

Fine Art / Wed, 15th February 2023 / Lot 100



LOT 100

Henri-Pierre Danloux - Louis Antoine de Bourbon, duc d'Angoulême (1775-1844) and Charles Ferdinand d'Artois, duc d'Berrie (1778-1820), Sons of Charles X, King of France, a pair of oval oils on canvas laid onto panel, one signed and dated 1797, each 24cm x 18.5cm, both within gilt composition frames with applied titled plaques. Note: Danloux fled the French Revolution in the early 1790s settling in London. The arrival of Charles Philippe, Count of Artois (later King Charles X of France) and his sons in Edinburgh attracted the artist north to paint the portraits of his fellow countrymen who had established an 'émigré court' in the Palace of Holyroodhouse. Danloux's portrait of the duc d'Angoulême was engraved by Philipp Audinet in 1799 (see National Portrait Gallery, London, cat no. NPG D20429). Versions of both portraits by Danloux can be found in the collection of the Palace of Versailles, inventory nos. MV6923 & MV6924). Provenance: gifts from the sitters to Lord Adam Gordon (1726-1801) commander-in-chief of the forces of North Britain, thence by family descent. Lord Gordon had greeted Artois and his sons at the quayside on their arrival in Edinburgh, where half of the city had turned out to witness the spectacle. Danloux painted Lord Gordon's portrait in 1799, now in the collection of the National Galleries Scotland inventory no. PG192). References: Alan Wintermute (et al), '1789: French Art During the Revolution' (University of Washington Press, 1989) p.105; Stephen Wood, 'The Auld Alliance, Scotland and France, the Military Connection' (Mainstream, 1989) p.109.

Estimate: £8,000 - £12,000

Condition Report

100. Both canvases are not stretched and have been laid onto panels.

Louis Antoine is in the better condition of the two. The paint layer is stable, and although it has had some treatment in the past there has been little intervention in the way of over-painting - a few millimetre spots showed up under UV, mostly confined to the periphery/background areas, but also near the sitter's left eyebrow. Paint losses near the top right edge, as well as a handful of minute spots in the clothing and elsewhere in the background. The frame requires attention, the majority of the beading has been lost around the oval, and upper right the egg and dart in-slip has a loss of approximately one inch.

Charles Ferdinand ♦ relatively poor condition. The paint layer requires consolidating urgently as it is very dry, flaky and is lifting nearly everywhere. A handful of small areas of over-painting mostly confined to the background and periphery areas. Two parallel lines of paint losses near the upper and lower edges. The frame is in good overall condition.

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