

CHRISTIE'S



JOSEPH WRIGHT OF DERBY, A.R.A.
Portrait of Francis Burdett
50 x 40 in. (127 x 101.7 cm.)
£300,000 – 500,000

Joseph Wright of Derby's *Portrait of Francis Burdett* is one of six exceptional works by the artist collectively known as The Markeaton Hunt Portraits. They were commissioned by the twenty-three year old Francis Mundy, c. 1762-63, and show close friends of his from Derbyshire (Burdett and Mundy were both brothers-in-law and cousins), in the distinctive blue velvet coat, red waistcoat and yellow breeches of the Markeaton Hunt. They mark a high-point in Wright's early maturity, and hold their place in the pantheon of celebrated series of 'non-family' portraits painted in Britain, from Lely's *Flag Captains and Beauties*, through Kneller's *Kit-cat Club* and Knapton's *Dilettante Society*, and arguably culminating in Lawrence's portraits of allied leaders in the Waterloo Chamber at Windsor Castle.

The *Portrait of Francis Burdett* was chosen by Sir Ellis Waterhouse, doyen of British art scholars, to illustrate Wright's work in the *Dictionary of British 18th Century Painters*, and the picture survives in its stunning, original *rococo* frame, carved in *papier-mâché*.

JOHN STAINTON
Director, British Pictures

opposite left to right
SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)
Portrait of Mrs Oliver St. John, later Lady Poulett
88 1/4 x 52 1/4 in. (224.2 x 132.7 cm.)
£800,000 – 1,200,000

SIR NATHANIEL DANCE, R.A. (LONDON 1735-1811 WINCHESTER)
Group portrait of Sir James and Lady Hodges and their family
56 1/4 x 61 1/4 in. (143 x 155.5 cm.)
£80,000 – 120,000

“A WORK FROM
ONE OF
THE MOST
CELEBRATED
SERIES OF PORTRAITS PAINTED
IN BRITAIN”

BRITISH SPLENDOUR

IN 1632 VAN DYCK, 'THE GREATEST MASTER OF THE EUROPEAN BAROQUE PORTRAIT' (WATERHOUSE), ENTERED THE SERVICE OF KING CHARLES I. HAVING WORKED AS A TRUSTED ASSISTANT TO RUBENS IN ANTWERP, HE HAD DEVELOPED, WHILE BASED IN GENOA FOR MUCH OF THE 1620s, A WHOLLY ORIGINAL KIND OF PORTRAITURE, INFUSED WITH GLAMOUR AND SENSITIVITY. THIS OFFERED KING CHARLES I THE POSSIBILITY OF DISSEMINATING, IN SUPREMELY ELEGANT VISUAL FORM, AN IDEALISED VISION OF HIS POLITICAL AUTHORITY AS MONARCH, AND OF RECORDING AND REINFORCING THE SPLENDOUR OF THE STUART DYNASTY AND ITS COURT. THE PORTRAIT OF *CATHERINE ST. JOHN*, WIFE OF OLIVER ST. JOHN OF LYDIARD TREGOZE, WILTSHIRE, ONCE BELONGED TO THE STATESMAN, HISTORIAN AND COLLECTOR EDWARD HYDE, 1ST EARL OF CLARENDON, WHO THOUGHT IT 'ONE OF THE BEST EVER VANDICK DID'. WHILE VAN DYCK'S PORTRAIT UNDOUBTEDLY MAKES A STATEMENT OF GRANDEUR, SIR NATHANIEL DANCE'S *GROUP PORTRAIT OF THE HODGES FAMILY*, A SUPERB EXAMPLE OF A CONVERSATION PIECE FROM THE LATE 18TH CENTURY, IS CHARACTERISTIC OF THAT GENRE IN PORTRAYING THE FAMILY RELATIVELY INFORMALLY. EACH INDIVIDUAL IS BEAUTIFULLY CHARACTERISED AND, IN A METICULOUSLY CRAFTED COMPOSITION, DANCE HAS CREATED AN IMAGE OF PARTICULAR ELEGANCE AND CHARM.

