

# OLD MASTER & BRITISH PAINTINGS

LONDON, 9 DECEMBER 2015



CHRISTIE'S





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# OLD MASTER & BRITISH PAINTINGS

DAY SALE

Wednesday 9 December 2015

## PROPERTIES FROM

The 7th Earl of Clarendon's Will Trust

The Canton Museum of Art

The Heirs of Dr. Carl Gotthelf  
Immanuel Friedländer

The Late Mrs. Hazel Westbury

The Late Hon. Mr. Anthony Samuel

## AUCTION

Wednesday 9 December 2015  
at 10.30 am

8 King Street, St. James's  
London SW1Y 6QT

## VIEWING

Friday	4 December	9.00 am – 4.30 pm
Saturday	5 December	12 noon – 5.00 pm
Sunday	6 December	12 noon – 5.00 pm
Monday	7 December	9.00 am – 4.30 pm
Tuesday	8 December	9.00 am – 4.00 pm

## AUCTIONEER

Henry Pettifer

## AUCTION CODE AND NUMBER

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# CHRISTIE'S



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Lot 121 (detail)

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Lot 189 (detail)

**BACK COVER:**  
Lot 194 (detail)

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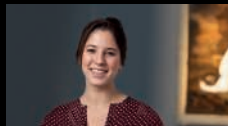
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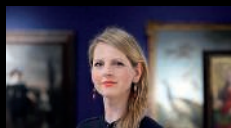


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# INTERNATIONAL OLD MASTER AUCTIONS

## AUCTION CALENDAR 2015

**TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.**

### 12 NOVEMBER

**TABLEAUX 1400-1900**  
PARIS

### 17-18 NOVEMBER

**OLD MASTER & 19<sup>TH</sup> CENTURY ART  
INCLUDING DUTCH IMPRESSIONISM**  
AMSTERDAM

### 8 DECEMBER

**OLD MASTER & BRITISH PAINTINGS  
EVENING SALE**  
LONDON, KING STREET

### 9 DECEMBER

**OLD MASTER & BRITISH PAINTINGS  
DAY SALE**  
LONDON, KING STREET

### 9 DECEMBER

**OLD MASTER & BRITISH DRAWINGS  
& WATERCOLOURS**  
LONDON, SOUTH KENSINGTON

## AUCTION CALENDAR 2016

### 27 JANUARY

**OLD MASTER DRAWINGS**  
NEW YORK

### 13 APRIL

**REVOLUTION**  
NEW YORK

### 14 APRIL

**OLD MASTER PAINTINGS PART I  
OLD MASTER PAINTINGS PART II**  
NEW YORK

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101

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION  
(LOTS 101 & 153)

**101**

**NORTH ITALIAN SCHOOL, 15TH CENTURY**

*Saint Jerome in his study*

tempera on panel, marouflaged, unframed  
14 $\frac{5}{8}$  x 11 $\frac{3}{4}$  in. (37.2 x 29.8 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

Anonymous sale; Fischer, Lucerne, 20 June 1976, lot 10.  
Anonymous sale; Sotheby's, London, 9 July 1998, lot 235,  
when acquired by the present owner.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*102**

**GIROLAMO DI BENVENUTO (SIENA 1470-1524)**

*A desco da parto: Diana and Actaeon*

tempera, oil and gold on poplar panel, hexadecagonal  
26 $\frac{1}{4}$  x 26 $\frac{3}{4}$  in. (66.6 x 67.9 cm.)

£50,000-80,000

\$77,000-120,000  
€70,000-110,000

**PROVENANCE:**

Anonymous sale; Galerie Georges Petit, Paris, 30 May-1 June 1921, lot 1,  
as 'Attributed to Matteo Balducci',  
when acquired by the family of the present owner, and by descent.

**LITERATURE:**

C. de Carli, *I Deschi da Parto e la Pittura del Primo Rinascimento Toscano*,  
Turin, 1997, pp. 198-99, no. 59, illustrated.



102

This panel originally served as the reverse of a *desco da parto*, or birth tray. Immensely popular during the Renaissance, these ceremonial objects were both decorative and functional, as they were used to carry fruit, sweetmeats and wine to mothers after they had given birth. The story of Diana and Actaeon was a favourite of Renaissance artists and their patrons, who relished the opportunity to represent nude and beautiful women in a moralizing context. The primary source for the account is in Ovid's *Metamorphoses* (3: 138-253), in which the poet relates how one day while hunting with his friends, the young prince Actaeon accidentally stumbled upon the virgin goddess Diana, who was bathing with her nymphs in a secret grotto. Blushing as her nymphs tried in vain to conceal her from the mortal's gaze, Diana splashed water into the prince's face, saying 'Now go, feel free to say that you have seen the goddess without veils—if you can speak'. As further punishment, however, Diana transformed Actaeon into a stag, thus condemning him to a horrible death, as he would soon be devoured by his own hunting dogs.

In the 1921 Galerie G. Petit sale catalogue, the present panel was attributed to Matteo Balducci. The *desco da parto* may have been unknown to Bernard Berenson, as it does not appear in any of his lists; however, an inscription on the reverse of a photograph in the archives of the Kunsthistorisches Institut in Florence similarly ascribes the work to Matteo. Cecilia de Carli first recognized *Diana and Actaeon* as a late work by the Siense painter Girolamo di Benvenuto in 1997 (*loc. cit.*). As De Carli observed, the forceful modelling and plasticity of Diana and her nymphs is strikingly similar to that of the figures of Venus and Cupid in Girolamo's *Judgment of Paris desco da parto* of circa 1500 in the Louvre, Paris (inv. M.I. 587). In this later style, Girolamo was moving away from the polished and slender figures favoured by his father, Benvenuto di Giovanni, whom whom he had worked for decades, in favour of a new aesthetic he encountered through the Siense works of Perugino and Pinturicchio from the end of the 15th and the beginning of the 16th centuries.



103

SIMON DE MAILLY, CALLED SIMON DE CHÂLONS  
(CHÂLONS-SUR-MARNE ?-1563 AVIGNON),  
AFTER ANDREA SOLARIO

*Ecce Homo*

oil on oak panel

15½ x 12¼ in. (38.2 x 31.1 cm.)

£25,000-35,000

\$39,000-54,000

€35,000-49,000

PROVENANCE:

Private collection, France.

This picture can be compared with Simon de Châlons's *Ecce Homo*, also executed on panel but of slightly smaller dimensions (33 x 22 cm.), now in the Borghese Gallery, Rome (see P. Della Pergola, *Galleria Borghese, I Dipinti*, II, Rome, 1959, p. 173, no. 255, fig. 254). Both that and the present picture are thought to be early copies after a lost *Ecce Homo* by Andrea Solario, autograph versions of which are in the Philadelphia Museum of Art, John G. Johnson Collection, and in the Museum der Bildenden Künste, Leipzig. The prime version is thought to have been painted between 1507 and 1509 (see D.A. Brown, *Andrea Solario*, Milan, 1987, p. 212, under no. 50) during Solario's trip to France where he was working for Cardinal Georges d'Amboise. The existence of a second copy after Solario (a *Mater Dolorosa*) in the Borghese, signed by de Chalons and dated 1543 on the reverse, would suggest that both the Borghese *Ecce Homo* and the present panel date to the same period.



104

MANTUAN SCHOOL, EARLY 16TH CENTURY

*Saint John the Baptist*

oil on pine panel

19½ x 14⅛ in. (49.6 x 35.9 cm.)

£40,000-60,000

\$62,000-92,000

€56,000-83,000

PROVENANCE:

Private collection, Italy.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION  
(LOTS 105, 128 & 202)

**105**

GIOVANNI DI NICCOLÒ MANSUETI  
(ACTIVE VENICE, DIED BEFORE 1527)

*The Madonna and Child, with the Infant Saint John the Baptist  
and a bishop saint, in a landscape*

oil on pine panel

11¼ x 13¼ in. (28.6 x 33.6 cm.)

£20,000-30,000

\$31,000-46,000

€28,000-41,000

**PROVENANCE:**

Anonymous sale; Finarte, Milan, 6 April 1965, lot 21,  
when acquired by the present owner.

**106 No Lot**





**\*107**

JACOPO NEGRETTI, PALMA IL VECCHIO  
(SERINA, NEAR BERGAMO C. 1480-1528 VENICE)

*Portrait of a Venetian gentleman, half-length, in a black,  
fur-trimmed cloak and a black cap*

oil on canvas

24½ x 22 in. (62.3 x 55.9 cm.)

£50,000-80,000

\$77,000-120,000  
€70,000-110,000

**PROVENANCE:**

Lord Donegal.

Henry Doetsch, 7 New Burlington Street, London; (†) his sale, Christie's,  
London, 22 June 1895, lot 35, as 'Palma Vecchio' (5 gns. to A. Smith).

We are grateful to Professor Mauro Lucco and Antonio Mazzotta for independently endorsing the attribution to Palma Vecchio on the basis of photographs. Both compare this picture with the *Portrait of a Man*, dated to circa 1520-25, in the Philadelphia Museum of Art (see P. Rylands, *Palma Il Vecchio, L'opera completa*, Milan, 1988, p. 228, no. 59). We are also grateful to Professor Peter Humfrey for his help in cataloguing this lot.

**\*108**

LUCA LONGHI (RAVENNA 1507-1580)

*The Presentation in the Temple*

oil on canvas, arched top, the corners made up  
98% x 64 in. (250 x 162.5 cm.)

£60,000-80,000

\$93,000-130,000

€83,000-120,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 4 July 1986, lot 86, as 'Francesco Longhi' (£12,960).  
Frederick W. Field, Greenacres, Beverly Hills, California.

**LITERATURE:**

G. Viroli, *I Longhi: Luca, Francesco, Barbara: pittori ravennati (sec. XVI-XVII)*, Ravenna, 2000, p. 64, no. 26.

S. Tumidei, 'Romagnoli in Veneto: congiunture figurative e viaggi d'artisti tra Quattro e Cinquecento', *La pittura emiliana nel Veneto*, S. Marinelli and A. Mazza (ed.), Modena, 1999, p. 86, note 93.

In his *Lives of the Artists*, Giorgio Vasari asserted that Longhi remained in his native town of Ravenna for the duration of his life (see G. Vasari, *Vite*, 1550, G. Milanese (ed.), VII, 1881, p. 420.). This isolation seemingly inspired a predisposition towards the idiosyncrasies of the preceding generation of artists working in Ravenna, and their influence is felt in the symmetry and classicism of the present composition.

The principal figures in this painting are directly derived from Longhi's altarpiece for the Benedictine monastery of Santa Maria Assunta di Praglia: a *Presentation at the Temple* which dates to between 1559 and 1564, and is now in the Museo Civico, Padua. Jadranka Bentini observes that this in turn replicates, with some variations, an earlier panel of the same subject painted by Francesco Francia (c. 1450-1517) for the Benedictine sanctuary of the Madonna del Monte di Cesena (J. Bentini, in *Luca Longhi e la pittura su tavola in Romagna nel '500*, exhibition catalogue, Ravenna, 1982, p. 54). Commissioned by patrons of the same monastic order, the Praglia and the Cesena pictures exhibit identical iconography and it is likely that the present picture, the iconography of which is consistent with both of the preceding versions, was also intended as an altarpiece for the Benedictines. The three *putti* floating in the cupola at the top of this composition are not present in the Praglia picture; instead, they correspond with those in another Benedictine commission, the *Circumcision*, completed by Longhi in 1561 for the church of San Benedetto di Ferrara, and now in the Pinacoteca Nazionale, Ferrara.





109

**109**  
FOLLOWER OF JOOS VAN CLEVE  
(?CLEVE ?-1540/1 ANTWERP)

*The Virgin and Child*

oil on panel  
16¼ x 12 in. (41.3 x 30.5 cm.)

£15,000-20,000

\$24,000-31,000  
€21,000-28,000

**PROVENANCE:**

Mr. and Mrs. W.C.H.M. Georgi, by 1942, and by descent to the following, Anonymous sale; Christie's, New York, 26 January 2005, lot 275 (\$26,400).

**EXHIBITED:**

Pittsfield, Massachusetts, The Berkshire Museum, on loan, 4 January-1 February 1942, as 'Joos van Cleve'.

The composition of this intimate *Virgo Lactans* relates closely to a group of paintings associated with Joos van Cleve (see J. Hand, *Joos van Cleve*, New Haven and London, 2004, nos. 101-101.9). The placement of the figures, especially the pose of the Christ Child, is also close to Gerard David's *Rest on the Flight into Egypt*, now in the Metropolitan Museum of Art, New York.



110

**110**  
GERMAN SCHOOL, 15TH CENTURY

*The Nativity*

oil and tempera on gold ground panel, shaped top  
43⅞ x 30⅞ in. (109.5 x 78.4 cm.)

£8,000-12,000

\$13,000-18,000  
€12,000-17,000

**PROVENANCE:**

Private collection, Lyon.



111

GERMAN SCHOOL, 15TH CENTURY

*The wings of a triptych: Saint Peter with a donor; and Saint Catherine of Alexandria with the Emperor Maxentius at her feet*

oil on panel, marouflaged  
40 x 15 in. (101.6 x 38 cm.)

£30,000-50,000

a pair (2)

\$47,000-77,000

€42,000-69,000

PROVENANCE:

Private collection, Lyon.



112

AMBROSIUS BENSON (LOMBARDY,  
LATE 15TH CENTURY-1550, BRUGES) AND STUDIO

*Saint Luke*

oil on oak panel  
16¾ x 12¼ in. (42.5 x 31.1 cm.)

£25,000-35,000

\$39,000-54,000  
€35,000-48,000

PROVENANCE:

with Colnaghi's, London, 1902.  
Friedrich Schwarz, Vienna.  
Emil Weinberger, Vienna; his sale, Glückselig, Vienna, 22-24 October 1929  
[= 1st day], lot 443.  
with J. Perdoux, Paris.  
with Jacques Goudstikker, Amsterdam, 1930.  
Looted by the Nazi authorities, July 1940.  
Recovered by the Allies, 1945.  
in the custody of the Dutch Government.  
Restituted in February 2006 to the heir of Jacques Goudstikker.

EXHIBITED:

Bruges, Gruuthusepalais, *Expositions des primitifs flamands et d'art ancien*,  
15 June-15 September 1902, no. 187, as 'Master of the Mater Dolorosa'.  
Amsterdam, Jacques Goudstikker Gallery, *Catalogue des Nouvelles  
Acquisitions de la Collection Goudstikker*, April-May 1930, no. 2.  
Delft, Stedelijk Museum Het Prinsenhof, *De Schilder en zijn wereld, J. van  
Eyck tot van Gogh en Ensor*, 19 December 1964-24 January 1965, no. 5.  
's-Hertogenbosch, Noordbrabants Museum, on loan.

LITERATURE:

G. Hulin de Loo, *Bruges. Exposition des tableaux flamands des XIVe, XVe, et  
XVIe siècles. Catalogue critique*, Ghent, 1902, no. 187, as 'Isenbrandt'.  
W.H.J. Waele, 'Early Painters of the Netherlands as Illustrated by the Bruges  
Exhibition of 1902', *The Burlington Magazine*, vol. II, no. VI, August 1903,  
p. 331, illustrated p. 327, as 'Isenbrandt'.  
M.J. Friedländer, *Repertorium für Kunstwissenschaft*, 1903, p. 25, as  
'Isenbrandt'.  
E.V. Bodenhausen, *Gerard David und seine Schule*, Munich, 1905, no. 92.  
G. Marlier, *Ambrosius Benson et la peinture à Bruges au temps de Charles-  
Quint*, Damme, 1957, pp. 306 and 261, no. 90, pl. LXXIV.  
M.J. Friedländer, *Early Netherlandish Painting*, Leiden, 1967-74, XI, p. 98,  
no. 273, pl. 174, as 'Ambrosius Benson'.  
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. 28, as 'Ambrosius Benson'.  
*Old Master Paintings: An illustrated summary catalogue*, Rijksdienst  
Beeldende Kunst (The Netherlandish Office for the Fine Arts), The Hague,  
1992, p. 36, no. 145, illustrated, as 'Ambrosius Benson'.

This panel has generally been accepted as a work by Ambrosius Benson, a  
key figure of 16th century Bruges and a continuator of the great pictorial  
tradition established by Gérard David. Benson ran a large workshop,  
which makes it highly likely that there is some studio participation in this  
work. It is tempting to see the distinctive figure of Saint Luke, with his  
aquiline nose and prominent chin, as a self-portrait of this enigmatic artist.



PROPERTY OF THE HEIRS OF  
DR. CARL GOTTHELF IMMANUEL FRIEDLÄNDER

113

THE MONOGRAMMIST H.W., POSSIBLY HANS WOLF  
(ACTIVE ?BAMBERG AND NUREMBURG C. 1511-1539)

*Portrait of a lady, half-length, in a red dress with fur cuffs,  
a hat and a gold chain*

signed with monogram and dated '1536' / 'H.W.' (upper right)  
oil on panel

21¼ x 16⅝ in. (53.9 x 41.6 cm.)

with an unidentified collector's seal on the reverse of the panel

£30,000-50,000

\$47,000-77,000

€42,000-69,000

**PROVENANCE:**

Dr. Gotthelf Meyer, Vienna, by 1904, and by descent to,  
Anna Meyer (d. 1938), Vienna, by whom bequeathed in 1938  
to her nephew,  
Dr. Carl Gotthelf Immanuel Friedländer, Zurich.  
Confiscated in 1939 by the Nazi authorities (Wiener Magistrat) and banned  
from export.  
Purchased in 1940 by Franz Hofer (Gauleiter for Tyrol and Vorarlberg) for  
the Tiroler Landesmuseum Ferdinandeum (inv. no. Gem.1929).  
Restituted to the heirs of Dr. Carl Gotthelf Immanuel Friedländer in  
June 2009.

**LITERATURE:**

T.V. Frimmel, *Blätter für Gemäldeskunde*, 1904, VII, p. 126, as  
'Hans Wertinger', illustrated.  
K. Feuchtmayr, 'Wertinger, Hans', in U. Thieme and F. Becker, *Allgemeines  
Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, XXXV,  
1942, p. 429, under 'Falsche Zuschreibungen'.  
K. Löcher, 'Nürnberger Bildnisse nach 1520', in M. Lisner and R.  
Becksmann, eds., *Kunstgeschichtliche Studien für Kurt Bauch zum 70sten  
Geburtstag*, Munich and Berlin, 1967, p. 122.  
K. Löcher, 'Ein Bildnis der Anna Dürer in der Sammlung  
Thyssen-Bornemisza', in *Wallraf-Richartz-Jahrbuch, Westdeutsches  
Jahrbuch für Kunstgeschichte*, Cologne, XXXIX, 1997, p. 88, note 23.

First published in 1904 as an addition to the corpus of Hans Wertinger,  
it was not until 1942 that Karl Feuchtmayr (*op. cit.*) recognised that this  
portrait's date of 1536 places it outside that artist's lifetime (c. 1465/70-  
1533). In 1967, Dr. Kurt Löcher grouped it with several other pictures  
bearing the analogous initials H.W., creating a corpus for an anonymous  
Monogrammist H.W. active in Nuremburg (*op. cit.*). The corpus included  
a betrothal portrait pair dated 1534 (Uppsala, attributed to the master by  
Ernst Buchner) and a child portrait dated 1539. In 1997, Löcher proposed  
that the Monogrammist H.W. might be a Bamberg painter called  
Hans Wolf (*op. cit.*). We are grateful to Dr. Löcher for his assistance in  
cataloguing this lot.

PROPERTY OF A LADY

114

SEBASTIAN VRANCX (ANTWERP 1573-1647)

*Soldiers on horseback plundering a village*

oil on oak panel

17 x 25½ in. (43.2 x 63.8 cm.)

£40,000-60,000

\$62,000-92,000

€56,000-83,000

**PROVENANCE:**

(Probably) Dr. Richard Bright, Ham Green, Bristol,  
and by descent to the current owner.

Few Flemish artists have influenced the painting of battles and cavalry engagements as profoundly as Sebastian Vrancx. Indeed, he was probably the first artist in the northern or southern Netherlands to attempt depictions of battle scenes. He became an officer in the Antwerp Civic Guard in 1613 and eight years later was made a captain, and it was probably this first-hand military experience that informed his interest and skill in the depiction of conflict during the Eighty Years War. Vrancx was to become the seminal figure in the development of such subjects, and they comprise approximately half of his known works.

Datable to *circa* 1635, at which stage he was in considerable demand, this beautifully preserved panel is a late work from the artist's *oeuvre*. His pictures of this period are characterised by more attenuated tonalities, with a less compact but more dynamic execution of the trees, which almost appear to be glistening in the light.







115

LAMBERT DE HONDT (BEFORE 1620-C. 1665 MECHELEN)  
AND WILLEM VAN HERP THE ELDER (ANTWERP 1614-1677)

*Saint Francis with the Animals*

oil on copper

31 $\frac{7}{8}$  x 45 $\frac{1}{2}$  in. (81 x 115.5 cm.)

£25,000-35,000

\$39,000-54,000

€35,000-48,000

The attribution to Lambert de Hondt and Willem van Herp the Elder has been confirmed by Dr Marijke de Kinkelder in a private communication to the present owner.

116 Not Lot



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

117

JOOS DE MOMPER II (ANTWERP 1564-1635)

*A winter landscape with figures playing games on a frozen river, a faggot-gatherer and a herdsman on a path, a village beyond*

oil on oak panel, painted oval  
17½ x 27½ in. (44.5 x 69.8 cm.)

£40,000-60,000

\$62,000-92,000

€56,000-83,000

PROVENANCE:

with de Boer, Amsterdam

G.J. Hoogewecht.

Anonymous sale [The Property of a Gentleman]; Christie's, London, 28 June 1974, lot 109 (£16,800).

Private collection.

LITERATURE:

K. Ertz, *Josse de Momper der Jüngere (1564-1635): Die Gemälde mit Kritischem Oeuvrekatalog*, Freren, 1986, pp. 108, fig. 63, and 586, no. 444.



\*118

LUCAS DE WAEL (ANTWERP 1591-1661)

*An extensive wooded landscape, with villagers dancing and making music beside a river; and A wooded landscape with herdsmen ferrying their cattle across a lake, and figures with packhorses beside a tavern*

oil on canvas

46½ x 62¼ in. (118.1 x 158.1 cm.)

£20,000-30,000

a pair (2)

\$31,000-46,000

€28,000-41,000

We are grateful to Jan de Maere for proposing the attribution to Lucas de Wael on the basis of a photograph.



119

ATTRIBUTED TO SIR ANTHONY VAN DYCK  
(ANTWERP 1599-1641 LONDON)

*Head study of a nun*

oil on canvas

16¾ x 16¾ in. (42.5 x 42.5 cm.)

£20,000-30,000

\$31,000-46,000

€28,000-41,000

**PROVENANCE:**

Van den Hecke collection, Château de Zellaer, Malines, according to a wax seal on the reverse, and by descent to the following, Désiré van den Hecke, Ghent; his sale, Brussels, 17-19 April 1884, lot 133 as 'Jacques Van Oost'.

(Possibly) Collection of Gautier-Rasse, late 19th or early 20th century.

Private collection, Brussels.

This fine unpublished head study was most probably taken from life. Its assured handling and confidently-worked drapery are characteristic of van Dyck's head sketches. The picture has the spontaneous feel of a preparatory sketch, but does not relate to any figure in a van Dyck composition. It has been suggested that it may show Isabella Clara Eugenia, Infanta of Spain and Archduchess of Austria (1566-1633), whose portrait van Dyck painted in 1628 (Turin, Galleria Sabauda). Isabella assumed the habit of the Poor Clares after the death of her husband Albert, Archduke of Austria (1559-1621), and all her portraits after 1621 show her dressed as a nun, including van Dyck's work in Turin. The habit worn by the sitter in this study may be that of either the Cistercian Order or the Poor Clares.

120

LOUISE MOILLON (PARIS 1610-1696)

*Apricots in a ceramic bowl, with plums on a stone ledge*

signed and dated 'Louyse: Moillon- / 1631' (lower right)

oil on oak panel, unframed

15½ x 20½ in. (39.4 x 52.1 cm.)

£70,000-100,000

\$110,000-150,000

€97,000-140,000

**PROVENANCE:**

In the present owner's family since the late 19th century.

The daughter of the protestant artist Nicolas Moillon (1555-1619), Louise Moillon grew up in the St. Germain des Prés district of Paris which, from the beginning of the seventeenth century, was a centre for painters from the southern Netherlands seeking refuge from religious persecution. Painting from an early age, she soon became influenced by the work of her stepfather, the still-life artist François Garnier (1600-1658), whom her mother married in 1620. In 1629 aged nineteen, Moillon exhibited at Grenoble alongside the work of her step father Francois Garnier. She rapidly attained a reputation as a still-life painter and received a string of important commissions, notably from King Louis XIII of France and also King Charles I of England, who was believed to have owned twelve of her paintings.

Moillon's compositions owe much to the Dutch and Flemish exponents of the genre, in particular Jacob van Hulsdonck, Floris van Schooten, Osias Beert, and, particularly in her larger works, to Frans Snyders and Adriaen van Utrecht. Nevertheless, as noted by Michel Faré (*Le Grand Siècle de la Nature Morte en France*, Fribourg, 1974, p. 56), they have the essential merit of 'témoigner de l'absolue sincérité de leur auteur'.

In her depictions of fruit, Moillon forgoes the theme of decay that so was prevalent in Dutch and Flemish painting of the day. Here, she captures the fruit at its perfect moment of ripeness; the warm tonality of the apricots and peaches is set against the dark background and autumnal leaves. The pale grey bowl in which the fruit is placed appears in her *Cup of Cherries and Melon* 1633, now in the Louvre, Paris.





121

DUTCH SCHOOL, 1599

*Portrait of a gentleman, three-quarter-length, in a black velvet doublet and white ruff, his right hand resting on a table; and Portrait of a lady, three-quarter-length, in a black velvet dress with white lace cuffs and a white ruff, holding a gold chain*

the first inscribed '· ÆTATIS SVÆ · 45 · / · 1599 ·'; the second inscribed '· ÆTATIS SVÆ · 38 · / · 1599 ·' (upper right and upper left respectively)

oil on oak panel

43¾ x 32¾ in. (111.2 x 82.2 cm.)

a pair (2)

£80,000-120,000

\$130,000-180,000

€120,000-170,000





**PROVENANCE:**

Private collection, Italy, and by descent to the present owner.

The attribution of this pair of unrecorded portraits, both dated 1599, is uncertain. The pose of the gentleman, his left hand on his hip and his right resting on the ledge of a table, is seen in a number of portraits by Frans Pourbus the Younger (see for example his *Portrait of Petrus Ricardus*, Bruges, Groeningemuseum, dated 1592). The black embroidery of his costume, especially the pattern on his trousers, is finely detailed. The modelling of the sitters' features also suggests a Dutch Mannerist influence: the compelling realism of the man's face, in particular, is similar to the work of Cornelis Ketel and Cornelis van Haarlem.



122

PHILIPS DE KONINCK (AMSTERDAM 1619-1688)

*Portrait of a gentleman, half-length, in a black mantle with a lace collar and cuffs, his hat and gloves on the table behind him*

signed and dated 'P. Koninck / 1656' (centre left)

oil on canvas

38½ x 33 in. (97.8 x 83.8 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

Private collection, Delft; (t) Roos & Roos, Amsterdam, 14 March 1882, lot 107.

Van den Burch, The Hague; C. Van Doorn en Zoon, The Hague, 22 November 1886, lot 2 (50 florijns).

Mrs. Mesdag van Calcar, The Hague.

with Jacques Goudstikker, Amsterdam.

Looted by the Nazi authorities, July 1940.

Dr. Sigmund Berchthold, Vienna.

Kunsthistorisches Museum, Vienna, 1960-2008 (inv. no. 9140).

Restituted to the heir of Jacques Goudstikker in October 2008.

**EXHIBITED:**

Rotterdam, Rotterdamsche Kunstkring, 22 December 1928-6 January 1929

and Amsterdam, Galerie Goudstikker, 12 January-28 February 1929,

*Collection de Goudstikker d'Amsterdam*, no. 36.

Vienna, Kunsthistorisches Museum, 1960-2008, inv. no. 9140.

**LITERATURE:**

H. Gerson, *Philips Koninck: Ein Beitrag zur Erforschung de Holländischen Malerei des XVII Jahrhunderts*, Berlin, pp. 49 and 125, no. 217.

Kunsthistorisches Museum Wien, *Katalog der Gemäldegalerie: Holländische Malerei des 15., 16. und 17. Jahrhunderts*, Wien, 1972, p. 51.

K. Demus (ed.), *Kunsthistorisches Museum, Wien: Verzeichnis der Gemälde*, Wien, 1973, p. 96, pl. 109, as possibly a portrait of a member of the van Schooten family.

W. Sumowski, *Gemälde der Rembrandt-Schüler*, Landau, 1983, III, p. 1542, no. 1030, illustrated, as possibly a portrait of a member of the van Schooten family.

S. Ferino-Pagden et al., *Die Gemäldegalerie des Kunsthistorisches Museums in Wien: Verzeichnis der Gemälde*, Vienna, 1991, pl. 538, p. 74, as possibly a portrait of a member of the van Schooten family.

On the strength of the strong resemblance between the sitter in this and in two other portraits by Philips de Koninck, Sumowski (*op. cit.*) notes the possibility that the sitter of the present lot might have been a member of the van Schooten family, and the sitters in the other portraits (one on the Dutch art market, the other untraced, both illustrated by Sumowski), his brothers.



123

THOMAS DE KEYSER (AMSTERDAM 1596-1667)

*The Resurrection*

signed in monogram and dated 'TDK 1635.' (lower right)

oil on panel

37 x 27 in. (94 x 68.5 cm.)

£20,000-30,000

\$31,000-46,000

€28,000-41,000

**PROVENANCE:**

with Asscher & Koetser, London.

with Jacques Goudstikker, Amsterdam, from 1926.

Looted by the Nazi authorities, July 1940.

Anonymous sale; Lempertz, Cologne, 14 June 1941, lot 47 (RM 2,000).

Private collection, Germany.

with Rafael Valls Ltd., London.

Restituted to the heir of Jacques Goudstikker in June 2006.

**EXHIBITED:**

The Hague, Pulchri Studio, *Collection Goudstikker d'Amsterdam*,  
March-April 1926, no. 84.

Rotterdam, Rotterdamsche Kunstring, *Collection Goudstikker d'Amsterdam*,  
10-15 April 1926, no. 52.

Amsterdam, Rijksmuseum, *Bijbelsche Kunst*, 8 July-8 October 1939, no. 117a.

**LITERATURE:**

H. Schneider, 'Keyser (Keyzer), Thomas de', *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, U. Thieme and F. Becker (ed.), XX, 1927, p. 240.

*Kunstpreisverzeichnis 1940-41*, II: 'Auktionsergebnisse vom 1 Juli 1940 bis 30. Juni 1941', Berlin-Paris, 1943, p. 315, no. 6298.

A. J. Adams, *The Paintings of Thomas de Keyser (1596/7-1667): A Study of Portraiture in Seventeenth-Century Amsterdam*, Cambridge, Mass., 1985, I, p. 397-400, III, p. 199, no. 63.

In a 1939 certificate by Hofstede de Groot, quoted in the Lempertz sale catalogue, this picture is described as '...een echt karakteristick, echt gemonogrammeerd en 1635 gejaarmerkt stuk van Thomas de Keyser' (*loc. cit.*).



**\*124**

**CORNELIS KRUIYS (BRENDT 1605-1668)**

*A pewter jug, a game pie, a silver tazza, roemers and a façon-de-Venise flute on a pewter platter, with a partly-peeled lemon, a dish of olives, and other fruit, on a partially draped table*

oil on canvas

69¾ x 52½ in. (177.2 x 133.4 cm.)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

**PROVENANCE:**

Sir Sydney Carlyle Cockerell; Christie's, London, 17 March 1916, lot 32, as 'W. C. Heda' (50 gns. to Duito).

Collection Frascati.

with Jacques Goudstikker, Amsterdam, from 1919, as 'P. Claesz',  
Looted by the Nazi authorities, July 1940.

Anonymous sale; Lempertz Cologne, 5 February 1941, lot 24,  
as 'P. Claesz' (RM 3.500).

Restituted to the heir of Jacques Goudstikker in 2006.



PROPERTY OF THE LATE MRS. HAZEL WESTBURY (LOTS 125, 162 & 163)

**125**

**NICOLAES MAES (DORDRECHT 1634-1693 AMSTERDAM)**

*Portrait of a gentleman, half-length, in a 'japonsche rock', a black stallion tethered to a post in an open landscape beyond*  
signed and dated 'N.MAES. / .1669.' (lower right, on the ledge)

oil on canvas  
115.5 x 94 cm.

£30,000-50,000

\$47,000-77,000

€42,000-69,000

**PROVENANCE:**

Christian Mumm von Schwarzenstein (1832-1906), Cologne.  
Dr. Richard von Schnitzler (1855-1938), Cologne.  
Heinz Kisters (1912-1977), Kreuzlingen.  
Anonymous sale; Sotheby's, London, 12 December 2002, lot 36,  
when acquired by the late owner.

**LITERATURE:**

W. Bombe, 'Die Sammlung Dr. Richard von Schnitzler in Coln', in: *Cicerone*, 9, 1917, pp. 403, 405, fig. 26.  
O.H. Förster, *Die Sammlung Dr. Richard von Schnitzler*, Munich, 1931, no. 51, p. 36, plate XXVI.  
U. Thieme & F. Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig, 1907-50, vol. 23, 1929, p. 547.  
W. Sumowski, *Gemälde der Rembrandtschüler*, Landau, 1983, III, no. 1406, pp. 2030, 2132, illustrated.  
L. Krempel, *Studien zu den datierten Gemälden des Nicolaes Maes (1634-1693)*, Petersberg, 2000, no. A.96, fig. 151, p. 301.

**EXHIBITED:**

Cologne, Kunstverein, 1929, no. 39.  
Cologne, Kunstverein, *Kunstsammlungen dreier Generationen einer Kölner Familie*, 1934, no. 51.



126

126

JAN WIJNANTS (?HAARLEM C. 1635-1684 AMSTERDAM)

*A wooded river landscape with figures resting by a sandbank, a traveller and a dog on a path, a church beyond*

signed with initials and indistinctly dated 'J·W:16...'

oil on oak panel

6 $\frac{3}{8}$  x 9 $\frac{3}{8}$  in. (16.3 x 23.6 cm.)

£7,000-10,000

\$11,000-15,000

€9,700-14,000

**PROVENANCE:**

(Presumably) Louis-François de Bourbon, prince de Conti (1716-1776); (†) his sale, ('Catalogue d'une Riche Collection De Tableaux Des Maîtres les plus célèbres des trois Écoles... Qui composent le cabinet de feu Son Altesse Sérénissime Monseigneur le Prince De Conti, Prince du Sang, & Grand Prieur de France'), Paris, 8 April 1777, lot 479, 'Deux beaux paysages frais & piquants, peints sur bois; ils portent chacun 9 pouces 6 lignes de haut, sur 7 pouces 3 lignes de large' (940 livres).

M. Marin by 1790.

with Leonard Koetser, London, by 1965, where acquired by, Sir Patrick Donner (1904-1988), and by descent to the present owner.

**LITERATURE:**

J. Smith, *A Catalogue Raisonné, etc.*, VI, London, 1829, p. 240, no. 41.

This exceptionally fine landscape can be compared with the panel of larger dimensions (29.7 x 36.8 cm.), dated 1665, now in the National Gallery,

London. A libertine of royal lineage and vast wealth, Louis-François de Bourbon, prince de Conti (1717-1776) was one of the most ambitious and distinguished art collectors of the end of the *Ancien Régime*. His collection of 760 pictures, sold at his residence, the Palais du Temple, in April 1777, comprised one of the great auctions of the century, meticulously catalogued and recorded in marginal illustrations by Gabriel de Saint-Aubin.

**\*127**

OTTMAR ELLIGER I (GÖTEBORG 1633-1679 BERLIN)

*A lobster on a white porcelain platter with grapes and a partly-peeled lemon, a nautilus cup, a roemer and façon-de-Venise wineglasses, on a stone ledge, with a snail and a butterfly*

signed and dated 'Ottmar.Elliger. / Fecit. Ans. 1671'

(lower right, on the ledge)

oil on panel

38 $\frac{3}{4}$  x 30 $\frac{7}{8}$  in. (98.4 x 78.4 cm.)

£50,000-80,000

\$77,000-120,000

€70,000-110,000

**PROVENANCE:**

Anonymous sale [The Property of a Gentleman]; Christie's, London, 22 April 1988, lot 36 (£70,000).





128 (a pair)



129

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION  
(LOTS 105, 128 & 202)

**128**

FOLLOWER OF NICOLAES BERCHEM

*A shepherd and shepherdess resting with their flock in a wooded landscape; and A shepherdess milking a goat, with other animals in an extensive landscape*

oil on oak panel

10<sup>3</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>4</sub> in. (26.3 x 28.6 cm.)

a pair (2)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

Captain Browell, Merrow House; Christie's, London,  
7 November 1947, lot 130 (20 gns. to Strange).

**129**

JOHANNES LINGELBACH (FRANKFURT AM MAIN  
1622-1674 AMSTERDAM)

*A hawking party in a mountainous landscape*

oil on canvas

30<sup>1</sup>/<sub>8</sub> x 25<sup>1</sup>/<sub>8</sub> in. (76.4 x 63.7 cm.)

£7,000-10,000

\$11,000-15,000

€9,700-14,000

Eddy Schavemaker, to whom we are grateful for confirming the attribution on the basis of photographs, believes this to be a characteristic, late work by Johannes Lingelbach. He notes that the positions of the figures, the employment of colour, the surety of touch and the remarkable freedom of execution are typical of the artist and the sketch-like quality suggests that the picture may have served as a *modello* in the studio.





PROPERTY OF A GENTLEMAN

**\*130**

ADRIAEN VAN OSTADE (HAARLEM 1610-1685)

*A mendicant with a walking stick under an archway,  
travellers by an inn beyond*

oil on oak panel

11 $\frac{3}{8}$  x 8 $\frac{7}{8}$  in. (28.9 x 22.5 cm.)

£20,000-30,000

\$31,000-46,000

€28,000-41,000

**PROVENANCE:**

(Probably) Edward Solly, London; his sale, Messrs. Foster and Son, London, 22 March 1834, lot 158.

(Probably) The Hon. Mrs John Ashley; (†) Christie's, London, 31 May 1907, lot 46 (210 gns. to Sackville Gallery).

(Probably) The Right Hon. Lord Amherst of Hackney; Sotheby's, London, 12 December 1908, lot 35 (32 gns.).  
Sir Leon Bagrit, and by descent to,  
Private collection, New England.

**LITERATURE:**

(Probably) J. Smith, *A catalogue raisonné of the works of the most eminent Dutch, Flemish, and French painters, etc.*, IX, 1842, p. 102, no. 75.

(Probably) C. Hofstede de Groot, *A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century, etc.*, III, London, 1910, p. 179, no. 122.

131

NICOLAES BERCHEM  
(HAARLEM 1620-1683 AMSTERDAM)

*An Italianate landscape with shepherds and shepherdesses  
resting on a path*

oil on canvas

52 x 70 in. (132.1 x 177.8 cm.)

£50,000-80,000

\$77,000-120,000

€70,000-110,000

**PROVENANCE:**

The Earl of Jersey, Osterley Park,  
London; Christie's, London, 15 July 1949, lot 169,  
as 'J. van Stry' (12 gns. to 'Ewes').

Born in Haarlem to the renowned still-life painter Pieter Claesz., Nicolaes Berchem was among the most important members of the second generation of Dutch Italianates. In Laurie Harwood's words, Berchem was one of 'the most prolific, versatile and highest paid' artists of his time (*Inspired by Italy*, exhibition catalogue, Dulwich Picture Gallery, London, 2002, p. 131). His style particularly captivated eighteenth century collectors, who favoured the fluid brushwork that characterised his highly decorative compositions, as evident here in the bark of the large tree on the left, the various textures of the animals' hair, and the fluttering leaves. It remains a matter of debate whether Berchem actually travelled to Italy; his biographer Houbraken reports that he visited the peninsula twice – first, with his fellow student Jan Baptist Weenix in 1642, and again between 1650 and 1653 – but no documentary evidence has yet been found to support this assertion, and most scholars agree that the latter trip seems the more likely of the two.

This previously unpublished landscape is an important addition to Berchem's early *oeuvre*, datable to the mid-1640s. Working in a style inspired by that of his slightly older contemporary and sometime collaborator, Jan Both (c.1610-1652), Berchem has created a monumental river landscape suffused with the golden light of a lowering sun.

Before its sale at Christie's in 1949, this picture was part of the celebrated collection of the Earls of Jersey at Osterley Park, designed by Robert Adam (1728-1792). Along with the mouldings and frames for works installed in the house, Adam designed much of the elegant furniture, and it is almost certain that the present frame was made on one of his designs.

We are grateful to Ellis Dullaart of the RKD, The Hague, for confirming the attribution to Nicolaes Berchem and for proposing a date in the first half of the 1640s on the basis of photographs (private communication, 3 April 2015). Laurie Harwood, to whom we are also grateful, supports the attribution on the basis of photographs (private communication, 14 April 2015).





132

FREDERIK DE MOUCHERON  
(EMDEN 1633-1686 AMSTERDAM)

*A wooded river landscape with huntsmen and dogs on a track*

signed 'Moucheron F' (lower centre)

oil on canvas

27½ x 32½ in. (69.8 x 81.5 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

(Presumably) Sir Julius Wernher, 1st Bt. (1850-1912), Bath House, London, by whom bequeathed, with a life interest to his widow, Alice, Lady Wernher, subsequently Lady Ludlow (1862-1945), to their son, Sir Harold Wernher, 3rd Bt., G. C. V. O. (1893-1973), Luton Hoo, Bedfordshire, and by descent to the present owner.



PROPERTY OF A GENTLEMAN (LOTS 133, 146, 147 & 197)

**133**

ATTRIBUTED TO ANTHONIE WATERLOO  
(LILLE 1609-1690 UTRECHT)

*A wooded landscape with a herdsman watering cattle  
and travellers on a track beyond*

oil on canvas

40 $\frac{3}{4}$  x 57 $\frac{7}{8}$  in. (103.5 x 147 cm.)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

**PROVENANCE:**

Sir Arundel Neave, Bt., Llys Dulas, Anglesey,  
and by descent to the present owner.



134

STUDIO OF WILLEM VAN DE VELDE II  
(LEIDEN 1633-1707 LONDON)

*A coastal landscape with a Dutch Galjoot at anchor and  
a man-of-war in a calm*

oil on canvas  
7 x 9<sup>7</sup>/<sub>8</sub> in. (17.8 x 25.1 cm.)

£8,000-12,000

\$13,000-18,000  
€12,000-17,000

**PROVENANCE:**

Jacques and Desiree Goudstikker, Amsterdam, by 1928, no. 2083.  
Sir Bruce S. Ingram O.B.E., M.C., Great Pednor Manor, Chesham,  
Buckinghamshire, by 1938; (†) Sotheby's, London, 11 March 1964, lot 43,  
when acquired by the following,  
Sir Patrick Donner (1904-1988), and by descent to the present owner.

**EXHIBITED:**

Amsterdam, *Goudstikker Collection, Catalogue des Nouvelles Acquisitions  
de la Collection Goudstikker*, October-November 1928, no. 40,  
as 'van de Velde'.  
London, P. & D. Colnaghi, *Masters of Maritime Art*, 1938, p. 26, no. 12.  
Greenwich, National Maritime Museum, *A loan collection of Marine  
Paintings the property of Captain Bruce S. Ingram*, 1938, no. 14.  
London, Royal Academy of Arts, *Dutch Pictures, 1450-1750*, 1952-1953,  
no. 537, as 'van de Velde the Younger'.  
Southampton, Southampton Art Gallery, on loan, circa 1965-67.

**LITERATURE:**

M. S. Robinson, *Van de Velde: A Catalogue of the Paintings of the Elder and  
the Younger Willem van de Velde*, Greenwich, 1990, I, pp. 523-4, no. 438,  
as 'perhaps by the Younger, c. 1700'.



135

STUDIO OF GERRIT BERCKHEYDE (HAARLEM 1638-1698)

*A view of the Dam with the new Town Hall, the Nieuwe Kerk and the Waag, Amsterdam*

signed? 'G. Berckheyde' (lower right)

oil on canvas

75.3 x 91.4 cm.

£15,000-20,000

\$24,000-31,000

€21,000-28,000

PROVENANCE:

J.R. West, Stratford-on-Avon, as 'Gerrit Berckheyde'.  
 with R. Langton Douglas (1864-1951), London, as 'Gerrit Berckheyde'.  
 Possibly with J. Goudstikker, Amsterdam, by 1919, as 'Gerrit Berckheyde'.  
 with Sam Bernard Levie (1887-1943), Amsterdam,  
 prior to 10 May - 15 September 1940, as 'Gerrit Berckheyde'.  
 Possibly with D.A. Hoogendijk & Co., Amsterdam,  
 15 September 1940 - 27 January 1941, as 'Gerrit Berckheyde'.  
 Landesmuseum, Bonn, 27 January 1941 - May 1945, as 'Gerrit Berckheyde'.  
 Transferred to the Stichting Nederlands Kunstbezit,  
 October 1945 (inv. no. NK1978), as 'Gerrit Berckheyde'.  
 Dienst voor Rijksverspreide Kunstvoorwerpen, The Hague (NK1978),  
 as 'Gerrit Berckheyde'.  
 Restituted to the heirs of S.B. Levie, represented by  
 Mondex Corporation of Toronto, Canada, 10 March 2014.

EXHIBITED:

Rotterdam, Academie van Beeldende Kunsten, May-June 1919, no. 6,  
 as 'Gerrit Berckheyde' (on loan from J. Goudstikker).

Vancouver Art Gallery, *The Dutch world of painting*, 1986,  
 as 'Gerrit Berckheyde'.

Amsterdam, Historisch Museum, 1998 - March 2014 (inv. no. SB 6329,  
 on loan from the Netherlands Institute for Cultural Heritage, Amsterdam),  
 as 'Gerrit Berckheyde'.

LITERATURE:

C. Lawrence, *Gerrit Berckheyde (1638-1698). Haarlem Cityscape Painter*,  
 Doornspijk, 1991, p. 57, note 45, as 'Gerrit Berckheyde'.  
 N. Middelkoop, *Golden Age. 17th-Century Dutch Masters*, Nagasaki, 1992,  
 pp. 212-13, no. 29, as 'Gerrit Berckheyde'.  
 E. de Heer, *Old master paintings, An illustrated summary catalogue*,  
*Rijksdienst Beeldende Kunst/ The Netherlandish Office for the Fine Arts*,  
 Zwolle, 1992, p. 37, no. 150, illustrated, as 'Gerrit Berckheyde'.  
 N. Middelkoop, 'Visies op de werkelijkheid: Damgezichten in het  
 Amsterdams Historisch Museum', *Jaarboek Amstelodamum*, 93, 2001,  
 pp. 167-8, no. 16, as 'Gerrit Berckheyde'.  
 N. Middelkoop, *De Oude Meesters van de stad Amsterdam, Schilderijen tot  
 1800*, Bussum, 2008, pp. 138-9, illustrated, as 'Gerrit Berckheyde'.  
 G. Wuestman, *The Golden Age of Dutch painting, Masterpieces from the  
 Rijksmuseum*, London, 2011, pp. 14-15 and 148-9, illustrated,  
 as 'Gerrit Berckheyde'.  
 J.A. Lane, *The diaspora of Armenian printing 1512-2012*, Amsterdam,  
 2012, pp. 68-9, illustrated, as 'Gerrit Berckheyde'.

This picture is a studio version of Berckheyde's masterpiece in the  
 Staatliches Museum, Schwerin.

PROPERTY OF A LADY

136

JAN VAN HUYSUM (AMSTERDAM 1682-1749)

*A rose, a snowball, daffodils, irises and other flowers  
in a glass vase, on a stone ledge*

signed 'Jan Van Huijsum' (lower right)

oil on canvas, unframed

15¾ x 13 in. (40 x 33 cm.)

£80,000-120,000

\$ 130,000-180,000

€120,000-170,000

**PROVENANCE:**

Francis Gibson, Essex, c. 1850,  
and by descent to the following,  
Sir Lewis Fry, Bristol and London, 1966.

**EXHIBITED:**

London, Whitechapel Gallery, *Flower Paintings  
and Old Rare Herbals*, 9-28 July 1909,  
no. 36 (lent by Rt. Hon. Lewis Fry).  
Norwich, Norwich Castle Museum,  
*Dutch Paintings from East Anglia*,  
20 July-29 August 1966, no. 25.

Unquestionably the most successful flower painter of the 18th century, Jan van Huysum can also be credited with singlehandedly adding a new chapter to the rich tradition of Dutch flower painting. His exuberant bouquets, set against bright backdrops with a view on a garden or woodland, were hugely innovative and remained highly influential into the 19th century.

In this cabinet-size painting, the artist has created a work of intimacy and modest refinement. The small bouquet of flowers sits in a plain glass vase instead of the more customary terracotta vessel decorated with figures in low relief. Similarly, van Huysum placed the bouquet on a simple plinth of stone instead of richly patterned marble. Although the space is still neutral, the artist has abandoned the dark background favoured by his predecessors. Van Huysum fitted the numerous species of flowers in a compact arrangement with a slight diagonal accent balancing the composition and explored to great effect the possibilities of employing lighter tonalities and more subtle contrasts of light and dark. The sober setting immediately draws the viewer's eye to the virtuosity with which van Huysum has meticulously rendered the petals, stems and leaves of the flowers. The focus of the still life is the heavy calyx of a pink cabbage rose and the snowball, which catch the full light and seem to break out of the painted surface.

Fred Meijer, of The RKD, The Hague, has dated this picture on stylistic grounds to the first decade of the 18th century, on the basis of images.





Jan Van Huysum



137



138

137

ABRAHAM STORCK (AMSTERDAM 1644-1708)

*A statenjacht and schmalschips in choppy waters, figures landing a schmalschip on the shore*

oil on oak panel

13¾ x 18¼ in. (34.9 x 46.3 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

We are grateful to Dr. Pieter Roelofs for confirming the attribution on the basis of photographs.

138

ELISABETH SELDRON (ACTIVE C. 1702-1761)

*A village kermesse with revellers dancing and making merry*

oil on canvas

42¾ x 58 in. (108.6 x 147.2 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

George Encil, Bahamas; Sotheby's, London, 12 December 1990, lot 100, as 'Pieter Bout and Frans Boudewijns'.

Anonymous sale; Sotheby's, London, 4 December 2012, lot 178 (£11,250).

LITERATURE:

E. Reznicek, *Experience and Adventures of a Collector*, G. Encil (ed.), Paris, 1989, pp. 144-5.

139

JURRIAAN ANDRIESEN  
(AMSTERDAM 1742-1819)

*A bacchanal in a wooded landscape,  
a temple with an offer to Bacchus  
beyond, in a trompe l'oeil frame*

oil on canvas

110 x 57 in. (279.4 x 144.7 cm.)

£20,000-30,000

\$31,000-46,000

€28,000-41,000

**PROVENANCE:**

Commissioned by Gerrit Versteegh (1723-1782)  
after 1770, for his house on the Singel canal,  
Amsterdam.

A preparatory study for this arcadian landscape can be found in the City Archive of Amsterdam. That sheet bears the inscription 'G. Versteegh' on the verso, alluding to Gerrit Versteegh, the prominent Amsterdam wine merchant for whom the present picture was executed. The existence of two further preparatory studies in the City Archive, of an identical height but greater breadth suggests the present lot is the central panel of a series that were commissioned from Andriessen for the house on the Singel canal that Versteegh bought in 1770.



Preparatory sketch for the present lot,  
Jurriaan Andriessen, © Amsterdam City Archives



140

WORKSHOP OF HANS HOLBEIN II  
(AUGSBURG 1497/8-1543 LONDON)

*Portrait of Elizabeth Jenks, Lady Rich (d. 1558), half-length, in a white shirt and black dress and headdress decorated with pearls and gold medallion*

oil on panel

18 x 14 in. (45.7 x 35.5 cm.)

£120,000-180,000

\$190,000-280,000

€170,000-250,000

## PROVENANCE:

Rt. Rev. Herbert (1603-1691), Bishop of Hereford, Croft Castle, Herefordshire, and by descent to, Sir Archer Croft (1731-1792), 3rd Bt., Croft Castle, Herefordshire, and by inheritance to his cousin, Walter Michael Moseley (1765-1827), Buildwas Park, Salop, Shropshire, and by descent to, Walter Moseley (d. 1887), Buildwas Park, Salop, Shropshire, and by inheritance to his nephew, Captain Herbert Richard Moseley, Buildwas Park, Salop, Shropshire, by whom sold in 1912. Private collection, America.

(Possibly) with Norbert Fischman, London, 1939. Nathan Katz, Dieren and Basel, by August 1939, with Schaeffer Galleries, New York, circa November 1939 – circa January 1947, on behalf of the above, Nathan Katz, Basel, until circa 1963. with F. Schöni, Zurich, by 1967, where acquired by, Georg Schäfer (1896-1975), Schweinfurt. Augsburg, Städtische Kunstsammlungen, on long-term loan, from 1979. Coburg, Kunstsammlungen der Veste Coburg, on long-term loan.

## EXHIBITED:

(Possibly) London, South Kensington Museum [Victoria & Albert Museum], *The First Special Exhibition of National Portraits Ending with the Reign of King James the Second*, April 1866, no. 74, as 'Katharine of Aragon'. Augsburg, Städtische Kunstsammlungen, on long-term loan, from 1979. Coburg, Kunstsammlungen der Veste Coburg, on long-term loan.

## LITERATURE:

(Possibly) A. Woltmann, 'Holbein at the National Portrait Exhibition', *Fortnightly Review*, 6, 1866, p. 162.  
(Possibly) A. Woltmann, *Holbein and his Time*, London, 1872, p. 402, as autograph.  
(Possibly) R.N. Wornum, *Some Account of the Life and Works of Hans Holbein, Painter of Augsburg*, London, 1867, pp. 296-7 and 412, under no. 37, as autograph.  
(Possibly) A. Woltmann, *Hans Holbein und seine Zeit*, Leipzig, 1874-6, I, p. 425; II, p. 121, as autograph.  
A.B. Chamberlain, *Hans Holbein the Younger*, London, 1913, II, p. 212.

P. Ganz, *Catalogue raisonné des dessins de Hans Holbein le Jeune*, Geneva, 1938, p. 24, under no. 76, as a copy.

H.B. Wehle, M. Salinger, *A Catalogue of Early Flemish, Dutch and German Paintings*, New York, 1947, p. 221.

P. Ganz, *The Paintings of Hans Holbein, First Complete Edition*, London, 1950, pp. 254, no. 117, fig. 156, as autograph.

H.W. Grohn, *L'opera pittorica completa di Holbein il Giovane*, Milan, 1971, p. 107, no. 125, as autograph.

S. Foister, *Drawings by Holbein from the Royal Library Windsor Castle*, London, 1983, p. 44, under no. 55, as a copy.

J. Rowlands, *Holbein, The Paintings of Hans Holbein the Younger*, Oxford, 1985, p. 120, 334, no. R.26 (a), under 'Paintings by Followers in England'.

J. Roberts, *Drawings by Holbein from the Court of Henry VIII: Fifty Drawings from the Collection of Her Majesty the Queen Elizabeth II*, Windsor Castle, exhibition catalogue, Houston, 1987, p. 37, under no. 37, as probably a studio copy.  
M.W. Ainsworth, 'Paternes for phiosioneames': Holbein's portraiture reconsidered', *The Burlington Magazine*, CXXXII (1990), p. 183, as a workshop copy.

M.W. Ainsworth, J. Waterman, *German Paintings in The Metropolitan Museum of Art, 1350-1600*, New York, 2013, pp. 149-52, under no. 35, p. 305, notes 15 and 18, as a workshop copy.

Arguably the most accomplished portraitist of the Renaissance, Holbein's supremely elegant images endowed Henry VIII's reign with the visual lustre that enabled it to take on an almost mythical status. In addition to the king, Holbein immortalised many of the most prominent figures of the day, from the members of the old landed aristocracy to the rising class of court officials, often of lower social extraction, but whose intelligence, political acumen and astute manoeuvring allowed them to reach the highest echelons of power. Elizabeth Jenks (d. 1558) was the daughter and heiress of a wealthy London grocer and spice merchant. She married Sir Richard Rich, 1st Bt. (1496/7-1567), in circa 1535. Rich's meteoric rise from a comfortable bourgeois background

to the rank of Lord Chancellor and Baron was marred by a series of betrayals that have tarnished his posthumous reputation. Showing an incredible ability to adapt to the changing political and religious climate, Rich served four Tudor kings and queens - Henry VIII and his three children, Edward VI, Mary Tudor and Elizabeth I.

As a central figure in Henry VIII's court, it seems only natural that Rich would have commissioned portraits of himself and his wife from Holbein. Two drawings survive in the Royal Collection (Windsor Castle). In keeping with Holbein's working method, these drawings would almost certainly have served as preparatory studies for painted portraits. The style of the costumes suggests a date of circa 1536, indicating that they may have been commissioned as marriage portraits. No such painting of Rich survives, however, two effigies in oil of his wife, Elizabeth are extant: the present portrait and a similarly sized panel now in the Metropolitan Museum in New York. Interestingly, both paintings belonged to the same English collection until 1912, making it difficult to discern which one is being referred to in the early literature and exhibition history. Today they are both considered to have been executed by a close and talented associate of Hans Holbein who had access to the Windsor drawing. Technical examination has shown that the transfer technique for each painting was different: while tracing was used for the Metropolitan Museum panel, the present work's underdrawing shows signs of pouncing. In scholarship on the artist, the present picture has benefitted from a superior critical appreciation, and in 1939, the great Holbein specialist Paul Ganz, on the basis of technical examination, authenticated it as a fully autograph work by the German master. This opinion was subsequently disputed by later experts, notably by John Rowlands, Susan Foister and most recently Maryan Ainsworth. However, the skill deployed in this portrait points to an artist keenly aware of Holbein's painting technique and strongly advocates for the panel to have emerged from within the master's studio, thus making it a genuine rarity.



# THE CLARENDON HOUSE PORTRAITS

PROPERTY OF THE 7TH EARL OF CLARENDON'S WILL TRUST  
(LOTS 141-145)

141

SIR PETER LELY (WESTPHALIA 1618-1680 LONDON)

*Portrait of Diana Russell, Lady Newport (1624-1694),  
three-quarter-length, in an oyster satin dress embellished with  
jewels, in a wooded landscape*

with identifying inscription 'LADY NEVPORT' (centre right, on the tree trunk)

oil on canvas

49¾ x 41 in. (126.4 x 104.1 cm.)

in a seventeenth-century carved giltwood *auricular* frame

£50,000-80,000

\$77,000-120,000

€70,000-110,000

## PROVENANCE:

Commissioned from the artist by Edward Hyde, 1st Earl of Clarendon (1609-1674), Clarendon House, London, and by descent to his son, Henry Hyde, 2nd Earl of Clarendon (1638-1709), Cornbury Park, Oxfordshire, and by inheritance at Cornbury, and later The Grove, Hertfordshire, to his nephew, Henry Hyde, 2nd Earl of Rochester and later 4th Earl of Clarendon (1672-1753), and by descent to his son, Henry Hyde, 5th Baron Hyde and Viscount Cornbury (1710-1753), in 1749, and by inheritance to his niece, Charlotte (d.1790), eldest daughter of William Capel, 3rd Earl of Essex (1697-1743), who married Thomas Villiers, 1st Earl of Clarendon (1709-1786), and by descent to the present owner.

## LITERATURE:

*Clarendon State Papers*, Bodleian MS Clarendon 92, ff 253-254, no. 85, listed among a group of pictures mended and repaired in about 1683-5, as 'A halfelength of ye Ldy Nuport' hanging in the library at Cornbury Park.  
G.P. Harding, *List of Portraits, Pictures in Various Mansions in the United Kingdom*, unpublished MS 1804, II, p. 210.  
Lady T. Lewis, *Lives of the Friends and Contemporaries of Lord Chancellor Clarendon*, London 1852, III, pp. 253 and 334, no. 40.  
G. Waagen, *Treasures of Art in Great Britain*, London, 1854, II, p. 455.  
C.H. Collins Baker, *Lely and the Stuart Portrait Painters*, London, 1912, II, p. 122.  
R.B. Beckett, *Lely*, London, 1951, p. 37, no. 49.  
R. Gibson, *Catalogue of Portraits in the Collection of the Earl of Clarendon*, Wallop 1977, p. 97, no. 107, illustrated.  
A. Laing, 'Sir Peter Lely and Sir Ralph Bankes', *Art and Patronage in the Caroline Courts*, D. Howarth (ed.), Cambridge, 1993, pp. 112-113.

This sumptuous portrait of Diana Russell, Lady Newport is a beautiful example of Lely's work from the late 1650s with which he established his position as the pre-eminent portraitist of Charles II's reign. The sitter's languorous pose, her direct gaze and rich, silk dress display all the quintessential hallmarks of the artist's style, which seems to have been deliberately pitched at attracting the attention of the ascendant Royalist faction in England.

Lady Newport was the fourth daughter of Francis Russell, 4th Earl of Bedford (1593-1641). In April 1648 she married Francis Newport, later 1st Earl of Bradford (1612/20-1708), an active Royalist who had fought and been imprisoned during the Civil War. Her marriage brought her husband the large dowry of £7,000, which, according to Edward Hyde, 1st Earl of Clarendon (1609-1674), was used to fund the Royalist cause. Newport flourished in the Restoration court, rising to the position of Treasurer of the Household in 1672, and created Viscount Newport of Bradford in 1675 and later Earl of Bradford in 1694. He formed a notable art collection that included works by van Dyck, Dobson and Poussin.

This portrait was commissioned by Edward Hyde, 1st Earl of Clarendon, in the late 1650s. Clarendon was a staunch supporter of the Royalist cause, had fought for the King during the Civil War and became a prominent political figure following Charles II's restoration. Clarendon was also a key patron of Lely and, within a month of Charles II being restored to the throne, had commissioned from the artist two large scale portraits of his daughter, Ann Hyde, and son-in-law, Charles II's brother, James Duke of York (both Scottish National

Portrait Gallery, Edinburgh). Lady Newport's husband was a friend of the Earl of Clarendon who declared him 'a young gentleman of great expectation and excellent parts' (E. Hyde, *A History of the Rebellion and Wars in England*, Oxford, 1826, III, p. 257) and whom he helped arrange the purchase of a baronetcy for Newport's father for £6,000. It is presumably through this connection that the portrait was commissioned. The portrait also exists as a copy by Nicholas Wray painted for Sir Robert Bankes, now at Kingston Lacy.

This picture and the following four lots formed part of Clarendon's collection of portraits that decorated his celebrated picture gallery at Clarendon House, Piccadilly, built between 1664 and 1667 to designs by Roger Pratt. These portraits included notable figures from the reigns of Elizabeth I and James I, but also of men and women he had known and written about in his famous *History of the Great Rebellion and Life*. After dining with Clarendon's eldest son, Henry Hyde, Viscount Cornbury, John Evelyn wrote the following entry in his diary for 20th December 1668: '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' (J. Evelyn, *The Diary of John Evelyn*, II, W. Bray (ed.), New York and London, 1901, p. 45).





PROPERTY OF THE 7TH EARL OF CLARENDON'S WILL TRUST (LOTS 141-145)

142

AFTER SIR ANTHONY VAN DYCK

*Portrait of James Stewart, 1st Duke of Richmond, 4th Duke of Lennox (1612-1655), full-length, wearing the Star and Sash of the Order of the Garter*

with identifying inscription 'DVKE OF RICHMOND' (lower left, on the base of the column)

oil on canvas, unlined

86¾ x 51 in. (220.3 x 129.5 cm.)

in a seventeenth-century carved giltwood *auricular* frame

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

Probably commissioned by Edward Hyde, 1st Earl of Clarendon (1609-1674), Clarendon House, London, and by descent (see lot 141 for full provenance).

**EXHIBITED:**

London, British Institution, 1861, no. 2.

Plymouth, City Art Gallery, *Paintings from the Clarendon Collection*, 1954, no. 21.

**LITERATURE:**

*Clarendon State Papers*, Bodleian MS Clarendon 92, ff 253-254, no. 13.  
G. P. Harding, *List of Portraits, Pictures in Various Mansions in the United Kingdom*, unpublished MS, 1804, II, p. 210.

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, London, 1831, III, p. 474, under no. 837.

Lady T. Lewis, *Lives of the Friends and Contemporaries of Lord Chancellor Clarendon*, London 1852, III, pp. 254, 328-330.

G. F. Waagen, *Treasures of Art in Great Britain*, London, 1854, II, p. 454.

R. Gibson, *Catalogue of Portraits in the Collection of the Earl of Clarendon*, Wallop, 1977, p. 109, no. 120, illustrated.

This portrait of James Stuart, copied for the Earl of Clarendon in the 1660s, follows a portrait painted in around 1638 by van Dyck, now in the collection of the Earl of Leicester at Holkham Hall, Norfolk. Richmond was a Privy Councillor to Charles I, his cousin, and a devoted Royalist, contributing large sums of money in support of the King during the Civil War. He sat for van Dyck on a number of occasions, along with other members of his family, such as for the celebrated portrait of his two younger brothers, *Lord John and Lord Bernard Stuart* (London, National Gallery). Here, the Duke is represented wearing the same embroidered black slashed doublet and black cloak (onto which the star of the Order of the Garter is sewn), as he is in van Dyck's portrait of him in the Metropolitan Museum of Art, New York.





PROPERTY OF THE 7TH EARL OF CLARENDON'S WILL TRUST (LOTS 141-145)

143

CIRCLE OF SIR PETER LELY  
(SOEST, WESTPHALIA 1618-1680 LONDON)

*Portrait of Francis Cottington, 1st Baron Cottington*  
(c. 1579-1652), full-length, in a black velvet doublet and gold chain, his left hand resting on the hilt of his sword

with identifying inscription 'Lord Cottington'  
(lower left, on the base of the pedestal)

oil on canvas

86¼ x 51 in. (220.3 x 129.5 cm.)

in a seventeenth-century carved giltwood auricular frame

£6,000-8,000

\$9,300-12,000

€8,300-11,000

**PROVENANCE:**

Probably commissioned by Edward Hyde, 1st Earl of Clarendon (1609-1674), Clarendon House, London, and by descent (see lot 141 for full provenance).

**EXHIBITED:**

London, South Kensington Museum, *Exhibition of National Portraits*, 1866, no. 584.

Plymouth, City Art Gallery, *Paintings from the Clarendon Collection*, 1954, no. 14.

**LITERATURE:**

*Clarendon State Papers*, Bodleian MS Clarendon 92, ff 253-254, no. 30.  
G. P. Harding, *List of Portraits, Pictures in Various Mansions in the United Kingdom*, unpublished MS, 1804, II, p. 209.

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, London, 1831, III, p. 185, no. 634, as Van Dyck.

E. Lodge, *Portraits of illustrious personages of Great Britain*, London, 1835, VII, no. 123.

Lady T. Lewis, *Lives of the Friends and Contemporaries of Lord Chancellor Clarendon*, London, 1852, III, pp. 250, 254 and 344-6.

R. Gibson, *Catalogue of Portraits in the Collection of the Earl of Clarendon*, Wallop, 1977, p. 48-9, no. 53, illustrated.

**ENGRAVED:**

Holl, 1823.

T. A. Dean, 1828.

J. Cochran and R. Dunkarton.

Francis Cottington was an important politician and statesmen throughout the seventeenth century. He was a staunch supporter of James I's pro-Spanish policy in 1613 and later became the ambassador to Spain. In 1649, together with Edward Hyde, Cottington went on a mission to Spain to obtain help for the royal cause. He remained there until his death in 1652 and was later buried in Westminster Abbey. This picture can be compared with the bust-length portrait of Cottington, which appears to be dated 1634, now in the National Portrait Gallery, London. Despite the decidedly Spanish attitude of the sitter, the prime version was presumably painted by an English artist as Cottington is recorded as being in his native country at that time.



PROPERTY OF THE 7TH EARL OF CLARENDON'S WILL TRUST (LOTS 141-145)

144

STUDIO OF ROBERT WALKER (1599-1658)

*Portrait of William Seymour, 2nd Duke of Somerset, 1st Marquess of Hertford (1587-1660), full-length, in armour, holding a marshal's baton*

with identifying inscription 'MARQUIS OF HERTFORD' (lower right)

oil on canvas

86¼ x 51 in. (219.1 x 129.5 cm.)

in a seventeenth century carved giltwood auricular frame

£7,000-10,000

\$11,000-15,000

€9,700-14,000

**PROVENANCE:**

Probably commissioned by Edward Hyde, 1st Earl of Clarendon (1609-1674), Clarendon House, London, and by descent (see lot 141 for full provenance).

**EXHIBITED:**

Plymouth, City Art Gallery, *Paintings from the Clarendon Collection*, 1954, no. 28.

**LITERATURE:**

*Clarendon State Papers*, Bodleian MS Clarendon 92, ff 253-254, no. 31.  
G. P. Harding, *List of Portraits, Pictures in Various Mansions in the United Kingdom*, unpublished MS, 1804, II, p. 209.  
J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, London, 1831, III, p. 165, no. 574, as Van Dyck.

E. Lodge, *Portraits of illustrious personages of Great Britain*, London, 1835, VII, no. 131.

Lady T. Lewis, *Lives of the Friends and Contemporaries of Lord Chancellor Clarendon*, London, 1852, III, pp. 253, 335-338.

G. F. Waagen, *Treasures of Art in Great Britain*, London, 1854, II, p. 455.

R. Gibson, *Catalogue of Portraits in the Collection of the Earl of Clarendon*, Wallop, 1977, p. 113-4, no. 126.

**ENGRAVED:**

Van der Gucht.

R. Cooper and H. Robinson.

Though a moderate Royalist who had opposed the King in the House of Lords in the early years of his reign, Seymour became an important commander in the Royalist army during the Civil War and led numerous decisive battles. He negotiated the surrender of Oxford, Charles I's head-quarters during the wars between 1644 and 1646, and attended the King during his impeachment. The prototype would appear to be the half-length portrait, signed and dated 1656, in the collection of the Duke of Northumberland at Syon House. While other versions exist, this is the only one that includes the pike-men in the background and it has been suggested that it could have been painted by a member of Walker's studio shortly after the artist's death in 1658 (Gibson, *op.cit.*). The portrait certainly postdates 1660 since, although Seymour was created knight of the Garter in 1650, he was not in fact installed until 1660, and no other portrait shows him wearing the Badge of the Order.



PROPERTY OF THE 7TH EARL OF CLARENDON'S WILL TRUST (LOTS 141-145)

145

AFTER SIR ANTHONY VAN DYCK

*William Herbert, 3rd Earl of Pembroke (1580-1630), full-length, in a black doublet and hose, holding the Lord Stewart's staff of office*

with identifying inscription 'William Earl of Pembroke' (lower right, on the base of the pedestal)

oil on canvas

86¼ x 51 in. (219.1 x 129.5 cm.)

in a carved giltwood frame

£12,000-18,000

\$19,000-28,000

€17,000-25,000

**PROVENANCE:**

Probably commissioned by Edward Hyde, 1st Earl of Clarendon (1609-1674), Clarendon House, London, and by descent (see lot 141 for full provenance).

**EXHIBITED:**

Plymouth, City Art Gallery, *Paintings from the Clarendon Collection*, 1954, no. 18.

**LITERATURE:**

*Clarendon State Papers*, Bodleian MS Clarendon 92, ff 253-254, no. 34.

Sir W. Musgrave, *Lists of Portraits*, BM Add. MS 6391, ff. 76-77, no. 59 (listed as hanging at The Grove, 1764).

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

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, London, 1831, III, p. 145, no. 517, as Van Dyck.  
Lady T. Lewis, *Lives of the Friends and Contemporaries of Lord Chancellor Clarendon*, London, 1852, III, pp. 254, 300-1.

P. Toynbee, 'Horace Walpole's journals of visits to country seats', *Walpole Society*, XVI, 1927, p. 38.

R. Gibson, *Catalogue of Portraits in the Collection of the Earl of Clarendon*, Wallop, 1977, p. 101-2, no. 112, illustrated.

O. Millar, in S.J. Barnes et al., *Van Dyck, A complete Catalogue of the Paintings*, New Haven and London, 2004, p. 569, under no. IV.180.

William, 3rd Earl of Pembroke was an important patron of the arts and member of the Whitehall group, the circle around King Charles I who introduced a taste for the Italian old masters to England. He was, with his brother Philip Herbert, 1st Earl of Montgomery, a dedicatee of the First Folio of Shakespeare's plays. Pembroke served as Lord Chamberlain from 1615 to 1625 and, with King James I, was the founder of his eponymous college at Oxford.

The prototype for this painting seems to have been posthumously painted by van Dyck and his studio, presumably for his brother Philip Herbert, the 4th Earl of Pembroke, one of the painter's greatest patrons, for the Pembroke family house, Wilton. It was most probably based on a now lost likeness by Daniel Mytens, the leading portraitist of the day before van Dyck's arrival in England. Comparable portraits of the sitter at Hardwicke Hall and the National Portrait Gallery by Mytens and his circle give credence to this hypothesis.



PROPERTY OF A GENTLEMAN (LOTS 133, 146, 147 & 197)

**146**

**MICHAEL DAHL (STOCKHOLM ?1659-1743 LONDON)**

*Portrait of Peter Bodvell (c.1690-1711), half-length, in a red velvet coat with gold buttons and a lace cravat; and Portrait of Mrs Bodvell, half-length, in a brown velvet and blue dress with lace sleeves, her arm resting on a marble table*

the first inscribed and signed 'Peter Bodvell of Bodven Esq / Dahl Pinxt';  
the second inscribed and signed 'Mrs Bodvell of Bodven. / Dahl Pinxt'  
(on the canvas relining, presumably transcribed from the original)  
oil on canvas

49<sup>3</sup>/<sub>8</sub> x 40<sup>3</sup>/<sub>8</sub> in. (126 x 102.5 cm.)

and 49<sup>1</sup>/<sub>4</sub> x 40<sup>1</sup>/<sub>8</sub> in. (125.1 x 102 cm.)

a pair (2)

£15,000-20,000

\$24,000-31,000

€21,000-28,000

**PROVENANCE:**

Sir Arundel Neave, Bt., Llys Dulas, Anglesey, and by descent to the present owner.

**EXHIBITED:**

Cardiff, National Museum of Wales, 1951.

**LITERATURE:**

J. Steegman, *A survey of portraits in Welsh houses*, Cardiff, 1957, I, pp. 7-8, nos. 4 and 5, the first illustrated.



PROPERTY OF A GENTLEMAN (LOTS 133, 146, 147 & 197)

**147**

STUDIO OF SIR GODFREY KNELLER  
(LÜBECK 1646-1723 LONDON)

*Portrait of a lady, traditionally identified as Sarah, Duchess of Marlborough, three-quarter length, in a white silk dress, with a blue and red shawl, holding a sprig of jasmine in her right hand*

oil on canvas

50½ x 40½ in. (128.2 x 102.9 cm.)

£5,000-7,000

\$7,700-11,000

€7,000-9,700

**PROVENANCE:**

Sir Arundel Neave, Bt., Llys Dulas, Anglesey, and by descent to the present owner.

**LITERATURE:**

J. Steegman, *A survey of portraits in Welsh houses*, Cardiff, 1957, I, p. 12, no. 44.

**148**

SIR GODFREY KNELLER (LÜBECK 1646-1723 LONDON)

*Portrait of King George II (1683-1760), as Prince of Wales, three-quarter-length, in a silver breastplate, a red frock coat, and a blue sash, a plumed helmet resting on the table beside him*

oil on canvas

50¼ x 40¼ in. (127.8 x 101.9 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 22 May 1998, lot 93. with William Thuillier, London, where acquired by the present owner.

PROPERTY FROM A PRIVATE SWISS COLLECTION

\*149

EDWAERT COLLIER (BRED A C. 1640-1708 LONDON)

*A globe, a casket of jewels and medallions, books, a hurdy-gurdy, a bagpipe, a lute, a violin, an upturned silver tazza and roemer, a nautilus shell, a recorder, a shawm, a print with a self-portrait of the artist and a musical score on a draped table, a curtain above*

signed and dated '1662 / EDVWAERDVS. / KOLLIER' (on the print, lower right)  
oil on canvas

65% x 54 in. (166.1 x 137.2 cm.)

£80,000-120,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

John de Vries van Doesburgh, Leeuwarden and The Hague, by 1909, and by descent to the following,  
H.E. Jan-Willem Semeijns de Vries van Doesburgh, the former Dutch Ambassador to Denmark; Christie's, New York, 25 May 1999, lot 10 (\$442,500).  
Anonymous sale; Christie's, London, 7 December 2006, lot 28, when acquired by the present owner.

EXHIBITED:

The Hague, Gemeente Museum, on loan, 1962-1984.  
Chicago, Art Institute, on loan, 1986-1989.  
Minneapolis, Institute of Arts, on loan, 1989-1999.

LITERATURE:

U. Thieme and H. Becker, *Allegmeines Lexikon der Bildenden Künstler*, Munich, 1992, VII, p. 263.  
E. Legène, in the catalogue of the exhibition, *Music and Painting in the Golden Age*, The Hague, 1994, pp. 103 and 104, fig. 18.  
E. Legène, 'The Early Baroque Recorder: "Whose lovely, magically sweet, soulful sound can move hearts of stone"', *The recorder in the 17th Century: Proceedings of the International Recorder Symposium, Utrecht 1993*, Utrecht, 1995, p. 107.  
L.P. Grijp, 'Klanken op Kunst', *Kunstschrift*, 1998, p. 38, no. 6, illustrated (detail).  
R. Griscorn and D. Lasocki, *The Recorder: A Research and Information Guide*, III, Abingdon, 2012, p. 90.

Among the ravel of jewels, tomes and draperies, the sullen murmur of musical instruments can still be heard performing the score of a foregone melody. With its familiar grammar of visual symbols, this *vanitas* invites the observer to contemplate the brevity of human life, the frailty of man and the vanity of all worldly things.

Painted by Edwaert Collier, whose self-portrait peers at us from the lower right of the canvas, this picture demonstrates the artist's unusual playfulness and curious eye for detail. Born in the Southern Netherlandish town of Breda in around 1640, Collier spent much of his life between Leiden and London. Though he produced the majority of his *vanitas* still-lives during his residence in Leiden (1667-1693), this work dates to his early years in Haarlem and shows the possible influence of Vincent Laurensz. van der Vinne and David Bailly. The sophisticated composition and technical virtuosity suggest that it was a significant commission. The only comparable pictures in terms of scale are also early works, including that in the Rijksmuseum, Amsterdam (inv. no. A3471), and the picture in the Metropolitan Museum of Art, New York (inv. no. 71.19), both also dated 1662. Only two further similar works by Collier date to that year, one of which was sold at Sotheby's, New York, 31 January 2013, lot 68, for \$506,500.

Through an arrangement of picturesque disorder, Collier unveils a myriad of emblems that draw the viewer in to scrutinise each symbolic ingredient: the inverted green-glass

*roemer* and silver *tazza* balance precariously at the edge of the table with transient allusion, recalling the still-lives of Willem Claesz Heda and Pieter Claesz, while the ephemeral threads of time snap with the strings of the nearby violin; the nautilus shell serves as a replacement to the more ubiquitous image of the human skull, acting as a reminder of the inevitability of death, or *memento mori*; the terrestrial globe and treasure box evoke the futility of riches and worldly accomplishment, while the creeping ivy nearby represents resurrection and eternal life. At the centre of the composition, a slip of paper bears the words 'vanitantum et omina vanitas' ('vanity of vanities, all is vanity' Ecclesiastes 1:2-3), underlining the theme of the picture.

Among the musical instruments lies a score by Jacob van Eyck entitled *Der Fluyten Lust-Hof* (The Flute of the Garden of Pleasure, published in 1646; see Grijp, *op. cit.*, pp. 37-43), opened at a variation on the melody *Questa Dolce Sirena* by Gastoldi. Alluding to the sirens of classical mythology, whose voices lure sailors to their demise, the musical notation all but resuscitates Gastoldi's lingering tune, and like a siren's call, entices the viewer to delve into the picture's hidden messages, which are both seductive and foreboding.



SOLD TO BENEFIT THE ACQUISITION FUND OF THE CANTON MUSEUM OF ART

\*150

WILLIAM HOGARTH (LONDON 1697-1764)

*Portrait of Thomas Western (1714-1766), small full-length,  
in his study at Clare Hall, Cambridge*

indistinctly inscribed and dated [?] '... 1736' (lower left), and inscribed 't this Picture of /  
Mr. Western was Finish'd / by Mr. Hogarth Oct 10 1734 / AEt Sua 20 years 10 months / and  
given by him to me / Wm Cole this 18 day Nov 1734t/ Nov 1734 / + William Cole' and with  
the sitter's coat of arms (on the canvas relining, transcribed from the original)

oil on canvas

21¼ x 16½ in. (54 x 41.9 cm.)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

**PROVENANCE:**

Painted for Thomas Western and presented on  
18 November 1734 to,  
William Cole (1714-1782), by whom bequeathed  
in 1782 to the sitter's grandson,  
Charles Callis Western, 1st Baron Western  
(1767-1844), and by descent to,  
Sir Thomas Charles Callis Western, 3rd Bt.  
(1850-1917), Felix Hall, Essex; (t) his sale,  
Christie's, London, 13 June 1913, lot 92 (200 gns.).  
with Knoedler, New York.

Alfred Morell, U.S.A.

John Hemming Fry, by whom gifted in 1946 to,  
The Canton Museum of Art, Ohio.

**EXHIBITED:**

British Institution, 1865, no. 123.

**LITERATURE:**

Cole MSS, British Library, 5819 f. 164, 5826, f. 4.

J. Nichols, *Biographical anecdotes of William  
Hogarth...*, London, 1781, p. 149-150.

J. Nichols and G. Steevens, *The Genuine Works of  
William Hogarth*, London, 1808, I, pp. 23, 399-400;  
III, 1817, p. 180.

J. Nichols W. Bowyer, *Literary Anecdotes of the  
Eighteenth Century...*, London, 1812, I, pp. 663-  
664 and 692.

J. Nichols (ed.), *Anecdotes of William Hogarth,  
written by himself: with essays on his life and  
genius, and criticisms of his work*, London, 1833,  
p. 386.

C. Fell Smith, 'The Western Family of Rivenhall - I',  
*Essex Review*, X, 1901, p. 17.

A. Dobson, *William Hogarth*, London, 1907, p. 222.

W. M. Palmer, *William Cole of Milton*,  
Cambridge, 1935, pp. 8, 29-30.

R. B. Beckett, *Hogarth*, London, 1949, p. 61, pl. 80.

G. Baldini & G. Mandel, *L'Opera completa di  
Hogarth pittore*, Milan, 1967, p. 100. no. 85.

M. Webster, *Hogarth*, London, 1979, p. 183,  
no. 80. illustrated.

M. Hallet, *Hogarth*, exhibition catalogue, London,  
2006, p. 112, under no. 55.

To be included in E. Einberg's forthcoming  
catalogue raisonné of the Paintings of William  
Hogarth, to be published for the Paul Mellon  
Centre for Studies in British Art by Yale University  
Press, New Haven and London, 2016.

This highly engaging portrait was painted in  
1734 while the sitter, Thomas Western, was  
attending university at Clare Hall, Cambridge,  
where he had been since 1731. He is shown  
seated in a comfortably furnished panelled  
room, wearing the robes of a Fellow-  
Commoner, a rank that allowed him to dine  
at the Fellow's table. This likeness seems to  
have been made for Western's friend, the Rev.  
William Cole (1714-1782), the distinguished  
antiquary, who attended Cambridge at the same  
time and who also became a Fellow-Commoner  
in 1735. The painting seems to have been  
given by Western to Cole as a present upon  
the sitter's leaving Cambridge to marry Anne  
Callis in 1735. The work, described by Cole in  
a letter to John Nichols, dated 6 May 1781, as  
'a full length picture...which I now have in my  
gallery...one of the most resembling portraits I  
ever met with' (Nichols and Bowyer, *op cit.*,  
p. 663), remained in his collection until his  
death. In Cole's will he bequeathed to 'the  
grandson of me ever esteemed friend...his  
grandfather's picture by Mr. Hogarth, if he  
pleases to accept it and send for it' (Palmer,  
*op. cit.*, p. 29). The portrait remained in the  
family until it was sold at Christie's in 1913.

The sitter was the son of Thomas Western  
(d. 1733), MP for Sudbury in Suffolk, and his  
wife Mary Shirley. The Westerns of Rivenhall,  
Essex, were among the emerging middle-classes  
of the early eighteenth century, having made  
their fortune as foundry masters of government  
ordnance and timber suppliers to the navy.  
The sitter and his family were also the subject  
of Hogarth's conversation piece, *The Western  
Family*, painted in 1738 and now in the National  
Gallery of Ireland, Dublin

We are grateful to Elizabeth Einberg, who will  
be including the picture in her forthcoming  
catalogue raisonné on the artist, for her  
assistance with this entry.





FRANCIS HAYMAN (?EXETER ?1708-1776 LONDON)  
AND STUDIO*Building Houses with Cards*

oil on canvas

55½ x 80⅞ in. (141 x 203.5 cm.)

£50,000-80,000

\$77,000-120,000

€70,000-110,000

## PROVENANCE:

(Possibly) W.H. Forman Collection, Dorking, and by descent in 1869 to,  
(Possibly) Major A.S.C. Browne, Callaly Castle, Northumberland.  
Bell of Newcastle.  
Viscount and Viscountess Gort, Hamsterley Hall, County Durham, and by descent to the present owner.

## EXHIBITED:

Kenwood, Iveagh Bequest, *The French Taste in English Painting during the first half of the 18th century*, Summer 1968, no. 35.

## LITERATURE:

*A Description of Vaux-Hall Gardens*, London, 1762, p. 30, no. 6.

*The Ambulator; or, the Stranger's Companion in a Tour Round London...comprehending Catalogues of the Pictures by Eminent Artists*, London, 1782, p. 200, no. 6.

R. Edwards, 'An Attribution to Highmore', *Burlington Magazine*, XCI, July 1949, p. 206.

L. Gowing, 'Hogarth, Hayman and the Vauxhall Decorations', *Burlington Magazine*, XCV, January 1953, pp. 9-11, fig. 6 (detail).

R. Edwards, 'Hayman or Gravelot?', *Burlington Magazine*, XCV, April 1953, p. 142.

D. Fitzgerald, 'Gravelot and his influence on English Furniture', *Apollo*, XC, August 1969, p. 141.

J. Hayes, *The Landscape Paintings of Thomas Gainsborough, A Critical Text and Catalogue Raisonné*, I, London, 1982, p. 33-34, pl. 33.

B. Allen, 'Francis Hayman and the Supper-Box Paintings for Vauxhall Gardens', *The Rococo in England: A Symposium*, C. Hind (ed.), London, 1986, pp. 130-131.

B. Allen, *Francis Hayman*, 1987, p. 180, no. 176.

D. Coke and A. Borg, *Vauxhall Gardens: A History*, New Haven and London, 2011, pp. 103 and 365, no. 6, fig. 85.

*'The Grove is bounded by gravel walks, and a considerable number of pavilions or alcoves, ornamented with paintings from the designs of Mr Hayman and Mr. Hogarth, on subjects admirably adapted to the place.'*

(*The Ambulator*, 1782)

This picture is one of about fifteen surviving decorations for the 'arbours' or supper boxes that adorned Jonathan Tyers' pleasure gardens at Vauxhall. Situated just south of the Thames, the gardens were a highly fashionable destination for London's *beau monde*; a place to dine, to socialise and to admire sculptures and paintings in the open air. The original fifty supper boxes surrounded the central quadrangle, called the Grove, and all contained pictures of approximately eight feet across, portraying a variety of light-hearted subjects. The supper boxes were flimsy, fanciful arrangements, consisting of two side walls and a roof. There, guests would eat and enjoy the view on both sides until, at a certain point in the evening, the pictures would be lowered, providing a third partition.

In all likelihood, the extent of Hogarth's contribution to the scheme was limited and most early documenters ascribe the greater part of the Vauxhall decorations to Francis Hayman and his assistants. Probably among them was the young Thomas Gainsborough (1727- 1788), to whose hand Professor Lawrence Gowing, in his pioneering article on the Vauxhall decorations (*Burlington*, 1953), tentatively attributes the head of the central, seated youth in the present picture. Hugh Belsey, however, doubts Gainsborough's involvement in this work. Hayman's fellow artists also contributed to a number of his designs and Gowing

ascertains that *Building Houses with Cards* was a collaboration between Hayman and the French engraver, Hubert François Gravelot (1699-1773). This supposition is apparently confirmed by the inscription on a 1743 engraving by Louis Truchy: 'Gravelot Invent F. Hayman Pinxt'. A close friend and drinking companion of Hayman, Gravelot was a key figure in the introduction of the Rococo to England and, along with Hayman, a member of the Slaughter's Coffee-House set. The content and configuration of *Building Houses* owe much to French sources and the upholstered chairs and stools are *Régence* in manner and quite unlike the George II splat-backed examples which appear in the majority of Hayman's Vauxhall pictures.

A second, smaller version exists, and is presumed to be the oil sketch for the present painting. The smaller painting is considerably closer to the engraving by Louis Truchy, which suggests that both predate the present work. Nonetheless, the dimensions of the present picture, along with the presence of small spots of decorator's paint, which have been found on many of the surviving decorations, support the hypothesis that this is the supper box picture. The presence of *pentimenti* in this work indicate that the figures were originally a little closer to those of the engraving.

We are grateful to Brian Allen and Hugh Belsey for their assistance in cataloguing this lot.





152

152

RICHARD WILSON, R.A.  
(PENEGOES 1713/14-1782 COLOMENDY)

*An Italianate landscape with children fishing on the bank of a lake, a castle beyond*

oil on canvas  
17 x 21 in. (43.2 x 53.3 cm.)

£15,000-25,000

\$24,000-38,000  
€21,000-35,000

**PROVENANCE:**

(Possibly) Earl of Lonsdale, Lowther Castle.

**LITERATURE:**

P. Spencer-Longhurst et al., *Richard Wilson Online*, <http://www.richardwilsononline.ac.uk/>, no. P97C, accessed 23 October 2015.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION  
(LOTS 101 & 153)

153

TOBIAS STRANOVER (SIBU 1684-AFTER 1731 LONDON)

*A blue and gold macaw, an African grey parrot, a parakeet and other birds, with grapes, melons, apples and a dog, in a park landscape*

signed 'T. Stranover · F' (lower centre)

oil on canvas  
64 $\frac{7}{8}$  x 46 $\frac{3}{4}$  in. (164.8 x 118.7 cm.)

£40,000-60,000

\$62,000-92,000  
€56,000-83,000



PROPERTY OF THE LATE HON. MR. ANTHONY SAMUEL

154

THOMAS PATCH (EXETER 1725-1782 FLORENCE)

*A view of the Arno, Florence, from the Cascine Gardens, with figures fishing and resting on the rocks in the foreground, the Ponte alla Carità and the Ponte Vecchio beyond*

oil on canvas

25 $\frac{5}{8}$  x 50 $\frac{5}{8}$  in. (65 x 131.1 cm.)

£50,000-70,000

\$77,000-110,000

€70,000-97,000

Thomas Patch was born in Exeter and travelled to Rome in 1747 where he met Joshua Reynolds and quickly settled into the established colony of British artists and connoisseurs. He soon attracted the attention of the French landscape painter Claude-Joseph Vernet, in whose studio he worked from 1750 until 1753. Expelled from the Papal States in 1755, probably on grounds of 'moral turpitude' (E. Waterhouse, *The Dictionary of British 18th Century Painters in oils and crayons*, Woodbridge, 1981, p. 69), he settled in Florence establishing a successful painting practice helped by his friendship with Sir Horace Mann, the British Envoy to the Grand Duchy of Tuscany, who gave him introductions to the touring British *milordi*. The latter were a key source of patronage and it was principally for this group that Patch executed his celebrated views in and around Florence.

This view is taken from the Cascine Gardens, looking East along the River Arno with the Ponte alla Carità and the Ponte Vecchio beyond. Brunelleschi's *Cupola* for the city's cathedral, Santa Maria del Fiore, and Giotto's *Campanile* can be seen through the trees of the Cascine Gardens on the extreme left, with the tower of the Palazzo Vecchio on the right. The church of San Frediano in Cestello flanks the right of the composition on the Oltrarno side of the river.

This view can be compared with the picture, dated 1771, in the collection of the Marquess of Cholmondeley, Houghton Hall, Norfolk (see F.J.B. Watson, 'Thomas Patch (1725-1782)', *The Walpole Society*, XXVIII, Oxford, 1940, p. 39, no. 25).

We are grateful to Fausta Navarro for confirming the attribution to Patch (on the basis of photographs) and dating the work to the 1770s.



\*155

GEORGE ROMNEY  
(NEAR DALTON-IN-FURNESS, LANCS. 1734-KENDAL, CUMBRIA 1802)

*Portrait of Mrs Margaret Ainslie (1761-1796) and her son Henry (1786-1814), three-quarter-length, she in a white dress and mob-cap tied with a pink ribbon, holding a fob watch, the child in a white dress with a pink sash and white cap*

oil on canvas

30¼ x 25¼ in. (76.7 x 64.2 cm.)

in an early George III carved, pierced, gilded and swept frame

£50,000-80,000

\$77,000-120,000

€70,000-110,000

PROVENANCE:

By descent through the sitter's family to Gilbert Ainslie, by whom sold to the following, with Colnaghi, London, by whom sold in April 1897 to the following, with Agnew's, London, where acquired by, Romer Williams, by whom sold in May 1898 to the following, with Agnew's, London, where acquired by, Alfred Beit (1853-1906), 26 Park Lane, London, and by inheritance to his brother, Sir Otto Beit, 1st Bt. (1865-1930), and by descent to his daughter, Mrs Arthur Bull.

EXHIBITED:

London, Agnew's, *Twenty Masterpieces of the English School*, 1897, no. 18.  
Paris, British Royal Pavilion, *Exposition Universelle*, 1900.  
London, Shepherd's Bush, *Japan-British Exhibition*, 1910, no. 8.  
London, Grosvenor Gallery, *Second National Loan Exhibition (Women and Child in Art)*, 1913-14, no. 97.  
Vienna, *Meisterwerke Englischer Malerei aus drei Jahrhunderten Sezession*, 1927, no. 1.

LITERATURE:

J. Romney, *Memoirs of the Life and Works of George Romney...*, London, 1830, p. 199.  
H. Gamlin, *George Romney and His Art*, London, 1894, p. 186.  
G. Paston, *George Romney*, London, 1903, p. 191.  
H. Ward and W. Roberts, *Romney*, London, 1904, II, p. 3, illustrated.  
W. von Bode, *The Art Collection of Mr. Alfred Beit at his Residence 26 Park Lane, London*, Berlin, 1904, pp. 28 and 60.  
A.B. Chamberlain, *George Romney*, London, 1910, p. 151.  
H. Stokes, 'Women and Children in Art', *Country Life*, December, 1913, p. 833.  
W. von Bode, *Catalogue of the collection of pictures and bronzes in the possession of Mr. Otto Beit*, London, 1913, pp. 34 and 92, no. 99, illustrated.  
D.A. Cross, 'Romney's Cumbrian Sitters', in *Cumbrian Miscellany*, Barrow-in-Furness, 2000, p. 145.  
D.A. Cross, *A Striking Likeness: The Life of George Romney*, Aldershot, 2000, p. 84.  
A. Kidson, *George Romney, A complete catalogue of his paintings*, I, New Haven and London, 2015, p. 38, no. 18.

The sitter was the daughter of William Ford of Waterhead Park, Coniston, and his wife Agnes, née Harrison. On 9 August 1785, she married Henry Ainslie (1760-1834), physician to Addenbrooke's Hospital, Cambridge, and later to St. Thomas's Hospital, London. The marriage produced eight children. Henry, the sitter in the present portrait, was the first of their five sons. He was educated at Trinity College Cambridge, and in 1813 became a fellow of Jesus College Cambridge, a year before his early death.

Romney's sitter books record four appointments with Mrs Ainslie between 6th and 25th January 1787, the second of which, on the 10th of that month, coincided with her husband's first sitting for the pendant portrait (untraced). Kidson (*op. cit.*) notes that the artist's close friendship with the family may account for the absence of documentary evidence for the price of either portrait; this may equally explain the existence of an autograph version of the present work, offered at Sotheby's, New York, 30 January 2014, lot 67 (see Kidson, *op. cit.*, p. 38, no. 18 a).

This portrait is recorded in the collection of Alfred Beit at the beginning of the 20th century. Having amassed a considerable fortune as a mining magnate, the philanthropist Alfred Beit (1853-1906) was able to build up a fine collection of pictures from the late 1880s under the guidance of Dr. Bode, director of the Berlin Museum, which included many of the finest examples of the Dutch and English schools.







156



157

156

WILLIAM GROOMBRIDGE  
(TUNBRIDGE 1748-1811 BALTIMORE)

*A view of Canterbury*

signed and dated 'Wm Groombridge Pinx 1787' (lower left)

oil on canvas

24 x 29¼ in. (61 x 74.3 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Bonhams, London, 7 December 1989, lot 78 (£4,800).  
with Lane Fine Art, London, where acquired by the present owner.

**EXHIBITED:**

London, Royal Academy, 1787, no. 391, where described as 'View of  
Canterbury, from a wood in the road leading to Chatham'.

**LITERATURE:**

Colonel M.H. Grant, *A Chronological History of the Old English Landscape  
Painters*, Leigh-on-sea, 1959, IV, p. 308, fig. 322.

This view of Canterbury, seen across the hop-fields from the Chatham  
Road, was shown at the Royal Academy in 1787. As Colonel Grant  
observes, whilst the composition is entirely 'Wilsonic', the 'strange  
colouring of the various distances are Groombridge's own patent,  
revealing a painter with intentions unborrowed from any' (*op. cit.*).



158

157

THOMAS BARKER OF BATH  
(PONTYPOOL 1769-1847 BATH)

*A capriccio of the Forum Romanum with the columns of the  
Temple of Castor and Pollux, with figures making merry*

oil on canvas

54 x 75 in. (137.3 x 190.5 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

158

SIR THOMAS LAWRENCE, P.R.A.  
(BRISTOL 1769-1830 LONDON)

*Portrait of a gentleman, half-length, in a dark coat and cream  
waistcoat, in a landscape*

oil on canvas

30½ x 25½ in. (77.2 x 64.2 cm.)

£25,000-35,000

\$39,000-54,000  
€35,000-48,000

We are grateful to Brian Allen for confirming the attribution to Lawrence after inspection of the original. The romantic landscape, seen beyond the sitter, is characteristic of Lawrence's work from the early 1790s.



159

CHARLES TOWNE (WIGAN 1763-1840 LONDON)

*A mountainous landscape with a gentleman on a chestnut hunter, accompanied by two pointers*

signed 'C Towne' (lower centre)

oil on canvas

37 $\frac{1}{8}$  x 45 $\frac{3}{4}$  in. (94.3 x 116.2 cm.)

£15,000-25,000

\$24,000-38,000

€21,000-35,000

**PROVENANCE:**

Liverpool, The Walker Art Gallery, *Historical Exhibition of Liverpool Art*, 1908, no. 177.



**\*160**

**BEN MARSHALL (SEAGRAVE 1768-1835 LONDON)**

*A chestnut hunter with a terrier in a courtyard, by a stable*

signed and dated: 'B. Marshall p<sup>i</sup>. / 1804' (lower right)

oil on canvas

30½ x 36½ in. (77.5 x 92.8 cm.)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

**PROVENANCE:**

with Knoedler, London, by 1940.

with Agnew's, London, by 1958.

John Hay Whitney (1904-1982), New York.

with Arthur Ackermann & Sons, London, 1978, where acquired by,  
W. Dupont III.

**LITERATURE:**

A. Noakes, *Ben Marshall*, Leigh-on-Sea, 1978, p. 36, no. 68.

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**\*161**

JUAN PANTOJA DE LA CRUZ (VALLADOLID 1553-1608 MADRID)

*Portrait of a nobleman, probably Juan Francisco Cristobal Fernández de Híjar (c. 1550-1614), 4th Duke of Híjar, Duke of Aliaga and Lécera, Count of Belchite, full-length, in armour and embroidered trunk hose, holding a baton of command in his right hand, his plumed helmet and gauntlet resting on a draped table*

with a coat-of-arms (upper right)

oil on canvas

85¾ x 49¾ in. (217.9 x 126.4 cm.)

£40,000-60,000

\$62,000-92,000

€56,000-83,000

**PROVENANCE:**

Excmo. Sr. Don Santiago Alba Bonifaz  
(1872-1949), Minister to King Alfonso XIII  
of Spain, and by descent to the present owner.

**EXHIBITED:**

Brussels, Palais des Beaux-Arts, *Le portrait espagnol du XVe au XIXe siècle*, 14 November 1969-11 January 1970, no. 15.

Juan Pantoja del la Cruz trained in the workshop of Alonso Sánchez Coello, before being appointed the official portrait painter to the court and for the nobility of Madrid following Philip II's accession to the throne in 1598. His quietly dignified portraits, meticulously observed, reveal a debt to his master and a concern with the Flemish tradition, while his treatment of physiognomy indicates a knowledge of Venetian portraiture. This imposing full-length portrait would appear to involve some studio participation.

The coat-of-arms belong to the House of Híjar, which suggests that the sitter in this portrait is likely to be Juan Francisco Cristobal Fernández de Híjar (c. 1550-1614), 4th Duke of Híjar, Duke of Aliaga and Lécera, Count of Belchite.

We are grateful to Philippe Palasi and Jaime Bugallal y Vela for identifying the coat-of-arms.





162

PROPERTY OF THE LATE MRS. HAZEL WESTBURY (LOTS 125, 162 & 163)

162

BOLOGNESE SCHOOL, 16TH CENTURY

*Portrait of a lady, three-quarter-length, in a red, gold and green dress, her right hand resting on a basket*

oil on canvas  
49½ x 38¾ in. (125.5 x 98.5 cm.)

£15,000-25,000

\$24,000-38,000  
€21,000-35,000

PROVENANCE:

Lucien Baszanger, Geneva, by 1953.

EXHIBITED:

Delft, Museum Het Prinsenhof, *Vijftig werken uit de collectie Baszanger te Geneve*, 1953, as 'Veronese'.

PROPERTY OF THE LATE MRS. HAZEL WESTBURY (LOTS 125, 162 & 163)

163

CIRCLE OF DIEGO VELÁZQUEZ  
(SEVILLE 1599-1660 MADRID)

*Portrait of the Infante Baltasar Carlos (1629-1646), son of King Philip IV of Spain and his wife Isabella of Bourbon, full-length, in armour with a red sash*

oil on canvas  
67¾ x 48½ in. (172.1 x 123.3 cm.)

£30,000-50,000

\$47,000-77,000  
€42,000-69,000

PROVENANCE:

By descent to Maria Ronchi, Bologna, by whom presented to the Cavalieri d'Oro family, circa 1930; Christie's, London, 2 November 2001, lot 69 (£80,750), when acquired by the late owner.





163

LITERATURE:

A.L. Mayer, *Velázquez: A catalogue raisonné of the pictures and drawings*, London, 1936, p. 68, no. 286, pl. 109.

J. Lopez-Rey, *Velázquez: A catalogue raisonné of his oeuvre*, London, 1963, p. 230, no. 31, illustrated, as 'Workshop of Velázquez, on the basis of photographs'.

P.M. Barbi, *L'Opera complete di Velázquez*, Milan, 1969, p. 100, no 83D, illustrated.

Prince Baltasar Carlos was the only son of Philip IV of Spain by his first marriage, to Elisabeth of France (Isabel de Borbón). Though he only lived until he was 16, when he died of smallpox, he was painted on numerous occasions, sitting to both Velázquez (see for example the notable portraits in the Prado, Madrid, showing him on horseback and in hunting attire) and Juan Bautista Martínez del Mazo. August Mayer was the first to propose that the present picture was possibly connected with a lost original by Velázquez, although he does not exclude that it could also be related to a lost Mazo (*loc. cit.*).



164

**164**

FLORENTINE SCHOOL, EARLY 17TH CENTURY

*Saint Helena*

oil on canvas

30 x 23<sup>7</sup>/<sub>8</sub> in. (76.2 x 60.6 cm.)

£10,000-20,000

\$16,000-31,000

€14,000-28,000



165

**\*165**

CIRCLE OF ALONSO CANO (GRANADA 1601-1667)

*Saint Thomas Aquinas*

oil on canvas, unlined

29<sup>1</sup>/<sub>2</sub> x 23<sup>1</sup>/<sub>4</sub> in. (74.9 x 59 cm.)

in an Italian seventeenth-century frame

£7,000-10,000

\$11,000-15,000

€9,700-14,000



166

ALONSO CANO (GRANADA 1601-1667) AND STUDIO

*The Immaculate Conception*

oil on canvas

73¾ x 51½ in. (187.4 x 131.2 cm.)

£20,000-40,000

\$31,000-62,000

€28,000-55,000

This work would appear to be an autograph version, with studio assistance, of the *Immaculate Conception* in the collection of the marqués de Cartagena, Granada, dated by Wethey to circa 1653-57 (see H. Wethey, *Alonso Cano*, Madrid, 1983, p. 125, no. 37).

\*167

JACOPO LIGOZZI (VERONA 1547-1627 FLORENCE)

*Christ carrying the cross*

indistinctly signed in monogram and dated 'IL / 1604',  
surmounted by a cross ('IL' linked, lower left)  
oil on canvas

53½ x 40¾ in. (13.9 x 102.5 cm.)

£70,000-100,000

\$110,000-150,000

€97,000-140,000

**PROVENANCE:**

A.L. Nicholson; Christie's, London, 3 March 1924,  
lot 75, as 'Sebastiano' (3 gns. to Tass).

Anonymous sale; Christie's, New York,  
14 January 1993, lot 89, as 'Attributed to Jacopo  
Ligozzi' (\$104,500).

with Matthiessen Fine Art Ltd., London, 1993,  
where acquired by the present owner.

The recent exhibition in 2014 at the Galleria  
Palatina in Florence, *Jacopo Ligozzi 'Pittore  
universalissimo'*, provided a high-profile and  
welcome consideration of the work of Jacopo  
Ligozzi, a true renaissance man: a skilled painter,  
draughtsman, miniaturist, set designer and long-  
serving court painter to four successive dukes  
of Tuscany. This dramatic depiction of *Christ  
carrying the cross* conveys the austere spirituality  
of the Florentine Counter Reformation whilst  
displaying Ligozzi's remarkable naturalism and  
highly accomplished rendering of still life detail.

Indeed, it was as a draughtsman and illustrator  
that Ligozzi initially established his reputation.  
A native of Verona, he most likely served as an  
apprentice in his artist father's workshop, before  
moving to Tuscany in 1577 and enrolling at  
the Accademia in Florence a year later. There  
he would serve as court painter to the Medici,  
rewarded with a lavish retainer under the reign  
of Francesco I, and rising to the position of  
superintendent of the Uffizi galleries. Shortly  
after this transfer to Florence, his work came to  
the attention of the important Bolognese natural  
historian Ulisse Aldrovandi. Ligozzi provided

exquisite decorations of plant and animal life for  
Aldrovandi's treatises, for which he was lavished  
with praise by the botanist himself: 'pittore  
eccellentissimo che giorno e notte non attende  
ad altro che dipingere piante e animali di tutte  
le sorti.. alle quali non manca se non lo spirito.'  
Together with these drawings, which are held in  
the Uffizi and the *Fondo Aldrovandi* in Bologna,  
Ligozzi was given the task of decorating the  
Tribuna in the Uffizi in 1583-4, under the  
direction of Francesco I, a lengthy undertaking  
that was finished in 1586, but has sadly not  
survived. Smaller easel paintings are also  
recorded during the 1580s, and then, in 1591,  
he produced his first large-scale, prestigious  
commissions, for the Salone dei Cinquecento in  
the Palazzo Vecchio – *The Coronation of Cosimo  
I* and *Florentine Ambassadors before Boniface  
VIII*, the latter signed 'Iacopo Ligozzi miniator', in  
reference to his training as a miniaturist.

While certain passages in this picture were  
probably delegated to a studio assistant, the  
master's controlled hand is unquestionably  
evident in the haunting visage of Christ and  
the beautifully observed armour and weapons  
worn by the guard. Indeed, the treatment of  
details such as the pommel of the guard's  
sword remind us of the comparisons that have  
often been drawn between Ligozzi's fastidious  
draughtsmanship and that of northern masters  
such as Marten de Vos and Hans Rottenhammer.



\*168

GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO  
(CENTO 1591-1666 BOLOGNA)

*Portrait of Fra Bonaventura Bisi (1601-1659), called Il Pittorino, half-length, holding a drawing of Alfonso IV, Duke of Modena*

oil on canvas

37¼ x 30⅞ in. (94.4 x 76.4 cm.)

£100,000-150,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Probably a gift from the artist to Fra' Bonaventura Bisi. Aldrovandi collection, Bologna, by 1827 (though possibly by 1764).

Anonymous sale; Sotheby's, London, 9 December 1992, lot 44, when acquired by the present owner.

LITERATURE:

Anonymous, *Nota dei quadri componenti la galleria del conte Ulisse Aldrovandi in Bologna*, 1827, p. 89, as 'Ritratto di frate Bigio detto il Pittorino del Guercino da Cento... (Luigi) 6'.

G. Atti, *Intorno Alla Vita e Alle Opere di Gianfrancesco Barbieri detto il Guercino Da Cento. . . [Luigi] 60*, 1861, p. 132, 'Frate Bigio detto il Pittorino è in casa Aldrovandi a Bologna (1843)'.

Anonymous, *Notizie De' Quadri Della Collezione Aldrovandi in Bologna*, 1869, p. 6, no. 9, under Guercino, as 'Il ritratto di Fr. Bigio detto il Pittorino, mezza figura al vero in abito claustrale, ed in atto di guardare o invitare lo spettatore a vedere un disegno a matita rossa sopra carta, che tiene spiegata nella destra mano, nel quale è delineato il ritratto di un gentiluomo la cui testa vedesi di profilo; accenna poi colla sinistra ad altri disegni tracciati su carte e posti in un tavolino, e ad una scanzia di libri veduta più indietro. È dipinto nella seconda maniera del centese maestro, con accuratezza d'esecuzione ed osservanza del vero, sicchè appare non solo d'esser somigliante, ma vivo e parlante'.

N. Roio, *La Scuola del Guercino*, E. Negro, M. Pirondini and N. Roio (ed.), Modena 2004, pp. 136-137 and 163; fig. 252, as 'Ritratto di frate collezionista', location unknown, and as by 'Benedetto Gennari'.

This engaging portrait of Fra Bonaventura Bisi, which has been the subject of much recent scholarly debate, is an important addition to the corpus of portraits by Guercino. At the time of the Sotheby's sale in 1992, Sir Denis Mahon confirmed the attribution and proposed a date of no earlier than 1658. While Nicosetta Roio later published the picture in 2004 as by Benedetto Gennari (*op. cit.*), more recently David Stone and Daniele Benati have supported the attribution to Guercino.

The identity of the sitter in this late portrait has been established through an engraving by Domenico Maria Muratori (see A. de Vesme, *Le Peintre-Graveur Italien*, Milan, 1906, p. 344; not illustrated). Interestingly, although the engraving shows Bisi with a drawing of the *Madonna and Child*, in the present work he is depicted holding up a profile portrait in red chalk of Alfonso IV, Duke of Modena (1634-1662), for whom Guercino acted as a picture-buying agent.

Bonaventura Bisi, a Franciscan Friar from the convent of San Francesco in Bologna, was a practising miniature painter and engraver. A caricature drawing of the sitter by Guercino, preserved in the Ashmolean, Oxford, attests to Bisi's friendship with the artist. As Professor Stone observes, the sitter's appearance in the two portraits is conspicuously different; Bisi appears to be more robust and energetic in the pen and ink drawing, whereas here he appears older and more fragile.

Stone considers the Ashmolean sheet to have been executed around 1635-45, rather than the traditional dating to the mid-1650s, but supports Mahon's dating of the present portrait to no earlier than 1658, the year Alfonso became fourth Duke of Modena, and before December of 1659 when Bisi died. He notes that while this composition recalls in its basic format an earlier portrait of the lawyer *Francesco Righetti* (1626-28; see L. Salerno, *I Dipinti del Guercino*, Rome, 1988, pp. 212-3), in which the sitter is shown before a bookcase full of volumes also bearing their titles on the bottom page edges, the present picture can be compared stylistically with the *Self Portrait before a Painting of 'Amor Fedele'*, dated to 1655, which was recently acquired by the National Gallery of Art, Washington.

We are grateful to David Stone for his kind assistance in cataloguing the present lot.





169

**\*169**

ATTRIBUTED TO FRANCESCO ALBANI  
(BOLOGNA 1578-1660)

*Portrait of the artist, bust-length, in a brown doublet*

oil on canvas  
19 x 14 $\frac{3}{8}$  in. (48.3 x 37.2 cm.)

£6,000-8,000

\$9,300-12,000  
€8,300-11,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 8 July 1994, lot 25, as 'Andrea Sacchi', when acquired by the present owner.

**LITERATURE:**

S. Loire, 'Les visages de l'Albane,' in *Studi sul barocco romano. scritti i onore di Maurizio Fagiolo dell'Arco*, Milan, 2004, pp. 120-121, pl. XVIII (as a possible self-portrait by Albani [?]).

C. Puglisi, in *Pinacoteca Nazionale di Bologna, Catalogo Generale, Vol. III, Guido Reni e il Seicento*, Venice, 2008, p. 196, under cat. no. 104.

This picture was previously thought to be a study for Sacchi's portrait of Francesco Albani, painted when the artist was in Bologna in 1635, and now in the Prado, Madrid. However, Stéphane Loire (*op. cit.*) and, more recently, Catherine Puglisi (*op. cit.*) have suggested the work might be a self-portrait by the artist and compare it to Albani's self-portrait, dated to *circa* 1636-38, now in the Pinacoteca Nazionale di Bologna.



170

**170**

NICOLAS RÉGNIER  
(MAUBEUGE, FLANDERS 1591-1667 VENICE)

*Portrait of a gentleman, bust-length, in a black doublet and white collar*

oil on canvas  
28 $\frac{1}{2}$  x 22 $\frac{3}{4}$  in. (72.4 x 57.8 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

(Possibly) painted for Giovan Battista Nani and by descent to the following,

Filippo Nani, Palazzo Nani, Canareggio, Venice, by 1765, when recorded in the inventory of his estate.

Private collection, California, U.S.A.

Private collection, England.

Anonymous sale; Sotheby's, New York, 31 January 2013, lot 258, when acquired by the present owner.

**LITERATURE:**

A. Lemoine, *Nicolas Regnier ca.1588-1667 Peinture, collectionneur et Marchand d'art*, Paris, 2007, p. 327, M. 64.





\*171

CARLO CIGNANI (BOLOGNA 1628-1719 FORLÌ)

*The Madonna and Child*

oil on copper

21 $\frac{5}{8}$  x 16 $\frac{3}{8}$  in. (54.9 x 41.3 cm.)

£30,000-50,000

\$47,000-77,000  
€42,000-69,000

PROVENANCE:

Marchese Rezzonico, Rome and Venice.

Don Manuel Godoy (1767-1851), Madrid.

Private collection, Paris.

with Matthiesen, London, where acquired by the present owner in 1992.



PROPERTY OF A ROMAN FAMILY (LOTS 172, 184 & 193)

**172**

**NICCOLÒ CODAZZI (NAPLES 1648-1693 GENOA)**

*An architectural capriccio with figures beneath an arch*

oil on canvas

53½ x 38½ in. (135.9 x 97.8 cm.)

£20,000-30,000

\$31,000-46,000

€28,000-41,000

**PROVENANCE:**

Anonymous sale; Christie's, Rome, 6 June 1995, lot 429 as 'Viviano Codazzi and Domenico Gargiulo', when acquired by the present owner.

We are grateful to Professor David Marshall for proposing the attribution on the basis of a photograph.



173

GASPARD DUGHET, CALLED GASPARD POUSSAIN  
(ROME 1615-1675)

*The cascade at Tivoli, with two washerwomen resting by a path*

oil on canvas

37¼ x 51½ in. (94.6 x 130.8 cm.)

€50,000-80,000

\$77,000-120,000

€70,000-110,000

**PROVENANCE:**

Francesco I, King of Naples (1777-1830), and by descent to his daughter, H.R.H. Marie Caroline de Bourbon, duchesse de Berry (1798-1870); Drouot, Paris, 19 April 1865, lot 374, as 'Joseph Vernet', to the following, M. de Puysegur.

Anonymous sale; Sotheby's, New York, 28 January 1999, lot 284 (\$100,000), when acquired by the present owner.

The attribution to Dughet has been confirmed by Malcolm Waddingham (written private communication with the owner). Although he considers the chronology of Dughet's work to be problematic, save for fresco commissions, he considers this landscape to be part of a series of twenty views of Tivoli executed in the artist's maturity from around the late 1660s or early 70s. Characteristics that led to his dating of the present work include Dughet's later propensity for depicting landscapes with structures

atop high mountain peaks, and cascading waterfalls with lakes or streams below. Comparable works from the period include an earlier version of a view at Tivoli held in the Museo de Arte de Ponce, Puerto Rico, and one in the Hatton Gallery, Newcastle upon Tyne. As Waddingham notes, the latter is particularly similar to the present picture in the handling of the hills on the right, and in the treatment of the clouds, which he notes are virtually identical. Yet, in our version, he observes a greater sensitivity to the execution of the architecture, where 'the temple stands proudly prominent and a trifle higher than the other edifices, and across the ravine the back of the farmstead with its loggia is presented with Breenberghian clarity and neatness.'

Waddingham suggests the *bamboccianti* artist Karel Dujardin was responsible for the conversing women in the foreground. In comparing the present picture to Dujardin's *Landscape in the Campagna* (1675; Antwerp, Royal Museum of Fine Art), Waddingham describes a 'warm and liquid' light that is shared by its shepherd and our women in Tivoli. The proposed collaboration between the two artists correlates with Dujardin's second stay in Rome from 1675-78, helping place this landscape in the final year of Dughet's life. Through such chronological suppositions, Waddingham feels we are left with the freedom to enjoy 'one of Dughet's outstanding masterpieces, splendid in its lack of superfluous distraction.'







174



175

Δ\*174

LORENZO LIPPI (FLORENCE 1606-1665)

*The Triumph of David*

oil on canvas

34 $\frac{5}{8}$  x 41 $\frac{1}{2}$  in. (88 x 105.4 cm.)

£15,000-20,000

\$24,000-31,000  
€21,000-28,000

PROVENANCE:

Charles Loeser, Torri Gattaia, Florence; Sotheby's, London, 9 December 1959, lot 27 (238 gns. to the following), with Paul Wengraf, London.

Anonymous sale; Christie's, South Kensington, 11 July 2003, lot 217, as 'Attributed to Lorenzo Lippi' (£28,000).

LITERATURE:

A. Alterocca, *La vita e l'opera poetica e pittorica di Lorenzo Lippi*, Catania, 1914, p. 195, no. 2.

C. d'Afflitto, *Lorenzo Lippi*, Florence, 2002, p. 232, no. 60, illustrated.



176

175

ATTRIBUTED TO PIETRO RICCHI  
(LUCCA 1606-1675 UDINE)

*Judith with the Head of Holofernes*

oil on canvas

38½ x 49¼ in. (97.8 x 125 cm.)

£10,000-20,000

\$16,000-31,000  
€14,000-28,000

176

DOMENICO MARIA CANUTI (BOLOGNA 1625-1684)

*The Madonna and Child with the Infant Saint John the Baptist*

oil on canvas, unframed

49¾ x 37⅞ in. (126.3 x 94.2 cm.)

£15,000-20,000

\$24,000-31,000

€21,000-28,000

PROVENANCE:

Private collection, Milan.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

177

PIETRO DANDINI (FLORENCE 1646-1712)

*The Adoration of the Magi*

oil on canvas

35¼ x 29⅞ in. (89.5 x 74 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 12 June 1975, lot 119, as 'Pietro Dandini'.

We are grateful to Dr. Francesca Baldessari for confirming the attribution to Dandini on the basis of photographs.





\*178

GIOVANNI BATTISTA GAULLI, *IL BACCICCO*  
(GENOA 1639-1709 ROME)

*Christ in Glory, in a painted oval*

oil on canvas

26 x 19 $\frac{1}{2}$  in. (66.1 x 49.9 cm.)

£20,000-30,000

\$31,000-46,000  
€28,000-41,000

**PROVENANCE:**

(Possibly) Giulio Gaulli, son of the artist, by 1761, inv. no. 26 or 127,  
and by descent to his widow,

(Possibly) Marianna Tufenni Gaulli, by 1776, inv. nos. 40 or 41.

Anonymous sale; Drouot, Paris, 9 June 1995, lot 1,  
when acquired by the present owner.

This work constitutes a rare surviving *bozzetto* for Baciccio's *Vision of Heaven*, painted to decorate the *cupola* of the church of the Gesù, Rome. Executed between 1672 and 1675, this was part of the artist's most celebrated commission which resulted in his completing a further eight frescoes for the church, including those for the pendentives, the nave vault, the vault above the high altar, the semidome of the apse, and the vault of the left transept. Not completed until 1685, this series of ceiling paintings established the artist's reputation as 'the most spectacular Roman decorator of the second half of the century' (E. Waterhouse, *Roman Baroque Painting*, Oxford, 1976, p. 50).



\*179

MATTIA PRETI, IL CAVALIERE CALABRESE  
(TAVERNA, CALABRIA 1613-1699 VALLETTA, MALTA)

*Saint Andrew - a bozzetto*

oil on canvas

14 x 9¾ in. (35.5 x 24.7 cm.)

£12,000-18,000

\$19,000-28,000

€17,000-25,000

LITERATURE:

V. Mariani, *Mattia Preti a Malta*, Rome, 1929, p. 86, under footnote 38.

J. Cauchi, in *Mostra Centenaria Paolino: L'Arte sacra a Malta*, exhibition catalogue, Floriana, 1960, p. 69, cat. no. 100.

J. Spike, *Mattia Preti, Catalogo Ragionato dei Dipinti*, Taverna 1999, p. 360, under no. 294.

PROVENANCE:

Captain and Mrs Ph. de' Conti Manduca, Valletta, Malta.

with Gurr Johns, London, where acquired by W.M. Brady & Co., New York, in 1989, on behalf of the present owner.

This picture is a *bozzetto* for Preti's monumental altarpiece, painted between 1665 and 1667, for the church of Saint Catherine in Zurrieq, Malta.

EXHIBITED:

Floriana, Palazzo dell'Istituto Catolico, *Mostra Centenaria Paolino: L'Arte sacra a Malta*, 1960, cat. no. 100.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION  
(LOTS 180, 185, 195 & 196)

**180**

**ALESSANDRO GHERARDINI**  
(FLORENCE 1655-1723 LIVORNO)

*Moses defending the Daughters of Jethro*

oil on canvas, unlined  
42<sup>7</sup>/<sub>8</sub> x 52<sup>3</sup>/<sub>4</sub> in. (108.5 x 134 cm.)

£15,000-20,000

\$24,000-31,000  
€21,000-28,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 28 June 1974, lot 3  
(£3,000 to the husband of the present owner).

This canvas is a high point amongst the relatively few easel paintings by Alessandro Gherardini, the most fascinating anti-academic Florentine painter working in Tuscany at the end of the 17th and the first two decades of the 18th century. Far greater in number are his frescoes for the churches, palazzi, and villas of Florence and the nearby provinces (though also in Pontremoli where he was a long time resident), works commissioned by high-ranking noble families, such as the Corsini, Gerini, Ginori, Giugni and Orlandi.

Gherardini absorbed the influences of Luca Giordano and Sebastiano Ricci, who had both worked in Florence, and here he transforms this noted biblical story into a composition full of dynamism, with flashes of light that whiten the clothes and heighten the vivid colours. At the centre of the composition is Moses, who chases away the shepherds, shown on the left, so as to allow the seven daughters of Jethro to draw water from the well for their herd. The clothing of all the figures is rendered in a frayed manner, painted with typically rapid brushwork. The landscape that can be glimpsed beyond the figures recalls the frescoes of the gallery painted by Luca Giordano in the Palazzo Medici Riccardi (1685-1686).

The stylistic affinities between the present lot and the frescoes painted by Gherardini for the *piano nobile* of the Palazzo Corsini in Florence (1695-1696) suggest that the canvas can be dated to between the end of the 17th and the first decade of the 18th century.

We are grateful to Dr. Francesca Baldessari for confirming the attribution to Gherardini on the basis of photographs and for providing the catalogue note.



181

**181**  
**STUDIO OF MATTIA PRETI, IL CAVALIERE CALABRESE**  
**(TAVERNA, CALABRIA 1613-1699 VALLETTA, MALTA)**

*The Tribute Money*

oil on canvas  
 61<sup>7</sup>/<sub>8</sub> x 86 in. (157.1 x 218.3 cm.)

£15,000-25,000

\$24,000-38,000  
 €21,000-35,000

After first-hand inspection of the picture, Professor Nicola Spinosa believes this to be a studio work. Professor Keith Sciberras, who has also studied the picture first-hand, believes it to be by Preti with studio assistance, dating it to 1650-60 when the artist was working in Malta. We grateful to both Prof. Spinosa and Prof. Sciberras. A related preparatory drawing by Preti was sold in these Rooms, 20 April 1993, lot 100.

**182**  
**LUCA GIORDANO, CALLED FA PRESTO**  
**(NAPLES 1634-1705)**

*Saint Sebastian tended by Saint Irene*

oil on canvas, unframed  
 60<sup>7</sup>/<sub>8</sub> x 51<sup>1</sup>/<sub>8</sub> in. (154 x 129.9 cm.)

£20,000-30,000

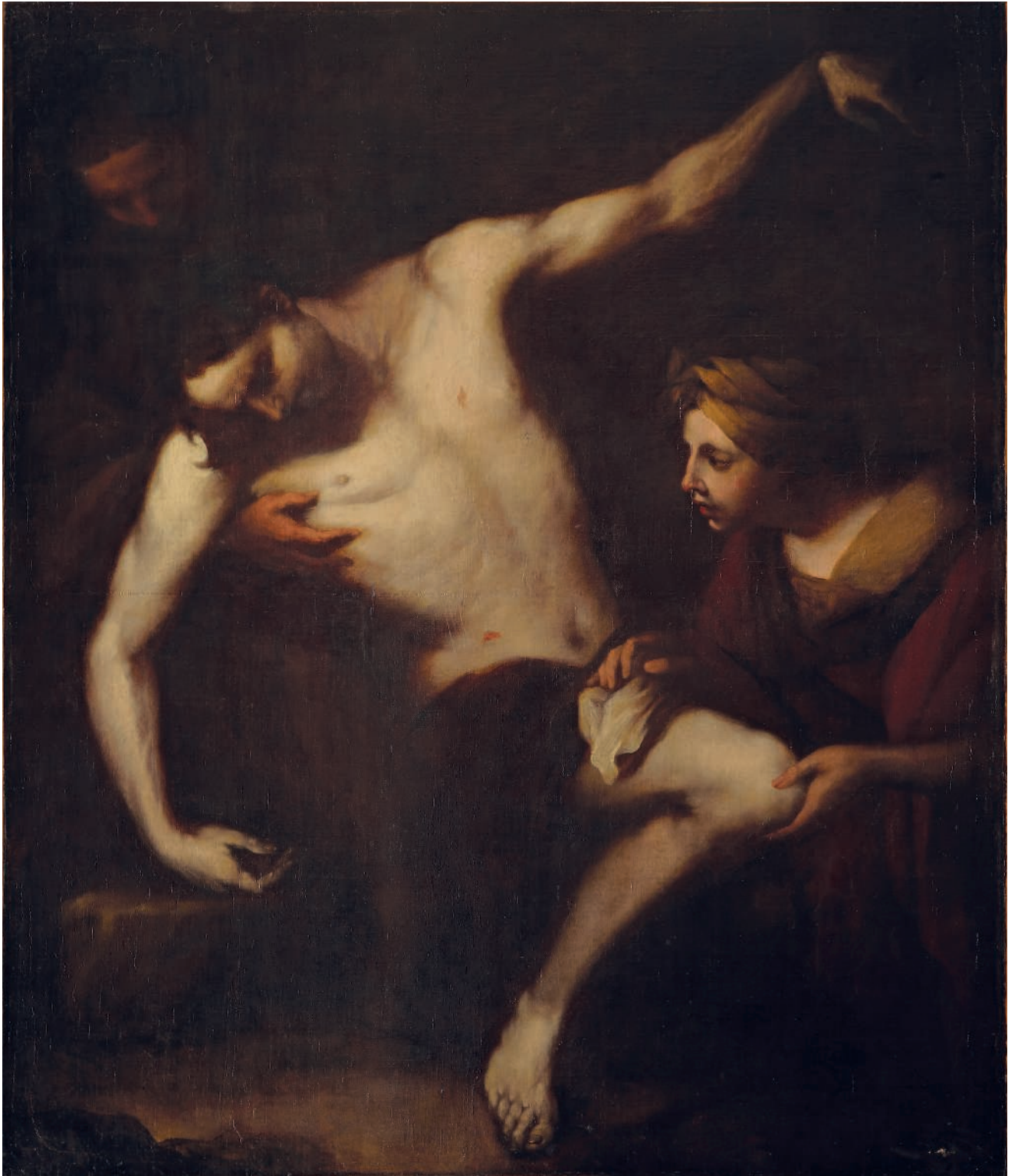
\$31,000-46,000  
 €28,000-41,000

**PROVENANCE:**  
 Private collection, Lyon.

**EXHIBITED:**  
 Musée des Beaux-Arts, Poitiers, on long term loan.

**LITERATURE:**  
 A. Griseri, 'Luca Giordano "all maniera di"', *Arte antica e moderna*, IV, 1961, p. 436, note 29.  
 O. Ferrari and G. Scavizzi, *Luca Giordano*, Naples, 1966, II, p. 11.  
 A. Brejon de Lavergnée and G. Scavizzi, *Musées de France: Répertoire des peintures italiennes du XVIIe siècle*, Paris, 1988, p. 177.  
 O. Ferrari and G. Scavizzi, *Luca Giordano*, Naples, 1992 and 2002, I, p. 252, no. A11.

This picture is an autograph version, dated by Ferrari and Scavizzi (2002, *op. cit.*) to circa 1650-53, of the *Saint Sebastian tended by Saint Irene*, now in the National Gallery of Ireland, Dublin. The Dublin picture was traditionally attributed to Caravaggio and later Daniele Crespi before being identified by Robert Langton Douglas as an early work by Giordano.





183

FRANCESCO SOLIMENA  
(CANALE DI SERINO 1657-1747 BARRA)

*The Penitent Magdalene*

oil on canvas, oval  
39¾ x 30 in. (101 x 76.2 cm.)

£25,000-35,000

\$39,000-54,000  
€35,000-48,000

PROVENANCE:

Sir George Dunbar of Hempriggs, 4th Bt. (1799-1875), Ackergill Tower, Wick, and by descent through his nephew, Benjamin Duff of Hempriggs (1808-1897), until 1986, when sold with the house to, John Bannister, by whom sold with the house to the present owner.

We are grateful to Professor Nicola Spinosa for confirming the attribution to Solimena on the basis of a photograph. Professor Spinosa dates the picture to 1725-1730, and will include the work in his forthcoming monograph on the artist.



PROPERTY OF A ROMAN FAMILY (LOTS 172, 184 & 193)

**184**

**LUCA GIORDANO (NAPLES 1634-1705)**

*The Education of the Virgin*

oil on canvas

50 $\frac{1}{8}$  x 67 $\frac{7}{8}$  in. (127.3 x 171.1 cm.)

£50,000-70,000

\$77,000-110,000

€70,000-97,000

This picture is an autograph version of the *Education of the Virgin*, dated by Ferrari and Scavizzi to *circa* 1690, now in Palazzo Spinola, Genoa (see O. Ferrari and G. Scavizzi, *Luca Giordano, L'opera completa*, I, Naples, 1992, p. 327, no. A476).

We are grateful to Professor Nicola Spinosa for confirming the attribution, on the basis of a photograph, and for dating the work to *circa* 1685-90. Dr Giuseppe Scavizzi has questioned the attribution to Giordano on the basis of a photograph.

**PROVENANCE:**

Anonymous sale; Christie's, Rome, 6 June 1995, lot 391, when acquired by the present owner.



185

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION  
(LOTS 180, 185, 195 & 196)

185

FELICE FORTUNATO BIGGI, CALLED FELICE DE' FIORI  
(ACTIVE VERONA C. 1650-AFTER 1700)

*Tulips, roses, violets and other flowers in a vase on the edge of  
a sculpted fountain with other flowers, in a wooded landscape*

oil on canvas, unframed  
31 $\frac{1}{2}$  x 55 $\frac{3}{8}$  in. (80.3 x 140.7 cm.)

£15,000-20,000

\$24,000-31,000

€21,000-28,000

186

ROBERT LEVRAC-TOURNIÈRES (CAEN 1667-1752)

*Portrait of a gentleman, three-quarter-length, in a blue velvet  
jacket with gold frogging and a purple mantle, gesturing  
towards a book on a marble table*

oil on canvas  
44 $\frac{3}{4}$  x 33 $\frac{1}{8}$  in. (113.7 x 84.2 cm.)

in a giltwood frame

£20,000-30,000

\$31,000-46,000

€28,000-41,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 December 1974, lot 48,  
as 'Felice Fortunato Biggi' (£2,300).

LITERATURE:

E. Safarik and F. Bottari, *La natura morta in Italia*, F. Zeri (ed.), Milan, 1989,  
I, pp. 334 and 338, fig. 396.







187

187

JAN FRANS VAN BLOEMEN, CALLED L'ORIZZONTE  
(ANTWERP 1662-1749 ROME)

*An Italianate wooded landscape with Arcadian figures resting beside a lake, the Pyramid of Cestius beyond*

oil on canvas

38<sup>7</sup>/<sub>8</sub> x 28<sup>3</sup>/<sub>4</sub> in. (98.4 x 73 cm.)

in a George II carved and gilded frame with a running pattern, with scrolls and acanthus leaves

£20,000-40,000

\$31,000-62,000  
€28,000-55,000

188

GASPAR VAN WITTEL, CALLED VANVITELLI  
(AMERSFOOT 1652/3-1736 ROME)

*A view of the Grotto at Pozzuoli, Italy, with Virgil's tomb*

oil on copper

10<sup>3</sup>/<sub>4</sub> x 8<sup>7</sup>/<sub>8</sub> in. (27.3 x 20.6 cm.)

£60,000-80,000

\$93,000-130,000

€83,000-120,000

PROVENANCE:

Art market, Rome.

LITERATURE:

G. Briganti, *Gaspar van Wittel*, Milan, 1996, p. 274, no. 391, illustrated.

Vanvitelli depicted this elegiac landscape in no fewer than twelve versions, all of which were produced in his maturity between 1701 and 1715. This picture is a rare example of the artist treating the subject in a vertical format. An undated horizontal version is held in the Museo del Prado, Madrid, and a larger work sold at Sotheby's, London, 3 December 1997, lot 47, for £190,000. Excavated near the end of the 1st Century BC in order to connect Naples with nearby Pozzuoli, the grotto attracted travellers and artists alike who came to see the reputed burial site of the celebrated Roman poet, Virgil.



PROPERTY OF A BELGIAN COLLECTOR

189

HENDRICK FRANS VAN LINT, *LO STUDIO*  
(ANTWERP 1684-1763 ROME)

*The Forum Romanum with the church of Santa Maria  
Liberatrice, the columns of the Temple of Castor and Pollux,  
and figures with horses and cattle*

signed and dated 'HF · van lint · F<sup>o</sup> / 1726' ('HF' linked, lower right)

oil on copper

14¼ x 18 in. (35.8 x 45.7 cm.)

£50,000-80,000

\$77,000-120,000

€70,000-110,000

Hendrik Frans van Lint is most celebrated for his topographical views, principally, those representing Rome and the Roman Campagna. A so-called *vedutista*, he was one of a considerable number of Northern artists living and working in Italy at the beginning of the 18th century. He was born in Antwerp, the son of the painter Peter van Lint, and was briefly apprenticed to Pieter van Bredael before travelling to Rome in 1710. There, the young van Lint became a member of a society of Netherlandish painters, the *Schildersbent*. While in Rome van Lint encountered Gaspar van Wittel, in whose studio he may have worked for a period.

Van Lint's meticulous technique seemingly earned him the sobriquet 'Lo Studio'. In this characteristically bucolic *veduta*, men and women mingle with animals among the ruins of the Roman forum, which, from the end of the 16th century, was termed the Campo Vaccino owing to the plethora of cattle and other livestock that grazed there and would continue to do so until the of the middle of

the 19th century. Figures mount the steps of the former church of Santa Maria Liberatrice. Onorio Longhi's 1617 baroque façade was devised to emulate the exterior of the church of the Gesù, designed by Giacomo della Porta. Della Porta was also responsible for the fountain, seen at the centre of the composition, which incorporates a large Roman basin found near Arco di Settimo Severo. The church stood at the foot of the Palatine Hill until the beginning of the 20th century, when it was demolished to make way for archaeological excavations. Behind the church can be seen the Farnese gardens. To the right rise three columns and the vestiges of an entablature: all that remain of the temple erected in the 5th century BC in honour of Castor and Pollux, the twin sons of Jupiter.





190

STUDIO OF MARCANTONIO FRANCESCHINI (BOLOGNA 1648-1729)

*The Birth of Adonis; Venus enamoured of Adonis; Venus and Adonis hunting; The Death of Adonis; Venus discovers the body of Adonis; and Ablutions over the body of Adonis*

oil on canvas

58 $\frac{5}{8}$  x 39 $\frac{1}{2}$  in. (148.9 x 100.4 cm.)

£50,000-80,000

a set of six (6)

\$77,000-120,000

€70,000-110,000

**PROVENANCE:**

Private collection, Neuilly-sur-Seine, France.

The prototypes for this set of six were commissioned by Prince Johann Adam Andreas I, Prince of Liechtenstein (1657-1712) to hang in the room dedicated to Venus in the Liechtenstein Garden Palace, Vienna (see D. C. Miller, *Marcantonio Franceschini and the Liechtensteins*, Cambridge, 1991, pp. 79 – 87).





191

\*191

MICHELE ROCCA (PARMA 1666-VENICE 1751)

*Galatea*

oil on canvas

35¾ x 28¾ in. (90.8 x 73 cm.)

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Frederick W. Field, Greenacres, Beverly Hills, California.



192

Δ192

FRANCESCO TREVISANI  
(CAPODISTRIA 1656-1746 ROME)

*The Madonna and sleeping Christ Child with an attending angel and cherubs making music*

oil on canvas

64¾ x 45¾ in. (163.5 x 115.8 cm.)

£25,000-35,000

\$39,000-54,000

€35,000-48,000

This *Madonna and Sleeping Christ Child* can be compared with the picture, of slightly smaller dimensions, now in the Louvre, Paris, which was commissioned by Cardinal Pietro Ottoboni and sent to Louis XVI in August 1709 (see F. R. Di Federico, *Francesco Trevisani: Eighteenth Century Painter in Rome: A Catalogue Raisonné*, 1977, p. 48, no. 36, pl. 30). Cardinal Ottoboni was instrumental in the numerous commissions for altarpieces and devotional works that Trevisani received during his years in Rome. Although Venetian in its origins, the artist's style was quickly modified by the different influences he encountered in Rome, oscillating between the *Barocchetto* and the classicism of Maratta. This picture is a fine example of Trevisani's work in the early decades of the century and reveals the strong influence of the Accademia degli Arcadi, whose members were inclined to non-narrative religious subjects, executed with a genre-like sensibility.





PROPERTY OF A ROMAN FAMILY (LOTS 172, 184 & 193)

**193**

**NORTH ITALIAN SCHOOL, 1745**

*Portrait of a nobleman, half-length, in a richly embroidered blue velvet frock coat and waistcoat, standing beside a desk with a letter and quill*

dated '1745' (lower right, on the letter)

oil on canvas

34½ x 27½ in. (87.6 x 69.8 cm.)

£15,000-20,000

**PROVENANCE:**

Anonymous sale; Christie's, Rome, 6 June 1995, lot 406, as 'Jacopo Amigoni', when acquired by the present owner.

\$24,000-31,000

€21,000-28,000

**\*194**

UBALDO GANDOLFI (SAN MATTEO DELLA DECIMA,  
NEAR BOLOGNA 1728-1781 RAVENNA)

*A bearded man, bust-length, in a brown cape*

signed 'Ubaldo. Gandolfi' (on the original stretcher)

oil on canvas, unlined

17 $\frac{7}{8}$  x 13 $\frac{5}{8}$  in. (45.3 x 34.8 cm.)

£50,000-70,000

\$77,000-110,000

€70,000-97,000

**PROVENANCE:**

with Gallery Heim, London.

Anonymous sale; Sotheby's, New York,

2 June 1989, lot 50A, as 'Gaetano Gandolfi'.

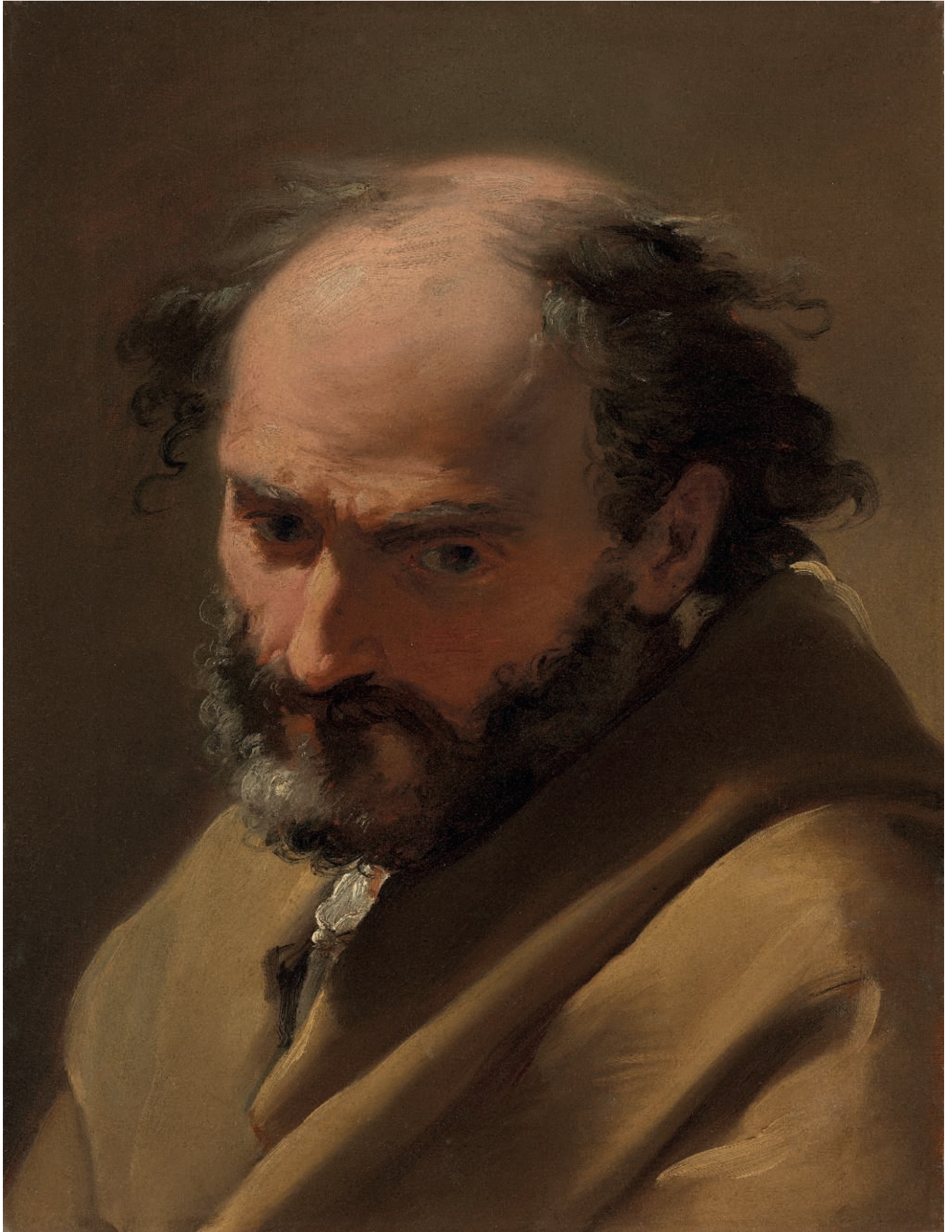
Anonymous sale; Christie's, London,

24 May 1991, lot 62, when acquired by the  
present owner.

**LITERATURE:**

P. Bagni, *I Gandolfi, Affreschi, Dipinti, Bozzetti,  
Disegni*, Bologna 1992, p. 511, no. 480,  
illustrated.

This characterful head study dates to the 1770s when Ubaldo Gandolfi, by then a flourishing independent artist, is known to have produced a group of such studies, all executed with great spontaneity and a high level of realism. A significant number are known to have been bought by the Marchese Gregorio Casali (1721–1802), Ubaldo's main patron, subsequently passing to the Isolani Lupari family in Bologna. Whilst it is not possible to link this picture definitively to the Casali collection, it does share the characteristic of being signed or inscribed on the reverse, in the same manner as many of the Casali works. A number are also dated 1777, which Prisco Bagni (*op. cit.*, p. 506) suggests may have been the year when they entered the collection, as opposed to the year they were made. The same model used here also features in a number of other studies on this scale.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION  
(LOTS 180, 185, 195 & 196)

**195**

**LUCA CARLEVARIS (UDINE 1663-1730 VENICE)**

*A coastal landscape with figures conversing on the harbour  
and anchored ships beyond*

signed with initials 'L-C' (lower centre)

oil on canvas

22 $\frac{1}{2}$  x 50 $\frac{1}{2}$  (57.5 x 129 cm.)

£20,000-30,000

\$31,000-46,000

€28,000-41,000

**PROVENANCE:**

Acquired in Rome in 1938 by Camillo Manzitti, Genoa.

Anonymous sale; Sotheby's, London, 11 December 1974, lot 50 (£7,500),  
when acquired by the husband of the present owner.

**LITERATURE:**

A. Rizzi, *Luca Carlevaris*, Venice, 1967, p. 88, figs. 167 and 168.

Born in Udine, and raised in Venice from the age of 16, Luca Carlevaris would make his name as one of the leading early *vedutisti*, famed for the influence he had on the successive generation of view painters in Venice, including Canaletto, and on the early market for *vedute*

for Grand Tourists. His formative work, consisting of landscapes and harbour views, appears to have been shaped by a trip which he is thought to have made to Rome in the latter part of the 17th century.

The present lot, dating to c.1690, can be compared to the canvases at Ca' Zenobio (now the Villa del Prà) in Santa Bona, near Treviso (Rizzi, *op. cit.*, p. 95). It demonstrates both the influence of the *bamboccianti*, in the depiction of the figures in the harbour, and of Roman landscapists, notably Salvator Rosa, in the gathering storm clouds. This type of imagined landscape, with the architecture pushed out to the wings and the figures dotted around the scene, attempts to convey a sense of light and air, to replicate the coastal atmosphere. To this end, it can be seen in the context of other painters of nature in northern Italy that followed in Rosa's wake, such as Pieter Mulier, *il Tempesta*, Carlo Antonio Tavella and Marco Ricci. The effect of Carlevaris's early landscapes on the latter is particularly evident: the depiction of towers, small bridges and distant mountains one sees here feature heavily in Ricci's work. The lessons Carlevaris absorbed in creating atmospheric landscapes would be put to use when he returned to Venice to produce the topographical views for which he became so widely known.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION  
(LOTS 180, 185, 195 & 196)

196

FRANCESCO FONTEBASSO (VENICE 1707-1769)

*The Continence of Scipio*

oil on canvas, shaped, unframed  
66½ x 100½ in. (169.5 x 245 cm.)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 28 June 1974, lot 48 (£12,600),  
when acquired by the husband of the present owner.

**LITERATURE:**

G.L. Marini (ed.), *Catalogo Bolaffi della pittura Italiana del '600 e del '700*,  
Turin, 1977, p. 66.

M. Magrini, *Francesco Fontebasso*, Vicenza, 1988, p. 145, no. 68.

Apprenticed to Sebastiano Ricci, but much influenced by Giovanni Battista Tiepolo, Francesco Fontebasso became one of the leading artists of 18th century Venice, much in demand as a painter of frescoes and grand history pictures. In his early career, he spent brief periods in both Bologna and Rome before returning to his native Venice. He probably first came into contact with Tiepolo's work around 1730 when he saw the frescoes at the Palazzo Patriarcale in Udine, an encounter that would steer Fontebasso's work in a decisive new direction. The impact was evident in his first major commission in Venice, from the Manin family, for I Gesuiti, executed in 1734, by which point his reputation had already grown to

the point where he was able to open a school. Commissions flooded in from members of the Venetian aristocracy in the subsequent decades, and in 1761 he was invited to St. Petersburg at the invitation of Empress Catherine II, where he would remain for nearly two years, working on projects for the Winter Palace and other Imperial palaces. Appointed as Professor at the Imperial Academy of Arts in St. Petersburg, he then returned to Venice at the end of his storied career, becoming *principe* of the Accademia Veneziana in 1768.

The present subject, depicting Scipio's great act of mercy, was one that Fontebasso returned to on repeated occasions. One is in the Museum of Fine Arts, Budapest, dating to the early 1740s, and may have possibly been part of the decoration made for the Ca' Duodo in Venice. Another was commissioned a short time after for the Ca' Zenobio (now the Villa del Prà) in Santa Bona, near Treviso. And a further staging is recorded as being commissioned in 1733 by the renowned commander and patron Field Marshal Count Johann Matthias von der Schulenburg, but is now considered lost.

The work is dated by Magrini (*op. cit.*) to a later period, c.1755, on account of the similarities with pictures of the Via Crucis cycle in Santa Maria del Giglio, Venice, two of which Fontebasso painted as part of a series executed with other leading Venetian painters of the day, including Francesco Zugno, Gaspare Diziani and Jacopo Marieschi. In what must have been a productive year, he was also given the imposing task in 1755 of restoring Tintoretto's *Paradise* in the Sala del Maggior Consiglio in the Doge's Palace.



PROPERTY OF A GENTLEMAN (LOTS 133, 146, 147 & 197)

**197**

FRANCESCO ZUCCARELLI  
(PITIGLIANO 1702-1788 FLORENCE)

*An Italianate landscape with washerwomen, a child playing  
and a man fishing beyond; and An Italianate landscape with  
young women and a fisherman before a cascade*

oil on canvas

19 $\frac{3}{8}$  x 15 in. (49.2 x 38.1 cm.)

a pair (2)

£70,000-100,000

\$110,000-150,000

€97,000-140,000



**PROVENANCE:**

Sir Arundel Neave, Bt., Llys Dulas, Anglesey,  
and by descent to the present owner.

Francesco Zuccarelli was born in the Tuscan village of Pitigliano but trained in Florence, possibly under Paolo Anesi, before moving to Rome where he worked with Giovanni Maria Morandi, Pietro Nelli and perhaps Andrea Locatelli. There he encountered the works of Claude and absorbed the great tradition of European landscape painting before returning to Florence. By 1732 he had settled in Venice where he immediately established himself as a painter of pastoral landscapes, enjoying the patronage of the most illustrious collectors of the day, including Francesco

Algarotti, Marshal Schulenburg and Joseph Smith. In 1752 Zuccarelli travelled to England where he found great fame and later became a founder member of the Royal Academy in 1768.

Zuccarelli frequently included gourds, or pumpkins, in his pictures, such as that used here as a hollowed-out container, tied around the fisherman's waist. The presence of these gourds has been interpreted as a signatory device: Zuccarelli's name can be translated as 'little pumpkin', and the gourds in his pictures, therefore, can be seen to playfully transform his name, standing in as his signature.



198



199

198

NEAPOLITAN SCHOOL, 18TH CENTURY

*The Bay of Naples with Castel dell'Ovo, Castel Sant'Elmo and Mount Vesuvius beyond*

oil on canvas  
19¾ x 44¾ in. (48.9 x 112.7 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

PROVENANCE:

Private collection, Scotland.

199

HEINRICH FRIEDRICH FÜGER  
(HEILBRONN 1751-1818 VIENNA)

*Melida*

oil on canvas  
42½ x 30½ in. (107 x 76.5 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 14 October 2008, lot 38 (€12,980).

LITERATURE:

R. Keil, *Heinrich Friedrich Füger, 1751-1818: nur wenigen ist es vergönnt das Licht der Wahrheit zu sehen*, Vienna, 2009, p. 362, no. WV504, illustrated.

This painting is dated by Robert Keil to *circa* 1800. (*op. cit.*, p. 362).  
The subject is taken from Salomon Gessner's renowned idyllic poem, *Der erste Schiffer*, written in 1762.





200

PIETRO FABRIS (ACTIVE NAPLES 1756-1779)

*A mother and child in Neapolitan dress gathering vegetables, a farmer harvesting beyond; and A family in traditional Neapolitan dress fishing beside a river, a mountainous landscape beyond*

the first signed 'Fabris. P.' (lower left)

oil on canvas

15½ x 11½ in. (39.4 x 29.2 cm.)

a pair (2)

£7,000-10,000

\$11,000-15,000

€9,700-14,000

201

LOUIS GAUFFIER (POITIERS OR LA ROCHELLE 1761-1801 LIVORNO)

*Portrait of Lourenço José Xavier de Lima, 1st Count of Mafra (1767?-1839), small full-length, standing beside a white horse, on a track in a wooded landscape*

signed and dated 'L. Gauffier. / Flor.<sup>oe</sup> 1795' (lower left)

oil on canvas

27 $\frac{1}{8}$  x 34 $\frac{1}{4}$  in. (68.9 x 87 cm.)

£80,000-120,000

\$130,000-180,000

€120,000-170,000

**PROVENANCE:**

By descent through the sitter's family to the present owner.

Painted in 1795, this striking portrait of Don Lourenço José Xavier de Lima, 1st Count of Mafra is a fine example of Gauffier's small full-length portraiture, the genre that dominated the artist's *oeuvre* until his death in 1801 and for which he would ultimately be most celebrated.

A pupil of Hugues Taraval and a student at the Académie Royale, Louis Gauffier was awarded the *Prix de Rome* in 1784 with his depiction of *Christ and the Woman of Canaan* (Paris, Ecole National Supérieure des Beaux-Arts). He immediately moved to Rome where he remained until 1789 before returning briefly to France. The deteriorating political situation in revolutionary Paris precipitated his hasty return to Italy, although he continued to send his neoclassical works to the Salon. In March 1790 he married Pauline Chatillon (d. 1801), a portrait painter whom he and François-Hubert Drouais had taught. In 1793 anti-French demonstrations in Rome forced Gauffier to flee to Florence

where, in order to make a living, he abandoned the historical, mythological and religious subjects of his formative years and began practicing as a portrait painter. His sitters were chiefly British and French army officers or diplomats and their wives.

The Count of Mafra, shown nonchalantly standing beside his horse on a track in the Tuscan *campagna* outside Florence, was a young minister plenipotentiary sent by the Portuguese crown to Turin. In 1801, he was appointed Portuguese ambassador to London and, three years later, ambassador to Paris. A portrait of the Count, painted by Gauffier two years previously and showing the sitter in an equally self-assured pose, leaning against a sculpture of the *Crouching Venus* outside the city gates, was sold in these Rooms, 3 December 2014, lot 42, for £158,500.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION  
(LOTS 105, 128 & 202)

**202**

ATTRIBUTED TO NICOLÒ GUARDI (VENICE 1715-1786)

*The Riva degli Schiavoni, Venice,  
seen from the Bacino di San Marco*

oil on canvas

11¼ x 14½ in. (28.6 x 36.9 cm.)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

PROVENANCE:

with Gismondi Gallery, Paris, where acquired by the present owner.



203

FRANCESCO ALBOTTO (VENICE 1721-1757)

*The Bacino di San Marco, Venice, with Santa Maria della Salute,  
the Punta della Dogana, the Ducal Palace and the Libreria*

oil on canvas

24½ x 38 in. (32.2 x 96.5 cm.)

£30,000-50,000

\$47,000-77,000

€42,000-69,000

We are grateful to Charles Beddington for proposing the attribution to Albotto after inspection of the original.



204

204

JEAN-JOSEPH-XAVIER BIDAULD  
(CARPENTRAS 1758-1846 MONTMORENCY)

*A grapevine on a flowering trellis framing a town in an extensive river landscape, possibly near Lake Geneva*

indistinctly signed 'J... / Bida...' (lower centre)

oil on canvas

12½ x 16 in. (31.7 x 40.4 cm.)

£8,000-12,000

\$13,000-18,000  
€12,000-17,000

**PROVENANCE:**

Arcade Fine Arts; Sotheby's, New York, 21 January 2004, lot 129.

This painting most probably represents a village in the canton of Geneva or Vaud, on the banks of the Lake, possibly Coppet, Versoix, or Nyon.

205

JACOPO AMIGONI (VENICE 1675-1752 MADRID)

*Portrait of Princess Mary (1723-1772), daughter of King George II, full-length, in a pink satin dress and a white and green satin, gold-trimmed cloak, with pearls in her hair, her left hand resting by a coronet*

oil on canvas

50 x 38½ in. (127 x 97.5 cm.)

£30,000-50,000

\$47,000-77,000  
€42,000-69,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 18 November 1987, lot 34.  
Barry Byrne; his sale, Christie's, Sydney, 16 July 1992, lot 725.



205

Princess Mary was the fourth daughter of Georg August (1683-1760), electoral prince of Hanover (and after 1727 elector of Hanover and King George II of Great Britain), and his wife, Caroline of Brandenburg-Ansbach (1683-1737). She was born in 1723 at Leicester House, and was married by proxy at the Chapel Royal, St. James's Chapel and in person in 1740 to Frederick II, Landgrave of Hesse-Kassel, K.G. (1720-1785). She had four children, the eldest surviving son becoming the Elector Wilhelm IX. She died at Hannan in 1772.

The itinerant painter and etcher Jacopo Amigoni trained in Venice and worked in Munich, for the court of Maximilian II Emanuel, Elector of Bavaria, before arriving in England in 1729, where he remained

for ten years, interrupted only by a visit to France in 1736. His most accomplished decorative scheme to survive from this period is the series of large canvases from the *Story of Jupiter and Io* at Moor Park Mansion, Herefordshire. Amigoni turned increasingly to portraiture during his stay in England however, as the fashion for ambitious Baroque decoration was waning, and soon caught the attention of George II and his court. This portrait of Princess Mary was probably executed by Amigoni around the same time as a full-length portrait of her mother, Queen Caroline (1735; Wrest Park House, Bedfordshire, English Heritage) and a portrait of her sister, Princess Caroline Elizabeth (1713-1757), sold in these Rooms, 4 December 2013, lot 175 (£50,000).

PROPERTY FROM A PRIVATE COLLECTION

\*206

FRANCESCO GUARDI (VENICE 1712-1793)

*A view of the Grand Canal, Venice,  
with the church of Santa Maria della Salute*

oil on canvas, laid down

31 7/8 x 44 1/8 in. (81 x 112.1 cm.)

£200,000-300,000

\$310,000-460,000

€280,000-410,000

PROVENANCE:

Moritz Freiherr von Königswarter (1838-1893), Vienna; (†) his sale, Eduard Schulte, Berlin, 20 November 1906, lot 30, where indicated to have been a pair with another lot in that sale. Lorenz Zuckerman (1847-1928), Berlin; (†) his sale, Helbing, Munich, 5-6 June 1930, lot 377 (unsold), and presumably re-offered by his widow, Elisabeth Zuckerman, Tegernsee. Anonymous sale [Z., Tegernsee]; Paul Graupe, Berlin, 20-21 October 1936, lot 20 (RM 1,650 to Melcher).

The composition of this imposing frontal view of Santa Maria della Salute derives from a print by Michele Marieschi, published in Venice in 1741 in his *Magnificentiores Selectioresque Urbis Venetiarum Prospectus* (fig. 1). It was normal practice for a Venetian view painter to take inspiration from graphic sources, and Francesco Guardi reinterpreted the compositional ideas of both Canaletto and Marieschi on several occasions. Marieschi himself developed this view of the Salute from an imaginary *fondamenta* more than once, the most remarkable example being the painting in The Art Institute of Chicago, with figures by Antonio Guardi.

Guardi develops Marieschi's composition by reinventing the space and the proportions, expanding the sky, adding lively *macchiette* and readjusting architectural details drawn from his personal observations. He refers back to Marieschi's prototype on at least two other occasions, each time with substantial changes to the figures and the boats (Vienna, Akademie der bildenden Künste, 72.5 x 80.5 cm.; Baltimore, The Baltimore Museum of Art, 92 x 130 cm.). When this picture came up for sale in 1906 it was offered with its pendant *The Grand Canal, Venice, with the Rialto Bridge and Palazzo Camerlenghi* (present location unknown).

Bozena Anna Kowalczyk confirms the attribution to Francesco Guardi and suggests a date around 1765-70 (written communication, 8 April 2009), more recently she has proposed an earlier dating. Dario Succi also independently confirms the attribution, and suggests a date around 1765 (written communication).





# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

## 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_london@christies.com, fax: +44 (0)20 3219 6076).

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol  $\lambda$  next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The

terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

### 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the seventh day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the lot within seven days from the date of the auction.

(a) You may not collect the lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

### 2 STORAGE

(a) If you have not collected the lot within seven days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the lot is still at our saleroom; or

(ii) remove the lot at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory** The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots containing material that originates from Burma (Myanmar)

**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

#### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ. This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is

not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

## VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	<b>No symbol and α</b>	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	<b>* and Ω</b>	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	<b>No Symbol and α</b>	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	<b>* and Ω</b>	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	<b>No Symbol</b>	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	‡ ( <b>wine only</b> )	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	<b>* and Ω</b>	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.  
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.  
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.  
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.  
If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

**Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, \*, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ◦ next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol ◦◆. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final **hammer price** in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. Where it does so, and is the successful bidder, the remuneration may be netted against the final **purchase price**. If the **lot** is not sold, the third party may incur a loss.

Third party guarantors are required by us to disclose to their clients their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubts, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest at the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### Qualified Headings

In Christie's opinion a work by the artist.

\*'Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*'Studio of ...'/'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*'Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*'Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*'Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*'After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/'With date ...'/'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:

241 Acton Lane, Park Royal,  
London NW10 7NP  
Telephone: +44 (0)800 988 6100  
Email: [collections@cadogantate.com](mailto:collections@cadogantate.com).

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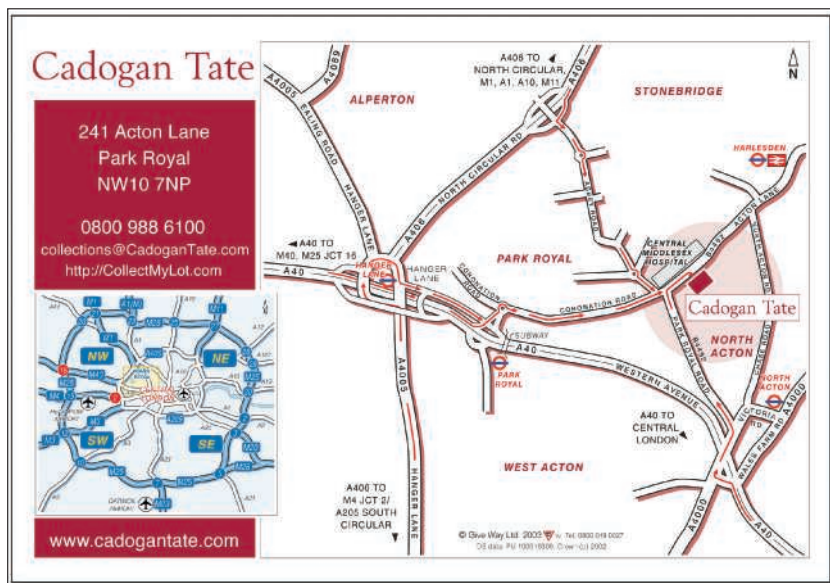
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CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
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ARMAND ALBERT RATEAU (1882–1938)  
*A PERPETUAL CALENDAR, CIRCA 1925*  
12 ½ in. (31.8 cm.) high  
\$150,000–250,000



**AN IMPORTANT PRIVATE COLLECTION OF  
ART DECO MASTERPIECES**

*New York* • 17 December 2015

**Viewing**

Saturday, December 12–Wednesday, December 16  
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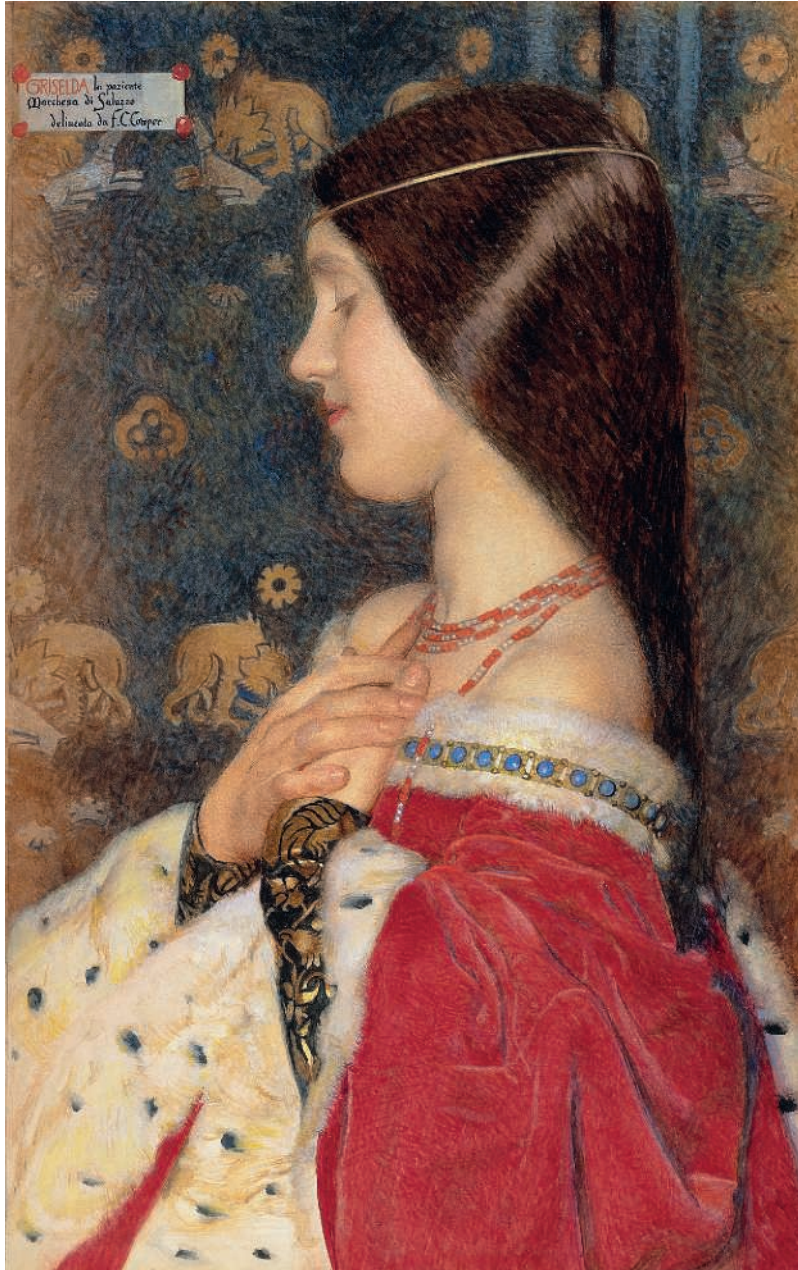
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FRANK CADOGAN COWPER R.A. (1877-1958)

*The Patient Griselda*

signed and inscribed 'GRISELDA la paziente  
Marchesa di Saluzzo/delineata da F.C. Cowper'  
pencil and watercolour heightened with bodycolour on artist's board · 16% x 10% in. (42.2 x 26.7 cm.)  
£30,000–50,000



**Victorian, Pre-Raphaelite  
& British Impressionist Art**

London, King Street • 16 December 2015

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12-16 December  
8 King Street  
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AN IMPORTANT PAINTING FROM A PRIVATE JAPANESE COLLECTION  
BADA SHANREN (1626-1705)

*Egret on Rock*

Hanging scroll, ink on paper  
92 x 55 cm. (36¼ x 21½ in.)

HK\$18,000,000 – 28,000,000 (£1,534,000 – 2,386,000)



**Fine Chinese Classical Paintings and Calligraphy**

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A PAIR OF ITALIAN GILTWOOD MIRRORS  
FLORENCE, SECOND QUARTER 18TH CENTURY

90 x 53 in. (229 x 135 cm.)

£70,000–100,000



**AN ITALIAN VILLA**

**Property from an Aristocratic Family**

*London, King Street • 10 December 2015*

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# OLD MASTER & BRITISH PAINTINGS DAY SALE

FRIDAY 10 JULY 2015 AT 10.30 AM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: INIGO

SALE NUMBER: 10392

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name).

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

## BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
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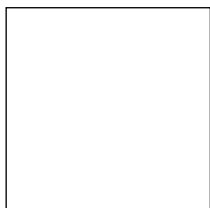
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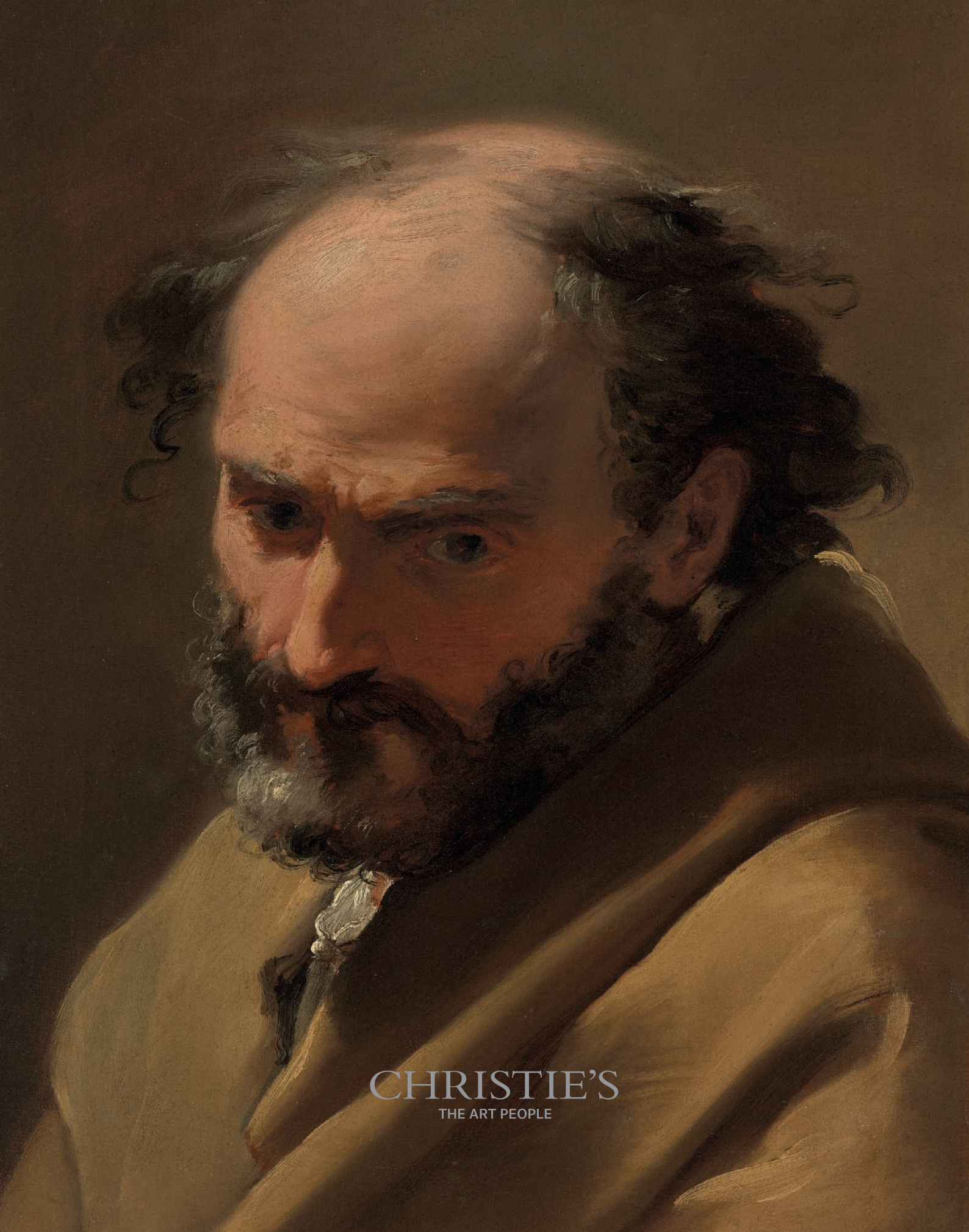
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