as the most representative example of this subject and design.[1] Traditionally given to 'Le Maître de l'Adoration des Mages d'Utrecht' that work is considered by Georges Marlier to have been produced in the workshop of Jan van Dornicke, possibly with the participation of Pieter Coecke, his son-in-law; Friedländer assigned it to Pieter Coecke;[2] more recently it has been ascribed to the Master of 1518 and Pieter Coecke.

First recorded in a private collection in Spain, *The Adoration of the Magi* is one of a number of variants of the composition located in Spanish collections. Their propagation attests to the exportation of such works from Antwerp to other parts of the Hapsburg empire. They include examples in the Museum in Vitoria, the Museo Lazaro Galdiano, Madrid, and other public and private repositories in Spain published by Marlier.[3] Some further examples are discussed by Elisa Bermejo, who considers this version superior. In particular she notes that the quality of the figure of Balthazar surpasses that of the same figure in Pieter Coecke's *Adoration* triptych at the Musée des Beaux-arts in Valenciennes.[4] Several elements distinguish the central panel of this triptych from other treatments of the subject: the placement of the Virgin on the left is unusual; so too the pose of the Christ Child, who is semi-reclined on her lap; furthermore He holds an apple, a feature unique to this triptych.

[1] Inv. no. ABM s 56; central panel 104 x 64.5 cm; wings each 107.5 x 28.5 cm. G. Marlier, *La Renaissance flamande. Pierre Coeck d'Alost*, Brussels 1966, pp. 146–49, reproduced on p. 147, fig. 77.
[2] M.J. Friedländer, *Early Netherlandish Painting*, vol. XII: *Jan van Scorel and Pieter Coeck van Aelst*, Leiden 1975, pl. 79, fig. 149a (image reversed).
[3] Marlier 1966, pp. 155, 157–58, figs 87, 88, 92 and 95.
[4] Marlier 1966, p. 156, fig. 91.

27 LUCAS VAN VALCKENBORCH

(Leuven or Mechelen 1535/1545 - 1597 Frankfurt am Main)

A view in the Taunus near Bad Schwalbach, with travellers beside a mountain stream

signed with monogram and dated lower centre: *1595 / L / VV*
oil on beechwood panel
11.5 x 20 cm.; 4½ x 7⅞ in.

£ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

Maria Verswyer, Antwerp;

Possibly Henrik Nordmark (1895–1975), Djursholm, Sweden (?his collector's wax seal on the reverse);

With Speelman, London, 1972–73;

With Rob Noortman, London and Maastricht;

From whom bought by Baron van Dedem on 8 September 1978 (according to Van Dedem's black book acquired from Noortman and P & D Colnaghi in joint ownership).

LITERATURE

A.W. Wied, 'Lucas van Valckenborch', in *Jahrbuch der Kunsthistorisch Sammlungen in Wien*, vol. 67, 1971, cat. 56, reproduced fig. 194;

A.W. Wied, *Lucas van Valckenborch (1534–1612). Das Gesamtwerk mit kritischem Oeuvrekatalog*, Freren 1999, pp. 44–45, 49, 170–71, cat. no. 70, reproduced;

P.C. Sutton, *Dutch & Flemish Paintings, The Collection of Willem Baron van Dedem*, London 2002, pp. 248–49, no. 53, reproduced.

It is not hard to see why Lucas van Valckenborch's cabinet pictures such as this were so favoured by collectors at the Imperial courts in Brussels, Prague and beyond, for the luminous beauty of his landscapes in this format completely transcend their tiny dimensions. This beautiful example is a late work by the artist, painted just before the turn of the seventeenth century, and reveals him as one of the most talented painters of the generation that continued the World Landscape tradition instigated by Pieter Breugel the Elder.

As Alexander Wied has observed, this panel is the primary version ('*Vorbild*') of a small group of five late landscape paintings which depict the same prospect, each with slight variations in the topography in their views. It is also the smallest as well as the earliest of the group. The four others are a *Return from the Kermesse* painted in the same year and now in a private collection,[1] the signed *Landscape with figures at a mineral spring* (fig. 1) painted in 1596 and today in the Herzog Anton Ulrich-Museum in Braunschweig,[2] the celebrated but undated *Landscape with the Emperor Rudolph II taking the waters* (fig. 2) in the Kunsthistorisches Museum in Vienna,[3] and an unsigned *Landscape with a watermill* last recorded with P. de Boer in Amsterdam in 1938.[4] In 1960 Heinz Friedrichs identified the view of the second of these as Bad Schwalbach im Aartal, with the view in both this and the Vienna version looking northwards up the valley of the river Aar towards Rotfeld, with the Adolfseck mountain in the distance.[5] The site, now in Hesse but then part of the Duchy of Nassau, lies north-west of Mainz between the Rhine to the west and Frankfurt to the East, and originally contained no fewer than twenty springs. They came to public (and imperial) attention after being praised for their health-giving iron and mineral content by Dr Jacob Theodor Tabornaemontanus in his *Neuw Wasserschatz* of 1581. Friederichs suggested that the particular spring depicted in the Vienna and Braunschweig paintings was the Borner Brunnen, a spa still visited today. The distinctive group of oak trees seen here are present in all the versions, but the river valley landscape varies slightly from painting to painting. In the present panel, for example, the road and the rocky bluffs found on the far side of the river are omitted. In the foreground we see only a stream running under a stone bridge, with travellers carrying laden baskets upon their backs above and below. No courtly figures stroll beneath the trees, only two distant shepherds with their flock.

Fig. 1
Lukas van Valckenborch, *Landscape with a well near Bad Schwalbach,* Herzog Anton Ulrich Museum, Braunschweig

Fig. 2
Lukas van Valckenborch, *Landscape with the Emperor Rudolph II taking the waters,* Kunsthistorisches Museum, Vienna

The proximity of Bad Schwalbach to Frankfurt would suggest that the composition evolved following Valckenborch's move to the latter city in 1592/3, where his brother Marten had been living since 1586. By this date, Lucas had been working for the Emperor's brother, the Archduke Matthias in Brussels for just under a decade. Valckenborch made trips with his patron to Linz, Vienna and Prague, and it may that the idea for the court-related variations on this topography grew out of such journeys. It is rather more fanciful to suppose, as Friedrichs does, that the Vienna panel was painted in gratitude to Herzog Julius of Braunschweig for allowing Valckenborch to take a health-cure at the springs. As Sutton observes, the variations in all of the related landscapes suggests that all the pictures in the group are imaginary rather than topographically accurate. Nevertheless the many similarities between this cabinet picture and the charming and slightly earlier *Prospect of the city of Linz with a self-portrait of the artist* that Valckenborch had made in 1593, Städelsches Kunstinstitut, Frankfurt,[6] suggests Valckenborch was more than capable of incorporating such detail on this tiny scale.

[1] Panel, 39 x 54 cm. Wied 1990 p. 179, no. 85.
[2] Panel, 26.5 x 34.7 cm. Wied 1990, p. 180, no. 86.
[3] Panel, 24.5 x 40 cm. Wied 1990, p. 170, no. 69, reproduced colour plate 19.
[4] Panel, 25.5 x 37.5 cm. Wied 1990, p. 179, no. 84.
[5] See H.F.F. Friedrichs, 'Die ältesten Darstellungen des Aartales. Letzte Gemälde des Lucas van Valckenborch (1595)', in *Heimate-Jahrbuch des Untertaunuskreises Bad Schwalbach,* 1960, pp. 96–100. See also H.F.F. Friedrichs, 'Lucas van Valckenborch: Rudolph II. Bei einere Trinkur', in *Sonderdruck aus Neue Zeitschrift für ärtliche Fortbildung,* vol. 49, no. 9, September 1960.
[6] Wied 1990, p. 165, no. 63.

1595

28 ANDRIES VAN EERTVELT

(Antwerp bapt 1590 - 1652)

A four-masted ship flying the flag of Zeeland, another vessel beyond

oil on oak panel
54 x 70 cm.; 21¼ x 27½ in.

£ 60,000-80,000
€ 68,500-91,500 US$ 83,500-112,000

PROVENANCE

Anonymous sale, London, Phillips, 1849, lot unknown (according to the 1888 catalogue below);[1]

There purchased ('through Mr Barker') by Sir John Josiah Guest, 1st Bt., (1785–1852), Canford Manor, Dorset (bears the family bookplate on the reverse of the panel);

By descent to Ivor Bertie Guest, 1st Baron Wimborne (1835–1914), Canford Manor, Dorset;

By descent to the Rt Hon. Ivor Guest, 1st Viscount Wimborne (1873–1939);

By whom sold London, Christie's, 9 March 1923, lot 57 (as Van de Velde) for 170 guineas to Asscher;

G. Ribbius Pelletier, Utrecht, from 1941 until after 1952, by whom deposited ('*Bewaergeving*') at the Centraal Museum, Utrecht (according to a label; on the reverse of the frame);

Anonymous sale, Amsterdam, Mak van Waay, 12 May 1975, lot 284, (as Hendrik Cornelisz. Vroom), where acquired by Baron van Dedem.

EXHIBITED

Utrecht, Centraal Museum, on loan from 1941–1952(?) (as Dutch School mid-17th century), 1952 inv. no. 1186.

LITERATURE

A Catalogue of the Pictures at Canford Manor in the possession of Lord Wimborne, 1888, p. 101, no. 252 (as Willem van de Velde the Elder);

M.E. Houtzager (ed.), *Centraal Museum, Utrecht. Catalogus der Schilderijen*, Utrecht 1952, p. 403, no. 1186 (as Dutch school, mid-17th century);

P.C. Sutton, *Dutch & Flemish Paintings, The Collection of Willem Baron van Dedem*, London 2002, pp. 96–99, no. 16, reproduced.

Andries van Eertvelt was one of the most important of the earliest generation of Flemish marine painters. His later biographer Cornelis de Bie (1627–1715) in his *Gulden Cabinet* of 1661, praised him for painting his subjects '*naer 't leven*' (from the life) and for using '*selfs ghe inventeert*' (his own designs), and suggested that he must have been to sea as a young man. Van Eertvelt specialised in the new subject matter of naval engagements, events and shipwrecks, in which he combined the tradition of the marines painted by Pieter Bruegel the Elder in the preceding century with that of his pioneering Dutch contemporary in Haarlem, Hendrick Cornelisz. Vroom (1590–1640). A trip to Genoa between 1628 and 1630, where he encountered the work of his compatriot Cornelis de Wael may also have been highly formative. Van Eertvelt's work, with its busy, brightly coloured and dramatic style, was highly prized by his contemporaries, and his portrait was painted by Van Dyck himself (figs 1 and 2).[2] As the fine Dutch man-of-war depicted in this panel shows, he was one of the first Flemish marine painters to be active in Holland.[3]

The impressive ship depicted here is unusually large, for it has four masts, a rarity in Dutch sea-going vessels of this period.[4] This, and the fact that it is well armed, with all its gun-ports opened, suggest that it is a man-of-war. The flag flying from the stern is probably that of the province of Zeeland, whose capital was Middelburg. The warship appears to getting under way or preparing to tack, for there is a freshening breeze and her sailors are busy with the sails on the fore and main masts, while on her port side a gun is firing a salute, as a trumpeter sounds a blast from his position atop the poop deck. Astern of her, another smaller man of war is already underway on a port tack. The details of the rigging and the ship's decoration are carefully observed, and may well validate de Bie's assertion that Van Eertvelt was 'a son of the sea'. Certainly his style is extremely busy and colourful, with the picture composed along his favourite intersecting diagonals, with the main vessel set almost square to the viewer, and the bright colours of the flags and the white foam of the waves standing out against the deep green-blue of the sea itself.

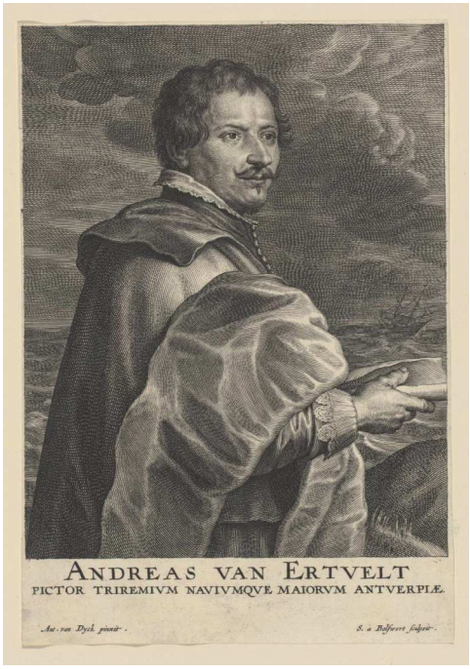


Fig. 1
Bolswert after Van Dyck, *Andreas van Eertvelt*, engraving

Fig. 2
Sir Anthony van Dyck, *Portrait of Andreas van Eertvelt*,
Bayerische Gemäldesammlung, Schleissheim

It is not known who, if anyone, taught Van Eertvelt, but the clear similarities between his work and that of Hendrick Vroom, including, for example, a copy of the latter's *Return of the East India Company Fleet to Amsterdam* of 1599 (National Maritime Museum, Greenwich),[5] has led scholars to speculate that he was the latter's pupil, or had some professional connection with him. The man-of-war in this picture, for example, may be compared with the flagship in a larger panel by Vroom sold Amsterdam, Sotheby Maak van Way, 2 June 1986, lot 42. Indeed, when the present panel was sold in Amsterdam in 1975 it was then attributed to Vroom himself. The swirling white waves with their stylised crests are an indication that this is a relatively early work, most probably painted before Van Eertvelt's departure for Italy in 1628. Upon his return from Genoa in 1630 he seems to have increasingly favoured a broader and more painterly style.

Baron van Dedem acquired this painting at auction in May 1975, one of his earliest purchases. Though given to Hendrick Vroom in the sale catalogue, Van Dedem's famous 'black book' recording all his purchases notes that both Laurens Bol and George Keyes attributed it to Andries van Eertvelt.

[1] It has not been possible to trace the painting in the three paintings sales at Phillips in that year. An anonymous sale of 6 March included as lot 19 a 'Fresh breeze offshore with vessels under sail' of similar dimensions (19 x 28 inches) but this was catalogued simply as 'Powell' and was likely of a later date.
[2] Bayerisches Staatsgemaldesammlungen, Staatsgalerie Schleissheim, inv. 4841.
[3] Eertvelt's prices were 14 guilders for 'double-sized' canvases, seven for 'single-sized' and four for 'quarter-sized', including the frame. J. Bruyn, 'Een onderzoek naar 17de-eeuwse schilderinformaten, voornamelijk in Noord-Nederland', *Oud Holland*, 9, 1891, pp. 221–24.
[4] Another, the *De Hollandse Tuyn,* may be found in an enormous canvas by Vroom of around 1610–15 in the Rijksmuseum, Amsterdam.
[5] A smaller version, signed 'AE' and painted on copper was sold from the collection of the New York Historical Society, New York, Sotheby's, 12 January 1995, lot 6.

29 SIR PETER PAUL RUBENS

(Siegen 1577 - 1640 Antwerp)

Christ on the Cross

oil sketch on oak panel
21.2 x 15.9 cm.; 8⅜ x 6¼ in.

£ 600,000-800,000
€ 685,000-915,000 US$ 835,000-1,120,000

PROVENANCE

Anonymous sale ('The Property of a Lady'), London, Christie's, 2 December 1977, lot 21 (as attributed to Rubens);

Private collection, Madrid, 1977;

With Artema, Barcelona, 1978;

With Joseph Guttman, Los Angeles;

Anonymous sale, London, Christie's, 6 July 1990, lot 104;

David Bowie, New York;

With Otto Naumann Ltd., New York;

Private collection;

With Richard L. Feigen, New York;

From whom acquired by Baron van Dedem at TEFAF, Maastricht, 2008.

This densely packed scene, painted within the confines of a panel no larger than a standard bible, centres around the poignant image of the crucified Christ, a subject that Rubens was to return to repeatedly throughout his life. *Christ on the Cross* captures the artist's inventiveness, spontaneous brushwork and ability as a colourist. Painted in today's highly prized medium of the oil sketch, it vividly embodies the artist's compositional ideas and succeeds admirably in conveying on a diminutive scale a monumental scene.

When this sketch first became known on its appearance at auction in 1977, heavy over-paint obscured the framing elements on all four sides and affected also the legibility of the central portion (fig. 1). Although initially its attribution was questioned by Julius Held, after it was cleaned in 1984 Held changed his opinion and accepted it as fully autograph.[1] The original framing elements were revealed and so too the quality of the composition.[2] Michael Jaffé, writing about the sketch soon after it was discovered, supported the attribution to Rubens and dated it to about 1627–28, roughly contemporaneous with the sketches for *The Triumph of the Eucharist* at the Fitzwilliam Museum, Cambridge.[3] David Freedberg, also in agreement with the attribution to Rubens, suggested a possible context for the commission; see below. J. Richard Judson, who reproduced an image of the panel before cleaning, questioned the attribution because of what he perceived as stylistic weaknesses and iconographic inconsistencies. He placed it in Rubens' circle and tentatively suggested as its author Abraham van Diepenbeeck, an attribution which Peter Sutton has dismissed as untenable. More recently Marjorie Wieseman has defended the attribution to Rubens, arguing strongly for his authorship both on account of the sketch's delicate handling and the sophistication of the composition.

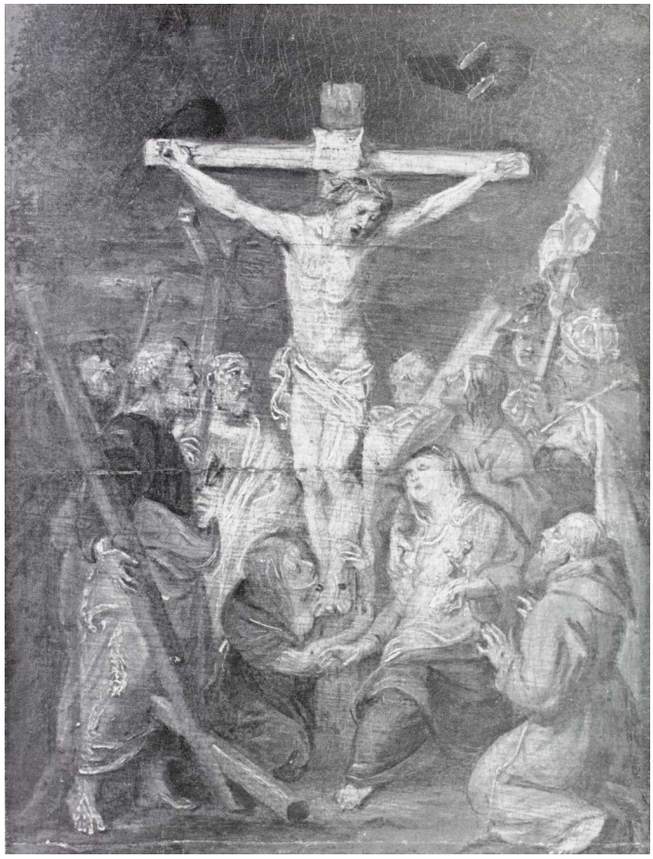


Fig. 1
Pre-restoration image of the present lot

EXHIBITED

Madrid, Palacio de Velázquez, *Pedro Pablo Rubens (1577–1640). Exposición Homenaje*, December 1977 – March 1978, no. 84, reproduced;

Barcelona, Artema, *Maestros de la Pintura Flamenca Siglo XVII*, 1978;

New York, Schmidt Bingham Gallery; Memphis, The Dixon Gallery and Gardens; and Knoxville, The Knoxville Museum of Art, *'L'alta fantasia': Saints, Angels and Other Heavenly Creations*, 1990–91;

New York, Gagosian Gallery, *Peter Paul Rubens. Oil Paintings and Oil Sketches*, 31 March – 19 May 1995, pp. 54–58, reproduced in colour;

Greenwich, Bruce Museum of Arts and Science, 2 October 2004 – 30 January 2005; Cincinnati, Cincinnati Art Museum, 2 March – 15 May 2005; and Berkeley, University of California, Berkeley Art Museum and Pacific Film Archive, 11 June – 11 September 2005, *Drawn by the Brush, Oil Sketches by Peter Paul Rubens*, no. 8, reproduced in colour.

The unusual iconography has been discussed by numerous scholars. For Judson it was an argument against Rubens' authorship, while for others mentioned above the atypical combination of saints and attributes more likely arose from the circumstances of the commission and thus serves to highlight the artist's individuality. Around the crucified Christ are gathered several saints: to the left Sts Peter and Philip, holding the crosses of their martyrdoms; behind them the younger bearded man with pilgrim's hat and staff (reminiscent of the holy wood of Christ's cross) is probably St James the Greater (though he may conceivably be St Roch);[4] Mary Magdalen kneels at the foot of the cross and embraces Christ's feet; and to the right, on one knee, is the Virgin Mary, whom Christ addresses; she is supported by St John the Evangelist, whose Gospel records the words spoken to her. The sword piercing the Virgin's heart – a depiction that refers to the iconography of the Sorrows of the Virgin and is apparently unprecedented in Rubens' work – enforces the idea of the Virgin bearing Christ's wounds; so too St Francis kneeling at the lower right receiving the stigmata; behind them are Sts Andrew, with his X-shaped cross, and George, whose white banner bears a red cross. The identification of the royal personage at the far right as King David was first proposed by Held and later taken up by Freedberg.[5] The inclusion of this Old Testament figure offers a typological parallel to the Crucifixion in the allusive references of Psalms 22 to those who 'pierced my hands and feet', invoked in the Good Friday liturgy.

Matias Diaz Padrón suggested that the *Crucifixion* might have been commissioned by a Franciscan monastery given the proximity of St Francis to the Virgin and his prominent position in the foreground. In view of the emphasis in this sketch on imagery of the cross, a confraternity devoted to the Holy Cross may indeed have commissioned it.[6] No finished work has been connected to the sketch thereby making it difficult to ascertain its function but considering the proportion of the framing elements is seems unlikely that this is a preparatory study for a large altarpiece. The colourful handling of the different parts of the composition

Fig. 2
Sir Peter Paul Rubens, *Christ on the Cross*, Museum Rockoxhuis, Antwerp

also makes it improbable that this was a study for a print or title page. Freedberg suggested that it was a design for a smallish altarpiece or devotional picture, perhaps for a painted epitaph or funerary monument.[7] Jaffé proposed its original function might have been as a design for a tapestry.[8]

Opinions regarding the dating have varied considerably. In relating this sketch to those for the *Triumph of the Eucharist* tapestry series, Jaffé proposed a date of about 1626–28. Held placed it considerably earlier, alongside the artist's large and relatively crowded altarpieces of 1616–20, noting a particular affinity with the sketch for the *Descent from the Cross* at the Musée des Beaux-Arts in Lille, which has in common with this one the motif of the Magdalen at the foot of the cross.[9] Freedberg and also Wieseman assign a date in the late 1610s on stylistic grounds. Similarly crowded altarpieces – albeit on a much larger scale – include the monumental *Crucifixion* (*'Le Coup de Lance'*) of 1620 painted for the Franciscan church of the Minorities in Antwerp and now in the Koninklijk Museum voor Schone Kunsten, Antwerp. Also relevant because of its connection to the Franciscan order is *The Last Communion of Saint Francis*, an altarpiece of about 1618–19, in the same collection. In the most recently published discussion Sutton draws a comparison between the present work and a larger sketch for a Crucifixion probably datable to around 1627, now in the Rockoxhuis, Antwerp (fig. 2),[10] made in preparation for an altarpiece in the Chapel of the Holy Cross of the Church of Saint Michael in Ghent, a commission that Rubens never completed.

[1] Held 1987, p. 583.
[2] On the illusionistic framing elements see Wieseman and Sutton, who both argue that variations to the left and right, as well as, for instance, the alternative crowning elements, offered the patron different framing options; Wieseman in Greenwich, Cincinnati and Berkeley 2004, p. 117 and Sutton 2012, p. 68.
[3] J.S. Held, *The Oil Sketches of Peter Paul Rubens. A Critical Catalogue*, 2 vols, Princeton 1980, vol. I, pp. 131–43 and ff.
[4] Wieseman in Greenwich, Cincinnati and Berkeley 2004, p. 117.
[5] Held 1987, p. 583 and Freedberg in New York 1995, p. 56.
[6] Freedberg in New York 1995, pp. 56–57.
[7] Freedberg in New York 1995, p. 56.
[8] Jaffé 1989, p. 280.
[9] Held 1980, no. 360, pl. 350.
[10] Oil on panel, 50.9 x 38.3 cm.; reproduced in Judson 2000, fig. 104; see also Held 1980, no. 353, pl. 348.

LITERATURE

M. Jaffé, 'Exhibitions of the Rubens Year III', *The Burlington Magazine*, 120, 1978, p. 346, no. 84 (as recently discovered sketch painted by Rubens about the time of the sketches for *The Triumph of the Eucharist* [*c*. 1627–28]);

J. Held, 'New Oil Sketches by Peter Paul Rubens', *The Burlington Magazine*, 129, September 1987, pp. 581–83, reproduced in colour fig. 15 and in black and white fig. 16 (before restoration);

M. Jaffé, *Rubens Catalogo Completo*, Milan 1989, p. 280, no. 759;

D. Freedberg in *Peter Paul Rubens. Oil Paintings and Oil Sketches*, exhibition catalogue, Gagosian Gallery, New York 1995, pp. 54–58, reproduced in colour;

J.R. Judson, *Rubens: The Passion of Christ. Corpus Rubenianum Ludwig Burchard,* Part 6, Turnhout 2000, pp. 135–36, under no. 34, reproduced in black and white as fig. 108, with pre-restoration photo (as circle of Rubens, perhaps Abraham van Diepenbeeck?);

M.E. Wieseman in *Drawn by the Brush: Oil Sketches by Peter Paul Rubens*, P.C. Sutton and M.E. Wieseman (eds), exhibition catalogue, Greenwich, Cincinnati and Berkeley, 2004, pp. 114–17, no. 8, reproduced in colour on p. 115 (as *c*. 1618–20);

P.C. Sutton, *Dutch & Flemish Paintings, A Supplement, The Collection of Willem Baron van Dedem*, London 2012, pp. 7, 66–71, no. 74, reproduced in colour p. 66 and pp. 68–69 (detail).

30 JAN VAN KESSEL THE ELDER

(Antwerp 1626 - 1679)

Flowers in a basket on a partly draped table

signed and dated on the table-edge: *I. v. Kessel F.1660*
oil on oak panel
46 x 67 cm.; 18⅛ x 26⅜ in.

£ 120,000-180,000
€ 137,000-206,000 US$ 167,000-251,000

PROVENANCE

Probably with P. de Boer, Amsterdam, 1934;

With Eugene Slatter Gallery, London;

Acquired from the above in 1953 by Kunsthandel P. de Boer, Amsterdam;

With Jean Pollak, Paris;

With P. de Boer, Amsterdam, on commission from the above, 1976;

From whom acquired by Baron van Dedem at the Antiekbeurs, Delft, on 15 November 1976.

EXHIBITED

Amsterdam, P. de Boer, *De Helsche en de Fluweelen Breughel en hun invloed op de kunst van de Nederlanden,* 10 February – 26 March 1934, no. 291;

Amsterdam, P. de Boer, 13 March – 11 April 1982, and 's-Hertogenbosch, Noordbrabants Museum, April – 30 May 1982, *A Flowery Past*, no. 71.

LITERATURE

A. de Heuvel (ed.), *De Helsche en de Fluweelen Breughel en hun invloed op de kunst van de Nederlanden*, exh. cat., Amsterdam 1934, p. 61, no. 291, reproduced p. 41;

M.-L. Hairs, *Les Peintres Flamands de Fleurs au XVIIe Siecle,* Paris 1955, pp. 112 and 225;

M.-L. Hairs, *Les Peintres Flamands de Fleurs au XVIIe Siecle,* Brussels 1965, pp. 215, 217 and 390;

Weltkunst, 46 (19), 1976, reproduced on the front cover;

S. Segal, *A Flowery Past,* exh. cat., Amsterdam 1982, pp. 108–09, no. 71, reproduced;

M.-L. Hairs, *The Flemish Flower Painters in the XVII Century,* Brussels 1985, pp. 296, 483;

P.C. Sutton, *Dutch & Flemish Paintings, The Collection of Willem Baron van Dedem,* London 2002, pp. 148–49, no. 30, reproduced;

F.G. Meijer and A. van der Willigen, *A Dictionary of Dutch and Flemish Still-life Painters working in Oils 1525–1725,* Leiden 2003, p. 123;

K. Ertz and C. Nitze-Ertz, *Jan van Kessel der Ältere (1626–1679) Jan van Kessel der Jüngere (1654–1708) Jan van Kessel der 'Andere' (ca. 1620–ca. 1661). Kritische Kataloge der Gemälde,* Lingen 2012, pp. 106 and 334, no. 573, reproduced fig. 101.

This is one of only a very small number of still lifes of flower baskets by Jan van Kessel, and is by far the largest and finest in quality. In it we see a profusion of freshly-cut flowers in a wicker basket laid casually upon a table, as though they had just been brought in from the garden. In the basket, roses, carnations, irises, narcissi and daffodils jostle for attention, while beside them on the table top are strewn more cut flowers: roses, jonquils, carnations, narcissi and a sprig of apple blossom. Insects, including a dragonfly and a bee buzz around or settle upon the flowers. Van Kessel's sumptuous array of flowers could never have existed in reality, however, for daffodils and irises are spring blossoms, while roses appear at the beginning of summer. Rather, such paintings were intended to express and give pictorial form to the contemporary theological belief that the blessings of God's creation were to be found in the abundance of the natural world.

Although he was an enormously versatile and innovative painter, who painted animals, birds and insects, as well as interiors of picture galleries, allegories and fables, Jan van Kessel was primarily known to his contemporaries as a painter of flowers. When he was admitted to the Antwerp Guild of painters in 1644–45 he was unusually listed as a *blomschilder* (flower painter) rather than the normal *schilder*, perhaps already signifying his chosen speciaity. It seems that he must have received instruction from his uncle Jan Brueghel the Younger, who had taken over the running of his father's studio after his death, and whose journals record that in 1646 he sold two copies by Kessel of one of his small flower garlands. His contemporary reputation, especially for his flower garlands, was considerable. Alexander Voet's engraving of his portrait by Erasmus Quellinus, for example, describes him as a 'very renowned esteemed painter of flowers' (fig. 1).

Fig. 1
Alexander Voet after Erasmus Quellinus, *Portrait of Jan van Kessel,* engraving

Fig. 2
Jan Brueghel the Elder, *Flowers in a Basket and a Vase*, Collection of Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art, Washington

In his design for this picture Van Kessel was undoubtedly influenced by the example of his grandfather, the great Jan Brueghel the Elder (1568–1625). Although he would not have known Brueghel, for he was born the year after he died, Jan van Kessel's connections to the family were to be very strong and last throughout his own career. His design here, for example, was clearly influenced by a small number of flower baskets painted by Jan Brueghel the Elder from the second decade of the seventeenth century. The best and earliest example is probably the *Still life of a basket of flowers with flowers in a glass vase,* painted in 1615 and today in the National Gallery of Art in Washington (fig. 2).[1] This and another *Flower basket with a glass of flowers* of 1617, last recorded with Galerie de Boer in Amsterdam,[2] seem to have the prototypes for a number of individual flower basket pictures, which continued to be produced in the studio after Jan Brueghel the Elder's death in 1625. A closely-related and high quality example of these is the *Flower basket* by Jan Brueghel the Younger in the Metropolitan Museum of Art, New York.[3] Although he could not quite match the elder Brueghel's level of refinement, Van Kessel here pays tribute to his example with a richness of colour and vitality that is all his own.

Even though he was painting some four decades after Jan Brueghel the Elder's originals, in a work such as this Jan van Kessel reveals himself as the last great protagonist of the Brueghel dynasty. Curiously, the present painting remains the only flower basket of any real quality in his known *œuvre*.[4] Although he and his own studio produced many small coppers and panels with this motif, no other easel painting comes close to it in size or quality. This may, of course, reflect the demands of an individual commission which was not then repeated, but given how close it comes to the style of the Breughels, father and son, one might speculate how many other flower pieces, especially those in baskets, we now assign to the Brueghel family and workshop were in fact painted by his hand.

[1] Panel, 55 x 89.1 cm. See K. Ertz, *Jan Brueghel der Ältere*, Cologne 1979, p. 606, cat. no. 293, reproduced in colour fig. 372. A workshop version was sold London, Sotheby's, 11 December 1996, lot 267.
[2] Ertz 1979, p. 611, cat. no. 322, reproduced fig. 371.
[3] Panel, 47 x 68.3 cm. K. Ertz, *Jan Brueghel the Younger*, Freren 1984, pp. 449–50, no. 286, reproduced. More recently, Ertz (*Jan Brueghel der Ältere. Kritischer Katalog der Gemälde*, vol. III, Lingen 2008-10, p. 961, no. 453) has suggested that this may be the work of Jan Brueghel the Elder himself, perhaps with the assistance of his son. Other workshop examples were sold Amsterdam, Sotheby's, 11 November 2008, lot 22, and London, Sotheby's, 22 April 2004, lot 24.
[4] Only the small panel now in the Museum in Angers, which is signed and dated 1664, comes close in terms of the complexity of design, but on a very much more modest scale. The influence of Brueghel seems less pronounced.

31

JAN BRUEGHEL THE ELDER

(Brussels 1568 - 1625)

&

HENDRICK VAN BALEN

(Antwerp 1575 - 1632)

Diana and her nymphs after the hunt

oil on oak panel, single plank
55.6 x 94.3 cm.; 21⅞ x 37⅛ in.

£ 600,000-800,000

€ 685,000-915,000 US$ 835,000-1,120,000

PROVENANCE

Possibly inherited by Jan Brueghel the Younger (1601–78) from his father and recorded in his journal: '48. Een landschap stuc van mon Père, van Bael de nimfkens heel curieus gedaen';

The Hon. John Spencer (1708–46), by 1742;

Thence by family descent at Althorp (their red wax seals on the reverse) to Albert Edward John, 7th Earl Spencer (1892–1975), and in the collection at the time of his death: thus probably to John Spencer, 8th Earl Spencer (1924–92);

With Kurt Müllenmeister, Solingen, from whom acquired by Baron van Dedem on 12 December 1982.

EXHIBITED

Essen, Villa Hügel, Kulturstiftung Ruhr, and Vienna, Kunsthistorisches Museum, *Pieter Breughel der Jungëre (1564–1637/38) and Jan Brueghel der Ältere (1568–1625)*, 16 August – 16 November 1997 and 9 December 1997 – 14 April 1998, no. 81.

The subject of Diana and her nymphs has been a perennially desirable one for artists, offering as it does the opportunity to allude to the mythological origin of the courtly pursuit of hunting and to depict a variety of animals, detailed still lifes, bosky landscapes, and of course the female nude. It was a theme that saw particular popularity in 17th-century Flanders and The Netherlands, and perhaps unsurprisingly, considering the scope of its iconography, was often treated collaboratively. Brueghel, who executed the landscape, animals and still life, and Van Balen, who painted the figures, frequently worked together on such paintings. This was a particularly agreeable arrangement when, from 1604, the artists became neighbours on the Lange Nieuwstraat in Antwerp and could easily carry the works between their studios.

Fig. 1
Jan Brueghel the Elder and Hendrick van Balen, *Diana's Nymphs after the Hunt*, Alte Pinakothek, Munich, inv. no. 850.

Fig. 2
Jan Brueghel the Elder and Workshop of Rubens, *Return of Diana from the hunt*, Alte Pinakothek, Munich, inv. no. 842.

LITERATURE

A list of pictures belonging to the Hon. John Spencer, scheduled for mortgage, 1742 (as 'Diana and her Nymphs returned from hunting by Van Bele Gurcino and Brugel');

G. Knapton, *Catalogue of the Pictures at Althorpe and Wimbledon belonging to the late Honble Mr Spencer*, 1746, no. 280 (as hanging in the picture Closset; 'Diana and her Attendants by Van Balen with Dogs and dead Game Brughell');

A Catalogue of the Pictures of Althorp taken in the year 1750, 1750 (as hanging in the Picture Closet; 'A Landschape over D^o of Diana & Her Attendants by Van Calen, The Dogs and Game by Brughel. The Landscape...');

H. Walpole, *Journals of visits to country seats, etc.*, 1760 (as 'Diana and Nymphs. Rottenhammer'); in P. Toynbee, 'Horace Walpole's Journals of visits to country seats, &c.', in *The Walpole Society*, vol. XVI, 1928, p. 31;

Catalogue of the Pictures at Althorp made in November 1802, 1802 (as 'Diana & her Nymphs. Fig by Van Balen, dogs by Brueghel');

T.F. Dibdin, *Aedes Althorpianae...*, London 1822, pp. 15–16 (as hanging in the Drawing Room);

Catalogue of the pictures at Althorp House, 1851, p. 9, no. 49 (as 'Van Balen and Brueghel');

K. Zoege van Manteuffel, 'Eine verschollene Studienfolge Jan Brueghels der Ältere und ihre Schicksale', in *Berliner Museen*, vol. XLIV, 1923, p. 11, reproduced p. 9, fig. 11;

Brueghel and Van Balen painted at least five other renditions of *Diana and her Nymphs after the hunt*,[1] which all date, like the present work, to between 1620 and 1625. The present composition is unique amongst the other five depictions of this subject, which all position the goddess on one side of the foreground with a far-reaching vista in the centre. Here, the large tree is placed in the middle, and acts as a means not only of displaying the beautiful, minutely-rendered hunting equipment and trophies, but of focusing the viewer's attention on the foreground and the protagonists, who are grouped into a pyramidal arrangement, gracefully interrupted by the nymph on the left, who offers Diana an oceanic cornucopia. Certain motifs recur throughout all these paintings, such as the hanging brace of hares (see the Munich painting, inv. no. 850; fig. 1), the quiver of arrows and hunting horns, and the conceit of the fishnet being opened (see the Munich painting, inv. no. 1950).

This painting also has much in common with the series of three cabinet-sized paintings depicting Diana and her huntresses by Jan Brueghel the Elder and Sir Peter Paul Rubens, datable to *circa* 1621 and probably commissioned by the Archdukes Albert and Isabella (fig.2).[2] Brueghel is known to have attended the Archdukes' hunting parties himself, as is evidenced by a drawing dated 14 October 1618 depicting the sovereigns at the hunt. His numerous studies of dogs must also have been made from direct observation, most probably of those animals in the archducal kennels (fig. 3). Several of the dogs here, for instance, reappear in the series executed with Rubens, such as the hound in the centre standing alertly behind Diana, and the two dogs lounging on each other on the right, one with its head between its paws looking particularly plaintive (see the Paris painting, inv. no. 68-3-2). This pair was clearly taken from life in a drawing by Brueghel, which accounts for his reuse of the especially endearing trope, now known only through an engraving of 1646 by Wenceslaus Hollar (fig. 4).[3]

Just as obvious as Brueghel's attention to detail and delight in characterising the dogs, is his facility for describing texture and impressions of the animate and the inanimate. The distinct qualities of the dogs' coats contrast with the fur of the dead hares, the feathers of the birds – especially the pheasant on the right – and the slippery surfaces of the fish, not to mention the fine jewellery on the forest floor. These parts of the composition complement the sensuality and grace of van Balen's figures. The nymph combing Diana's hair is an original, intimate idea not

Fig. 3
Jan Brueghel the Elder, *Study of Dogs*, Kunsthistorisches Museum, Vienna.

Fig. 4
Wenceslaus Hollar, *Studies of Hounds*, 1647, etching ©The Trustees of the British Museum. All rights reserved.

LITERATURE CONT.

G. Glück, *Rubens, Van Dyck und ihr Kreis,* Vienna 1933, p. 356;

K.J. Garlick, 'A catalogue of pictures at Althorp', in *The Walpole Society*, vol. XLV, 1976, pp. 9–10, cat. no. 69;

K. Ertz, *Jan Brueghel der Ältere (1568–1625). Die Gemälde mit kritischem Œuvrekatalog*, Cologne 1979, pp. 405, 536 (note 650) and 621, cat. no. 376, reproduced fig. 481 (the animals and game attributed to Frans Snyders);

K.J. Müllenmeister, 'Diana als Jagdgöttin', in *Weltkunst,* vol. 53, 1983, pp. 394–96, reproduced in colour p. 396, figs 4 and 5;

A. Werche, in K. Ertz (ed.), *Pieter Breughel der Jungëre (1564–1637/38) and Jan Brueghel der Ältere (1568–1625)*, exh. cat., Lingen and Vienna 1997, pp. 275–77, cat. no. 81, reproduced (Vienna ed.);

P.C. Sutton, *Dutch & Flemish Paintings. The Collection of Willem Baron van Dedem,* London 2002, pp. 60–67, cat. no. 9, reproduced in colour;

B. Werche, *Hendrick van Balen (1575–1632): ein Antwerpener Kabinettbildmaler der Rubenszeit,* Turnhout 2004, vol. I, p. 167, cat. no. A 85; vol. II, reproduced p. 374;

K. Ertz, with C. Nitze-Ertz, *Jan Brueghel der Ältere (1568–1625),* Lingen 2008–10, vol. II, p. 718, cat. no. 351, reproduced in colour p. 719.

repeated in any of the other compositions, as is the nymph who convincingly wades through the water, the lower part of her legs skilfully implied beneath the glassy surface. Brueghel and Van Balen produced a number of paintings together based around the mythology of Diana, but the integration of their work in the present painting represents one of their most homogenous realisations of the theme.[4] A variant of the present work attributed to a follower of Brueghel the Elder is in the Bonnefantenmuseum, Maastricht (inv. no. 628).

The panel support comprises a remarkably large single plank of oak from The Netherlands or adjacent lands. A tree ring analysis conducted by Ian Tyers of Dendrochronological Consultancy reveals that the latest heartwood ring found is from 1592, indicating that the tree from which the panel is made was felled after circa 1600.[5] Either way, this panel may be counted as one of the earliest works to have formed the great collection at Althorp, alongside paintings by, amongst others, Rubens, Van Dyck, Bronzino, Guercino, Hals, Murillo, Lely, Reynolds and Watteau.

[1] Two paintings in Munich, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, inv. nos 850 and 1950; one in a private collection; another formerly with Bernheimer, Munich and London; and one recorded in the collection of Mrs Rush H. Kress, New York; see Werche 2004, vol. I, pp. 165–67, cat. nos A 80–A 84; reproduced vol. II, pp. 372–74.

[2] Paris, Musée de la Chasse et de la Nature, inv. nos 68-3-1 and 68-3-2; and Munich, Alte Pinakothek, inv. no. 842; see, respectively, Ertz 2008–10, vol. II, pp. 712–14, cat. no. 348, reproduced p. 713; pp. 724–26, cat. no. 355, reproduced p. 725; and pp. 723–24, cat. no. 354, reproduced p. 723.

[3] London, British Museum, inv. no. 1855,0310.15.

[4] This view was unfortunately not entirely shared by Thomas Frognall Dibdin in 1822 (see *Literature*), when he described the painting thus: 'This is a very highly finished picture. That part of it which belongs to Breughel, is equal to any praise. The delicacy, the spirit, and the decision of touch, in the animals, birds, ornaments [...] are truly exquisite, and worthy of the wonderful pencilling of the master. The goddess herself, and her attendants, by Van Balen, are very far inferior in merit, and are true representations of a Dutchman's notion of ideal beauty; they are coarse, ill-formed, and slovenly designed.'

[5] Report no. 1052

[6] Cited in Ertz 1979, p. 542.

Fig. 5
George Knapton, *The Hon. John Spencer, His Son the 1st Earl Spencer and their servant, Caesar Shaw,* Althorp House

Fig. 6
Althorp House, Northamptonshire

NOTE ON PROVENANCE

In 1625 Jan Brueghel the Elder died at the age of only 56. On his father's death, his son Jan Brueghel the Younger took over the studio and continued to collaborate with Van Balen on similar themes. Brueghel the Younger inherited many of his father's works, and it is possible that the present painting may be that described in his journal recording this inventory (see *Provenance*).[6]

The work is next securely recorded in the collection of the Hon. John Spencer (1708–46) by 1742 (fig. 5). The description and measurements of a painting sold in Brussels, 18 July 1740, lot 246 may correspond with this picture: 'Een schon Badt van Diana met Nimphen ende Beesten, door Van Balen; ende Breugel; hoogh 2 v. 2 d., breet 3 v. 4 d.', but it is probable that the painting may have come to England before then, since Spencer's ancestors had already begun to collect works in the late seventeenth and early eighteenth centuries.

Robert Spencer, 2nd Earl of Sunderland (1641–1702) added to the collection of portraits he inherited at Althorp through his peripatetic diplomatic life which led him all over Europe, particularly in the 1670s, to Madrid, Paris, Cologne, and The Hague. Though no inventory survives to document when or where his purchases were made, he was responsible for acquiring some of the most significant paintings that once formed part of the collection, such as Hans Holbein's *Henry VIII* (today in the Thyssen Collection, Madrid, inv. no. 191[1934.39]). It is not impossible that the present work was also one of his acquisitions, purchased at a time when a number of British collectors were buying cabinet paintings.

Equally likely is that the painting came to Althorp indirectly through the union of Sunderland's heir, Charles, 3rd Earl of Sunderland (1675–1722) with Lady Anne Churchill (1683–1716), younger daughter of the 1st Duke of Marlborough. Sarah, Duchess of Marlborough, Anne's mother, favoured her grandson the Hon. John Spencer (1708–46) who was heir to Althorp, and on her death in 1744 left him most of her property, which included paintings from Marlborough House, Wimbledon Park, the Lodge in Windsor Great Park, and Holywell House, St Albans. John Spencer died only two years after coming into this inheritance, comprised of works such as Sofonisba Anguissola's *Self Portrait at the Spinet* (still at Althorp), and which may well also have included the present painting, perhaps acquired by the Marlboroughs in the first half of the eighteenth century, when British collections, such as that at Chatsworth, were being added to in earnest.

32 PIETER BRUEGHEL THE YOUNGER

(Brussels 1564 - 1637/8 Antwerp)

Christ with the Woman Taken in Adultery

signed and dated lower left:
·P·BREVGHEL·1628·

oil on oak panel, the reverse branded with the clover leaf mark of the panel maker Michiel Claessens (active in Antwerp *circa* 1590–1637)
26.8 x 37.7 cm.; 10½ x 14⅞ in.

£ 300,000-400,000
€ 343,000-457,000 US$ 418,000-560,000

PROVENANCE

Bas de Geus van den Heuvel (1886–1976), Amsterdam;

From whom acquired by Kunsthandel P. de Boer, Amsterdam, 1934;

By whom sold to Dr Hilten, Breda;

From whom bought back by Kunsthandel P. de Boer, Amsterdam, 1961;

Anonymous sale, Lucerne, Galerie Fischer, 26 June 1962, lot 2019;

Mme Roose, Antwerp;

Private collection, Switzerland, before 1969;

With Brod Gallery, London, 1969;

Charles de Pauw (1920–1984), Brussels;

By whom posthumously sold, London, Sotheby's, 9 April 1986, lot 18, for £30,000;

Private collection, Rhineland;

Anonymous sale, Cologne, Van Ham, 30 October 1999, lot 1213, for DM 260.000;

With Johnny van Haeften, London, from whom acquired by Baron van Dedem on 19 March 2000.

This painting is the only work with an autograph signature and date among fifteen versions of this composition by Pieter Brueghel the Younger or his workshop, four of which are signed,[1] which all follow an original design by Pieter Bruegel the Elder. That work is the painting *en grisaille*, dated *M.D.LXV* (1565), bequeathed to The Courtauld Gallery, London in 1978 by Count Antoine Seilern (fig. 1),[2] after which an engraving exists in the same sense, by Petrus Perret, dated 1579 (fig. 2).[3] Jan Brueghel the Elder produced his own *grisaille* version, datable to *circa* 1597–98,[4] but Pieter the Younger has here interpreted the scene in his own characteristically colourful palette, drawing more figures out of the background and carefully delineating them. In this way his rendition in fact appears closer to Perret's print, while retaining all the hallmarks of the Younger's own distinctive style.

The subject is taken from the New Testament, John 8: 3–12: while Christ teaches the Scribes and Pharisees in the temple, a woman accused of adultery is brought to Him and He is asked to condone that she be stoned, in accordance with the Law of Moses. Christ then 'stooped down, and with his finger wrote on the ground, as though he heard them not'. When they continue to question him, he 'said unto them, "He that is without sin among you, let him first cast a stone at her."' The crowd, 'convicted by their own conscience', gradually disperse until Christ and the woman are alone and He asks her, '"Woman, where are those thine accusers? Hath no man condemned thee? … Neither do I condemn thee: go and sin no more."' In the present work, Brueghel simultaneously depicts the moments at which Christ kneels to write: 'DIE SONDER SONDE IS / DIE W…' ('He that is without sin among you…'), the Pharisees engage Him and bend to discern His words, and the onlookers begin to steal away. Christ's disciples stand behind Him, the woman herself is before Him, with wrung hands and contrite, downward gaze, some of the now obsolete stones at her feet, and amongst the bystanders, soldiers (some carrying stones) and other figures turn away.

DIE SONDER SONDE IS

Fig. 1
Pieter Brueghel the Elder, *Christ and the Woman taken in Adultery* © The Samuel Courtauld Trust, The Courtauld Gallery, London

EXHIBITED

Amsterdam, Galerie P. de Boer, *De Helsche en de Fluweelen Breughel en hun invloed op de kunst in de Nederlanden*, 10 February – 26 March 1934, no. 12;

Amsterdam, Galerie P. de Boer, *Catalogue of Old Pictures*, Summer – until 15 August 1961, no. 9;

Brussels, Palais des Beaux-Arts, *Brueghel. Une dynastie des peintres*, 18 September – 18 November 1980, no. 83;

London, The Courtauld Gallery, *Bruegel in Black and White. Three Grisailles Reunited*, 4 February – 8 May 2016, no. 7.

LITERATURE

G. Glück, *Das grosse Breugel-Werk,* Vienna and Munich 1951, p. 97, under cat. no. 50; rev. ed., *Das grosse Breughelwerk*, Vienna and Munich 1963, p. 68;

G. Marlier, *Pierre Breughel le Jeune*, Brussels 1969, p. 91, cat. no. 8, reproduced fig. 36;

J. Folie, in P. Roberts-Jones (ed.), *Breughel. Une Dynastie des peintres*, Brussels 1980, p. 146, cat. no. 83, reproduced;

In Pieter Bruegel the Elder's *grisaille* painting the protagonists are spotlit, the rest of the crowd in shadow, creating a particularly subtle and mysterious atmosphere. The work is furthermore unusual within the Elder's *œuvre* in being composed entirely of figures – albeit mostly heads, with bodies merely suggested in the darkness – without any landscape or background reference. The *grisaille* technique lends the scene the appearance of a sculpted relief and scholars have recognised in it a strong Italian influence. Bruegel is known to have travelled in Italy in the early 1550s with the miniaturist Giulio Clovio, but if he was deliberately evoking a more Italianate feel here he must have been looking to reproductive prints at the time this painting was executed. Marcantonio Raimondi's engravings after Raphael's *Acts of the Apostles* and Andrea del Sarto's fresco of *The Preaching of Saint John the Baptist* (Chiostro dello Scalzo, Florence) have been suggested as possible inspirations, but there are parallels within Bruegel's own body of work too – his frieze-like drawing of the *Calumny of Apelles* (itself based on the Classical description of the legendary lost picture by the Greek painter),[5] or the *Adoration of the Magi* of 1564, in which the crowd converge around an empty foreground, the kneeling king particularly reminiscent of the figure of Christ here.[6]

The painting and subject, one of only three *grisailles* that Bruegel the Elder produced, appear to have held particular importance for the family.[7] While in many other artists' renditions of the theme Christ's inscription does not appear at all, its prominence in Bruegel's and his sons' works is notable, as is its Dutch form (rather than Hebrew or Latin), suggesting it was clearly meant to be understood by contemporary viewers. Grossmann interpreted the work as the artist's appeal for tolerance in a time of religious upheaval – tension in the Spanish-ruled Southern Netherlands was at its height in the mid-1560s, even resulting in a bout of iconoclasm in 1566 – but theories around Bruegel's religious or political views must remain hypothetical.[8]

The original painting's long presence in the family collection, however – the only work by their father still in the sons' possession by 1609[9] – would certainly appear to imply that it was particularly prized, and also marks it as a rare example of one of the Elder's paintings that was available to both sons in the original. On his death in 1625, Jan Brueghel the Elder bequeathed it to his patron Cardinal Federigo Borromeo, Archbishop of Milan, but the cardinal deemed the gift too generous and commissioned a copy before sending the work back to the family in Antwerp. It was then most probably sold by Jan Brueghel the Younger shortly afterwards in 1626–27.

Fig. 2
Clemens Perret (1551-1591) after Pieter Brueghel the Elder, *Christ and the Woman taken in Adultery,* engraving © The Samuel Courtauld Trust, The Courtauld Gallery, London

While Jan Brueghel the Elder certainly copied his father's *grisaille* directly, in 1628, when the present work was executed, the original painting was no longer available to Pieter the Younger, and so it would follow that he produced this composition based on previous copies or drawings he had made, as well as Perret's engraving. The clarification of the background figures in the print, which the Younger typically characterises even more here, and the striped cloth covering the adulteress' hair – which appears in the print, but not in the Elder's painting – would appear to confirm this. In fact, Pieter Brueghel the Younger is not known to have produced any *grisailles*. As such, the present painting grants us a fascinating insight into the practices of the whole Brueghel family, and specifically into Pieter Brueghel the Younger's artistic vision and interpretation of his father's work.

The panel comprises a single plank of oak sourced from the Netherlands or adjacent lands. A tree-ring analysis conducted by Ian Tyers of Dendrochronological Consultancy found the last heartwood ring to date from 1608, indicating that the tree from which it was made was felled after *circa* 1616.[10]

1 See Ertz 1988/2000, pp. 384–86, cat. nos E362–365, F366–373, and A374–375, reproduced.
2 Oil on oak panel, 24.1 x 34.4 cm.; inv. no. P.1978.PG.48; see Serres 2016, pp. 30–37, cat. no. 3, reproduced p. 31.
3 The Courtauld Gallery, London; inv. no. G.1978.PG.81; see Serres 2016, p. 38, reproduced p. 39. The print was probably executed in the same sense as Bruegel's original so that Christ would be shown writing with his right hand.
4 Munich, Bayerische Staatsgemäldesammlungen, Alte Pinakothek; inv. no. 1217; see Serres 2016, p. 40, reproduced p. 41.
5 The British Museum, London; inv. no. 1959,0214.1; see M. Sellink, *Bruegel. The complete paintings, drawings and prints*, New York and London 2007, p. 222, cat. no. 146, reproduced.
6 London, The National Gallery; inv. no. NG3556; see Sellink 2007, pp. 196–97, cat. no. 130, reproduced p. 196.
7 The other *grisailles* are *The Death of the Virgin*, *circa* 1564 (Upton House, Banbury), and *Three Soldiers*, 1568 (Frick Collection, New York; inv. no. 65.1.163); see Sellink 2007, p. 194, cat. no. 128 and p. 260, cat. no. 170, reproduced, respectively.
8 See F. Grossmann, 'Bruegel's 'Woman taken in Adultery' and other Grisailles', in *The Burlington Magazine*, vol. XCIV, no. 593, August 1952, pp. 218-26, see especially p. 226.
9 G. Crivelli, *Giovanni Brueghel pittor fiammingo, o Sue lettere e quadretti esistenti presso l'Ambrosiana*, Milan 1868, p. 119.
10 Report no. 1053.

K. Ertz, in *Pieter Breughel der Jüngere – Jan Breughel der Ältere. Flämische Malerei um 1600. Tradition und Fortschritt*, K. Ertz (ed.), exh. cat., Lingen 1997, p. 91, under cat. no. 7, note 1, reproduced fig. 1;

K. Ertz, in *Pieter Breughel le Jeune – Jan Brueghel l'Ancien. Une famille des peintres flamands vers 1600*, K. Ertz (ed.), exh. cat., Lingen 1998, p. 51, under cat. no. 9, note 1, reproduced fig. 9a;

K. Ertz, *Pieter Breughel der Jüngere (1564–1637/8). Die Gemälde mit kritischem Œuvrekatalog*, Lingen 1988/2000, vol. I, pp. 380, 382, 384 and 445, cat. no. 362, reproduced p. 382, fig. 273;

P.C. Sutton, *Dutch & Flemish Paintings. The Collection of Willem Baron van Dedem*, London 2002, pp. 74–77, cat. no. 11, reproduced in colour p. 75;

K. Serres, in *Bruegel in Black and White. Three Grisailles Reunited*, K. Serres (ed.), exh. cat., London 2016, p. 44, cat. no. 7, reproduced in colour p. 45.

BREVGHEL 1628

SONDER SONDE IS

Marvels of the DUTCH GOLDEN AGE

Lots 33-38

No one had a greater 17th Century than the Dutch, who came into being as a nation throughout its early course, and no national school of artists made the most of their century more than the painters, draughtsmen and printmakers of the Dutch Golden Age. Rather than celebrating wealth and exuberance, or the Counter-Reformation, they celebrated all facets of Dutchness. They did it with huge technical skill, boundless imagination and a proliferation of genius, and we don't merely admire them for it: if we let them, they take our breath away. Vermeer's View of Delft in the Mauritshuis is a window into the 17th Century that can frighten the visitor by its immediateness – it acts like the wardrobe that opens into Narnia. Vrel's paintings parachute us into a narrow street also in Delft, on a cloudy day, and the only wonder is that none of the other people in the street seem to see us.

33 JAN JANSZ. VAN DE VELDE

(Haarlem circa 1619/20 - 1662 Enkhuizen)

Still life with oysters and smoking supplies

signed and dated lower right: *J.Velde 1647*
oil on oak panel
20.5 x 27 cm.; 8⅛ x 10⅝ in.

£ 30,000-40,000
€ 34,300-45,700 US$ 41,800-56,000

PROVENANCE

Possibly Henrik Nordmark (1895–1975), Djursholm, Sweden (?his grey wax seal on the reverse);

Anonymous sale, London, Sotheby's, 13 July 1977, lot 66, for £13,500, where bought by Baron van Dedem.

LITERATURE

N.R.A. Vroom, *A Modest Message as intimated by the painters of the* `Monochrome *Banketje'*, Schiedam 1980, vol. 2, p. 131, no. 677, reproduced (as private collection, Zeist: this is where Willem van Dedem then lived);

P.C. Sutton, *Dutch & Flemish Paintings, The Collection of Willem Baron van Dedem,* London 2002, pp. 258–59, cat. no. 56, reproduced p. 259.

This little painting incorporates the artist's two favourite themes: the so-called breakfast piece featuring gleaming oysters and the leavings of a small loaf of bread, olives on a pewter plate, and wine in a glass roemer; and that of the painting of smoking requisites. Van de Velde usually painted his still lifes in an upright format, and usually included fewer items in his mostly modest and more restrained compositions. Notwithstanding the small scale of this panel, it is one of Van de Velde's most complicated compositions. The full table top features a broken clay brazier atop a closed tric-trac gaming box, a white and blue earthenware bottle on its side, glassware, a pewter saltcellar, a blue and white Wan-li *Kraak* porcelain bowl, and a cluttering of pewter dishes, food, pipes and tobacco.

Several of these motifs are identifiable in other paintings by Van de Velde, particularly the broken brazier, the saltcellar and the Wan-li bowl. The upturned blue and white earthenware bottle appears at exactly the same angle, with it's open pewter cap, in two other paintings: one panel dated 1644 that was sold in these Rooms, 9 July 2008, lot 59, and again in a panel in the collection of the Hearst State Monument, San Simeon, California.[1] Whether or not this is exactly the same model as that in the present panel remains a mystery as the coat-of-arms on this pitcher is too small to be identifiable. Peter C. Sutton (see *Literature*) identifies this pitcher as a *wapenkruik*, a type of arboreal pitcher that was manufactured in the German Rhineland on order from the city of Amsterdam. A *wapenkruik* with a legible seal of the City of Amsterdam appears in a painting by Jan van de Velde III in the Musuem of Fine Arts, Budapest.[2]

Jan Jansz van de Velde was the grandson of a great calligrapher of the same name, the signatures on his paintings often include elegant flourishes, perhaps in acknowledgement of his grandfather's speciality.

[1] RKD no. 231588.
[2] Inventory no. 190.

34 BALTHASAR VAN DER AST

(Middelburg 1593/94 - 1657 Delft)

Still life of flowers in a glass beaker on a stone ledge, together with insects and a lizard

signed and dated on the ledge lower left:
.B.vander.Ast. fec. /.1622.
oil on copper
37.4 x 26 cm.; 14¾ x 10¼ in.

£ 600,000-800,000
€ 685,000-915,000 US$ 835,000-1,120,000

PROVENANCE

Lensgreve S. Schulin, Frederiksdal Slot, Denmark, by 1960, but probably in the Schulin collection at Frederiksdal from much earlier;

Probably by descent until anonymously sold, ('The Property of a Private Collection'), London, Christie's, 22 April 1988, lot 90, where acquired by Baron van Dedem.

EXHIBITED

The Hague, Mauritshuis, *Uit de Schatkamer van de Verzamelaar, Hollandse Zeventiende-Eeuwse Schilderijen uit Nederlands Particulier Bezit*, 1995, no. 1.

LITERATURE

P. Gammelbo, *Dutch Still-Life Painting from the 16th to the 18th Century in Danish Collections,* Copenhagen 1960, pp. 30–31, no. 27, reproduced;

S. Segal, in *Masters of Middelburg,* exh. cat., Amsterdam, 1984, pp. 50, 61, note 15;

P. van der Ploeg *et al.*, in *Uit de Schatkamer van de Verzamelaar*, *Hollandse Zeventiende-Eeuwse Schilderijen uit Nederlands Particulier Bezit*, exh. cat., The Hague 1995, pp. 10–11;

P.C. Sutton, *Dutch & Flemish Paintings, The Collection of Willem Baron van Dedem*, London 2002, pp. 20–23, no. 1, reproduced.

Balthasar van der Ast was a painter of considerable versatility and energy. His known *œuvre* consists of over two hundred works in a wide variety of formats, ranging in size from small intimate panels and coppers such as this to large and more complex compositions.[1] This superlative and beautifully preserved example displays a glass beaker or *noppenglas* filled with a colourful variety of blooms, including an iris, tulips, narcissi, a daffodil, forget-me-nots, lily, cyclamen and a rose. The beaker is set upon a stone ledge into which the artist has illusionistically 'carved' his name in paint, while the bouquet as a whole teems with insects, including a beetle, fly, spider, caterpillar and in the lower right hand corner, an animated little sand lizard. This panel dates from the year 1622, in the middle of what was to be Van der Ast's most successful and productive period, the first half of the 1620s, and may be considered among his very finest works of this date.

This still life was painted in Utrecht, whence Van der Ast had moved in 1619 with the family of his brother in law and teacher Ambrosius Bosschaert the Elder (1573–1621), and where he would remain until he departed for Delft in 1632. Unsurprisingly Van der Ast's earlier pieces such as this initially reflected the influence of his master before they begin to display an increasingly independent artistic personality around the middle of the decade. Like Bosschaert, Van der Ast painted predominantly fruit and flower pieces, composed like this along a strong vertical axis held by a large flower, very often, as in this case, a magnificent iris. The bouquet is set against a dark neutral background, with many leaves set in half-shadows, the better to emphasise the rich colours of its individual blooms themselves. What was new to Van der Ast's work was the importance he attached to the realistic insects and animals which he used to animate his designs (such as the lizard in this panel), which suggest that he had looked carefully at the work of another Utrecht resident, Roelandt Savery (1576–1639), who had settled in the city in exactly the same year. Van der Ast was also famous for the introduction of exotic shells into many of his works, a reflection of the emergent fashion in the Netherlands for their collection and speculation. These accomplishments were greatly regarded by his contemporaries. In his *Schildersregister* (Register of Painters) written in the 1670s, the Amsterdam doctor and art lover Jan Sysmus wrote succinctly: '*B. Van der Ast, In flowers, shells and lizards, beautiful*'.

B. van der Ast fe
1622

Fig. 1
Balthasar van der Ast, *Floral Still Life with Shells*, 1622, Saint Louis Art Museum, Museum Purchase 172:1955

Fig. 2
Balthasar van der Ast, *Narcissus and other flowers in a roemer in a niche*, Private Collection

Although there are no shells in this picture, they do recur in another small panel painted in the same year, of very similar dimensions and employing the same *noppenglas* beaker, today in the Saint Louis Museum of Art, Saint Louis, Missouri (fig. 1). Other pictures also painted in 1622, of much less exuberant design but which contain the same or similar elements include a *Flower still life with shells, caterpillar and lizard* in a private collection, in which a similar beaker and the same lizard recur,[2] and a *Flower still life with shells and caterpillar* sold in these Rooms, 9 December 1987, lot 67, and a small copper sold in these Rooms, 11 December 2003, lot 55. Other paintings from the same year, notably the remarkable and more minimal *Carnations in a porcelain vase* in the P. and N. de Boer Foundation, Amsterdam, show the remarkable range and invention that Van der Ast had already developed in his work by this date.[3] Indeed, although still then an emerging artist, by 1622 he was already sufficiently well known to be mentioned in letters written by Aernout van Buchel (1565–1641) to the Utrecht humanist and art lover Johan de Wit in Rome.[4]

At the time of the 1995 exhibition of this work in the Mauritshuis in The Hague, scholars suggested a detailed interpretation of the possible symbolic elements contained in its design. Details such as the fly on the wilted pink rose and the fallen flowers on the ledge, for example, can evoke associations with contemporary Dutch notions of the transience of life. The caterpillar on the tulip, for example, refers to the Resurrection because '...the butterfly that emerges was seen as a metaphor for the human soul...'.[5] While it is impossible for us to know whether Van der Ast intended such an interpretation for the present work, it is worth observing that in a small panel of *Flowers in a glass beaker in a niche with a butterfly* painted the following year in 1623 (fig. 2), he very unusually inscribed the ledge of the niche with a poem that suggests such explicit *vanitas* associations were very much on his mind:

Wat ziet ghy op dees Blom. On us soo schooner schynt
Die.door.der.zonnen.cracht.zeer lichteliyck verdwynt
Let op Godts Woort alleen dwelck in eeuwich Bloeyen siet

'What you see on this flower that seems so beautiful before you
That through the power of the sun very lightly fades away.
Be aware that only God's word flourishes eternally.'[6]

By the time he left Utrecht for Delft in 1632, Van der Ast seems to have painted fewer pure flower pieces such as this. The backgrounds of his painting began to lighten after the mid- to late 1620s, and his brushwork becomes looser. However, as Van der Ast's dated works range only from 1617 to 1628, a reliable chronology of his later career unfortunately remains elusive.

[1] These can range from coppers of c. 5 cm. in height to canvases of two metres in width.
[2] Segal in Amsterdam 1984, p. 51, cat. no. 12, reproduced.
[3] Segal in Amsterdam 1984, no. 11, reproduced in colour.
[4] Cited in Sutton 2002, p. 23.
[5] Van der Ploeg in The Hague 1995, p. 10.
[6] Sold London, Sotheby's, 10 July 2002, lot 29. The verse draws its inspiration from the Old Testament, notably Isaiah 40, 6–8.

B. van der Ast fe
1622

35 EMANUEL DE WITTE

(Alkmaar circa 1617 - 1691/2 Amsterdam)

Interior of a Gothic Protestant Church

signed and dated centre right: *E . DE . WITTE 1692*
oil on oak panel, with a red wax collector's seal on the reverse, probably that of the Barons von Brünnow of Prussia
46.2 x 35 cm.; 18¼ x 13¾ in.

£ 60,000-80,000
€ 68,500-91,500 US$ 83,500-112,000

PROVENANCE

Probably in the collection of the Barons von Brünnow of Prussia (their red wax seal on the reverse);

Possibly Dr P.H.J.J. Ras, Arnhem, 1911 (by whom loaned to the Gemeentemuseum, Arnhem);

W. Ellens, De Steeg, 1966–1976;

Anonymous sale, Amsterdam, Christie's, 2–3 December 1981, lot 69 (as E. de Witte, oil on panel, 46 x 35 cm., not illustrated)

Private collection, Washington, D.C;

Whence sold, New York, Sotheby's, 17 January 1985, lot 93, for $50,000, where acquired by Baron van Dedem.

EXHIBITED

Washington, National Gallery of Art, 1982 – October 1984, on loan;

Atlanta, High Museum of Art, *Masterpieces of the Golden Age*, 24 September – 10 November 1985, no. 60a.

LITERATURE

I. Manke, *Emanuel de Witte 1617–1692,* Amsterdam 1963, p. 106, cat. no. 116b (as a free copy);

P.C. Sutton, *Dutch & Flemish Paintings, The Collection of Willem Baron van Dedem,* London 2002, pp. 276–79, cat. no. 60, reproduced p. 277;

B.G. Maillet, *Intérieurs des églises, Les peintures architecturales des écoles du Nord 1580–1620*, Wijnegem 2012, p. 488, cat. no. M-1866, reproduced.

Signed and dated 1692, this serene scene of a church interior bathed in silvery light, is one of De Witte's final works, for he died that same year. Depicted here is the interior of a tall, Gothic style Protestant church, with an organ and memorials upon white washed walls and tall columns. Two cloaked and be-hatted gentlemen stand conversing in the foreground at the left, other figures are scattered among the pews and a mother leads a small child by the hand in the far shadows. The real focus of the scene however, is the depiction and articulation of the interior space and its is multiple light sources. The columns of the nave are lit by a soft low light from the left that warms the scene and causes the bronze chandeliers to assume a golden shine. A cooler blue-white light floods in from the back to the church, through the tall gothic windows, interrupted only by a band of stained class that is a mosaic of soft colours.

De Witte is rightly acknowledged as one of the greatest architectural painters of the seventeenth century in Holland. His church interiors are famed for being imaginative recreations of reality; where the majesty and silence of these familiar hallowed spaces are distilled into painted canvas or panels. De Witte was not a slave to accurate representation of the architectural specifics of the interiors that he painted, many of his paintings are in fact constructed of a combination of real and entirely imaginary architectural motifs. His focus was on perspective, the expressive use of space, and the rich interplay of light and shade. In these interests, detectable already in his earliest works, De Witte paved the way for the celebrated genre painters Pieter de Hooch and Jan Vermeer; together these painters pioneered the defining qualities of the Delft School.

De Witte left Delft for Amsterdam in the mid-1650s and spent the rest of his life in that city. He was known to have been a highly cultivated but querulous man, and despite the success he experienced within his own life time, was often in debt. Arnold Houbraken, the painter and biographer of Dutch Golden Age painters, reported that De Witte drowned in a canal at age 72, having failed to hang himself from one of the bridges; the canals were mostly frozen and his body was only recovered eleven weeks later. The open grave in the foreground of this little panel assumes a particular poignancy in the year of the artist's own death.

Fig. 1
Baron van Dedem

36 JACOBUS VREL

(Active c. 1654 - c. 1662)

A cobbled street in a town with people conversing

indistinctly signed lower right: *VREL*
oil on oak panel
39 x 29.3 cm.; 15⅜ x 11½ in.

£ 300,000-400,000
€ 343,000-457,000 US$ 418,000-560,000

PROVENANCE

The Marquesses of Bute by 1903;

Thence by descent until sold by order of the Executors of the 6th Marquess of Bute, London, Christie's, 8 December 1994, lot 19, for £110,000, to Baron van Dedem.

EXHIBITED

London, Agnew's, *Dutch and Flemish Pictures from Scottish Collections*, 8 November – 8 December 1978, no. 8, reproduced.

LITERATURE

K. Roberts, 'Current and Forthcoming Exhibitions', *The Burlington Magazine*, vol. CXX, no. 909, December 1978, p. 863, reproduced fig. 8;

'The Arts reviewed', *Connoisseur*, December 1978, p. 291, reproduced;

P.C. Sutton, *Dutch & Flemish Paintings, The Collection of Willem Baron van Dedem*, London 2002, pp. 270–75, no. 59, reproduced.

We know nothing at all about Jacobus Vrel's life, where he lived or where he worked, but his quiet and unaffected street scenes such as this speak to us across the centuries in a way that is strangely affecting. Their narrow cobbled medieval streets with their humble shop fronts – here a barbershop and a bakery – with a scattering of simple townsfolk describe a plain and unadorned everyday life. Vrel's works are now rare – around thirty eight are now known, consisting mostly of interior scenes, street views and one church interior, of which nearly half are signed while dated examples range only from 1654 to 1662. This first date belies the common misconception that his art was linked to that produced in Delft from later in the 1650s by his more celebrated contemporaries Pieter de Hooch and in particular Jan Vermeer, to whom many of his works were formerly attributed. Vrel's painting technique – a straightforward manner without glazes or other refinements – complements his unpretentious subject matter and suggests that he was quite possibly self-taught. Though many locations from Friesland to the Rhineland have been sought for his street scenes, they are, in fact, likely to be imaginary.

Fig. 1
Jacobus Vrel, *Street*, Philadelphia Museum of Art, John G. Johnson Collection, Cat. 542, Philadelphia

The enigmatic Vrel did not share his fellow Dutch painters' love of surface and incidental detail. His street scenes are unusual in their anonymity, showing unremarkable back streets and ordinary people. Many of these share the present picture's view down a narrow street with tall and narrow dark buildings on either side, seen under an overcast sky. Among them may here be glimpsed a bakery, with its wares open for inspection and a barber's shop with balls suspended from a pole. Another shop front is announced by a long vertical pole painted in red and white stripes. The fact that these same shops, or more accurately variations upon them, appear in two other closely related street scenes by Vrel, namely those in the Philadelphia Museum of Art, John G. Johnson collection (fig. 1),[1] and the J. Paul Getty Museum, Los Angeles (fig. 2),[2] suggests that they may all have been constructed in the artist's imagination. The street in the Philadelphia picture even shows a large church at its end, but this has not been identified. One possible clue is afforded by the fact that two of his street scenes, those in the Wadsworth Atheneum, Hartford,[3] and that formerly in the McIlhenny collection in Philadelphia,[4] show pairs of hooded Capuchin monks. This detail suggests that those scenes originated outside the United Provinces, where the monastic orders had been abolished. Indeed, in the background of the present picture a figure can be seen turning a corner, also wearing what also seems to be a hooded or cowled robe. This might suggest that Vrel may therefore have lived in a small town close to the border with either the lower Rhineland or the Catholic southern Netherlands. The latter possibility is supported the fact that his *Interior with a woman at a window* of 1654, in Vienna,[5] was in the collection of the Archduke Leopold Wilhelm as early as 1659, which shows that Vrel's unique qualities were evidently appreciated by collectors at a very early date.

Fig. 2
Jacobus Vrel, *Street Scene*, Gift of J. Paul Getty, The J. Paul Getty Museum, Los Angeles

An eighteenth-century label on the reverse, written in French, records an earlier attribution of this panel to Jan Steen, and an amusing if imaginative interpretation of the painting's subject. The location of the street is given as Leiden, and is said to illustrate two apocryphal stories about Steen recorded by Houbraken in his *Groote Schouburgh* of 1721. According to the legend, this was Steen's own street, and the bakery shown on the left is the 'Boutique de Boatz', which supplied him and his family with bread. The label also claims that the figure in black wearing a hat in the background of the picture is none other than Steen himself. According to Houbraken, after the death of his first wife, Steen was encouraged by his religiously-minded sister to woo the wealthy widow Maritje Herculens, a prosperous seller of pigs' trotters. The man disappearing around the corner in front of him is therefore no Capuchin, but a porter carrying a sack of *bonbons* intended for the object of Steen's attentions. A date of 1651 recorded by the label is no longer visible.

A tree-ring analysis of the single plank of Baltic oak panel conducted by Dr Peter Klein reveals an earliest date of use of 1627 and a more plausible date of use from 1633 onwards.

Dr Bernd Ebert has kindly confirmed that this picture will be included in his catalogue raisonné of Vrel's paintings, planned for publication in Autumn 2020.

[1] Sutton 2002, p. 272, reproduced fig. 59a.
[2] D. Lokin, 'Views in and of Delft, 1650–1675', in *Delft Masters, Vermeer's Contemporaries: Illusionism Through the Conquest of Light and Space*, exh. cat., Stedelijk Museum Het Prinsenhof, Delft, 1996, pp. 103, 105, fig. 88.
[3] E. Haverkamp-Begemann (ed.), *Wadsworth Atheneum Paintings. The Netherlands and the German-speaking Countries. Fifteenth–Nineteenth centuries*, Hartford 1978, p. 200, reproduced plate 101.
[4] Reproduced in G. Régnier, 'Un Vermeer du pauvre', in *Gazette des Beaux-Arts*, 71, May–June 1968, p. 281, fig. 15.
[5] Inv. no. 6081. Exhibited in *Masters of Seventeenth-Century Dutch Genre Painting*, Royal Academy, London; Philadelphia Museum of Art; and Staatliche Museen, Berlin, 1984, no. 123, reproduced plate 111.

37 GERARD TER BORCH

(Zwolle 1617 - 1681 Deventer)

Portrait of a man, three-quarter-length, holding his hat

signed in monogram lower left: *GTB*
oil on oak panel
27.9 x 22.9 cm.; 11 x 9 in.

£ 80,000-120,000
€ 91,500-137,000 US$ 112,000-167,000

PROVENANCE

Miss Wall, Walmer, Kent (according to an old handwritten label on the reverse);

With Bernheimer, Paris;

Henry Bernstein (1876–1953), Paris;

Thence by descent to his daughter, Georges Bernstein Gruber (*b.* 1916), Paris;

With Dr O. Wertheimer, Paris, 1957;

With Kunsthandel P. de Boer, Amsterdam, 1957;

Henrik Nordmark (1895–1975), Djursholm, Sweden, 1957 (his collector's wax seal on the reverse; fig. 2);

With Kunsthandel P. de Boer, Amsterdam, January 1976, from whom acquired by Baron van Dedem.

EXHIBITED

Stockholm, Nationalmuseum, *Holländska Mästare, I Svensk Ägo*, 3 March – 30 April 1967, no. 154;

Atlanta, High Museum of Art, *Masterpieces of the Dutch Golden Age,* 24 September – 10 November 1985, no. 9;

Washington, National Gallery of Art and Detroit, The Detroit Institute of Art, *Gerard ter Borch*, 7 November 2004 – 30 January 2005 and 27 February – 22 May 2005, no. 22.

LITERATURE

S.J. Gudlaugsson, *Gerard ter Borch*, The Hague 1959–60, vol. II, p. 104, cat. no. 92, vol. I, p. 86, reproduced p. 250, fig. 92;

F.J. Duparc, *Masterpieces of the Dutch Golden Age*, exh. cat., Atlanta 1985, p. 33, cat. no. 9, reproduced in colour p. 32;

P.C. Sutton, *Dutch & Flemish Paintings. The Collection of Willem Baron von Dedem*, London 2002, pp. 38–41, cat. no. 5, reproduced in colour p. 39;

A.K. Wheelock in *Gerard ter Borch*, A.K. Wheelock (ed.), exh. cat., Washington 2004, pp. 100 and 202, cat. no. 22, reproduced in colour p. 101.

This likeness is one of Ter Borch's earliest half-length portraits in rectangular format, dated by Gudlaugsson to *circa* 1652–53. During the 1640s Ter Borch painted a number of small-scale portraits, usually bust-length, oval, and on copper. These works included important commissions for some of Amsterdam's most prestigious figures, such as members of the Six, de Graeff and Pauw families, but the present painting reflects the shift in Ter Borch's portraits of the following decade, which are invariably more intimate and imbued with increased sympathy for their subjects. It was this quality that led Ter Borch to become one of the most sought-after portraitists of his era.

Ter Borch's earlier portraits, executed on his return to Holland in around 1640, are largely painted in a restrained palette, depicting the sitter in black, set against a neutral background, and were probably influenced by local Haarlem and Amsterdam painters, such as Hendrick Pot or Cornelius Verspronck, and possibly even the example of Velázquez, whose portraits (on a very different scale) he may have seen during his travels in Europe. While the present work perpetuates this tonality, the pose here is undoubtedly inspired by Frans Hals who, at the beginning of the 1650s when Ter Borch was also in Haarlem, made several portraits of men in a similar stance, such as the *Portrait of a Man*, today in The Metropolitan Museum of Art, New York.[1] A portrait by Govaert Flinck, dated 1641, and most likely painted in Amsterdam, also employs this pose.[2]

The present portrait is most comparable to Ter Borch's *Portrait of Jan van Goyen*, also datable to *circa* 1652–53, which is on a slightly smaller scale, but similarly depicts the subject in a pyramidal composition (fig. 1).[3] The slightly broader execution of these paintings is much the same, and is likewise found in Ter Borch's *Portrait of the Tax Collector Willem Everwijn*, dated 1653.[4]

The identity of the sitter here, who engages the viewer with a direct, dignified stare, is unknown. Considering Ter Borch's connections with wealthy Amsterdam patrons though, it is highly likely that the gentleman hailed from there, and his clothing and appearance certainly give the impression of a man from the upper echelons of society. There is no evidence, however, to suggest that this portrait was ever paired with a pendant.

[1] Inv. no. 91.26.9; see W. Liedtke, *Dutch Paintings in The Metropolitan Museum of Art*, New York 2007, vol. I, pp. ix and 292–95, cat. no. 67, reproduced in colour, plate 67.
[2] Sold Amsterdam, Sotheby's, 8 May 2007, lot 67.
[3] See Wheelock 2004, pp. 97–99, cat. no. 21, reproduced in colour p. 98.
[4] Huis Zypendaal, Arnhem; see Gudlaugsson 1959–60, vol. II, p. 113, cat. no. 103; reproduced vol. I, p. 262, fig. 103.

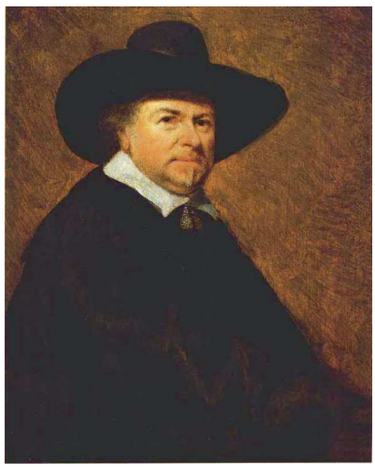


Fig. 1
Gerard Ter Borch, *Portrait of the Painter Jan van Goyen*, 1652. Inv.: GE 893.© 2018. Liechtenstein, The Princely Collections, Vaduz-Vienna/SCALA, Florence

Fig. 2
Seal on the reverse of present lot

38 GERRIT ADRIAENSZ. BERCKHEYDE

(Haarlem 1638 - 1698)

The Hague, a view of the Plaats and the Buitenhof, with an elegant hawking party

signed lower left: *Gerrit. Berck Heyde*
oil on canvas
53.5 x 64 cm.; 21⅛ x 25¼ in.

£ 300,000-400,000
€ 343,000-457,000 US$ 418,000-560,000

PROVENANCE

Dr Singer, Vienna;

Mayor, Paris;

Anonymous sale, Frederik Müller, Amsterdam, 26 May 1914, lot 292;

St Lucas (probably Gallery St Lucas, Vienna);

With Jacques Goudstikker, Amsterdam, 1929 – 13 July 1940, inv. no. 2195;

Looted by the German forces occupying The Netherlands;

Hermann Göring, 13 July 1940;

With Goudstikker/ Miedl, Amsterdam, 1940;

Adolf Hitler, Führermuseum, Linz, 1940, Linz no. 1211;

Collecting Point, Munich, 1945, Mü.no. 3885;

Stichting Nederlands Kunstbezit, The Hague, 1948, inv. no. NK2505;

Dienst voor 's Rijks Verspreide Kunstvoorwerpen, 1948–75;

Dienst Verspreide Rijkscollecties, 1985–97;

Instituut Collectie Nederland, Amsterdam;

Restituted to Marei von Saher, sole heir of Jacques Goudstikker, 6 February 2006;

By whom sold, London, Christie's, 5 July 2007, lot 23 for £512,800, where purchased by Baron van Dedem.

EXHIBITED

Rotterdam, Rotterdamsche Kunstkring and Amsterdam, Galerie Goudstikker, *Catalogue de la Collection Goudstikker d'Amsterdam*, 22 December 1928 – 6 January 1929 and 12 January – 28 Feburary 1929, no. 4;

The Hague, Ministerie van Algemene Zaken, where on loan from the Instituut Collectie Nederland, Amsterdam, 1997;

Greenwich, Bruce Museum, *Reclaimed: Paintings from the Collection of Jacques Goudstikker*, 10 May – 7 September 2008, no. 30.

This sun-lit summer view of the historic square the Plaats in the centre of The Hague is believed to date to the late 1680s, the mature years of Gerrit Berckheyde's artistic career. Berckheyde only started painting views of The Hague in his later years and, in comparison to other locations, there are relatively few depictions of the city in his *œuvre*.

Reasons for Berckheyde's move to The Hague are likely to have had their root in a political change occurring in the Netherlands at this time. The Netherlands had a period of political hiatus during the 1650s and '60s, the so-called Stadholderless Period, during which the office of Stadholder was absent in most of the Dutch provinces. In 1672 William III of Orange was reinstated as Stadholder – the return of the House of Orange was made possible by the lynching of the Republican Grand Pensionary Johan de Witt and his brother Cornelis. The brothers were shot and left to the mercy of an angry mob by whom, in the very square depicted here, they were mutilated and strung, the (probably Orangist) mob having first partaken of their roasted livers.

With William III's ascension, the country expressed a new loyalty to the House of Orange, and as the family's ancestral residence and the site of the former castle of the Counts of Holland, there was a new and altered perception of the city as it rose in the public's esteem. Here Berckheyde chooses to represent the site of the oldest core of the city: the Plaats with the Buitenhof in the background at the left, and the Gevangenpoort on the right with a stork perched high upon its gables. The Gevangenpoort was used as a jail for political prisoners (and gained notoriety as the place of incarceration of the aforementioned Witt brothers). The Groene Zoodje, with its gallows pole, where public executions took place, is depicted at the left. Behind the Groene Zoodje, just visible at the very left margin, stands the court chapel. We are reminded of The Hague's position as traditional city of residence of Holland's nobility by the elegant hawking party and their sleek hunting dogs in the foreground as they set out for their sport. Hunting was regulated by the court and hawking was regarded as the ultimate aristocratic privilege and sport, and so Berckheyde's depiction of the hawking party here gathered before the Binnenhof would have seemed particularly congruous.

Fig. 1
Gerrit Berckheyde, *The Plaats and the Buitenhof with the Gevangenpoort, The Hague*, Sotheby's London 14 June 1961, lot 21

Fig. 2
Gerrit Berckheyde, *The Plaats and the Buitenhof with the Gevangenpoort, The Hague*, Private Collection

LITERATURE

C. Wright, *Paintings in Dutch Museums. An Index of Oil Paintings in Public Collections in The Netherlands by Artists born before 1870*, London 1980, p. 29;

J. Goudstikker, *Catalogue de la Collection Goudstikker d'Amsterdam*, exh. cat., Amsterdam 1928, cat. no. 4, reproduced in black and white;

C. Lawrence, *Gerrit Adriaensz Berchkeyde (1638–1698): Haarlem Cityscape Painter*, Doornspijk 1991, p. 70, footnote 14b;

R. de Hasas, *Rijksdienst Beeldende Kunst (The Netherlands Office for Fine Arts The Hague); Old Master Paintings: An illustrated summary catalogue*, The Hague 1992, p. 37, cat. no. 152, reproduced in black and white;

P.C. Sutton et al., *Reclaimed: paintings from the collection of Jacques Goudstikker,* exh. cat., New Haven 2008, p. 216, cat. no. 30, reproduced;

P.C. Sutton, *Dutch & Flemish Paintings, The Collection of Willem Baron van Dedem, A Supplement*, London 2012, pp. 8–11, cat. no. 62, reproduced in colour p. 217.

Works from Berckheyde's mature years are typified by his angled light and long shadows. His staffage is elegant, as demonstrated here in the gentleman on the rearing white horse. Berckheyde is known to have previously collaborated with other staffage painters, including Nicolas Guérard, Johan van Huchtenburg and Dirck Maas, but the figures in the present canvas are believed to be by his own hand.

Other treatments of views of The Hague are listed by Cynthia Lawrence in her 1991 catalogue raisonné of the artist's works (see *Literature*), which includes two canvases, most likely created as pendants, that are signed and dated 1687 and previously in the collection of the Duke of Leeds (figs 1 and 2). Lawrence describes them as Berckheyde's most accomplished scenes of The Hague, and one is virtually identical to the present painting, the only differences being in the staffage and in the placement and number of Linden trees in the foreground (trees for which the city of The Hague was well known). It is not only the viewpoints that are comparable but also the style and handling: the present work and the ex-Leeds version share the same use of low light and alternating bands of sunlight and shadow that create a convincing sense of recession, as well as a relatively thick painterly technique. It is for these stylistic similarities that Peter Sutton places the present canvas in the same years as the ex-Leeds pictures.[1] Another closely related painting of the same view by Berckheyde is signed and dated 1694, and is in the collection of the High Museum of Art, Atlanta.[2]

[1] Sutton 2012, p. 10.
[2] F. Duparc, *Masterpieces of the Dutch Golden Age*, exh. cat., pp. 24–25, cat. no. 5, reproduced p. 24.

○ ⅁ 39 LORENZO DI BICCI

(Documented in Florence 1370 - 1427)

Saint Catherine of Alexandria with six Virtues; above, Christ the Redeemer, blessing

tempera and gold on panel, shaped top
overall 182 x 79 cm.; 71⅝ x 31⅛ in.
painted area: 131.5 x 70 cm.; 51¾ x 27⅝ in.; trefoil: 14 x 18 cm.; 5½ x 7⅛ in.

‡ W £ 100,000-150,000
€ 115,000-172,000 US$ 140,000-209,000

PROVENANCE

Possibly Charles Somers, 3rd Earl Somers (1819–83), Eastnor Castle, Herefordshire;

Listed in the 'Estate of Charles Somers, Earl Somers, deceased. Inventory of Heirlooms, 7 December 1883', p. 11 (as in the Vestibule, £20.0.0d; Unknown, An Altar Piece with St Catherine enthroned attended by Six Saints and Angels);

Still at Eastnor Castle in 1889 but sold by 1898 as not listed in the inventory of that date;

Arthur Ruck, London, 1919;

Eliot George Bromley Martin (1866–1946), Ham Court, Upton-on-Severn, Worcester, until 1925;

His sale et al., London, Christie's, 4 December 1925, lot 92 (as early Florentine school), for £183.15s.0d. to 'Belust';

Giuseppe Bellesi (1873–1955), London;

Baron Detlev von Hadeln (1878–1935), Florence, by 1930;

Anonymous sale, London, Christie's, 9 July 1937, lot 145 (as Lorenzo di Bicci), for £29.8s.0d. to 'Morson';

Anonymous sale, Lucerne, Fischer, 18–22 June 1963, lot 1116, reproduced pl. 18 (as Bicci di Lorenzo);

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

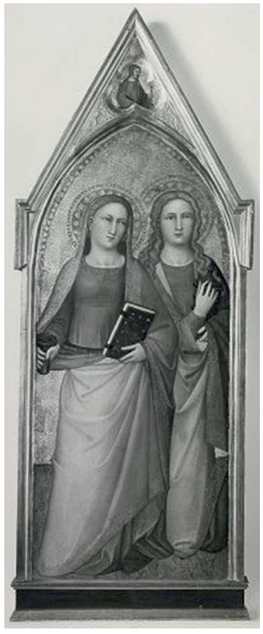
Thence by descent.

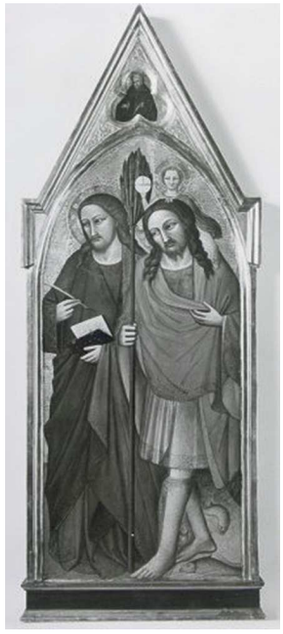
EXHIBITED

Lugano, Villa Favorita, Fondazione Thyssen-Bornemisza, *"Manifestatori delle cose Miracolose": arte italiana del '300 e '400 da collezioni in Svizzera e nel Liechtenstein*, 7 April – 30 June 1991, no. 82, reproduced in colour.

The magnificently clad figure of Saint Catherine of Alexandria, blessed by Christ in the trefoil above, dominates this well preserved panel by Lorenzo di Bicci, head of one of Florence's foremost painting dynasties. Represented here as patron saint of learning, Saint Catherine (feet resting on the wheel of her martyrdom), is surrounded by six female figures that personify the Virtues. She holds the martyr's palm in one hand while the fingers of her left hand partly cover a disc inscribed with seven small circles, each naming one of the Liberal Arts.[1] Federico Zeri was the first to connect the present altarpiece to two panels with attendant saints at the Bob Jones University Museum and Gallery, Greenville, South Carolina (figs. 1 and 2). This work is datable to about 1400.

The altarpiece was originally conceived as a triptych, this central panel flanked by those at the Bob Jones Museum.[2] In a fitting hierarchy of importance the saints are depicted on a smaller scale than the central seated figure of Saint Catherine: on the left Saints Lucy and Mary Magdalene, with Saint James the Greater in the pinnacle trefoil above; and on the right Saint Luke and Saint Christopher, with Saint Francis of Assisi above. The plausibility of this reconstruction is attested not only by the panels' correspondence in shape and structure but also, as Gaudenz Freuler has pointed out, by the matching *pastiglia* decoration on all three pinnacles, each inset with a tri-lobed painting. Furthermore all three panels were once at Eastnor Castle in the collection of Earl Somers. The altarpiece's *predella* panels have not yet been identified.





Lorenzo di Bicci, *Alterpiece*. Left altar wing: *St Lucia and Mary Magdalene with St James depicted in the pinnacle trefoil* (oil on panel, 130.2 x 49.5 cm.). Right altar wing: *St Luke the Evangelist and St Christopher, with St Francis of Assisi depicted in the pinnacle trefoil* (oil on panel, 130.2 x 49.5 cm.)

LITERATURE

Possibly Lady Henry Somerset (ed.), *Eastnor Castle*, London 1889, p. 21 (as hanging in the Vestibule, St. Catherine surrounded by Saints and Angels, School of Giotto);

B. Berenson, 'Quadri senza casa. – II Trecento fiorentino, III.' , in *Dedalo*. 1930–1931, XI, XVIII, pp. 1292 and 1294, reproduced on p. 1298 (as perhaps by a follower of Giovanni del Biondo);

H.D. Gronau, 'Lorenzo di Bicci, ein Rekonstruktionsversuch', in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, January–July 1933, vol. IV, pp. 105–07, reproduced on p. 106, fig 3 (as attributed to Lorenzo di Bicci);

F. Antal, *Florentine Painting and its Social Background*, London 1948, reprinted Cambridge, MA, 1986, p. 229, n. 178, reproduced pl. 76a (as Lorenzo di Bicci; probably painted in the 1380s);

B.A. Jones, *Bob Jones University. Supplement to the Catalogue of the Art Collection. Paintings acquired 1963–68*, Greenville 1968, p. 9, nos. 214 and 215 (as Lorenzo di Bicci);

B. Berenson, *Homeless Paintings of the Renaissance*, London 1969, pp. 118–19, reproduced fig. 194;

M. Boskovits, *Pittura Fiorentina alla vigilia del Rinascimento 1370–1400*, Florence 1975, p. 334 (as Lorenzo di Bicci);

R. Offner, *A Critical and Historical Corpus of Florentine Painting, A Legacy of Attributions*, H.B. Maginnis (ed.), New York 1981, p. 40 (as Lorenzo di Bicci);

G. Freuler in *"Manifestatori delle cose Miracolose": arte italiana del '300 e '400 da collezioni in Svizzera e nel Liechtenstein*, exh. cat., Fondazione Thyssen-Bornemisza, Villa Favorita, Lugano, 7 April – 30 June 1991, pp. 214–16 and p. 278, no. 82, reproduced in colour on p. 215 (as Lorenzo di Bicci).

The six figures of the Virtues depicted here have in the past been described as (clockwise from left to right): Prudence with her attribute of a mirror; Hope; Obedience wearing a yoke; Fortitude holding a pillar; Faith with chalice and host; and Charity with a tower.[3] However this iconography does not quite accord with that of the four cardinal virtues (Justice, Prudence, Fortitude and Temperance) and the three theological virtues (Faith, Hope and Charity). Here Obedience has replaced Justice; and since the tower is more commonly the attribute of Temperance, the figure at the lower right is more likely to represent that virtue, not Charity. Charity – the foremost of the theological virtues – is embodied in Christ, who nourishes wisdom. In his analysis Freuler discusses this fundamental precept of Augustinian theology and the important part played by Saint Catherine in Augustinian iconography, reinforcing the order's emphasis on theological learning. His arguments support the idea that this was an Augustinian commission. Accordingly, in this panel, Saint Catherine, mother of science and the embodiment of wisdom, guided by Christ, leads the virtues to the benefit of all.

Hans Gronau was the first in the literature to recognize *Saint Catherine with six Virtues* as a work by Lorenzo di Bicci, an attribution with which all subsequent scholars have concurred.[4] In particular Gronau compares it in terms of its stylistic traits and colouring to *Saint Martin dividing his cloak with the beggar*, the *predella* of a work commissioned in 1380 by the wine-merchants' guild for Orsanmichele, today at the Accademia, Florence. Frederick Antal suggests the *Saint Catherine* was painted in the 1380s. Subsequent authorities, however, have favoured a later dating: Miklòs Boskovits dates the panel to about 1390–95, while the wings he considers to be slightly later, *c*. 1400–05. Most recently Freuler has argued for a dating around 1400 on the basis of the panel's stylistic similarity to his triptych for the altar of the church of Sant'Andrea at Empoli, where Lorenzo is documented in about 1399.[5]

[1] Grammar, Rhetoric, Arithmetic, Music, Geometry, Astronomy and Dialectics.
[2] Inv. nos 7.1 and 7.2; Jones 1968, p. 9, nos 214 and 215, reproduced in black and white on p. 71. The side panels were acquired from Wildenstein in 1963.
[3] Maginnis (ed.) Offner 1981, p. 40.
[4] Berenson expressed a considerable degree of uncertainty over his attribution of the work to Giovanni del Biondo, wavering between the possibility of it being an early work or the work of a follower; Berenson 1930–31, pp. 1292, 1294.
[5] Fondazione Zeri, Fototeca, no. 4701.

ASTROLOGIA
DIALE
RETORICHA
GRAMATICHA
GEOMETRIA
ARISTMETRICHA
MUSICHA

○ ə 40 LIBERALE DA VERONA

(Verona circa 1445 - circa 1527)

The Triumph of Chastity

tempera on poplar panel
41.2 x 124.5 cm.; 16¼ x 49 in.

£ 400,000-600,000
€ 457,000-685,000 US$ 560,000-835,000

PROVENANCE

Alexander Barker (*c.* 1797–1874), Piccadilly, London;

His sale, London, Christie's, 6 June 1874, lot 24 (as early Italian School) for 69 guineas;

There bought by Samuel Jones Loyd, later 1st Baron Overstone (1796–1883);

Thence by inheritance to his son-in-law Brigadier-General Robert Loyd-Lindsay, 1st Baron Wantage, VC, KCB, VD (1832–1901), Lockinge, Oxfordshire;

Thence by descent to the present owner.

EXHIBITED

London, New Gallery, *Early Italian Art*, 1893–94, no. 15 (as Florentine School);

London, Burlington Fine Arts Club, *School of Siena*, 1904, no. 40 (as follower of Francesco di Giorgio);

Oxford, Ashmolean Museum, *Pictures from Lockinge House*, *Wantage,* 1934, no.19;

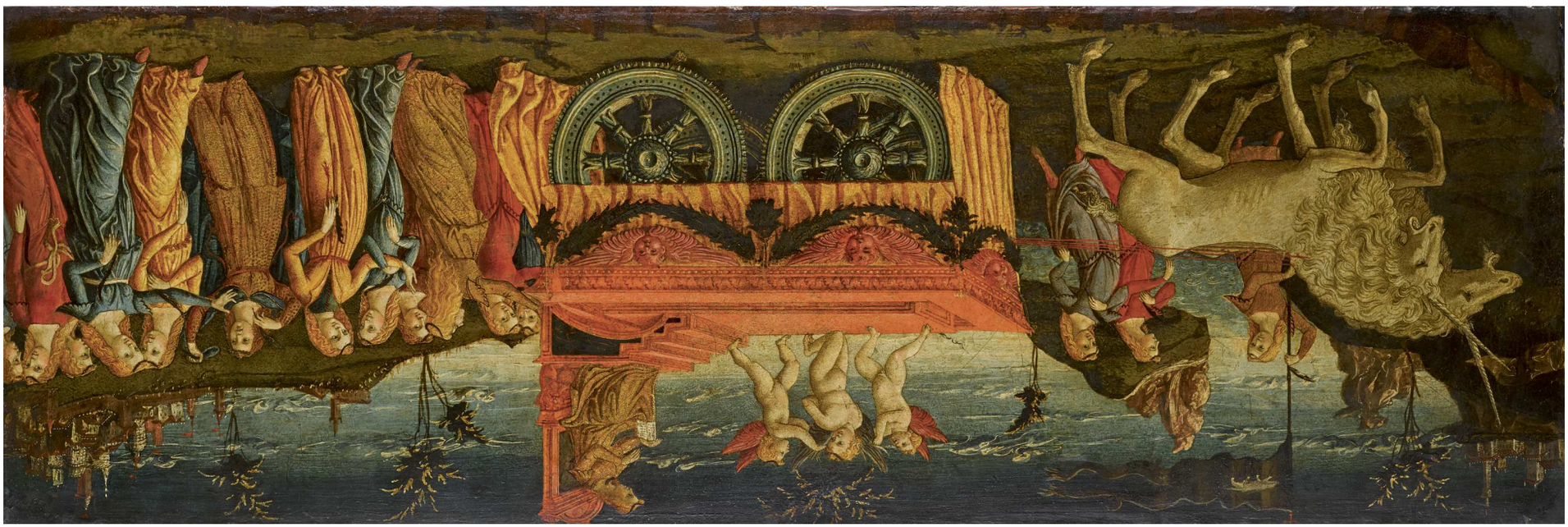
London, Thomas Agnew & Sons, Ltd, *Summer Exhibition by Old Masters, Including a Group on Loan from The Lockinge Collection*, 1956, no. 2;

Fermoy Art Gallery, Kings Lynn, *Renaissance Painting in Tuscany 1300–1500*, 21 July – 4 August 1973, no. 22.

This elegant panel was painted in Siena in the late 1460s by the famous Veronese painter and miniaturist Liberale da Verona, whose formative youth was spent in that city. The scene is based upon the *Trionfo della Pudiccia* ('Triumph of Chastity') by the great Italian poet Petrarch (1304–1374), itself a section of his long poem *Trionfi* ('Triumphs') dealing with Love, Chastity, Death, Fame, Time and Eternity. Chastity, personified by Laura, is enthroned upon a triumphal chariot drawn by two unicorns, symbols of purity, in procession from Cythera to the Temple of Chastity in Rome. Her triumph is indicated by the presence of Cupid, the god of love, bound and wings held by two amorini, as her prisoner. Behind her chariot dance her sister Virtues and other popular chaste heroines, each bearing palm branches symbolic of victory, one of whom precedes the chariot and holds aloft a banner bearing an ermine, a symbol of purity. The girdle worn by another was symbolic of marital fidelity, and was traditionally given by a husband to his wife as a token at their marriage. Behind we see a rocky coastline, with two towns perched atop hills, while wonderfully stylised clouds scud across the sky, seeming to snag upon the trees.

This painting would undoubtedly have formed the front panel of a *cassone* or wedding chest, and formed part of the decoration of a Tuscan – presumably Sienese – house. The subject matter was particularly popular for this purpose, for Love and Chastity might thus be seen side by side as a moral example to the young bride. *Cassone* panels often featured processions such as this, thereby recalling the nuptial processions in which the chests themselves travelled with the bride to her husband's home. Often produced in pairs, a pendant chest would very probably have depicted the *Combat of Love* and *Chastity*. Very unusually for a *cassone*, the painted surface of this colourful and delicately rendered panel is exceptionally well-preserved.

The composition of this painting is very similar to another panel of the same subject, last recorded with the Ehrich Galleries in New York, and sold in their sale, American Art Association, 20 November 1931, lot 51 (fig. 1).[1] Here, an as yet unbound Cupid sits astride a very similar chariot, also drawn by two unicorns and followed by a crowd of virtuous women. The girl bearing the standard is, however, now accompanied by a bearded male figure. Even from old photographs, it is evident that probably the figures and certainly the chariot, landscape and unicorns are by the same hand, and that both panels must surely have originated in the same workshop. For many years when in the collection of Lord Overstone, the Loyd panel was thought to be from Florence, the largest centre of production for such works in the fifteenth century. However, from the time of the Burlington Fine Arts Club exhibition of 1904 onwards, this workshop was thought to be that of the Sienese painter, architect and sculptor, Francesco di Giorgio Martini (1439–1502), which evidently produced many such chests, and that the design of the panel was his. This attribution was then taken up to a greater or lesser degree by a number of later scholars, among them Schubring, Brinton, Weller and particularly Bernard Berenson, who felt that the painting was in large part by Francesco himself. At the same time, the ex-Ehrich panel was also exhibited in the 1920s as the work of Francesco.



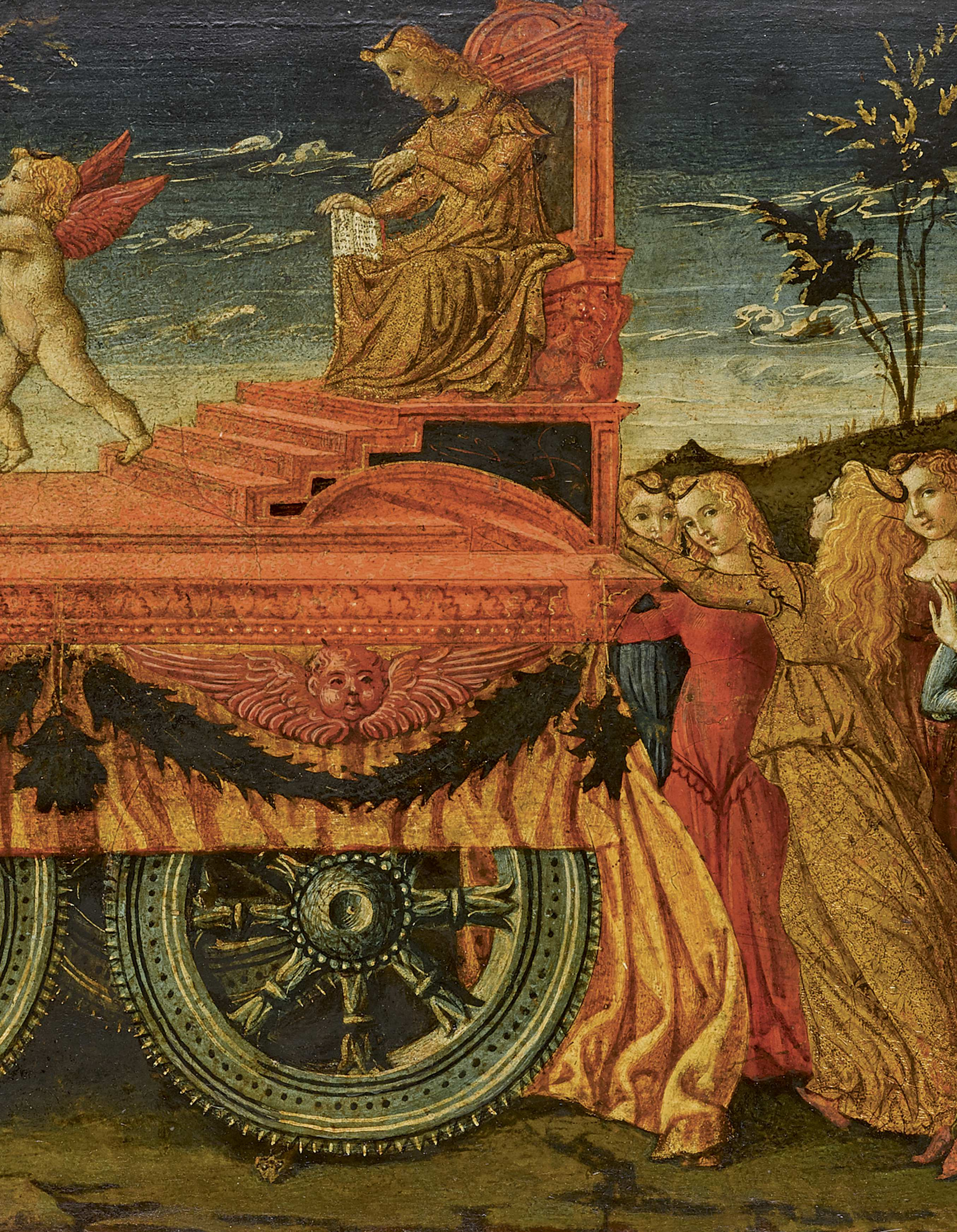


Fig. 1
Liberale da Verona, *The Triumph of Love*,formerly Ehrich Galleries, New York © Fondazione Zeri

LITERATURE

G. Redford, *Descriptive Catalogue of the Pictures at Lockinge House*, 1875, pp. 15–16, no. 15 (as early Italian);

S. Colvin (ed.), *A Florentine Picture Chronicle*, London 1898, reproduced plates XVI–XVII;

P. Misciattelli, '*La donna senese del Quattrocento nella vita privata*', in *Bollettino senese di storia patria*, 8, 1901 (according to Misciattelli 1929, p. 122);

A. G. Temple, *A Catalogue of the Pictures Forming the Collection of Lord and Lady Wantage*, 1902, pp. 57–58, no. 81, reproduced (as Florentine School);

A. Peraté, 'L'exposition d'art sienois à Sienne et à Londres', in *Les Arts*, 33, 1904, pp. 2–16 and *Les Arts,* 34, 1904, pp. 10–25 (according to Camporeale 2005, pp. 494, 512 n. 104);

A. G. Temple, *A Catalogue of the Pictures Forming the Collection of Lord and Lady Wantage*, 1905, p. 65, no. 81, reproduced (as Florentine School);

Prince d'Essling and E. Müntz, 'Pétrarque, ses etudes d'art, son influence sur les artistes', in *Gazette des Beaux-Arts*, Paris 1902, pp. 148, 273 (as Florentine School);

B. Berenson, *The Central Italian Painters of the Renaissance,* 2nd ed., New York and London 1909, p. 171 (as Francesco di Giorgio);

P. Schubring, *Cassoni*, Leipzig 1915, I, pp. 328–29, no. 464, II, reproduced plate CIX (as Francesco di Giorgio?);

A. McComb, 'The Life and Works of Francesco di Giorgio', in *Art Studies*, Princeton 1924, p. 24;

Guide to the Pictures at Lockinge House (A.T. Loyd's collection), 1928, p. 21;

P. Misciattelli, 'Cassoni Senesi', in *La Diana*, iv, 1929, p. 122, reproduced plate 15 (as Francesco di Giorgio);

P. Misciattelli, 'Un ritratto di gentildonna senese del secolo XV', in *La Diana*, v, 1930, pp. 236–37, pl. 2 (as Francesco di Giorgio);

B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 203 (as Francesco di Giorgio);

S. Brinton, *Francesco di Giorgio Martini of Siena*, London 1934, I, pp. 33, 110 (as Francesco di Giorgio);

More recent scholars, however, have turned away from this attribution, as the inflated group of *cassoni* associated with Francesco's name has been reduced.[2] The majority follow the suggestion first put forward by Burton Frederiksen in 1969, that the panel might be connected to the early work of Francesco's younger contemporary Liberale da Verona. Hans Joachim Eberhardt, Andrea de Marchi and most recently Laurence Kanter and Mattia Vinco all now fully support an attribution to Liberale. The nature of the relationship between the work of Francesco and the youthful Liberale's early career in Siena remains a source of much discussion. Liberale seems to have worked in Siena for about a decade after 1466, and with his associate Girolamo da Cremona, supplied the illuminations for the choirbooks in the Duomo, which were to have great importance for Sienese painting.

Liberale was also active as a panel painter, and seems to have produced a number of fronts of marriage chests (*cassoni*). Mattia Vinco sees in the Loyd panel a youthful work by Liberale painted in this phase in Siena around 1467, but reflecting the style of Sano di Pietro more than that of Francesco di Giorgio Martini. He thinks that the young illuminator may have been contracted to either Sano di Pietro's or Francesco di Giorgio's workshop (or both) before eventually becoming an independent painter in Siena. Hans-Joachim Eberhardt specifically compares the Wantage panel to Liberale's first illuminated choirbooks for the Duomo in Siena, one of which, Gradual 24.9, was paid for in November 1468, and the other, Gradual 20.5, is signed on one page and paid for in December 1470. The female figures in this panel, for example, can be closely compared to the winged angel in Liberale's miniature of *The Vision of Castel Sant'Angelo* in the latter, where the same facial type and distinctive clinging drapery forms are to be found (fig. 2).[3] He has kindly suggested that the Loyd panel is more stylistically accomplished and mature than the ex-Ehrich cassone, which he thinks may also be an early Liberale from around 1467, while he dates the present work to around 1469. Other scholars such as Christiansen, Strehlke and Kanter,

Fig. 2
Liberale da Verona, *The vision of the Castel Sant'Angelo*, from Graduale 20.5, Liberia Piccolonini, Siena (detail)

Fig. 3
Liberale da Verona, *Abduction of Europa*, RMN-Grand Palais, Musée du Louvre © Franck Raux

LITERATURE CONT.

R. van Marle, *The Development of the Italian Schools of Painting*, XVI, 1937, p. 283 (as shop of Francesco di Giorgio);

A. S. Weller, *Francesco di Giorgio*, Chicago 1943, p. 311 (to a design by Francesco di Giorgio but not his execution);

The Illustrated London News, 30 June 1956;

G. Carandente, *I trionfi del primo Rinascimento*, Moncalieri/Turin 1963, pp. 67–68, 131 n. 155, fig. 59 (as workshop of Francesco di Giorgio);

L. Parris (ed.), *The Loyd Collection of Paintings and Drawings at Betterton House, Lockinge near Wantage, Berkshire*, London 1967, p. 20, no. 2 (as school of Francesco di Giorgio);

B. Berenson, *Italian Pictures of the Renaissance. Central and North Italian Schools*, London 1968, vol. I p. 140 (in greater part by Francesco di Giorgio);

B.B. Frederiksen, *The cassone panels of Francesco di Giorgio,* J. Paul Getty Museum publications, no. 4, 1969, p. 44, fig. 29 (as Liberale da Verona?);

R. Toledano, *Francesco di Giorgio Martini. Pittore e scultore*, Milan 1987, p. 154, cat. no. A23 (as Pellegrino di Mariano?);

F. Russell, *The Loyd Collection of Paintings, Drawings and Sculptures*, 1991, p. 11, no. 27, reproduced plate 2 (as circle of Francesco di Giorgio);

A. De Marchi in *Francesco di Giorgio e il Rinascimento a Siena, 1450–1500*. (ed. L. Bellosi), exh. cat., Siena, chiesa di Sant'Agostino, Milan, 1993, p. 242, under no. 38 (as Liberale da Verona);

W. Einhorn, *Spiritalis unicornis. Das Einhorn als Bedeutungsträger in Literatur und Kunst des Mittelalters*, Munich 1998, p. 448 (as Francesco di Giorgio?);

E. Camporeale,'L'esposizione di arte senese del 1904 al Burlington Fine Arts Club di Londra', in *Il segreto della civiltà. La mostra dell'Antica Arte Senese del 1904 cento anni dopo*, G. Cantelli, L. S. Pacchierotti, B. Pulcinelli (eds), Siena 2005, pp. 234, 494, 496–97, 512 n. 104 and 116, reproduced fig. 13 (as circle of Liberale da Verona);

To be included in M. Vinco, *Cassoni. Pittura profana del Rinascimento a Verona*, Milano 2018, cat. 8 (forthcoming) (as by Liberale da Verona).

think that this phase of Liberale's career in Siena may also be seen, for example, in other *cassoni* panels such as the *Abduction of Europa* in the Louvre (fig. 3), or that depicting the *Story of Tobias* sold, London, Christie's, 6 July 2017, lot 17. The posture of the figures and their distinctive hairstyles and draperies all reflect Liberale's possible association with Francesco di Giorgio and his workshop. The Loyd panel, by contrast, is less indebted to Francesco and may even have been painted later, after Liberale's return to his native Verona in 1476.

NOTE ON PROVENANCE

Samuel Jones Loyd acquired this panel in 1874, at the sale of the important collection of the *marchand amateur* Alexander Barker (*c.* 1797–1874). Alongside important French furniture, glass and ceramics, Barker's collection included a number of highly important fifteenth- and sixteenth-century Italian pictures, three of which were acquired by the National Gallery in London in 1861 and no less than thirteen more in the same auction at Christie's. These included such masterpieces as Botticelli's *Venus and Mars*, Piero della Francesca's *Nativity* and Filippo Lippi's *Seven Saints*. His *cassoni* were of similarly high quality, and included Botticelli's four panels illustrating the *Story of Nastagio degli Onesti* from Boccaccio's *Decameron* now in the Museo del Prado in Madrid. It is quite possible that Lord Overstone had got to know Barker's collection through his friendship with the National Gallery's first director, Sir Charles Lock Eastlake (1793–1865).

We are particularly grateful to Professor Laurence Kanter, Hans-Joachim Eberhardt and Mattia Vinco for their assistance with this catalogue entry.

[1] Present whereabouts unknown. Recorded in the Fondazione Zeri Archive (n. 17765) as 'Anonymous Sienese 15th century', with a record of an annotation from Zeri pointing out 'points in common' with the work of the Master of Stratonice (Michele Chiampanti).
[2] See, for example, L. Kanter, 'Francesco di Giorgio', in *Painting in Renaissance Siena*, exh. cat., New York 1988, pp. 294–97 and 317–18, for a discussion of the group of *cassoni*.
[3] For which see, for example, C. Del Bravo, *Liberale da Verona*, Florence 1967, pp. xliv–xlv, reproduced.

○ ⅁ 41 SOUTH NETHERLANDISH SCHOOL, POSSIBLY TOURNAI

(circa 1418-25)

FOUR PANELS DEPICTING EPISODES FROM THE LIFE OF THE VIRGIN

The Miracle of the Blossoming Rod
St Jerome (*verso*);

The Marriage of the Virgin
St Ambrose (*verso*);

The Death of the Virgin
St Gregory (*verso*);

The Assumption of the Virgin

A set of four, all oil and gold on oak panels

measuring respectively:
79 x 51.5 cm.; 31⅛ x 20¼ in.;
79.5 x 49.4 cm.; 31¼ x 19½ in.;
78.7 x 52.2 cm.; 31 x 20½ in.;
78.5 x 50 cm.; 30⅞ x 19⅝ in.

(4)

‡ £ 1,000,000-1,500,000
€ 1,150,000-1,720,000 US$ 1,400,000-2,090,000

PROVENANCE

With Colnaghi, London;

With Julius Böhler, Munich, on consignment from the above, 1964;

Acquired from the above by the father of the present owner in 1965;

Thence by descent.

EXHIBITED

Bern, Historisches Museum, *Die Burgunderbeute und Werke Burgundischer Hofkunst*, 1969, cat. nos 218 and 219;

Cologne, Wallraf-Richartz-Museum, *Stefan Lochner, Meister zu Köln: Herkunft, Werke, Wirkung*, 3 December 1993 – 27 February 1994, cat. no. 15;

Rotterdam, Museum Boijmans Van Beuningen, *The Road to Van Eyck*, 13 October 2012 – 10 February 2013, cat. no. 62, reproduced in colour, 2 versos also reproduced

This group of panels are exceptionally rare survivals of panel painting in northern Europe before the advent of Jan van Eyck (*c.* 1380–1441) and Robert Campin (*c.* 1375–1444) transformed painting in those regions. They belong to a phase which lies between the conventions of the old International Gothic style and the advent of early Netherlandish realism around 1420, but of which scarcely any examples are left to us. Very few panel paintings made in the Netherlands or Northern France in the late fourteenth and early fifteenth centuries have survived. Even if we extend this to include the western German-speaking regions, and Cologne in particular, the number of extant works painted before 1430 is very small indeed. The number of surviving Netherlandish works is the smallest of all – twenty or thirty paintings on panel at most – probably only a tiny fraction of what once existed. So from the outset, therefore, these panels must be regarded as works of some importance. Charles Sterling, the great scholar of early French painting, described them as '…highly interesting, well-preserved and historically important pictures',[1] and the variety of different stylistic influences that can be found within them sheds fascinating light on the artistic context that produced the Netherlandish *ars nova* of the 1430s.

Like nearly all those works which have survived, we possess no certain information as to the early history or origin of these pictures. These four panels would originally have formed the inner wings of an altarpiece dedicated to the Virgin Mary. Each depicts an episode from the Life of the Virgin and is set in chronological order. The first of the series is the *Miracle of the blossoming rod*: suitors for the hand of Mary had been asked by the High Priest to bring a branch with them; these would be kept in the Temple overnight and on the morrow the chosen one would be revealed by a miracle. The next day Joseph's rod had flowered miraculously, and the High Priest is seen returning it to him in front of the Temple, thus marking him as Mary's husband to be. This is followed by *The Marriage of the Virgin* in which Mary and Joseph are married by the High Priest amid a crowd of onlookers. The third in the sequence depicts the *Death of the Virgin* and shows eleven disciples gathered around her deathbed, reading, praying and burning incense. A rare iconographical detail shows the twelfth apostle, Thomas, outside the chamber receiving Mary's girdle from the Holy Spirit in answer to his call for proof of her ascension.[2] The final scene is that of the *Assumption of the Virgin* showing Mary borne up to Heaven by three angels, where she sits between God the Father and Christ, while the Holy Spirit and a group of five angelic musicians float above them. The versos of each panel were painted with depictions of the Four Fathers of the Church. Three of these survive, namely Saint Jerome on the reverse of the *Miracle of the Flowering rod*, with Saints Gregory and Ambrose on the versos of the *Marriage of the Virgin* and the *Death of the Virgin* respectively (figs. 1–3). The fourth Father of the Church, Saint Augustine, is either lost or untraced.

The survival of the portraits of the four Fathers of the Church provide us with a good indication of the likely arrangement of the panels within the altarpiece. Their damaged state indicates that they were originally on the outer sides of the altar wings, with the higher quality and more expensive scenes from the Life of the Virgin only shown on Feast days or other important dates in the Church calendar. As Dyballa and Zehnder have both speculated, the most likely configuration of the panels was as part of two wings flanking a central panel or sculpture completing the Marian programme. This might have been, for example, an *Annunciation*,

Fig. 1
Reverse of *Marriage of the Virgin*

Fig. 2
Reverse of *Miracle of the flowering rod*

Fig. 3
Reverse of *Death of the Virgin*

LITERATURE

A. Stange, 'Vier südflandrische Marientafeln – Ein Beitrag zur Genese der niederländischen Malerei', in *Alte und moderne Kunst*, 11. Jg Heft 89, 1966, pp. 2–19 (as Netherlandish *circa* 1400);

T.L. De Bruin, 'Vier südflandrische Tafeln', in *Das Münster*, vol.4, 1967, pp. 305–08 (as South-Netherlandish, possibly Piérart de la Vingne *d*. 1425);

C. Sterling, 'Observations on Petrus Christus', *Art Bulletin*, LIII, 1971, pp. 3–8, figs 4–7 (as Netherlandish or Lower Rhenish *c*. 1415);

G. Zehnder in *Stefan Lochner Meister zu Köln: Herkunft, Werke, Wirkung*, exh. cat. Cologne 1993, pp. 256–59, cat. no. 15, reproduced in colour (as South Netherlandish, possibly Tournai, *c*. 1400);

S. Kemperdinck, *Der Meister von Flémalle: Die Werkstatt Robert Campins und Rogier van der Weyden*, Turnhout 1997, p. 110, the 'Marriage of the Virgin' reproduced fig. 132;

A-F. Köllerman, 'Netherlandish Painting before the Master of Flémalle and Rogier van der Weyden', in *The Master of Flémalle and Rogier van der Weyden*, exh. cat. Frankfurt and Berlin, 2008, p. 50, reproduced fig. 36 (as Netherlandish *c*. 1430);

K. Dyballa in *The Road to Van Eyck*, exh. cat., S. Kemperdick and F. Lammertse (eds), Museum Boijmans Van Beuningen, Rotterdam, 2012, pp. 244–47, cat. no. 62, reproduced in colour, two versos also reproduced (as School of the Low Countries *c*. 1430).

Presentation in the Temple, *Nativity*, *Adoration of the Magi or shepherds*, or else these subjects may also have formed additional panels in the wings. The latter also conjectured whether the panels may have been stacked vertically as opposed to horizontally. The problem is much simplified if we assume that the Saints on the outer wings were conceived as pairs facing each other. This would suggest that the *Miracle of the flowering rod* and the *Marriage of the Virgin* formed the left wing of the altarpiece, with Saints Jerome and Gregory facing each other on the outer sides, and similarly the *Death of the Virgin* and the *Assumption of the Virgin* formed the right wing with Saints Ambrose and (the missing) Saint Augustine facing each other in their turn (figs 1, 2 and 3). This would also follow the chronological sequence of the various episodes from the Life of the Virgin, starting with *Miracle of Joseph's flowering rod* and ending with the *Assumption of the Virgin*. As Dyballa points out, the use of this broad and low format for an altarpiece was not unknown in the Netherlands. Another such, also composed of scenes from the Life of the Virgin was painted by Jacques Daret for the Abbey of Saint Vaast in Arras around 1433–35.[3] It is perfectly possible that the present panels bear witness to a more extensive cycle of Marian scenes that has since been dispersed. The standing Saints on the outer sides of the wings are, for example, the work of a different and probably later hand, and might therefore hint at a later configuration of the panels which differed from the original.

All four panels were made of planks of Baltic oak, suggesting that their geographical origin was most probably in the Low Countries or northern Germany. Recent dendrochronological examination has revealed that a possible date of execution for the panels is feasible from 1418 onwards, and most probably between 1420 and 1425, a very early date indeed. This would pre-date, for example, the early works of Jan van Eyck painted for Philip the Good, Duke of Burgundy after 1425. Dyballa, however, at the time of the 2012 exhibition, allowed for a longer period of ten years for seasoning of the panels, thus concluding that a date of execution around 1430 onwards was more likely.[4] Stylistically, however, the panels are very hard to classify with certainty, for their author combines a number of different stylistic influences within them that suggest that he was familiar with more than one school, or else worked in a centre that or cultural crossroads in which they might have met. The decorated gold ground, the architectural elements, and especially the long and

Fig. 4
Attributed to Robert Campin, The Seilern Triptych - *The Entombment* © The Samuel Courtauld Trust, The Courtauld Gallery, London

Fig. 5
Robert Campin, *Saint John the Baptist*, The Cleveland Museum of Art, Gift of the John Huntington Art and Polytechnic Trust, Cleveland

graceful figures, all show that their author was still rooted in the traditions of the International Gothic. The scenes are all set upon a curious beaten or cracked earth slabs of landscape, with their protagonists depicted before a variety of flat-fronted or two-dimensional architectural settings, reminiscent of both ecclesiastical and lay architecture. Both elements suggest, as Alfred Stange was the first to notice, that their author might have been familiar with Italian paintings of the late Trecento or early Quattrocento. Similar beaten earth settings may be found, for example, in Taddeo di Bartolo's *Adoration of the Shepherds* of 1404 today in the Basilica di Santa Maria der Servi in Siena.[5] The curious pink and chalk colours of the buildings also suggest a particular knowledge of works of the Sienese school. This is again reinforced by the gold ground upon which all four panels are set, with a decorative incised arabesque pattern. The use of decorated or punched gold ground was practised across northern Europe in the pre-Eyckian era, but most notably in the German-speaking regions. Stange, however, rejected the traditional(?) description of the panels as south German or Styrian, and placed them in the south of Flanders, with a date of execution around 1400. Although the dendrochronological dating of the panels has yielded a slightly different result, some of the parallels that Stange observed between them and Netherlandish works were perceptive. For example, although the stylistic differences are very great, he observed some relationship with early works by the 'Master of Flémalle', usually identified with Robert Campin (*c.* 1375–1444)[6], whose workshop was based in Tournai, then a bishop's enclave to the west of the Duchy of Hainaut, closely linked to Flanders by the river Scheldt. Details of this possible interaction include the frequency of figures seen from behind, the stone reliefs *en grisaille* decorating the architecture and several similar facial types. The head of the suitor on the right in the *Miracle* panel here, for example, with his luxuriant hair, can be compared to that of a mourner in Campin's *Entombment* triptych in the Courtauld Galleries in London, generally dated around 1415 (fig. 4), and again in the fragmentary *Saint John the Baptist* today in the Cleveland Museum of Art of about the same date (fig. 5).[7] The elegant decoration of the gold backgrounds in all four panels recalls that in the Courtauld triptych, sharing its curling stems and grape-like bunches of flowers. The curious stone reliefs that decorate the architecture here are also reminiscent of those adorning the architecture in the great *Marriage of the Virgin* panel of *c.* 1420 attributed to Campin at the Prado in Madrid

Fig. 6
Robert Campin, *The Betrothal of the Virgin* © Photographic Archive Museo Nacional del Prado, Madrid

(fig. 6).[8] Taken together all of these similarities might suggest that the author of the present panels had access to some designs or originals emanating from the Campin workshop in Tournai around 1415–20. What is also interesting, as Stange and Sterling pointed out, is that some compositional details of the *Betrothal* panel, where Saint Joseph is (unusually) shown between the High Priest and the Virgin Mary, taken together with the episode of the *Miracle of Joseph's flowering rod* accord him a particular status, which suggests that iconography of the panels reflects the cult of Saint Joseph, which grew from the end of the fourteenth century and reached its greatest momentum in northern Europe in the first two decades of the fifteenth. The Feast of Saint Joseph was first adopted by the Franciscan order as early as 1399, and from this date on it appears in the service books of churches in Liège and Utrecht (the lower Mosan and Rhenish regions). Similar emphasis on Saint Joseph recurs, for example, in Campin's great *Merode altarpiece* of 1425–30 in the Metropolitan Museum in New York.[9]

Taken together, these elements might suggest that the author of the panels was aware of, and perhaps even connected to, artistic developments in Tournai in the second and third decades of the fifteenth century, but, as Sterling suggests, could have been active further east in the region of the Lower Rhine. It is certainly true that certain elements in the panels, such as the flattened architectural settings and elongated figures, look back to the work of slightly earlier painters in the International courtly style practised in Westphalia by painters such as Conrad von Soest (1370–1422) and may be found, for example, in his Niederwildungen altarpiece of 1403. Sterling also saw in the curious architectural elements present the influence not of Italian painting but of Bohemian art. The figures here, however, show a different graceful flowing rhythm of Bohemian Art, and their Baltic oak supports would also seem to suggest that this was an unlikely origin. De Bruin, in his examination of the gold ornamentation in the hems of the draperies, discerned the initials PIV, which he tentatively associated with either Piérart Vicart, a painter recorded in the the Guild of St Luke in Tournai in 1424, or Piérart de la Vigne, who was active in the church of St, James in Tournai in 1405.[10] The potential association with Tournai was again examined by Stephan Kemperdick and Friso Lammertse in the recent Rotterdam exhibition. They have argued for a relationship between these panels and a small triptych of *The Lamentation* in the Wallraf-Richartz Museum in Cologne (fig. 7),[11] which remains the only panel painting with a certain association

Fig. 7
Lower Rhine, *Triptych*, 1995, Wallraf-Richartz-Museum & Fondation, Cologne
Corboud © Rheinisches Bildarchiv Köln

with the city. The scenes of the *Death of the Virgin* and particularly *The Ascension of the Virgin* clearly share an artistic vocabulary with their counterparts in the present Marian group. The stylistic connection, however, is not persuasive; even allowing for the discrepancy in scale, the *Lamentation* figures lack the graceful elongated proportions of their counterparts here. In his use of a primitive naturalistic landscape background and settings in place of the traditional gold ground, its author does show some awareness of the new developments afoot in Netherlandish painting, but his more provincial style altogether lacks the elegance of the present panels. It is similarly difficult to find further parallels between the present panels and manuscript illumination in Tournai of the same date. Some echoes may perhaps be found in other media, such as the famous tapestry depicting *The Legend of Saint Piatus* of 1404 in the cathedral at Tournai, which Stange noted displays a similar interest in connected architectural settings, albeit with very different figure types.[12]

The influence of the works in the Master of Flémalle group was, of course, more widely spread than just Tournai, and the painter of these panels may have encountered their new ideas in quite another location. Whatever their source, be it in Tournai or the Lower Rhine, they provide an elegant and enduring testament to the last flowering of the International Gothic and a foreshadowing of the great revolution in northern European painting that had just begun.

[1] Sterling 1971, p. 3.
[2] The pairing of Thomas receiving the girdle with the Death of the Virgin is most often found in the north of Europe rather than Italy, where it is more typically associated with the Assumption. For his subject, the painter may have availed himself of the *Golden Legend* or the Apocrypha's narrative of the Assumption, in which it was stated that Thomas did not attend the death-bed of the Virgin, but instead received the girdle upon the Mount of Olives.
[3] The altar is now dispersed, with the panels divided between Berlin, Staatliche Museen, Madrid, Thyssen Collection, and Paris, Musée du Petit Palais. See A. Châtelet, *Robert Campin. Le Maître de Flémalle*, Antwerp 1996, pp. 172–78, each reproduced in colour.
[4] Examination by Peter Klein, November 1993. The earliest heartwood rings date from 1400 on three panels and the last (the *Death of the Virgin* panel) dates from 1404. Allowing for a median of twelve sapwood rings and at least two years seasoning of the timber this would suggest an earliest possible date of execution around 1418.
[5] Exhibited Siena, Pinacoteca Nazionale, *Da Jacopo della Quercia a Donatello. Le arti a Siena nel primo Rinascimento*, 2010, no. A.41
[6] The identification of Robert Campin as the Master of Flémalle has been the subject of scholarly dispute for many years, as has the precise nature of his relationship to his most famous pupil Rogier van der Weyden, but has been adopted here for ease of reference. No less than four large monographs devoted to the two painters have been published in the last two decades, and reference is made here to more than one of these, even though their opinions are frequently divergent. Campin had attained citizenship in Tournai by 1410, and by 1419 his fame was sufficient for him to run a large and profitable workshop similar to that of Jan van Eyck in Lille and Burgundy.
[7] See F. Thürlemann, *Robert Campin*, Munich 2002, p. 255, cat. nos 1.2 and 1.3, reproduced figs 5 and 19.
[8] A. Châtelet, *Robert Campin. Le Maître de Flémalle*, Antwerp 1996, p. 198, reproduced.
[9.] Thürlemann 2002, p. 269, cat. no. 1.12, reproduced figs 42–44, 46, 52.
[10.] De Bruin 1967a, pp. 305–7.
[11] Exhibited Rotterdam 2013 no. 60
[12] Kollermann, 2008, p. 45, fig. 28.

42 BENVENUTO TISI, CALLED IL GAROFALO

(Ferrara 1481 - 1559)

The Holy Family

oil on oak panel
48.8 x 36 cm.; 19¼ x 14⅛ in.

£ 100,000-150,000
€ 115,000-172,000 US$ 140,000-209,000

PROVENANCE

Charles Brinsley Marlay (1831–1912), St Katherine's Lodge, Regent's Park, London, by 1907;

By whom bequeathed with the rest of his collection to the University of Cambridge, but not retained in The Marlay Bequest to The Fitzwilliam Museum and anonymously sold ('The Property of a Gentleman, deceased'), London, Christie's, 1 February 1924, lot 17 (as Dosso), for £78.15s to Horace Buttery;

With Horace Buttery, London;

Otto Lanz (1865–1935), Amsterdam, by 1934;

Deposited in 1935 by his family with his entire collection at the Rijksmuseum, Amsterdam, where placed in store;

Acquired as part of his entire collection from his widow, Anna Willi-Lanz on 28 March 1941 via his son G.B. Lanz by Hans Posse on behalf of Adolf Hitler for the Führer-Museum at Linz for RM. 2,000, and shipped to the depot in Kremsmünster later in July 1941;

Discovered by the Allied forces in the salt mines at Alt-Aussee in Austria in March 1945; registered at the Munich Collecting Point on 13 July 1945 as no. 4032; left the Collecting Point on 15 February 1946, and shipped to the Netherlands shortly after and handed over to the Stichting Nederlandsch Kunstbezit (always as Ortolano);

Otto Lanz collection sale and others ('Tableaux... de la Renaissance Italienne, provenant de l'ancienne collection du Professor Otto Lanz, Amsterdam'), Amsterdam, Frederik Muller, 13–15 March 1951, lot 192 (as Ortolano), where bought by Staal for DFl 1,650;

With Kunsthandel Staal, Amsterdam;

From whom acquired by Dr Hans A. Wetzlar, Amsterdam;

Thence by descent to the present owner.

EXHIBITED

Amsterdam, Stedelijk Museum, *Italiaansche kunst uit Nederlandsch bezit*, 1 January – 1 October 1934, no. 264 (as Ortolano).

Garofalo worked in Ferrara during what Cecil Gould characterized as the city's Golden Age, spanning the second half of the fifteenth century and much of the sixteenth, when the Arts flourished under the patronage of the ruling Este family.[1] By Garofalo's time the Este had employed Pisanello and Piero della Francesca, and were patrons of Bellini and of the poet Torquato Tasso (see lot 64). His Ferrarese contemporaries were Ludovico Mazzolino and Ortolano, and for much of his life, Dosso and Battista Dossi. Following the examples of the great fifteenth-century Ferrarese triumvirate of painters: Cosme Tura, Francesco Cossa and Ercole de' Roberti, Garofalo grew up in an age that was more open to influences from other artistic centres, notably Bologna, Padua and Venice. A prolific painter due to his long career, Garofalo's style migrated from an early Venetian Giorgionesque flowering to a long maturity of classicizing works, fructified by a Roman sojourn in Raphael's atelier. For all of his career however, he demonstrated a love of colour which is one of the hallmarks of Ferrarese painting.

Despite Berenson having recognised this picture as an early work by Garofalo in 1907, it was subsequently given by Siren to the little-known Costa follower Chiodarolo, and called 'Dosso' in the anonymous Marlay sale at Christie's, before being assigned more plausibly to Ortolano in the Lanz exhibition catalogue, as well as by Van Marle and Bargellesi. One explanation for the tenacity of the Ortolano attribution may be that until recently Garofalo was believed to have been born rather later than we now know to have been the case: he was in fact ten years older than Ortolano, whom he strongly influenced, and not his contemporary. In any event Neppi and all subsequent scholars have correctly reverted to Berenson's view that this picture is a characteristic early work by Garofalo, still Giorgionesque in character and mood. It was probably painted slightly later than his *Nativity with Shepherds* formerly with Colnaghi, London, datable *circa* 1508, in which the Infant Christ and kneeling Virgin are very similar, but which is of a less compact and organised composition, and which retains stronger echoes of Costa and of Garofalo's teacher Boccaccio Boccaccino, and probably slightly before his upright *Nativity with Shepherds* in Strasbourg, generally dated around 1510, though sometimes dated as late as 1513.[2] There are still echoes of a putative Venetian sojourn perhaps around 1506–08 (perhaps also undertaken by Boccaccino) and, less explicably, an undeniable resonance of Fra Bartolomeo in the figure of the kneeling Virgin, as there is too in the Strasbourg work. In any event it clearly precedes Garofalo's increasingly monumental and classicizing paintings dating from *circa* 1512 onwards, when he was in Raphael's workshop in Rome.

Fig. 1
French School, *Portrait of Charles Brinsley Marlay* ©
The Fitzwilliam Museum, Cambridge

LITERATURE

B. Berenson, *North Italian painters of the Renaissance*, New York 1907, pp. 223–28 (as an early work by Garofalo);

O. Siren, 'Early Italian pictures at Cambridge', in *The Burlington Magazine*, December 1920, London, p. 303, no. 213, reproduced plate IV (as by Chiodarolo);

F. Schmidt-Degenaar (ed.), *Italiaansche Kunst uit Nederlandsch Bezit*, exh. cat., Amsterdam, 1934, p. 93 , no. 64 (as by Ortolano);

R. Van Marle, 'La pittura all'Esposizione d'arte antica italiana di Amsterdam', in *Bolletino d'arte,* 1935, p. 452 (as by Ortolano);

G. Bargellesi, *Notizie di opere d'arte Ferrarese*, Rovigo 1955, pp. 83–86;

A. Neppi, *Il Garofalo*, Milan 1959, pp. 13–14 (here and subsequently as by Garofalo);

G. Mazzariol, *Il Garofalo*, Venice 1960, p. 15;

G. Frabetti, *L'Ortolano*, Milan 1966, p. 19, 52 (under no. 29), 67, reproduced fig. 24b (as by Garofalo);

E. Sambo, 'Sull''attivita giovanile di Benvenuto Tisi da Garofalo', in *Paragone*, no. 395, 1983, pp. 25–26 (wrongly as assuming the Marlay and Lanz picture to be separate works);

The reverse of the panel is decorated *en grisaille* with grotesques incorporating the *ihs* monogram (see fig. 3). While Garofalo's authorship of these is not certain, they do recall his grisaille decorations of the inside doors of a cupboard occupying the lower centre of his slightly earlier *Annunciation* in Venice, Fondazione Giorgio Cini, as well as his frescoed decorations in the vault of the Palazzo Costabili in Ferrara from the middle of the next decade.[3] Garofalo was involved in several decorative schemes in Ferrara from the middle of the first decade of the sixteenth century onward, and his work in all of these reveals a close familiarity with Bolognese decorative schemes, such as those executed by Francesco Francia, Lorenzo Costa, and most tellingly in the present context, Amico Aspertini.

NOTE ON PROVENANCE

Charles Brinsley Marlay (fig. 1) was the grandson of collectors James Tisdall of Bacon and his wife, who when widowed married the Earl of Charleville. Little of their collections passed to Marlay, but he did inherit substantial estates in Ireland, which funded his amassing of an immense and varied collection of his own of paintings, drawings, books and works of art, which he housed in his large house in Regent's Park.[4] During his lifetime he planned his bequest of his collection to Cambridge University to benefit the Fitzwilliam Museum together with a substantial legacy to fund its housing and display and a curator. Though not specified in his Will, his nephew and executor the Duke of Rutland approved his written wish that anything in the collections considered below museum standard could be sold to fund other works of art in his name, which is why this picture was first published in *The Burlington Magazine* in 1920 as part of the Marlay Bequest and subsequently sold anonymously from his deceased estate.[5] Little is known about Marlay's collecting but

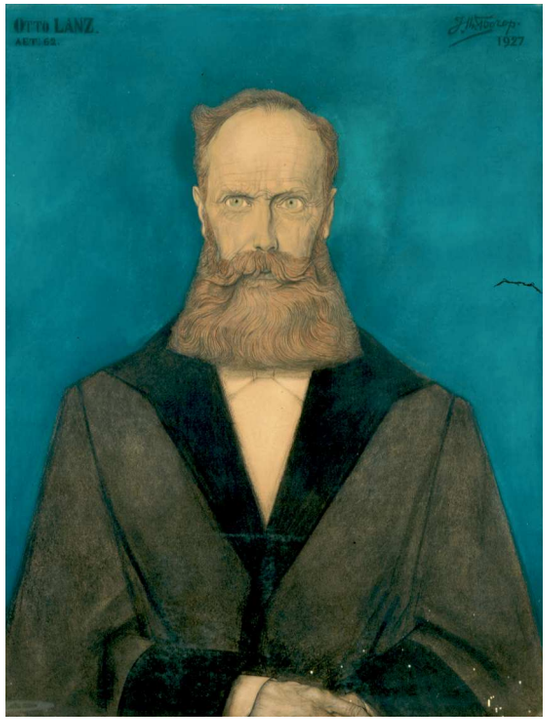


Fig. 2
Jan Toorop , *Portrait of Otto Lanz*, 1927, University Library, Special Collections, Amsterdam

B. Berenson, *Italian Pictures of the Renaissance. Central Italian and North Italian Schools*, London 1968, vol. I, p. 152;

P.D. Matthiesen (ed.), *From Borso to Cesare d'Este. The School of Ferrara 1450–1628*, exh. cat., London 1984, p. 78, under no. 23;

A.M. Fioravanti Baraldi, *Il Garofalo*, Rimini 1993, pp. 94–96, no. 19 (and under no. 18), reproduced p. 95.

he showed a marked preference 'for well-preserved and characteristic work by the secondary painters of fifteenth- and early sixteenth-century Italy, and seventeenth-century Holland – periods and countries on which Mr Marlay's affections mainly centred'.[6]

Otto Lanz (1865–1935; fig. 2) was a Swiss-born surgeon who settled in Amsterdam in 1902.[7] A highly flamboyant character and a striking figure, he courted controversy equally in his professional, public and private lives, presenting himself as a modern *uomo universale*. From childhood onward he was a lifelong compulsive collector, but his principal enthusiasm was for Italian paintings, a passion first engendered during trips through Italy in his youth. Like Marlay, whom he probably knew, he amassed a huge collection numbering some 420 works, eventually housed in his mansion, appropriately located on the Museumplein in Amsterdam, and inevitably known as 'Casa Lanz'.[8] Lanz maintained a copious correspondence with Wilhelm von Bode in Berlin, who regularly tipped him off about works coming to the market. Like the present picture, he bought others from Horace Buttery, and he bought extensively from Jacques Goudstikker, who with Lanz was one of the initiators of the exhibition of Italian art in Dutch collections in 1934, partly inspired by the Royal Academy exhibition of Italian art held four years earlier. Lanz lent a staggering 234 objects, many of them carried across the Museumplein by members of his own family to the Stedelijk Museum. It was the crowning moment of his collecting career, since he died suddenly less than six months after the exhibition closed. The Rijksmuseum had tried to buy his collection in its entirety, but in the event his heirs turned it over to the museum for safe-keeping. In 1940 Schmidt-Degener filled a number of empty rooms with pieces from Lanz's collection, and the exhibition *De Italiaansche collectie Lanz* opened on 10 August. This had the unintended consequence of attracting the

Fig. 3
Reverse of the present panel

interest of Adolf Hitler, and in 1941 Hans Posse purchased the entire collection from Lanz's widow Anna Willi-Lanz, who had by then returned to her native Switzerland. The collection disappeared, and was discovered in April 1945 in the salt-mines at Alt Aussee where the Germans had hidden it and much else. The Lanz collection was one of the first to be returned to The Netherlands, and since Lanz's widow had sold it, was deemed national property, much of it being allocated to various museums, principally the Rijksmuseum, where it forms the core of the collection of early Italian art, with another group eventually finding its way to the Bonnefantenmuseum in Maastricht. Other works, including this one, were sold in 1951, where it was one of a tranche of 226 lots from the 'ancienne collection du Professor Otto Lanz, Amsterdam', in the Frederik Muller sale. Although this lot was knocked down to Kunsthandel Staal, one wonders if he was not buying for Wetzlar, since a number of paintings in the sale ended up in Wetzlar's collection.

Dr Hans Wetzlar (1894–1976) was an energetic and passionate collector of German extraction who became a naturalized Dutch citizen. He collected Old Masters of all the schools, but the majority of his pictures were from the Dutch and Flemish seventeenth century, or under the influence of his friend and mentor Max J. Friedländer, early Netherlandish works. In contrast to the palatial houses of Marlay and Lanz, but befitting his Dutchness, Wetzlar's collection was housed in a relatively modest Amsterdam terraced house. Following his death in 1976, the majority of his collection, some 134 lots, was auctioned in a landmark sale the following year held by Sotheby-Mak van Waay in the Round Lutheran Church in Amsterdam – the last major dispersal of a great Old Master collection to take place in the city. Some of his collection was kept by his family, and his daughter sold a tranche of Old Masters and Impressionist pictures at Sotheby's in 2008. In both sale catalogues, J.C. Ebbinge Wubben, wrote a tribute to Hans Wetzlar, observing that 'he was all too much aware how much he owed to the re-emergence, via auction sales and art-dealers, of collections from the past, not to want his own collection to give new and future collectors the opportunity to experience the delights of acquisition, 'the love of art, linked with the joy of possession'.'

[1] In his introductory essay in Matthiesen, 1984, pp. 12–13.
[2] Fioravanti Baraldi 1993, p. 94, no. 18, reproduced plate IV and p. 100, no. 23, reproduced p. 101. The Strasbourg picture had also formerly been attributed to l'Ortolano, and was dated *circa* 1513 or shortly after by M[ichele] D[andini], in T. Kustodieva and M. Lucco (eds), *Garofalo. Pittore della Ferrara Estense*, exhibition catalogue, Ferrara 2008, p. 150, no. 11.
[3] Fioravanti Baraldi 1993, pp. 78–80, 130–32, nos 12, 60 and 61, all reproduced.
[4] See W.G. Constable, *Catalogue of Pictures in the Marlay Bequest, Fitzwilliam Museum Cambridge*, Cambridge 1927, pp. 5–8.
[5] Constable 1927, p. 5.
[6] Constable 1927, p. 6.
[7] For a fuller account, see F. van 't Veen, *Het Nederlandse Palazzo, The Dutch Palazzo, Verzamelingen van vroeg-Italiaanse kunst, Collections of early Italian art*, Rijksmuseum, Amsterdam, 2008, on which this note draws heavily.
8 He is thanked by W.G. Constable in his introduction to the Marlay Bequest catalogue; see Constable 1927, p. 8.

Fig. 3
Reverse of the present lot

43 CIRCLE OF LEONARDO DA VINCI

Portrait of a lady in profile

oil on panel
60 x 41 cm.; 23⅝ x 16⅛ in.

‡ £ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

'N°. 87' inscribed on reverse of painting;

Dr David Didier Roth (1798–1885);

By whom sold on 15 October 1863 for 4,100 French francs (as Leonardo da Vinci) to

Baron James de Rothschild (1792–1868);

By descent to his daughter Charlotte, Baroness Nathaniel de Rothschild (1825–1899), Paris;

By descent to her grandson Baron Henri de Rothschild (1872–1947), Ferrières (as Ambrogio de Predis);

By inheritance to one of his three children;

Anonymous sale, Paris, Galerie Charpentier, 9 May 1952, lot 102, reproduced plate XXVI (as attributed to Ambrogio de Predis);

Acquired by the father of the present owner;

Thence by descent.

EXHIBITED

Bregenz, Künstlerhaus, Palais Thurn und Taxis, *Meisterwerke der Malerei aus Privatsammlungen im Bodenseegebiet*, 1 July – 30 September 1965, no. 77b, reproduced as colour plate 1 (as Ambrogio de Predis).

LITERATURE

W. Suida in U. Thieme–B. Becker, *Allgemeines Lexikon der bildenden Künstler*, vol. 27, Leipzig 1933, p. 369 (as Ambrogio de Predis);

Meisterwerke der Malerei aus Privatsammlungen im Bodenseegebiet, exh. cat., Künstlerhaus, Palais Thurn und Taxis, Bregenz, 1 July – 30 September 1965, pp. 62–63, cat. no. 77b, reproduced as colour plate 1.

Painted in the city-state of Milan, where its magnificent ruler Duke Ludovico Maria Sforza (1452–1508) presided, this portrait is couched in the idiom of Sforza court portraiture. The influence of Leonardo da Vinci (1452–1519), who arrived in the city in 1482/83 and remained in the household of Ludovico Sforza for eighteen years, was to have a great impact on the work of Lombard painters working there, both in the realm of portraiture and devotional painting. The *Portrait of a Lady* was acquired in the mid-nineteenth century by Baron James de Rothschild as a portrait by Leonardo da Vinci, and remained in France in the collection of the Rothschild family until its sale in Paris in 1952, when it was attributed to Ambrogio de Predis (*c.* 1455–1510), an attribution that has been rejected by modern scholarship. The *Portrait of a lady* is probably datable to the second half of the 1490s or the early 1500s.

Evocative of ancient and Renaissance coins and medals, the strict profile format was favoured for Sforza court portraits and frequently adopted by Leonardo's Lombard contemporaries. The most compelling analogy with this portrait is the important ducal commission for the 'Pala Sforzesca', ordered by Duke Ludovico around 1494 and probably completed towards the end of the following year (Pinacoteca di Brera, Milan; fig. 1). Its creator – the so-called Master of the Pala Sforzesca, who remains anonymous – incorporates elaborate votive portraits of the ducal family into a grand image of the Virgin and Child with Saints; prominently positioned at the lower right opposite Ludovico her husband is a profile portrait of the Duchess Beatrice (1475–1497), daughter of Ercole I d'Este, Duke of Ferrara, and Eleanor of Aragon. In the 'Pala Sforzesca' Beatrice wears a more ostentatious version of the dress style worn by the lady in the present work: the jewels are larger, the embellishments greater and the fabric more flamboyant but the same elements are common to both. The many similarities include the fluttering ribbons on the sitter's sleeve; the shape of the bodice; and the large ruby brooch worn on the side of the head, here attached to a coif (*cuffia*).[1] The hairstyle, worn with a *lenza* or cord (*cordellina*) and coif, half covering the head, consists of hair parted in the centre, falling over the ears and gathered at the back in a long laced plait, sometimes, as here, contained in a plait-case (*trinzale*). Not only does it closely resemble the style on display in the 'Pala Sforzesca', it is similar to that adopted for Beatrice d'Este's marble portrait by Gian Cristoforo Romano of about 1490–91 (Musée du Louvre, Paris). Introduced from Spain, via Naples, by Isabella d'Aragon, the style flourished in Milan in the 1490s and became fashionable throughout Lombardy in the final decade of the fifteenth century and into the early years of the sixteenth.[2] It features in a number of late fourteenth-century north Italian paintings, the most celebrated example of which is probably Leonardo's 'La Belle Ferronière', whose sitter wears a similar style.

Fig. 1
Master of the Pala Sforzesca, (fl.1480-1520), *Virgin and Child Enthroned with the Doctors of the Church and the family of Ludovico il Moro*, 1494-95 (Sforza Altarpiece), Pinacoteca di Brera, Milan, Italy / Bridgeman Images

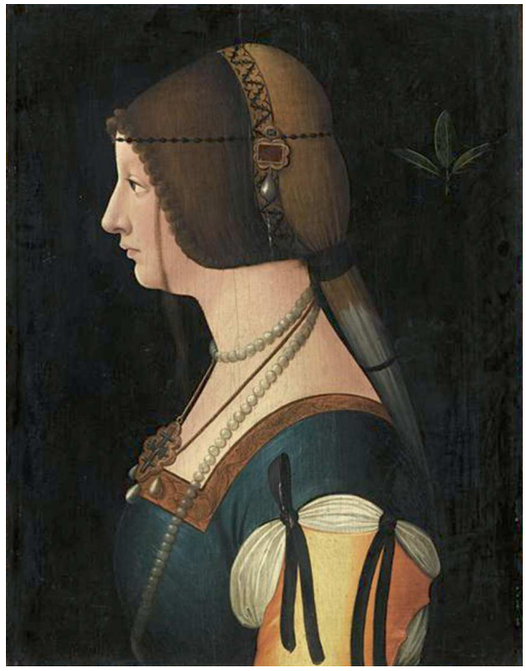


Fig. 2
Bernardino de' Conti, *Portrait of Bianca Maria Sforza*
© RMN-Grand Palais, Musée du Louvre / René-Gabriel Ojéda

In 1953 the *Portrait of a lady* was recognised by Roberto Longhi as a characteristic example of the portraiture of Bernardino de' Conti (*c.* 1470–1523), a Milanese follower of Leonardo.[3] Several profile portraits by Bernardino are known, of which the most closely related stylistically are those of *Francesco Maria Sforza as a boy* (Pinacoteca Vaticana, Vatican City) and *Bianca Maria Sforza* (Musée du Louvre, Paris; fig. 2).[4] Longhi dates the *Portrait of a lady* to the last decade of the Quattrocento. Federico Zeri also attributes the portrait to Bernardino.[5] At the Fototeca of the Biblioteca Berenson, the work is filed under Bernardino de' Conti but other attributions annotated on the reverse of photos include Ambrogio de Predis, Maestro della Pala Sforzesca and Boltraffio, the latter on the back of a photo taken before 1952 when the work was still heavily overpainted.

The *Portrait of a lady* sold at auction on 9 May 1952 with an attribution to Ambrogio de Predis. Already at that date the inscription on the letter in the lady's hand was partly effaced and is no longer legible today. The picture's appearance then differed from how it looks now. With the removal of overpaint from the forehead, back and sleeve, many aspects of the lady's hairstyle and costume were restored. It is unclear when exactly these alterations were made – either before the portrait entered the Rothschild collection in 1863, or later – nor is it known when the overpaint was removed but it was probably soon after the Paris sale. Recently the attribution to Ambrogio has been firmly rejected by Maria Teresa Fiorio, whom we thank for her opinion.[6] In a letter of May 1955 written to the father of the present owner Antonio Morassi attributed the portrait to Ambrogio, comparing it to the portrait of Bianca Maria Sforza in the Louvre, which he believed to be similar in handling. Considered then to be by Ambrogio, today Bianca's portrait is attributed by the museum to Bernardino, who remains a plausible candidate also as the author of this painting.

[1] Comparison with this and other contemporary examples indicates that the sleeve of the lady's dress would once have been more close-fitting. The reconstruction is the result of damage in this area.
[2] A fascinating example of this style in a non-secular context is found in a *Pietà* of about 1495 by Giovanni Bonconsiglio, known as il Marescalco, in which Mary Magdalen wears the latest fashion (Museo Civico, Vicenza). We are grateful to Jane Bridgeman, dress and textile historian, for drawing this to our attention and for her comments on aspects this style of dress.
[3] Written communication with the father of the present owner, 29 July 1953.
[4] The former inv. 40446; the latter inv. RF 2086, 47.5 x 36.8cm.; both on panel.
[5] Fondazione Zeri, Fototeca, no. 32946.
[6] Written communication, 15 May 2018.

44 GIOVANNI BATTISTA CIMA, CALLED CIMA DA CONEGLIANO

(Conegliano 1459/60 - 1517/18 Conegliano or Venice)

Saint Christopher with the infant Christ and Saint Peter

oil on poplar panel, originally arched top; the present top corners are later additions and are covered by the framing
72.5 x 56 cm.; 28½ x 22 in.

£ 300,000-400,000

€ 343,000-457,000 US$ 418,000-560,000

PROVENANCE

Perhaps in the collection of the Baronne de Conantré, Château de Conantré (Seine-et-Marne), which was formed *circa* 1835–60;

In the collection of the Baronne's direct descendant, the Comtesse de Bryas;

Acquired from the heirs of Mme de Bryas by Cailleux, Paris, in 1960;

With Thomas Agnew & Sons Ltd. (inv. 26323), London, from whom acquired by the Countess Spencer in 1965;

By whom sold (`The Property of the Countess Spencer'), London, Sotheby's, 3 July 1985, lot 7, where acquired by the present owner.

EXHIBITED

Cologne, Joseph-Haubrich-Kunsthalle, *Wahre Wunder. Sammler und Sammlungen im Rheinland*, 5 November 2000 – 11 February 2001, no. C 17;

Paris, Musée de Luxembourg, *Cima da Conegliano. Maître de la Renaissance Vénitienne*, Paris 2012, no. 19.

LITERATURE

F. Heinemann, 'Ein unbekanntes werk des Cima da Conegliano', in *Arte Veneta*, vol. XX, 1966, p. 236, reproduced fig. 286;

F. Watson, *The Wallace Collection*, London 1968, p. 64;

L. Menegazzi, *Cima da Conegliano*, Treviso 1981, p. 141;

P. Humfrey, *Cima da Conegliano*, Cambridge 1983, p. 101, cat. no. 47, p. 116, under cat. no. 73, and p. 153, under cat. no. 144, reproduced plate 124;

J. Ingamells, *The Wallace Collection. Catalogue of Pictures*, London 1985, vol. I, pp. 258 and 262, n. 6;

S. Gohr (ed.), *Wahre Wunder. Sammler und Sammlungen im Rheinland*, exhibition catalogue, Cologne 2001, p. 288, no. C 17;

G.C.F. Villa, *Cima da Conegliono. Maître de la Renaissance Vénitienne*, exhibition catalogue, Paris 2012, pp. 221, no. 19, reproduced fig. 23.

Cima was born in Conegliano, near Treviso, the place from which he takes his name, and he probably studied there before he went to Venice, where he is recorded by 1486. Cima's paintings are clearly influenced by the works of his contemporaries, in particular Giovanni Bellini and Antonello da Messina, but the rich colour palette and sharply defined style visible in his paintings make Cima's style entirely his own. A number of the artist's works are signed and a few are documented or dated, but his style evolved only slowly from the late 1580s, by which he time he had achieved a measure of maturity, until his last works in the second decade of the sixteenth century. Unlike Bellini, he did not appear to have relied on a large workshop, although he must have had assistants in his few large-scale altarpieces, and his *œuvre* is much smaller than that of many of his contemporaries.

Although known to scholars since the 1960s, when it was already in the Spencer collection, opinion has been divided as to this painting's original function. When the painting was sold in 1985 it was accompanied by a photostat of a letter by Prof. Federico Zeri, dated 1968, who believed the panel to have originally formed part of the left wing of a triptych, as yet untraced. Watson also believed the panel once belonged to a larger polyptych and suggested that this panel once stood on the upper register of the triptych formerly on the high altar of S. Rocco in Mestre, the signed central panel of which is in the Wallace Collection, London, and the two flanking panels of *Saints Sebastian and Roch* in the Musée des Beaux-Arts, Strasbourg.[1] Both these theories were rejected by Humfrey who considers the panel a fragment from a larger s*acra conversazione* altarpiece; an opinion further shared by Ingamells (see *Literature*). Humfrey argues that Watson's theory is implausible on both visual and historical grounds: there are no parallels in Cima's *œuvre* for representing figures in an upper register in knee-length format and foreshortened *dal sotto in su*; compare, for example, the single figures in the upper register of the Miglionico triptych of 1499, which are not foreshortened and are only shown bust-length.[2] Furthermore various early references to the Mestre triptych make no mention of missing saints and the engraving of the altarpiece by A. Baratti (1724–87), presumably showing the triptych before it was dismembered, consists of the three full-length saints and a lunette with *The Madonna and Child with two Franciscan saints* above, but no sign of the present panel.

Both Humfrey and Villa date the *Saints Christopher and Peter* to the middle of the first decade of the sixteenth century, that is to *circa* 1504–06, the former on the basis of a stylistic comparison with Cima's *Incredulity of St Thomas with St Magnus* in the Accademia, Venice, which can be dated to just before 1505–06.[3] Both paintings share the same rich use of colour and crisp modelling so characteristic of Cima's works. The figures of Saint Christopher and Saint Thomas are comparable: both wear a red cloak over a green robe. The figure of St Peter is re-elaborated by Cima a couple of years later, in *circa* 1507–09, when he uses the same figure – his head is identical and seen from the same viewpoint although the saint is shown full-length – in his S. Fior polyptych, where St Peter appears with another Saint in the lower register on the left.[4] St Christopher on the other hand does not relate compositionally to any other known treatments of the subject in Cima's *œuvre*, though Humfrey tentatively suggests that it may reflect the appearance of a work by Antonello da Messina formerly in the church of S. Giuliano, Venice, recorded there by Sansovino in 1581 but since lost.

[1] Watson 1968, p. 64; Humfrey 1983, 115, cat. no. 73, reproduced plate 103, and p. 145, cat. no. 133, reproduced plates 104–05.
[2] Humfrey 1983, pp. 118–19, cat. no. 79, fig. 71.
[3] Humfrey 1983, pp. 151–52, cat. no. 143, reproduced plate 121.
[4] Humfrey 1983, cat. no. 130, reproduced plate 146.

45 PIERO DI COSIMO

(Florence 1462 - 1522)

The Madonna and sleeping Christ Child with the Infant Saint John the Baptist

oil on panel, a *tondo*
diameter: 88.3 cm.; 34⅞ in.

‡ £ 300,000-500,000
€ 343,000-575,000 US$ 418,000-700,000

PROVENANCE

Belli e Della Bruna collection, Florence (according to a label on the reverse);

With Testa, Florence;

Pazzagli collection, Florence;

Antonini collection, Paris, by 1936,;

European private collection;

By whom sold, New York, Sotheby's, 26 January 2006, lot 37, for $330,000;

Subsequently acquired by the present owner by private treaty sale in 2012.

LITERATURE

M. Bacci, *L'opera completa di Piero di Cosimo*, Milan 1976, p. 101, cat. no. 77, reproduced (under 'Opere attribuite');

E. Capretti and A. Forlani Tempesti, *Piero di Cosimo: Catalogo Completo*, Florence 1995, p. 143, cat. no. A4, reproduced (under 'Appendix A. Opere derivate, di attribuzione incerta', known to the authors only from photographs);

D. Geronimus, *Piero di Cosimo, Visions beautiful and strange*, New Haven and London 2006, pp. 19–20, fig. 9, reproduced in colour and p. 290, note 52 (as an autograph work);

D. Geronimus, *Piero di Cosimo, The Poetry of Painting in Renaissance Florence*, exhibition catalogue, Washington 2015, pp. 137–38, under cat. no. 13 and n. 5 (as Piero di Cosimo).

Piero di Cosimo must be regarded as one of the most singular artists of the Florentine Renaissance. This reputation for individuality was reinforced in large part by Vasari's *Vita* of the artist which focuses on his supposed peculiarities and outlandish personal habits. However, his artistic vision was certainly exceptional, and such works as his so-called *Portrait of Simonetta Vespucci* (Musée Condé, Chantilly), showing a bare breasted sitter whose neck is draped with a serpent, or his *Discovery of Honey* (Worcester Art Museum) assure him a unique place among the artists of his own generation, and his importance as a teacher (his students include Fra Bartolomeo, Albertinelli, Pontormo and probably Andrea del Sarto) assures a place among the artists of the next.[1]

In addition to the more unusual allegorical and mythological subjects that he painted, Piero also produced a number of religious or devotional paintings of a more standard type. This panel is exactly the sort of devotional image that the artist's many private patrons would have expected of him. He adopts the tondo format, then still in fashion in Florence, and certain details, such as the turbanned Madonna, suggest the influence of the younger generation of artists, particularly Raphael.

This painting was first (verbally) attributed to Piero di Cosimo by F. Mason Perkins in 1924, according to the mount of a photograph in the Frick Art Reference Library. The complex rock structure in the centre of the composition echoes that found in the earlier *tondo* of *Saint Jerome* in the Museo Horne, Florence.[2] Geronimus notes that it is the only surviving example of Piero so precisely repeating motifs from within his *œuvre*.

At the time of the 2006 sale Everett Fahy and Dennis Geronimus independently endorsed the attribution to Piero di Cosimo after first-hand inspection. Geronimus subsequently included the work in his 2006 monograph dedicated to the artist (see *Literature*).

[1] Bacci 1976, p. 86, cat.no. 6; and p. 93, cat. no. 32.
[2] Bacci 1976, p. 88, cat. no. 15.

46 JOHANNES HISPANUS

(Acitve in central and southern Italy at the beginning of the 16th century)

Two *spalliera* panels depicting the early life of Achilles: Thetis entrusts Achilles' education to Chiron and Thetis takes Achilles to Scyros; Achilles discovered among the daughters of Lycomedes

a pair, both oil on panel
the former: 59.5 x 144.5 cm.; 23⅜ x 56⅞ in.
the latter: 57.5 by 142.5 cm.; 22⅝ x 56⅛ in.

(2)

‡ W £ 400,000-600,000
€ 457,000-685,000 US$ 560,000-835,000

The artist takes his name from a panel of the *Deposition* in the Saibene collection in Milan, which is signed *IOANES ISPANUS.P.*[1] Presumably Spanish, he is thought to have been active in central and southern Italy at the very end of the fifteenth century and well into the sixteenth. He was strongly influenced by Pietro Perugino and Piero di Cosimo, but was clearly also aware of artists active in the north of Italy such as Cima da Conegliano, whose work is clearly felt in the Saibene panel.

While beautifully conserved panels were known to Bernard Berenson and Federico Zeri, in 1999 Marco Tanzi was the first scholar to publish the works (see *Literature*), on Everett Fahy's recommendation. Tanzi dates the panels to the mid-1490s, noting that the disposition of the architecture is characteristic of the artist's stay in Florence between 1493 and 1495. *Spalliere* are typical of the fashion in Florence in the fifteenth century for painting secular and mythological subjects on furniture such as headboards or benches, which were often attached to the more common *cassone* panels. While images of battles, scenes of romance or allegories were commonplace, these particular episodes from Achilles' life before the Trojan War are extremely rare.

As is often the case with Renaissance panels which narrate events from ancient mythology, various sources are used and conflated. In the case of the present works, inspiration is drawn from multiple authors including Statius and Hyginus. The first *spalliera* shows Achilles being handed over by his mother Thetis to the centaur Chiron, while on the right bank of the river we see the arrival of mother and son among the daughters of Lycomedes, the ruler of Scyros. The central scene in the middle distance has traditionally been interpreted as Achilles' immersion in the River Styx, one of the most celebrated episodes in the young hero's life, when his mother, knowing of his fate, dipped him in the river attempting to make him invulnerable but famously failed to submerge the heel with which she held him. Stefania Castellana (see *Literature*) has recently argued, however, that this is in fact drawn from a subsequent moment in the narrative and probably shows an intimate moment between Achilles and Deidamia, one of Lycomedes' daughters. Certainly this would account for the different appearance, including hair colour, and clothing of the two figures carrying the different children.

This usefully leads us into the narrative of the second panel: Deidamia and Achilles had become romantically involved while he was hidden among her sisters at Lycomedes' court. Thetis had once more tried to alter her son's destiny by trying to keep him away from the war in Troy. On Ulysses' arrival on Scyros, however, he was quick to discover Achilles, who is seen at the centre of the design, drawing his sword, and indeed wearing the same garments as in the middle distance of the first panel. Achilles was quick to leave Deidamia behind, heart-broken, as he joined the ships in the distance and set sail for the Trojan War. The episode at the far left could be interpreted as Achilles, still dressed as a woman, entrusting to a shepherd for safe-keeping Neoptolemus, the child he had with Deidamia.

[1] Castellana 2017, pp. 127–28, cat. no. 13, reproduced in colour plate XIII.

PROVENANCE

With Wildenstein;

Mrs S. Spottiswoode, England, by *circa* 1900–1910 (according to a Witt Library mount);

Mrs M. Spottiswoode;

Sale, Phillips, Son & Neale, London, 28 September 1954, lot 30, (as manner of Cosimo Rosselli);

With Agnew's until 1961 (as Bartolommeo di Giovanni);

Private collection, UK.

EXHIBITED

London, Agnew's, *Autumn Exhibition of Fine Pictures by Old Masters*, 26 October – 3 December 1955, nos 4 and 6 (both as Bartolommeo di Giovanni).

LITERATURE

M. Tanzi, *Ioanes Ispanus. La pala di Viadana. Tracce di classicismo precoce lungo la valle del Po*, exhibition catalogue, Viadana 1999, pp. 16, 86, 88, note 16, and 93, cat. nos II and III, reproduced colour plates 3, 4, 7–9 and 59;

G. Agosti, *Altri quaranta dipinti della collezione Saibene*, Verona 2008, p. LXIX, n. 4;

A. Marchi, 'Eccentrici cinquecenteschi accanto ad Aspertini, a Gradara e oltre nelle Marche', in *Amico Aspertini a Gradara. Esordi di un artista eccentrico e i suoi compagni*, Urbania 2008, p. 26;

M.R. Valazzi, *Raffaello e Urbino*, exhibition catalogue, Milan 2009, p. 118;

S. Castellana, *Johannes Hispanus*, Cremona 2017, pp. 120–21, cat. no. 6, reproduced colour plates VI and VII.

IOHANNES HISPANUS

IOHANNES HISPANUS

47 PIETER CLAESZ.

(Berchem 1597/8 - 1660/1 Haarlem)

Still life with a 'Jan Steen' jug, a peeled lemon on a pewter plate, bread, a knife, olives on a pewter plate, grapes, a glass and nuts, all on a table partly draped with a white cloth

signed in monogram, lower right, on the knife: *PC*
oil on oak panel
41.2 x 61 cm.; 16¼ x 24 in.

£ 150,000-200,000
€ 172,000-229,000 US$ 209,000-279,000

PROVENANCE

Joseph Morpurgo, Amsterdam, by the 1940s;

Thence by inheritance to the present owner.

EXHIBITED

Haarlem, Frans Hals Museum, and Zürich, Kunsthaus (not exhibited in Washington), *Pieter Claesz.: Master of Haarlem Still life*, 27 November 2004 – 4 April 2005 and 22 April – 22 August 2005, no. 25.

LITERATURE

M. Brunner-Bulst, *Pieter Claesz.*, Lingen 2004, pp. 172, 235, cat. no. 54, reproduced in colour p. 53;

P. Biesboer et al., *Pieter Claesz.: Master of Haarlem Still life*, exh. cat., Zurich 2005, pp. 48, 103, 122, cat. no. 25, reproduced in colour p. 64.

Pieter Claesz was around 35 years old when he painted this still life of lemons, bread, cracked nuts and olives, before a Jan Steen jug and a cutting from a vine. Claesz's works of the 1630s are his finest semi-monochrome still lifes that demonstrate the painter's tendency towards a 'tonal' palette popular among his contemporary landscape painters such as Pieter Molyn, Jan van Goyen and Salomon van Ruysdael.

The lemon yellow of the fruit, reflected in the polished sheen of the jug, on the rim of the pewter plate, in the highlights of the vine leaves, in the wine, and in the shells of the open walnuts, brings a unifying warm tone repeated at melodic intervals throughout the composition which is otherwise executed in an almost entirely monochromatic palette. All the technical skill that he had attained since his first dated works of 1621 is demonstrated in this modest 'breakfast piece' (*ontbijtje*).

Claesz's still lifes are quite different from the 'additive' composition of his predecessors in Haarlem, such as Nicolaes Gillis, Floris van Dijk and Floris van Schooten, who took a higher viewpoint and incorporated a wide variety of colours and objects, often with geometric precision. Claesz's paintings are instead characterised by a low viewpoint and a unifying and tonal colour scheme, which in the 1630s was usually limited to warm browns and olive greens, interspersed with the cool grey of his chosen metallic object(s) and the yellow of a lemon. His still lifes are not simply decorative depictions of a collection of random objects, but are intended to convey a deeper meaning, usually alluding to the transience of human life or perhaps allegorising the five senses. The artist's tendency towards greater simplicity of composition could well have been borne of a more widespread move away from ostentation and towards sobriety and restraint in Dutch society, in tandem with political and religious tendencies in the Netherlands during the mid-seventeenth century.

Martine Brunner-Bulst dates the present work to 1632. She writes in her 2004 monograph on the artist (see *Literature*) that Claesz's works of the early 1630s demonstrate a sense of balance and harmony through the artist's mastery in representing a high level of detail while retaining a clarity of composition and a balance of lighting effects.

1632 was also the year in which Claesz's notable rival Willem Claesz Heda first appropriated motifs from Claesz for his own breakfast piece; he continued to borrow ideas from Claesz throughout the 1630s and '40s. Heda too was reaching his artistic maturity in the early 1630s, and while we have scant documentary evidence of their relationship, they are assumed to have known each other and each other's work very well, and so began the founding of the distinguished tradition of still-life painting in Haarlem established by the two men.

A painting, also on panel but of slightly larger dimensions (56 x 72 cm.), that bears much in common with the composition of this *ontbijtje* is recorded as last having been sold Berlin, Lepke, 24 April 1909, lot 73.[1] The main differences between the two pictures is the Lepke painting's inclusion of a partially eaten pie in the centre, and the replacing of the lemon with two peaches.

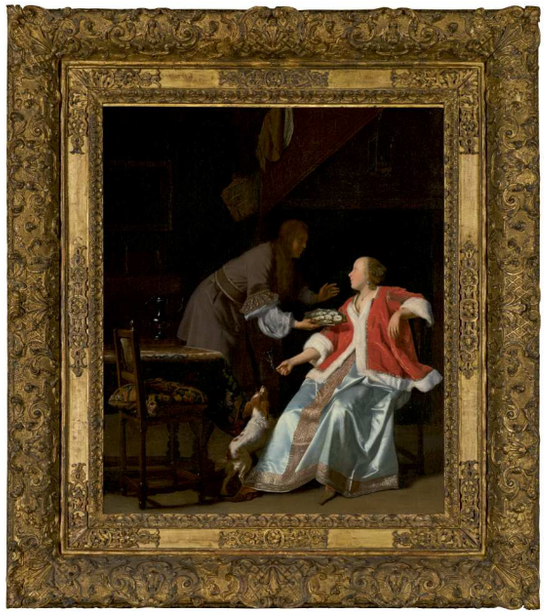
[1] RKD Nederlands Instituut voor Kunstgeschiedenis online reference number: 185198.

PROPERTY RESTITUTED TO THE HEIRS OF DR. J. H. SMIDT VAN GELDER

JACOB OCHTERVELT, *THE OYSTER MEAL*

LOT 48

Born in Amsterdam, Dr. Joan Hendrik Smidt van Gelder (6 April 1887 - 3 June 1969) was the son of the paper manufacturer Pieter Smidt van Gelder (1851-1934), whose father had founded the paper manufacturer *Koninklijke Papierfabrieken Van Gelder Zonen* (Van Gelder Sons Royal Paper Mills Company) on the banks of the North Sea Canal in Velsen, northern Holland, in the late 18th century. Breaking with tradition by choosing to go to university rather than joining the family company, J.H. Smidt van Gelder studied medicine at the University of Leiden from 1905 to 1918, specialising as a paediatrician. In 1913 he married Margaretha Eva Uyt den Bogaard. They had six children and lived in a detached house with a large garden at Velperweg 18 in Arnhem. In 1919 the newly-qualified Dr. Smidt van Gelder began to work at the *Kinderziekenhuis* (Children's Hospital) in Arnhem, founded in 1883 and situated on the Catharijnestraat in the underprivileged neighbourhood of Klarendal. The only children's hospital in the province, it served all the sick children of Arnhem and beyond. Dr. Smidt van Gelder became the hospital's director and chief doctor in 1932. He also received sick children from 1pm-2pm every day at his family home at Velperweg 18, where the Ochtervelt had pride of place in the waiting room.



Dr. Smidt van Gelder came from a distinguished family with a love of art, music and the sciences. Even as a student, he visited galleries and art dealers and collected paintings, buying works with his student allowance, sometimes going without food, so great was his passion. By the outbreak of the Second World War, he had assembled a collection of more than twenty-five important Old Master paintings, including works by Willem Kalf, Jacob de Wit, Salomon van Ruysdael, Jan van Huysum and Casper Netscher. He was close to the Katz brothers, the well-respected art dealers in Dieren, and at least fourteen of his paintings were purchased from them, including *The Oyster Meal* which was shown by D. Katz of Dieren in a selling exhibition in Rotterdam in November and December 1935.

In the wake of the German invasion of Holland in 1940, Dr. Smidt van Gelder's collection was quickly identified as of key interest to the Nazis by Dr. Eduard Plietzsch, a German art historian and specialist on Dutch art working for the *Dienststelle Mühlmann*, the agency for Nazi art looting in the Netherlands. Increasingly concerned about the need to safeguard his collection, Dr. Smidt van Gelder placed twelve of his paintings in a vault in the Amsterdam Bank in Arnhem for safekeeping on the 26th August 1942, adding a further two paintings on the 5th November 1943.

Fig. 1:
Dr. Smidt van Gelder's house in Velperweg, Arnhem

Fig. 2:
A photograph taken in 1920 of Dr. J.H. Smidt van Gelder (back row, third from left) with staff and patients of th e Children's Hospital, Arnhem [please be careful not to stretch this if used in the catalogue]

Dr Smidt van Gelder had himself come to the attention of the Germans when he joined the medical resistance to the Nazis. A remark he made to the wife of the *Ortskommandant* (Local Commander) about the likely defeat of the Germans on the Eastern Front put him at even greater risk. On the 6th April 1943, the Nazis rounded up scores of physicians. The German *Sicherheitsdienst* (Security Service) came to Dr Smidt van Gelder's home to arrest him. Fortunately absent, he was warned of the danger and went into hiding. He was to remain a fugitive until the end of the war. His home at Velperweg 18 in Arnhem was confiscated, and his family forced to move to a smaller house on the Mauvestraat.

In September 1944 the Allies launched 'Operation Market Garden' whose aim was to advance into the heart of Germany through the Rhine, a major moment in the Second World War dramatized in the epic 1977 war film *A Bridge Too Far*. After the Allies failed to secure the bridge over the Lower Rhine at Arnhem, the resurgent German army ordered the residents of Arnhem to evacuate the city on the 23rd September. They then plundered the city, looting and raiding private and commercial premises. Between 17th January and 8th February 1945, the vaults of the Amsterdam Bank were broken open by Helmut Temmler, leader of the *Gaukommando* Düsseldorf (District Command Düsseldorf) which controlled the section of the now empty city where the Amsterdam Bank was located. Temmler and his men stole over 60 paintings, including the fourteen paintings that Dr. Smidt van Gelder had stored in the bank for safekeeping.

Amongst the plundered paintings was *The Oyster Meal*. Despite major efforts by the Dutch government to find it after the war, Dr. Smidt van Gelder never saw the painting again. He retired in 1953 and died in 1969 in his home at Velperweg 18 where he had started his married life. The Ochtervelt's whereabouts remained unknown until just three years ago, when the painting, then hanging as part of the celebrated Harold Samuel collection in the Mansion House in London, was identified as the Smidt van Gelder painting by the London-based Commission for Looted Art in Europe, whom the family had asked to represent them, and to find and recover their still-missing paintings.

Fig. 3
Dr. Smidt van Gelder, drawing, 1933

48 JACOB OCHTERVELT

(Rotterdam 1634 - 1682 Amsterdam)

The Oyster Meal

oil on canvas
53.5 x 44.5 cm.; 21 x 17½ in.

£ 1,500,000-2,500,000
€ 1,720,000-2,860,000 US$ 2,090,000-3,480,000

PROVENANCE

Le Comte de Morny, Paris;

Anonymous sale ('d'une très-belle collection'), Paris, Drouot, 27–28 April 1874, lot 73, for 6,000 Francs;

Henry Louis Bischoffsheim, Bute House, South Audley Street, London, probably by 1903;

His deceased sale, London, Christie's, 7 May 1926, lot 75, for £1,417. 10s to Wallis;

Alphons Preyer, Paris and The Hague;

His sale, Amsterdam, Frederik Muller, 8 November 1927, lot 23, for 310,000 Florins to Galerie van Diemen;

J. Teixeira de Mattos, Amsterdam;

With Firma D. Katz, Dieren, 1935–36, by whom probably sold to

Dr Joan Hendrik Smidt van Gelder, Arnhem;

From whose safe in the Amsterdam Bank, Arnhem, looted by Helmut Temmler, Head of the *Gaukommando Düsseldorf*, in 1945 and taken to Düsseldorf;

With Galerie Peiffer, Düsseldorf, 1950s;

With Galerie Kurt Meissner, Zurich, 1965;

From whom acquired by Ambassador J. William Middendorf II, Washington, by 1967 until 1969 or later, by whom sold to Edward Speelman;

With Edward Speelman Ltd., London, by whom sold to Harold Samuel, London, 1971;

Bequeathed to the City of London Corporation, 1987;

By whom restituted to the heirs of Dr J.H. Smidt van Gelder on 6 November 2017.

This is an excellent example of Jacob Ochtervelt's style, and one of his finest surviving works. It should also however be seen and appreciated in the context of Dutch seventeenth-century *fijnschilder* genre painting in general, of which it is an outstanding exemplar.

In the 1650s and 1660s nearly all the greatest genre painters of the Dutch Golden Age were active in cities grouped close together in the Western Netherlands. In Delft lived Vermeer and De Hooch; in Leiden Gerrit Dou, Frans van Mieris, Gabriel Metsu and Jan Steen; in Dordrecht Nicolaes Maes and Samuel van Hoogstraeten; in The Hague Gottfried Schalcken and Caspar Netscher; and in Rotterdam Eglon Hendrik van der Neer and Jacob Ochtervelt. Later on, several of these artists, including De Hooch and Ochtervelt, moved to Amsterdam, and others such as Steen were also active in Haarlem. All of these cities are near each other, and most were easily reachable within the span of a day – only Gerard Ter Borch lived in more remote Deventer.[1] These artists define Dutch seventeenth-century genre painting, and their influence and their popularity has endured to the present day. While Vermeer's paintings have acquired the worldwide celebrity of a Leonardo da Vinci or a Rembrandt, the intimate and highly refined genre interiors of Dou, Van Mieris, Metsu and Ochtervelt, as well as the more comic treatments of Jan Steen, are part of the visual language of art that remains as widely appreciated and rapidly recognised by an educated public of today, as in the artists' own day, and in intervening centuries. This was a coherent and cohesive movement in art, and perhaps the first to exist in multiple artistic centres simultaneously.

It has only relatively recently been recognised how much these artists knew and understood each other's work and kept in contact with the latest developments in each other's art, much as the painters of the High Renaissance did in Florence and Rome.[2] Because so many of their paintings are dated, and because there are accurate dated inventories of many of the most prominent collectors, it is possible to work out when artists visited each other's ateliers, and when they saw paintings by fellow – and rival – genre painters in particular collections. Ochtervelt was almost certainly in Leiden on more than one occasion, and as well as visiting the studios of Metsu and Van Mieris there, also certainly saw the collections of Johan de Bye, where he saw paintings by van Mieris and Dou, and Pieter Cornelisz. van Ruijven, where he saw works by Vermeer.

Fig. 1
Frans van Mieris the Elder, *The Oyster Meal*, Mauritshuis, The Hague

EXHIBITED

London, Guildhall, 1903 (according to the Preyer and Bischoffsheim sale catalogues and Donahue Kuretsky);

Dieren, Firma D. Katz, *Oud-Hollandsche en Vlaamsche Meesters*, 16 November – 15 December 1935, no. 49;

New York, The Metropolitan Museum of Art, New York, 1967–69, on loan (loan inv. no. 67.45);

London, Barbican Art Gallery, *The Harold Samuel Collection*, 4 August – 2 October 1988, no. 47;

Jackson, Mississippi, Mississippi Museum of Art; Richmond, Virginia, Virginia Museum of Art; Pittsburgh, Pennsylvania, Frick Art Museum; Boston, Massachusetts, Museum of Fine Arts; Seattle, Washington, Seattle Art Museum, *Dutch & Flemish Seventeenth-century paintings. The Harold Samuel Collection*, 1992–93, no. 46;

London, Guildhall, 1993–2017;

Dublin, National Gallery of Ireland, *Vermeer and the Masters of Genre Painting*, 17 June – 17 September 2017, no. 9.4.

Although its whereabouts at the time are now not known to us, in conceiving the Smidt van Gelder painting, Ochtervelt must have been aware of Frans van Mieris' celebrated painting of *The Oyster Meal* of 1661, now in the Mauritshuis, in which the seated woman also wears a red jacket trimmed with white fur (see fig. 1). Ochtervelt's work is not overtly influenced by Van Mieris's composition, and is certainly not painted *en homage* to it, but the subject, and the ideas within it, do suggest a causal link. Ochtervelt's picture is characteristically more dramatic, and its composition and exploration of space bolder. The pale blue dress trimmed in gold worn by the young woman is practically a trademark for the artist.

The subject of the *Oyster Meal* was treated in comparable ways by other leading Dutch genre painters in the 1660s, including Gabriel Metsu and, in a number of pictures, Jan Steen, whose treatments of the subject are both more varied and, characteristically, more consistently comic than those of his fellows. Quentin Buvelot discussed the theme in his essay in the catalogue of the exhibition this year entitled *Vermeer and the Masters of Genre Painting*, in which the present painting was included.[3]

Much has been written about the subject of this and similar pictures. Then as now oysters were seen as emblems of sexual pleasure and as a stimulus to the libido – the belief that they are aphrodisiacs goes back to Antiquity – and we are not intended to think that the young man proffering a silver plate with six *Zeeuwse platte* oysters to the young woman is only concerned that she be properly fed.[4] The young man is bent on love, and the lavish attire of the young woman suggests that this is unlikely to be an inexpensive pursuit. That she in turn appears to proffer a wineglass to the clearly interested dog adds an element of comedy to the scene – and hints that by dulling his senses with wine, the hapless hound will be less vigilant in protecting his mistress. We may assume – as we might be reluctant to do but as many others have already done for us – that the young woman is a courtesan.[5] The disordered bedclothes – indeed the bed itself – and the birdcage hanging above it from which the occupant has flown, are further indications that we are in a room intended as much for love as for sleep.[6]

Fig. 2
Jacob Lucasz. Ochtervelt, *Oyster Eaters*, Museo Nacional Thyssen-Bornemisza, Madrid

Fig. 3
Jacob Lucasz. Ochtervelt, *The Oyster Meal*, Purchase: 1866, Museum Bojmans van Beuningen, Rotterdam

LITERATURE

E. Plietzsch, 'Jacob Ochtervelt', in *Pantheon*, vol. 20, 1937, p. 364;

E. Plietzsch, *Holländische und Flämische Maler des XVII Jahrhunderts*, Leipzig 1960, p. 67;

S. Donahue Kuretsky, *The Paintings of Jacob Ochtervelt (1634–1682)*, Oxford 1979, pp. 17, 62–63, no. 23, reproduced fig. 33 (as *circa* 1664);

O. Naumann, *Frans van Mieris (1635–1681) The Elder*, Doornspijk 1981, vol. 1, p. 62, note 64;

A. Woodhouse, 'A New Home for Old Masters', in *Country Life*, 10 March 1988, p. 127, reproduced on the cover;

A. Speelman, 'The Harold Samuel Collection', in *Galleries*, vol. 6, no. 3, August 1988, p. 15;

I. Gaskell, *Seventeenth-century Dutch and Flemish Painting. The Thyssen-Bornemisza Collection*, London 1990, p. 258, note 10, reproduced;

O. Ydema, *Carpets in Netherlandish Paintings*, Leiden and Zutphen 1991, p. 185, no. 803;

P.C. Sutton, *Dutch & Flemish Seventeenth-century paintings. The Harold Samuel Collection*, Cambridge 1992, pp. 134–36, no. 46, reproduced (as *circa* 1664–65);

M. Hall, *The Harold Samuel Collection: A Guide to the Dutch and Flemish Pictures at Mansion House,* London 2012, pp. 112–13, no. 44, reproduced;

Q. Buvelot, in A.E. Waiboer, *Vermeer and the Masters of Genre Painting*, exhibition catalogue, New Haven and London 2017, pp. 169, 249, cat. no. 9.4, reproduced p. 168 (as *circa* 1664–65).

In a painting of a similar subject (and title) of 1663–35 Ochtervelt includes a musician, reminding us that music as well as oysters is to be construed as the food of love (see fig. 2),[7] while in another *Oyster Meal* dated 1667, the artist essays a more daring composition in which the young woman has her back to us, in a more constrained space (see fig. 3).[8] The Smidt van Gelder painting sits between these two works in Ochtervelt's development of the subject, and Susan Donahue Kuretsky's dating of the Smidt van Gelder painting as *circa* 1664–65 has been generally accepted.

Ochtervelt has lit this painting theatrically, and has used light to unify the composition. Deliberately leaving the thinly-painted background in deep shadow, he lights the young woman strongly from the upper left, outside the picture plane. The lighting enhances the brilliant red of her jacket and the blue sheen of her silk dress, and her face and right forearm are equally strongly lit, and so is the back and head of her dog. The man's face however is mostly in shadow, hiding his character from us, but light catches the extraordinarily elaborate silver embroidery of his sleeve. Points of light catch her wineglass, the droplets falling from it, numerous parts of the polished pewter jug and the back, frame and legs of the chair. Barely detectable in reproduction, but evident when seen in the original, the side of the pewter jug and the moulding of its spout catch reflections of the scarlet of her jacket.

Ochtervelt has approached the foreground of his composition with an astonishing degree of naturalism. For example – and again only clear when seen in the original – the back of the chair is tatty and becoming unstitched, and a knob is missing from one of its uprights. It is unclear however if these are intended to have symbolic significance.[9]

PROVENANCE

We have no record of the painting until the second half of the nineteenth century. Probably before the end of the century it was acquired by the prominent Dutch financier Henri Louis Bischoffsheim (1829–1908), whose house – Bute House – at 75 South Audley Street in Mayfair which he acquired in 1872 (now the Egyptian Embassy) housed a magnificent collection of paintings. A Tiepolo fresco of *Time revealing Truth* that he had installed in a ceiling was only recognised in 1969 when it was sold to the National Gallery. His daughter lived at Bute House until its sale in 1925 to the Egyptian government, which occasioned the posthumous sale of his pictures in 1926. Not surprisingly the sale sheds further light on Bischoffsheim's collecting tastes: Dutch and some Flemish seventeenth-century pictures, French and some Venetian eighteenth-century paintings and English eighteenth-century portraits; although one of his most imposing paintings, and the second most expensive work in his sale, was the now lost portrait of Elisabeth de Valois by Anthonis Mor. He was also a patron of contemporary British art, and Millais's celebrated portrait of his wife Clarissa now hangs in Tate Britain.

For J.H. Smidt van Gelder, his collecting, and his loss of this picture and its restitution to his heirs, please see the introductory essay. We may assume that he acquired this Ochtervelt from the dealer D. Katz in Dieren, who owned it in 1935–36. According to his daughter Charlotte Bischoff van Heemskerck, who was by then in her teens, the family often visited the Katz brothers at weekends, where the brothers sought his advice on pictures[10] Daniël Katz had set up the firm in the 1890s, but by the 1930s it was run by his sons Nathan (1893–1949) and Benjamin Katz (1891–1962).

Harold Samuel, later Lord Samuel of Wych Cross, was a property developer who played a key role in the reconstruction and growth of central London as the world financial centre after the Second World War. Starting in the early 1950s, he assembled a peerless and comprehensive collection of Dutch and Flemish cabinet pictures under the watchful eye of Edward Speelman, who acquired for Samuel, or sold to him, virtually all his major pictures. The collection is as much a testament to Speelman's connoisseurship and acuity as it is to Samuel's determination to acquire only the best that was available. Lord Samuel, who died in 1987, bequeathed nearly all his collection to the City of London, where it is on display in the Mansion House, residence of the Lord Mayor. On learning of the claim, the Lord Mayor and Corporation of the City of London and the daughters of the late Lord Samuel swiftly recognized that the Ochtervelt should be returned to Smidt van Gelder's family, and acted without delay to expedite its return, the Lord Mayor expressing the hope that this "will represent a happy, albeit, long overdue, resolution."[11]

Fortunately the Samuel collection possesses another fine work by Ochtervelt, so the balance of the collection is maintained.[12]

[1] The roads were awful, but there was a sophisticated, comfortable and reliable system of horse-drawn passenger ferries between these cities, often with hourly and on-the-hour departures. Between Rotterdam and Delft for example the summer Trekschuyt schedule ran every hour between 5 am and 8.30 pm. The average speed was 5.5 km per hour and the two cities 16 km apart, so the journey would only have taken slightly longer than the Eurostar between London and Paris. In theory it would have been possible for Ochtervelt to arrive in Delft for a late breakfast, spend the morning with Vermeer, visit a collector in the afternoon and another in early evening, and be home before midnight.

[2] This was the theme of the recent and outstanding exhibition in Paris, Dublin and Washington that was the brainchild of Adriaan Waiboer (Waiboer 2017), with significant contributions from Arthur Wheelock and Blaise Ducos. The present picture, exhibited only in Dublin where the exhibition reached its peak of coherence, was included in the section, chapter 9 in the catalogue, that surveyed the subject of *The Oyster Meal*, discussing the relationships between the treatments by Jan Steen, Frans van Mieris, Gerard ter Borch as well as Ochtervelt.

[3] See Waiboer 2017, pp. 164–69. The present painting was exhibited in Dublin, but not in Paris or Washington.

[4] The word aphrodisiac derives from Aphrodite, who was conceived in an oyster shell.

[5] As noted by Ivan Gaskell, 1990, p. 258, 'The crucifix alludes to the popular idea that prostitutes were often Roman Catholic, because it was supposedly easy for them to obtain absolution'.

[6] Noted by Donahue Kuretsky, p. 63.

[7] Madrid, Thyssen-Bornemisza collection; see Donahue Kuretsky, pp. 61-2, no. 21, reproduced fig. 29. *The Food of Love* was the title of the section of the *Vermeer and the Masters of Genre Painting* exhibition devoted to paintings in which young men proffer plates of oysters to young women, and of the concomitant chapter in the exhibition catalogue.

[8] Rotterdam, Museum Boymans-van Beuningen; see Donahue Kuretsky, pp. 67–68, no. 36, reproduced fig. 40.

[9] It is almost certain that someone will find them so.

[10] In discussion, 1 May 2018.

[11] Commission for Looted Art in Europe, press release, 6th November 2017.

[12] See Sutton, 1992, pp. 137–39, no. 47, reproduced.

49 ADRIAEN JANSZ. VAN OSTADE

(Haarlem 1610 - 1685)

A seated peasant smoking a pipe

signed and dated lower right: *A. ostade/ 1667.*
oil on panel
22.4 x 18.4 cm.; 8⅞ x 7¼ in.

£ 150,000-200,000
€ 172,000-229,000 US$ 209,000-279,000

PROVENANCE

Possbily Pieter Locquet (*d.* 1782);

Possibly his sale, Amsterdam, Schildereyn, 22 September 1783, lot 272 (with pendant), for 300 florins;

Adolphe Fould (1824–1875), Paris;

His posthumous sale, Paris, Charles Pillet (Commissaire-Priseur), 14–15 May 1875, lot 32;

Louis Freiherr von Rothschild, Vienna (1882–1955);

Confiscated on the orders of Adolf Hitler from the Palais Rothschild on Prinz-Eugen-Strasse, Vienna IV and taken to the central depot for confiscated art in the Neue Burg, Vienna in 1939 (inv. no. 2);

Assigned to the collection of the proposed Führermuseum, Linz;

Recovered by the Allies from the salt mines at Altaussee, Austria (inv. no. 4819) and transferred to the Central Collecting Point, Munich, on 15 October 1945 (inv. no. 9599);

Transferred out of the Central Collecting Point, Munich, on 14 December 1945;

Restituted to Louis Freiherr von Rothschild on 28 September 1946;

With Paul Brandt, Amsterdam, by 1950, from whom acquired by

Ivan B. Hart (1904–1978), Holland and Massachusetts;

Thence by inheritance.

EXHIBITED

New Brunswick, New Jersey, The Jane Voorhees Zimmerli Art Museum, *Haarlem: The Seventeenth Century*, 20 February – 17 April 1983, no. 93.

LITERATURE

C. Hofstede de Groot, *Catalogue Raisonné...*, vol. III, London 1910, p. 199, cat. no. 192 (and possibly 184);

F.F. Hofrichter (ed.), *Haarlem: The Seventeenth Century*, exh. cat., New Brunswick 1983, p. 112, cat. no. 93, reproduced;

C. Moiso-Diekamp, *Das Pendant in der holländischen Malerei des 17. Jahrhunderts*, Frankfurt 1987, vol. 40, p. 413, cat. no. B1 (with pendant).

In this signed late work, Ostade creates a simple and subdued representation of a peasant that is clearly influenced by the long comic low-life pictorial tradition of the Dutch sixteenth century, but also exemplifies his unique interpretation of it, focusing on conveying the individuality of his characters. The close frame, the dignified and relaxed posture of the figure and the delicate range of tones offset by the monochromatic grey background all enhance this effect, making it one of the most sophisticated representations of this kind by the artist.

Ostade was born in Haarlem in 1610, the son of the weaver Jan Hendricsz. van Ostade who came from the town of Ostade near Eindhoven. He probably studied with Frans Hals, alongside other leading members of the Haarlem school of genre painting, namely Adriaen Brouwer and Jan Miense Molenaer. By 1634 he was a member of the Haarlem Guild of Saint Luke, an institution in which he was to be granted the highest honours, being elected *hoofdman* (leader) in 1647 and 1661, and later *deken* (dean) in 1662.

This is one of a series of small-scale studies of single figures that Ostade painted in the 1660s and 1670s, relatively late in his long career. It has been published as forming part of a pendant with *A portrait of an elderly lady in a red coat* which sold New York, Christie's, 29 January 2014, lot 9, however it does not seem likely that they were conceived as such, even if they were possibly sold together in 1783. He had painted studies of single figures throughout his life, but the earlier ones were more influenced by sixteenth century comic low-life traditions and the strongly caricatured peasant types painted by artists like Brouwer. While the element of caricature is always present, later pictures such as this one depict more prosperous types reading, or as here, enjoying a smoke at the end of the day. Typical of this period, Ostade increases its immediacy by bringing the viewer in close proximity to the scene. The figure here seems amiable, even civilised; Ostade makes sure he does not appear socially unsettling or revolutionary, most likely to put his middle class purchasers at their ease. A similar late work exemplifying this more sympathetic portrayal of the peasant class, which also shows a smoking figure set against a simple grey background, is in the State Hermitage Museum, Saint Petersburg (inv. no. ГЭ-4085).

The dignity of the peasant is made most apparent in the quiet bearing and the steady, although relaxed posture of the figure. However, his costume, his rough and irregular features, and the hooked, beak-like nose clearly identify him as pertaining to the peasant class. The fact that he is smoking also indicates this, as it was an act associated with the lower classes and often with social deviance. This notion was popularised in publications such as Roemer Visccher's *Sinnepoppen*, published in Amsterdam in 1614, in which the depiction of a peasant smoking is accompanied by the motto 'Veeltijdts wat nieuws, seldon wat goes' ('There is often something new, but seldom is it anything good').

We are grateful to Dr. Hiltraud Doll for her help in cataloguing this work. Dr. Doll will include it in her forthcoming catalogue raisonné of Adriaen Jansz. van Ostade as no. 266.

50 FERDINAND BOL

(Dordrecht 1616 - 1680 Amsterdam)

Self-portrait

oil on canvas
93 x 83.5 cm.; 36⅝ x 32⅞ in.

‡ £ 300,000-500,000
€ 343,000-575,000 US$ 418,000-700,000

PROVENANCE

With M. Knoedler & Co., New York, in half share with Curt Benedict, Paris, 1956–70;[1]

From whom acquired on 13 February 1970 by Paula de Koenigsberg, Buenos Aires, for $2210;

Nicolas de Koenigsberg;

By whom offered, New York, Sotheby's Parke Bernet, 4 June 1980, lot 50 (as *Portrait of a gentleman, said to be the artist*), bought-in and sold after the sale for $35,000 to David Cross;

Anonymous sale, Zurich, Galerie Koller, 25–26 May 1984, lot 5059, reproduced pl. 36;

With Douwes, London;

Where purchased in 1986 by the present owner.

EXHIBITED

Oshkosh, Wisconsin, The Paine Art Center and Arboretum, *Dutch art of the 1600's*, 24 September – 30 October 1968, no. 5, reproduced (as self-portrait, *c*. 1640/45);

Montreal, The Montreal Museum of Fine Arts, and Toronto, Art Gallery of Ontario, *Rembrandt and His Pupils*, 9 January – 23 February 1969 and 14 March – 27 April 1969, no. 24, reproduced (as self portrait);

San Diego, The San Diego Museum of Art, *From Rembrandt's Studio: The Prints of Ferdinand Bol*, 5 December 2009 – 7 March 2010, reproduced (as self-portrait, 1647);

Amsterdam, Museum Het Rembrandthuis, *Ferdinand Bol and Govert Flinck. Rembrandt's Master Pupils*, 13 October 2017 – 18 February 2018, no. 61 (as self-portrait, *c*. 1647).

Ferdinand Bol, who was among the most talented artists to work in Amsterdam with Rembrandt van Rijn (1606–1669), painted this self-portrait leaning on a stone balustrade in about 1647. Taking a work by his teacher as his starting point, he has given the composition its own distinctive character. Bol was arguably at his most original in the genre of portraiture and an imaginative interpreter of his own self-image. Here Bol places himself in the pictorial tradition of the elegant gentleman–artist of elevated status. This painting is one of the last of Bol's self-portraits in private hands.

Inspired by the painted and etched self-portraits of Rembrandt, this work pays homage to his master's celebrated *Self-portrait* of 1640 (National Gallery, London; fig. 1), which in turn draws its inspiration from Titian, and perhaps even more so to *Self-portrait leaning on a stone sill* of 1639, executed in the medium of etching and drypoint (fig. 2).[2] The half-length pose; details of dress, such as the embroidered border across the upper arm; the beret; the ample sleeve overhanging the ledge; and the bold use of empty space around the figure, are all elements found in Rembrandt's print. While this formative influence is not surprising, the subtle changes that Bol introduces – notably the inclusion of an ungloved hand, its fingers skilfully foreshortened – hint at his ambitions in the field of portraiture. His dexterity as a painter is also in evidence here, not only in his ability to convey tonal range – for instance in the subtle modelling of the face – but also in the rich velvety textures of the clothing and the glimmer of gold.

Ferdinand Bol was born in Dordrecht to Balthasar Bol, a prosperous surgeon, and is thought initially to have been apprenticed to Benjamin Gerritsz. Cuyp (1612–1652), whose style was strongly influenced by Rembrandt's early work. When Bol was nearly twenty years of age he left for Amsterdam, where he entered Rembrandt's studio, undoubtedly drawn there out of admiration. Apprenticed to his famous master between 1635 and 1641, Bol remained there until the age of twenty-five, when he established himself as an independent artist.

Bol's earliest signed and dated portraits were made from 1642 onwards. Bol's etched self-portrait also dates from that year.[3] Some of his male portraits blur the distinctions between portraiture and *tronies*. A popular genre of anonymous bust- or half-length figures painted from life and usually dressed in exotic or historicizing costumes, *tronies* became one of Bol's specialities. In his catalogue of Bol's work, published in 1982, Albert Blankert questioned the traditional notion that this and five other works discussed below are self-portraits, preferring instead to see the historicizing aspect of these paintings. He argued that Bol was primarily concerned with representing 'the artist' rather than someone's specific appearance. However this view is not shared by more recent writers on Bol.

Erna Kok in her analysis of Bol's self-portraits considers him to have painted at least seven.[4] His earliest known painted self-portrait is a work of 1646 now in the Dordrechts Museum.[5] Between 1647 and 1648 Bol went on to paint four variations on a similiar theme, elaborating on the same basic pose: *Self-portrait in a feathered hat*, *c*. 1647 (Museo Thyssen-Bornemisza, Madrid); the present work; *Self-portrait with a curtain and a scroll*, *c*. 1648 (The Springfield Museum of Fine Arts, Springfield, Massachusetts); and *Self-portrait with gorget and drawing*, 1648 (The Leiden Collection, New York).[6] Only in one later self-portrait painted in 1653 on the occasion of his marriage to Elisabeth Dell – *Self-portrait with palette* (pendant to his portrait of her) – does Bol represent himself as a painter with the materials of his profession (Rijksmuseum, Amsterdam, on loan from the Schroeder Collection).[7]

Fig. 1
Rembrandt Harmensz. van Rijn, *Self Portrait at the Age of 34*, Bought 1861, National Gallery, London

Fig. 2
Rembrandt Harmensz. van Rijn, *Self portrait leaning on a stone sill*, 1639 (etching) / Private Collection / Bridgeman Images

LITERATURE

A. Blankert, *Ferdinand Bol 1616–1680: Een Leerling van Rembrandt*, dissertation, Rijksuniversiteit te Utrecht, 1976, pp. 199–200;

A. Blankert, *Ferdinand Bol (1616–1680), Rembrandt's Pupil*, Doornspijk 1982, pp. 58, 64, 66, 118, no. 62, reproduced fig. 62 (classified under 'Portraits and *Troniën*' under those 'Known as 'Early Self-portraits''; not a self-portrait; as dating from 1647);

E.E. Kok, *Netwerkende kunstenaars in de Gouden Eeuw, De successvolle loopbanen van Govert Flink en Ferdinand Bol*, Hilversum 2016, pp. 61–62, reproduced fig. 30c (as self-portrait, 1647);

N. Middelkoop et al., *Ferdinand Bol and Govert Flinck. Rembrandt's Master Pupils*, exh. cat., Museum Het Rembrandthuis, Amsterdam, and the Amsterdam Museum, Zwolle 2017, pp. 50, 149–50, 231, no. 61, 242 n. 24, reproduced in colour on the cover (detail), the inside cover, pp. 6 (detail), 53, fig. 59, 149, fig. 190 (as self-portrait, *c*. 1647);

S.S. Dickey (ed.), *Ferdinand Bol and Govert Flinck, New Research*, Zwolle 2017, reproduced in colour on the inside cover;

G.C. Kenney, *The Illustrated Bartsch, Ferdinand Bol*, vol. 51, Norwalk 2017, reproduced as frontispiece.

The artist's physiognomy in this painting is most like his depiction of himself in the painting now at Springfield. There he painted himself lifting a curtain; whereas here his hands are at rest posed in the same aristocratic way as the sitter in a probable self-portrait dated 1647, now at the Toledo Museum of Art, with which it can be closely compared.[8] Blankert considered this and the work in Toledo to be the most lively paintings in Bol's series of related half-length portraits of flamboyantly attired young men.[9]

Rudi Ekkart and others maintain that Bol's intention in painting self-assured portraits of himself at the start of his career was as a form of self-promotion. Moreover in so doing, Bol was emulating Rembrandt's success. As Kok points out, by presenting a confident self-image Bol was able to demonstrate his abilities and ambitions, with the intention of attracting new clients.

Bol's reputation as a portraitist grew significantly during the course of the 1640s culminating in 1649 – two years after this was painted – in his first major commission, a group portrait of *The Governors of the Amsterdam Leper Hospital* (Amsterdam Museum).[10] Not long after, in 1652, he painted what is widely considered to be his finest portrait, that of an eight-year old-boy only recently identified as Frederick Sluijsken, the son of a wine merchant. This work, which epitomises Bol's skill in the field of portraiture, achieved a record price for the artist.[11] In 1669, the year of Bol's second marriage, he was to paint his final image of himself. With *Self-portrait with Cupid* (Rijksmuseum, Amsterdam),[12] Bol asserted his identity as a prosperous citizen of Amsterdam, having fulfilled the ambitions in evidence in this early portrait.

1 Information from Getty archives, Knoedler Book 10, Stock no. A6389, p. 179, row 43, for $2210; sale recorded in Book 11, p. 46, row 39. 'A6389' inscribed on the reverse of the painting.
2 Bartsch no. 21.
3 Reproduced in Amsterdam 2017, p. 212, fig. 298.
4 Kok 2016, pp. 61–67; see also Blankert 1982, nos 60–65, 103 and 151. In Amsterdam 2017, p. 244 n. 41 Kok excludes Blankert's no. 61 as a self-portrait, revising her opinion of it as a self-portrait since Kok 2016, p. 62.
5 Inv. no. 887-372; oil on canvas, 102 x 85.5 cm.; reproduced in colour in Amsterdam 2017, p. 72, fig. 90.
6 Reproduced in Amsterdam 2017, p. 73, fig. 92; p. 53, fig. 59 (the present work); p. 52, fig. 58; and p. 73, fig. 93. The latter was sold at Sotheby's, New York, 28 January 2010, lot 162, for $578,500.
7 Reproduced in Amsterdam 2017, p. 74, figs 94–95.
8 1980.1347; 100.6 x 89.1 cm.; Blankert 1982, no. 61, reproduced pl. 61; Kok 2016, p. 62, fig. 30d.
9 Blankert 1982, p. 58.
10 Inv. no. SA 7295; oil on canvas, 224 x 310 cm.; reproduced in colour in Amsterdam 2017, p. 171, fig. 221.
11 F. Grijzenholt and E.E. Kok, 'A rare case of evidence: Ferdinand Bol's Portrait of an Eight-year-old Boy (1652) identified', in *Ferdinand Bol and Govert Flinck, New Research*, S.S. Dickey (ed.), Zwolle 2017, pp. 114–31, reproduced on p. 114, fig. 6.1; Sotheby's, London, 8 July 2015, lot 11, for £5,189,000.
12 Inv. no. SK-A-42; oil on canvas, 128 x 104 cm.; reproduced in colour in Amsterdam 2017, p. 59, fig. 67.

51 JAN BRUEGHEL THE ELDER

(Brussels 1568 - 1625 Antwerp)

A wide village street in summer with carts, villagers and gentlefolk

signed and dated lower left: *BRVEGHEL 1610*
oil on copper, the reverse stamped with the coppersmith's mark of Pieter Stas (*fl.* 1587–1610)
25.4 x 35.5 cm.; 10 x 14 in.

‡ £ 2,500,000-3,500,000
€ 2,860,000-4,000,000 US$ 3,480,000-4,870,000

PROVENANCE

Johann Moritz Oppenheim (1801–1864), London;

His posthumous sale, London, Christie's, 4 June 1864, lot 7, £141.15s. to Holloway;

Alfred Morrison (1821–1897), Fonthill House, Wiltshire;

By inheritance to his son Hugh Morrison (1868–1931);

By inheritance to his son John Granville Morrison (1906–1996), later 1st Lord Margadale of Islay;

By family descent until 1998 when acquired by private treaty from the above by the present owner.

LITERATURE

G. Redford, *Art Sales*, vol. II, London 1888, p. 289;

K. Ertz, *Jan Brueghel der Ältere*, Cologne 1979, p. 602, under no. 267 (as the missing pendant to no. 267 in the Oppenheim sale);

K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Altere (1568–1625). Kritischer Katalog der Gemälde*, Lingen 2008, vol. I, p. 366, under no. 179 (as the ex-Oppenheim pendant, whereabouts unknown).

Jan Brueghel the Elder was without question the greatest and most influential landscape painter of the early seventeenth century in Flanders. His intimate small scale landscapes such as this, designed for contemplation in a private collector's cabinet, influenced succeeding generations of painters for over a century in the Low Countries and beyond. Brueghel's use here of a fine copper support for this beautiful little painting – made by the finest contemporary maker Pieter Stas – reflects the importance he attached to a medium whose smooth surface would best allow him to display his extraordinarily fine and detailed technique. This beautiful village landscape is offered here on the market for the first time in over one hundred and fifty years. In that time it has changed hands only once, when it was sold from the celebrated collection of Dutch and Flemish paintings formed by Johann Moritz Oppenheim and acquired by Alfred Morrison of Fonthill House in Wiltshire, scion of one of the most distinguished families of collectors in this country in the nineteenth century.

Jan Brueghel developed the subject of the village street at the very beginning of the seventeenth century. The street usually runs on a diagonal receding to the left, although occasionally he reversed the scheme so that it recedes to the right. In a handful of pictures from 1601–05, he places a windmill on a bluff to the right – a motif later adopted by his son Jan Brueghel the Younger, and taken up by subsequent painters such as Bredael. From around 1607 he also starts to place a distant quay at the end of the street, or a waterway occupying the centre of a broadened street. Often the building to the left of the composition nearest the viewer is an inn. In this picture, figures are gathered outside a large three-storeyed brick house, some sitting under the shady trees, and this seems to be a point where carts laden with merchandise halt.

Fig. 1
Jan Brueghel the Elder, *A Village Street with Carts, Villagers and Gentlefolk*, Sotheby's New York, 28 January 2000, lot 49

Brueghel repeated this composition in a painting on a similar-sized copper support dated 1613, which was sold at Sotheby's in New York on 28 January 2000, lot 49 (see fig. 1).[1] In repeating his composition Brueghel included almost all the same elements, omitting only the recumbent hound in the right foreground. There must have existed one of Brueghel's highly finished pen and ink drawings which would have acted as a detailed record of his prime original, to enable him to paint such a repetition. The retention of such a drawing in the Brueghel family workshop would have enabled further repetitions. For example, the right-hand side of the composition, including the women and children standing behind a covered wagon, the two talking men alongside and the cattle beyond, was repeated by the artist's son Jan Brueghel the Younger in a copper bearing the date 1609 (but clearly executed much later, probably around 1630) of even smaller dimensions, today in the Gemäldegalerie in Kassel.[2] The motif of the man riding a horse bareback into a pond on the left of the picture became a favourite in the Brueghel studio; Jan Brueghel the Elder used it again the following year in a small copper depicting another *Village street* today in a French private collection,[3] and in the related preparatory drawing. Jan Brueghel the Younger used it in a signed but undated panel, formerly with Galerie Gans in The Hague and now also in a French private collection.[4]

At the time of the Oppenheim sale in 1864, Alfred Morrison bought another 'exquisitely finished' copper by Jan Brueghel depicting *A cattle fair in a Dutch village*

Fig. 2
Jan Brueghel the Elder, *A cattle fair in a Dutch village*, companion panel to the present lot, present whereabouts unknown.

(fig. 2) for the lower price of £115.10s. The composition, which shows a teeming village cattle market in the centre of a small village, is very similar, for it too is composed around a long diagonal street running from left to the right foreground. This picture remained in the Morrison family collection at Fonthill until sold by Lord Margadale at Christie's, London, 18 April 1985, lot 5. Although described by Ertz and others as a pendant to the present copper, this was signed and dated 1615, and of slightly different dimensions (25.7 x 36.9 cm.).[5]

The earliest known owner of this painting, Johann Moritz Oppenheim (1801–1864), was born in Hamburg in 1801. He settled in London around 1823, where he set up his business specialising in the Alaskan fur trade and amassed a considerable fortune (fig. 3). He never married and lived close to his business in Cannon Street. He was a passionate collector of art and in his will left several paintings to the National Gallery, including Jacob van Ruisdael's *Landscape with a waterfall*.[6] The present work exemplifies his predilection for cabinet pictures, especially of the Dutch and Flemish schools. These included, for example, Jan Steen's celebrated *Card players* sold in these Rooms, 7 December 2011, lot 17, and now in the Rose Marie and Eijk van Otterloo collection. Oppenheim's collection was not very large (no doubt because blindness stopped his collecting in his later years), but of very high quality, with the highest prices at the sale fetched by works by Teniers, Ostade, van Huysum and Wouwermans.

Fig. 4
Alfred Morrison (1821-1897)

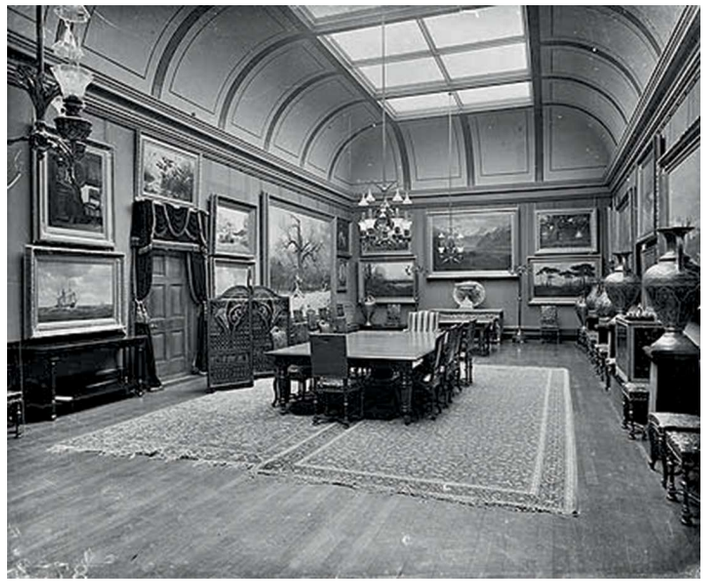


Fig. 5
Fonthill Park, Picture Gallery, Historic England Archive

Alfred Morrison (1821–1897; fig. 4), who bought this painting and its companion at Oppenheim's sale in 1864, was the second son of James Morrison (1790–1857), one of nineteenth-century England's wealthiest entrepreneurs, and himself a collector of very great distinction. His painting collection included works by Jan Steen, Turner, Cuyp, Poussin and Claude. James Morrison had acquired Fonthill – effectively the remains of William Beckford's larger mansion 'Fonthill *Splendens*' – in 1829, but later moved his collection in 1842 to his new country seat, Basildon Park in Essex.[7] Fonthill Park was inherited by Alfred, who engaged Owen Jones to oversee its expansion to house his growing collection of paintings, sculpture, china, medals and manuscripts (fig. 5). From about 1865 Morrison also displayed parts of his collection at his London home in Carlton House Terrace. From then until his death he additionally assembled what the Historical Manuscripts Commission has described as 'the most remarkable gathering of historical autographs ever formed by a single private collector in Great Britain'. Perhaps the most celebrated part of the collection were the Chinese imperial ceramics, mostly bought from Lord Loch of Drylaw on the latter's return to Britain following the 1860 sack of the Chinese imperial summer palace, which were later dispersed in a series of sales.

1 Ertz and Nitze-Ertz 2008, vol. I, pp. 362–63, no. 177, reproduced (in reverse). An engraving of the composition by Jacques-Philippe Le Bas (1707–1783) is there recorded by Ertz in connection with this version. The dedication indicates that the original picture was in the collection of the Count de la Rodde in France. The only holder of that title at that date, however, Hector de la Rodde, Comte de la Rodde (1780–1857) lived too late for a work in his collection to have been engraved by Le Bas, so the reference may be to his father Etienne de la Rodde (1745–1804). The long-standing French provenance of the other version makes it the more likely candidate for the source of the engraving.

2 Copper, 16 x 22 cm. K. Ertz, *Jan Brueghel the Younger*, Freren 1984, p. 252, cat. no. 72, reproduced (as Jan Brueghel the Younger, painted probably in the 1630s, based on 'originals by the father like the Village Street in the Alte Pinakothek, Munich'). The date 1609 which appears on the painting may reflect a drawing dated 1609.

3 Ertz and Nietze-Ertz 2008, vol. I, p. 364, no. 178, reproduced.

4 Ertz 1984, p. 254, cat. no. 75, reproduced.

5 Ertz and Nietze-Ertz 2008, vol. I, p. 366, no. 179, reproduced.

6 N. Maclaren, *National Gallery Catalogues. The Dutch School 1600–1900*, Yale 1994, vol. I, p. 381, no. 737, vol. II, plate 307.

7 The collection was visited there by Gustav Waagen in 1850, and is described in his *Galleries and Cabinets of Art in Great Britain*, London 1857, pp. 300–12.

Fig. 3
Johann Moritz Oppenheim (1801-1864)

52 PIETER BRUEGHEL THE YOUNGER

(Brussels 1564 - 1637/8 Antwerp)

Return from the Kermesse

oil on oak panel
42.5 x 59.1 cm.; 16¾ x 23¼ in.

‡ £ 600,000-800,000
€ 685,000-915,000 US$ 835,000-1,120,000

PROVENANCE

Lt.-Col. Sir Henry Christopher Carden, 4th Bt (1908–93);

By whom sold, London, Sotheby's, 12 July 1972, lot 44, sold for £38,000 to 'Pike';

With Galerie de Jonckheere, Geneva, from whom acquired by the present owner in 2008.

LITERATURE

K. Ertz, *Brueghel der Jüngere*, Lingen 1988/2000, vol. 2, p. 918, cat. no. E1308, reproduced (where described as signed lower left: *P.BREVGHEL*).

***The Return from the Kermesse* was one of Pieter Brueghel the Younger's most popular compositions and unlike many of his other works, which were based heavily on his father's paintings, this design appears to be entirely his own. It is a subject as entertaining for today's audience as it clearly was for Brueghel's contemporaries – with bright colours and a dynamic composition, the artist presents the viewer with a vivid evocation of the spirit of the early seventeenth-century Flemish festival, full of anecdotal details and Brueghel's indomitable wit.**

Brueghel has chosen to focus here on the no less rollicking aftermath of the kermesse. The disorderly procession of merry-makers that fills the foreground has made its way from the crowds congregating outside the church following the mass, the circle of figures still dancing with linked hands among the houses, villagers partaking in a game of hockey and archery practice, and what looks like an imminent sword fight, which a woman – perhaps the cause of the dispute – is attempting to intercept. A bagpipe player leads pairs of dancing couples up the muddy path as they glance to their right, where a man appears to have fallen foul of earlier indulgences and sits slumped against the tree, supported by a woman looking distinctly unamused, and a woman relieves herself, impertinently staring up at a rather despairing-looking man. Another couple is shown embracing in the hay-cart behind this group, and the foremost figures comprise a family, the child clutching its hobby-horse to its chest. In the lower left-hand corner some sort of business transaction appears to be taking place: a richly-dressed figure shakes hands with a more soberly-clad man, still holding his little flag from the festivities, while another man behind them rattles a handful of coins in his fist. The tree that Brueghel places so prominently in the foreground divides the composition into two sections and allows space to depict a more tranquil setting on the right – a path leading into the distance beside a canal, with a few couples barely visible, and a cripple begging alms from two women.

The popularity of this image is attested by the three variants of the composition that Brueghel produced, amounting to eighteen known autograph versions of the three types, of which two are signed and dated, nine are signed, and eight, including the present work, have no signature. The present iteration is among the group of works to include the stream and avenue of trees on the right, of which one was sold in these Rooms, 7 December 2016, lot 34;[1] the second type replaces the full trunk found here with a broken tree and omits the stream, such as the painting in the Musées Royaux des Beaux-Arts, Brussels;[2] and the third type includes a tavern on the right-hand side, an example of which was with Johnny van Haeften, London, in 2000.[3]

Rare in Brueghel the Younger's *œuvre* as a design independent of his father Pieter Bruegel the Elder's influence – there are no known paintings or prints by the Elder which might have served as a model – Brueghel has nevertheless characteristically drawn on other artistic sources. Most closely related is Marten van Cleve's drawing of a *Landscape with peasants and sheep shearers*, today in the Uffizi, Florence (fig. 1),[4] from which the artist has borrowed a number of the protagonists: the group in discussion, lower left; the man who turns towards the family holding his rolled up streamer; the bagpipe-player and two of the dancing couples behind him; the couple supporting each other in front of the cart, and the cart itself; as well as the man who has sunk down and is now being propped up by the woman, lower right. The woman squatting and the man who looks back at her are found in an engraving by Pieter van der Borcht,[5] from whose work the Younger often drew inspiration. Brueghel appropriates these motifs and makes them his own, using them to populate a landscape from his imagination in a scene where any number of recognisable human stories are to be found.

Fig. 1
Marten van Cleve, *Landscape with peasants and sheepshearers*, Gallerie degli Uffizi, Florence

1 Signed lower left; oil on oak panel, 50 x 79 cm.; sold for £2,577,500.
2 Signed lower left; oil on oak panel, 48.3 x 78.5 cm.; inv. no. 10831; see Ertz 1988/2000, vol. 2, pp. 887 and 916, cat. no. E1298, reproduced p. 888, fig. 722.
3 Oil on canvas; see Ertz 1988/2000, vol. 2, pp. 889 and 917, cat. no. E1302a, reproduced.
4 See Ertz 1998/2000, vol. 2, p. 886, reproduced fig. 716.
5 See Ertz 1998/2000, vol. 2, p. 890, reproduced fig. 727.

53 SIR ANTHONY VAN DYCK

(Antwerp 1599 - 1641 London)

Portrait of Hubert du Hot, three-quarter length

oil on canvas
114.5 x 98.5 cm.; 45⅛ x 38¾ in.

£ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

Sir Andrew Fountaine (1676–1753), Narford Hall, Norfolk;

Thence by descent until sold, on the premises, Christie's, 7 July 1894, lot 24, for £320 to Shepherd;

With Charles Sedelmeyer, Paris, 1898;

Matthew Chaloner Durfee Borden (1842–1912), New York;

His posthumous sale, New York, American Art Association, 13–14 February 1913, lot 27;

Mrs Geraldine Rockefeller Dodge (1882–1973), Madison, New Jersey;

By whose Executors sold, New York, Sotheby's, 23 January 1976, lot 137 (as after Sir Anthony van Dyck, Portrait of a man);

Private collection, Germany, 1976;

From whence sold, Vienna, Dorotheum, 21 October 2014, lot 29 (as attributed to Sir Anthony van Dyck).

EXHIBITED

London, British Institution, 1842, no. 134.

LITERATURE

G.F. Waagen, *Treasures of Art in Great Britain*, vol. III, London 1854, p. 429;

Sedelmeyer Gallery, *Illustrated catalogue of 300 paintings by old masters*, Paris 1898, cat. no. 21;

E. Schäffer, *Van Dyck: des Meisters Gemälde. Klassiker der Kunst*, Stuttgart 1909, p. 243;

W.R. Valentiner and A.F. Jaccaci, *Old and modern masters in the collection of M.C.D. Borden*, privately printed, New York 1911, p. 68, cat. no. 15, reproduced in colour;

G. Glück, *Van Dyck: des Meisters Gemälde. Klassiker der Kunst*, Stuttgart 1931, p. 357;

E. Göpel, *Ein Bildnisauftrag für Van Dyck; Antonis van Dyck, Philipp le Roy und die Kupferstecher. Veröffentlichungen zur Kunstgeschichte*, vol. 5, Frankfurt am Main 1940, p. 116, cat. no. 235;

S. Barnes, et al., *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London 2004, p. 407, cat. no. III.A16 (as a copy of a lost original).

This portrait was most likely painted in Antwerp in 1632, just before Van Dyck left for London and the court of King Charles I. Van Dyck's portraits of this time are distinguished by, and were clearly particularly sought after because of, his ability to combine the appearance of casual elegance with a sense of nobility in his sitters. Considered to be an original work by Van Dyck throughout its publication history, the authenticity of this painting was questioned in the 2004 monograph on the basis of a photograph, when the portrait's whereabouts were unknown (see *Literature*). Since its last appearance on the art market and its subsequent cleaning, however, its autograph status has been unanimously endorsed and reinstated by scholars,[1] and the portrait may once again be considered amongst the works produced during Van Dyck's prolific and highly successful 'second Antwerp period'.

The gentleman depicted is known to be Hubert du Hot thanks to prints by Adriaen Lommelin, who engraved the portrait in the same sense, and on the second state included the identification of the sitter. (In the third state of the print, the man's head was actually replaced, and identified as the engraver Schulte Adams Bolswert.) A painted copy of the portrait in the Musée de la Chartreuse, Douai is inscribed, upper right: *AET . 58 . A . 1632* ., which is an accurate indication of the sitter's age and a very probable reflection of the original date of execution.[2] Du Hot was a French nobleman born in Lille before 13 December 1573 (when he was christened in the church of Sainte-Catherine). He was a 'connétable souverain' (a ministerial post, roughly translatable as 'Grand Officer of the Crown') of the Confraternity of Saint Barbara, and married Marie Baillet, daughter of Robert and Marie Vendeville, with whom he had two children.[3]

The present work shares many characteristics with Van Dyck's other portraits from this period, particularly in the assured, fluid brushstrokes which characterise the sitter's features and expression. Influenced by techniques he had learned in Italy, Van Dyck started to paint more and more thinly, with a much reduced use of impasto, in more transparent layers of glazes. He has executed the head of the sitter here particularly sympathetically, imbuing Du Hot with a sense of benevolent dignity and shrewd intelligence, not unlike the portrait of Alexander della Faille, today in the Musées Royaux des Beaux-Arts, Brussels.[4]

When Van Dyck returned to Antwerp from his trip to Italy in 1627 his reputation was such that demand for his work had increased substantially, particularly for portraiture, resulting in an extraordinary level of output during these five years. Van Dyck was famed for his speed of execution, but he also employed a number of assistants in his studio to expedite the supply of these commissions. As with many other portraits from this time, Van Dyck sketched the head (and probably the hand) of the present sitter from life, directly onto the canvas, before his studio worked up the background and drapery. Van Dyck himself would then have retouched and finished these areas, completed the likeness, and added such details as the ruff. Indeed, one can see the penumbra around du Hot's head, indicative of where Van Dyck's initial sketch of the head and the background colour meet, as well as the development of the artist's thought process in having changed his mind from picturing du Hot in a flat collar – just visible below the paint surface – to having him wear the finely-pleated ruff, brought to life with rapid, deft brushstrokes to create a convincing sense of volume. In the 2004 publication, Horst Vey speculated as to whether the sitter's single hand protruding from his clothing might originally have been intended to rest on a support, such as the arm of a chair, or the handle of a sword, which may be hidden beneath his cape.

This work is first recorded in the collection of Sir Andrew Fountaine, collector and amateur architect, at Narford Hall, Norfolk, where it remained for over 100 years. In his account of his visit to Narford, Waagen described the present portrait as 'very life-like' – a tribute as pertinent then as it is today.

1 Written correspondence from Dr Susan J. Barnes, 17 July 2015; Dr. Malcolm Rogers, 12 October 2017; and Professsor Christopher Brown, 13 November 2017.
2 Oil on canvas, 107 x 93 cm.; inv. no. 197; for image, see *Joconde: Portail des collections des musées de France* website.
3 D. du Péage, *Recueil de généalogies Lilloises. Mémoires de la Société d'Études de la Province de Cambrai*, vol. 2, Lille 1907, pp. 534–35.
4 Inv. no. 575; see Barnes et al. 2004, p. 312, cat. no. III.81.

54 BARTOLOMÉ ESTEBAN MURILLO

(Seville 1618 - 1682)

The Penitent Saint Peter

oil on canvas, unlined
121 x 105 cm.; 47 ½ x 41 ¼ in.

£ 250,000-350,000
€ 286,000-400,000 US$ 348,000-487,000

PROVENANCE

Acquired by the grandfather of the present owners in Valencia during the 1940s;

Thence by descent.

LITERATURE

B. Navarrete Prieto, *Murillo y las metáforas de la imagen*, Madrid 2017, pp. 129–30, reproduced fig. 73.

Datable *circa* 1675, this powerful depiction of the Penitent Saint Peter is a late work by Murillo, painted during the final decade of the artist's life. The existence of the painting was unknown until its discovery in 2017 by Dr Benito Navarrete Prieto, following its emergence from obscurity in a private collection in Valencia, where it remains today. Painted with thick, broad brushstrokes, the powerful tenebrist style of the painting reflects the pervasive influence of the work of Jusepe Ribera in Murillo's *œuvre*, while the simplicity of the design serves to heighten the scene's strong emotional content as Peter repents for denying Christ three times, thereby reinforcing the significance of repentance within the Catholic faith as a route to salvation.

Murillo treated the subject of the penitent Saint Peter in oil on at least two other occasions.[1] The earliest known treatment is a painting dated *circa* 1650–55 today in the Museo de Bellas Artes, Bilbao, in which Peter is similarly depicted as here in three-quarter-length, but facing directly towards the viewer, the right side of his face cast in shadow as a powerful light source emanates from the upper left.[2] In the Bilbao painting the Saint is similarly dressed in his characteristic blue and yellow robes, accompanied by his attributes of the keys and a large volume of the Holy Scriptures, yet his features are more youthful than in the present work and furthermore, his clasped hands are not raised to beseech forgiveness but rest on his knee, thereby reducing the overall emotional intensity of the scene.

The other treatment of the subject by Murillo is the artist's masterpiece commissioned in around 1675 by his great friend and patron Justino de Neve (1625–1685), in which Saint Peter is seen in full-length, set within a landscape (see fig. 1). The painting was bequeathed on De Neve's death in 1685 to the Hospital of the Venerable Priests in Seville and remained there until removed by Maréchal Soult (1769–1851) in 1810, who retained it for his own private collection. Following his death it was sold at auction in Paris in 1852, when it was acquired by a certain Townend of Brighton, remaining in England for over a century and a half until it was sold in 2013 by private treaty sale through Sotheby's to the Fundación Fondo de Cultura de Sevilla (Focus), whose small but outstanding collection of paintings and sculptures by Sevillian masters (including two works by Velázquez) is today housed in the Hospital of the Venerable Priests, Seville, the very place from which the *Penitent Saint Peter* was appropriated by the French over two hundred years ago.

Although the figure of Saint Peter is facing the opposite direction, it seems likely that Murillo had in mind the Venerables' version when painting the present work. In both canvases the Saint is depicted with his hands clasped in a similar fashion, seated on a rocky outcrop, before the entrance to a cave and with a distant landscape beyond. The thick handling of paint and restricted palette are common to both paintings, although here the Saint appears more frail and older in years. It seems probable that the Venerables' treatment slightly precedes the present work in date, which on stylistic grounds is likely to have been painted *circa* 1675. A comparison with Francisco de Zurbarán's somewhat earlier treatment of the subject (*circa* 1645–50), lot 60 in this sale, reveals Zurbarán to be an artist more interested in the dramatic sculptural forms of Saint Peter, whilst Murillo reveals a greater sense of humanity and heightened emotion. The palpable influence of the naturalism of Ribera, combined with the fluid handling of Murillo make this an image of great strength and beauty.

Fig. 1
Bartolomé Esteban Murillo, *The Penitent Saint Peter*, Fundación Cultural de Sevilla, Spain

1 Valdivieso lists another treatment in a private collection, Paris, although on the basis of the published photograph alone, judgment over the attribution should be reserved; see E. Valdivieso, *Murillo: Catálogo Razonado de Pinturas*, Madrid 2010, no. 361. There is also a drawing of the subject by the artist today in the British Museum, London, which appears to be a *prima idea* for the Venerables' canvas; see J. Brown, *Murillo: Virtuoso Draughtsman*, 2012, pp. 206–07, no. 82, reproduced.

2 Deposited by the Provincial Council of Bizkaia after transfer in lieu of tax by BBVA in 2000, for which see *Murillo and Justino de Neve; El Arte de la Amistad*, exh. cat., Madrid, Museo del Prado (26 June – 30 September 2012), Seville, Hospital de los Venerables Sacerdotes (11 October 2012 – 20 June 2013), Dublin, National Gallery (6 February – 12 May 2013), p. 138, fig. 65 reproduced.

55 VICENTE CARDUCHO

(Florence 1571 - 1638 Madrid)

Christ in contemplation before His Crucifixion

signed lower right: *VICE... CARDUC...*
oil on canvas
183 x 114 cm.; 72 x 44⅞ in.

W **£ 150,000-250,000**
€ 172,000-286,000 US$ 209,000-348,000

PROVENANCE

Doña Milagros Carvajal, Madrid, by at least 1933;

Acquired from Caylus, Madrid, by the father of the present owner in 1992;

Thence by inheritance.

LITERATURE

El gusto español: antiguos maestros, Madrid 1992, p. 58, reproduced p. 59;

A.E. Peréz Sanchéz, 'Eugenio Cajés, 'addenda et corrigenda'', in *Archivo Español de Arte*, LXVII, 265, 1994, p. 7;

A.E. Peréz Sanchéz, *Catálaogo de la Colección de Dibujos del Insituto Jovellanos de Gijón*, Madrid 2003, p. 156 under no. 235;

B. Jordan, *Juan Van der Hamen y León and the Court of Madrid*, exhibition catalogue, New Haven and London 2005, p. 255, reproduced in colour fig. 16.7;

A.P. Chenel and A. Rodriguez Rebollo, *Vicente Carducho. Dibujos. Catalogo razonado*, Madrid 2015, p. 122, reproduced fig. 35, and p. 123, n. 7.

Depicting a moment of quiet contemplation on Calvary before His crucifixion, the iconography of this moving work is highly unusual. It is one of the most spiritual images of Christ's Passion and for its invention, expression and emotional qualities it engenders all the finest traits of the fully-fledged Spanish Baroque.

Christ is shown in solitude, his loneliness amplified by the massive, bruising sky. His forearms are tied and He hugs His elbows seemingly conscious of His vulnerability and His exposed position. The rope with which He was led up the mountain hangs now loosely around His neck, the wounds from the crowns of thorns on His head now congealed with blood. From Him emanates a heavenly glow, offering us a vision of hope from His suffering. Beyond is the distant figure of his distraught mother, and before Him lie the implements of His end: the Crucifix and a basket containing the hammer and nails with which He will be suspended from it. It is an image that belies at once Christ's terrible suffering and, in His facial expression, His resoluteness; the grief of his loved ones and His own acceptance of His fate. Given its scope for emotive expression it is perhaps surprising that more artists did not choose to portray Christ at this pause between His climb to Calvary and His Crucifixion, but it is perhaps because of its very invention, not being quoted directly from the New Testament, that examples are so rare.

The reappearance of this signed work in 1992, when it was acquired by the father of the present owner, led to the reattribution of two works that had previously been attributed to Carducho's friend and collaborator Eugenio Cajés: a related drawing (fig. 1) that shows Christ in the same pose but with the Virgin brought forward onto the same plane (destroyed 1936, formerly Instituto Jovellanos, Gijón),[1] which had been widely considered preparatory for a painting, also attributed to Cajés, belonging to the Prado and on deposit at the University of Barcelona.[2] On the back of this rediscovery in 1992, both drawing and painting have since been rightly reattributed to Carducho. The present painting and the related (destroyed) drawing have been dated to *circa* 1617–22.

Fig. 1
Vicente Carducho, *The Virgin before Christ on Calvary*, destroyed, formerly Instituto Jovellanos, Gijón

Carducho's smaller version in Barcelona uses the same composition as the present, signed, version with only relatively minor changes to the detail such as the direction of the cross on the ground. Its previous erroneous attribution to Cajés is all the more understandable when one considers a very similar, signed treatment of the subject by Cajés, dated 1619, in the Mercedarias de Don Juan de Alarcón.[3] It includes in fact the Virgin in the same position as Carducho's drawing but shows Christ leaning forward with his hands tied behind his back, the figure of St John overlooking the whole scene, and no basket. That Cajés would paint a version so close to that of Carducho is not surprising given how closely the two artists worked over many years at the royal court. An example of their collaboration is the pair of works depicting Saints Andrew and Peter in the chapel of our Lady in the Sagrario of the Cathedral of Toledo, the former by Carducho, the latter Cajés. A similarly spiritual work that makes for a fine comparison with the present work is Carducho's *Mater Dolorosa at the foot of the Cross* in the Descalzas Reales. Here, Mary is shown in similar isolation.[4]

Beyond the image of Christ Himself, perhaps the most astonishing part of the painting is the beautifully executed 'still life' in the lower left with a basket containing a hammer, a wrench, and a white cloth, and pink drape behind it. It is painted with consummate skill that is echoed again in Christ's loincloth. Such a device as the basket in the very forefront of the composition was not uncommon at this time and may be found, for example, in works by Zurbarán (such as his *Christ and the Virgin in the House of Nazareth* from *circa* 1630 in the Cleveland Museum of Art) and in many works of the followers of Caravaggio in Rome, such as Orazio Borgianni's *Holy Family* in the Galleria Nazionale in Rome from *c.* 1615. Carducho would not have liked a comparison with Caravaggio: in his *Diálogos de la Pintura* he bemoans Caravaggio for his painting without rules, theory, learning, preparation or meditation. His influence on so many is a tragedy, he writes: 'Thus this Anti-Michelangelo with his showy and external copying of nature his admirable technique and liveliness has been able to persuade such a large number of all kinds of people that his is good painting and that his theory and practice are right, that they have turned their backs on the true manner of perpetuating themselves and on true knowledge in this matter'.[5]

Carducho was one of the greatest artists of the Spanish Baroque period and his influence continued for many decades after his death through pupils such as Francisco Rizi. Like Cajes, Carducho was Florentine by birth and arrived in Spain with his brother Bartolomé whom he helped in the decoration of the Escorial for Philip II. Once he reached his maturity he worked at the court of Philip III in Madrid from 1606 and decorated the recently rebuilt Palacio del Pardo. His largest commission came from the Carthusian monastery of El Paular, near Segovia for which he painted a cycle of fifty-six pictures between 1628 and 1632. From 1626 he was Pintor del Rey to Philip IV. He painted three large canvases of the series commissioned by Philip to commemorate historic battles he had won since his ascent to the throne in 1621. As Palomino tells us he was highly esteemed by both Philip III and IV and was 'so adorned with literary gifts, artistry and genius that Montalbán, in his *Para Todos*...,[6] writes that the only thing that prevented Carducho from being one of the greatest artists praised by antiquity was having been born too late'.[7] Palomino also tells us that there has been no other eminent painter by whom there are as many public works.

[1] See also A.P. Chenel and A. Rodriguez Rebollo, *Vicente Carducho. Dibujos. Catalogo razonado*, Madrid 2015, pp. 122-3, cat. no. 20.
[2] D.A. Iñiguez, *Pintura Madrileña. Primer Tercio del Siglo XVII*, Madrid 1969, pp. 241–42, no. 148, reproduced plate 193.
[3] Iñiguez 1969, plate 176.
[4] Iñiguez 1969, plate 111.
[5] V. Carducho, *De las Excelencias de la Pintura* or *Diálogos de la pintura, su defensa, origen, essencia, definición, modos, y differencias*, 1633.
[6] J. Pérez de Montalbán, *Para todos...*, Madrid 1938.
[7] A. Palomino, *Lives of the Eminent Spanish Painters and Sculptors* (trans. N.A. Mallory), Cambridge 1987, p. 94.

56 ATTRIBUTED TO JUSEPE DE RIBERA, CALLED LO SPAGNOLETTO

(Játiva, Valencia 1591 - 1652 Naples)

Saint Jerome and the angel of the Last Judgement

oil on canvas
206.4 x 145.8 cm.; 81¼ x 57⅜ in.

W **£ 100,000-150,000**
€ 115,000-172,000 US$ 140,000-209,000

PROVENANCE

Possibly once in the Basilica di San Nicola, Bari;

Private collection, Bari, acquired in the 1960s;

By inheritance to the present owner.

LITERATURE

Possibly G. Petroni, *Della Storia di Bari dagli antichi tempi sino all'anno 1856*, vol. II, Naples 1858, p. 394 (as in the Basilica di San Nicola at Bari, 'a very rare painting on canvas by Spagnoletto [Giuseppe Ribera], depicting Saint Jerome, which the sacrilegious hand of a second-rate painter dared to restore based on foolish advice; fortunately the areas of flesh remained unharmed!').[1]

This large painting constitutes an important rediscovery and addition to Ribera's work. Saint Jerome hearing the trumpet of the Last Judgement is a subject to which Ribera returned often in the medium of both paint and print. In its treatment, which places an aged penitent in a tenebrous setting, it combines powerful naturalism with spiritual emotion. The composition's salient parts remain relatively intact. Painted early in Ribera's career in about 1620, not long after he arrives in Naples, it shows the influence of Caravaggio in its choice of an unidealised elderly model and its use of light.

This *Saint Jerome* is thought to be the picture by Ribera recorded in reverse in his etching of 1621. Ribera made two etchings of Saint Jerome in the wilderness, interrupted by the sound of the angel's trumpet; the first, dated 1621, shows this composition reversed (fig. 1).[2] The principal difference between this painting and the print is that the quill pen and the sharpening tool are inverted: the quill pen in the painted raised hand is changed in the print to the sharpening tool. This supports the hypothesis that this painting is an original composition by Ribera rather than an enlarged copy in reverse of the engraved composition. The second etching, also datable to about 1621, shows the angel in its entirety, blowing on a curvilinear – rather than a straight – trumpet.[3] Some years earlier Ribera sent a painting of the same subject to the Colegiata in Osuna, Spain,[4] but the print discussed above relates more closely to the present work. The Osuna painting differs from the latter in showing the saint semi-reclined (rather than seated) and interrupted from contemplating a skull (rather than writing, as here) by the head and torso of an angel (and not the more mystical presence of arms and hands only).

Spanish by birth and Italian by adoption, Ribera was in Rome in 1606 and is documented there until his move to Naples in 1616. He quickly established himself as painter to the Spanish Viceroys and as the leading artist in the city, succeeding in securing important commissions from, among others, the 3rd Duke of Osuna, Viceroy of Naples. The *Saint Jerome* for Osuna, discussed above, and the present work may be seen as precursors to Ribera's later magisterial treatment of the same subject of 1626 now at the Museo di Capdimonte, Naples.[5] A copy in reverse of the present painting is recorded in the Accademia dei Lincei, Rome, lending further weight to the identification of the present work as a lost original.[6]

Craig Felton first identified the painting as a work by Ribera, accepting it as fully autograph. In his opinion the *Saint Jerome* must predate the engraving of 1621 and so he proposes a date of execution at the end of the 1610s or the very beginning of the 1620s. In his view the etching derives from the painting, in accordance with Ribera's usual practice. Professor Nicola Spinosa has also endorsed the attribution of the *Saint Jerome* to Ribera, describing it as a unique work. He proposes a date in the early 1620s, comparing it to works painted the previous decade for the Duke of Osuna.[7] Prof. Spinosa will be including the *Saint Jerome* in his forthcoming *catalogue raisonné* of Ribera's *œuvre*. We are grateful to them both for their comments.

Fig. 1
Jusepe de Ribera, called Lo Spagnoletto, *Saint Jerome Hearing the Trumpet of the Last Judgment*, etching, engraving, and drypoint, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1953, The Metropolitan Museum of Art, New York

1 '...una rarissima tela dello Spagnoletto [Giuseppe Ribera], ritraente S. Girolamo, su quale sacrilega mano di dozzinal pittore per sciocco consiglio osò fare oltraggio di restaurarlo: fortuna che le carni restarono illese!'. No record of such a composition has been found in the Basilica, which underwent extensive restoration from the late nineteenth century.
2 J. Brown, *Jusepe de Ribera: Prints and Drawings*, exh. cat., Princeton 1973, p. 67, no. 4.
3 Brown 1973, no. 5.
4 179 x 139 cm. Reproduced in N. Spinosa, *Ribera*, Naples 2003, p. 21 and p. 250, no. A4.
5 262 x 164 cm. Reproduced in Spinosa 2003, p. 64 and p. 268, no. A56.
6 A.E. Pérez Sánchez and N. Spinosa, *L'opera completa di Jusepe de Ribera*, Milan 1978, p. 133, no. 309, reproduced on p. 132.
7 Seen in person on 23 November 2017.

57 JUAN VAN DER HAMEN Y LEÓN

(Madrid 1596 - 1631)

Basket of peas and cherries with vases of flowers

signed and dated lower left: *Ju° BanderGamen deleon/ año, 1621*
oil on canvas
62.5 x 101 cm.; 24⅝ x 39¾ in.

£ 400,000-600,000
€ 457,000-685,000 US$ 560,000-835,000

PROVENANCE

Acquired by the present owner from a private collection in 2007.

LITERATURE

W.B. Jordan, *Juan van der Hamen y León and the Court of Madrid*, exh. cat., New Haven and London 2005, p. 97, reproduced fig. 6.17

This refined still life was executed by Van der Hamen when he was aged only twenty-five, thus demonstrating his already mature and sophisticated technique. Dated 1621, it is one of the very earliest of his signed works. Van der Hamen combined those developments in the still life painting of the North Italians such as Panfilo Nuvolone and Fede Galizia, and those of Flemish masters like Osias Beert the Elder, Clara Peeters and Frans Snyders, with the precedent set by his countryman Sánchez Cotán, particularly in the use of the window setting and the hanging of fruit and game from strings, as we see here in the suspended almond branch. The resulting elegance of Van der Hamen's still lifes, and their frequent hints at luxury, ensured the artist's popularity among an affluent and courtly clientele.

The present painting is noted particularly for the strong light from the left of the composition that casts lively shadows of roses and lilies across the bare wall of the stone niche. Jordan (see *Literature*) notes that this beautiful effect is perhaps more fully developed here than in any other still life by the artist. The identical vases are made of blown glass with gold decorations; they are examples of *façon-de-Venise* glassware, one of the most coveted luxuries at court. Van der Hamen's ability to evoke the delicacy of such tableware was among his most highly developed skills.

The three open roses in the vase at the left are repeated by Van der Hamen six years later in a bouquet held by the young page in his *Offering to Flora* in the Museo Nacional del Prado, Madrid.[1] Jordan notes the importance of such associations as they shed invaluable light on our understanding of Van Der Hamen's practice later in his career of employing motifs that were developed in his early works. Another closely comparable still life, also signed, shares many of the motifs in the present work, although it replaces the right-hand vase with another made of faience.[2]

[1] Jordan 2005, p. 179, cat. no. 32, reproduced.
[2] Present location unknown; see Jordan 2005, p. 97, reproduced in black and white fig. no. 6.18.

58

BARTOLOMÉ ESTEBAN MURILLO

(Seville 1617 - 1682)

The Presentation of the Virgin

oil on canvas
155 x 210 cm.; 61 x 82⅝ in.

‡ £ 600,000-800,000
€ 685,000-915,000 US$ 835,000-1,120,000

PROVENANCE

Probably in the Convento de la Vírgenes, Seville;

Probably private collection, England, before 1737;

Archbishop of Sorrento, Capri, *c*. 1840;

Rev. William Thomas Saward, Nottingham;

With Anthony F. Reyre (trading as the Vermeer Gallery), London, by 1925;

With Julius Böhler, Munich (stock #25.131, half interest acquired from Reyre on September 16, 1925);

With Reinhardt Galleries, New York, by March 1926 (on consignment);

Theodor Fischer, Lucerne, acquired from Böhler and Reyre August 29, 1936;

Hans Wendland, Geneva;

Confiscated from the above by the Office Suisse de Compensation, service de la liquidation des biens allemands from the le Coultre Warehouse Geneva, *c*. 1947;

Presumably cleared for return and given back to Wendland by the Office Suisse de Compensation at an unknown date after 1947;

Probably with Galerie Fischer, Lucerne, 1949;

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

Thence by descent.

EXHIBITED

New York, *Exhibitions of Paintings by Tintoretto, Bassano and Murillo*, 1927;

Madrid, Museo Del Prado, *Bartolomé Esteban Murillo*, 8 October – 12 December 1982;

London, Royal Academy of Arts, 15 January – 27 March 1983, no. 76.

First published in the literature on Murillo by August Mayer in 1926, *The Presentation of the Virgin* is an extremely rare subject in his *œuvre*. The painting serves as testimony to the richness that Murillo's art could achieve in his last period, both in terms of the inventiveness of his compositions and as a colourist. The depiction of the little Virgin, a typically sensitive portrayal of a child, evokes Murillo's extraordinary abilities as a painter of children, while the presence of a beggar in the foreground recalls his poignant images of the destitute. The spatial arrangement of different levels, each thrown into light from different sources, is complex. The monumental scale of the canvas allows us to follow Murillo's narrative from the beggar who fixes us with his gaze, to the figures of Saint Anne and Joachim who urge their little daughter up the great stone steps of the temple, and into the open arms of the waiting High Priest.

Past authorities on Murillo all agree on the dating of this work to the artist's last years, with Mayer pointing to Murillo's characteristic use of dark greyish tints in works of his later period, and Diego Angulo Iñiguez placing it in his final decade. Manuela Mena Marqués, writing in the 1982–83 catalogue of the exhibition held in Madrid and London, gives a dating of about 1680. She notes the vigour of Murillo's technique in this work, his rapid and broad brushwork, and its affinity with the work of Rembrandt (1606–1669). She characterises the spatial conception of the painting, with large open spaces around the figures, as typical of Murillo's late style and with an atmospheric quality comparable to the work of Velázquez (1599–1660), an approach explored by Murillo as early as 1656 in his *Vision of Saint Anthony of Padua* for Seville Cathedral.[1]

LITERATURE

Sevilla Mariana, 1882, vol. II, p. 214;

A.L. Mayer, 'Three Paintings by Murillo', in *The Burlington Magazine*, vol. XLVIII, no. 278, May 1926, p. 251, reproduced plate II, C;

D. Angulo Iñiguez, *Murillo*, Madrid 1981, vol. II, p. 137, cat. no. 131, reproduced vol. III, plate 384;

Bartolomé Esteban Murillo, exh. cat., Madrid 1982 and London 1983, p. 196, cat. no. 76, reproduced p. 145;

E. Valdivieso, *Murillo. Sombras de la tierra. Luces del cielo*, Madrid 1990, p. 194;

E. Valdivieso, *Murillo, Catálogo Razonado de Pinturas*, Madrid 2010, p. 529, cat. no. 378, reproduced.

A work of considerable size and grandeur, *The Presentation of the Virgin* must once have decorated the wall of a chapel. Given that the choice of subject and its conception are exceptional in Murillo's *œuvre*, it is probable that this painting is the very same one recorded as residing in the Convento de la Vírgenes, Seville.[2] Reference to a 'Presentation of the Virgin' is made in *Sevilla Mariana*, a religious publication dedicated to Our Lady, its aim to make known the glories of Andalusia, and in particular the city of Seville's long-standing devotion to the Blessed Virgin, as manifest in its historical monuments and the principal images of the Virgin in the city's most famous sanctuaries. By about 1840 the painting was recorded as belonging to the Archbishop of Sorrento, having left Spain the previous century following its sale to an English peer sometime before 1737, as noted by Angulo.

Mayer considers it highly probable that *The Presentation of the Virgin* once had a companion piece, while Angulo suggests it was probably part of a series, most likely depicting the life of the Virgin. The rarity of the subject in general – Titian's treatment of the theme at the Accademia, Venice, stands out as the most celebrated example – distinguishes this work. The presentation of the little child in profile, her placement at the centre of the composition and the overall effect of the lighting, which emphasises her illuminated figure, all serve to draw attention to her as she solemnly ascends the temple steps under her parents' attentive gaze.

The introduction of a beggar at the lower left of the composition recalls Murillo's secular painting and the genre motifs he incorporates into religious works, such as the comparable figure of a man in rags at the lower left of *Saint Isabella of Hungary*, Hospital de la Caridad, Seville. The inclusion here of a mendicant – here a crippled beggar one hand clutching his staff, the other held open in hope of donations – serves to underscore the importance of alms giving and works of charity as a route to God. His presence here offers a particularly striking contrast to the spiritual self-containment and purity of the young Virgin resplendent in white and blue.

[1] Angulo Iñiguez 1981, vol. II, pp. 238–39, no. 284, reproduced vol. III, plates 128–30.
[2] Madrid and London 1982–83, p. 196; Angulo Iñiguez 1981, vol. II, pp. 383–84, no. 867.

59 FRANCISCO DE ZURBARÁN

(Fuente de Cantos, Badajoz 1598 - 1664 Madrid)

The Penitent Saint Peter

oil on canvas
155.5 x 108 cm.; 61¼ x 42½ in.

W **£ 200,000-300,000**
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

Collection of Don Félix Fernández Valdés (*d.* 1975), Bilbao;

Thence by descent to the present owner.

EXHIBITED

Seville, Museo de Bellas Artes, *Zurbarán: IV Centenario*, 8 October – 9 December 1998, no. 68.

LITERATURE

B. Navarrete Prieto, 'Algo más sobre Zurbarán', in *Goya*, 1996, no. 251, p. 284;

Zurbarán: IV Centenario, exhibition catalogue, 8 October – 9 December 1998, pp. 202–03, cat. no. 68, reproduced;

O. Delenda, *Francisco de Zurbarán*, Madrid 2009, pp. 602–03, cat. no. 214, reproduced.

It was precisely for works such as this powerful tenebrist treatment of *The Penitent Saint Peter* that Francisco de Zurbarán acquired the nickname the 'Spanish Caravaggio'. Painted in Seville during the artist's full maturity, around 1650, the painting displays all the hallmarks of the Sevillian master's work. The figure of Saint Peter is rendered with a heightened sense of realism created through the dramatic use of chiaroscuro and strong geometric forms, which combine to give the figure a powerful presence and sense of monumentality as he kneels to repent of his denial of Christ.

Formerly belonging to the celebrated collector Don Félix Fernández Valdés, *The Penitent Saint Peter* is considered to be the prime version of a larger overall composition depicting *The Penitent Saint Peter before Christ at the Column* that is known through another version, today in the Archbishop's Palace, Seville, datable *circa* 1650–55.[1] During recent restoration of the present painting, the remains of Christ's bent right arm was detected in the upper right corner, affirming that the picture presumably followed the same composition as that in the Archbishop's Palace. In qualitative terms however, Odile Delenda considers the Valdés painting to be superior to the Seville version, noting: 'en ésta que examinamos se advierte un mayor nivel artístico y una fuerza expresiva excepcional'.[2]

While the overall style of the painting reveals a clear debt to Caravaggio, the pose of the Saint appears to be inspired by a print representing *The Penitent Saint Peter* by Jusepe de Ribera, which dates from over two decades earlier (1621; fig. 1). In addition, in the use of heavy impasto and wet-in-wet handling for the head of Christ's leading Apostle, Zurbarán appears to imitate the distinctive style of Ribera, whose works he would have known through their presence in important Spanish collections by this date.

NOTE ON PROVENANCE

The painting enjoys a distinguished provenance, belonging to the heirs of the great collector Don Félix Fernández Valdés (*d.* 1975) whose collection was displayed at his home in Gran Via, 15, Bilbao. A highly educated man, Don Félix inherited a fortune from his uncle Don Tomás Urquijo and operated a thriving timber business between his substantial holdings in Spanish Guinea and his factories in Bilbao. He was a passionate art collector and assembled one of the finest collections of Old Masters in Spain during the mid-twentieth century, including at least two other works by Francisco de Zurbarán: the artist's masterpiece of *Saint Anthony Abbot*, today in the Fundación Villar Mir, Madrid; and his *Ascension of the Virgin*, in the collection of Don Plácido Arango. The collection included other important works from the Sevillian school, including Bartolomé Esteban Murillo's early *Saint Joseph with the Christ Child*, which was sold London, Sotheby's, 4 December 2014, lot 13, for £580,000 hammer.

[1] See Delenda 2009, pp. 636–37, no. 229, reproduced.
[2] Delenda 2009, p. 603 ('in this version we note a greater artistic quality and an exceptional power of expression').

Fig. 1 Jusepe De Ribera, called Lo Spagnoletto, *The Pentinent Saint Peter*, print

60 MICHELE TOSINI, CALLED MICHELE DI RIDOLFO DEL GHIRLANDAIO

(Florence 1503 - 1577)

Cleopatra

oil on poplar panel
92.5 x 73 cm.; 36½ x 28¾ in.

‡ £ 150,000-200,000
€ 172,000-229,000 US$ 209,000-279,000

PROVENANCE

With Moretti, Florence, from whom acquired 31 May 2005 by

Private collector, New York;

Thence by descent to the present owners.

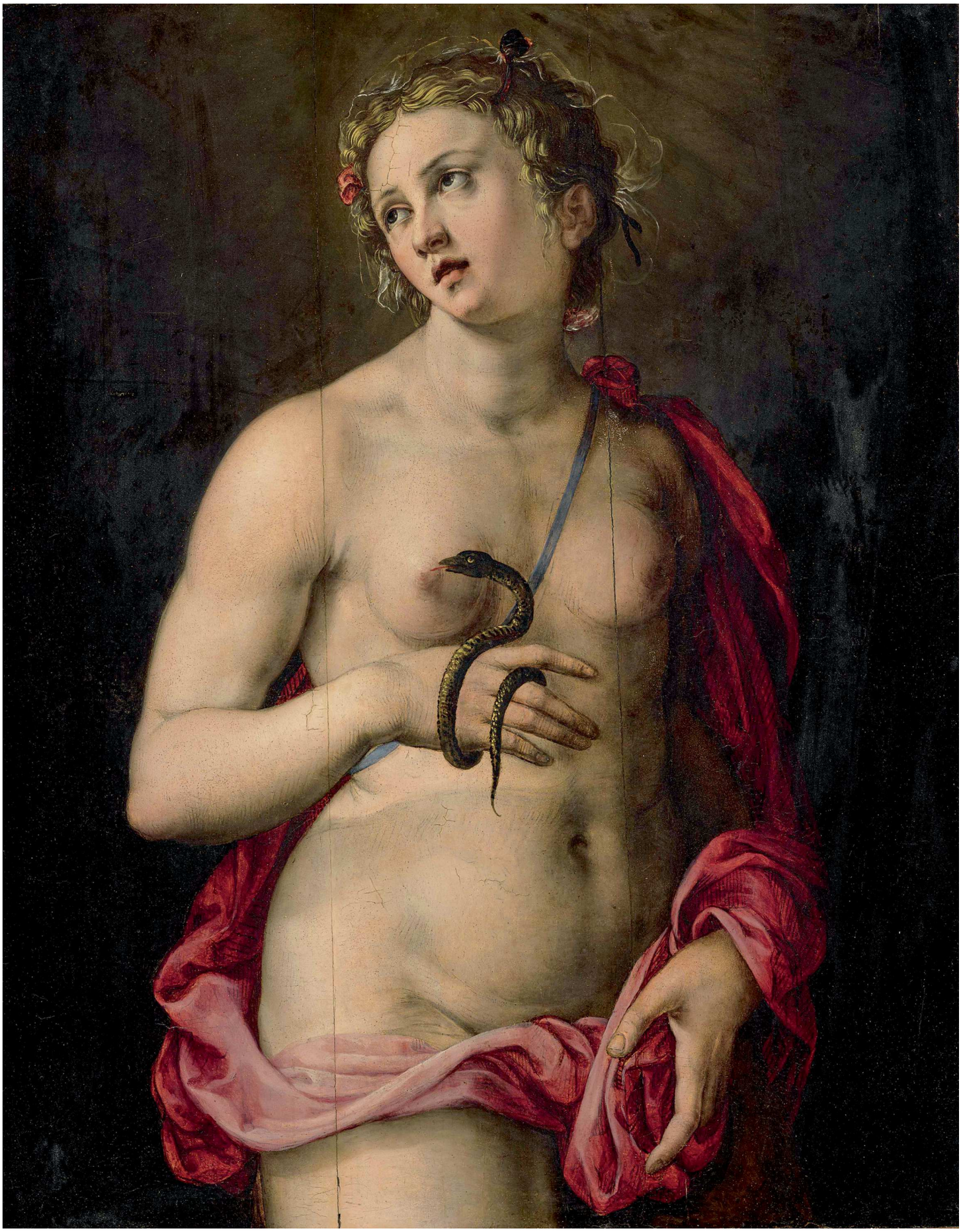
In 1541 the Florentine Agnolo Firenzuola completed his text entitled *On the Beauty of Women (Delle bellezze delle donne)*. His famous words remain useful today in our desire to understand what constituted female beauty in Renaissance Italy. He wrote that the ideal woman should be 'plump and juicy, somewhere between lean and fat', the arms should be 'fleshy and muscular, but with a certain softness, so that they seem to be not Hercules's arms when he squeezed Cacus'. He adds 'the foremost attraction of shapely naked women is wide hips' and explains that hands should be 'large and somewhat full [...] with long, straight, and delicate' fingers. Firenzuola continues to devote considerable attention to hair, which should be 'blond, wavy, thick, abundant, and long.'[1] There can be little doubt that he would have approved of Michele Tosini's sensuous *Cleopatra*.

Michele Tosini was prized for his depictions of women. Here he has drawn inspiration from Michelangelo's monumental nude goddesses and formed a Cleopatra whose statuesque physique and musculature expresses her strength, her grandeur and her resolve at the moment she tenderly raises the poisonous asp to her breast. She shows none of the weakness and instability traditionally associated with women, instead she unites two different kinds of beauty distinguished by Cicero:[2] loveliness, and dignity. The former traditionally an attribute of women, the latter, of men. Male virtues thus ennoble this representation of Cleopatra, and bestow upon her an ideal beauty.

Tosini began his artistic career under the tutelage of Lorenzo di Credi and Antonio del Ceraiolo entering the workshop of Ridolfo Ghirlandaio. By 1525 he was frequently collaborating with Ghirlandaio, and their closeness is reflected in Tosini's adopted name. The mannerist style of his later paintings was influenced by his friends and colleagues Agnolo Bronzino and Giorgio Vasari with whom he worked on the formation of the Accademia del Disegno in 1563. Through Vasari's example, Tosini adopted a vocabulary derived from the work of Michelangelo and painted some of his best-known works in this manner. *Cleopatra* might be compared with Tosini's *Lucretia,*[3] also half length, her body twisted in a similar *contrapposto* pose and wrapped in pink fabric. The application of paint in both figures' blonde hair is also directly comparable. The underdrawing in *Cleopatra* is visible in areas through the paint; it appears to be particularly free and expressive, especially in the hatched areas delineating the areas of shadow and contours of her body.

We are grateful to Heidi J. Hornik, Professor of Italian Renaissance Art, Baylor University, for endorsing the attribution to Michele Tosini. Hornik dates this *Cleopatra* from *circa* 1565, at a time when the Ghirlandaio workshop in Florence was under Tosini's careful direction. She compares this *Cleopatra* to Tosini's *Mary Magdalen* of *circa* 1570 in The Museum of Fine Arts, Houston.[4]

[1] A. Firenzuola, *On the Beauty of Women*, Philadelphia 2010, (K. Eisenbichler and J. Murray eds.), pp. 46, 49, 63, 67.
[2] M.T. Cicero, *Cicero De Officiis*, I. XXXVI. London and New York 1938, pp. 131–32.
[3] Offered New York, Christie's, 25 January 2002, lot 24, citing Everett Fahy and Mina Gregori in support of the attribution to Tosini, and dated to post 1540.
[4] H.J. Hornik, *Michele Tosini and the Ghirlandaio workshop in Cinquecento Florence*, Brighton 2009, reproduced fig. 9.



61

GIOVANNI BATTISTA NALDINI

(Fiesole circa 1537 - 1591 Florence)

Christ raises a widow's son to life at Naim

oil on poplar panel
71.4 x 58.9 cm.; 28⅛ x 23¼ in.

£ 100,000-150,000
€ 115,000-172,000 US$ 140,000-209,000

PROVENANCE

With Matteo Grassi, Paris, 2009;

With Etienne Breton, Paris, 2011;

With Daniel Katz Ltd., London;

Acquired from the above by the present owner.

Through the dramatic and yet tender representation of this rare subject matter, Naldini reveals his unique Mannerist style whilst also working in the vocabularies of his great masters Jacopo Pontormo and Rosso Fiorentino. With a turbulent yet studied composition brought to life by a vibrant palette and free handling of paint, the present work confirms Naldini to be not only a skilled colourist but also highly proficient in his technique.

Born in Fiesole in 1535, Giovanni Battista Naldini entered the workshop of Jacopo Pontormo in 1549 at the young age of twelve. The influence of Pontormo, in whose studio Naldini remained until the former's death in 1557, is apparent especially in the early stages of his career, although Naldini eventually forged his own highly individual style incorporating the ideals of other great artists of the Cinquecento, such as Andrea del Sarto, Rosso Fiorentino, and Giorgio Vasari. After Pontormo's death, Naldini made his first trip to Rome, but returned to Florence in 1562 when he was recruited by Vasari to work in the ground-breaking decorative scheme for the *studiolo* of Francesco I de' Medici, Grand Duke of Tuscany.

With its intense palette dominated by cool greens and warm reds and yellows, distinctive facial types and *sfumato* forms, this work reveals Naldini's fully mature style. He had a flair for bringing figures together in beautifully choreographed compositions; here, his disciples and Naim's citizens encircle Christ, who dominates the composition with a dramatic gesture of blessing that revives the young man. Behind Christ, his disciples witness the miracle with attitudes of contemplation, whilst the citizens on the right of the composition show expressions of awe. The layout of his figures and their diverse, twisted poses, the bold choice of palette and the *repoussoir* figures at the outer edges all hark back to Pontormo. The most specific echo of his master comes by way of the kneeling figure in the foreground with his back to the viewer who appears to float, reminiscent of the kneeling figure in Pontormo's seminal *Deposition* in the church of Santa Felicità, Florence (fig. 1). Traces of Rosso's art are also evident, particularly in the striking movement of the figures and the dazzling light that sharply draws clear folds on their clothing, which recall Rosso's *Deposition* of 1521, today in the Pinacoteca Comunale, Volterra (fig. 2). This pair of first-generation Mannerists are seen as emblematic of the eccentric nature of Florence's pictorial language in the early sixteenth century; in the present work, Naldini brilliantly reveals his formative training whilst also managing to express his own unique style.

Fig. 1
Jacopo Carucci known as Pontormo, *The Deposition*, 1528, Church of Santa Felicità, Florence / De Agostini Picture Library / Bridgeman Images

Fig. 2
Giovanni Battista known as Rosso Fiorentino, *The Descent from the Cross*,1521, Pinacoteca, Volterra / Bridgeman Images

The present work depicts the rare subject matter of Christ raising a widow's son at Naim: Christ and his disciples arrive at the village of Naim during the burial ceremony of the son of a widow, and after taking pity on the mourning widow, he raises the young man from the dead. Only one other painting by Naldini depicting the same subject matter is recorded, an altarpiece for the Church of Santa Maria del Carmine in Florence, which unfortunately was destroyed in a fire in 1771. There is also a drawing by the artist depicting this event in the J. Paul Getty Museum, however it does not appear to be linked to the present composition.[1] The shawled woman kneeling in front of him with a gesture of supplication and despair, her head buried in her hands, may be identified as the widow. Unlike many other representations of this subject matter by other artists, Naldini concentrates on the touching representation of the pleading widow before Christ – this may have been motivated by the patron's personal preference, or perhaps by the growing influence of the Counter-Reformation which promoted religious paintings that were more appealing to the faithful by offering identification figures, in this case the mother bemoaning her son.

We are grateful to Prof. Carlo Falciani for endorsing the attribution to Giovanni Battista Naldini following inspection of the original.

1 Inv. no. 88.GA.53; G. Gruitrooy, 'A New Drawing by Giovanni Battista Naldini', in *The J. Paul Getty Museum Journal*, vol. 17, 1989, pp. 15–20.

○ ⋗ 62 STUDIO OF ANDREA DEL SARTO

(Florence 1486 - 1530)

The Madonna and Child with Saint John

signed upper centre in monogram with interlocking 'A's [Andrea d'Agnolo]
oil on panel
143.7 x 104 cm.; 56½ x 41 in.

‡ £ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

Mme de Meiller collection, 1875;

With Colnaghi;

Sir Francis Cook, 1st Bt, Visconde de Monserrate (1817–1901), Doughty House, Richmond, Surrey (no. 32);

By descent to his son Sir Frederick Cook, 2nd Bt (1844–1920), Doughty House;

By descent to his son Sir Herbert Cook, 3rd Bt (1868–1939), Doughty House;

By descent to his son Sir Francis Ferdinand Maurice Cook, 4th Bt (1907–78), until probably the mid-1950s;

Munich art market;

Acquired by the father of the present owner by 1958;

Thence by descent.

Fig. 1
Andrea del Sarto, , *Madonna and Child with the young St John*, ca 1518, Galleria Borghese, Rome

This commanding painting on panel is based on the prototype by Andrea del Sarto at the Galleria Borghese, Rome (fig. 1).[1] The two are of closely comparable dimensions (the *Borghese Madonna* is marginally narrower than this version and approximately 10 cm. taller). When same-scale images of this version and the Borghese painting are overlaid, the outlines of the figures correlate almost exactly. The differences are minimal and are largely accounted for by *pentimenti* in the Borghese panel visible to the naked eye. As recent studies have shown, successful compositions were often repeated and modified by Andrea's studio.[2] This suggests the re-use of the same cartoon, most likely by someone working with del Sarto, who brought his own animated touch to the figures. Like the Borghese panel, this painting is signed in monogram in the centre background, the interlocking 'A's rendered in a similar manner, as if in relief, although here a darker tone predominates. Since the last quarter of the nineteenth century, *The Madonna and Child with Saint John* belonged to Sir Francis Cook, one of the most acquisitive and discerning collectors of the period and it remained thereafter in the collection at Doughty House, Richmond, until the mid-1950s.

IRR examination of the underdrawing for this painting indicates that mechanical traced lines were used to position the heads, to determine facial features and to mark out the extent of limbs and drapery folds (fig. 2). This suggests the use of a transfer technique like the *calco* method.[3] The lines are generally followed at the painting stage, except in the positioning of Saint John's right thumb and a possible change to the Christ Child's right eye. The attribute of the young Baptist – the reed cross behind him – seems to have been supplemented by a scroll, which was later suppressed. The scroll, not present in the *Borghese Madonna*, is the only element not found in the prototype. Overall there are few adjustments to the composition as it was painted, in contrast with the Borghese panel, which shows *pentimenti* in the contours and in the drapery, particularly in the Madonna's hip area, as well as in Christ's left leg. Unfortunately the Borghese panel has not undergone technical imaging so its underdrawing cannot be compared.

One interesting and understudied aspect of this painting is the presence of drawings on the back of the panel. Not easy to decipher, they include a figure study in *contrapposto* at the upper left; the mapping out of a triangular motif towards the upper centre; sketches for what may be architectural elements; and more interestingly, at the lower left just above the groove in the panel, a study of the head, arms and hands of a figure bent forward as if leaning over a parapet (fig. 3). We are grateful to Dr Nicholas Penny for suggesting that the drawing of the hands is reminiscent of Rosso Fiorentino's style. John Shearman is the first in the literature to note drawings on the reverse, albeit without giving any detail; his comment, 'there are said to be drawings on the back of the panel', indicates he had not studied the back and perhaps only knew the work from a photograph.[4]

EXHIBITED

London, Royal Academy of Arts, *Exhibition of Works by the Old Masters*, 1875, no. 168;

Stuttgart, Staatsgalerie, *Meisterweke aus badenwürttembergischen Privatbesitz*, 9 October 1958 – 10 January 1959, no. 174, reproduced.

LITERATURE

Abridged Catalogue of the Pictures at Doughty House, Richmond, belonging to Sir Frederick Cook Bart., Visconde de Monserrate, London 1907, p. 14 (as hanging in the Entrance Lobby to the Long Gallery; school of Andrea del Sarto);

H. Cook (ed.), *A Catalogue of the Paintings at Doughty House, Richmond, and Elsewhere in the Collection of Sir Frederick Cook, Bt.*, 3 vols; T. Borenius, *Italian Schools*, vol. I, London 1913, p. 39, no. 32 (as hanging in the Entrance Lobby to the Long Gallery; as school of Andrea del Sarto, one of several versions);

M.W. Brockwell, *Abridged Catalogue of the Pictures at Doughty House, Richmond, Surrey, in the Collection of Sir Herbert Cook, Bart*, London 1932, p. 84, no. 32 (as hanging in the Billiard Room; as Andrrea del Sarto, an excellent copy of an apparently 'lost' original);

S.J. Freedberg, *Andrea del Sarto, Catalogue Raisonné*, Cambridge, Mass., 1963, pp. 70–71 (listed twice under copies and derivations, firstly under Kreuzlingen as considerably abraded; by a skilled painter of the midsixteenth century; and secondly under Richmond without comment on authorship);

J. Shearman, *Andrea del Sarto*, Oxford 1965, vol. II, p. 235, no.45(i) (listed under copies, as an early, perhaps studio, replica, in poor condition).

Fig. 2
Infra-red reflectogram of the present lot

Shearman in his catalogue records twelve painted copies of the *Borghese Madonna*. Of these, only one other close-to-full-size version is with monogram.[5] This *Madonna and Child with Saint John* is listed first and is described as an early, perhaps studio, replica, in poor condition. Although the condition of the paint surface is somewhat uneven, probably caused by bubbles in the gesso, a significant factor in our assessment of the picture is its different level of finish compared to the *Borghese Madonna*. The texture of the paint may also be explained in part by a difference in the preparation used in the underpainting and the coloration overall also differs.[6] In the Fototeca Zeri, the *Madonna and Child with Saint John* is listed as 'workshop (?) of Andrea del Sarto' and assigned a date of about *c.* 1517–25. Sydney J. Freedberg, who lists the same painting twice under 'copies and derivations', not recognising it is one and the same painting, considers it an abraded mid-sixteenth-century copy. While it is undoubtedly the case that this painting takes its cue from the Borghese panel, there remains the possibility that the compositions were worked on side-by-side, and that a talented member of del Sarto's studio executed this panel at the elbow of the much admired Florentine master.

We are grateful to John Somerville, the Cook Collection Archivist, for his help with establishing the painting's history at Doughty House.

[1] No. 334; oil on panel, 154 x 101 cm. Reproduced in Shearman 1965, pl. 51.a, where he dates it to about 1516.
[2] L. Keith, 'Andrea del Sarto's *The Virgin and Child with Saint Elizabeth and Saint John the Baptist*: Technique and Critical Reputation', *National Gallery Technical Bulletin*, vol. 22, 2001, pp. 42–53.
[3] J. Brooks with D. Allen and X.F. Salomon, *Andrea del Sarto: The Renaissance Workshop in Action*, exh. cat., Los Angeles 2015.
[4] Shearman 1965, vol. II, p. 235.
[5] Shearman 1965, vol. II, p. 235, under 'Copies', no. 45 (vi) Pinacoteca, Ancona, no. 21, 150 x 104 cm.
[6] A copy of the report by Tager Stonor Richardson, 5 February 2018, is available on request from the department.

Fig. 3
Reverse of the present lot

○ ⋗ 63 JACOPO DA PONTE, CALLED JACOPO BASSANO

(Bassano del Grappa circa 1510 - 1592)

Portrait of Torquato Tasso, aged 22

inscribed with the device of comet and a tree and the motto: 'NON TROVO TRA GLI AFFANI/ ALTRO RICOVERO' ('I FIND NO OTHER SHELTER FROM HARDSHIP' [than in the arts])
oil on canvas
62 x 46 cm.; 24⅜ x 18⅛ in.

‡ £ 400,000-600,000
€ 457,000-685,000 US$ 560,000-835,000

PROVENANCE

Probably Accademia degli Eterei, Padua;

Accademia dei Ricovrati, Padua, after its foundation in 1599;

Cavaliere padovano, who before July 1790 gave it as a gift to

Giovanni Maria Sasso (1742–1803), Venice, by whom given as a gift to

Sir Abraham Hume 1st Bt (1748/9–1838), Wormleybury, Hertfordshire, listed as no. 22 in his collection (as by 'G. Bassan');

Probably by inheritance to his grandson John Hume Cust, Viscount Alford (1812–1851);

Probably his son John Egerton-Cust, 2nd Earl Brownlow (1842–1867), Ashridge Park, Hertfordshire and Belton House, Lincolnshire;

Probably his brother, Adelbert, 3rd and last Earl of Brownlow (1844–1921), but not included in his sales at Christie's, London, 4-7 May 1923 and 3 May 1929;

Hans Wendland (1880–1965), Lugano;

His sale, Berlin, Ball-Graupe, 24 April 1931, lot 7, reproduced pl. 3, for 500 Reichsmark (unsold);

Offered at Fischer in Zurich, 28 May 1932, lot 1135 (unsold);

Confiscated from Wendland by the Office Suisse de Compensation, service de la liquidation des biens allemands, *circa* 1947;

Presumably cleared for return and given back to Wendland by the Office Suisse de Compensation at an unknown date after 1947;

Probably acquired from the above by the father of the present owner;

Thence by descent.

EXHIBITED

London, British Institution, *Catalogue of Pictures of the Italian and Spanish Schools…*, 1816, no. 61;

Probably London, British Institution, *Catalogue of pictures by Italian, Spanish, Flemish, Dutch and French masters…*, June 1838, no. 9 (as L. Bassan);

Described by Andrea Emiliani as the truest and most exceptional portrait of Torquato Tasso,[1] this youthful image of the celebrated poet of the late Renaissance is datable to 1566, when he was aged 22. Its importance lies not only in being an exceptional representation of one of the giants of Italian literature, but also in its stature as one of very few examples of Bassano's work as a portraitist. Its prestige in the artist's *œuvre* was such that Bassano's biographer singled it out for special mention. Added to this is its significance as an uncontested likeness of Tasso.[2]

Born in Sorrento in 1544, Torquato Tasso (*d.* 1595) is best known for his heroic epic poem *Gerusalemme liberata* (1575), about the capture of Jerusalem during the First Crusade. Following the death of his mother when he was still a boy, Tasso initially went to Rome with his father Bernardo, a poet and courtier, and later spent much of his childhood moving between Bergamo, Urbino and Venice. In 1560 he was sent to study law at Padua and remained there and in Bologna, where he studied philosophy, until 1565. That year Tasso settled in Ferrara in the service of Cardinal Luigi d'Este and formed a lasting connection with the court of Duke Alfonso d'Este in that city. This portrait was painted a year later.

Dressed in a black beret and black robe over a shirt with a white frilled collar, the poet is shown in three-quarter profile against a green background, on which his head casts its shadow. The *trompe l'œil* effect is enhanced by the fictive Sansovino-style frame, its elaborate scroll-work and corners edged in gold. The sitter's eyes are alert; the lips hint at a smile; while the vein on his right temple pulsates with life.

The earliest mention of the portrait is by Carlo Ridolfi, Bassano's biographer, who devotes a brief section in his account of the artist's life to his work as a portraitist, praising his ability to capture sitters' likenesses with naturalism. Among the very few works that Ridolfi singles out is the present portrait, which he lists along with that of Ludovico Ariosto,[3] the only two figures referred to among the literati painted by Bassano. The only other sitter who is named is doge Sebastiano Venier, an indication of the importance accorded to the subject of this portrait.

The portrait of Tasso came from Padua, where it probably adorned the headquarters of a literary academy. The frontispiece-like frame that serves as an elaborate border for the portrait, the presence of the sitter's emblem and motto, and the provenance of the work as having belonged to the Society of the Ricovrati at Padua, are all factors that support this proposition. The descriptive catalogue of the collection of Sir Abraham Hume 1st Bt (1748/9–1838; fig. 1), published in 1824, gives 'Mr. Sasso, a native of Venice' as the source of this and other Venetian pictures, which were particularly strongly represented in the collection.[4] The catalogue gives further information about the portrait's place of origin: it was taken out of a panel in an apartment belonging to the Society of Ricovrati at Padua. For Emiliani, the large decorative cartouche that frames the oval demonstrates that the painting once formed part of a decorative ensemble.

The *impresa* ('device'), which consists of a picture combined with a motto, here painted in the cartouche, represents a comet casting its rays on a bush. According to Hume's catalogue – the first written description of the painting – a comet or evil star appears to be darting its rays on a laurel-tree. Inscribed on either side of the tree is the motto: 'NON TROVO TRA GLI AFFANI ALTRO RICOVERO'. The *impresa* was thought to relate to the Accademia dei Ricovrati that flourished in the second half of the sixteenth century. As Emiliani has pointed out however there is no mention in the biographies of Tasso that in his early twenties he belonged to a supposed Accademia dei Ricovrati (of which there were three, in, respectively, Bologna, Padua and Venice). Tasso's association with these can be ruled out either because they were founded after his death, or because their *imprese* differed from the one depicted here, or because in the case of the third, its city of origin is at odds with where the portrait was said originally to have been located, namely Padua).

Probably London, British Institution, *Catalogue of portraits of illustrious and eminent persons in history, literature and art…*, June 1846, no. 67 (as Bassan);

Ferrara, Castello Estense, *Torquato Tasso tra letteratura, musica, teatro e arti figurative*, 6 September – 15 November 1985, no. 66, reproduced in black and white on p. 17;

Bassano del Grappa, Museo Civico, *Jacopo Bassano c. 1510–1592*, 5 September – 6 December 1992, no. 41;

Venice, Biblioteca Nazionale Marciana, Libreria Sansoviniana, *Torquato Tasso e la Repubblica Veneta*, G. Da Pozzo (ed.), 10 October – 11 November 1995, u.n.;

Brussels, Palais des Beaux Arts, *Este à Ferrara, Une renaissance singulière, La cour des Este à Ferrare*, 3 October 2003 – 11 January 2004, no. 15.

LITERATURE

C. Ridolfi, *Le maraviglie dell'arte*, Venice 1648, D. von Hadeln (ed.), Berlin 1914–24, vol. I, p. 401;

A Descriptive Catalogue of a Collection of Pictures…, London 1824, iii, p. 14, no. 43 (as G. Bassan, 2 ft by 1 ft 6 in.);

A. Graves, *A Century of Loan Exhibitions, 1813–1912*, London 1913, vol. I, pp. 42 and 44;

A. Emiliani, 'Ricerca iconografica', in *Storia della Letteratura Italiana*, *Il Cinquecento*, vol. IV, E. Cecchi and N. Sapegno (eds), Milan 1966, reproduced in colour opposite p. 720;

A. Emiliani, 'Un'ipotesi per il vero ritratto di Torquato Tasso', in *Padova, i secoli, le ore*, D. Valeri (ed.), Bologna 1967, pp. 200–03, reproduced on p. 201;

A. Emiliani, 'Un'ipotesi per il vero ritratto di Torquato Tasso', in *Studi Tassiani*, 1968, n. 18, pp. 132–36; *Bergomum, Studi Tassiani*, XLII, 1968, 3, pp. 131–36, reproduced opposite p. 136;

L. Firpo (ed.), *Torquato Tasso, Tre scritti politici*, Turin 1980, p. 87, reproduced in colour;

A. Emiliani in *Torquato Tasso tra letteratura, musica, teatro e arti figurative*, A. Buzzoni (ed.), exh. cat., Castello Estense, Ferrara, Bologna 1985, pp. 207–08, no. 66, reproduced in black and white on p. 17;

A. Ballarin in *Da Biduino ad Algardi, Pittura e scultura a confronto*, G. Romano (ed.), exh. cat., Turin 1990, pp. 131 and 133, reproduced in black and white on p. 130;

L. Alberton Vinco da Sesso, *Jacopo Bassano, i Dal Ponte: una dinastia di pittori, Opere nel Veneto*, Bassano del Grappa 1992, p. 45;

P. Marini in *Jacopo Bassano c. 1510–1592*, B.L. Brown and P. Marini (eds), exh. cat., Museo Civico, Bassano del Grappa, 5 September – 6 December 1992; and Kimbell Art Museum, Fort Worth, Texas, 23 January – 25 April 1993, Bologna 1992, cat. no. 41, reproduced in colour on p. 115;

W.R. Rearick, 'Vita ed opere di Jacopo dal Ponte, detto Bassano', in *Jacopo Bassano*, B.L. Brown and P. Marini (eds), exh. cat., Bologna 1992, pp. CXXIX–CXXX;

Fig. 1
Joshua Reynolds, *Sir Abraham Hume, 2nd Bt, FRS (1749-1838)*, Belton House, Grantham, Lincolnshire, UK, National Trust Photographic Library / Bridgeman Images

In fact the motto and the *impresa* are to be connected with the poet's affiliation to the Accademia degli Eterei in 1566.[5] The Accademia degli Eterei was founded in 1564 by Scipione Gonzaga, Duke of Sabbioneta, in his house in Padua. It was there that Gonzaga invited Tasso to continue his studies after he'd been obliged to flee from Bologna where he faced conviction for his satirical writings. A guest in Gonzaga's home, he joined the Accademia degli Eterei. That summer Tasso left Padua for Ferrara, where he entered the court of Cardinal d'Este. The following spring he returned to Padua to enjoy the company of old friends and to work on the proofs of poems he was contributing to the collection of the Eterei. Emiliani argues that the portrait must have belonged to the Accademia degli Eterei because it shares the same imagery as a sonnet by Tasso. In the sonnet, which formed part of the collection of *Rime degli Eterei alla Serenissima Madama Margherita di Vallois, Duchessa di Savoia*, the poet identifies himself with the yew tree (*tasso* in Italian; a pun on his name), which grows among the laurels, its bitter fruit matured by the sun's rays; with it is published the sonnet's explanation: 'As the author came from Bologna to Padua, he was welcomed into the Accademia degli Eterei, which met in the home of Sig. Scipione Gonzaga, his lord and protector; whence he wrote for them this sonnet which continues the metaphor of Tasso, the tree synonymous with his surname, the fruit of which when tasted by bees leads them to produce the most bitter honey'.[6]

As well as an academy's particular device it was customary for individual members to conceive their own, usually painted onto carved wooden shields. So here, rather than a device particular to the academy, the portrait incorporates Tasso's own personal *impresa*.[7] The device is not that of the Accademia degli Eterei but rather an allusion to that academy as the place where Tasso sought refuge among friends, as expressed in the motto: 'Non trovo tra gli affani altro ricovero'. The use of the word 'ricovero' may have led to the erroneous supposition that the picture's provenance was the Accademia dei Ricovrati, where it was later recorded by Sasso.

The 1824 catalogue notes that the back of the canvas is inscribed with Tasso's age: 22 (fig. 2). The inscription on the reverse,[8] which is probably a transcription of the text on the original lining, reads: T. TASSO / ANNO, AETATIS SVAE XXII. / 1566 / G. Bassan P^{t}. Handling of details such as the white frilled collar, the direct presentation of the sitter, and the choice of green background is characteristic of Bassano's work and accords well with other paintings of the mid-1560s.

Fig. 2
Reverse of the present lot

In his analysis Alessandro Ballarin draws a line of continuity from the *Portrait of a Man* at the J. Paul Getty Museum, which he dated to about 1554, to this work of over a decade later. He compares the *Portrait of Tasso* with the *Portrait of the Man with Gloves* in the Royal Collection at Hampton Court.[9] The rendering of velvety texture of the beret against the subtly-modulated skin tones and the outer contours of hair and beard seen in *contre-jour* are clear indications of Bassano's characteristically subtle work. For Ballarin the portrait's importance lies in the objectivity that Bassano brings to the depiction of the sitter's dress and pose, which informs also the new criteria Bassano adopts for figures in his religious subjects, such as *The Supper at Emmaus* at Hampton Court (notably the figure of the young man at the far right) and *The Vision of Saint Eleuterio* at the Gallerie dell'Accademia, Venice. For Paola Marini the portrait evokes the spirit of Bassano's youthful portraits of some thirty years earlier, while at the same time bringing greater intensity to the portrait's psychological and pictorial depth. Roger Rearick, who was unaware of the portrait when he published his study of Bassano's portraiture of 1980, fully accepted the attribution and thought it probable that it was first at the Accademia degli Eterei and later at the Accademia dei Ricovrati.[10]

NOTE ON PROVENANCE

The presence of this portrait in the collection of Sir Abraham Hume, Bt (1748/9–1838), one of the most discerning connoisseurs of painting in Britain, should be seen in the context of his collection as a whole, which included such masterpieces as Rembrandt's *Aristotle contemplating the bust of Homer* (Metropolitan Museum, New York) and Titian's *Death of Actaeon* (National Gallery, London).[11] This picture is documented in a letter that forms part of the correspondence between him and the scholarly Venetian dealer Giovanni Maria Sasso (1742–1803), published by Linda Borean. Writing from Venice, Sasso offered the portrait to him as a gift. As a founding director of the British Institution, Sir Abraham Hume supported its exhibitions and in 1816 lent the *Portrait of Tasso* to an exhibition held there. The work is listed in the catalogue of his collection of 1824. Albeit that the recent literature on the portrait states that Robert Holford (1808–1892) was the painting's subsequent owner, there is no record of Holford ever having owned such a work. Gustav Waagen does not list it, nor do any of the catalogues of Holford's collection published in 1912, 1924 or 1927, nor does it feature in any of Holford's posthumous sales. A more likely scenario is that Hume's heirs inherited the portrait. In 1838, the year of Hume's death, a 'Portrait of Tasso' was lent to the British Institution by Lord Alford, none other than Hume's grandson John Hume Cust, Viscount Alford.[12] Indeed Lord Alford lent a painting of the same description for a second time in 1846 to an exhibition of portraits of eminent figures from history, literature and art. Although in the exhibition catalogue of 1838 Tasso's portrait is listed as a work by Jacopo's son 'L[eandro] Bassan' – a nonsensical attribution as he was nine years old when the portrait was painted – in the 1846 exhibition it is correctly given to 'Bassan', and there can be little doubt therefore that this portrait of the highly celebrated poet remained in the collection of Hume's descendants.

W.R. Rearick in *La ragione e l'arte. Torquato Tasso e la Repubblica Veneta*, G. Da Pozzo (ed.), exh. cat., Biblioteca Nazionale Marciana, Libreria Sansoviniana, Venice, 10 October – 11 November 1995, u.p.;

A. Ballarin, *Jacopo Bassano, Scritti 1964–1995*, V. Romani (ed.), Cittadella 1995, vol. II, pp. 280–81, 331–32, and 376, reproduced in colour, fig. 207;

A. Ballarin, *Jacopo Bassano, Tavole*, Cittadella 1996, reproduced in colour in vol. III, plate 431, and in black and white in vol. II, figs 895 and 899 (detail of inscription on reverse);

L. Alberton Vinco da Sesso, 'Jacopo Bassano', in *The Dictionary of Art*, J. Turner (ed.), vol. 3, London 1996, p. 345;

Este à Ferrara, Une renaissance singulière, La cour des Este à Ferrare, J. Bentini and G. Agostini (eds), exh. cat., Palais des Beaux Arts, Brussels, 3 October 2003 – 11 January 2004, no. 15;

L. Borean, *Lettere artistiche del Settecento veneziano. 2. Il carteggio Giovanni Maria Sasso – Abraham Hume*, Fonti e documenti per la storia dell'arte veneta, vol. 11, Fondazione Giorgio Cini, Verona 2004, p. 55, 171–72, no. 38 (transcription of Sasso's letter to Hume), reproduced on p. 56, fig. 19 and on p. 57, fig. 20 (reverse);

L. Borean, 'Il carteggio di Abraham Hume e Giovanni Maria Sasso. Collezionismo e mercato tra Venezia e Londra alla fine del Settecento', in *Il collezionismo a Venezia e nel Veneto ai tempi della Serenissima*, Venice, 21–25 September 2003, conference proceedings, B. Aikema, R. Lauber and M. Seidel (eds), Venice 2005, pp. 326 and 338, n. 37, reproduced on p. 325, figs 7 and 8.

[1] Emiliani 1967, p. 200.
[2] Emiliani did much to distinguish between credible portraits of the poet and spurious likenesses; Emiliani 1966.
[3] Now lost.
[4] See Borean 2004 for a transcription of Sasso's letter of 27 July 1790 to Hume.
[5] A connection made by Renzo Cremante; Emiliani in Bologna 1985, p. 208.
[6] 'Venendo l'autore di Bologna in Padova, fu accolto nell'Accademia degli Eterei, che si ragunava in casa del Sig. Scipione Gonzaga suo particular signore e protettore; ond'egli scrisse loro questo Sonetto continuando nella metafora del Tasso arbore del suo cognome, de' cui frutti gustando, l'api producono il miele amarissimo'.
[7] Although for Emiliani, the tree depicted appears to be more like laurel than yew.
[8] Written, according to Emiliani, in a nineteenth-century hand; Emiliani in Bologna 1985, p. 207.
[9] Inv. no. 438; 87.2 x 62.5 cm.; J. Shearman, *Pictures in the Collection of Her Majesty the Queen*, p. 25, no. 18, reproduced plate 15.
[10] Bassano 1992, p. 114; Venice 1995, u.p.
[11] On Hume's collecting see N. Penny, *National Gallery Catalogues. The Sixteenth Century Italian Paintings*, Vol. II 1540–1600, London 2008, pp. 458–61
[12] We are indebted to Dr Nicholas Penny for the suggestion that 'Alford' could have become 'Holford', a mistake perpetuated in the later literature.

64

GIUSEPPE CESARI, CALLED CAVALIERE D'ARPINO

(Arpino or Rome 1568 - 1640 Rome)

Glaucus abducting Syme

oil on poplar panel, in an elaborate Italian carved and gilt wood frame
62.5 x 47 cm.; 24½ x 18½ in.

£ 100,000-150,000
€ 115,000-172,000 US$ 140,000-209,000

PROVENANCE

Private collection, France.

This characteristically taut and sculptural painting by Arpino is a recent discovery and is not known in other versions, unlike his often repeated versions of Perseus and Andromeda. The twisting body of Syme, with her hand raised above her head, finds close parallels in a red chalk drawing of a *Sea Nymph and Tritons* in Düsseldorf, Museum Kunstpalast, dating *from* circa 1595–1600 (fig. 1).[1] The subject is rare – Glaucus' abduction of Scylla being treated more often – but Bartholomäus Spranger painted a well-known version of it, now in the Kunsthistorisches Museum, Vienna.

In ancient Greece Glaucus was a Sea God (his name in Greek means luminous blue-green and has given us the adjective glaucous), who according to Ovid had once been human, but consumed a magic herb he had discovered that brought fish back to life, which turned him into a Merman. In some Greek myths he is said to have been the son of Poseidon, and to have built the ship Argo for Jason and his companions, serving as steersman during their voyages. Among his amorous adventures was the abduction of the nymph Syme (Σύμη), whom according to Mnaseas he removed to an island near Rhodes now named Symi in her name.

Arpino certainly shared with his Mannerist contemporaries such as Spranger and Joseph Heintz a taste for subjects of satyrs and centaurs grappling with nymphs and nereids, although his paintings of these subjects are mostly later in date than the Düsseldorf drawing, and probably also than the present picture.[2] Like Joseph Heintz, Arpino almost certainly drew inspiration from classical statuary in the present work, as well as in a later picture.[3] He would also certainly have been aware of contemporary statuary by Giambologna and others. On the whole however, Arpino expressed erotic tension and delight in the female form more freely and successfully through the medium of drawing, so that this painting is something of an exception among his paintings for its wholehearted sensuality. A possible explanation for this is that the majority of his drawings of such subjects date from before 1600, while his painted output increased dramatically in the new century.

We are grateful to Professor Herwarth Röttgen for confirming the attribution on the basis of a photograph.

[1] Inv. FP 308, red chalk on paper, 175 x 198 mm.; see M. Simone Bolzoni, *Il Cavalier Giuseppe Cesari d'Arpino*, Rome 2013, pp. 60, 295, no. 166, reproduced fig. 47 (wrongly as black chalk).
[2] See for example H. Röttgen, *Il Cavalier Giuseppe Cesari D'Arpino*, Rome 2002, pp. 416–17, 438, 460, 491, nos 177a, 177b, 206, 238, 277, all reproduced.
[3] In a private collection; Röttgen 2002, p. 416, no. 177a, reproduced.

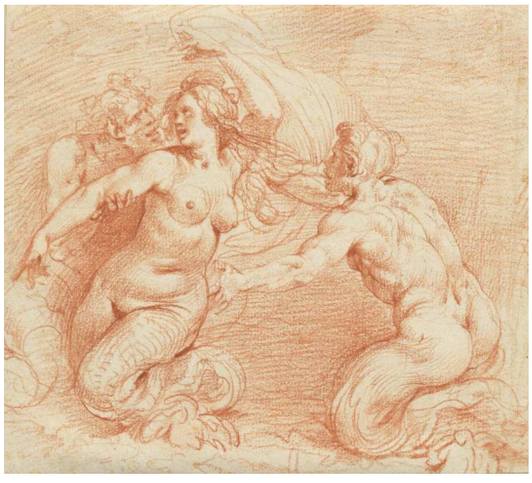


Fig. 1
Giuseppe Cesari, *A Sea Nymph and Tritons* © Museum Kunstpalast, Düsseldorf - ARTOTHEK

65 CLAUDE-JOSEPH VERNET

(Avignon 1714 - 1789 Paris)

Morning: a Mediterranean harbour scene with fishermen laying out their nets; Evening: a Mediterranean harbour scene with fishermen and their catch

signed on the former, lower left, on a bale: *Joseph Vernet/ fecit massiliæ*; and signed and dated on the latter, lower left: *J. Vernet. f. 1756.*
a pair, both oil on canvas, unlined; inscription in a nineteenth-century hand affixed to the stretcher of *Morning*, with incorrect date: *fait à Marseille par Joseph Vernet en 1754/ sortant du cabinet de Mr. de Fontainieu*
the former: 100.6 x 136.6 cm.; 39⅝ x 53¾ in.; the latter 99.1 x 135.5 cm.; 39 x 53⅜ in. (2)

‡ W **£ 1,800,000-2,200,000**
€ 2,060,000-2,510,000 US$ 2,510,000-3,070,000

PROVENANCE

Commissioned in 1753 from the artist by Joseph-Marc-Roch de Barrigue de Fontainieu (1721–1807), place Noailles, Marseilles, for 100 écus each; paid 300 écus for both;

Paris, Galerie Charpentier, 24 March 1955, lot 40, reproduced pl. XIV (offered without its pendant, only *Morning* is described [wrongly as a sunset and wrongly as dated 1754]);[1]

Private collection;

With Simon Dickinson, London;

From whom acquired by the present owner in 1998.

LITERATURE

J. Vernet, *Livre de raison*, Médiathèque Ceccano, Avignon, Ms 2321, fol. 36 r.: 'Pr Mr de Fontainieu deux tableaux toile d'empereur... 300'; fol. 52 r.: Mr Fontainieu place de Noailles a Marseilles deux tableaux toille d'empereur des sujets a ma fantaisie reppresentants des marines auxquels je donneray la hauteur de la Toile suivant ce que je jugeray a propos ordonnez au mois de mars 1753 et promis le plutot que je pourray le prix est de cent Ecus Romains (chaque) qui fonts 1050 l. (les deux)';

L. Lagrange, *Les Vernet. Joseph Vernet et la peinture au XVIIIe siècle*, Paris 1864, pp. 64, 337 and 362 under no. 63;

F. Ingersoll-Smouse, *Joseph Vernet, peintre de Marine (1714–1789), étude critique suivie d'un catalogue raisonné de son œuvre peint, avec trois cent cinquante-sept reproductions*, Paris 1926, vol. I, p. 80, nos 574–75;

E. Beck Saiello, 'De l'aristocratie du négoce aux cercles de l'Academie: les réseaux marseillais de Joseph Vernet', in *Marseille au XVIIIe siècle. Les années de l'Académie de Peinture et de Sculpture 1753–1793*, exh. cat., L. Georget (ed.), Musée des Beaux-arts, Marseilles, 2016, pp. 50 and 60.

This pair of Mediterranean scenes – in beautiful condition, the canvases unlined – was painted during Vernet's sojourn in Marseilles and is signed and dated 1756. Here Vernet captures the nuances of light and atmosphere in compositions that are elegant and balanced. Painted on canvases termed by the artist 'toiles d'empereur', they are on the standardised canvas size that he favoured for large pictures. The commission from the original owner of the pair, Monsieur de Fontainieu, a collector–connoisseur in Marseilles, is recorded by the artist in his 'livre de raison'. The scenes are as remarkable for their rich narrative detail as for their technical and observational brilliance.

Born in Avignon in 1714, Claude-Joseph received his early training under the tutelage of his father Antoine (1689–1753) and later in the studio of Philippe Sauvan (1697–1792), the leading master in the city. After this apprenticeship Vernet moved to Aix-en-Provence to work with the marine and landscape painter Jacques Vialy (1650–1745), before travelling to Rome in 1734 under the patronage of the French nobleman Joseph de Seytres, Marquis de Caumont (1688–1745). There he established himself as a landscape and marine painter and soon integrated himself with the thriving French community. His works became highly sought after not only by his compatriots but also by a diverse range of patrons, who included the Roman nobility, churchmen and British visitors undertaking the Grand Tour. He lived in Italy until 1753, when he settled definitively in France, also the year that Vernet was received as a full member by the Académie royale de Peinture in Paris. Vernet returned briefly to his birthplace, Avignon, in 1753 and then again in 1756, the year he began his only recorded view of the city (fig. 1), a magnificent painting that was acquired in 2003 at Sotheby's by the Musée du Louvre, Paris.[2] The same year he started work on the Avignon painting he signed and dated this pair of Mediterranean harbour scenes.

These paintings were commissioned in March 1753 on Vernet's return to Marseilles from Paris by Joseph-Marc-Roch de Barrigue de Fontainieu (1721–1807), resident there. Ever since 1738 during his busy and successful years in Rome, Vernet had kept a record book of his commissions, his 'livre de raison'. These paintings are recorded in that book: 'Mr Fontainieu place de Noailles a Marseilles deux tableaux toille d'empereur des sujets a ma fantaisie reppresentants des marines auxquels je donneray la hauteur de la Toile suivant ce que je jugeray a propos ordonnez au mois de mars 1753 et promis le plutot que je pourray le prix est de cent Ecus Romains (chaque) qui fonts 1050 l. (les deux)'.[3]

Vernet agreed the size and the price for the pair of marines with M. de Fontainieu but was given freedom in the choice of subject matter. He undertook to deliver the paintings 'as soon as he could'. Florence Ingersoll-Smouse, author of the *catalogue raisonné* on Vernet published in 1926, believed wrongly that they were finished the following year and so dated them to 1754 but in fact the paintings were not completed until 1756 (the *Harbour scene at sunset* is dated thus at the lower left). This delay appears not to have harmed Vernet's rapport with his client; on the contrary the evidence indicates that they maintained good relations over the course of many years – Vernet paid Fontainieu a visit to wish him a happy new year in 1779 – and Fontainieu was instrumental in securing commissions from other collectors, as well as adding works by Vernet to his own collection.[4] Fontainieu was an *amateur*, art lover, Honorary Member of the Académie royale de Peinture in Paris since 1743 and member of the Académie de Peinture et de Sculpture de Marseilles from 1756. He is described in Léon Lagrange's book of 1864 as owning a fine collection of paintings of three schools (French, Italian and Dutch), which included works by Guercino, Salvator Rosa and Rembrandt, as well as a fine collection of works on paper. For the present pair, Fontainieu paid Vernet 300 écus, well in excess of the agreed sum of 200 écus.[5]

Joseph Vernet
Fecit
massilia

Fig. 1
Claude Joseph Vernet, *View of Avignon*, Sotheby's
London, 3 July 2013, lot 40

Vernet painted this pair of Mediterranean harbour scenes while he was working on the most important commission of his career, the *Ports of France*, a vastly ambitious project initiated by Abel-François Poisson de Vandières (1727–1781), later Marquis de Marigny and Directeur des Bâtiments, for King Louis XV. Vernet's task was to depict a set of probably twenty-four oversize topographical views of all the major military and commercial seaports in France as a visual demonstration of her maritime power. The whole series was never completed but fifteen paintings were executed and exhibited at the Paris Salon between 1755 and 1765.[6] Of these, seven were finished by the end of 1756 during one of the most intense periods of activity in Vernet's life. He began in 1753, travelling extensively throughout the French coast, producing views of sea-ports from Antibes to La Rochelle and as far north as Dieppe. The two earliest port scenes for the series were of Marseilles; both are dated 1754. One shows the *Entrance to the Port of Marseilles* viewed from the sea (Musée du Louvre, Paris), while the other, the *Interior of the Port of Marseilles*, depicts the quayside as a hive of activity (Musée national de la Marine, Paris; fig. 2).[7] The *Ports of France* commission dominated Vernet's first decade back in France and it is against this backdrop that the pair of Mediterranean views was painted.

At the lower left of *Morning*, on a bale tied with rope, Vernet signs his name with the inscription '*fecit massiliæ*', the city's Latin name, thereby proclaiming that he made them in Marseilles. France's foremost commercial port, Marseilles was a rich and vibrant city. From here French trade extended not just across the Ottoman Empire but also to Libya and North Africa, as well as Italy and Spain. Vernet settled in the city with his family in March 1753, following a number of spells there. In August that year he travelled to Paris for his admission to the Académie royale and not long after, he received the royal commission to paint the *Ports of France*. By the autumn he was back in Marseilles and set to work. During the years spent labouring on the sea-ports, Vernet often took up private commissions, with the inevitable delays, as was the case with this pair of paintings.

These pendants depict harbour scenes in the morning and evening.[8] Two light sources are described: at the beginning of the day, the sun illuminates the first from the left, while at the day's end, the sun sets to the right of the second. Together they form a harmonious whole, the light meticulously balanced. In each scene, a lighthouse marks the harbour entrance. *Morning* is framed on the left by the ruined columns of a classical building, while on the right, in *Evening*, a three-storey gateway of a more rustic character encloses the scene. In the left-hand scene, a ramp rises up from the quayside to a portal in the city walls; beside it stands an imposing round fortified tower. In the pendant, a single storey classical building – perhaps a customs house – catches the evening light across the water. In *Morning*, a French merchantman may be preparing to lower anchor; rowing boats unload her cargo; figures have disembarked; while in *Evening*, a British

Fig. 2
Claude Joseph Vernet, *Morning View of the Inner Port of Marseille and the Pavilion of the Horloge du Parc*, 1754, Musée de la Marine, Paris, France / Bridgeman Images

man-of-war is getting underway. In *Morning* boxes and barrels and even cannon lie on the stone paving, while in the other scene, as well as barrels, large mounds of rope, painted in *contre-jour*, catch the eye. A fishing boat is stowed for the night. By portraying many of these incidental items in shadow Vernet prevents them detracting from the vistas beyond while at the same time adding visual interest.

Unlike the landscapes of Giovanni Paolo Panini (1691–1765), Hubert Robert (1733–1808) and other contemporaries, which are overtly classical in nature, Vernet aimed for a more contemporary and realistic result. As with so many of Vernet's compositions the foreground is enlivened by the activities of the local people. Around the shore are fishermen with lines, nets and harpoons. In the centre of one scene a group of local fishermen gather their nets. In the other, a large lidded pot is cooking away over a makeshift fire. Baskets are laden with fish and men and women linger to talk. A man slumped against one of the columns adds a humorous note. The precision of the drawing is evident in details such as the silhouetted figures in the middle distance, while in the foreground the clothing of a female figure beautifully drawn with lively colouring catches the evening light. In the pendant an elegant couple in Ottoman dress is engaged in conversation. They are given directions by a swarthy man who places his hand on the woman's shoulder in an overly familiar manner – an amusing touch typical of the artist. Vernet introduces similar exotic figures in other paintings, notably in his view of Marseilles, where their presence is indicative of the international trade radiating from the port's busy centre.

Vernet often produced his paintings in pairs or sets, contrasting different times of day and weather conditions: evening light and moonlight; afternoon calm and heavy storm; morning and evening, as here. The concept of pairing differing times of day was already found in the work of his celebrated predecessor, Claude Lorrain (1604/05[?]–1682) but Vernet achieved unprecedented results with striking effects of light and colour. Here the range of tones used to paint the calm sea is beautifully nuanced and the large expanses of sky that dominate the compositions give a strong sense of light, space and grandeur.

[1] It seems that only one of the two scenes – *Morning* – was offered in this sale. It is not known whether it sold. It is possible that having failed to sell it was reunited with its pendant. When with Simon Dickinson in 1998, the pair was sold with the following provenance: Joseph Autran [1813–1877], Marseilles, from the 1840s and by descent until 1960; Countess René de Gramont and Count Jacques de Miramon Fitz-James [siblings born respectively in 1937 and 1934], Paris.
[2] 99 x 182.7 cm.; sold Sotheby's, London, 3 July 2013, lot 39, for £4,700,000.
[3] Médiathèque Ceccano, Avignon, Ms 2321, fol. 52 r; transcribed by Emilie Beck Saiello.
[4] For Vernet's network of patrons in Marseilles see Beck Saiello in Marseilles 2016, pp. 48–75; on Fontainieu in particular see p. 52. Médiathèque Ceccano, Avignon, Ms 2322, fol. 106; Ms 2323, fol. 225. Also Lagrange 1864, p. 350, under no. 249, pp. 413, 481 and 484 (which lists a pair of Roman views by Vernet owned by Fontainieu).
[5] Médiathèque Ceccano, Avignon, Ms 2321, fol. 36 r: 'Pr Mr de Fontainieu deux tableaux toile d'empereur… 300'.
[6] See L. Manœuvre and E. Rieth, *Joseph Vernet 1714–1789. Les Ports de France*, Paris 1994, pp. 43–145.
[7] Each 165 x 263 cm.; inv. nos 8293 and 8294, the latter on loan to the Musée national de la Marine, no. 5 OA 3D. Ingersoll-Smouse 1926, vol. I, p. 79, cat. nos 566 and 568, figs 121 and 122; reproduced in colour in Manœuvre and Rieth 1994, pp. 79–80 and 87–88.
[8] The left-hand scene is wrongly identified as a sunset in the Charpentier sale catalogue of 1955.

66 JOSEPH MALLORD WILLIAM TURNER, R.A.

(London 1775 - 1851)

A Mountain Scene, said to be a view of the Grivola, in the Val d'Aosta, Italy

inscribed on the old paper backing of the stretcher, *verso*: *The Gravola from Vieyes Sunset in the Alps/ J. M W. Turner*
oil on canvas
61.5 x 46 cm.; 24¼ x 18⅛ in.

£ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

Anonymous sale, Worcester, J.G. Lear & Partners, 27 February 1974, lot 167 (as *St Gotthard Pass* by W. J. Müller), where acquired by the father of the present owner;

Thence by descent.

LITERATURE

J. Malvern, 'Family's mountain oil sketch endorsed as a Turner', in *The Times*, 6 September 2017.

This recently rediscovered work is an exceptionally rare and exciting new addition to the *œuvre* of Britain's greatest landscape painter. Previously unrecorded, it is now unanimously accepted by Turner scholars as an early oil sketch by the artist, dating from about 1797/8–1802/3. The distinctive handling of the painting bears many of the artist's hallmarks from this period; particularly in the middle distance, with the fall of light on the rocky face of the far mountain, and the treatment of the foreground foliage, especially the inclusion of a large branch jutting out into the void, lower right – a typical Turner motif. Loosely handled and rapidly painted, this important new discovery represents an early experiment in the Sublime – an aesthetic that would come to characterise many of Turner's greatest works in both oil and watercolour – and the craggy, vertiginous composition presages a number of the artist's most celebrated early mountain scenes, including *The Devil's Bridge, St Gothard* (Private collection, on loan to the Ashmolean Museum, Oxford, fig. 1) and *The Pass of St Gothard* (Birmingham Museums and Art Gallery), both of which were painted *circa* 1803–04.

Turner had first explored such scenery in the mid-1790s on sketching tours of Wales, between 1792 and 1799, and northern England, including the Lake District, which he visited in 1797. In 1801 he was commissioned by the Duke of Argyll for a view of Inveraray Castle, on the shores of Loch Fyne, which provided the impulse for a tour of the Scottish Highlands that year. During this period Turner was also heavily influenced by the work of the French born artist Philippe-Jacques de Loutherbourg (1740–1812), a leading exponent of the Sublime with whom Turner developed a close friendship. A member of the Royal Academy, much of whose work is noted for its craggy mountains and Alpine scenery, de Loutherbourg had travelled widely through Switzerland, Germany and Italy and Turner was a regular visitor to his studio in Hammersmith in the 1790s.

In 1802 Turner made his first trip to the Continent, during the brief cessation of hostilities between France and Great Britain afforded by the Peace of Amiens, and experienced first-hand the dramatic scenery of the Alps for himself. Travelling though France, via Lyon and Grenoble, he reached Geneva before pressing into the heart of the mountains, via Chamonix, to the foot of Mont Blanc. Travelling around the southern side of the mountain and crossing into Italy he visited Courmayeur and travelled down the Val d'Aosta to Aosta, before turning north again, through the Grand St-Bernard Pass into Switzerland, visiting Martigny, as well as Chillon, Vevey and Lausanne on the shores of Lake Geneva. From here he cut north east along the river Broye to Avenches, Berne, and then down to Lake Thun and across to Unterseen to explore the famous glaciers at Grindelwald. Travelling on to Lucerne, where he made an excursion up the river Reuss to the St Gotthard Pass, he made his way down stream to Zug, where he caught his first glimpse of the famous Rigi, and on to Basel and the Rhineland.

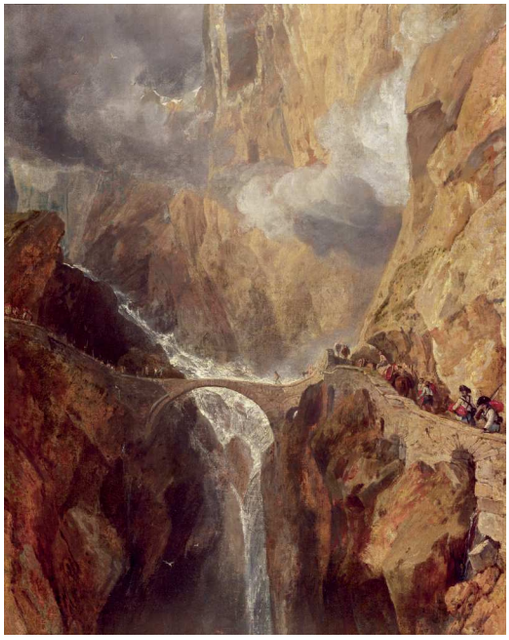


Fig. 1
J.M.W. Turner, R.A., *The Devil's Bridge*, watercolour on paper,
Private Collection / Photo © Agnew's, London / Bridgeman Images

Turner's 1802 European expedition was one of the most important tours of his life and the culmination of his early career. Over a three-month period he made over five hundred sketches and no fewer than seventy-five finished pictures. Turner was an enthusiastic traveller from the first and throughout his career three main subjects of interest appear to have preoccupied him in his sketchbooks: the weather; the sea; and mountains. In the five years leading up to 1802 he had thoroughly explored all the major mountain ranges that Britain had to offer. The Alps, however, would present the greatest work of nature he was ever likely to see and his reaction to the first-hand experience of such sublimities was both intense and lasting. From 1816, following Napoleon's final defeat at Waterloo the previous year, until his death in 1851, Turner would return to the Continent almost every summer on a series of annual sketching tours. Chief among his destinations was always the Alps, whose spectacular scenery captivated his imagination as it had done with previous generations of English travellers in search of the sublime; such as Joseph Addison, who in 1702 perfectly encapsulated their romantic appeal when he described the mountains as 'broken into so many steeps and precipices, that they fill the mind with an agreeable kind of horror'.[1] From this moment on, a fascination with the sublime in nature, rather than just the picturesque or topographic, became a defining feature of Turner's art and Alpine scenery in particular, be it the luminous Rigi seen from across the waters of Lake Zug, the great Falls of Shaffhausen on the Rhine, or the magnificent splendour of the Val d'Aosta, providing the subject matter for many of his greatest works, both in oil and in watercolour.

An old hand-written label on the back of the stretcher of this painting identifies the view as the Grivola, seen from Vieyes, in the Val d'Aosta, northern Italy. Part of the Graian Alps, the Grivola, whose summit is 3,969 meters above sea level, lies between Valsavarenche and the Cogne Valley. In addition to the label there is support for this identification from a number of authorities on the subject, including Prue Bishop, a recognised expert on Turner's Alpine views,[2] and officials from the Comune di Aymavilles in the Regione Autonoma Valle D'Aosta, including two experienced local mountain guides, who identified the view as the south face of the Grivola seen, not from Vieyes, but from the High Valley of Cogne. The composition of the present work, and the profile of the mountains depicted, also bears a strikingly close relationship to those found in a drawing in Turner's 1802 sketchbook entitled *Mountains, ?from the St Martin to Sevoz Road* (Tate Gallery, London, D04486), which is also thought possibly to be a view of the Grivola. Whilst not written in the artist's hand the misspelling of the mountains name, as 'Gravola', on the back of the stretcher also suggests in its favour, as Turner was notorious for misspelling such location names and it is possible that it may have been transcribed from an earlier inscription by the artist himself.

Whilst scholarly opinion is unanimous on the attribution of the painting to Turner, opinion is divided as to the exact date of the work. James Hamilton and Andrew Wilton both date the painting to *circa* 1803 and believe that it is based upon the artist's experiences during the Alpine tour of 1802. Hamilton is of the opinion that the work is a compositional study, made in his London studio in the two or three years after he came back from the Alps in 1802 and references a number of other paintings that emerged from on-the-spot sketches made on this tour, such as *Bonneville, Savoy, with Mont Blanc* (Dallas Museum of Art, Texas) and the two versions of the St Gothard's Pass (previously mentioned). Wilton, too, compares the composition with the two St Gothard's Pass paintings and considers that 'the overall character of the work is entirely consistent with the oil studies that Turner produced after his return from the 1802 Continental tour'.[3] Whilst Wilton does not support the identification of the view as being the Grivola, both his and Hamilton's dating of the painting leave open the possibility that it could be an Alpine inspired scene.

Fig. 2
Philip Jacques de Loutherbourg, *An Avalanche in the Alps,* Tate Britain

Martin Butlin, David Hill and Ian Warrell, however, date the present painting to the late 1790s, possibly *circa* 1796–98, before Turner's first Continental tour. All three scholars consider the work to be inspired by Turner's experiences in Wales and the Lake District in the mid-1790s, as well as upon his relationship with Philippe-Jacques de Loutherbourg, with whose similarly vertiginous and sublime views of mountain scenery Turner was intimately acquainted (see fig. 2). Warrell, in particular, compares the composition to a number of drawings in Turner's sketchbook from the Lake District tour of 1797, especially such topographic monuments as the Langdale Pikes and a drawing of *Longthwaite Bridge with Castle Crag*. There are also similarities with a number of topographical elements found in Turner's North Wales sketchbook of 1798 and, indeed, his Wye Valley views from 1795.

We are grateful to Martin Butlin, James Hamilton, David Hill, Ian Warrell and Andrew Wilton for each independently endorsing the attribution to Turner following first-hand inspection.

[1] Quoted in D. Hill, *Turner in the Alps. The journey through France & Switzerland in 1802*, London 1992, p. 13.
[2] See P. Bishop, 'The so-called 'Heidelberg' by JMW Turner (1775–1851). Its suggested location in Susa, Italy', in *The British Art Journal*, vol. XVIII, no. 3, Winter 2017/18, pp. 8–18.
[3] A. Wilton, private correspondence with the current owner, August 2017.

67 GEORGE STUBBS, A.R.A.

(Liverpool 1724 - 1806 London)

A lion devouring a horse

oil and wax on millboard
53.4 x 68.6 cm.; 21 x 27 in.

£ 200,000-300,000
€ 229,000-343,000 US$ 279,000-418,000

PROVENANCE

Probably Stubbs' studio sale ('Original Paintings, the Property and Performance of that Ingenious and Celebrated British Artist, George Stubbs, Esq, Dec.'), on the premises, Peter Coxe, 26 May 1807, lot 69 ('Lion devouring a Horse - a most spirited Picture') for 17 guineas, probably to Isabella Saltonstall;

Paul Odo Cross and Angus Wilson, Tidcombe Manor, Wiltshire, by 1947;

Anonymous sale, London, Christie's, 22 November 1968, lot 26, for 900 guineas to Woods (as George Stubbs, A.R.A.);

Sarah Phelps;

Clare Moore and Amanda Cadle;

Everson Museum of Art, Syracuse, NY;

By whom de-accessioned ('The Property of Everson Museum of Art sold to benefit the Acquisition Fund'), London, Christie's, 17 November 1989, lot 97 (as circle of George Stubbs);

Where acquired by the present owner.

EXHIBITED

Southampton, City Art Gallery, 1947 (lent by Odo Cross);

Liverpool, Walker Art Gallery, George Stubbs, 1951, no. 6 (lent by Odo Cross).

LITERATURE

B. Taylor, *Painting in England 1700–1850. Collection of Mr and Mrs Paul Mellon*, exh. cat., Richmond 1963, p. 175, under entry for cat. no. 335 ('There is also attributed to Stubbs what may be an oil sketch for the present picture – coll. Odo Cross');

B. Taylor, 'George Stubbs: 'The Lion and Horse' Theme', in *The Burlington Magazine*, vol. CVII, no. 743, February 1965, pp. 81 and 86, appendix no. 2 (where the medium and size are given incorrectly as oil on canvas, 8 x 12 in.)

ENGRAVED

By George Stubbs in soft ground etching with roulette work, published 1 May 1788.

The horse attacked by a lion is the most elaborate and ambitious of the recurrent themes that persistently concerned Stubbs throughout his career. As a subject it occupied him spasmodically for at least thirty years and evolved into three distinct episodes in a narrative of the horse frightened, attacked and devoured by the lion. Of these the composition that possessed the artist most tenaciously was the present one, with both lion and horse entwined in a mortal battle for survival. Stubbs painted at least seven variants of this composition as well as publishing an engraving of it which he executed himself. The earliest of these, painted *circa* 1762–63, is the life-sized picture commissioned by his great patron Charles Watson-Wentworth, 2nd Marquess of Rockingham (1730–1782) and later acquired by Paul Mellon (Yale Centre for British Art, New Haven, fig. 1). Other versions include a variant of the composition set in an expansive rocky landscape (Yale University Art Gallery, New Haven), the picture in the Felton Bequest (National Gallery of Victoria, Melbourne) and a version in enamel on copper (Tate Gallery, London).

Invariably suggestive of antique sculpture, rather than the painterly tradition of animal combats found in seventeenth- and early eighteenth-century Europe, and shaped by a classical sense of monumentality, as Basil Taylor was the first to identify, the ultimate source for Stubbs' subject appears to have been his trip to Italy in 1754. Specifically Taylor traced the spark of inspiration to a Roman copy of a Hellenistic carving of a lion attacking a horse that Stubbs would undoubtedly have seen in the courtyard of the Palazzo dei Conservatori in Rome. Characterised by a dynamic symmetry and a vital stability that evokes a sense of Renaissance monumentality, Stubbs' composition has no precedent in English art and demonstrates an extraordinary artistic sophistication.

Fig. 1
George Stubbs, A.R.A., *A Lion Attacking a Horse,* c. 1762, Yale Centre for British Art, New Haven

Fig. 2
George Stubbs, A.R.A., *A Horse attacked by a Lion (A Lion devouring a Horse),* mixed method engraving, published 1788, Tate Gallery, London

On stylistic grounds this painting can be dated to the mid-1770s, when the Stubbs' handling became more soft-edged and his tones darker. It was also during this period that his technique became increasingly experimental, adopting both new methods and mediums, including the use of wax mixed into his oil paints, which technical examination has shown to be evident in this picture – a material that was not used by any of his contemporaries. Equally the support used, a piece of course fibred composite artist's millboard, not in general use among British artists until the 1770s, is consistent with his practise at this time and is similar to that used in Stubbs' study of a *Bailey's Monkey and Mr Gough's Monkey*, painted for Dr John Hunter (The Hunterian Museum, Royal College of Surgeons). The composition of the work, both in terms of the anatomical details and the background landscape, corresponds closely, in mirror image, to Stubbs' own engraving of the composition, published in 1788 (fig. 2), the prototype for which has always been listed as untraced and which Boyd, Dixon and Clayton erroneously assumed to be an enamel.[1] It is almost certain, however, that the present work is in fact the original source for the print and it should therefore not be a surprise to find that the picture remained in Stubbs studio at his death.

Lot 69 in the posthumous sale of Stubbs' studio contents is described in the catalogue as 'Lion devouring a Horse – a most spirited Picture'. An annotated copy of the catalogue gives the size of this picture as 2 x 2 ¼ feet (24 x 27 in.), which does not fit with any of the other known versions of the composition. As all these annotated measurements were given to the nearest quarter of a foot, however, this corresponds closely with the dimensions of the present work, which measures 21 x 27 in., and it seems almost certain that this was the picture sold in Stubbs' studio sale. The name of the buyer is not recorded in any of the seven surviving copies of the sale catalogue, however it has often been assumed that all the pictures without buyers' names attached to them were bought by Isabella Saltonstall, Stubbs' friend and patron who features in a portrait by the artist as *Una and the Lion, from Spenser's 'Faerie Queene'* (Fitzwilliam Museum, Cambridge).

Judy Egerton, who had reservations about the attribution, left this picture out of her 2007 catalogue of Stubbs' work. However the picture has recently been cleaned and we are grateful to Alex Kidson for endorsing the attribution following first-hand inspection. Basil Taylor, who knew this picture in the 1960s, thought that 'its authenticity seems secure'.[2]

1 C. Lennox-Boyd, R. Dixon and T. Clayton, *George Stubbs. The Complete Engraved Works*, London 1989, pp. 188–89, no. 71.
2 Taylor 1965, p. 81.

TWO HIGHLY IMPORTANT PORTRAITS BY JOSEPH WRIGHT OF DERBY

LOTS 68-69

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

(Derby 1734 - 1797)

Portrait of Susannah Arkwright, Mrs Charles Hurt (1762–1835) and her daughter Mary Anne

oil on canvas, held in its original Wright of Derby neo-classical frame
232 x 140 cm.; 91¼ x 55¼ in.

W **£ 1,500,000-2,000,000**
€ 1,720,000-2,290,000 US$ 2,090,000-2,790,000

PROVENANCE

Commissioned by the sitter's husband and recorded in the artist's account book among pictures of *circa* 1787–90, as 'A full length of M^{rs}. C. Hurt & her Child £81.18.0';

Thence by descent to the present owner.

EXHIBITED

Derby, Corn Exchange, *Art and Industrial Exhibition*, 1866, no. 189;

Derby, Corporation Art Gallery, *Paintings by Joseph Wright... with some Original Drawings and a complete Collection of Prints*, 1883, no. 53;

London, Henry Graves & Co. Ltd, *Loan exhibition of Works of Joseph Wright ARA of Derby*, 1910, no. 8;

London, Tate Gallery, Paris, Grand Palais, and New York, Metropolitan Museum of Art, *Wright of Derby*, 7 February – 22 April 1990, 17 May – 23 July 1990, and 6 September – 2 December 1990, no. 135;

LITERATURE

B. Nicholson, *Joseph Wright of Derby, Painter of Light*, 2 vols., London and New York 1968, vol. I, pp. 162, 164 and 208–09, cat. no. 95, vol. II, reproduced p. 191, pl. 301;

J. Egerton, *Wright of Derby*, exh. cat., Tate, London 1990, pp. 209–10, cat. no. 135, reproduced in colour;

D. Wain, *The Hurts of Derbyshire*, Ashbourne 2002, p. 29, reproduced.

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

(Derby 1734 - 1797)

Portrait of Charles Hurt of Wirksworth (1758–1834)

oil on canvas, held in its original Wright of Derby neo-classical frame
232 x 140 cm.; 91¼ x 55¼ in.

W **£ 1,000,000-1,500,000**
€ 1,150,000-1,720,000 US$ 1,400,000-2,090,000

PROVENANCE

Commissioned by the sitter and recorded in the artist's account book among pictures of *circa* 1790 as 'A full length of Mr. C. Hurt £52.10.0';

Thence by descent to the present owner.

EXHIBITED

Derby, Corn Exchange, *Art and Industrial Exhibition*, 1866, no. 172;

Derby, Corporation Art Gallery, *Paintings by Joseph Wright... with some Original Drawings and a complete Collection of Prints*, 1883, no. 47;

London, Henry Graves & Co. Ltd, *Loan exhibition of Works of Joseph Wright ARA of Derby*, 1910, no. 4;

London, Tate Gallery, Paris, Grand Palais, and New York, Metropolitan Museum of Art, *Wright of Derby*, 7 February – 22 April 1990, 17 May – 23 July 1990, and 6 September – 2 December 1990, no. 134;

LITERATURE

B. Nicholson, *Joseph Wright of Derby, Painter of Light*, 2 vols., London and New York 1968, vol. I, pp. 162 and 208–09, cat. no. 94, vol. II, reproduced p. 190, pl. 300;

J. Egerton, *Wright of Derby*, exh. cat., Tate, London 1990, pp. 208–09, cat. no. 134, reproduced in colour;

D. Wain, *The Hurts of Derbyshire*, Ashbourne 2002, p. 29, reproduced.

Fig. 1
Joseph Wright of Derby, *Portrait of Francis Hurt*, Derby Museum and Art Gallery

Fig. 2
Joseph Wright of Derby, *Portrait of Mary, Mrs Francis Hurt*, Derby Museum and Art Gallery

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. 5); *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); as well as his daringly original *Portrait of Sir Brooke Boothby* (Tate Gallery, London), have become icons of British art the world over.

These two magnificent paintings are among the finest the artist ever painted. Moreover, they depict two of Wright's close circle of acquaintances in Derbyshire society; members of the commercial and intellectual elite of the Midlands who were the driving force behind the Industrial Revolution; the activities of which Wright was to capture in some of his most famous paintings. Charles Hurt, who came from an old and distinguished family of Derbyshire landowners and industrialists, owned a lead-smelting business at Wirksworth, in the Derbyshire Dales, and was a successful mining engineer. His wife, Susannah, was the daughter of Sir Richard Arkwright, the inventor of the cotton spinning water-frame and 'the father of the Industrial Revolution'. Her father and brother, Richard Arkwright Jr., were two of Wright's most important patrons and they, Charles Hurt, and Wright himself were all associated with the close knit group whose activities centred upon the Lunar Society and later the Derby Philosophical Society. The landscape in which the sitters are depictured is a view of the Derbyshire Dales around Cromford, with a view of the River Derwent and Cromford Bridge in the background of the portrait of Susanna and her daughter – very likely the grounds of Rock House, where the Hurts and Arkwrights lived for many years.

Charles Hurt was the second son of Francis Hurt of Alderwasley and his wife Mary, daughter of an apothecary from Wirksworth called Thomas Gell. His father's family had been settled at Ashbourne, near Dovedale in the Derbyshire Dales since at least the fifteenth century. His grandfather and uncle both served as High Sheriff of the County – an office Charles himself would hold in 1897 – and his father, who also sat to Wright (as did his mother, see figs 1 and 2), was involved in lead-mining just south of Cromford, where he owned a substantial lead-smelting plant. Charles was probably educated at Eton,[1] as his brothers-in-law the Arkwrights were, and many of his own grandchildren were to be, before inheriting part of his father's lead works and starting his own lead-smelting business at Wirksworth, a few miles south of Cromford.

Whilst his elder brother succeeded to the family estates at Alderwasley Hall, 'a handsome and substantial built stone mansion, situated on rising ground on the west bank of the river Derwent'[2] (see fig. 4), Charles developed a considerable knowledge of both lead-mining and lead-smelting, no doubt much of which was acquired from his father who was a dedicated industrialist, and became something of a celebrated mining engineer, with a particular expertise in the construction of soughs – tunnels bored into the hills for two miles or more to extract water from areas where mines were being sunk. His expert knowledge became part of Derbyshire local history when, in 1797, it lead to the rescue of a miner who had been trapped underground by a fall of rocks for eight days but was found alive and well due to 'the influence and persuasions of Charles Hurt of Wirksworth'.[3]

Charles was typical of Enlightenment industrialists in that his intellectual pursuits were many and varied, and as well as engineering he was a keen astronomer and mathematician, as well as an avid book collector. Following his death, in October 1835, his library was auctioned off in a five day sale comprising 1,500 lots; including books on astronomy, mathematics, natural history and other sciences, as well as Classical, French and Italian literature; and his three-inch achromatic refracting telescope, a very sophisticated instrument for his time, is still in the family's possession.

Fig. 3
Joseph Wright of Derby, *Portrait of Sir Richard Arkwright*, Private Collection, on loan to Derby Museum and Art Gallery

His wife Susanna was born in Bolton on 21 December 1761, the daughter of Sir Richard Arkwright and his second wife Margaret Biggins. Her parents separated when Arkwright was struggling to perfect the machinery that would later make his fortune, however her father took charge of Susanna's education, sending her to study at Mrs Latuffiere's school in Derby (where she was a classmate of the novelist Maria Edgeworth) , and ensured that she mixed with all the leading families in the area.

Susanna married Charles on 12 June 1780, at the age of eighteen, and she brought with her a dowry of £15,000, payable over four years (an early sign of her father's rising wealth at the time) – the *Derby Mercury* described the bride as 'an agreeable young Lady, with a large Fortune'. Her father, Sir Richard Arkwright (1732–1792), was the inventor of the cotton spinning water-frame (the fundamental piece of machinery which 'contributed more than any other to the transformation of the industrial face of England') and architect of the modern factory system, who is widely credited as the 'father of the Industrial Revolution'. A remarkable, self-made man – the original entrepreneur – Arkwright Senior rose from the poverty of his early life in Preston to become one of the richest commoners in England. As the *Gentleman's Magazine* recorded after his death in 1792, he 'died immensely rich' leaving behind him 'manufactories the income of which is greater than that of most German principalities'.

Susanna's marriage to Charles Hurt joined together two of the most influential families in southern Derbyshire. The couple lived at Wirksworth Hall and had eleven children, seven of which survived to adulthood. Their union was typical of the close bond of family ties which bound many of the leading industrial families in Derbyshire, including the Hurts, Arkwrights, Strutts and Milnes, all of whom Wright painted and with whom he was on intimate terms. For an artist who was keenly inspired by the industrial activity of his time, their friendship and patronage inspired many of Wright's most dramatic images of that industry, and the scientific developments and understanding that lay behind it.

Sir Richard Arkwright himself sat to Wright for a number of portraits during his life, including the famous full-length portrait of *circa* 1789–90, now on loan to Derby Museum and Art Gallery, in which the great man is depicted seated at a table, upon which is prominently displayed a set of his cotton-spinning rollers (fig. 3). Susanna's brother, sister-in-law and their six children were also painted by Wright in a set of large group portraits, one of which is in the Derby Museum and Art Gallery, whilst the others remain in family possession. Her brother, who was one of the artist's most important patrons, also owned a number of other works by Wright; including his *View of Ullswater Lake*, one of the most famous of the artist's late landscapes, which he acquired at Wright's studio sale in 1801 (untraced); *A Grotto in the Gulf of Salerno, with the figure of Julia banished from Rome* (Private collection), one of Wright's famous Italian coastal scenes; and two of his Northern Tenebrist inspired exercises in exploring strong effects of *chiaroscuro* – a *Boy blowing up a bladder* and a *Girl looking though a bladder* (both in private collections). Wright also painted a view of the Arkwright's family home, Willersley Castle (Derby Museum and Art Gallery), and several views of Arkwright's Cotton Mills at Cromford – the only known case in the eighteenth century, as Nicholson pointed out, when an artist of Wright's calibre deigned to document the factory system in operation.

Fig. 4
Alderwasley Hall, Derbyshire, the Hurt family home where Charles grew up

The Hurts were also significant patrons of the artist. However unlike Richard Arkwright, who was an entirely self-made man, Wright's portraits of Charles's parents, both of which are now in Derby Museum and Art Gallery, highlight the apparent dichotomy inherent within Derbyshire's landed gentry. Whilst his father, a man of landed means who could trace his lineage back generations, is depicted proudly displaying a lump of lead ore – literally the 'base material' upon which his wealth was built – his mother is depicted as a lady of refinement and leisure; an open book lying beside her whilst she takes a pinch of snuff from a box inlaid with tortoise shell. Unusually for members of their class in the eighteenth century, their active role in local industry, and the wealth they derive from it does not diminish the propriety of their station, but rather it is enhanced by it. By contrast, the much grander portraits of their son and daughter-in-law depict their sitters much more in the manner of the landed squire and lady of fashion, and are, in Nicholson's view, more typical of depiction of second-generation industrialists. However, though both sitters are depicted out of doors, elegantly dressed and at ease in the landscape, this is no imagined Arcadian setting. In fact the topography is very real and includes a view of the River Derwent and Cromford Bridge in the Derbyshire Dales – the very landscape which was the source of the family's wealth. Indeed it has been suggested that it could be a view of the grounds of Rock House, Cromford, where the sitters' family had lived for many years.

The Hurts and the Arkwrights were typical of the closely bound and interconnected group of leading industrial families in Derbyshire that made up Wright's intimate circle of leading patrons. All of these were members of the commercial and intellectual elite of the Midlands who were the driving force behind the Industrial Revolution; the activities of which Wright was to capture in some of his most famous paintings. Many of them; including men like the natural philosopher Erasmus Darwin (who was also Wright's physician); the ceramicist Josiah Wedgwood; the noted geologist John Whitehurst; and the mechanical engineer James Watt; were members of the Lunar Society – that leaned body of Midlands thinkers with which Wright, Hurt and the Arkwrights were all closely associated.[4] Whitehurst lived at no. 22 Irongate in Derby, only a few doors down from Wright's parents' house at no. 28 Irongate, where the artist may also have maintained a studio, and his *Inquiry into the Original State and Formation of the Earth*, published in 1778, was to have a particularly strong influence on Wright's interest in volcanos,

Fig. 5
Joseph Wright of Derby, *An Experiment on a Bird in the Air Pump*, National Gallery, London

and volcanic eruption, as well as the local geology of Derbyshire. Wright's portrait of Whitehurst, painted *circa* 1782–83, brilliantly captures the unassuming nature of the man, yet at the same time conveying his keen intelligence. Darwin, on the other hand, had studied medicine at Cambridge and Edinburgh before taking up practise in Lichfield, not far from Derby, in 1786. He later moved to Derby in 1781 and was probably originally introduced to Wright by Whitehurst in the 1760s, following which the two became lifelong friends. Possessed of an incredibly energetic and inventive mind, Darwin's voracious intellectual appetite had an enormous influence on Wright, and his interests included, but were not limited to, electricity, atmospherics, geology, gases, canals and botany, as well as writing poetry and making advances in medical practise. As a medical doctor Darwin treated Wright for the unidentified sickness which plagued him from about 1767 until his death. And the artist painted several portraits of him between the 1770s and the mid-1790s. For an artist who was keenly inspired by the industrial activity of his time, their friendship and patronage inspired many of Wright's most dramatic images of that industry, and the scientific developments and understanding that lay behind it; such as the National Gallery's *An Experiment on a Bird in the Air Pump*, painted in 1768 (fig. 5), and *A Philosopher giving that Lecture on the Orrery, in which a lamp is put in place of the Sun* (Derby Museum and Art Gallery), painted in 1766.

Though Wright painted many commissions for members of the Lunar Society and their circle of Midlands intellectuals, including numerous portraits of its members, it was the artist's scenes of contemporary experiments, such as *An Experiment on a Bird in the Air Pump*, painted in 1768, and *A Philosopher giving that Lecture on the Orrery, in which a lamp is put in place of the Sun*, painted in 1766, that most directly represent the scientific and philosophical interests of the society. In 1783 Darwin founded an offshoot of the Lunar Society, the Derby Philosophical Society, when the former's activities became increasingly focused on Birmingham. The membership of the new club included several close acquaintances of Wright's, such as Brooke Boothby of Ashbourne Hall, botanist and confidant of the French philosopher Rousseau, Josiah Wedgwood of the original Lunar Society, and Jedediah Strutt, the former business partner of Sir Richard Arkwright and an industrialist and inventor in his own right who also sat to Wright *circa* 1790. Though neither Arkwright or Charles Hurt were members of either society, they were intimately bound up in that world of intellectual, scientific and commercial enterprise which drew succour from its links to the mainstream of Enlightenment knowledge and transformed it through practical application into the technical innovations that gave birth to the Industrial Revolution. Wright was also at the centre of this world, and its enterprise forms the spiritual core of his art.

[1] A 'Hurt' is listed in the Eton College lists for 1768–70 (see R. Austen-Leigh (ed.), *Eton College Lists 1678–1790*) and at least three Eton school books were in Charles Hurt's library.
[2] S. Glover, *History of the County of Derby*, 2 vols, Derby 1829, vol. II, p. 6.
[3] Glover 1829, vol. I, p. 328.
[4] For a detailed account of the activities of the Lunar Society and its members see J. Uglow, *The Lunar men: The Friends who Made the Future*, London 2003.

Sotheby's EST. 1744

Collectors gather here.

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La Méditerranée par vent de Mistral
Estimate £6,500,000–8,500,000

Impressionist & Modern Art Evening Sale

London 19 June 2018

Viewing 14 – 19 June

34–35 NEW BOND STREET, LONDON W1A 2AA

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An angel
Estimate £100,000–150,000

Property from

THE LOYD COLLECTION

Old Master & British Works on Paper

Auction London 4 July 2018

Viewing 30 June – 4 July

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The Pohl-Ströher Collection of Portrait Miniatures Part I

Auction London 6 December 2018

Highlights Exhibition: Viewing 30 June – 4 July

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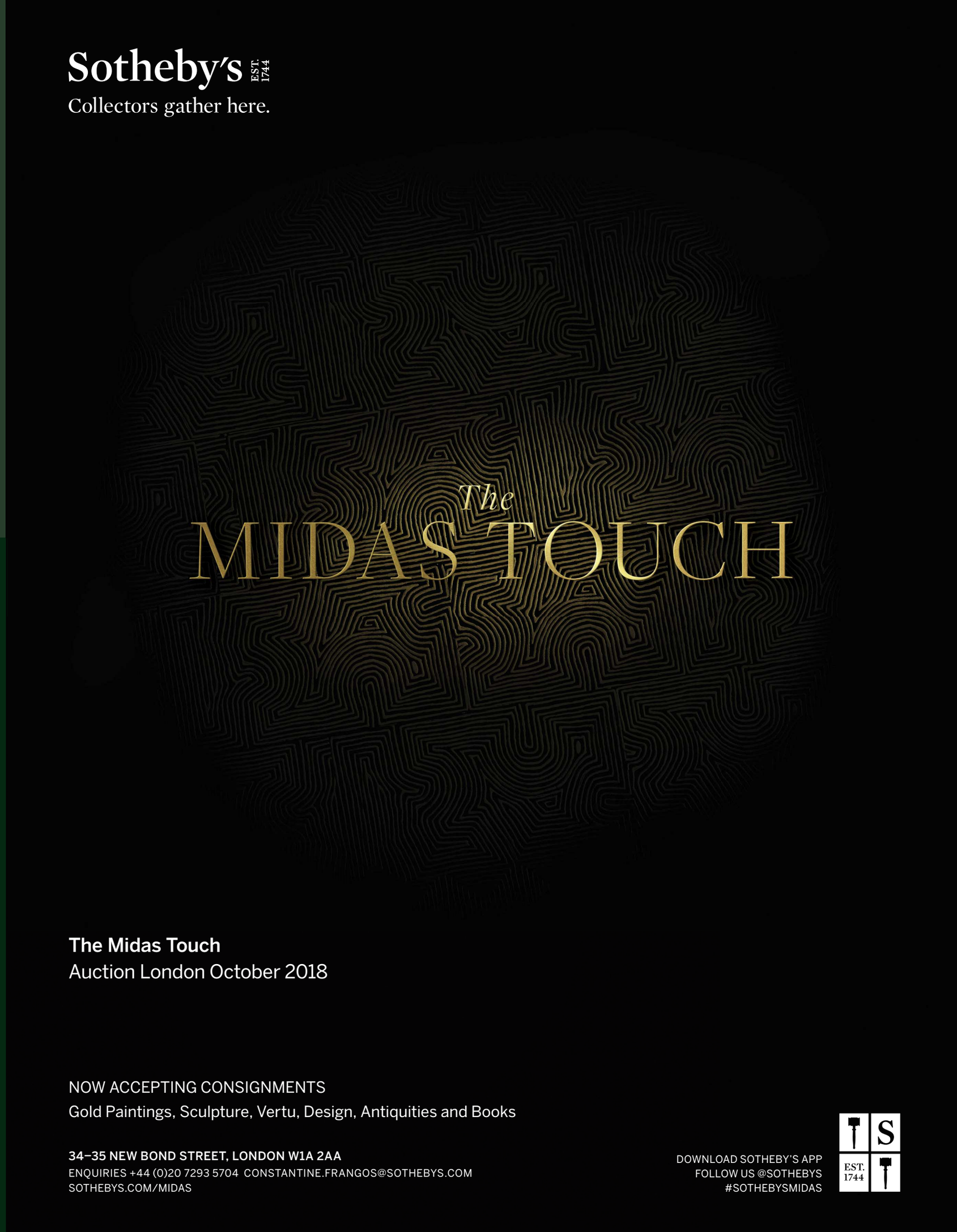

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ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18033 | **Sale Title** OLD MASTERS EVENING SALE | **Sale Date** 4 JULY 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE | FIRST NAME | LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE | COUNTRY

DAYTIME PHONE | MOBILE PHONE | FAX

EMAIL

Please indicate how you would like to receive your invoices: ❑ **Email** ❑ **Post/Mail**

Telephone number during the sale (telephone bids only)

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE | COUNTRY

❑ I will collect in person ❑ I authorise you to release my purchased property to my agent/shipper (provide name)

❑ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE

PRINT NAME | DATE

BIDS DEPARTMENT 34-35 NEW BOND STREET LONDON W1A 2AA | TEL +44 (0)20 7293 5283 FAX +44 (0)20 7293 6255 EMAIL BIDS.LONDON@SOTHEBYS.COM

12/16 NBS_BIDSLIP

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Multi-lingual staff are available to execute bids for you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (subject to a surcharge), debit card, cheque or cash (up to US$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

9/16 NBS_AB BID

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's 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 £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. 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 £41,018. 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: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.
A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged

except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

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 within the time stipulated in the special information or guide to Buying at Auction in the Sale Catalogue. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of: (i) collection or (ii) the expiry of the time specified above for collection. 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).

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£1 = €1.39

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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

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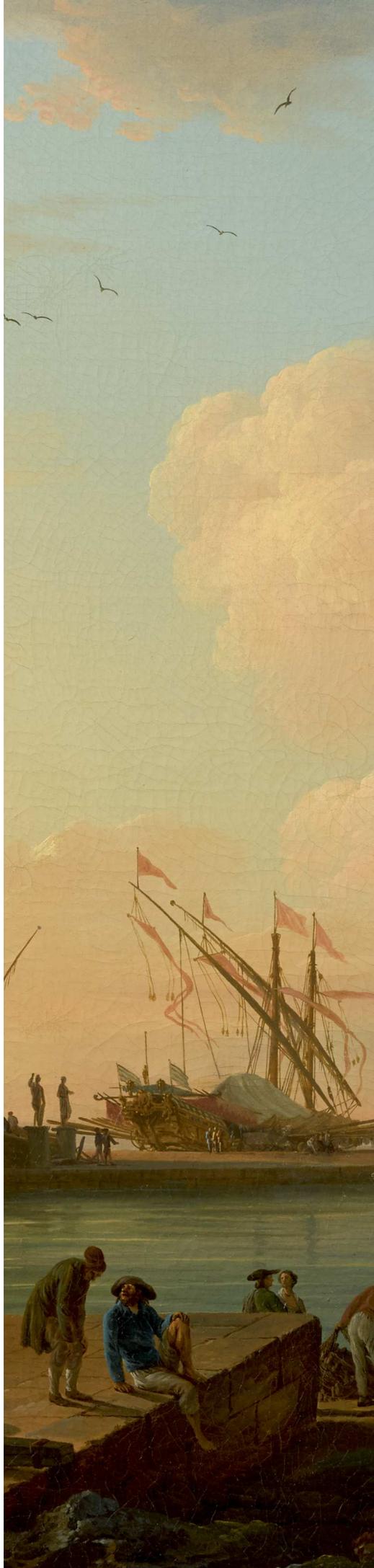
ARPINO 64
VAN DER AST 34
BALDUNG 10
BALEN 31
BASSANO 63
BERCKHEYDE 38
BICCI 39
BOL 24, 50
BRAMANTINO 3
BRUEGHEL, J 31, 51
BRUEGHEL, P 32, 52
CARDUCHO 55
CIMA DA CONEGLIANO 44
CLAEISSENS 6
CLAESZ 47
COSIMO 45
CRANACH 7
VAN DYCK 16, 53
DÜRER 11
VAN EERTVELT 28
FLEMISH SCHOOL 8
GAROFALO 42
VAN DER GOES 14
VAN HAARLEM 15
HAMEN Y LEÓN 57
HISPANUS 46
JOLI 20
KESSEL 23, 30
LELY 18
LEONARDO 43
LIBERALE 40
MAGISTER 1
MASTER OF THE FEMALE HALF-LENGTHS 5
MASTER OF THE LOCKINGE COURTSHIP PANEL 12
MURILLO 54, 58
NALDINI 61
NETHERLANDISH SCHOOL 4, 41
OCHTERVELT 48
OSTADE 49
PATINIR 9
PEETERS 25
RIBERA 56
RUBENS 17, 29
SARTO 62
STEENWIJK 22
STRIGEL 13
STUBBS 67
TER BORCH 37
TOSINI 60
TURNER 21, 66
VAN VALCKENBORCH 27
VAN DE VELDE, J 33
VAN DE VELDE, W 19
VENEZIANO 2
VERNET 65
VREL 36
WITTE 35
WRIGHT OF DERBY 68, 69
ZURBARÁN 59



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