



# OLD MASTERS: PART II

NEW YORK, THURSDAY 14 APRIL 2016

CHRISTIE'S







# OLD MASTER PAINTINGS: PART II

Thursday 14 April 2016

## PROPERTIES FROM

The Collection of  
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The Collection of Bernadette J. Berger  
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Sold to Benefit the Acquisitions Fund  
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Sold to Benefit the Acquisitions Fund  
The Quarty Family

## AUCTION

Thursday 14 April 2016  
at 2.00 pm (Lots 201-354)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	8 April	10.00 am - 5.00 pm
Saturday	9 April	10.00 am - 5.00 pm
Sunday	10 April	10.00 am - 5.00 pm
Monday	11 April	10.00 am - 5.00 pm
Tuesday	12 April	10.00 am - 5.00 pm
Wednesday	13 April	10.00 am - 12.00 noon

## CONDITIONS OF SALE

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## BUYING AT CHRISTIE'S

For an overview of the process, see the  
Buying at Christie's section.

[40]

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In sending absentee bids or  
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James Hastie (# 1244430)

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# CHRISTIE'S



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23/07/15

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#### 28 APRIL

OLD MASTER & BRITISH PAINTINGS  
LONDON, SOUTH KENSINGTON

#### 24 MAY

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

#### 15 JUNE

TABLEAUX 1400-1900  
PARIS

#### 5 JULY

OLD MASTER & BRITISH DRAWINGS  
LONDON, KING STREET

#### 7 JULY

OLD MASTER & BRITISH PAINTINGS  
EVENING SALE  
LONDON, KING STREET

#### 8 JULY

OLD MASTER & BRITISH PAINTINGS  
DAY SALE  
LONDON, KING STREET

#### 14 SEPTEMBER

TABLEAUX 1400-1900  
PARIS

#### 25 OCTOBER

OLD MASTER PAINTINGS  
NEW YORK

#### 2 NOVEMBER

OLD MASTER & BRITISH PAINTINGS  
LONDON, SOUTH KENSINGTON

#### 15 NOVEMBER

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

#### 6 DECEMBER

OLD MASTER & BRITISH PAINTINGS  
EVENING SALE  
LONDON, KING STREET

#### 7 DECEMBER

OLD MASTER & BRITISH PAINTINGS  
DAY SALE  
LONDON, KING STREET

#### 7 DECEMBER

OLD MASTER & BRITISH DRAWINGS  
LONDON, SOUTH KENSINGTON

11/02/16

Subject to change.



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PROPERTY FROM A NEW JERSEY ESTATE

**201**

## **THE MASTER OF THE PARROT**

(ACTIVE ANTWERP 1525-1550)

*Saint Mary Magdalene*

oil on panel  
22 $\frac{1}{8}$  x 16 $\frac{3}{8}$  in. (56.2 x 41.6 cm.)

\$30,000-50,000

£22,000-36,000  
€28,000-46,000

**PROVENANCE:**

Lady Hilda Seely, from whom acquired by the grandfather of the present owner before 1961.

**EXHIBITED:**

Springfield Museum of Fine Arts, Springfield, MA, on loan, as 'Master of the Female Half Length Figures'.

Max J. Friedländer writes that the Master of the Parrot — so named for the idiosyncratic, exotic birds that often appear in his compositions — was a contemporary of the likewise anonymous Master of the Female Half-Lengths ('Der Meister mit dem Papagei', *Phoebus*, 1949, II, pp. 49-54). Both are thought to have been active in Antwerp or possibly Bruges in the 1520s and 1530s. The Master of the Parrot's paintings betray the influence of Italianate artists of the generation following Quinten Metsys and Bernard van Orley who worked in that region, particularly Pieter Coecke van Aelst, in whose workshop he may have trained. The present composition displays many of the characteristics that Friedländer identified as hallmarks of the Master of the Parrot's style. The Magdalene's hands, for instance, which feature long, delicate fingers capped by oval fingernails, attest to the Mannerist taste for elegant body proportions that exceed reality.



PROPERTY FROM A WEST COAST COLLECTION

**202**

**CHRISTIAN RICHTER, THE  
MONOGRAMMIST CR**

(KRONACH 1472-1553 WEIMAR)

*The Ill-Matched Lovers*

oil on panel  
16½ x 12¾ in. (42 x 32.3 cm.)

\$30,000-50,000

£22,000-36,000  
€28,000-46,000

**PROVENANCE:**

Private collection, since at least the 1990s.

We are grateful to Michael Hofbauer for suggesting the attribution on the basis of a photograph. Dr. Hoffbauer has also pointed out that a picture in the Hannover Museum, also by this artist, repeats the composition of the present work.



203

## 16TH-CENTURY FOLLOWER OF QUINTEN METSYS

*The Tax Collectors*

oil on panel, unframed  
48¾ x 37½ in. (123.8 x 94.3 cm.)

\$30,000-50,000

£22,000-36,000  
€28,000-46,000

**PROVENANCE:**

with Lederer, Berlin, c. 1934.

The prototype for this picture is in the Liechtenstein Collection, Vaduz. Previously known only through photographs, it was taken for a copy and, when it resurfaced on the art market in 2008, was attributed to a 'Follower of Marinus van Reymerswaele' and entitled *The Misers*. Recent scholarship has confirmed the painting to be an autograph work by Quinten Metsys and the picture has now been correctly renamed *The Tax Collectors*.

The composition enjoyed considerable popularity in the 16th century and there are a large number of extant versions, including the celebrated *Tax Gatherers* by Marinus van Reymerswaele in the National Gallery, London. All may derive from a lost original by Jan van Eyck, described by Marcantonio Michiel as 'El quadretto a meze figure, del patron che fa conto cun el fattor fo de man de Zuan Heic, credo Memelino, Ponetino, fatto nel 1440' when he encountered it in the collection of Camillo and Niccolò Lampognano in Milan in about 1520.



204

**ATTRIBUTED TO HERRI MET DE BLES**

(DINANT C. 1510-AFTER 1550 ANTWERP)

*The Banishment of Hagar*

oil on panel

8½ x 13⅝ in. (21.6 x 34.6 cm.)

\$30,000-50,000

£22,000-36,000

€28,000-46,000

Scant information is available regarding the life of Herri met de Bles, despite the fame that his pictures enjoyed in his lifetime. It has been suggested that he was the 'Herri de Patenir' who was recorded in the Antwerp artist's guild in 1535, which has led some scholars to believe he was the nephew of the great landscapist Joachim Patinir, whose sprawling, atmospheric vistas clearly influenced De Bles's work. In De Bles's images, however, mountains seem to rise more organically from the plains below and his atmospheric perspective can sometimes be more successful: subtle cool blues and blue-whites veil the far distance, contrasting with the warm greens of the foliage in the foreground. Very few of the panels produced by de Bles's studio bear a date, preventing a precise chronology of his works from being established. Furthermore, deviations in form and execution throughout his oeuvre demonstrate collaborations with other painters, although it is evident that they worked closely under his supervision.

Herri's landscapes typically take precedence over the narrative details; the present work is therefore exceptional in the prominence given to of the foreground figures of Abraham and the unfortunate Hagar.



205

**ATTRIBUTED TO FRANS FLORIS I**

(ANTWERP 1519-1570)

*Portrait of a lady, bust-length*

oil on panel

18 $\frac{5}{8}$  x 14 $\frac{1}{8}$  in. (47.3 x 35.9 cm.)

\$10,000-15,000

£7,200-11,000

€9,200-14,000

We are grateful to Till-Holger Borchert for proposing the attribution on the basis of firsthand inspection.



206

## JAN BRUEGHEL II

(ANTWERP 1601-1678)

*Travelers with carts and a wagon on a country road, a city beyond*

oil on copper  
4¼ x 7⅞ in. (12.1 x 20 cm.)

\$50,000-70,000

£36,000-50,000  
€46,000-64,000

**PROVENANCE:**

with Richard Green, London (according to a label on the reverse).

This bright and sparkling scene, which appears to take place in autumn just as the leaves have begun to turn, is a fine example of Jan Brueghel II's ability to capture the myriad details of a sweeping vista on the intimate scale of a cabinet picture. The younger Brueghel's paintings frequently employ motifs devised by his father, and indeed this beautifully-preserved copper owes much to the expansive landscapes developed by Jan Brueghel I. Arguably his finest pictures in the genre, wide-angled or 'broad' landscapes most likely emerged in Jan Brueghel I's series of pictures showing *The road to market*, of which the earliest known painted example dates to 1601 (formerly with Kaplan, London, 1956).



207

**NETHERLANDISH SCHOOL, C. 1500**

*Portrait of a man, bust-length, in a red cap and a black, fur-trimmed doublet*

oil on paper laid down on panel, unframed  
11 $\frac{3}{8}$  x 8 $\frac{3}{4}$  in. (28.7 x 22.3 cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000





PROPERTY OF A PRIVATE FLORIDA COLLECTOR

**208**

**SEBASTIAEN VRANCX**

(ANTWERP 1573-1647)

*A village landscape with travelers in a horse-drawn carriage  
on a path*

signed in monogram 'SV' ('SV' linked, lower center, on the wagon)  
oil on panel, stamped on the reverse with the hands of the city of Antwerp  
19¼ x 30½ in. (48.9 x 77.5 cm.)

\$70,000-90,000

£51,000-64,000  
€65,000-83,000

**PROVENANCE:**

with H. Terry-Engell Gallery, London, 1964.  
Anonymous sale; Christie's, New York, 19 May 1993, lot 57, where acquired by  
the present owner.

**EXHIBITED:**

London, H. Terry-Engell Galleries, *7th annual exhibition of fine paintings of the  
17th century: Dutch, Spanish, and Flemish schools*, 3 November-18 December  
1964, no. 35.

PROPERTY OF A DISTINGUISHED LADY

209

## JACOBELLO DEL FIORE

(ACTIVE VENICE 1400-1439)

*The Madonna of Humility*

on gold ground panel  
14½ x 10¼ in. (36.9 x 26 cm.)

\$100,000-150,000

£72,000-110,000  
€92,000-140,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 6 June 2012, lot 7.

A major protagonist of early 15th-century Venetian painting and dubbed by Roberto Longhi 'the greatest local artist of his generation', Jacobello del Fiore began his career working in an elegant and mannered style much indebted to the byzantinizing aesthetic of Paolo Veneziano (c. 1300-1352). After 1410, Jacobello became engaged in the decoration of the Sala del Maggior Consiglio in the Doge's Palace in Venice, a major decorative cycle that attracted artists from throughout the Italian peninsula. There, Jacobello worked alongside painters such as Pisanello, Gentile da Fabriano and

possibly Michelino da Besozzo. His work from this period begins to reveal these more diverse artistic influences, but never sacrifices the courtly and lyrical expression of Jacobello's Venetian roots, and marks the beginning of what we now think of as the indigenous Venetian Late Gothic style.

The present panel is remarkable for its delicately tooled gold ground, chromatic richness, and well-preserved glazes, which create a sophisticated sense of volume in the Christ Child's drapery. The 'Madonna of Humility' type emphasizes Mary's role as the compassionate, maternal intercessor for all who pray for Christ's mercy. At the same time, her impressive halo and gold-embellished mantle point to her role as the Queen of Heaven, while the stippled rays that emanate from her allude to the apocalyptic woman from the twelfth chapter of the biblical Book of Revelation, with whom the Virgin Mary is sometimes identified. The Christ Child, meanwhile, wears a cloak of gold lavishly adorned with elaborate punchwork, also alluding to his divine status.

At the time of its 2012 sale, Everett Fahy confirmed the attribution on the basis of first-hand inspection and dated the painting to c. 1420, around the same time the artist completed his magnificent *Triptych of Justice* for the Magistrato del Proprio in the Doge's Palace (1421; Venice, Accademia).



The present lot in its frame



**LORENZO COSTA**

(FERRARA C. 1460-1535 MANTUA)

*Saint Jerome in the wilderness*oil on panel, marouflaged  
23¼ x 18 in. (59.1 x 45.7 cm.)

\$80,000-120,000

£58,000-86,000  
€74,000-110,000**PROVENANCE:**

Richard von Kaufmann (1849-1908), Berlin, by 1897; (†), Paul Cassirer, Berlin, 4-5 December, 1917, lot 58, as 'Basaiti', where acquired by F.W. Lippmann, Berlin.

Private collection; Sotheby's, London, 30 June 1971, lot 95, as 'Basaiti', where acquired by the following.

Private collection

**LITERATURE:**B. Berenson, *The Venetian Painters of the Renaissance* (3rd, revised ed.), New York, 1897, p. 74 [later ed., New York, 1910, p. 86], as Marco Basaiti.*Gemälde des XIV.-XVI. Jahrhunderts aus der Sammlung von Richard von Kaufmann*, Berlin, 1901, p. xii, no. 111, pl. LXII, as Basaiti.B. Berenson, *Lorenzo Lotto: An Essay in Constructive Art Criticism*, London, 1901, pp. 177-178 [Italian ed., Milan, 1955, p. 99] [later ed., London, 1956, p. 72], as Basaiti.G. Frizzoni, 'Ricordi di un viaggio artistico oltralpe - La galleria Kaufmann in Berlino,' *L'Arte*, V, 1902, pp. 295-296, 301, illustrated.B. Berenson, *North Italian Painters of the Renaissance*, New York and London, 1910, p. 202.S. Reinach, *Répertoire de peintures du moyen âge et de la renaissance (1280-1580)*, III, Paris, 1910, p. 620, as Basaiti.J.A. Crowe and G.B. Cavalcaselle, *A History of Painting in North Italy...from the Fourteenth to the Sixteenth Century*, T. Borenius, ed., New York, 1912, II, pp. 262-263, note 5.T. Gerevich, 'Costa, Lorenzo,' in *Allgemeines Lexikon der bildenden Künstler*, U. Thieme and F. Becker, ed., VII, Leipzig, 1912, p. 526.A. Stanghellini, *Le Vite dei più eccellenti pittori, scultori e architettori scritte da Giorgio Vasari: Vita di Lorenzo Costa*, Florence, 1912, p. 62.A. Venturi, *Storia dell'arte italiana*, VII, part 3, Milan, 1914, pp. 810 and 812, fig. 600, as by Costa and dating from his Mantuan period.'Der Kunstmarkt - Versteigerungen: Die Versteigerung der Sammlung von Kaufmann,' *Der Cicerone*, X, January 1918, p. 26.T. B[orenius], 'A Monthly Chronicle: The Kaufmann Sale,' *Burlington Magazine*, XXXII, no. 178, January 1918, p. 36, as Lorenzo Lotto.F. Hartt, 'Carpaccio's Meditation on the Passion,' *Art Bulletin*, XXII, no. 1, March 1940, p. 34, note 54.B. Berenson, *Italian Pictures of the Renaissance: Venetian School*, London, 1957, I, p. 13, as Basaiti.*Mantova: le arti*, II, *Dall'inizio del secolo XV alla metà del XVI*, C. Perina, Mantua, 1961, p. 376, as by Costa and dating from his Mantuan period.F. Heinemann, *Giovanni Bellini e i belliniani*, Venice, 1962, I, p. 121, no. S. 210; II, p. 498, fig. 553, on the basis of a photograph, tentatively ascribes painting to Rocco Marconi.

C.M. Brown, 'Lorenzo Costa' (unpublished Ph.D. dissertation, Columbia University), 1966, pp. 276, 391, p. 580, pl. 61c, questions attribution to Costa.

R. Varese, *Lorenzo Costa*, Milan, 1967, p. 65, no. 14, fig. 57.P. Tosetti Grandi, 'Costa, Lorenzo,' in *Dizionario biografico degli italiani*, XXX, Rome, 1984, p. 217.*Dipinti antichi dal XV al XVIII secolo*, Milan, 1985, cited under lot 32.A. Ugolini, 'Lorenzo Costa da Bologna a Mantova,' *Prospettiva*, no. 48, January 1987, pp. 82; 85, note 69.F. Heinemann, *Giovanni Bellini e i belliniani*, III, Hildesheim, Zurich and New York, 1991, pp. 46, 161, no. S.210, pl. IX, as attributed to Lotto, c. 1518.E. Negro and N. Roio, *Lorenzo Costa, 1460-1535*, Modena, 2001, pp. 79, 134-135, no. 69, pl. XXXII.

In 1506, following the end of Bentivoglio rule in Bologna, Lorenzo Costa traveled to Mantua where he succeeded Andrea Mantegna as court painter to the Gonzagas and encountered Correggio, who is first recorded in the city in the same year. Costa's debt to the younger Emilian artist is clear in the softness of form and the compositional clarity of the present work. Datable on a stylistic basis to between about 1520 and 1525, this *Saint Jerome in the Wilderness* may be compared to Costa's *Investiture of Francesco Gonzaga as Captain of the Church* of 1522 (Národní Galerie, Prague) and the *Madonna and Child with Seven Saints* (Basilica of Sant'Andrea, Mantua), whose facial types closely resemble that of the present Saint Jerome.

This panel has been known since 1901, but its place in the artist's oeuvre has been the subject of some discussion. Various ascribed to Marco Basaiti, Rocco Marconi and Lorenzo Lotto, it was first correctly recognized by Frizzoni as an autograph work by Lorenzo Costa in 1902 and subsequently accepted by Borenius, Stranghellini, Perina, Brown, Varese and Tosetti Grandi. Everett Fahy verbally endorsed the attribution to Costa in 1992, dating the painting to c. 1515. Venturi, who also supported the attribution, put forward the suggestion that the artist must have taken inspiration from Venetian contemporaries, such as Vincenzo di Biagio Catena and Pietro Duia, while working in Mantua. The panel was listed in the 2001 catalogue raisonné by Negro and Roio, who dated it to his Mantuan years and acknowledged the considerable influence of Correggio and Lorenzo Lotto that is manifest here.



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## THE MASTER OF BORGO ALLA COLLINA (ACTIVE TUSCANY, EARLY 15TH CENTURY)

### *The Madonna of Humility with two angels*

inscribed 'AVE.MARIA.GRATIA.PLE[NA]' (on the frame)  
tempera and gold on panel, arched top, in its original engaged frame  
47 x 24 in. (119.4 x 70 cm.)

\$150,000-250,000

£110,000-180,000  
€140,000-230,000

#### PROVENANCE:

with Wildenstein, New York, from whom acquired in 1948 by  
Ildebrando Bossi, Genoa, until 1969.

#### EXHIBITED:

Florence, Palazzo Strozzi, *6a Biennale: Mostra Mercato Internazionale dell'Antiquariato*, 20 September-19 October 1969, as the Master of the Bambino Vispo.

#### LITERATURE:

C. Syre, *Studien zum 'Maestro del Bambino Vispo' und Starnina*, Bonn, 1979, p. 173 n. 323, as a Florentine painter influenced by Gherardo Starnina.  
A. Lenza, *Il Maestro di Borgo alla Collina*, Florence, 2012, pp. 66-67, no. XIII.

This stylish *Madonna of Humility with two angels* shows the Madonna and Christ child, robed in an ermine-lined cloth, tenderly embracing against a radiating gold ground while two diminutive angels offer vases of lilies to the holy pair. Mother and child are seated on a pillow atop a floor patterned by means of a lavish *sgraffito* technique, in which leaves of hammered gold are arranged on the gessoed ground layer, covered with tempera, and then scraped away in an ornate pattern to reveal the gold below.

The Master of Borgo alla Collina was an anonymous Florentine painter named by Georg Pudelko in 1938 for an altarpiece of the *Mystic Marriage of Saint Catherine with Saints Francis, the Archangel Raphael with Tobias, the Archangel Gabriel, and Louis of Toulouse* in the parish church of San Donato in Borgo alla Collina in the province of Arezzo (G. Pudelko, 'The Maestro del Bambino Visto', *Art in America*, XXVI, 1938, pp. 47-63). Though understood in the past as an artist influenced by Gherardo Starnina (1360-1413), and possibly as a follower of that master, recent scholarship suggests that the

two artists may have worked more closely together than was once thought. Alberto Lenza, in fact, has suggested that the Master of Borgo alla Collina may even have accompanied Starnina on his sojourn to Spain (c. 1401-1404), and may well have been active in Tuscany into the sixth decade of the 15th century. Indeed, the present work was once attributed by Bernard Berenson (recorded in the photoarchives at the Villa I Tatti) to the so-called Master of the Bambino Vispo, an artist now identified by most scholars with Starnina himself. As Lenza points out, the study of the paintings and artistic personality of the Master of Borgo alla Collina is useful not only in tracing the stylistic profile and influence of Starnina, but in understanding, in a more general sense, the development of Tuscan painting in the early decades of the Quattrocento (*op. cit.*, p. 14).



AVG. M. ...



212

**FOLLOWER OF ANDREA SOLARIO, C. 1550**

*Ecce homo*

oil on panel, unframed  
13½ x 9⅝ in. (34.5 x 24.6 cm.)

\$25,000-35,000

£18,000-25,000  
€23,000-32,000

The present composition was among Andrea Solario's most popular, and is known in three autograph versions, all of which have early French provenance and likely date from Solario's stay in France under the employ of Cardinal Georges I d'Amboise at Gaillon.





213

**ATTRIBUTED TO JOAN DE BORGÑO**

(ACTIVE 1495-C. 1535 TOLEDO)

*Christ presenting the Redeemed Patriarchs to the Virgin Mary and Saint John the Evangelist*

oil on canvas  
64 x 57¾ in. (162.5 x 146.5 cm.)

\$50,000-80,000

£36,000-57,000  
€46,000-74,000

**PROVENANCE:**

Private collection, Spain.

Dr. José Gómez Frechina has suggested the attribution on the basis of firsthand inspection, and dates the present work to c. 1505-1509.

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

214

## GABRIEL GUARDIA

(ACTIVE MANRESA 1482-1501)

*God the Father surrounded by the celestial hierarchy*

tempera, oil and gold on panel  
53¾ x 52⅝ in. (136.5 x 133 cm.)

\$100,000-200,000

£72,000-140,000

€92,000-180,000

### PROVENANCE:

Private collection, Milan.  
Anonymous sale; Berkowitsch, 15-16 February 1983, lot 159.  
Private collection, Madrid.  
Anonymous sale; Sotheby's, Madrid, 11 November 1997, lot 4.

### LITERATURE:

C. R. Post, *A History of Spanish Painting*, IX, part II, Cambridge, Massachusetts, 1947, pp. 862-864, fig. 369.  
J. Gudiol and S. Alcolea I Blanch, *Pintura Gótica Catalana*, Barcelona, 1986, p. 210, no. 696, fig. 1051.

This majestic panel was probably the central element of a large polyptych for a church in Catalonia. The brilliantly colored, highly ordered composition represents at center God the Father, holding a celestial orb and blessing with his right hand against a ground of pale yellow and golden flames. He is immediately surrounded by red Seraphim, while at his feet, blue Cherubim kneel and Thrones stand with open books in hand. In perpetual adoration of the Lord, together they represent the highest hierarchy of angels according to a tradition codified in a 5th century text known as *De Hierarchia Celesti*. The remaining six choirs of angels are depicted in registers on either side of God, and are also identified by banderoles inscribed with their names in Catalan. At left from top to bottom are the Dominations holding orbs and scepters, the Powers clad in armor, and the Virtues, who carry glass vessels. Brandishing swords and crowns, the Princedoms appears at top right. Beneath them are the Archangels holding palm leaves, symbols of Christian martyrdom, and then finally, the Angels who provide a celestial concert by sounding their horns.

As Chandler R. Post observed, the panel's inscriptions, pastiglia haloes and overall compositional style reflect its Catalanian origin (*op. cit.*, p. 862.). God the Father bears a striking resemblance to the analogous figure in Gabriel Guardia's sole documented work, the *Altarpiece of the Trinity*, painted in 1501 for the Collegiate Basilica of Santa Maria in Manresa. In addition to their strict frontality, both figures share the same solemn expression and virtually identical physiognomies. Further parallels may be found between several of the angels and other figures by the artist, such as the Archangel holding the banderole who is closely related to Saints John and Catherine from the *Triptych of the Crucifixion* in Barcelona Cathedral.

The contract for the Manresa retable identifies Gabriel Guardia as a citizen of that town, but specifies that he was living in Vich[Vic]. Stylistic affinities with the work of the Catalan painter Jaume Huguet (c. 1415-1492) have led some scholars to suggest that Guardia may have been his student, although the possibility that he was an independent master who took inspiration from Huguet's works must also be considered (see J. Molina i Figueras, *Arte, Devoción y Poder en la Pintura Tardogótica Catalana*, Murcia, 1999, p. 89; and B. Rowland, Jr., 'Gabriel Guardia: A Fifteenth Century Painter of Manresa', *The Art Bulletin*, XIV, no. 3, September 1932, pp. 242-257).





215

**ATTRIBUTED TO EZECHIA DA VEZZANO,  
CALLED ZACCHIA IL VECCHIO**

(?VEZZANO ?-C. 1561 ?LUCCA)

*Portrait of a lady, half-length, in an elaborate headdress*

oil on panel, transferred to canvas  
30¾ x 22½ in. (78.4 x 57.2 cm.)

\$50,000-70,000

£36,000-50,000  
€46,000-64,000

**PROVENANCE:**

Baron Henri de Rothschild, Paris, and by descent to Baron James de Rothschild; his sale, Palais Galliera, Paris, 1 December 1966, lot 130, as Attributed to Parmigianino (FF 10,000). Private collection, from 2010.

Ezechia da Vezzano, known as Zacchia 'il Vecchio', operated primarily in Lucca where he established a microcosm of local mannerism that would be sustained by his cousin, Lorenzo Zacchia. The suggestion that Zacchia was a

pupil of Ridolfo Ghirlandaio in Florence is founded on the High Renaissance aesthetic of his earliest known work, an *Adoration of the Shepherds* that is signed and dated 1519 (San Agostino, Lucca). Zacchia's approach to painting, however, inclines towards a more acute linearism and a refined use of the Leonardesque *sfumato* technique that set him apart from Domenico Puligo, Michele di Ridolfo, and other painters working in Ghirlandaio's *bottega* in the years between 1515 and 1525.

This fascinating portrait can be compared to the artist's extraordinary half-length portrait of a musician in the Louvre, Paris, signed in monogram and dated to c. 1540-1550. Both the Louvre picture and the present work share an attention to smoothly-modeled physiognomies, gentle *sfumato*, and the use of deep chiaroscuro to enhance the folds of the sitters' voluminous sleeves. The gestures, slightly elongated proportions, and cool tonalities of both works relate them to the Mannerist developments of Pontormo, Bronzino, and Parmigianino.

The identity of the present sitter remains obscure, although the oak leaves and acorns that embellish her sleeves suggesting a link to the Della Rovere family.



216

## NORTH ITALIAN SCHOOL, BEFORE 1554

*Portrait of a man, half-length, in a black slashed doublet*

oil on panel, unframed  
22 x 18¾ in. (56 x 47.7 cm.)

\$60,000-80,000

£43,000-57,000  
€56,000-74,000

### PROVENANCE:

Paulo de Solis or Paolo da Sole, acquired on 22 March 1554.

This elegant portrait is something of a mystery: neither its sitter nor the artist who painted it are known, yet the quality of its execution is undeniable. The picture displays a crisp design and a smooth finish with barely discernible brushstrokes. Its style has been associated with the naturalism characteristic of the Northern Italian school and bears resemblance to the work of Girolamo da Carpi, as well as to exponents of the Cremonese school such as Antonio Campi and Bernardino Gatti. The sitter's commanding gaze and austere yet rich dress, consisting of an elaborately slashed black doublet over a white shirt, suggest he was a nobleman. The loops of strings that tie the shirt create a highly decorative effect.

A fascinating insight into the early provenance of this fine portrait and possibly a clue to the sitter's identity is visible on the reverse of the panel where a Latin inscription, written in a 16th-century humanist script states: 'Sit nomen Domini benedictum/ Die vig(esi)mo secundo idest 22/ martii 1554 ingredii in domo/ Pauli de Solis a quo fui retractus/ et nunc me possedit' ('Blessed be the name of God, the day twenty-second, that is to say 22 of March 1554, I entered the house of Paolo de Solis, by whom I was acquired [presumably directly from the artist] and who now owns me').

This inscription plays on the common Renaissance *topos* of the speaking portrait, exemplified most famously by Jan van Eyck's *Portrait of Jan de Leeuw* and *Portrait of his Wife Margareta* (Vienna, respectively, Kunsthistorisches Museum and Groeningemuseum, Bruges), whose sitters address the viewer directly, their ability to speak paralleling the lifelikeness and immediacy of their visual depiction. The inscription on this panel is signed with a monogram reminiscent of notaries' calligraphic seals, which granted authenticity to legal acts of the period. It has so far been impossible to identify the enigmatic owner Paulo de Solis or Paolo da Sole. He may have been the sitter himself, although the wording suggests otherwise. Rather, he may have been a relative or acquaintance of the sitter, keen to own a likeness of a loved one, or an independent patron of the arts smitten by the magnetic quality of this work.

217

## WORKSHOP OF PIERO DI COSIMO

(?FLORENCE 1461/2-?1521 FLORENCE)

*The Adoration of the Christ Child with three angels*

oil on panel, circular  
34¼ in. (88.3 cm.) diameter

\$200,000-300,000

£150,000-210,000  
€190,000-280,000

### PROVENANCE:

Private collection, Italy.  
(Possibly) with Charles M. Napper, Paris, by 1935.  
Private collection, Strasbourg.  
Anonymous sale; Hôtel des Ventes des Notaires, Entzheim, 26 March 2006, lot 400, as fully attributed to Piero di Cosimo, where acquired by the following.  
Private collection.

### LITERATURE:

F. Zeri, 'Rivedendo Piero di Cosimo', *Paragone*, no. 115, July 1959, p. 44, fig. 29 [reprinted, with revisions, in idem, *Giorno per giorno nella pittura: scritti sull'arte Toscana dal Trecento al primo Cinquecento*, Turin, 1991, p. 180, fig. 270], as fully attributed to Piero di Cosimo.  
M. Bacci, *Piero di Cosimo*, Milan, 1966, pp. 95, 108, no. 39, pl. 39, as fully attributed to Piero di Cosimo.  
M. Bacci, *L'opera completa di Piero di Cosimo*, Milan, 1976, pp. 99-100, no. 68 and under no. 67, under attributed works.  
A. Forlani Tempesti and E. Capretti, *Piero di Cosimo: Catalogo completo*, Florence, 1996, p. 144, no. A8, under derivative works of uncertain attribution.  
D.V. Geronimus, *Piero di Cosimo: Visions Beautiful and Strange*, New Haven, 2006, p. 285, no. 8, as 'made in the style of Piero di Cosimo or possibly by assistants'.

Antique in origin, the rounded *tondo* format emerged in the late 1430s in the studios of Fra Filippo Lippi, Fra Angelico and Domenico Veneziano and flourished in Florence between 1480 and 1515 in the art of Botticelli and his contemporaries. The circle had historically been revered as the ideal shape and carried with it connotations of divinity, eternity and cosmic harmony as well as the cycle of birth, death and renewal inextricably associated with the life of Christ, and became a hugely popular format for religious compositions.

The monumental 2015 exhibition *Piero di Cosimo: The Poetry of Painting in Renaissance Florence*, on view at the National Gallery of Art in Washington, DC. and at the Uffizi, Florence, has recently shed light on Piero di Cosimo's fascinating career and his often eccentric and beguiling compositions. A brilliant and spellbinding storyteller, Piero di Cosimo's singular inventions earned him enormous popularity, and he came to run a thriving workshop in Florence around the turn of the 16th century. The present panel is characteristic of the artist's work in its purity of light, bucolic charm, and recognizable facial types. The verdant, poetic landscape and sensitively characterized figures attest to Piero's preoccupation with the physical world, whose realness is enhanced by the profundity of the landscape panorama behind. The angel at left, illuminated from behind so that its face falls entirely in shadow, is a particularly vivid example of the artist's singular brand of naturalism.

The present *tondo* first came to light in Paris in 1935, where it was recorded by Zeri in 1959 (*loc. cit.*), who ascribed it to Piero di Cosimo and dated it towards the end of the artist's career, comparing it to a *tondo* in the Galleria Borghese, Rome, as well as one formerly in the Borromeo collection, Milan. Indeed, the present work shares marked similarities to the Borromeo *tondo*, particularly in the gesture of the Christ Child who, wide-eyed and upward-gazing, grabs the robes of the Madonna in an unstudied manner in both works. An annotation on the reverse of the photograph published by Zeri provides a clue to the identity of the owner of the painting while it was in Paris; it reads, '1935, Paris, Napper?', and may refer to the London art dealer, Charles M. Napper, who was active until at least the late 1960s.

We are grateful to Everett Fahy for endorsing the attribution on the basis of firsthand inspection.





actual size

PROPERTY OF AN AMERICAN MUSEUM

218

**JOACHIM WTEWAEI**  
(UTRECHT 1566-1638)

*The Supper at Emmaus*

oil on copper, oval  
4½ x 3½ in. (11.4 x 8.9 cm.)

\$60,000-80,000      £43,000-57,000  
€56,000-74,000

**PROVENANCE:**

(Possibly) Izaak van den Hoogenbergh; his sale, Amsterdam, 10 April 1743, lot 127 (10 florins).  
Art Market, London, about 1960, as 'Flemish school', where acquired by James O. Belden, Washington, D.C., and by descent.

**EXHIBITED:**

Poughkeepsie, NY, Vassar College, *Dutch Mannerism*, 15 April-7 June 1970 (catalogue by W. Stechow), no. 99.

**LITERATURE:**

A. Lowenthal, 'Wtewael's *Moses* and Dutch Mannerism', *Studies in the History of Art*, VI, Washington D.C., 1974, p. 133, n. 9.  
A. Lowenthal, *Joachim Wtewael and Dutch Mannerism*, Doornspijk, 1986, pp. 47, 51, 109-110, no. A-34, fig. 48, and Appendix C, p. 207.  
J. Clifton, L.M. Helmus and A.K. Wheelock, Jr., eds., *Pleasure and Piety: The Art of Joachim Wtewael*, exhibition catalogue, Princeton, 2015, p. 114, under no. 20 (entry by A. Lowenthal).

By Wtewael's day, the tradition of depicting the Supper at Emmaus in European art was longstanding. As noted by Anne Lowenthal, who dates this work to around 1603-1608, Wtewael was here inspired by earlier engravings, namely Albrecht Dürer's version of the subject from the *Small Passion* (see Hollstein VII, no. 130.157; Lowenthal 1986, *op. cit.*, p. 109). For nocturnal effects, he likely also found inspiration in Italian precedents by Jacopo Bassano (see Christie's, London, 6 July 2010, lot 37; Stechow, *loc. cit.*). Wtewael himself depicted the scene multiple times: a composition of similar size and shape, also on copper, is now in a private collection, New York (see Lowenthal 1986, *op. cit.*, p. 109, no. A-33). Examining the two works side by side, Lowenthal suggests that the New York picture is the first version, while the present work is an entirely autograph replica by Wtewael himself (verbal communication, 13 November 2013; see also J. Clifton, L.M. Helmus and A.K. Wheelock, Jr., *loc. cit.*). Wtewael's fascination with the subject was shared by his contemporaries such as Caravaggio, who painted examples in 1601 (London, National Gallery, inv. NG172) and 1606 (Milan, Pinacoteca di Brera). Closer to home, Wtewael's composition may have proved influential for his fellow Utrecht master Abraham Bloemaert, who depicted the subject in 1622 (Brussels, Musée Royal des Beaux-Arts, inv. 695).

While in the Belden collection, the present painting was included in Wolfgang Stechow's groundbreaking exhibition of 1970 held at Vassar College, *Dutch Mannerism: Apogee and Epilogue*, the first exhibition on Dutch Mannerism held in the United States.

We are grateful to Anne W. Lowenthal for her assistance in the cataloguing of this work.





219

## DAVID TENIERS II

(ANTWERP 1610-1690 BRUSSELS)

*Boors drinking and smoking in an inn*

signed 'D TENIERS : F' (lower right)

oil on panel

6 $\frac{7}{8}$  x 9 $\frac{3}{4}$  in. (17.5 x 24.5 cm.)

\$40,000-60,000

£29,000-43,000

€37,000-55,000

### PROVENANCE:

Mr. Dingley, Paris, by 1745.

### ENGRAVED:

Monogrammist T.M., 1745.

The motif of the smoker recurs with frequency throughout Teniers' genre scenes. Smoking was, at the time, a favorite pastime in the Netherlands among members of all classes of society. Domestically-harvested tobacco leaf was grown in large quantities, and a tobacco processing industry that still thrives today had emerged to cure, spin, and cut the weed. During the same time an allied industry grew up to manufacture clay pipes, which were first introduced by English soldiers into the Netherlands. Members of the lower class could usually only afford the shorter-stemmed pipes like the one shown here, which would not have moderated the acrid taste that gave early forms of tobacco their legendary power to stupefy and nauseate the smoker. Here, the slumped posture and of the foreground figure, along with the pipe and mug in his hands, suggest he has perhaps indulged in a bit too much tobacco and beer.

Teniers was a sharp observer of human nature and the subject of a tavern interior with rowdy figures often in some stage of intoxication allowed him to explore a variety of facial expressions, as well as demonstrate his virtuosity in painting smoke. Among Tenier's most celebrated examples of smokers are *Le Bonnet rouge* (1644; Wrotham Park, Byng Collection, Wrotham Park), *Le Bonnet vert* (1636/7; Madrid; Thyssen-Bornemisza Collection), *The Smoker* (1645; St. Petersburg, Hermitage), *Interior with a smoker at a table* (1643; Paris, Louvre) and *Boors carousing* (1644; London, Wallace Collection). The present work was engraved in 1745 (fig. 1).



Fig. 1 Monogrammist T.M. after David Teniers II, *Recreation Flamande*, RKD (Collectie Oude Nedelandse Kunst), The Hague, inv./cat.nr BD/0676

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

220

## DIRCK DE BRAY

(FLEMISH, ACTIVE 1651–1678)

*A basket of flowers on a marble ledge*

signed and dated 'DBray 1665' (lower left)

oil on panel

22 $\frac{1}{8}$  x 18 $\frac{3}{8}$  in. (56 x 48.2 cm.)

\$120,000-180,000

£86,000-130,000

€120,000-170,000

### PROVENANCE:

with John Mitchell & Sons, London.

Private collection, England; Christie's, New York, 31 January 1997, lot 47, where acquired by the present owner.

### EXHIBITED:

Los Angeles, Los Angeles County Museum of Art, *A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs Edward William Carter*, 22 October 1992-17 January 1993, no. 6, catalogue by J. Walsh and C. Schneider.

### LITERATURE:

R. Gibson, *Flower Painting*, Oxford, 1976, p. 9, fig. 15.

F. G. Meijer, 'Joseph and Dirck de Bray: Painters of still lifes', *Painting Family: The De Brays, Masters of 17th Century Holland*, exhibition catalogue, Haarlem and London, 2008, p. 31, fig. 27, as 'Dirck de Bray [and Joseph de Bray?]'.

The son of Salomon de Bray (1597-1664), an important and highly sought-after history painter in Haarlem, Dirck de Bray initially trained as a bookbinder with Passchier van Wesbusch II, specializing in the design of lettering; it is more than likely that he would, however, have spent time in his father's workshop before this. De Bray later had a successful career as an engraver and etcher in the late 1650s. His skill as a print maker was held in high regard and he would become one of the most celebrated woodcut artists of his day. De Bray was already a registered member of the Guild of St Luke in Haarlem by 1658, probably as a printer. He would later serve as secretary to the Guild in 1671 and 1675.

De Bray painted only eleven other still lifes which are known today, only seven of which, including the present work, are 'pure' flower pieces. This painting, signed and dated 1665, is the first securely identifiable, surviving picture made by De Bray (F. Meijer, *op. cit.*) and, like his other works in the genre shows a bold independence from the conventions of flower-pieces of the period. It has been suggested by Meijer that it had been begun by Joseph de Bray, Dirck's brother, and was left unfinished in his studio when he died of the plague in 1664. The signature 'DBray' could be seen to be an adaption of Joseph's own signature, and the strong contrast of light and shade share similarities with his work. The possibility, therefore, that the painting may

have been begun by Joseph and completed after his death by Dirck is not unreasonable. The picture is crisply painted, and the colors sharp. Placed on a white marble ledge against a neutral background, De Bray's flowers are set within a wicker basket, while a peony, a sunflower and blossoming hedge bindweed are arranged around its base and trail across the surface of the ledge. In the basket, other flowers, including a white crocus, red pansies, and a spray of lily-of-the-valley are gathered.

Dirck de Bray's career as still-life painter was, unfortunately, relatively short-lived, spanning probably little more than twelve years. During the late 1670s, the artist retired to the Augustinian monastery of Gaesdonck, near Goch in Brabant. One of his last known paintings, a *Still life with a crucifix before a niche* (Zwolle, Stedelijk Museum, dated 1678), attests to the painter's skill at representing the play of light on different surfaces, such as the metal of Christ's body in the crucifix, the glass beaker, and the crumpled cloth, and also reveals his deeply held personal faith. The Zwolle painting, probably designed for private devotion and contemplation, seems a fittingly spiritual end to De Bray's lay career. The artist lived at the monastery as a lay brother, and seems to have continued to paint until his death in 1694.



221

## ISAAK JANSZ. KOEDIJK

(?AMSTERDAM 1617/18-C. 1668)

*An interior with a gentleman holding a glass,  
two figures kissing in a doorway beyond*

dated 'Anno 1648' (center, on the map)

oil on panel

25 $\frac{7}{8}$  x 21 $\frac{5}{8}$  in. (66 x 55 cm.)

\$150,000-250,000

£110,000-180,000

€140,000-230,000

### PROVENANCE:

(Probably) Arthur Kay, Edinburgh.

(Probably) with Julius Böhler, Munich, 1910.

Baron Léon Janssen, Brussels, by 1923; his sale, Amsterdam, Frederick Muller, 26 April 1927, lot 60.

C.J.K. van Aalst, Hoevelaken, by 1935.

with Brod Gallery, London.

with Cramer, The Hague, 1966.

Anonymous sale; Sotheby's, London, 11 July 1979, lot 121.

Anonymous sale; Sotheby's, London, 6 July 1994, lot 1, where acquired by the present owner.

### EXHIBITED:

Rotterdam, Museum Boymans van Beuningen, *Vermeer-Tentoonstelling*, 1935, no. 63a, fig. 138.

### LITERATURE:

C. Hofstede de Groot, 'Die Koedijck-Rätsel und ihre Lösung', *Jahrbuch der Preussischen Kunstsammlungen*, XXIX, 1903, pp. 45-46, illustrated.

W. Martin, *Catalogue Collection Baron L. Janssen*, Bruxelles, 1923, no. 60.

C. Hofstede de Groot, 'Isack Koedijck', *Festschrift für Max J. Friedländer zum 60. Geburtstag*, 1929, p. 189.

W. Bernt, *Die Niederländischen Maler des 17. Jahrhunderts*, 1948, II, no. 456.

W. Bernt, *Netherlandish Painters of the 17th Century*, 1970, II, no. 633.

P. C. Sutton, *Masters of Seventeenth-Century Dutch Genre Painting*, exhibition catalogue, 1984, pp. 213, 218, 230, fig. 3.

W. Liedtke, *A View of Delft, Vermeer and his Contemporaries*, Zwolle, 2000, pp. 143-147, fig. 189.

Isaak Jansz. Koedijk worked in Leiden, Amsterdam and Haarlem, producing meticulously painted and observed genre scenes, in a tradition that artists like Johannes Vermeer and Pieter de Hooch would later adopt and develop. Koedijk was not only a successful painter but also a merchant and naval officer. He travelled to Batavia and Agra in 1651 with the Dutch India Company, and remained in the Far East until 1659, trading and even painting for the Mughal Emperor Shah Jahan. He later returned to the Netherlands, where he continued to work until his death.

The present painting shows a cavalier, seated in a buff doublet and breeches, holding an upturned, empty wineglass in his right hand, while holding his hat on his knee in the other. The painting has traditionally been called *Het leege wijnglas* (*The Empty Wineglass*) for this reason. The gentleman sits before a table, covered by a richly embroidered carpet, on which a gaming board and pieces are laid out, along with his pipe, a twist of tobacco, and another glass. Above the table hangs a goat's foot, probably a talisman to ward off evil or bring good luck, and on the back wall hangs a large map of the Netherlands dated 1648 and oriented from the west. Through the open doorway at the right, the cavalier's companion can be seen embracing a woman. On the left wall four windows, the lower two of which are open, reveal a figure crossing a bridge outside the room. The empty pewter jug that lies in the foreground of the painting, the cavalier's empty glass and the abandoned apparel of the game on the table all suggest a sense of spent pleasure - a warning, perhaps, against over-indulgence. This message is perhaps furthered by the main figure's companion who has evidently finished indulging in gaming, tobacco and wine in pursuit of more amorous pursuits.

The interior setting of this finely painted panel is carefully and beautifully observed. Koedijk took great interest in perspective and the construction of space in his paintings; the vanishing point in the present work can be identified in the goat's foot hanging over the table. While this may seem a somewhat strange focal point for the composition, the exact position of the foot could, perhaps be significant. In fact, it hangs almost directly over the position of The Hague, the seat of government of the Dutch Republic, on the map behind. The emphasis on this key city can be seen as pertinent, given the painting's date: the year 1648 marked the end of the Eighty Years War between the United Dutch Provinces and the Spanish-Hapsburgs for control of the Northern Netherlands. By placing the hanging foot at such an angle, Koedijk seems to reinforce and remind the viewer of the Dutch Republic's now autonomous political center.

Isaak Jansz. Koedijk favored this subject and composed numerous versions. Indeed, the provenance of the present painting, when sold at Sotheby's in 1994, was suggested to have been confused with another version, also dated 1648 and with only minor differences to the present work (this second version was later sold at Sotheby's, London, 22 April 2004, lot 37). However, photographs from the Baron Janssen catalogue and the exhibition in Rotterdam in 1935 confirm that the present version was indeed the picture formerly in the Janssen and van Aalst collections.





PROPERTY FROM THE LOUISE BLOOMINGDALE AND EDGAR M. CULLMAN COLLECTION

**222**

**JOOS DE MOMPER II**  
 (ANTWERP 1564-1635)  
 AND **JAN BREUGHEL II**  
 (ANTWERP 1601-1678)

*A river landscape with cottages and cattle,  
 Antwerp in the distance*

oil on panel  
 17 7/8 x 28 1/8 in. (44.8 x 71.4 cm.)

\$70,000-100,000	£51,000-72,000
	€65,000-92,000

**PROVENANCE:**

with Brian Koetser Gallery, London, where acquired in 1970 by the following.  
 Private collection, England, until 1995.  
 with Johnny van Haeften, London, where acquired in 1995 by the family of the present owner.

**EXHIBITED:**

London, Brian Koetser Gallery, *Exhibition of paintings by old masters*, 14 October-December 1970, no. 49.

**LITERATURE:**

K. Ertz, *Josse de Momper the Younger (1564-1635): the paintings with critical catalogue raisonné*, Freren, 1986, no. 384.

The present painting is a fine example of collaborative artistic production in 17th-century Flanders, produced by two of its most accomplished painters. Joos de Momper II had long and fruitful relationships with both Jan Breughel I and Jan Breughel II throughout his career, contributing landscapes to paintings for which they added the staffage. Prior to his sudden death in 1625, Jan Breughel I had executed some eighty paintings with de Momper, more than he had with all his other collaborators combined. At twenty-four years old, Jan Breughel II took over his father's thriving studio and continued to work with de Momper, painting in a style heavily influenced by his father's. Collaboration to such a great extent was unique to Flemish art of this period, and proved a lucrative model for many artists. In fact, as discussed by Elizabeth Honig in her 1998 study *Painting and the market in early modern Antwerp*, pictures produced by the hands of two masters were often considered more valuable than works by a single artist.

The landscape in the present painting is something of a departure from the mountainous vistas more commonly found in De Momper's work, but the intimate and idyllic country scene is the perfect vehicle for Breughel's charming depictions of peasants at their labors. The foreground is interspersed with vignettes of familial affection and tenderness, such as the two children running hand-in-hand in front of the cottage to greet the returning family members, and the child helping herd cattle into the stream. The large cathedral spire seen against the horizon, painted by De Momper with lovely atmospheric perspective, may suggest that the city depicted is in fact Antwerp, where both artists lived and worked throughout their careers.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**223**

## **JACQUES D'ARTHOIS**

(BRUSSELS 1613-1686)

*A rocky cove with fisherfolk on the shore, an artist sketching in the foreground*

signed 'Jac d'Arthois' (lower right)

oil on panel, the reverse stamped with the panel-maker's mark of Lambrecht Steen I

13¼ x 17⅞ in. (33.7 x 45.4 cm.)

\$70,000-90,000

£51,000-64,000  
€65,000-83,000

Jacques d'Arthois was the foremost painter of the Brussels landscape school in the second half of the 17th century. He was apprenticed to Jan Mertens in 1625, and in 1634 he became a master of the Brussels painters' guild, producing mostly landscapes with bushes, ponds, clay banks, and sandy hills using the same cool browns, blues and greens that are evident in the present work.

**PROVENANCE:**

Anonymous sale; Christie's, London, 29 June 1979, lot 110 (£20,000).  
Private collection, Europe; Christie's, London, 4 July 1997, lot 38, where acquired by the present owner.

224

## TOBIAS STRANOVER

(SIBIU 1684-AFTER 1731 LONDON)

*A great curassow, golden pheasant, silver pheasant, oystercatcher and other birds in a wooded landscape*

signed and dated 'T. Stranover / 1721' (lower left)

oil on canvas

58 x 74 in. (147.3 x 187.8 cm.)

\$80,000-120,000

£58,000-86,000

€74,000-110,000

### PROVENANCE:

Private collection, UK.

with Lane Fine Art, London, c. 1980.

Private collection, USA.

This impressive canvas, dated 1721, was made during the height of Stranover's career in England. The depiction of diverse species allowed for a vivid range of color, shape and detail, enabling the artist to demonstrate his skill as a talented observer of the natural world. The background shows an extensive rural landscape with ploughed fields, a rustic farmhouse, and a low, stone church in the valley beyond.

The birds depicted represent species from across the globe. The female great curassow (*Crax rubra*), which makes the central focus of the painting, would have come from South America, as would the crested guan (*Penelope purpurascens*) that stands next to it. At left, the silver pheasant (*Lophura nycthemera*) and golden pheasant (*Chrysolophus pictus*) would have come from China. Among these exotic, colorful species, birds that would have been more familiar to most contemporary viewers are also represented: a common pheasant, a partridge and two American oystercatchers (identifiable by their brown bodies) walk along the ground, feeding and surveying their surroundings. In the tree at right sits a red-billed chough, while a pigeon and goldfinch are dynamically depicted in mid-flight.

The birds in Stranover's composition represent a fascinating development in the collecting of exotic animals in the early 18th-century and an increasing scientific interest in the variety of flora and fauna that were beginning to arrive in Europe. The expansion and opening of trade routes from Europe to the Far East, Africa and the Americas that had become so important during the 17th century, naturally saw the transportation and trade of not only produce, textiles and luxury goods, but also of animals and birds. As wealthy patrons increasingly sought to fill their menageries with new, rare and precious species, the influx of such creatures increased. The curassow, pheasants and guan in the present painting all represent species which would have been regularly sent to Europe and which would have been much in demand for wealthy collectors. A golden pheasant, for example, could go for around 3.1 shillings — the amount a laborer could expect for a week's work (C. Plumb, *The Georgian Menagerie: Exotic Animals in Eighteenth-Century London*, London, 2015, p. 51).

The presence of such exotic species in England is testified through numerous accounts. Eleazar Albin in his 1731-1738 *A Natural History of Birds*, recorded, drew and described a female great curassow which he had seen at 'Mr. Berrisford's at Chelmsford' which he described as being 'very tame and sociable, eating and drinking with any Company' (E. Albin, *A Natural History of Birds*, London, 1738, II, no. 29). George Edwards, another naturalist of the mid-18th century, described and illustrated a guan that he had seen during the late 1740s at 'Captain Chandler's at Stepney, who had brought it with him from some one of the Sugar Islands in the West Indies' (G. Edwards, *A Natural History of Uncommon Birds and some other Rare and Undescribed animals*, London, 1776, no. 13). Many of the birds in Stranover's painting, including the curassow and guan, were kept in the aviary built by Admiral George Churchill at Windsor between 1708 and 1710, and which were painted by Jacob Bogdani, Stranover's father-in-law (C. Grigson, *Menagerie: The History of Exotic Animals in England*, Oxford, 2016, p. 73-74).







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**225**

## **JEAN-MICHEL PICART**

(ANTWERP C. 1600-1682 PARIS)

*Carnations and other flowers in a bronze vase*

oil on canvas

19¾ x 14¾ in. (50.2 x 37.5 cm.)

\$60,000-80,000

£43,000-57,000

€56,000-74,000

### **PROVENANCE:**

Anonymous sale; Sotheby's, London, 11 December 1985, lot 80, as 'Jean-Baptiste Monnoyer', where acquired by the following.

Private collection; Christie's, New York, 11 January 1989, lot 159, as 'Jean-Baptiste Monnoyer'.

Private collection, New York; Sotheby's, New York, 28 January 2000, lot 139, where acquired by the present owner.

This sumptuous still life was once attributed to the French painter Jean-Baptiste Monnoyer, but was recognized in 2000 as a typical work by the Fleming Jean-Michel Picart, who moved to Paris around 1638 and established a lucrative career there. Along with many other artist emigrés from his native country, Picart lived in the Saint-Germain-des-Prés area, where he worked primarily on lush flower and fruit pictures. The present work shows Picart at his best: dramatically lit by a shaft of light from upper left, the various blossoms tremble with life. The beautifully painted bronze vase that holds them - its underside reflecting the soft grey of the carved table on which it sits - features a pattern of cast leaves, giving an elegant continuity to the whole array. The insistent solidity of these sculpted motifs also provides a compelling contrast to the living flowers above, and may allude to the transience of this delicate display, a message which is underscored by the petals that have already fallen from their stems to the ledge below.



**226**

**ITALIAN SCHOOL, 17TH CENTURY**

*A short-eared owl, grouse, goldfinch, green parakeet, dove, and other birds with a lizard and grapevines near a stone balustrade, a landscape beyond*

oil on canvas  
33½ x 41¼ in. (84 x 105 cm.)

\$40,000-60,000

£29,000-43,000  
€37,000-55,000

**PROVENANCE:**  
Private collection, Spain.



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PROPERTY OF A SOUTHERN COLLECTOR

**227**

**ABRAHAM BISSCHOP**

(DORDRECHT 1670-1731 MIDDELBURG)

*A turkey, an ornamental peacock, a hen and four chicks before a stone fountain in a wooded landscape*

signed 'A. Busschop f.' (lower right)

oil on canvas

69¾ x 44¾ in. (177.5 x 113 cm.)

\$30,000-50,000

£22,000-36,000

€28,000-46,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 28 October 1999, lot 7.  
Private collection, England, from whom purchased by the following.  
with Raphael Valls, Ltd; Sotheby's, New York, 26 January 2006, lot 131  
(\$48,000 hammer).

This is a magnificent example of Abraham Bisschop's large-scale bird pieces, which demonstrate the artist's appreciation of the earlier works of Melchior d'Hondecoeter.



228

PROPERTY OF A SOUTHERN COLLECTOR

**228**

**PIETER FAES**

(MEIR 1750-1814 ANTWERP)

*Roses, daffodils, morning glory, a parrot tulip and other flowers in a bronze urn on a marble ledge, with a butterfly, ants, grapes and a bird's nest*

signed and dated 'P. Faes 178...' (lower right, on the ledge)

oil on canvas

28¾ x 23⅞ in. (73 x 58.7 cm.)

\$20,000-30,000

£15,000-21,000

€19,000-28,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 30 October 2002, lot 69.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

229

**ATTRIBUTED TO BERNHARD KEIL**

(HELSINGÖR 1624-1687 ROME)

*A huntsman resting by a tree with a hound, chickens and other birds*

oil on canvas  
62¼ x 72⅞ in. (158 x 185 cm.)

\$50,000-70,000

£36,000-50,000  
€46,000-64,000

**PROVENANCE:**

HRH Princess Christina of the Netherlands; Sotheby's, Amsterdam, 19 November 1996, lot 60, where acquired by the present owner.

Bernard Keil was apprenticed to the Copenhagen court painter, Maarten van Steenwinckel, before entering the Amsterdam workshop of Rembrandt van Rijn in 1642, where he remained for two years. His encounter with Rembrandt would shape much of his early technique. On travelling to Italy in 1651, he received a large number of commissions for portraits, religious pictures, *bambocciate* and palace and church interiors. The influence of Bernardo Strozzi, Domenico Fetti and Giovanni Battista Langetti is discernible in the works produced throughout his Italian years.

The huntsman in the present composition would appear to be the prototype for a number of almost identical figures in works by Keil, such as the picture sold in These Rooms on 13 January 1987, lot 104.

PROPERTY OF A FAMILY

**230**

## MELCHOIR D'HONDECOETER

(UTRECHT 1636-1695 AMSTERDAM)

*Sheldrake ducks and ducklings with a magpie in a garden,  
a village beyond*

signed 'M.d.hondecoeter' (center left)

oil on canvas, in an 18th-century English frame

46 $\frac{7}{8}$  x 38 $\frac{3}{4}$  in. (119.1 x 98.4 cm.)

\$150,000-250,000

£110,000-180,000  
€140,000-230,000

**PROVENANCE:**

with Paula de Koenigsberg, Buenos Aires, from whom acquired in 1945 by the family of the present owner.

**EXHIBITED:**

Buenos Aires, Museo Nacional de Bellas Artes, *Exposición de Obras Maestras: Colección Paola de Koenigsberg*, October 1945, no. 38.

Prominently signed by the artist on the stone ledge at center, this dynamic painting is the work of Melchior d'Hondecoeter, one of the premier animal painters of the 17th century. Born into a family of landscape and animal painters in Utrecht, Melchior first studied under his father, Gisjbert Gillisz. de Hondecoeter, and later with Jan Baptist Weenix, his uncle by marriage. It is likely that Melchior developed both his interest in Italianate landscapes and architectural details as a result of his training with Weenix, as well as his skillful handling of color, fully evident in the present picture. Later on, the lush work of Frans Snyders also became an increasingly important influence on Melchior's paintings, and several of Melchior's personal collection at the time of his death.

The present picture is a superlative example of Melchior's work from the early 1660s, just after his relocation to Amsterdam. The starkly realistic rendering of animals in the foreground, Italianate landscape, and emphasis on maternal tenderness are hallmarks of the artist's mature style. The painting also has an appealing and harmonious balance to the composition typical of Melchior's late works. High energy vignettes – such as the duck at the moment of takeoff at upper left – are offset by images of quiet repose, as seen in the mother duck devotedly watching over the ducklings swimming in the foreground. Commenting on these characteristics in 1945, William R. Valentiner, wrote that the present picture is 'an excellent work of Melchior de Hondecoeter, the best Dutch painter of birds and farmyards in the seventeenth century. The painting is fully signed, rich in color and in a fine state of preservation'"(written communication, 6 August 1945).

Though Melchior is not known to have produced preparatory sketches for his paintings, he did make oil sketches of animals from life, and often used the poses from these for several subsequent paintings. A figure identical to that of the duckling lying on the rocks at right can be found in a charming oil sketch, also datable to the artist's Amsterdam period, which was on the art market in the 1990s (Lempertz, Cologne, 20 May 1995, lot 864 and Zurich, Galerie Koller, 19-21 March 1997, lot 29. RKD illustration no. 0000013053).



231

## CIRCLE OF AGOSTINO CARRACCI

(BOLOGNA 1557-1602 PARMA)

*Venus and Cupid*

oil on canvas

38¾ x 69¾ in. (98.4 x 176.3 cm.)

\$100,000-150,000

£72,000-110,000

€92,000-140,000

### LITERATURE:

D. Benati, 'Una 'Lucrezia' e altre proposte per Bartolomeo Passerotti', *Paragone*, 379, September 1981, pp. 27 and 29, pl. 34, as Bartolomeo Passerotti.

First mention of this sensuous variation on Titian's *Venus and Cupid* (Uffizi Gallery, Florence), was made by Daniele Benati in his *Paragone* article of 1981 (*loc. cit.*). In it, he proposed an attribution to Bartolomeo Passerotti, emphasizing the similarity between the profile of Venus and that of Passerotti's *Lucrezia* in the Galleria Nazionale, Bologna, and suggesting that that both works were, in fact, a meditation on the figure of Saint Margaret in Parmigianino's *Madonna with Child and Saints Augustine, Jerome and Margaret* also in the same Bolognese museum.

More recent scholarship concedes the influence of Passerotti and contemporary Venetian artists – primarily in the landscape – but advocates an attribution to the young Agostino Carracci, c. 1580, or an artist in his immediate circle. A number of prints produced by the young Carracci indeed reveal a northern influence: they are modeled on works he had been copying on his trip to Venice, and several include profiles similar to those of Venus and Cupid in the present painting.

We are grateful to Diane de Grazia for her assistance cataloguing the present work.







232

**GIAMBATTISTA TIEPOLO**

(VENICE 1696-1770 MADRID)

*An Allegorical Female Figure; and An Allegory of Music*

detached gilded fresco, laid down on canvas, oval  
each approximately 29½ x 21½ in. (75 x 54.6 cm.)

a pair (2)

\$80,000-120,000

£58,000-86,000  
€74,000-110,000

**PROVENANCE:**

Brass collection, Venice, until 1925.

Dr. Adrien Fauchier-Magnan, Paris.

Comte de Boisvovray, Paris.

Anonymous sale; Christie's, New York, 22 May 1998, lot 104 (\$134,500), where  
acquired by the present owner.

**LITERATURE:**

A. Morassi, *A Complete Catalogue of the Paintings of G. B. Tiepolo*, 1962, p. 40,  
as 'in the main by Domenico [Tiepolo] and collaborators'.



These elegant allegories, executed in a monochromatic palette in a *trompe l'oeil* style to give them the imposing effect of bas-reliefs, formed part of a set of oval frescoes of various allegories and muses in an assortment of sizes (see Christie's New York, 22 May 1998, lots 104-106). They must have been commissioned as part of a large-scale decorative scheme for a Venetian villa, but as yet cannot be linked to a known commission. Their perspective suggests they likely served as overdoors.

While these and the other frescoes from the as-yet-unidentified villa were published by Morassi as 'painted in the main by Domenico [Tiepolo] and collaborators' (*loc. cit.*), he reconsidered his assessment of their quality following cleaning and, in a letter dated 15 January 1963, declared the entire group to be by Giambattista. Morassi dates the pictures to the early 1740s, when Giambattista had just completed his first great ecclesiastical fresco cycle for I Gesuiti in Venice and was executing his magnificent ceiling fresco of the *Chariot of the Sun* for the Palazzo Clerici in Milan.

A pair from the same set featuring *An allegorical female figure* and *An Allegory of Victory* were recently sold at Christie's, London, 8 December 2015, lot 40.

•233

## GAETANO GANDOLFI

(SAN MATTEO DELLA DECIMA 1734-1802  
BOLOGNA)

*Christ supported by two angels*

oil on copper  
23¾ x 15⅞ in. (60.3 x 40.3 cm.)

\$60,000-80,000

£43,000-57,000

€56,000-74,000

**PROVENANCE:**

with Spiller Gallery, London.

with Jean Luc Baroni, London, from whom acquired  
in November 1984 by the present owner.

Gaetano Gandolfi's distinctive style was informed by his early artistic training in Bologna and Venice; the resulting technique incorporates the rigor of Bolognese academic instruction with the lively color and fluid handling that he would have encountered in the work of Tiepolo, Ricci and Pittoni. Gandolfi was also aware of developments in French Rococo painting and was acquainted with Jean-Honoré Fragonard.

This copper, probably datable to the last decades of the artist's life, is typical of Gaetano's oeuvre and demonstrates his characteristic dynamism, theatrical format, and use of strong colors. The loose brushwork suggests that it may have been conceived as a *bozzetto*, but no preliminary drawing or larger finished painting of the same composition is recorded. Elements of the composition recur in other known works by Gandolfi, such as the standing angel holding the gold cup, which is repeated in the *Lamentation of Christ* in the church of Our Lady of Sorrows, Forlì.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

234

**GIOVANNI COLI**

(SAN QUIRICO DI LUCCA 1636-1681 LUCCA)

AND **FILIPPO GHERARDI**

(LUCCA 1643-1704)

*Eliezar and Rebecca*

oil on canvas

45½ x 56¾ in. (115.7 x 144.15 cm.)

\$60,000-80,000

£43,000-57,000

€56,000-74,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 30 January 1998, lot 42, where acquired by the present owner.

Giovanni Coli and Filippo Gherardi collaborated repeatedly throughout their careers. They both trained in the studio of Pietro da Cortona and, together, executed a prodigious number of monumental frescos in Rome, Lucca and Venice, most famously on the dome of San Nicola da Tolentino, and indeed their Venetian experience is evident in the high palette of the present scene. An example of their work on a smaller scale, this canvas was likely intended for a private patron, and shows a scene from Genesis, during which Rebecca arrives at the house of Abraham to meet her intended husband, Isaac.



PROPERTY OF AN ITALIAN PRIVATE COLLECTOR

**235**

**VALERIO CASTELLO**

(GENOA 1624-1659)

*The Adoration of the Magi*

oil on canvas

48 x 37 $\frac{1}{2}$  in. 122 x 95 cm.

\$100,000-150,000

£72,000-110,000  
€92,000-140,000

**PROVENANCE:**

The Saint Francis of Assisi Foundation, New York; Christie's, New York, 15 April 2008, lot 41 (\$229,000), where acquired by the present owner.

**LITERATURE:**

P. Pagano *et al.* eds., *La Pittura del '600 a Genova*, Milan, 1988, fig. 215.  
A. Orlando, *Stefano Magnasco e la cerchia di Valerio Castello*, Milan, 2001, p. 38, fig. 47.  
C. Manzitti, *Valerio Castello*, Turin, 2004, p. 165, no. 157.

During his short but prolific career, Valerio Castello seems to have been particularly attracted by the themes of the *Adoration of the Shepherds* and the *Adoration of the Kings*. Most of his canvases were evidently destined for wealthy Genoese clientele but, despite his numerous private commissions, Castello never repeated himself. However, it is interesting to note how, in a few versions of the *Adoration of the Magi*, a central group of figures keeps returning with minor variations. These are the Madonna and a kneeling King who is offering a golden vessel to the Child, as shown in the present canvas. These *Adorations*, now all in private collections, testify to the exceptional success of this composition (C. Manzitti, *op. cit.*, nos. 154-59, pp. 163-66). Unlike many of Castello's other *Adorations*, the figures in the present painting are large. The result is a carefully finished work and not a *bozzetto*, as has been pointed out by Camillo Manzitti. The scholar, praising its high quality and elaborate execution, has dated this canvas to about 1650, at the peak of Castello's successful career.



PROPERTY FROM THE ESTATE OF  
ROBERT AND CATHERINE ENGGASS (LOTS 236-237)

Dr. Robert Enggass was one of the 20th century's leading scholars of Italian Baroque art. His contributions to the field were manifold: in addition to his early studies on historical documentation related to 17th and 18th-century Italian painting and sculpture, he published numerous essays on the master Baroque painter, Giovanni Battista Gaulli, which led to the first monograph dedicated to the artist, *The Paintings of Baciccio: Giovanni Battista Gaulli, 1639-1790* (1964). For his pioneering *Early Eighteenth-Century Sculpture in Rome: An Illustrated Catalogue Raisonné* (1976), Enggass was awarded the 1977 Borghese Prize for the best book of the year on a Roman topic. Robert and his wife, Catherine, made a formidable research team, and together they published several important translations of Baroque texts, including Nicola Pio's *Le Vite di Pittori, scultori, et architetti*, Malvasia's *Life of Guido Reni*, Ridolfi's *Life of Tintoretto*, and Baldinucci's *Life of Bernini*, all fundamental resources for students of art from this period. Dr. Enggass was also a beloved professor, teaching at several American universities including Bryn Mawr College, Pennsylvania State University, the University of Kansas and the University of Georgia.

**236**

### GIACINTO BRANDI

(GAETA OR POLI 1621-1691 ROME)

*The Assumption of Saint Mary Magdalene*

oil on canvas  
39¼ x 29¾ in. (99.7 x 74.7 cm.)

\$15,000-20,000

£11,000-14,000  
€14,000-18,000

**PROVENANCE:**

Chigi collection, Rome.  
Robert and Catherine Enggass, Athens, Georgia.



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237

**GIOVANNI BATTISTA GAULLI, IL BACCICCIO**

(GENOA 1639-1709 ROME)

*Portrait of Cardinal Jacopo Rospigliosi (1628-1684), bust-length*

oil on canvas  
 27½ x 23⅝ in. (69.9 x 60.1 cm.), including an addition of 1 in. (2.6 cm.)

\$50,000-70,000	£36,000-50,000
	€46,000-64,000

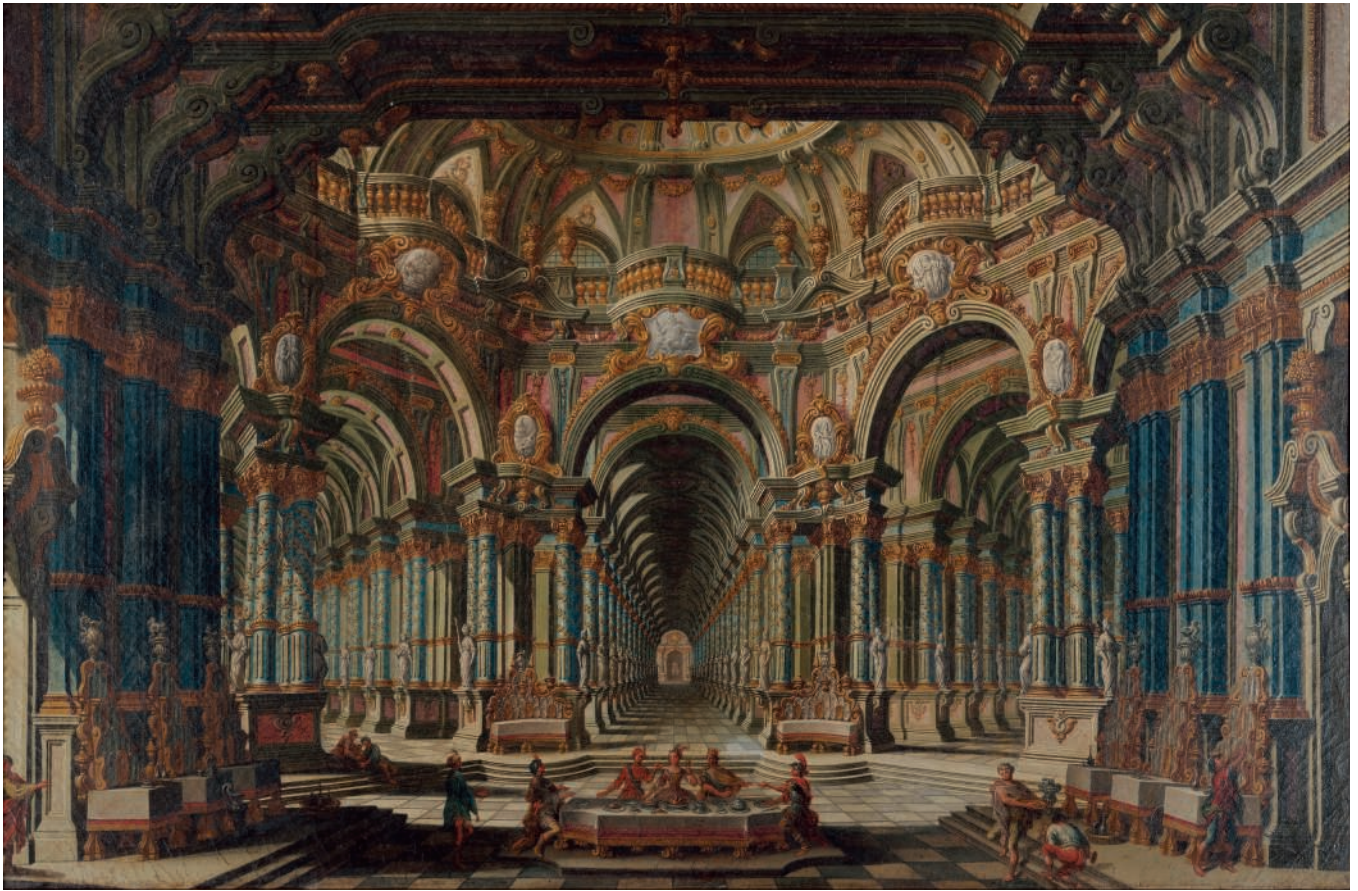
**PROVENANCE:**  
 Robert and Catherine Enggass, Athens, Georgia.

**EXHIBITED:**  
 Gainesville, University Gallery; Florida, Museum of Fine Art; Florida, Cummer Gallery of Art, *Transformations of the Roman Baroque*, 4 October 1981-15 March 1982, no. 11.  
 Sarasota, The John and Mable Ringling Museum of Art; Hartford, Wadsworth Atheneum, *Baroque Portraiture in Italy: Works From North American Collection*, 7 December-20 March 1985, no. 34.

**LITERATURE:**  
 R. Manning and B. Suida Manning, *Genoese Masters: Combiasso to Magnasco, 1550-1750*, Dayton, 1962, no. 37.  
 R. Enggass, *The Painting of Baciccio: Giovanni Battista Gaulli, 1639-1709*, Pennsylvania, 1964, p. 159, fig. 108.

M.V. Brugnoli, 'Review of R. Engass, *The Paintings of Baciccio*', *Paragone*, XVI, 195, May 1966, pp. 70-74.  
 J.T. Spike, *The Burlington Magazine*, CXXIV, January 1982, p. 58.  
 F. Petrucci, 'Baciccio ritrattista: proposta per un catalogo', *Firma Antiquari - Arte Viva*, no. 10, 1997.  
 M.F. dell'Arco, D. Graf and F. Petrucci, *Giovan Battista Gaulli: Il Baciccio, 1639-1709*, exhibition catalogue, Ariccia, 1999, p. 340, no. 51.

Baciccio was one of the most celebrated portraitists of 17th-century Rome, as well as the author of numerous large-scale projects exemplifying theatrical Baroque splendor, such as his *Triumph of the Name of Jesus* fresco for the Gesù. The *Portrait of Cardinal Jacopo Rospigliosi*, described by Jean and Robert Westin as 'one of the finest Roman Baroque portrait paintings in the United States' (*loc. cit.*), captures the young cardinal not long after receiving his red biretta in 1667 at the age of thirty-nine. The poise and authority that accompany this prestigious ecclesiastical position are conveyed through the sitter's relaxed yet confident demeanor. Especially striking are Jacopo's shrewd blue-gray eyes that meet the viewer's gaze with a candor that befits his status. As nephew to Pope Clement IX Rospigliosi, Jacopo was an extremely important patron for Baciccio; it has even been suggested that the present work may have been a demonstration piece through which the artist aspired to win additional commissions from the family, including a papal portrait. The cardinal's subtly rendered face as well as his casual pose, accentuated by the deep creases of his robe, reveal Baciccio's understanding of Bernini's portrait busts. The result must have impressed Jacopo, as Baciccio succeeded in painting Pope Clement IX on at least one occasion, the famous 'speaking likeness' in the Galleria Nazionale, Rome.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**238**

## **CIRCLE OF FRANCESCO GALLI-BIBIENA**

(BOLOGNA 1659-1739)

*Capriccio of a palace interior with figures banqueting, the cornices showing scenes from mythology*

oil on canvas  
25% x 38% in. (65 x 99 cm.)

\$40,000-60,000

£29,000-43,000  
€37,000-55,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 5 July 1989, lot 197, as 'Circle of the Bibiena family', where acquired by the present owner.

This supremely elegant interior is typical of the works produced in northern Italy during the 18th century by the Bibiena family of architects and scenographers. They were hugely influential in the dissemination of set design throughout Europe, the popularity of which was in large part due to the innovatory theoretical treatises penned by Ferdinand (1657-1743). His brother, Francesco (1659-1739), was responsible for the building of the Teatro Filarmonico in Verona and the now lost Teatro Aliberti in Rome. The family's works are characterized by vast spaces and an abundance of fantastical, repeating perspectives.



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**239**

## GIANDOMENICO TIEPOLO

(VENICE 1727-1804)

*A bacchanale with two women dancing in a landscape; and Pulcinella with two other figures from the commedia dell'arte in a landscape*

oil, brush and brown ink, and gold on canvas, oval  
each 13¼ x 10¾ in. (33.5 x 27.5 cm.)

a pair (2)

\$40,000-60,000

£29,000-43,000  
€37,000-55,000

**PROVENANCE:**

Anonymous sale; Farsettiarte, Prato, 12 April 2013, lot 416 (€42,000).

These two unpublished studies likely date to the 1790s, when Giandomenico was working on frescoes for the family villa at Zianigo. During this last decade of his life, he produced several 'bacchanals' and promenade pictures, in the same vein as the present pair. The study here for Pulcinella and his companion repeats the couple that appear in a work formerly at Zianigo, otherwise known also as Villa Tiepolo-Duodo, but now held at Ca'Rezzonico, Venice (see A. Mariuz, *Giandomenico Tiepolo*, Venice, 1971, no. 383). And in the present bacchanale, the woman dancing to the right relates to a figure in another composition known as *La Furlana*, no. 31 from the series *Divertimento per li regazzi* (Fine Arts Museums, San Francisco), which is dated to c. 1800.

PROPERTY RESTITUTED TO THE HEIRS OF ANNA AND JOHN JAFFÉ

240

## VINCENZO CHILONE

(VENICE 1758-1839)

*The Regatta on the Grand Canal, Venice,  
looking towards the Palazzo Foscari and Palazzo Balbi*

oil on canvas

21 $\frac{7}{8}$  x 38 $\frac{1}{4}$  in. (55.6 x 97 cm.)

\$60,000-80,000

£43,000-57,000

€56,000-74,000

### PROVENANCE:

John Jaffé (d. 1934), Villa Jaffé, Nice; sale 'Collection John Jaffé' ordered by the Commissariat aux questions juives de l'Etat français, Hôtel Savoy, Nice, 12-13 July 1943, lot 97, as 'Genre de Bellotto' (FF 48,000 to Mme Bonfils) with Galerie Charpentier, Paris, by 1944.

Anonymous sale; Sotheby's, London, 3 July 1985, lot 133, as 'Follower of Michele Marieschi', when acquired by the following.

Private collection, Italy.

Restituted to the heirs of Anna and John Jaffé, with the assistance of Art Recovery Group, Ltd.

A native of Venice, Vincenzo Chitone subscribed to the tradition of *vedute* painting established by Canaletto. The artist was known for his bold perspectival distortions, which emphasized the grandeur of Venice's sumptuous architecture and are evident throughout his series of twenty-two views engraved by Giacomo Aliprandi in the *Album de Venise* of c. 1800.

Set against the imposing façade of the Ca' Foscari and Palazzo Balbi on the Grand Canal, the present painting captures the vibrant pageantry and jubilant atmosphere of the annual carnival regatta. This fast-paced one-oared light gondola race had already been immortalized by Canaletto in his *Regatta on the Grand Canal* (National Gallery, London), although the vantage point here is entirely different.

Encouraged by cheering crowds peering down from nearby balconies (with one particularly charming viewer leaning right across the balustrade in order to secure a better view) the gondoliers weave their way across the lower center of the canvas, navigating through a maze of gilded barges and disappearing from view as they turn the corner to the far right of the composition.

The subject of a recent restitution settlement, the present lot once formed part of the important Old Masters collection gathered by the Belfast textile merchant John Jaffé and his wife Anna—a collection which also included Francesco Guardi's *The Grand Canal Venice with the Palazzo Bembo* (Getty Museum, Los Angeles). Following thirty years in the same private Italian collection, the work is now offered pursuant to a settlement agreement between the consignors and the heirs of John and Anna Jaffé, resolving any dispute over ownership of the work and passing the title directly to the buyer.



The present lot in its frame





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## JAKOB PHILIPP HACKERT

(PRENZLAU 1737-1807 SAN PIETRO DI CAREGGI)

*A wooded river landscape with figures unloading a rowing boat, a castle on the rocks beyond; and A wooded river landscape with figures resting on the bank, a fortified town beyond*

the first signed and dated 'Jacq:Phil: Hackert. f / 1766' (lower left);  
the second signed and dated 'Jacq:Phil: Hackert f. 1766' (lower right)

oil on copper

each 11 $\frac{1}{8}$  x 17 $\frac{1}{2}$  in. (29.9 x 44.4 cm.)

a pair (2)

\$80,000-120,000

£58,000-86,000

€74,000-110,000

### PROVENANCE:

Private collection, Normandy, since the 19th century, and by descent to the following.

Private collection, Paris.

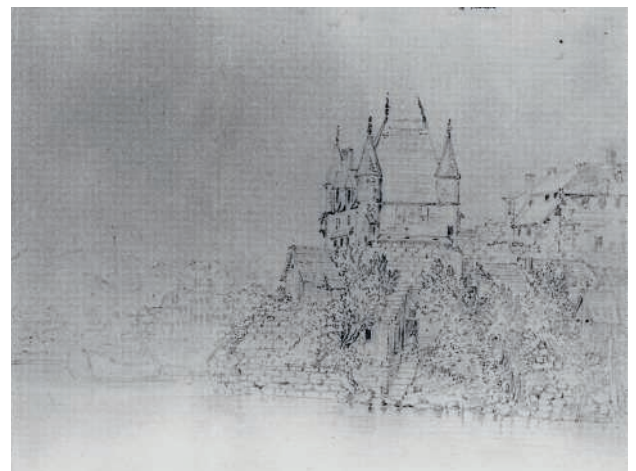


Fig. 1 Jakob Philipp Hackert, 'à Rouen', drawing from *The Normandy Sketchbook*, 1766, Schloss Weimar, Weimar, Germany



These beautiful preserved coppers, both signed and dated 1766, are outstanding examples from Jakob Philipp Hackert's sojourn in France. Though he was born in Germany, Hackert spent most of his life in Italy, where he established a reputation primarily as a landscapist and enjoyed the patronage of Pope Pius VI, Catherine the Great of Russia, and the King of Naples, among others. During his formative years in his native country, Hackert worked with his father, the portraitist Philipp Hackert, and went on to study at the Berlin Academy. After the purchase of two of his works in 1761 by Frederick the Great, Hackert moved to northern Germany, and in 1765 left for Paris, where there was a growing demand for the refined, picturesque vistas for which he was becoming known.

While in France, Hackert made several trips outside of Paris, including a 1766 tour of Normandy with his brother Johann Gottlieb, the painter Nicolas Pérignon, and the Swiss topographical watercolourist Samuel Heironymus Grimm (1733-1794), during which the present works were painted. The soft, suffusive light, picturesque figures of peasants going about their daily

routines, and use of tree *repoussoirs* owe much to Vernet, while the format of a winding river dotted with ancient buildings comes from a Flemish-German tradition of landscape painting that ultimately goes back to Jan Brueghel I (1568-1625). The use of a copper support, common in 17th-century cabinet paintings from northern Europe and also sometimes employed by Vernet, gives the pictures a highly finished surface.

Although temperamentally idyllic, the location of at least the first picture can be identified as Rouen by Saint Catherine's hill, which rises out of the atmospheric distance. The view, we can then infer, is taken from near Sahurs and Hautot-sur-Seine, where the river bends to the left and Rouen is hidden behind the mountainous ledge dedicated to Saint Catherine. Indeed, Hackert's sketchbook from this period features a drawing inscribed 'à Rouen' that appears to show the same Renaissance chateau perched atop the foreground cliff (fig. 1). In the painting, of course, Hackert has enhanced the drama of the chateau, its turrets embowered in trees and surrounded by a flock of birds that sink downwards into the dusky sky.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

242

## AELBERT JANSZ. VAN DER SCHOOR

(UTRECHT C. 1603-C. 1672)

*Esther and Mordecai*

signed and dated 'AV Schoor/1643' (center left)

oil on canvas

55% x 67% in. (141.5 x 172.3 cm.)

\$60,000-80,000

£43,000-57,000

€56,000-74,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Amsterdam, 12 May 1992, lot 157, as 'Abraham van der Schoor', where acquired by the present owner.

**LITERATURE:**

P. van den Brink, 'Aelbert van der Schoor, een Utrechts schilder en zijn werk', *Oud Holland*, 108, 1994, pp. 37-58, no. 13.

P. van den Brink, 'Aelbert van der Schoor, een Utrechts schilder en uijn werk', *Jaarboek Oud Utrecht*, 1998, pp. 139-167, no. 15.

Relatively little is known about this Utrecht painter and his artistic personality was obscure until Peter van den Brink and Marten Jan Bok made a reconstruction of his oeuvre in 1994 (*op. cit.*), in which the present signed and dated work was published for the first time. Van der Schoor painted portraits, still lifes, and genre pieces as well as history subjects in a style much influenced by Abraham Bloemaert and Jan van Bijlert. Here, he shows a scene from the Old Testament story of Esther and Mordecai. The heroes, seated at an elegantly appointed table, have just written what are now known as the First Letters of Purim, which would save the Jewish people living in Persia from a royal decree ordering their execution. It appears as though Van der Schoor has appropriated the imagery of the so-called 'Concert' paintings by contemporary Utrecht Caravaggisti, like Gerrit van Honthorst, and applied it to the biblical narrative.





PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

243

## STUDIO OF SIR PETER PAUL RUBENS (SIEGEN, WESTPHALIA 1577-1640 ANTWERP)

*Don Quixote and troops of La Santa Hermandad outside a tavern*

oil on canvas  
48 x 64¼ in. (121.9 x 163.2 cm.)

\$80,000-120,000

£58,000-86,000  
€74,000-110,000

### PROVENANCE:

Delassue collection; Hôtel Drouot, Paris, 22 December 1905, lot 83, as Attributed to Rubens.  
Acquired by the Countess Nadia de Navarro, Glen Head, New York, before 1964.

### EXHIBITED:

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 13, as Peter Paul Rubens (catalogue by R. De Grada).

### LITERATURE:

H.G. Evers, *Rubens und Sein Werk*, Brussels, 1943, p. 317, n. 7, as a repetition.

A patron and an ardent admirer of Rubens, King Philip IV of Spain sought to acquire any paintings that might be available following the master's death in 1640. From the heirs of the artist, he successfully obtained a number of works and among them was a painting of soldiers and peasants before an inn, which was recorded in the 1640 inventory of Rubens's estate as 'Une troupe des Suisses qui contraignent les paysans de leur donner de l'argent et couvrir la table, sur toile.' The identification of the central figure as Don Quixote was first proposed by Hans Gerhard Evers in 1943 and developed by Rüdiger Klessmann in his 1995 essay on the painting. The knight's peculiar headdress certainly relates to the cardboard helmet described in Cervantes' novel, first published in 1605, and the large ring, reported as being attached to his armor for the purposes of jousting, is clearly visible.

Although the original by Rubens is no longer believed to be extant, Rubens' autograph painting is known by virtue of surviving engravings and a number of copies produced by his workshop and by his followers. There is also a lively preparatory drawing in the Frits Lugt Collection at the Institut Néerlandais, Paris, which suggests a dating of the original painting to between 1632 and 1635. While the drawing has been cut to the left and incorporates fewer figures, the main groups are clearly visible: the soldier with the large sword holds the same pose and, to the right, a lansquenet embraces a girl in a similar manner; also evident is the bowing peasant and the extended arm and dress of the seated woman on the left. The abundance of copies attests to the popularity of the original painting, and the present version is believed to have been produced by a member of Rubens' studio. Another version is in the Alte Pinakothek, Munich.



244

PROPERTY OF A DISTINGUISHED GENTLEMAN

**244**

**DUTCH SCHOOL, SECOND  
HALF OF THE 17TH CENTURY**

*The Arch of Constantine, Rome, with  
classical figures, the Coliseum beyond*

oil on panel  
16 $\frac{1}{8}$  x 20 $\frac{1}{8}$  in. (41 x 51.1 cm.)

\$40,000-60,000

£29,000-43,000  
€37,000-55,000



245

**245**

**ATTRIBUTED TO JACOB  
FERDINAND SAEYS**

(ANTWERP 1658-1725/6  
VIENNA)

*A capriccio of a colonnaded courtyard*

oil on canvas  
41 $\frac{1}{8}$  x 50 $\frac{1}{4}$  in. (104.5 x 127.6 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-28,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

246

**PIETER GERRITSZ. VAN ROESTRATEN**

(HAARLEM 1629/30-1700 LONDON)

*A violin, a skull draped with laurel branches, a silver ginger jar, a recorder, a letter with a red seal, a silver-gilt, hardstone cup and a silver dish on a marble ledge*

oil on canvas  
25 x 29½ in. (63.5 x 75 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-28,000

**PROVENANCE:**

Private collection, England, by 1864 (according to a label on the reverse).  
Sitley and Paverbrow; Christie's, London, 1 August 1929, lot 185 (10 gns. to von Slochem).  
F.W. van der Haagen, Arnhem, by 1938 (according to an inscription on the reverse).  
Anonymous sale; Christie's, Amsterdam, 20 June 1989, lot 28.  
Anonymous sale; Christie's, New York, 31 May 1990, lot 10, where acquired by the present owner.

In a photo certificate dated 6 February 1990, Ellen Bernt confirms the attribution of the present work, an elegant and sophisticated *vanitas* exemplary of the artist's output. The English silver jar shown here frequently recurs in Van Roestraten's pictures, as evident in a second work by the painter also offered in this sale (lot 270).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

247

## THOMAS HEEREMANS

(HAARLEM 1641-1697)

## AND ABRAHAM STORCK

(AMSTERDAM 1644-1708)

*Winter landscape with the Montelbaanstoren, Amsterdam*

signed and dated 'TM ans 1676' ('TM' linked, lower left)

oil on canvas

29 $\frac{7}{8}$  x 42 $\frac{3}{4}$  in. (76 x 108.5 cm.)

\$120,000-180,000

£86,000-130,000

€120,000-170,000

### PROVENANCE:

W.R. Dreesmann, Amsterdam.

with Duits, London.

Anonymous sale; Sotheby's, London, 11 April 1990, lot 36, where acquired by the present owner.

This painting, a collaborative work between the painters Thomas Heeremans and Abraham Storck, depicts the frozen *Oude Schans* canal in Amsterdam looking north towards the docks. On the left of the composition stands the Montelbaanstoren. This impressive brick tower originally formed part of the walls of the city and was used as a sentry for Dutch soldiers keeping watch for invading enemies. The original tower was built in 1512 with the decorative spire and clock being added in 1606 by the architect Hendrick de Keyser (1565-1621). Later in the century, the clock tower was nicknamed *Malle Jaap* ('Silly Jack') because of its failure to keep accurate time.

The Montelbaanstoren was a recurrent subject for painters working in Amsterdam. As one of the city's most significant and important landmarks it featured heavily in paintings made by local artists during the 17th century and was even included in works by artists like Rembrandt and Jacob van Ruisdael. The present view of the canal, however, is a little less typical. Many other views of the *Oud Schans* canal are painted from the opposite direction facing away from the docks, whereas here the docks are shown with a line of tall-masted ships and a bridge which could be raised in the middle to allow them to pass in and out of the city.

Heermans was a Haarlem born artist, active during the last quarter of the 17th century and renowned for painting snowy landscapes. His collaborator, Abraham Storck, who painted the figures in the present work, was a successful landscape painter in his own right and had an extremely popular and successful career in Amsterdam. Storck painted the Montelbaanstoren tower numerous times and also treated it in a second collaboration with Heeremans in 1682 (sold Sotheby's, London, 6 December 1995, lot 48).

Marijke C. Kinkelder of the RKD, The Hague, has confirmed the attribution of this painting on the basis of a photograph.





PROPERTY FROM AN IMPORTANT SOUTH AMERICAN COLLECTION

**248**

**NICOLAES MAES**

(DORDRECHT 1634-1693 AMSTERDAM)

*Portrait of a lady, aged 68, seated half-length*

signed, dated and inscribed 'AET.68. / Maes 1675' (center right)

oil on canvas

35½ x 28¾ in. (90 x 72 cm.)

\$60,000-100,000

£43,000-72,000

€56,000-92,000

**PROVENANCE:**

(Probably) Admiral Lord Radstock, London; (†), Christie's, London, 12-13 May 1826, lot 6 (32 gns. to Morant).  
with Galerie Meissner, Zurich, from whom acquired in 1971 by  
H. Landau Remy, Petrópolis.

**LITERATURE:**

W. Sumowski, *Die Gemälde der Rembrandt-Schüler*, III, Landau, Pfalz, 1986, pp. 2030 and 2137, no. 1411.

W. Sumowski, *Die Gemälde der Rembrandt-Schüler*, VI, Landau, Pfalz, 1994, p. 3630, no. 1411.

W.E. Franits, *Paragons of Virtue: Women and Domesticity in 17th Century Dutch Art*, Cambridge 1995, p. 410, n. 2.

L. Krempel, *Nicolaes Maes*, Petersberg, 2000, pp. 71 and 314, fig. 217, pl. XIX.

Nicolaes Maes trained with Rembrandt in his studio from 1648 to 1653 and is among the most important of his disciples. While his early paintings owe a clear debt to his master's work of the mid-1640s, during the 1660s, Maes' technique becomes increasingly grounded in the Flemish mode of portraiture developed by van Dyck and introduced to the northern Netherlands by artists such as Govaert Flinck, Adriaen Hanneman and Jan Mijtens. The present portrait is an exception: while the detailed painting of the costume demonstrates a bravura typical of his mature style, the subdued palette and emphasis on the human qualities of the sitter – her hands; her smile as she looks up from her Bible – are more reminiscent of Maes' early work. The unusual amalgamation of late Maes with the Rembrandtism of his early years accords this canvas a particular fascination.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**249**

**JAN ABRAHAMSZ. BEERSTRATEN**

(AMSTERDAM 1622-1666)

*A winter landscape with a horse-drawn sledge, skaters and golfers on a frozen waterway by a windmill, Amsterdam and the IJ beyond*

oil on canvas

41 $\frac{1}{8}$  x 49 $\frac{3}{8}$  in. (104.5 x 126 cm.)

\$60,000-80,000

£43,000-57,000

€56,000-74,000

Jan Abrahamsz. Beerstraaten was the most prominent member of a Dutch family of painters. He was famed for his depictions of winter townscapes, which demonstrate a marked interest in the topography of mid-17th century Amsterdam. \*\* The present work is a very fine example of the cityscapes for which Beerstraaten is known, and incorporates the famous windmills of Amsterdam.

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam, 21 May 1985, lot 158.

Anonymous sale; Christie's, Amsterdam, 12 June 1990, lot 212.

Anonymous sale; Christie's, Amsterdam, 10 November 1997, lot 135, where acquired by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**250**

**LIEVE PIETERSZ. VERSCHUIER**

(ROTTERDAM C. 1630-1686)

*A Mediterranean coast at dawn with a galliot preparing to unload its cargo, a frigate being caulked beyond*

signed 'L.Ver/Schvier' (lower right, on a bundle)

oil on panel

14 $\frac{1}{8}$  x 18 $\frac{3}{4}$  in. (35.8 x 47.6 cm.)

\$20,000-30,000

£15,000-21,000

€19,000-28,000

**PROVENANCE:**

Private collection, Europe; Christie's, London, 4 July 1997, lot 223, where acquired by the present owner.

**LITERATURE:**

J. Giltaij, 'Lieve Verschuier', *Schatkammer, Veertien opstellen aangeboden aan Leo Akveld*, Franeker, 2002, p. 43, no. 43.

Verschuier was one of the most original marine painters in Holland, and his highly personalized technique for rendering lighting and optical effects is dramatically evident in the present picture. This attention to the play of light was borne out of a trip to Rome undertaken by the artist in about 1655 - Arnold Houbraken states that the Utrecht painter Johannes van der Meer (c. 1640-1682) 'travelled to Rome in the company of Lieve Verschuier'. During this sojourn, Verschuier must have come into contact with the landscapes of Claude Lorrain, which seem to have had a lasting influence on him. Verschuier's delight in the rendition of a rich, Mediterranean sky in which the sun is sinking towards the horizon and casting dazzling reflections across the water is on full view in the present work, which also gives careful attention to the precise depiction of ships and shipping activities, similarly typical of the artist's output.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**251**

## **JAN WIJNANTS**

(?HAARLEM C. 1635-1684 AMSTERDAM)

*Landscape with cattle being driven along a country road*

signed 'Jwijnants' (lower right)

oil on canvas

15 $\frac{7}{8}$  x 19 $\frac{1}{2}$  in. (40.5 x 49 cm.)

\$30,000-50,000

£22,000-36,000

€28,000-46,000

### **PROVENANCE:**

J. E Fordham; Christie's, London, 25 May 1867, lot 123 (145 gns.), where acquired by the following.

Private noble collection, and by descent; Christie's, London, 8 July 1988, lot 27. Anonymous sale; Sotheby's, New York, 1 June 1990, lot 111, where acquired by the present owner.

### **LITERATURE:**

K. Eisele, *Jan Wijnants (1631/1632- 1684): ein niederländischer Maler der Ideallandschaft im goldenen Jahrhundert*, Stuttgart, 2000, p. 162, no. 186, fig. 186.

Born in Haarlem but working in Amsterdam from 1660, Jan Wijnants was one of the preeminent Dutch artists of the second half of the 17th century who began moving away from the restricted palette that dominated his countrymen's landscapes of the 1620s and 1630s. His paintings are predominately landscapes and dunescapes, following the tradition established by Pieter de Molijn, Philips Wouwerman, Jacob van Ruisdael and others. The use of a fallen tree trunk in the present composition is a device often associated with Van Ruisdael; the juxtaposition of a verdant countryside with dead wood would have alluded to the transience of life.

Wijnants' work greatly appealed to the 18th-century English taste for Dutch landscapes, and his pictures influenced artists such as François Boucher and Thomas Gainsborough. The staffage in the present work has been attributed to Johannes Lingelbach (1622-1674), who often collaborated with Wijnants.

PROPERTY FROM AN EAST COAST COLLECTION

**252**

**CHARLES-FRANCOIS GRENIER DE  
LACROIX, CALLED LACROIX DE MARSEILLE**

(MARSEILLE C. 1700-1782 BERLIN ?)

*A Mediterranean port with a fortified tower and an anchored  
ship, ladies and merchants in the foreground*

oil on copper, unframed

16¼ x 23½ in. (41.3 x 58.7 cm.)

signed 'F. DeLa / croix / 1758' (lower right, on the rock)

\$30,000-50,000

£22,000-36,000

€28,000-46,000

**PROVENANCE:**

Acquired by the father of the present owner, and by descent.

Lacroix de Marseille painted this large copper panel in 1758, clearly delighting in the medium's capacity to enhance his delicate brushwork and subtle gradations of light and shadow. The details of Lacroix's formative years are obscure. He was born in the port city of Marseille, hence his nickname, and it is generally understood that he trained with Claude-Joseph Vernet. Lacroix's two earliest known works are pendant seascapes, signed and dated 1743, executed in a style very close to that of his master. Beyond those paintings, there is no notice of the artist prior to 1750, when the Marquis de Vandières met him in Rome. Lacroix may have traveled to the Eternal City with Vernet, as they were working there side by side in 1751, when Lacroix executed precise copies of four works by Vernet, all of which are now at Uppark, Sussex. Two years later, after Vernet returned to France, Lacroix appears to have truly come into his own. He would work for another decade in Italy, where he was known as 'Della Croce', enjoying tremendous success as a painter of fantasy seascapes such as the present work. Lacroix had returned to Paris by 1776, when he exhibited at the Salon du Colisée. Between 1780 and 1782, he is documented as a participant in the Salon de la Correspondance, an alternative public exhibition to the Salons of the official Academy, of which he was not a member. He died in 1782, in Berlin according to Pahin de la Blancherie.



253

**NICOLAS COLOMBEL**

(SOTTEVILLE-LÈS-ROUEN, 1644-1717 PARIS)

*The Finding of Moses*

oil on canvas

29½ x 38⅝ in. (74.9 x 98.1 cm.)

\$50,000-70,000

£36,000-50,000

€46,000-64,000

**PROVENANCE:**

Mrs. D.M. Levi, Detroit, from c. 1970.

**EXHIBITED:**

Detroit, Detroit Institute of Arts, c. 1980, on loan.

**LITERATURE:**

K. Chastagnol, ed., *Nicolas Colombel: vers 1644-1717*, exhibition catalogue, Rouen, 2012, no. P4.

This characteristic canvas by Nicolas Colombel is, in fact, the prototype for the homonymous panel first published by Anthony Blunt ('Nicolas Colombel', *Revue de l'Art*, 9, 1970, pp. 30, 31, 34, fig. 19) and in the Bob Jones Museum and Gallery, Greenville (see Chastagnol, *op. cit.*, no. P5). Another version, painted for the former Château de Meudon, is no longer believed to be extant. The pendant for the present work, *The Exposition of Moses*, was with Galerie Didier Aaron & Cie, at the time of publication of Chastagnol's exhibition catalogue (*op. cit.*, p. 121, no. P2); a second *Exposition of Moses* is in the Milgrom collection, Sceaux, and is the pendant for the painting in Greenville (Chastagnol, *op. cit.*, p. 122, no. P3).

Last recorded when it was photographed at the Detroit Institute of Arts in the 1980s, the location of this painting remained undisclosed for the last 30 years. Its reappearance on the market constitutes an exciting rediscovery.



254

## SÉBASTIEN BOURDON

(MONTPELLIER 1616-1671 PARIS)

*Bacchus and Ariadne on the Island of Naxos*

oil on canvas

31½ x 40¼ in. (80.4 x 102.2 cm.)

\$150,000-250,000

£110,000-180,000

€140,000-230,000

**PROVENANCE:**

Charles Bouthier de la Tour, where acquired in 2001 by the following.  
Private collection.

**EXHIBITED:**

Montpellier, Musée Fabre; Strasbourg, Les Musées de Strasbourg, *Sébastien Bourdon: 1616-1671: Catalogue critique et chronologique de l'oeuvre complet*, 7 July-4 February 2001, no. 9.

New York, Wildenstein, *The Arts of France from François Ier to Napoléon Ier: A Centennial Celebration of Wildenstein's Presence in New York*, 26 October 2005-6 January 2006, no. 20.

Following the death of the Minotaur and his escape from the Labyrinth, the Greek hero Theseus unceremoniously abandoned Ariadne, daughter the Cretan king, Minos, on the Greek island of Naxos. Many variations of the myth exist; in most, Ariadne is discovered soon after her beloved's betrayal by Bacchus, god of wine, who fell in love with and wedded her.

In Sébastien Bourdon's rendition, the newly married protagonists are relegated to the rear of the composition, so the artist can focus instead on the drunken revelers in the foreground. Seemingly in the early stages of the celebrations, the *maenads* are not yet in a state of ecstatic frenzy, nor have they paired off with the satyrs or their male counterparts. Nevertheless, Bacchus' companion Silenus can already be seen at left, intoxicated and primed to accost the sleeping nymph Lotis who will be saved from his licentiousness by the braying of a donkey.

Until recently attributed to Nicolas Poussin, this work is surely among the most 'Poussin-esque' of Bourdon's oeuvre. Several of the figures derive from Poussin's *Midas Giving Thanks to Bacchus* (Alte Pinakothek, Munich), which dates to c. 1630. The figure of Lotis in the foreground of the present painting appears in reverse in the Munich picture; the sleeping putto (lower right), the piper (middle ground, on the left) and the black-and-white goat can also all be traced to the same work. A further painting by Poussin, *The Nurture of Bacchus* (Louvre, Paris), includes the motif of the sleeping nymph, with minor variations in the pose, and was also almost certainly the basis for the two satyrs who offer wine to the Indian cheetahs.



PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN

**255**

**PHILIP MERCIER**

(BERLIN 1689/91-1760 LONDON)

*A school for girls*

oil on canvas

36 x 42<sup>7</sup>/<sub>8</sub> in. (91.4 x 109 cm.)

\$40,000-60,000

£29,000-43,000

€37,000-55,000

**PROVENANCE:**

Admiral Sir Adam Drummond, K.C.H., 7th of Megginch, and by descent to The Hon. Mrs. Agnew-Somerville; Sotheby's, London, 5 July 1984, lot 268, where acquired by Dr. Anton C.R. Dreesman (inv. no. A-53); Christie's, London, 11 April 2002, lot 581 (£49,350).

**LITERATURE:**

J. Ingamells and R. Raines, 'A Catalogue of the Paintings, Drawings and Etchings of Philip Mercier', *The Walpole Society*, XLVI, 1978, no. 262, pl. 5a.

**ENGRAVED:**

J. Faber II, 1739.

The pendant to this picture, *A school for boys*, was also engraved by Faber in 1739 and sold at Christie's, London, 11 July 1997, lot 9. It is dated 1734 and measured 40 x 50 in.; the present work was probably originally of the same dimensions (Ingamells and Raines, *loc. cit.*). Another, larger, signed version of this composition was sold at Sotheby's, London, 6 December 2012, lot 382.

**256 No Lot**





257

## FRANÇOIS DE TROY

(TOULOUSE 1645-1730 PARIS)

*Portrait of a magistrate's family*

oil on canvas

63 x 51¼ in. (160 x 130.2 cm.)

\$70,000-90,000

£51,000-64,000

€65,000-83,000

### PROVENANCE:

Anonymous sale; Christie's, London, 4 May 1922, lot 100, as 'Robert Levrac' with Jean Cailleux, Paris; Christie's, New York, 23 October 1998, lot 39 (\$134,500 to the following).

Michael L. Rosenberg, Dallas; (†), Christie's, New York, 26 January 2005, lot 227.

### LITERATURE:

J. Cailleux ed., 'Some Family and Group Portraits by François de Troy (1645-1730)', *L'Art du Dix-huitième Siècle*, an advertisement supplement to the *Burlington Magazine*, no. 26, April 1971, pp. v, vii, pl. 3.

Throughout a long career that spanned both the late Baroque and Early Rococo periods, François de Troy found extraordinary success as both a history and portrait painter. Unlike the grand, formal compositions of his peers, de Troy's works exhibit a heightened degree of naturalism, which made him particularly suited to the painting of intimate portraits, such as this one of a magistrate and his family, painted c. 1725.

The present work was given to Robert Levrac-Tournières when it was sold in 1922; however, Cailleux subsequently published it (*loc. cit.*) and convincingly re-attributed it to de Troy on the basis of comparison with a number of signed works by the artist. Several points of fashion suggest that the painting dates from relatively late in de Troy's career: the hairstyles of all the sitters, except the father, as well as the style of the mother's dress with its open front and series of bows, are characteristic of mid-1720s French fashion. Furthermore, the designs of the silver-mounted *porcelaine de Chine* coffee cups and sugar basin have been dated by Jacques Helft to 1722-1727 (*op. cit.*, p. vi).





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258

**ÉTIENNE CHEVALIER DE LORIMIER**

(PARIS 1759-1813)

*The Temple of the Sibyl at Tivoli*

signed 'Lormier' (lower right)  
oil on paper, laid down on canvas  
19<sup>7</sup>/<sub>8</sub> x 13<sup>7</sup>/<sub>8</sub> in. (50.5 x 35.2 cm.)

\$20,000-30,000

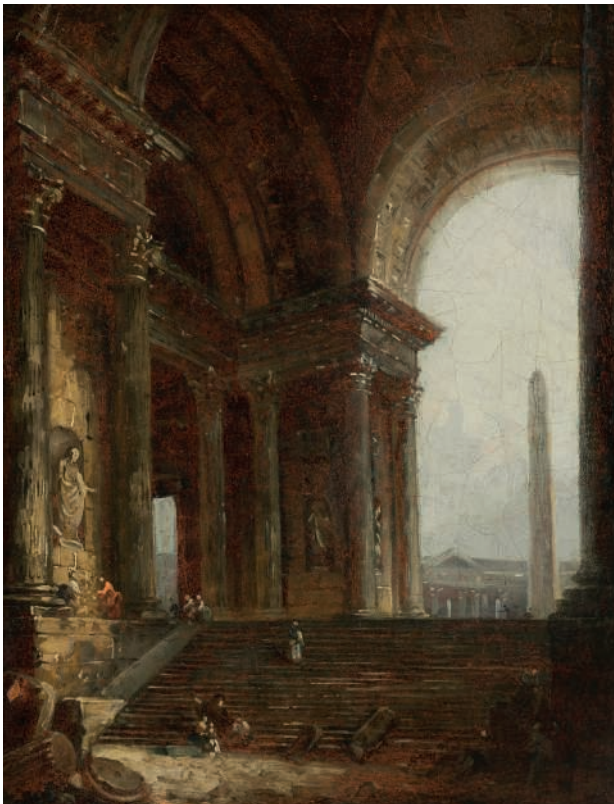
£15,000-21,000  
€19,000-28,000

**PROVENANCE:**

Private collection, from whence acquired in 1971 by the following.  
Private collection

**EXHIBITED:**

New York, Wildenstein, *The Winds of Revolution*, 14 November  
1989-19 January 1990, no. 46 (catalogue by J. Baillio).



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259

**HUBERT ROBERT**

(PARIS 1733-1808)

*The interior of a Roman palace, an obelisk beyond*

oil on paper, laid down on canvas  
12<sup>3</sup>/<sub>4</sub> x 9<sup>7</sup>/<sub>8</sub> in. (32.4 x 24.9 cm.)

\$30,000-50,000

£22,000-36,000  
€28,000-46,000

**PROVENANCE:**

with Galerie Cailleux, Paris, by 1957.  
Anonymous sale; Hôtel Drouot, Paris, 5 December 1990, lot 85,  
where acquired by the following.  
Private collection.

**EXHIBITED:**

Paris, Galerie Cailleux, *Hubert Robert, Louis Moreau: Exposition  
du cent-cinquantième de leur mort*, 26 November-20  
December 1957, no. 16.

**LITERATURE:**

To be included in the forthcoming catalogue raisonné of the  
paintings of Hubert Robert being prepared by the Wildenstein  
Institute.

This lively painting relates to Hubert Robert's grand 1787  
canvas in the Art Institute of Chicago.



PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN

**260**

**JACOB DE WIT**

(AMSTERDAM 1695-1754)

*A fictive bas-relief with putti adorning an altar with flowers*

signed and dated 'J. Wit / F 1740' (lower right)

oil on canvas

43½ x 51¾ in. (110.5 x 131.4 cm.)

\$40,000-60,000

£29,000-43,000

€37,000-55,000

**PROVENANCE:**

Willem J.R. Dreesmann, Amsterdam, and by inheritance to Dr. Anton C.R. Dreesmann (inv. no. A-39); Christie's, London, 11 April 2002, lot 573 (£41,125).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**261**

**LOUIS TESSIER**

(FRANCE C. 1719-1781)

*An allegory of the arts;  
and An allegory of design and architecture*

oil on canvas

26 $\frac{7}{8}$  x 34 $\frac{1}{2}$  in. (68.5 x 87.5 cm.)

a pair (2)

\$100,000-150,000

£72,000-110,000

€92,000-140,000

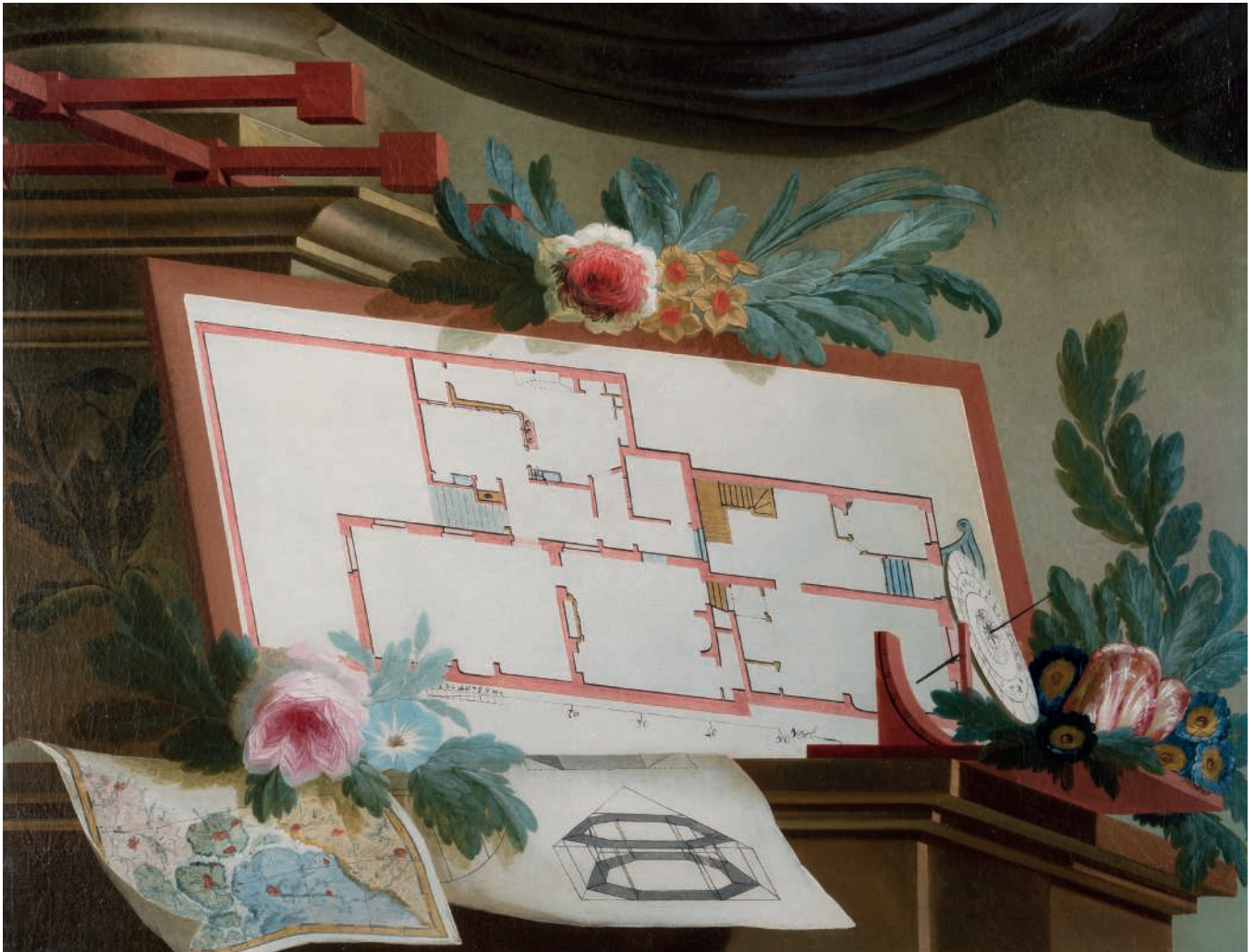
**PROVENANCE:**

with Chaucer Fine Arts, London, 1985.

Anonymous sale; Christie's, New York, 31 May 1990, lot 144, where acquired by the present owner.

**EXHIBITED:**

London, Chaucer Fine Arts, *Paintings and Drawings, Sculpture, Works of Art*, 26 May - 14 July 1985, no. 25.



Highly regarded in his lifetime as a specialist in flower painting, Louis Tessier is known to have collaborated with Antoine Coypel, providing floral festoons for a sequence of tragic scenes commissioned by the Queen of Poland. He later worked with Coypel, and then with François Boucher on a number of works for King Louis XV.

Tessier also completed a number of autonomous still lifes in architectural settings, each characterized by an ability to transform a miscellany of everyday objects into a lively and dynamic fantasy. A particularly fine example of this is the *Seau de porcelaine* in a private collection, Paris, which shows an elegantly crumpled mass of letters that have been tossed into a large Delft pail.

These charming paintings were probably originally intended as a pair of overdoors, as indicated by their pronounced foreshortening. It is likely that they were commissioned by a Dutch client: the inscriptions are in Dutch, the measurements on the architectural drawing are in *Voeten* (feet) and the book is *Trouwingh*, the most popular volume of poetry by the renowned Dutch poet, Jacob Cats (1577-1660), which was still in circulation a century after its first publication. The assortment of objects can be read, respectively, as allegories of Science and the Arts: the instruments, diagrams, maps and plans translate to Architecture, Geometry and Geography; while the lyre, quills, masks, books and laurel wreath indicate Music, Drama and Poetry.



PROPERTY OF A WEST COAST COLLECTOR

262

## JEAN-HONORÉ FRAGONARD

(GRASSE 1732-1806 PARIS)

*Girl with a birdcage*

oil on canvas, oval  
38¾ x 35¾ in. (98.4 x 90.8 cm.)

\$80,000-120,000

£58,000-86,000  
€74,000-110,000

### PROVENANCE:

(Probably) commissioned as part of the decoration for the Hôtel de Mortemart-Rochechouart.

Roger Portalis, Paris, from whom acquired by the following.

with Eugene Kraemer, by 1900.

Charles Wertheimer, Paris, by 1907.

E.M. Hodgkins, Paris.

with Knoedler.

S.G. Archibald, New York.

### LITERATURE:

J.J. Forster, *French Art from Watteau to Prud'hon*, London, 1907, III, p. 113, pl. XLV (as property of Mr. C.J. Wertheimer).

The present painting is a newly rediscovered work connected to a series of decorative panels that were, according to Roger Portalis (1902) painted for the Hôtel de Mortemart-Rochechouart at 27, rue Saint-Guillaume in Paris, today the École libre de Sciences Politiques. The principal pictures in the decorative scheme were four large, upright pastorals depicting young and pretty Shepherdesses, Gardeners and Harvesters in allegories of the *Four Seasons*; perhaps Fragonard's earliest masterpieces, they are today in the Detroit Institute of Arts. First published by Portalis, a seminal modern scholar of Fragonard's work, the four panels had also been part of his own collection, and he recounted their discovery in the Hôtel de Mortemart-Rochechouart.

The *Child with a Birdcage* is one of the larger overdoors whose attribution to Fragonard was recognized by the celebrated Parisian art dealer Eugène Kraemer, but it did not appear in any of his auctions because he had sold it privately to the prominent collector Charles Wertheimer, Paris, on 5 May 1900 (as noted in records maintained by the subsequent owner, E. M. Hodgkins). It was reproduced as a major work by Fragonard, from Wertheimer's collection, in Forster's *French Art from Watteau to Prud'hon* in 1907, but subsequently disappeared from view and dropped out of the literature. Despite being painted in the 'goût Boucher', *Child with a Birdcage* already displays the characteristics that mark the fully-formed art of Fragonard: his preferred palette of powder blue, lemon yellow and rose; his thicker and more fluent application of paint; and a deeper emotional texture than that found in the pastoral paintings of his teacher. Works like this, so indebted to a genre pioneered by Boucher, might be considered as 'les enfants de Fragonard.'





263

**MARGUERITE GERARD**  
(GRASSE 1761-1837 PARIS)  
AND **JEAN-HONORÉ**  
**FRAGONARD**

(GRASSE 1732-1806 PARIS)

*A Commedia dell'arte scene*

oil on canvas  
11 $\frac{5}{8}$  x 9 $\frac{3}{8}$  in. (29.6 x 23.8 cm.)

\$60,000-80,000

£43,000-57,000  
€56,000-74,000

**PROVENANCE:**

(Possibly) Anonymous sale; London, 25 June 1850, lot 70, as 'A lady dressing for a masquerade'. François-Hippolyte Walferdin (1795-1880), Paris; (†), Hôtel Drouot, Paris, 12-16 April 1880, lot 119, where acquired by M. May. Anonymous sale; Hôtel Drouot, Paris, 15 November 1882, lot 23. Moreau-Chaslou collection; Hôtel Drouot, Paris, 8 May 1886, lot 51. M. Demonts; his sale, Galerie Georges Petit, Paris, 23-25 May 1921, lot 54, where acquired by M. Guiraud.

Private collection, from whence acquired in 1973 by the following.  
Private collection

**EXHIBITED:**

Hanover, New Hampshire, Hood Museum of Art; Toledo, The Toledo Museum of Art; and Houston, The Museum of Fine Arts, *Intimate Encounters: Love and Domesticity in Eighteenth-Century France*, 1997-1998, no. 42 (catalogue by R. Rand).

**LITERATURE:**

S. Wells-Robertson, *Marguerite Gérard: 1761-1837* (unpublished Ph.D. dissertation, New York University), 1978, p. 760, no. 20a. J.-P. Cuzin, 'Fragonard en el año 2006,' *Jean-Honoré Fragonard (1732-1806): Origenes e influencias: De Rembrandt al siglo XXI*, Barcelona, 2006, 'Annex', pp. 33, 201, as Marguerite Gérard and dated to c. 1790. *Le Cardinal Fesch et l'Art de son temps: Fragonard, Marguerite Gérard, Jacques Sabiet, Louis-Léopold Bolly ...*, Ajaccio, 2007, no. 41, as Marguerite Gérard and Jean Honoré Fragonard, p. 121, fig. 41 (cat. by P. Costamagna, assisted by C. Blumenfeld). C. Blumenfeld, 'Les pionniers de ja redécouverte du XVIIIe siècle,' *La Collection La Caze*, Paris, 2007, pp. 90-91. fig. 61, as 'Le Départ pour le bal de l'Opéra'.

Marguerite Gérard lived in the Louvre for approximately thirty years alongside her sister and brother-in-law, fellow artist Jean-Honoré Fragonard. The two painters worked side-by-side and often collaborated on various pictures together, such as the present work. As a result of this close working relationship, Gérard was able to gain entry into Fragonard's established artistic circles and came to view the older artist as a paternal figure, as well as her artistic tutor. Both artists regularly attended the theater and many of their paintings, especially those of Gérard, drew inspiration from these performances. The subject of the present work is taken from the *Commedia dell'arte*. The figures are depicted in the guise of several of the *Commedia's* stock characters: Columbine, the innocent maiden, wears a light dress and floral crown, while Pierrot — sad and pining for the lady's love — is shown as a clown in a white hat and costume, peering out from behind the young man holding a bearded mask, possibly identifiable as the greedy trickster Pantalone.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**264**

**NICOLAS-HENRI JEURAT DE BERTRY**

(PARIS 1728-AFTER 1796)

*Pipes, a globe, a musical score and a violin on a draped table, a young girl looking on*

oil on canvas  
31 $\frac{1}{8}$  x 39 $\frac{1}{8}$  in. (81 x 100.5 cm.)

\$40,000-60,000

£29,000-43,000  
€37,000-55,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 8 July 1999, lot 219, where acquired by the present owner.

Born in Paris, Nicolas-Henri Jeaurat de Bertry studied under his uncle, the painter Etienne Jeaurat, and was greatly influenced by Chardin. He received significant recognition for his still-life painting and was nominated and accepted, by verbal agreement of the assembly, for membership in the Académie Royale de Peinture et de Sculpture on the same day, 31 January 1756. His submissions for acceptance were two still lifes, one of kitchen implements (Paris, École des Beaux-Arts, formerly the Louvre) and the other of military trophies (Château de Fontainebleau).

His great talent in the still-life genre is evident here, where he has carefully calibrated the composition to include both inanimate objects and a living human figure. A similar still life including musical instruments and a globe is in the Musée de Nancy and was recorded in M. and F. Faré, *La Vie silencieuse en France: la nature morte au XVIIIe siècle*, Paris and Fribourg, 1976, p. 195, fig. 289.



265

## ELISABETH-LOUISE VIGÉE LE BRUN

(PARIS 1755-1842)

*Portrait of an artist*

oil on canvas  
21 $\frac{7}{8}$  x 18 $\frac{1}{8}$  in. (55.6 x 46 cm.)

\$80,000-120,000

£58,000-86,000  
€74,000-110,000

**PROVENANCE:**

Groult collection, Paris, and by descent to Pierre Bordeaux-Groult (1916-2007), Paris, from whom acquired in 2004 by the following.  
Private collection.

**EXHIBITED:**

New York, Wildenstein, *The Arts of France from François I to Napoléon I: A Centennial Celebration of Wildenstein's Presence in New York*, October 26, 2005-January 6, 2006, no. 106. Illustrated (color)

**LITERATURE:**

S.M. Alsop, 'Echoes of the Enlightenment: A Stately Paris Home Honors the Eighteenth Century,' *Architectural Digest*, XLII, September 1985, p. 213, as a self-portrait by Louis Rolland Trinquesse.  
To be included in the forthcoming catalogue raisonné of the works of Vigée Le Brun by J. Baillio

In this intimate portrait of a fellow artist, painted in the early part of Vigée Le Brun's career in c. 1773, the artist demonstrates her impressively refined technique at a young age. Although the identity of the sitter is not known, he bears a clear likeness to Elizabeth's brother, Étienne Vigée.

The present work will be included in Joseph Baillio's forthcoming catalogue raisonné of the works of Vigée Le Brun.



266

## LOUIS JEAN FRANÇOIS LAGRENÉE I

(PARIS 1725-1805)

*A lady bathing by a river, with two turtledoves*

signed and dated 'L. Lagrenée / 1769.' (lower left)

oil on canvas

27½ x 35½ in. (70.2 x 90.2 cm.)

\$60,000-80,000

£43,000-57,000

€56,000-74,000

### PROVENANCE:

Pierre Joseph Victor, Baron de Brunstaat and Baron de Besenval (1721-1791).

Vigny collection.

with Galerie Eric Coatalem, Paris, until 2002, when acquired by the following.  
Private collection.

### EXHIBITED:

Paris, Salon, 1771, no. 8.

### LITERATURE:

*Journal Encyclopédique*, October 15, 1771, p. 252.

[Daudet de Jossac?], *L'Ombre de Raphael, ci-devant peintre de l'Académie de Saint Luc, à son neveu Rap haë4 élève des Ecoles gratuites de dessin, en réponse à sa letter sur les peintures, gravures et sculptures exposées cette année au Louvre*, Paris, 1771, p. 33.

*Plaintes de M. Badigeon, marchand de couleurs sur les critiques du Sallon de 1771*, Amsterdam and Paris, 1771, pp. 9-10.

*La Muse errante au Sallon: Apologie critique en vers libres suivant l'ordre des nombreux de peintures, sculptures et gravures exposées au Louvre en l'année 1771*, Paris, 1771, p. 9.

'Exposition au Sallon du Louvre des peintures, sculptures et gravures de Messieurs de l'Académie royale,' *L'Avant Coureur*, 1771, p. 581.

L.V. Thiéry, *Guide des amateurs et des étrangers voyageurs à Paris, ou Description raisonnée de cette ville, de sa banlieue, & de tout ce qu'elles contiennent de remarquable*, Paris, 1787, II, p. 577.

E. de Goncourt, 'Lagrenée l'aîné,' *L'Art*, XI, 1877, p. 141.

M. Sandoz, 'The Drawings of Louis Jean François Lagrenée: Notes for a Tentative Catalogue Raisonné,' *The Art Quarterly*, XXVI, no. 1, Spring 1963, pp. 59, 68, note 53.

J. Seznec, ed., *Diderot, Salons*, IV (1769, 1771, 1775, 1781), Oxford, 1967, pp. 130, 131, 168-169.

M. Sandoz, *Les Lagrenée: J. Louis, Jean, François Lagrenée 1725-1805*, Paris, 1983, pp. 129, 135; 225-226, no. 212 (as lost); Appendix IV, p. 384.

J.-J. Fiechter, *Le Baron Pierre-Victor de Besenval (1721-1791)*, Lausanne, 1993, p. 231.

E.M. Bukdahl, A. Lorenceau and G. May, eds., *Diderot, Salons*, IV (Salons de 1769, 1771, 1775, 1781), Paris, 1995, pp. 139-140 and notes 23-25.

P. Sanchez, *Dictionnaire des artistes exposant dans les Salons des XVII et XVIIIeme siècles à Paris et en province, 1673-1800*, Dijon, 2004, II, p. 948.

Lagrenée painted this picture in 1769; in the same year, its first owner Baron de Besenval had been elected to be an honorary member of the Salon of the Académie Royal de peinture et de sculpture, where the work was later lent. A red-chalk study for this allegorical composition of love, which was also in the collection of Baron de Besenval, is currently preserved in the Louvre at the Département des Arts Graphiques.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**267**

**JEAN-MARC NATTIER**

(PARIS 1685-1766)

*Portrait of a lady, three-quarter length,  
in a white dress and pearls*

signed and dated 'Nattier, pinxit 1740' (center left)

oil on canvas

32½ x 25½ in. (81.6 x 64.8 cm.)

\$50,000-70,000

£36,000-50,000

€46,000-64,000

**PROVENANCE:**

Reber collection, Marseille.

Chalandon collection, Lyon.

with Wildenstein, Buenos Aires, where acquired in 1959 by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**268**

**ATTRIBUTED TO HENRI-HORACE ROLAND  
DE LA PORTE**

(PARIS 1724-1793)

*A bouillette lamp, a sheet of music, a violin and white satin  
cloth on a stone ledge*

oil on canvas

23½ x 19¼ in. (59.7 x 50.3 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-28,000

**PROVENANCE:**

Mrs. Marshall Field III; (t), Christie's, New York, 6 October 1994, lot 171, where acquired by the present owner.

**EXHIBITED:**

Pittsburgh, Carnegie Institute, *French Painting: 1100-1900*, 18 October-2 December 1951.

Although his works are often compared to those of his contemporary, Jean-Baptiste-Siméon Chardin, Henri-Horace Roland de la Porte displays a drier and more meticulous brushwork than his rival employed. Where the two artists resemble one another is in their choice of everyday objects, which both capture with exceptional vitality. As in this charming painting, two works in European private collections include similarly crumpled sheets of music, swathes of satin, a candleholder and stringed instrument (see M. and F. Faré, *La Vie silencieuse en France: la nature morte au XVIIIe siècle*, Paris and Fribourg, 1976, p. 193, figs. 287 and 288.).



269

**LOUISE-ÉLISABETH  
VIGÉE LE BRUN**

(PARIS 1755-1842)

*Portrait of Countess Urszula Potocka,  
née Zamoyska (c. 1750-1808/16), bust-  
length*

oil on canvas, oval  
26¾ x 20⅞ in. (68 x 52.8 cm.)

\$100,000-150,000

£72,000-110,000  
€92,000-140,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 25 October 1985, lot 40, as 'Circle of François-Hubert Drouais', where acquired by the following. Private collection.

**LITERATURE:**

L.É. Vigée Le Brun, *Souvenirs*, Paris, 1835, I, p. 324.  
P. de Nolhac, *Madame Vigée-Le Brun, peintre de la reine Marie Antoinette*, Paris, 1908, p. 18.  
W.H. Helm, *Vigée-Lebrun: Her Life, Works and Friendships*, London, n.d. [1915], p. 216.

A. Blum, *Madame Vigée-Lebrun, peintre des grandes dames du XVIIIe siècle*, Paris, 1919, p. 95.  
J. Mycielski and S. Wasylewski, *Portrety polskie Elzbiety Vigée-Lebrun*, Lvov and Poznan, 1927, pp. 9-10 (entry contains erroneous statements concerning the sitter's identity and the history of the painting).

A. Ryskiewicz, 'Les portraits polonais de Madame Vigée-Lebrun: nouvelles données pour servir à leur identification et histoire', *Bulletin du Musée National de Varsovie*, XX, no. 1, 1979, p. 34.  
To be included in the forthcoming catalogue raisonné of the works of Vigée Le Brun by J. Baillio.

Vigée Le Brun painted this elegant portrait of Countess Urszula Potocka when the artist was twenty-one years old. The delicate brushwork, as well as attention to detail and light in the

sitter's dress, demonstrate the sophisticated style Vigée Le Brun had already mastered in her youth. Countess Potocka encountered Vigée Le Brun twice in her lifetime. The first meeting, when the Countess sat for this portrait, was in 1776 in Paris, the same year she married Count Wincenty Potocki. That Vigée Le Brun could secure a commission from Potocka at only twenty-one demonstrates the international reach of her impressive reputation. Countess Potocka descended from a well-connected and historically influential family of the Polish aristocracy. She was known for her attractive looks and prideful personality. A frequent patron of the royal theater in Warsaw, Countess Potocka was a major sponsor of the dramatic arts throughout her life and even performed in amateur productions. The present work will be included in Joseph Baillio's forthcoming catalogue raisonné of the works of Vigée Le Brun.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**270**

**PIETER GERRITSZ. VAN ROESTRATEN**

(HAARLEM 1629/30-1700 LONDON)

*An English silver ginger jar with a violin, flute and grapes  
on a stone ledge*

oil on canvas

20¼ x 21¼ in. (51.5 x 54 cm.)

\$80,000-120,000

£58,000-86,000

€74,000-110,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 5 July 1989, lot 37, where acquired  
by the present owner.

**LITERATURE:**

P. C. Sutton *et al.*, *Reclaimed Paintings from the Collection of Jacques  
Goudstikker*, New Haven, 2008, p. 224, fig. 2.

The English silver ginger jar at the center of this refined still life suggests that Van Roestraten may have painted this picture while he was in England in the third quarter of the 17th century. Usually produced in sets of three or five, ginger jars like this one were inspired by Dutch models, which were in turn based on the shape of Chinese porcelain ginger jars. Given that the same object recurs in other of the artist's works (such as lot 246 in the present sale), it is likely that Van Roestraten owned or had access to it.





271

## PIAT JOSEPH SAUVAGE

(TOURNAI 1744-1818)

*A trompe l'oeil bas-relief of putti playing with a goat*

oil on canvas, *en grisaille*  
12% x 21% in. (32 x 55.5 cm.)

\$30,000-50,000

£22,000-36,000  
€28,000-46,000

**PROVENANCE:**

Private collection, France, since the early 20th century, and by descent to the following.

Private collection, New York; Sotheby's, New York, 24 January 2002, lot 58.

Private collection.

Piat-Joseph Sauvage is regarded as a master of *trompe l'oeil* and this picture is a particularly fine example of his talent. It is possible that the present work was intended to be hung without a frame, due to the inclusion of a false loop at the upper center of the picture. The composition is based on a relief by François Duquesnoy, which is known in both marble and bronze examples, including works at the Palazzo Doria Phalpilij, Rome; the Petit Palais, Paris; and the Rijksmuseum, Amsterdam (fig. 1). Duquesnoy was in turn inspired by Roman sarcophagi, possibly even a specific object that was at the time in the Giustiniani collection in Rome.

The same sculpture features in works by Chardin, Boilly, Dou, and Sweerts, among others, and clearly enjoyed enormous popularity due to its charming and inventive imagery. Piat Sauvage's *trompe l'oeil* painted rendition of the sculpture certainly impressed many contemporary artists in its own right, and is known in several versions and copies, including that gifted to the Metropolitan Museum of Art, New York, by J. Pierpont Morgan (inv. 07.225.257)



Fig. 1 François du Quesnoy, *Kinderbacchanaal with goat*, c. 1635, Rijksmuseum, Amsterdam





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**272**

**JEAN-BAPTISTE CHARPENTIER I**

(PARIS 1728-1806)

*A country market scene with peasants drinking beside a tavern; and A market scene with women fighting over an overturned basket of eggs*

oil on panel

each 23¾ x 20⅞ in. (60.3 x 53.3 cm.)

a pair (2)

\$20,000-30,000

£15,000-21,000

€19,000-28,000

**PROVENANCE:**

Howard B. Keck, La Lanterne, Bel Air, California; Sotheby's, New York, 17 January 1992, lot 56, as 'Etienne Jeaurat' and incorrectly listed as on canvas, where acquired by the present owner.

Jean-Baptiste Charpentier was official painter to the Duke of Penthièvre, whose family he depicted in the '*Tasse du chocolat*' (Musée National du Château de Versailles). He also taught at the Académie de St-Luc (where he participated in exhibitions from 1762 to 1785), the Salon de la Correspondance and the Louvre.

The present works are characteristic of his genre paintings, which demonstrate a heightened interest in the depiction of everyday life.





273

## CARLO MAGINI

(FANO 1720-1806)

*An oil lamp, ceramics, brass lantern, knife, onion and calf's head*

oil on canvas  
23¾ x 30 in. (60.3 x 76.2 cm.)

\$40,000-60,000

£29,000-43,000  
€37,000-55,000

### LITERATURE:

E. Malagutti, 'Aggiunte a Carlo Magini', *Arte illustrata*, 1, no. 2, 1968, p. 38.  
P. Zampetti, ed., *Carlo Magini*, Milan, 1990, p. 142, no. 100.

Carlo Magini's paintings were little known during his lifetime and in the 19th century. It was not until a 1922 exhibition and a 1952 publication that the artist began to receive the recognition he deserved as one of the most skillful and poetic still life painters of the 18th century. Magini spent virtually his entire life in his native Fano in the Marche with the exception of some time in Perugia (1736) and Rome (1738-1743) where he worked as an assistant to his uncle Sebastiano Ceccarini and Francesco Mancini.

Contemporary records are silent about Magini's patrons, and not all of his works are signed. His artistic identity only began to emerge with the inclusion of three paintings in the exhibition, *La Pittura Italiana del seicento e del settecento*, held at the Palazzo Pitti in Florence in 1922. The paintings were incorrectly identified as by the 'Pseudo Barbieri', thought to be Guercino's younger brother; however a distinct hand had been identified. Charles Sterling in his 1952 publication *Still life painting from Antiquity to the Twentieth Century* attributed the paintings to a northern Italian artist at the end of the 18th century. A year later, Robert Longhi published in *Paragone* his findings on the artist which included a painting signed and inscribed by Carlo Magini, 'painter of Fano'. In 1957, documents unearthed from the Library of Fano established Magini's birth date of 1720 and confirmed that he resided in Fano for most of his life.

The body of work by Magini that has subsequently emerged shows an artist whose compositions were deceptively simple yet artfully composed. Through the careful choreography of the same objects in multiple compositions, Magini subtly and continually explored the relationships between form, color, light, shadow and textures. His work is placed within a tradition that begins with Caravaggio, has precedents in his Velázquez, near-contemporaries with Meléndez and Chardin, and extends to Giorgio Morandi in the 20th century.



PROPERTY FROM THE COLLECTION OF WALTER AND NANCY LIEDTKE (LOTS 274-287)

The art world lost one of its brightest and most passionate scholars when Dr. Walter Liedtke died last year. Liedtke was not only one of the world's preeminent authorities on Dutch and Flemish painting, but also a trusted advisor to many collectors and a cherished friend, always eager to engage in enlightening and often heated discussions about topics spanning the history of art. After earning his master's degree at Brown and his doctorate at the Courtauld Institute of Art in London, Dr. Liedtke taught for four years at Ohio State University. He was a prolific scholar, but perhaps his most significant publications appeared toward the beginning and end of his truncated career: *Architectural Paintings in Delft* in 1982 and *Vermeer. The Complete Paintings* in 2008. In 1979, he began his career at the Metropolitan Museum of Art in New York as a Mellon Fellow. The following year he became curator of Dutch and Flemish paintings in the European Paintings department, where he organized many acclaimed and ground-breaking exhibitions, including *Rembrandt/Not Rembrandt in The Metropolitan Museum of Art* (1995-1996), *Vermeer and the Delft School* (2001), and *The Age of Rembrandt* (2007). Despite this flurry of activity, Dr. Liedtke did not neglect his duty as a custodian of the museum's collections. His 1984 catalogue of the Metropolitan Museum's Flemish paintings and his comprehensive 2007 catalogue of the museum's Dutch paintings are outstanding testaments of their kind. Dr. Liedtke rarely proposed acquisitions at the Metropolitan Museum, but when he did, the museum acquired outstanding examples of Dutch and Flemish paintings that filled significant gaps in an already strong collection. In just over a decade, because of Liedtke's encouragement and support, the Met acquired Peter Paul Rubens' *Forest at Dawn with a Deer Hunt* (1990), Bartholomeus Breenberg's *Preaching of St. John the Baptist* (1991), Joaquin Wtewael's *Golden Age* (1993) and *Emanuel de Witte's Interior of the Oude Kerk, Delft* (2001). Liedtke's discerning eye and profound intellectual curiosity are reflected in the paintings, prints and Chinese export porcelain that he and his wife, Nancy, lovingly acquired over the years.

274

## EMANUEL DE WITTE

(ALKMAAR C. 1617-1691/2 AMSTERDAM)

*The choir of the New Church, Amsterdam, with figures*

signed and dated 'E DE. WittE. / 165...' (center left, at the base of the screen)

oil on panel

20¾ x 15½ in. (52.8 x 39.4 cm.)

\$40,000-60,000

£29,000-43,000

€37,000-55,000

### PROVENANCE:

Sir Richard Sutton, Sutton Park.

Arthur Tate.

with David Koetser, New York, 1953-1954.

Private collection.

with Christophe Janet, New York, 1984, where acquired by

Walter and Nancy Liedtke.

### EXHIBITED:

New York, Christophe Janet, *The Intimate Vision, as seen through a selection of 17th century Dutch paintings*, 19 March-21 April 1984.

### LITERATURE:

I. Manke, *Emanuel de Witte*, Amsterdam, 1963, no. 92, fig. 20.

Acknowledged as one of the greatest architectural painters of the seventeenth century, Emanuel de Witte joined the Guild of Saint Luke in Delft in 1642, moving to Amsterdam in 1652. Sometime after 1650 he abandoned the depiction of historical themes and began painting lofty church interiors. Once he adopted the theme of architectural perspectives, his stylistic development became a "steady refinement of visual effects" rather than a search for new compositional challenges. Moreover, as Dr. Liedtke wrote, "De Witte worked in a more intuitive than analytical way" (*Architectural Painting in Delft*, Doornspijk, 1982, p. 76). Following Manke, he elaborated: "Just as a contemporary landscape painter might use the same general arrangement of trees, hills and a river as an earlier artist but paint the view in a different style, De Witte transformed the Delft-type church interior into an image of space and light (rather than of forms that define a space and respond to light on their own tactile terms), and at the same time into an interior newly evocative of mood" (*ibid.*, p. 77). De Witte's fascination with the subtle effects of light is on full display in this lovely panel, in which sunbeams cascade down into the church, illuminating the white columns and creating a startling contrast to the single flourish of red from the standing figure's garments.



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275

## DANIEL DE BLIECK

(MIDDELBURG C. 1630-1673)

*An imaginary church interior with Gothic vaults*

signed and dated 'D D BLIECK 1650' (lower right, on the step)

oil on panel

19½ x 14¼ in. (49.6 x 36.3 cm.)

\$20,000-30,000

£15,000-21,000

€19,000-28,000

### PROVENANCE:

with Schaeffer Galleries, New York, c. 1984, where acquired by Walter and Nancy Liedtke.



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**276**

**THOMAS WILLEBOIRTS  
BOSSCHAERT**

(BERGEN OP ZOOM  
1613-1654 ANTWERP)

*Portrait of a young boy, half-length*

oil on panel  
21 $\frac{1}{8}$  x 16 $\frac{3}{4}$  in. (54.9 x 42.6 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-28,000

**PROVENANCE:**

French country sale, where acquired by the following.  
with Christophe Janet, Paris, c. 2008, where acquired by  
Walter and Nancy Liedtke.

An x-radiograph of this portrait reveals that the panel had previously been used for a *Crucifixion* scene, oriented 90 degrees counter-clockwise.



277

**277**

**PIETER MOLYN**

(LONDON 1595-1661 HAARLEM)

*A wooded landscape with dunes and  
figures by a cottage*

signed and dated 'P. Molyn 1650' (lower left)  
oil on panel

12 $\frac{1}{8}$  x 14 $\frac{3}{8}$  in. (30.8 x 36.5 cm.)

\$15,000-20,000

£11,000-14,000  
€14,000-18,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 5 July 1989, lot 138, as 'Dutch School, c. 1700', where acquired by  
Walter and Nancy Liedtke.



278

**ANTHONIE PALAMEDESZ.**

(DELFT 1601-1673 AMSTERDAM)

*Soldiers playing cards and smoking in a barn*

signed 'A. Palamedes.' (lower left)

oil on panel

8 x 8½ in. (20.2 x 20.7 cm.)

\$15,000-20,000

£11,000-14,000

€14,000-18,000

**PROVENANCE:**

with Rafael Valls, London, by 2011, where acquired by

in 2013 by

Walter and Nancy Liedtke.



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279

**ALLART VAN EVERDINGEN**

(ALKMAAR 1621-1675 AMSTERDAM)

*A wooded river landscape with a woodmill by a wier*

indistinctly signed 'A VAN / EVERDINGEN' (lower right)

oil on canvas

25¾ x 24¾ in. (65.8 x 61.9 cm.)

\$7,000-10,000

£5,100-7,200

€6,500-9,200

**PROVENANCE:**

Anonymous sale; Sotheby Mak van Waay, Amsterdam, 30

October 1979, lot 39, where acquired by the following.

with Waterman, Amsterdam, where acquired in 1985 by

Walter and Nancy Liedtke.

**LITERATURE:**

A. Davis, *Allart van Everdingen 1621-1675*, Doornspijk, 2001,

no. 161, fig. 161.



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280

**ANTHONIE DE LORME**

(TORNAI C. 1610-1673 ROTTERDAM)

*An imaginary church interior by night*

signed and dated 'A. d. Lorme. 1640' (lower left, at the base of the column)

oil on panel

12 x 15¾ in. (30.4 x 40.1 cm.)

\$15,000-20,000

£11,000-14,000  
€14,000-18,000

**PROVENANCE:**

(Probably) with Henry Graves & Co, London.  
with Rafael Valls, Maastricht, where acquired by  
Walter and Nancy Liedtke, March 2010.

We are grateful to Ellis Dullaart at the RKD, The Hague, for  
confirming the attribution on the basis of photographs.

281

## LUCAS VAN LEYDEN

(1494-1533)

### *The Temptation of Saint Anthony*

engraving, 1509, on laid paper, a good, slightly later impression, trimmed on the platemark but outside the borderline, some small defects, framed

Sheet: 7¼ x 5¾ in. (184 x 146 mm.)

\$1,000-1,500

£720-1,100  
€920-1,400

**LITERATURE:**

Hollstein 117



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282

## HENDRICK GOUDT

(1558-1617)

### AFTER ADAM ELSHEIMER

(1578-1610)

### *Tobias and the Angel* ('The Little Tobias')

engraving, 1608, on laid paper, a good impression, lacking the text below, trimmed to or just outside the subject, a small abrasion below and some foxing, framed

Sheet: 4½ x 7½ in. (114 x 181 mm)

\$1,500-2,500

£1,100-1,800  
€1,400-2,300

**PROVENANCE:**

With Christopher Mendez, London, June 2014

**LITERATURE:**

Hollstein 1



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283

## A COLLECTION OF PRINTS BY AND AFTER HENDRICK GOLTZIUS

(1558-1617)

### *Five Prints by the Artist*

including; **The Circumcision, from: The Life of the Virgin (Holl. 12) (illustrated), by Hendrick Goltzius**, engraving, 1594, a very good impression of the third state (of five); **Cadmus slaying the Dragon, after Goltzius**, engraving, a slightly later impression; **Death surprising a young Man (Holl. 111) by Jan Saenredam (1565-1607), after Goltzius**, engraving, 1592, a good impression; **David with the Head of Goliath (Holl. 11) by Jan Saenredam**, engraving, 1600, a good impression of the third state (of five); and the **Portrait of Hendrick Goltzius (Holl. 752) by Jonas Suyderhoef (1613-1686) after Jan Harmensz. Muller (1517-1628) after Goltzius**, engraving, c. 1649, a good impression; each on laid paper, with some defects, each framed  
Sheet: 18¾ x 14 in. (479 x 356 mm.) (and smaller) (5)

\$4,000-6,000

£2,900-4,300  
€3,700-5,500

**PROVENANCE:**

With Paul Prouté, Paris, June 2003 (Saenredam, Holl. 11, only)



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**JOHANNES VAN DOETECUM AND  
LUCAS VAN DOETECUM**

(ACTIVE C. 1554-1583)

**AFTER HANS BOL**

(1616-1680)

*River Landscape with a Barge in the  
Foreground*

etching with engraving, 1562, a very good impression of the first state, before the plate number, published by Hieronymus Cock, Antwerp; together with a small collection of landscapes and rural scenes, including: **A Group of Horses (Holl. 14)** by Nicolaes Pietersz. Berchem (1620-1683), etching, c. 1660; **A Hamlet in a Valley (Holl. 17)** by Jan Ruischer (circa 1625-after 1675) and Anthonie Waterloo (1609-1690), etching, c. 1640-75; **An Ox Cart, View between Ancona and Sinigaglia (Holl. 2)** by Jan Both (circa 1618-1652), etching, c. 1640-50; a **River Landscape with a wooden Bridge after Roelandt Savery (1576-1639)**, engraving, c. 1609; and **Two Boys, from: The Reiseve Series (Holl. 212)** by Cornelis Bloemart (1603-1692) after Abraham Bloemaert (1566-1651), engraving, c. 1625; each on laid paper, generally in good condition, each framed

Sheet: 9¼ x 12½ in. (235 x 321 mm.) (and smaller) (6)

\$2,500-3,500

£1,800-2,500  
€2,300-3,200

**PROVENANCE:**

With Hill-Stone, New York (Bol only)

**LITERATURE:**

Hollstein 227 (Bol)



285

285

**A SMALL COLLECTION OF  
PRINTS AFTER SIR PETER PAUL  
RUBENS**

(1577-1640)

*Four Prints by the Artist*

including **Forest with Deer Hunt (Holl. 321)** by Schelte Bolswert (1586-1659), engraving, c. 1638, a fine impression of the first state (of five) (illustrated); **Landscape with Rainbow and Flute Player by Schelte Bolswert**, engraving, c. 1638, a good impression of the second state (of five), engraving, c. 1638; **The Martyrdom of Saint Livin (Holl. 3)** by Cornelis van Caukercken (1626-1680), engraving, 1657, a good impression of this rare print; and the **Frontispiece for Justus Lipsius' Opera Omnia (Holl. 383)** by Cornelis Galle the Elde (1576-1650), engraving, c. 1637; each on laid paper, some minor defects, each framed

Sheet: 12½ x 18 in. (327 x 457 mm.) (4)

\$3,000-5,000

£2,200-3,600  
€2,800-4,600

**PROVENANCE:**

Hermann Weber (1817-1854), Bonn (Lugt 1383).

With Christopher Mendez, London, 1991. (Holl. 321 only)

286

## SIR ANTHONY VAN DYCK

(1599-1641)

## AND JACOBUS NEEFFS

(1610-CIRCA 1660)

*Self-Portrait, the Frontispiece for: Icones Principum Virorum*

etching and engraving, c. 1633-1641, a good impression of the finished and published third state (of seven), with narrow margins, laid down onto an album sheet; together with a small collection of other portrait prints, including **Joos de Momper, from: Icones Principum Virorum (M.-H. 7) by Lucas Vorsterman the Elder (1595-1675) after van Dyck**, etching with engraving, c. 1630-1645, third state (of five); **Constantin Huygens, from: Icones Principum Virorum (M.-H. 53) by Paulus Pontius (1603-1641) after van Dyck**, engraving, c. 1630-1645, fourth state (of six); another **Portrait of Constantin Huygens (Holl. 36) by Willem Delff (1580-1638) after Michiel Miereveldt (1567-1641)**, engraving, c. 1625; **Mauritz, Prince of Orange; Fredrick Henrik, Prince of Orange; and Willem, Prince of Orange**, all three by **Jacob Houbraken (1698-1780)**, engravings, c. 1730-60; **Jan Lutma Aurifex (Holl. 5) by Jan Lutma the Younger (1624-1685)**; and the **Portrait of a bearded Man (Holl. 109) by Cornelis van Dalen the Younger (1638- c. 1664) after Lorenzo Lotto (1480-1557)**, engraving, c. 1655-60; each on laid paper, generally in good condition, each framed

Sheet: 9¾ x 6¼ in. (248 x 159 mm.)

(9)

\$2,000-3,000

£1,500-2,100  
€1,900-2,800

### PROVENANCE:

With Paul Prouté, Paris. (Self-Portrait)

### LITERATURE:

Mauquoy-Hendrickx 4 (Self-Portrait)



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287

## SCHELTE BOLSWERT

(1586-1659)

## AFTER JACOB JORDAENS

(1593-1678)

*The Family Concert ('As the old sing, so the young pipe')*

engraving, c. 1638-1659, a good impression; together with a small collection of prints including **The Ratification of the Treaty of Münster by Jonas Suyderhoef (1613-1686) after Gerard ter Borch the Younger (1617-1681)**, engraving, c. 1650, a good impression, the text trimmed off; **Instruction paternelle by Johann Georg Wille (1715-1808) after Gerard ter Borch the Younger (1617-1681)**, engraving, c. 1765; **Interior of a Church by Noach van der Meer the Younger (1741-1822) after Pieter Jansz. Saenredam (1597-1665)**, engraving, c. 1780-90; the **Run of the Wild Horses in Rome after Théodore Géricault (1791-1824)**, lithograph, c. 1850; and a view of the **Baptistry, Cathedral and Bell Tower, Florence by David Gluck (1939-2007)**, etching with aquatint, signed and numbered in pencil; some with minor defects, each framed

Sheet: 12½ x 17¼ in. (321 x 451 mm.)

(6)

\$2,000-3,000

£1,500-2,100  
€1,900-2,800

### LITERATURE:

Hollstein 293 (Family Concert)



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PROPERTY FROM THE PRIVATE COLLECTION OF  
BERNADETTE J. BERGER

**288**

**CIRCLE OF PIERRE-JACQUES  
VOLAIRE, LE CHEVALIER  
VOLAIRE**

(TOULON 1729-1802 NAPLES)

*The Bay of Naples at night with Mount  
Vesuvius erupting*

oil on canvas  
25½ x 20¼ in. (64.5 x 51.4 cm.)

\$8,000-12,000

£5,800-8,600  
€7,400-11,000

**PROVENANCE:**

Thomas Mellon Evans; (†), Christie's, New York, 22 May  
1998, lot 86 (\$12,650).



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PROPERTY FROM A EUROPEAN ESTATE

**289**

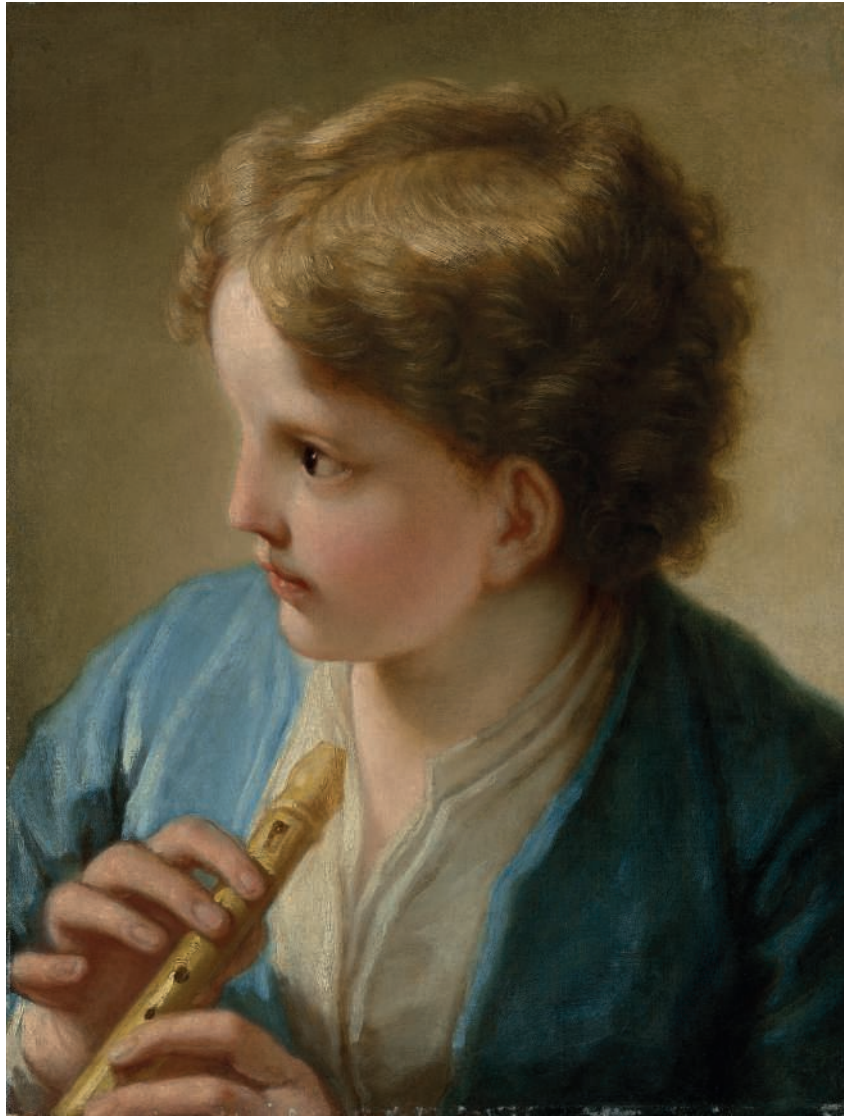
**MANNER OF GIOVANNI ANTONIO CANAL, IL CANALETTO**

*The Grand Canal, Venice, with the Salute and Dogana, from the Campo Santa  
Maria Zobenigo*

oil on canvas  
32½ x 54 in. (82.5 x 137.2 cm.)

\$40,000-60,000

£29,000-43,000  
€37,000-55,000



290

## BENEDETTO LUTI

(FLORENCE 1666-1724 ROME)

*A young boy in a blue jacket holding a flute*

oil on canvas

17 $\frac{5}{8}$  x 13 $\frac{1}{2}$  in. (44.7 x 33.3 cm.)

\$30,000-50,000

£22,000-36,000

€28,000-46,000

### PROVENANCE:

(Probably) Jacques Laure le Tonnelier de Breteuil, called le Bailli de Breteuil (1722/25-1785); his sale (†), l'Hôtel de Beauvau, Paris, 18 January 1786, lot 20, as 'BENEDETTO LUTTI, Le Buste d'un jeune Garçon, vu de profil: il tient une flûte. Hauteur 16 pouces, largeur 14 pouces' (203 livres) to the following.

(Probably) Madame Isabelle de Charrière.

with Colnaghi's, New York, from where acquired by the following.

Anonymous sale; Christie's, New York, 4 June 2009, lot 95 (\$42,500), when acquired by the present owner.

In 1690, Benedetto Luti left his native Florence for Rome, where he joined a group of artists working under Carlo Maratti, the leading painter of the day in that city. Luti prospered in Rome, producing both religious and profane works - the latter often small in size and showing idealized heads in oil or pastel. A member of the Accademia di San Luca since 1694, Luti was elected *Principe* in 1720, and would be influential to younger Italian artists and foreign painters such as Boucher, Subleyras and Carle Vanloo. In addition to his artistic achievements, Luti was also recognized for his taste and connoisseurship, and his studio became a bustling and important center of the early 18th-century Roman art market.

Luti's heads of young boys and girls were much sought after by local and foreign grandees. His patrons included Count Christian Danneskiold-Samsøe of Denmark; Thomas Coke, 1st Earl of Leicester; and Ferdinando de' Medici. Painted or drawn from life, the artist often adapted prototypes to include genre details to animate his subjects. The present *Head of a boy with a flute* is a variant, with musical instrument, of the *Head of a boy* in the Bayerische Staatsgemäldesammlungen, Munich, of which there is a version in pastel in the Uffizi, Florence.

Dr. Edgar Peters Bowron has confirmed the attribution to Benedetto Luti, upon first hand inspection of the work (private communication with a previous owner).

PROPERTY FROM A FLORIDA ESTATE

291

## SIR THOMAS LAWRENCE, P.R.A.

(BRISTOL 1769-1830 LONDON)

*Portrait of the Hon. Sir Charles Paget, G.C.H. (1778-1839),  
half-length*

oil on canvas  
29% x 24% in. (75.9 x 62.5 cm.)

\$100,000-200,000

£72,000-140,000  
€92,000-180,000

### PROVENANCE:

Commissioned from the artist for the sum of £42 by the Hon. Sir Charles Paget, G.C.H. (1778-1839), Fair Oak Lodge, near Rogate, Sussex.

Lord Napier and Ethick.

Anonymous sale; Sotheby's, London, 6 July 1983, lot 247.

with Colnaghi's, from whom acquired by the present owner.

### LITERATURE:

K. Garlick, 'A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', *Walpole Society*, Glasgow, 1964, XXXIX, pp. 156, 270, appendix II, no. 113.

K. Garlick, *Sir Thomas Lawrence: A complete catalogue of the oil paintings*, Oxford, 1989, no. 626.

Sir Charles Paget was the fifth son of Henry Paget, 1st Earl of Uxbridge and Jane, the eldest daughter of Arthur Campagné, Dean of Clonmacnoise. He entered the Royal Navy in 1790, and soon thereafter fought with Admiral Duncan in a battle off Camperdown on 11 October 1797. As Post-Captain, he commanded the *Brilliant*, a small frigate, from 1798-1802 and then the *Hydra*, a 38-gun ship stationed in the Mediterranean. In 1803 he commanded the *Endymion*, a frigate of the largest class, and saw active service with her, capturing several French and Spanish ships. In 1808, Captain Paget took command of the 74 gun *Revenge*, on which he participated in the blockade of Cherbourg. From 1812-1813 he commanded the *Superb* in the Bay of Biscay and on the North American coast. Following this successful activity, he became the commander of the *Prince Regent* yacht in 1819 and afterward of the *Royal George*. Writing in 1923, the Royal Naval biographer John Marshall commented regarding these last two appointments, 'It is almost superfluous to add, that since that period he has attended the King in all his marine excursions – a convincing proof of the estimation in which his professional abilities are held by his royal master, from whom he received the honor of knighthood at the Pavilion, Brighton, Oct. 19, 1819, on the occasion of his being nominated a K.H.G.' (*Royal Naval Biography*, London, 1823, I, part II, p. 856).

Sir Charles became Groom of his Majesty's Bedchamber in 1822, and the following year was appointed Rear Admiral. In 1827, he was raised to Vice Admiral and was placed in command of the North American and West Indian stations. For his many accomplishments, he was invested as a Knight Grand Cross, Hanoverian Order (G.C.H.). He represented Milbourn Port and later the borough of Carnarvon as a Member of Parliament. In March 1805, he married Elizabeth Araminta Monck, the daughter of Henry Monck and Lady Elizabeth Araminta Gore, and together they raised a large family.

Kenneth Garlick dated the present portrait to c. 1805-1810, when the sitter was in his late-twenties (*loc. cit.*). By this time, Paget was already enjoying a formidable military career, and this portrait certainly reflects his self-assurance. The sitter's assertive, charismatic energy translates to his attire, executed with eloquent economy so that a few bold brushstrokes express not only the sartorial details, from stiff collar to glittering epaulettes, but also the confidence of the man who wears them.

The Vice-Admiral's elder brother, Henry, became the Marquess of Angelsey, and his portrait by Lawrence is now in the Wellington Museum, Apsley House, London.





PROPERTY FROM A FLORIDA ESTATE

292

## SIR HENRY RAEBURN

(STOCKBRIDGE 1756-1823 EDINBURGH)

*Portrait of David MacDowall-Grant (1761-1841), full-length, standing, with his horse*

oil on canvas

95½ x 59¼ in. (242.6 x 150.5 cm.)

\$150,000-250,000

£110,000-180,000

€140,000-230,000

### PROVENANCE:

The Menzies of Menzies; Sotheby's, London, 20 November 1968, lot 93.  
Anonymous sale; Sotheby's, New York, 17 January 1985, lot 139.  
with Colnaghi's, from whom acquired by the present owner.

### LITERATURE:

D. Mackie, *Raeburn Life and Art, The Complete Catalogue of the Artist's Work*, unpublished PhD thesis, Edinburgh University and Yale, no. 346.  
K. Baetjer, *British Paintings in The Metropolitan Museum of Art, 1575-1875*, New Haven, 2009, p. 170, under no. 83.

The fifth surviving son of William MacDowall, David MacDowall-Grant enjoyed a long military career, entering the Royal Navy around 1778. In 1824, he claimed 'I have served my King and country for above forty six years and I have been four times severely wounded' (see D.R. Fisher, 'McDowall Grant, David (c. 1760-1841), of Arndilly, Banff and Barr House, Lochwinnoch, Renfrew', R. Thorne, ed., *The History of Parliament: The House of Commons 1790-1820*, 1986). Most of the sitter's activity was likely confined to the end of the American War of Independence. In 1790, he married Eleanor Mary, the daughter of Col. Alexander Grant of Arndilly, at which time he took the additional name of Grant. This marriage provided him with a stake to the seat of Banffshire, where a vacancy arose in 1795. He served for one session of the House, although there is no record of his activity during that time. In 1810, he became collector of customs at Kingston, Jamaica, where he served for over 20 years.

A man of great stature, David MacDowall-Grant was called 'Whispering David,' as he was known to stand on the top of Ben Aigen where he lived and shout to his friend on Ben Rimmes, Speyside, a distance of five miles. A *pentimento* is visible above the magnificent head of David's horse, suggesting that it was formerly upright and later moved down. It is quite possible that the sitter, proud of his stature, requested Raeburn to lower it so its height would not compete with his. The painting's low horizon also emphasizes the sitter's height. Raeburn returned to this composition, in reverse and with the horse facing away from the viewer, for his equally grand full-length portrait of George Harley Drummond, now in the Metropolitan Museum of Art, New York (see K. Baetjer, *loc. cit.*).

We are grateful to David Mackie, St Catharine's College, University of Cambridge, for confirming the attribution on the basis of a photograph (written communication, 19 October 2015). Dr. Mackie dates the portrait to probably c. 1800-1805, and will include it in his forthcoming *Complete Catalogue of Raeburn*, in preparation for the Paul Mellon Centre, London, and Yale University Press.





293

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**293**

**CIRCLE OF GIOVANNI BELLINI**

(VENICE 1431/6-1516)

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

oil on canvas, transferred from panel

18¾ x 13¼ in. (47.7 x 33.6 cm.)

\$15,000-20,000

£11,000-14,000  
€14,000-18,000



294

**294**

**CIRCLE OF ANTONELLO DI GIOVANNI  
DEGLI ANTONII, CALLED ANTONELLO DA  
MESSINA**

(MESSINA C. 1430-1479)

*Saint Sebastian*

oil on panel, unframed

17¾ x 13 in. (44.2 x 33.1 cm.)

\$30,000-50,000

£22,000-36,000  
€28,000-46,000

**PROVENANCE:**

Private collection, Germany.

This composition relates to Antonello da Messina's signed, full-length depiction of Saint Sebastian in the Gemäldegalerie, Dresden (see M. Lucco, *Antonello da Messina, l'opera completa*, exhibition catalogue, Milan 2006, no. 46.1). In the present work, a column behind the saint replaces the tree that is visible in the prototype. It is possible that the same model was used in both works.



PROPERTY FROM A RHODE ISLAND COLLECTION

**295**

**SPANISH SCHOOL, 17TH CENTURY**

*Portrait of Don Garsia Sarminiento de Acuña, Knight of Malta, Captain of the Guard of the Kingdom of Sicily*

inscribed 'DON GARSIA SARMIENTO DE ACUNA CAPITAN DE LA GUARDA DEL UY REYGN SICILLE Y DE UNA GALERA' (center left)  
oil on canvas

83¾ x 55 in. (212.7 x 139.7 cm.)

\$15,000-20,000

£11,000-14,000  
€14,000-18,000

**PROVENANCE:**

His Grace the Duke of Sutherland, Stafford House, St. James's, S.W. Trentham Hall, Stoke-on-Trent, and Lilleshall House, Newport, Salop; Christie's, London, 8 February 1908, lot 75, as 'Italian School' (55 gns. to Parsons).



296

•296

### SWABIAN SCHOOL, C. 1500

*Christ Crowned with Thorns; and The Road to Calvary*

with remnants of a painting on the reverse of both panels  
oil and gold on panel  
each 32¾ x 19¾ in. (83.2 x 49.2 cm.)

\$10,000-15,000

a pair (2)

£7,200-11,000  
€9,200-14,000

#### PROVENANCE:

with P. de Boer, Amsterdam, as 'Bodensee Master, 2nd half of the 15th century'.

Private Dutch noble collection; Christie's, Amsterdam, 9 November 2010, lot 10 (€11,000), where acquired by the present owner.



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297

### ARAGONESE SCHOOL, SECOND HALF OF THE 15TH CENTURY

*The Resurrection with the Virgin, Saint John the Evangelist and other male saints*

tempera and gold on panel, in an engaged frame  
30 x 81¼ in. (76.2 x 206.4 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-28,000



297



PROPERTY FROM AN ITALIAN NOBLE COLLECTION

**298**

**PIEDMONT SCHOOL, 16TH CENTURY**

*The Madonna and Child*

oil and gold on panel, octagonal  
34½ x 23¾ in. (87,6 x 60 cm.)

\$15,000-20,000

£11,000-14,000  
€14,000-18,000

**PROVENANCE:**

Acquired by the great-grandfather of the present owner, and by descent.



299

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**299**

**PARIS BORDONE**

(TREVISO 1500-1571 VENICE)

*Ecce Homo*

oil on canvas  
38¾ x 38½ in. (98.4 x 97.8 cm.)

\$40,000-60,000

£29,000-43,000  
€37,000-55,000

**PROVENANCE:**

Paul Ganz, New York, 1962.  
Swiss antiquarian (?), Treviso, c. 1968.

**LITERATURE:**

G. Mariano Canova, 'Nuove note a Paris Bordon', *Arte Veneta*, XXII, 1968, pp. 174-175, fig. 258, as 'derivazione autografa del dipinto dello stesso soggetto oggi nella Cattedrale di Padova'.  
W.R. Rearick, 'The Drawings of Paris Bordon', *Paris Bordon e il suo tempo*, Treviso, 1987, pp. 54-55, n. 19.  
A. Donati, *Paris Bordone: catalogo ragionato*, Soncino, 2014, pp. 268-269, no. 42.2.

We are grateful to Andrea Donati for confirming his published opinion that the present painting is an autograph work by Bordone, with assistance from his son Giovanni, on the basis of a color photograph. Professor Donati dates this work to the 1560s, and notes that the composition, which is repeated with modifications in several known canvases by the artist, was one of Bordone's most successful towards the end of his career. He has also noted that, although in his catalogue he suggested the picture might have been cut (*loc. cit.*), he now believes it to be unaltered.



300

**300**

**CIRCLE OF JACOPO ROBUSTI,  
CALLED JACOPO TINTORETTO**

(VENICE 1519-1594)

*Portrait of a Venetian Senator, half-length, in red,  
ermine-lined robes*

oil on canvas, unlined  
30¾ x 23¾ in. (78.1 x 60.4 cm.)

\$6,000-8,000

£4,300-5,700  
€5,600-7,400





PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

**301**

**STUDIO OF PARIS BORDONE**

(TREVISO 1500-1571 VENICE)

*Venus and Cupid*

oil on canvas

32% x 52 in. (82.8 x 132.1 cm.)

\$70,000-100,000

£51,000-72,000  
€65,000-92,000

**PROVENANCE:**

Acquired by the Countess Nadia de Navarro, Glen Head, New York, by 1968.

**LITERATURE:**

E. Martini, "Paris Bordon e la ritrovata pala di Santa Martina", *Arte illustrata*, VII, 12, July-December 1968, pp. 25-26, note 12, as Paris Bordone.

A. Donati, *Paris Bordone*, Soncino, 2014, p. 351-353, no.142.2, fig. 142.2.

In his recent catalogue raisonné, Andrea Donati describes this painting as a workshop variant of a composition for which the prime version might be lost (*loc. cit.*). The scholar proposes that the painting of this subject in the Kunsthistorisches Museum, Vienna, might be the original, with the qualification that it too might be a workshop copy (*ibid.*, no. 142).



302

302

**ANDREA CELESTI**

(VENICE 1637-C. 1712)

*Bathsheba receiving King David's letter*

oil on canvas  
57¾ x 69 ¾ in. (146.7 x 177.2 cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000

**PROVENANCE:**

(Possibly) Palazzo Conti, Padova.

**LITERATURE:**

(Possibly) A.M. Mucchi and C. della Croce, *Il pittore Andrea Celesti*, Milan, 1954, p. 86.



PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

303

**ANTONIO MARINETTI,  
CALLED IL CHIOZZOTTO**

(CHIOGGIA 1719-1790 VENICE)

*Portrait of Sister Maria Candida Serafica at prayer*

inscribed '1746 Adi xiiii Agosto / Suor Maria Candida Serafica / Airoldi Vesti l'abito Religioso delle- / Claresse nel Venerabil Monis- / tero delle R.R.MM. / Cappucine / Corpus Domini di Chioza / d'età d'anni xvi portò al / Secolo il nome di Ma / ria Francesca.' (upper left)

oil on canvas  
43 x 31 in. (109.2 x 78.7 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-28,000

**PROVENANCE:**

Acquired by the Countess Nadia de Navarro, Glen Head, New York, before 1964.

**EXHIBITED:**

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 18, as Giambattista Piazzetta (catalogue by R. De Grada).

**LITERATURE:**

A. Mariuz, *L'opera completa del Piazzetta*, Milan, 1982, pp. 121-122, no. A61, as attributed to Marinetti.

E. Martini, *La pittura Veneziana del settecento*, 1964, pl. 114.

L. Jones, *The Paintings of Giovanni Battista Piazzetta*, Ph.D. dissertation, Ann Arbor, 1981, II, p. 341, as 'Unassociated with either Piazzetta or his shop'.

E. Martini, "Non Bencovich, ma Tiepolo", *Arte Documento*, X, 1996, pp. 191-193, note 2, as Giovanni Battista Piazzetta.

According to the inscription, the sitter is Sister Maria Candida Serafica who took the veil in August 1746 and resided in the Capucine monastery of the Coprus Domini in Chioggia, where Marinetti was born. We are grateful to Denis Ton of the Museo Civico di Belluno for confirming the attribution on the basis of firsthand inspection in 2013 (written communication, March 2016).



303



PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

**304**

**GIOVANNI ANTONIO PELLEGRINI**

(VENICE 1675-1741)

*Erminia and the Shepherds*

oil on canvas, in a painted oval  
54 x 43½ in. (137.2 x 110.5 cm.)

\$50,000-70,000

£36,000-50,000  
€46,000-64,000

**PROVENANCE:**

Ruggero Sonino, Venice.  
Acquired c. 1965 by the Countess Nadia de Navarro, Glen Head,  
New York.

**LITERATURE:**

R. Pallucchini, 'Novità ed appunti per Giovanni Antonio Pellegrini',  
*Pantheon*, XVIII, 1960, pp. 247-248, 250.  
G. Knox, *Antonio Pellegrini 1675-1741*, Oxford, 1995, p. 261, no. P. 457.



304

**305**

**ONORIO MARINARI**

(FLORENCE 1627-1715)

*Ecce Homo*

oil on canvas  
23 x 18¾ in. (58.4 x 47.7 cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000

**PROVENANCE:**

The Right Hon. Earl of Radnor; Christie's, London, 27 July 1945,  
lot 11, as 'Carlo Dolci' (40 gns. to Buck).



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306

PROPERTY FROM THE COLLECTION OF MRS. MAURA BENJAMIN

**306**

**ROMAN SCHOOL, C. 1640**

*Portrait of gentleman, bust-length*

oil on canvas  
17½ x 15 in. (44.4 x 38.1 cm.)

\$6,000-8,000

£4,300-5,700  
€5,600-7,400

**PROVENANCE:**

Mrs. Anna Dodge, Playa Riente, from whom acquired in 1957 by William E. Benjamin, II, Casa Alva, and by inheritance to his wife, Mrs. Maura Benjamin, Casa Alva.



307 (actual size)

**307**

**ITALIAN SCHOOL, 17TH CENTURY**

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

oil on copper, oval  
3 x 2¾ in. (7.7 x 6 cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000

**PROVENANCE:**

Marchesi Antinori Buturlin, Florence.  
Private collection.



PROPERTY FROM A PRINCELY NEAPOLITAN FAMILY

**308**

**FRANCESCO DE MURA**

(NAPLES 1696-1782)

*Portrait of a lady, three-quarter-length*

oil on canvas

42½ x 32½ in. (107.9 x 81.6 cm.)

\$20,000-30,000

£15,000-21,000

€19,000-28,000

**PROVENANCE:**

Commissioned from the artist by an ancestor of the present owner, and by descent.

According to family history, the sitter in the present painting is an ancestor of the current owner, painted in the guise of the goddess Diana.



309

309

## CIRCLE OF JOOS VAN CLEVE

(?CLEVE C. 1485-1540/1 ANTWERP)

### *The Holy Family*

Joos van Cleve's prime version of this composition is in the Currier Gallery of Art, Manchester, New Hampshire.

oil on panel, transferred to canvas  
17 $\frac{7}{8}$  x 12 $\frac{3}{4}$  in. (45.4 x 32.4 cm.)

\$6,000-8,000

£4,300-5,700  
€5,600-7,400

#### PROVENANCE:

Leon Hirsch, New York; (†), American Art Association, New York, 29 January 1914, lot 12, as Joos van Cleve.

Aaron Augustus Healy (1850-1921), by whom given in 1914 to The Brooklyn Museum, New York.

#### EXHIBITED:

New York, The Brooklyn Museum, *Loan Exhibition of Brooklyn Art Treasures and Original Drawings by American Artists*, 1924, no. 30.

#### LITERATURE:

'Notes,' *The Brooklyn Museum Quarterly*, March 1914, I, no. 1, p. 77.  
M.J. Friedländer, *Die altniederländische Malerei*, Berlin, 1934, IX, no. 64d, pp. 42-43, 137.

M.J. Friedländer, *Early Netherlandish Painting*, Leiden, 1967-1976, IX, part I, no. 64d, pp. 64, plate 81.

J.O. Hand, *Joos van Cleve: The Complete Paintings*, New Haven and London, p. 153, no. 63.6.



310

310

## LEONARDO COCCORANTE

(NAPLES 1680-1750)

### *An architectural capriccio with figures*

oil on canvas  
31 $\frac{1}{8}$  x 26 $\frac{5}{8}$  in. (79.1 x 67.6 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-28,000

#### PROVENANCE:

Charles A. Schieren (1842-1915), by whom given in 1913 to The Brooklyn Museum, New York.

#### EXHIBITED:

The Brooklyn Museum, New York, *European Paintings Selected from the Museum Collection*, 9 November 1944-1 January 1944, as School of Giovanni Panini.

#### LITERATURE:

B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, Cambridge, MA, 1972, pp. 54, 602.

PROPERTY FROM A PRIVATE NEW ENGLAND  
COLLECTION

**311**

**CIRCLE OF DEFENDENTE  
FERRARI**

(CHIVASSO, NEAR TURIN;  
ACTIVE IN PIEDMONT, C.  
1500-1535)

*The Nativity*

oil on panel  
21 $\frac{1}{8}$  x 15 $\frac{1}{2}$  in. (54.9 x 39.4 cm.)

\$12,000-18,000

£8,600-13,000  
€12,000-17,000

**PROVENANCE:**

Acquired by the grandfather of the present owner,  
and by descent.



311

**312**

**GIOVANNI PERUZZINI**

(? 1629-1694 MILAN)

*A river landscape with elegant company*

oil on canvas  
18 $\frac{3}{4}$  x 23 $\frac{1}{4}$  in. (47.6 x 59 cm.)

\$7,000-10,000

£5,100-7,200  
€6,500-9,200



312



313

313

**GIACOMO RECCO**

(NAPLES 1603-BEFORE 1653)

*Roses, tulips, jasmine and other flowers in an urn with oranges, lemons and other fruit on a platter, on a cloth covered table; and Roses, tulips, and iris and other flowers with cherries in a pewter dish, on a cloth covered table*

oil on canvas  
each 24¾ x 29¾ in. (63.2 x 75.9 cm.)

a pair (2)

\$6,000-8,000

£4,300-5,700  
€5,600-7,400

Professor Giancarlo Sestieri has endorsed the attribution to Giacomo Recco on the basis of photographs, and has suggested this pair of pictures dates to the artist's early output.



PROPERTY OF AN EAST COAST COLLECTOR

314

**CIRCLE OF EVARISTO BASCHENIS**

(BERGAMO 1617-1677)

*Lutes, a violin, and sheet music on a table with a gold-fringed curtain*

with signature 'EVARISTO BASCHENIS' (lower center, on the lute)

oil on canvas  
21½ x 27¾ in. (54.9 x 70.5 cm.)

\$7,000-10,000

£5,100-7,200  
€6,500-9,200

**PROVENANCE:**  
Niccolò Paganini (1782-1840), according to a label on the reverse.

314





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**315**

**ATTRIBUTED TO PAOLO PORPORA**

(NAPLES 1617-1670/80 ROME OR NAPLES)

*Lilies, freesia, and other flowers in a carved stone urn on a table with a Large White butterfly and a moth*

oil on canvas  
38¼ x 28¼ in. (97.2 x 73 cm.)

\$15,000-20,000

£11,000-14,000  
€14,000-18,000

The bold motif of the large pink-and-white lilies at center of the present work can be compared to the those in Porpora's canvas in the Museo Nazionale di Capodimonte, Naples (see F. Zeri, ed., *La Natura morta in Italia*, Milan, 1989, II, fig. 1078).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**316**

**ATTRIBUTED TO JACOBUS STORCK**

(AMSTERDAM 1641-1687)

*A river landscape with fishermen in rowing boats and a weyschuit approaching a jetty, windmills beyond*

dated '1679' (lower left, on the windmill)

oil on panel

11 $\frac{1}{2}$  x 16 $\frac{1}{2}$  in. (28.9 x 41.9 cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000

Jacobus Storck may have worked in the studio of his younger brother, Abraham Storck. Only a few paintings have been attributed to him with certainty, including *The Castle on a River* (London, Wallace collection) and the *View of Overtoom* (Enschede, Rijksmuseum Twenthe). The present panel maintains the bright, sparkling colors of Storck's quietly charming output, and was first connected to the artist's work when it appeared at auction in 1990.

**PROVENANCE:**

Anonymous sale; Christie's, London, 14 December 1990, lot 285, where acquired by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**317**

**CIRCLE OF AERT VAN DER NEER**

(AMSTERDAM ?1603/4-1677)

*A river landscape at dusk with a fisherman and a rowing boat, sailing boats beyond*

oil on canvas  
16¼ x 19¼ in. (41.2 x 48.9 cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000

Aert van der Neer is perhaps best known for the sense of space and atmosphere he injected into the 17th-century Dutch landscape. Van der Neer's evocative pictures may have been inspired by the work of Henrick Avercamp; however, his landscapes seem to take as their subject not the actors in the scene, but instead the effects of cool northern light, often in the context of moonlit riverscapes or, as here, descending darkness over a village and its environs.

**PROVENANCE:**

Anonymous sale; Christie's, London, 24 April 1998, lot 18, where acquired by the present owner.



318



PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

**318**

## **CIRCLE OF FRANS HALS**

(ANTWERP 1581/5-1666 HAARLEM)

*Portrait of a lady, three-quarter-length*

oil on canvas

44¼ x 36 in. (112.4 x 91.4 cm.)

\$15,000-20,000

£11,000-14,000

€14,000-18,000

### **PROVENANCE:**

with Kleinberger, Paris.

Colonel Howard, London.

Leopold Koppel, Berlin.

Albert L. Koppel, Toronto.

Acquired by the Countess Nadia de Navarro, Glen Head, before 1964.

### **EXHIBITED:**

Haarlem, Franz Hals Museum, *Franz Hals: Tentoonstelling ter gelegenheid van het 75-jarig bestaan van het Gemeentelijk Museum te Haarlem*, 1 July-30 September 1937, no. 27, pl. 28, as Frans Hals.

Montreal, Art Association, *Loan exhibition of great Paintings, "Five Centuries of Dutch Art" / Exposition de tableaux célèbres "Cinq siècles d'art hollandais"*, 9 March-9 April 1944, no. 31, as Frans Hals.

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 15, as Frans Hals (catalogue by R. De Grada).



319

**LITERATURE:**

W.V. Bode and M.J. Binder, *Frans Hals: sein Leben und seine Werke*, Berlin, 1914, no. 99, as Frans Hals.  
 W.R. Valentiner, *Frans Hals, Klassiker der Kunst*, Stuttgart, Berlin and Leipzig, 1923, p. 49.  
 S. Slive, *Frans Hals*, London, Phaidon, 1970, III, p. 151, no. D 66, fig. 187, as Manner of Frans Hals.  
 K. Grimm, *Frans Hals: Entwicklung, Werkanalyse, Gesamtkatalog*, Berlin, 1972, pp. 41 and 199, no. 8, figs. 10-11, as Frans Hals.  
 A. Chatelet and E.C. Montagni, *Tout l'oeuvre peint de Frans Hals*, Paris, 1976, p. 88, no. 13, fig. 13, as Frans Hals.  
 K. Grimm, *Frans Hals: Das Gesamtwerk*, Berlin, 1989, pp. 26, 27, and 271, no. 8, figs. 14a, c and d.

Bode-Binder and Valentiner accepted this painting as an autograph work by Hals, datable to around 1619-1620 and around 1626-1628, respectively. While Slive felt that this portrait was produced by a follower of the artist, Grimm placed it among the Hals' earliest autograph portraits of a woman (around 1618), specifying that the sitter's face was repainted at a later date (see Literature).

PROPERTY FROM AN ESTATE

**319**

**AMSTERDAM SCHOOL, C. 1630**

*Portrait of an artist, half-length, holding a palette and brushes*

oil on canvas  
 35½ x 25½ in. (90.2 x 64.8 cm.)

\$10,000-15,000

£7,200-11,000  
 €9,200-14,000

**PROVENANCE:**

with Knoedler, New York, where acquired by  
 A. S. Drey, Paris.  
 William Randolph Hearst, New York.  
 Hearst sale, c. 1950, New York, where acquired by the father of the present  
 owner.



320

Δ320

**CARL BORROMÄUS  
ANDREAS RUTHART**

(DANZIG 1630-AFTER 1703  
L'AQUILA)

*A leopard attacking a stag in a  
landscape*

signed in monogram 'CRH 1660' ('RH' linked,  
lower center)  
oil on canvas  
24 x 30¾ in. (61 x 78.1 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-28,000

**PROVENANCE:**

Anonymous sale; Wapler, Paris, 4 July 1996, lot  
276.



321

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

321

**ALART COOSEMANS**

(ANTWERP 1627-1689)

*Peaches, grapes, a pomegranate and  
other fruit with a walnut, oysters and  
a façon-de-venise wine-glass on a  
draped wooden ledge*

oil on canvas  
18⅞ x 23⅞ in. (48 x 59.4 cm.)

\$15,000-20,000

£11,000-14,000  
€14,000-18,000

**PROVENANCE:**

Acquired by a private collector, c. 1990, and by  
descent to the present owner

We are grateful to Fred Meijer of the RKD, The  
Hague, for suggesting the present attribution on  
the basis of firsthand inspection.

PROPERTY OF A CALIFORNIA COLLECTOR

**322**

**DAVID DE CONINCK**

(ANTWERP C. 1636-AFTER  
1701 BRUSSELS)

*Rabbits, a hare, and a scarlet macaw*

oil on canvas  
24½ x 37¾ in. (62.2 x 96.2 cm.)

\$20,000-30,000      £15,000-21,000  
€19,000-28,000

**PROVENANCE:**

Chr. Faerber, Göteborg, by October 1938, as  
Jan Fyt.  
with D. Hoogendijk, Amsterdam, 1941, as Jan  
Fyt.  
with Mortimer Brandt Gallery, New York, 1941,  
as Jan Fyt.  
Private collection, California, and by  
inheritance to the present owner.

**EXHIBITED:**

New York and Boston, Mortimer Brandt  
Gallery and Droll and Richards, *New masters  
from old Holland: less known painters of the  
17th century*, 10 March-26 April 1941, no. 8, as  
Jan Fyt.



322

We are grateful to Fred Meijer of the RKD,  
The Hague, who has confirmed the attribution  
on the basis of firsthand inspection, and  
who will include the present painting in  
his forthcoming catalogue raisonné of De  
Coninck's work.

PROPERTY FROM A PRIVATE BELGIAN COLLECTION

**323**

**GERMAN SCHOOL,  
18TH CENTURY**

*Roses, phlox, tulips, a delphinium and  
other flowers in an earthenware vase  
with a bird's nest, a snail, a moth, grapes  
and an open walnut, on a stone ledge*

oil on copper  
16½ x 13 in. (42.3 x 33 cm.)

\$6,000-8,000      £4,300-5,700  
€5,600-7,400

**PROVENANCE:**

Acquired by a private collector, c. 1990, and by  
descent to the present owner

We are grateful to Fred Meijer of the RKD, The  
Hague, for suggesting the attribution on the basis  
of firsthand inspection.



323



324

PROPERTY FROM THE COLLECTION OF NATHAN AND JOAN LIPSON

**324**

**WILLEM CORNELISZ. DUYSER**

(AMSTERDAM 1599-1635)

*Soldiers taking plunder*

signed in monogram 'WCD' (lower right, on the parcel)

oil on panel

10 $\frac{1}{8}$  x 13 $\frac{3}{4}$  in. (25.7 x 34.9 cm.)

\$10,000-15,000

£7,200-11,000

€9,200-14,000

**PROVENANCE:**

Dr. Leon Lilienfeld, Vienna (1869-1938), and by descent to Mrs. Antonie Lilienfeld; (f), Sotheby's, New York, 17 May 1972, lot 16.

**LITERATURE:**

G. Glück, *Niederländische Gemälde aus der Sammlung des Herrn Dr. Leon Lilienfeld in Wien*, Vienna, 1917, no. 16.



325



PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

**325**

**CIRCLE OF SIR PETER PAUL RUBENS**

(SIEGEN, WESTPHALIA 1577-1640 ANTWERP)

*The Christ Child and the infant Saint John the Baptist with Saint Francis and a lamb*

oil on canvas

54 x 41 $\frac{1}{2}$  in. (137.2 x 105.4 cm.)

\$20,000-30,000

£15,000-21,000

€19,000-28,000

**PROVENANCE:**

Sir Alexander Creighton.  
Marczell von Nemes, Budapest.  
Schneider Collection, Mannheim.  
Acquired by the Countess Nadia de Navarro, Glen Head, New York, before 1964.

**EXHIBITED:**

London, The British Gallery, 1823, as Rubens.  
Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 12, as Rubens (catalogue by R. De Grada).

**LITERATURE:**

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, London, 1830, II, p. 258, no. 875, as Rubens.





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**326**

**STUDIO OF PETER PAUL RUBENS**

(SIEGEN, WESTPHALIA 1577-1640 ANTWERP)

*Venus disarming Mars*

oil on panel, the reverse stamped with the hands of the city of Antwerp  
28¾ x 20¾ in. (71.8 x 52.7 cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 19 May 1994, lot 205, as Frans Wouters, where acquired by the present owner.



327

**AFTER LUCAS CRANACH I**

*The Virgin and Child with two angels*

with the artist's serpent device (upper left)

oil on panel, unframed

22¾ x 16½ in. (56.8 x 41 cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000

**PROVENANCE:**

(Possibly) Baron Gutmann.

Dr. Dieter Koeplin viewed the present painting on 15 April 2002, judging it to be an old copy from the early 17th century (written correspondence, 2 May 2002). Several versions of this composition are known, including a workshop painting in the Kunsthistorisches Museum, Vienna, a panel by a Follower of Cranach in the Staatsgalerie im Schloss Johannisburg, Aschaffenburg, and a copy after Lucas Cranach the Younger formerly at the Metropolitan Museum of Art, New York (sold Parke-Bernet Galleries, New York, 27 March 1956, lot 10; see M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, Ithaca, 1978, nos. 388 J-N). We are grateful to Joshua Waterman for his assistance in cataloguing this lot.



328

**CIRCLE OF WILLEM VAN NIEULANDT II**  
(ANTWERP 1584-?1635 AMSTERDAM)

*The Miraculous Draught of Fishes*

oil on copper  
9 x 6<sup>7</sup>/<sub>8</sub> in. (22.9 x 17 cm.)

\$8,000-12,000

£5,800-8,600  
€7,400-11,000



329

**329**  
**FOLLOWER OF GIOVANNI ANTONIO CANAL, IL CANALETTO**

*Venice: the Grand Canal with the Church of Santa Maria della Salute, along the Riva degli Schiavoni*

oil on canvas  
24¼ x 38¾ in. (61.6 x 97.5 cm.)

\$20,000-30,000      £15,000-21,000  
€19,000-28,000

**PROVENANCE:**

F. Talyor, Hollywood.  
Mrs. Marion Balderston, Pasadena.  
Mr. John Balderston, Irvine, by whom gifted to  
The Huntington Library, Art Collections and  
Botanical Gardens, San Marino, California.

To the right is the church of Santa Maria della Salute with the Seminario adjoining and the Dogana beyond. To the left can be seen part of the Zecca and the Libreria, the Doge's Palace with the Column of Saint Mark, the Prisons and, along the Riva, the Pietà. Canaletto's prime version of this composition is in the Royal Collection, Windsor Castle.



330

**330**  
**CIRCLE OF SIR THOMAS LAWRENCE, P.R.A.**

(BRISTOL 1769-1830  
LONDON)

*Portrait of Lady Maria Hamilton (1785-1814), half-length*

oil on canvas, in a painted oval  
30¼ x 25½ in. (76.8 x 63.8 cm.)

\$4,000-6,000      £2,900-4,300  
€3,700-5,500

**PROVENANCE:**

Carter.  
with Jacques Seligmann Galleries, c. 1930.  
Florence M. Quinn, by whom given to  
The Huntington Library, Art Collections and  
Botanical Gardens, San Marino, California.

**LITERATURE:**

K. Garlick, *Sir Thomas Lawrence: A complete catalogue of the oil paintings*, Oxford, 1989, p. 202, under no. 369.

Lady Maria Hamilton was the third daughter of John, 1st Marquess of Aberhorn, and Catherine Copley. Kenneth Garlick, upon firsthand inspection, believed this work to be a contemporary replica of Lawrence's 1802 *Portrait of Lady Hamilton* in the collection of the Duke of Abercorn (written communication, 2 May 1993).

331

## ATTRIBUTED TO JOHN CROME

(NORWICH 1768-1821)

*The edge of a common*

oil on canvas  
69¾ x 55½ in. (177.2 x 141 cm.)

\$7,000-10,000

£5,100-7,200  
€6,500-9,200

**PROVENANCE:**

with Percy Moore Turner, from whom purchased in 1933 by  
The Huntington Library, Art Collections and Botanical Gardens, San Marino,  
California.

**EXHIBITED:**

Norwich, City of Norwich Museums, April 1932.

**LITERATURE:**

Norwich, *Eastern Daily Press*, 20 April 1932.  
C. H. Collins Baker, *The Burlington Magazine*, May 1932, pp. 223-224.  
C. H. Collins Baker, *Catalogue of British Paintings in the Henry E. Huntington  
Library and Gallery of Art*, 1936, pp. 37-38.  
*Life Magazine*, September 1938, p. 34.  
N.L. Goldberg, 1960, p. 214, fig. 6.  
N.L. Goldberg, *John Crome the Elder*, Oxford, 1978, I, p. 206, no. 74; and II, p.  
49, no. 74.

In an unpublished letter dated January 25, 1931, Sir Charles Holmes wrote 'since no catalogue seems to mention this exceptional effort, we must conclude that, like certain other works by Crome, it was still incomplete at the time of the painter's sudden death, and that certain passages were subsequently finished by another hand.' Sir Charles dated the painting to c. 1815, and suggested an artist who had studied in Dutch cattle-painters - probably someone in Norwich School - as the author of these additions. Colins Baker (*op. cit.*, 1932) similarly felt that the cattle had been "lifted" from a Dutch picture and dated the painting to c. 1812. Norman Goldberg (*op. cit.*, 1978) followed Baker's dating and assessment that the staffage was by another hand, noting that with the exception of some repainting in the sky, "[t]he remainder of the landscape is by Crome, with its design reminiscent of the City of Norwich Museum's pencil drawing of *Woodland Scene* and with stylistic resemblances to *The Way through the Woods* [City Museum and Art Gallery, Birmingham, England]."

332

## ENGLISH SCHOOL, 18TH CENTURY

*Portrait of a girl, full-length, with a goldfinch*

oil on canvas  
56¾ x 40¾ in. (143.9 x 102.7 cm.)

\$7,000-10,000

£5,100-7,200  
€6,500-9,200

**PROVENANCE:**

Mrs. James R. Page.  
Mrs. John Wilson, by whom gifted c. 1975 to  
The Huntington Library, Art Collections, and Botanical Gardens, San Marino,  
California.

This portrait exemplifies the English taste for depictions of elegantly dressed children in palatial settings, often posed with their favorite pets or toys. Here, a tame goldfinch perches on the raised index finger of a young girl with only a thin, twisting loop of string securing the bird's leg to her lowered hand.



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333



PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

**333**

**ATTRIBUTED TO  
JACQUES-FRANÇOIS DELYEN**

(GAND 1684-1761 PARIS)

*Portrait of a gentleman*

oil on canvas  
47 $\frac{7}{8}$  x 36 $\frac{1}{8}$  in. (120.9 x 91.8 cm.)

\$8,000-12,000

£5,800-8,600  
€7,400-11,000

**PROVENANCE:**

Acquired by the Countess Nadia de Navarro, Glen Head, before 1964.

**EXHIBITED:**

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 16, as Hyacinthe Rigaud (catalogue by R. De Grada).



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**334**

**JEAN-FRÉDÉRIC SCHALL**

(STRASBOURG 1752-1825 PARIS)

*The Fortunate Mother*

oil on panel  
16 $\frac{5}{8}$  x 13 $\frac{1}{4}$  in. (42.2 x 33.7 cm.)

\$15,000-20,000

£11,000-14,000  
€14,000-18,000

**PROVENANCE:**

Benjamin Sarnoff (1909-1996), Chicago, and by descent in 1996 to Phyllis (Sarnoff) Levin, Chicago.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**335**

**STUDIO OF FRANÇOIS-HUBERT  
DROUAIS**

(PARIS 1727-1775)

*Portrait of a lady, half-length, in a white dress with a  
blue satin cloak*

oil on canvas  
25½ x 21½ in. (64.8 x 54.7 cm.)

\$15,000-25,000

£11,000-18,000  
€14,000-23,000

**PROVENANCE:**

Soulas collection.  
with Wildenstein, Buenos Aires, where acquired in 1959 by the  
present owner.



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**336**

**JEAN-BAPTISTE VAN LOO**

(AIX-EN-PROVENCE 1684-1745)

*Venus and Cupid*

oil on canvas  
53½ x 41½ in. (135.9 x 105.4 cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000

**PROVENANCE:**

William Randolph Hearst, Los Angeles (inv. no. 304-1), for whom  
sold by the following.  
with Hammer Galleries, Los Angeles, 1941, where acquired by a  
private collector, and by descent.

**LITERATURE:**

Art objects & furnishings from the William Randolph Hearst  
collection, New York, 1941, p. 280, no. 304-1 ("Young Girl with  
Cupid" by Jean Baptiste Van Loo').



336



PROPERTY FROM A PRINCELY NEAPOLITAN FAMILY

**337**

**CIRCLE OF GIOVANNI MIGLIARA**

(ALESSANDRIA 1785-1837 MILAN)

*The Grand Canal, Venice, looking north from the Rialto Bridge; and The Grand Canal, Venice, from Santa Maria della Carità to the Bacino di San Marco*

oil on canvas

each approximately 16¾ x 9½ in. (42.5 x 23.2 cm.)

a pair (2)

\$15,000-20,000

£11,000-14,000

€14,000-18,000

**PROVENANCE:**

with Agnews, London.

Mrs. Marietta Peabody Tree and Mr. Ronald Tree; (†), Sotheby's, New York, 8 October 1976, lot 193, as 'Antonio Migliari'.



338

## ITALIAN SCHOOL, 18TH CENTURY

*Portrait of a man, bust-length, in green velvet attire*

oil on canvas

23 x 17¾ in. (58.4 x 45.1 cm.)

\$8,000-12,000

£5,800-8,600

€7,400-11,000

**PROVENANCE:**

Hiram Burlingham; (t), American Art Association, New York, 16 March 1934, lot 88, as a self-portrait by William Hogarth.



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PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

339

## ALESSANDRO LONGHI

(VENICE 1733-1813)

*The Gondolier*

inscribed 'DEL 1782' (upper right)

oil on canvas

33¾ x 27 in. (84.8 x 68.6 cm.)

\$10,000-15,000

£7,200-11,000

€9,200-14,000

**PROVENANCE:**

Acquired by the Countess Nadia de Navarro, Glen Head, New York, before 1964.

**EXHIBITED:**

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 17 (catalogue by R. De Grada).

Giuseppe Fiocco considered this work to be typical of Alessandro Longhi when he was still working in the style of his father, Pietro. Rodolfo Pallucchini confirmed Fiocco's attribution, writing that this painting of a gondolier, proudly holding the flag he won in a regatta, is "...uno degli esempi più gustosi e vivaci di questa sua vena, che sembra preludere al Goya" ["one of the most enjoyable and lively examples in this vein, that seems to anticipate Goya"] (quoted in R. De Grada, *loc. cit.*, 1964).



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340

**CIRCLE OF THOMAS HUDSON**

(DEVONSHIRE ?1700-1779 TWICKENHAM)

*Portrait of Miss Bridget Knight*

oil on canvas  
50 x 46 ¼ in. (127 cm. x 117 ½ cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000

**PROVENANCE:**

Collection of the sitter, and by descent to Colonel F. A. White, Castor House, Peterborough, England. with Arthur Tooth & Son, London. with American Art Galleries, New York. with Moulton and Ricketts, Chicago; Anderson Galleries, New York, 28 January 1916, lot 382 (\$200), where acquired in 1916 by The Muskegon Museum of Art.

**EXHIBITED:**

The Muskegon Museum of Art, *European Painting*, 23 February-16 March, 1982, as Thomas Hudson.  
The Muskegon Museum of Art, *Exploring Ourselves: Portraits in Art* 12 February-9 April 1995, as Thomas Hudson.  
The Muskegon Museum of Art, *Looking Beneath the Surface, Conservation*, November 1997-February 1998, as Thomas Hudson.  
The Muskegon Museum of Art, *Baroque & Rococo Prints from the Permanent Collection*, 10 April-24 July 2004, as Thomas Hudson.

**LITERATURE:**

R. Wyer, ed., *Aesthetics*, October 1915, p. 2.  
F.N. Levy, ed., *American Art Annual*, XIII, 1916, p. 153.  
S.R. Howart et al., *European Painting*, Muskegon, 1981, p. 20.



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341

**SIR HENRY RAEBURN R.A.**

(STOCKBRIDGE 1756-1823 EDINBURGH)

*Portrait of a gentleman with a hat, formerly identified as Sir William Napier (1785-1860)*

oil on canvas  
35 ½ x 27 ½ in. (90 cm. x 70 cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000

**PROVENANCE:**

(Probably) the artist's studio contents, and by descent in the Raeburn family until at least 1876. with John Levy Gallery, New York, from whom acquired in 1916 by exchange by The Muskegon Museum of Art.

**EXHIBITED:**

(Probably) Edinburgh, Royal Scottish Academy, Sir Henry Raeburn, R.A., October-November 1876, no. 99, as "Gentleman with Hat" (lent by the artist's family). Cleveland, Cleveland Museum of Art, Inaugural Exhibition of the Cleveland Museum of Art, 6 June-20 September 1916, no. 21.

**LITERATURE:**

(Almost certainly) J. Brown, *Portraits by Sir Henry Raeburn, Photographs by Thomas Annan, with Biographical Sketches*, Edinburgh, 1873, p. 10.  
(Almost certainly) W.R. Andrew, *Life of Sir Henry Raeburn R.A.*, London, 1886, p. 123.  
(Almost certainly) Sir J.L. Caw in *Sir W. Armstrong's, Sir Henry Raeburn*, London, 1901, p. 115, as "Gentleman, with hat".  
*Aesthetics*, April-July 1916, pp. 39-40 (illus.).  
F.N. Levy, ed., *American Art Annual*, XIII, 1916, p. 153.  
S.R. Howarth et al., *European Painting*, Muskegon, 1981, p. 22.  
D. Mackie, *Raeburn Life and Art, The Complete Catalogue of the Artist's Work*, unpublished PhD thesis, 6 vols., Edinburgh and Yale, Mackie no. 572.  
S.R. Howarth et al., *European Painting*, Muskegon, 1981, p. 22.



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We are grateful to David Mackie, St Catharine's College, University of Cambridge, for his assistance in cataloguing this lot. The portrait will be included in the forthcoming complete catalogue of Raeburn to be published by the Paul Mellon Centre, London, and Yale University Press. Please visit [www.christies.com](http://www.christies.com) for additional information on this lot.

342

## CIRCLE OF WILLIAM HOGARTH

(LONDON 1697-1764)

*Portrait of Anne, Viscountess Irwin (1696-1764), in a painted oval*

oil on canvas  
30 x 25 in. (76.2 x 63.5 cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000

### PROVENANCE:

with Arthur Tooth & Son, London.  
with Moulton and Ricketts, Chicago, where acquired in 1913 by  
The Muskegon Museum of Art.

### EXHIBITED:

Muskegon, Muskegon Museum of Art, *Hackley Gallery Inaugural Exhibition*, 21 June-5 July, 1912, as William Hogarth.  
San Francisco, California, *Panama International Exposition*, 1915, as William Hogarth.  
Cleveland, Cleveland Museum of Art, *Inaugural Exhibition of the Cleveland Museum of Art*, 6 June-20 September 1916, as William Hogarth.  
Fremont, Michigan, Fremont Foundation Building, 1 February-10 March, 1953, as William Hogarth.  
Omaha, Joslyn Art Museum, *25th Anniversary Exhibition*, December 1956, as William Hogarth.  
Midland, Midland Art Association, *Michigan Museum Show*, 28 April-11 May 1957, as William Hogarth.  
Muskegon, Muskegon Museum of Art, *Exploring Ourselves: Portraits in Art*, 12 February-9 April, 1995, as William Hogarth.  
Muskegon, Muskegon Museum of Art, *Baroque & Rococo Prints from the Permanent Collection*, 10 April-24 July 24 2004, as William Hogarth.

### LITERATURE:

*Fine Arts Journal*, March 1913, p. 174, as William Hogarth.  
*Aesthetics*, I, 3, April 1913, pp. 40-42, as William Hogarth.  
R. Wyer, *An Art Museum: Its Concept and Conduct*, Muskegon, Michigan, 1914, as William Hogarth.  
L.M. Bryant, *What Pictures to See in America*, New York, 1915, pp. 240-241, fig. 152, as William Hogarth.  
*Fine Arts Journal*, June 1915, p. 264, as William Hogarth.  
*International Studio*, February 1915, pl. CXXVIX, as William Hogarth.  
*Aesthetics*, IV, 3-4, April-July 1916, pp. 32-33, as William Hogarth.  
*Art in America*, October 1948, p. 177, as William Hogarth.



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343

## STUDIO OF SIR PETER LE LY

(SOEST, WESTPHALIA 1618-1680 LONDON)

*Portrait of the Duchess of Bedford (1615-1684)*

oil on canvas  
49½ x 40 in. (125.7 x 101.6 cm.)

\$8,000-12,000

£5,800-8,600  
€7,400-11,000

### PROVENANCE:

Miss Freeman, Kensington, London.  
with Arthur Tooth & Son, London  
with American Art Galleries, New York.  
with Moulton and Ricketts, Chicago; Anderson Galleries, New York, 28 January 1916, lot 329  
(\$575), where acquired in 1916 by  
The Muskegon Museum of Art.

### EXHIBITED:

Muskegon Museum of Art, *European Paintings*, 23 February-16 March 1982, as Sir Peter Lely.  
Grand Rapids Art Museum, *Art of the Baroque*, 3 October-28 November 1982, as Sir Peter Lely.  
Muskegon Museum of Art, *Exploring Ourselves: Portraits in Art*, 12 February-9 April 1995, as Sir Peter Lely.  
Muskegon Museum of Art, *Baroque & Rococo Prints from the Permanent Collection*, 10 April-24 July 2004, as Sir Peter Lely.

### LITERATURE:

*Fine Art Journal*, October 1912, p. 652, as Sir Peter Lely.  
*Aesthetics*, IV, 3-4, April-July 1916, p. 29, as Sir Peter Lely.  
F.N. Levy, ed., *American Art Annual*, XIII, 1916, p. 153, as Sir Peter Lely.  
R. Shoolman and C.E. Slatkin, *Enjoyment of Art in America*, Philadelphia, 1942, p. 586, as Sir Peter Lely.  
R.B. Beckett, *Lely*, London, 1951, p. 37, no. 37A, as Sir Peter Lely.  
S.R. Howart et al., *European Painting*, Muskegon, 1981, p. 18, as Sir Peter Lely.



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PROPERTY FROM THE ESTATE OF ANTON J. LISICKY

**344**

**PETER CAULITZ**

(BERLIN C. 1650-1719)

*A fox and a wild cat fighting over a turkey; and An eagle attacking a deer with a fox looking on*

the first: signed 'P. Caulitz. f...it' (lower center); the second: indistinctly signed 'P...!' (lower right)  
oil on canvas

each 60½ x 65½ in. (152.8 x 166.7 cm.) a pair (2)

\$10,000-15,000

£7,200-11,000

€9,200-14,000

**PROVENANCE:**

W.T. Mercer; Christie's, London, 19 April 1926, lot 98, as 'P. Caulitz' (9½ gns. to R.H. Ward).



345

## FOLLOWER OF WILLIAM HOGARTH

*Portrait of Simon Fraser, 11th Baron Lovat (c. 1667-1747)*

oil on canvas  
25½ x 17½ in. (64.8 x 44.5 cm.)

\$10,000-15,000

£7,200-11,000  
€9,200-14,000

The composition is derived from an etching by William Hogarth, originally produced in 1746. Both works depict Simon Fraser, 11th Lord Lovat, a Scottish clan leader and participant in the Battle of Culloden (the last attempt by Jacobite forces to restore the House of Stuart to the British throne). As a result of his involvement, Fraser was publicly beheaded; he was the last man in Britain to meet this fate.

This painting probably dates to the late 18th or early 19th century.



PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

346

## AFTER MASTER JOHN

*Portrait of Lady Jane Grey*

oil on canvas  
72⅞ x 42⅞ in. (185.1 x 108.9 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-28,000

### PROVENANCE:

The Earl of Denbigh, London.  
Acquired by the Countess Nadia de Navarro, Glen Head, New York, before 1964.

### EXHIBITED:

London, British Institution, 1853, as Holbein, Portrait of Catherine Parr.  
Manchester, Art Treasures Exhibition, 1857, as Holbein, Portrait of Catherine Parr.  
London, New Gallery, *Exhibition of the Royal House of Tudor*, 1890, no. 168, as Holbein, Portrait of Catherine Parr.  
Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 14, as Holbein, Portrait of Catherine Parr (catalogue by R. De Grada).

### LITERATURE:

A. Graves, *A Century of Loan Exhibitions 1813-1912*, II, p. 532, no. 14, as Holbein, Portrait of Catherine Parr.

The prime version of this portrait of the Nine-Day Queen is in the National Portrait Gallery, London. For the attribution to Master John (fl. 1544-c. 1550) see R. Strong, *The English Icon*, New Haven, 1969, p. 76.



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346



PROPERTY FROM A FLORIDA ESTATE

**347**

**JOHN HOPPNER, R.A.**

(LONDON 1758-1810)

*Portrait of William Russell (1767-1840), three-quarter-length*

oil on canvas

30¼ x 25 in. (76.8 x 63.5 cm.)

\$20,000-30,000

£15,000-21,000  
€19,000-28,000

**PROVENANCE:**

Lord Northbrook.

James Price; his sale, Christie's, London, 15 June 1895, lot 57 (1,000 gns.), where acquired by the following.

with Agnew's, London.

with Frank T. Sabin, London.

Miss. Marion Davies, Los Angeles (according to a label on the reverse).

with Newhouse Galleries, New York, where acquired by the present owner.

**EXHIBITED:**

(Probably) London, British Institution, 1861, no. 165.

**LITERATURE:**

H.P.K. Skipton, *John Hoppner*, London, 1905, p. 125.

W. McKay and W. Roberts, *John Hoppner, R.A.*, London, 1909, p. 221.

**ENGRAVED:**

S.W. Reynolds, 1 January 1808.

William Russell was the son of Lord William Russell and the great-grandson of John, 4th Duke of Bedford. In 1828, he married Emma, daughter of Col. J. Campbell of Shawfield, North Britain. He was Accountant-General of the Court of Chancery.

We are grateful to John Wilson for confirming the attribution on the basis of firsthand inspection.





PROPERTY FROM A CONNECTICUT COLLECTION

**350**

**CIRCLE OF ENOCH SEEMAN**

(DANZIG C. 1694-1744 LONDON)

*Portrait of a gentleman, traditionally identified as James Bateman, three-quarter-length, with a fur-trimmed robe*

inscribed 'James Bateman Esq. r 1729' (lower left)

oil on canvas

57¾ x 40 in. (146.7 x 101.6 cm.)

\$12,000-18,000

£8,600-13,000

€12,000-17,000



351

**ANDRÉ GIROUX**

(PARIS 1801-1879)

*The Abduction of Proserpina*

with signature and date '...B[?] 1821[?]...' (lower left)

oil on canvas, unlined

9% x 12% in. (24.5 x 32.1 cm.)

\$10,000-15,000

£7,200-11,000

€9,200-14,000

**PROVENANCE:**

with Richard Feigen, New York, where acquired by the present owner.



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**PIERRE-ATHANASE CHAUVIN**

(PARIS 1774-1832 ROME)

*An Arcadian landscape with classical figures and sheep by a pond, a castle on a hilltop beyond*

signed and dated 'Chauvin 1810' (lower center)

oil on panel

9% x 12% in. (24.4 x 32.7 cm.)

\$12,000-18,000

£8,600-13,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Monaco, 19 June 1992, lot 260.

with Richard Feigen, New York, where acquired by the present owner.

**EXHIBITED:**

West Palm Beach, Ann Norton Sculpture Gardens, *Paintings and Drawings by English and French Masters of the 18th and 19th Centuries*, 15 January-14 February 1997.



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### FRENCH SCHOOL, 19TH CENTURY

*A view of Florence from the Boboli Gardens, with the Duomo and Campanile*

oil on paper, laid down on canvas  
13½ x 16¾ in. (34.4 x 41.6 cm.)

\$8,000-12,000

£5,800-8,600  
€7,400-11,000

The present view is taken from the Boboli Gardens, which extend from the hill behind the Pitti Palace as far as Porta Romana. The magnificent Pitti Palace became the center of Medici power in 1549 and today its art collection is world renowned.

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### GIUSEPPE GHERARDI

(PIEDMONT 1756-1828 PIACENZA)

*Florence: the Piazza della Signoria with the Palazzo Vecchio, the Uffizi, and the Loggia dei Lanzi; and Florence: the Arno, looking West from the Ponte Vecchio*

the first signed 'G. Gherardi' (lower right), the second signed 'G. Gherardi Fec' (lower right)

oil on canvas

each approximately 16 x 22 in. (40.6 x 55.9 cm.)

a pair (2)

\$30,000-50,000

£22,000-36,000  
€28,000-46,000

#### PROVENANCE:

Private collection, California.

END OF SALE



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- 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 **condition** reports are not an alternative to examining a **lot** in person or seeking 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

- 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.
- 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** from auction 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

- 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.
- 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.
- 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.
- For jewellery sales, **estimates** are based on the information in our gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

- 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 begins 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:
  - for individuals: Photo identification (driver's 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);
  - 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.

- 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 at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 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 +1 212-636-2490.

### 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. In addition to 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 • 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 or her 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;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph 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 US dollars. 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 mail 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 but 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 AND TAXES 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 2.5% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- 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
- 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 5 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:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- 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**.
- 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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 auction or drew attention to any conflict of opinion.
- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - 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
  - 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.
- 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, under 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.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - 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;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - 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 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
    - the **hammer price**; and
    - the **buyer's premium**; and
    - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- 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.
  - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
    - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
    - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

#### (iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only

#### (iv) Bank Checks

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

#### (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- 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 Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

## 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 you.

## 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:

- When you collect the **lot**; or
- At the end of the 7th 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

- 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):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - 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;

- 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;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- 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;
- we can 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
- we can take any other action we see necessary or appropriate.

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 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, 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.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

### 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - 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 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. 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 at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. 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 at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and 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.
- (c) **Lots containing Ivory or materials resembling ivory**  
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) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. 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) **Watches**  
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 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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 LIVETM, 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 I(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 LIVETM 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 New York. 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 submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHIRSTIES.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:** 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 paragraph 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 H2 and **Qualified Headings** means the paragraph 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.

## 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.

•

**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 Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

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

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

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.

#### ◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party 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 above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, 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.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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 in 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 seller 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. These will vary by department.

# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.  
Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
nycollections@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
nycollections@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9:30 AM - 5:00 PM**  
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JOHN SINGER SARGENT (1856-1925)

*François Flameng and Paul Helleu*

oil on canvas

21 x 17 in. (53.3 x 43.2 cm)

Painted *circa* 1880.

\$1,200,000 - 1,800,000

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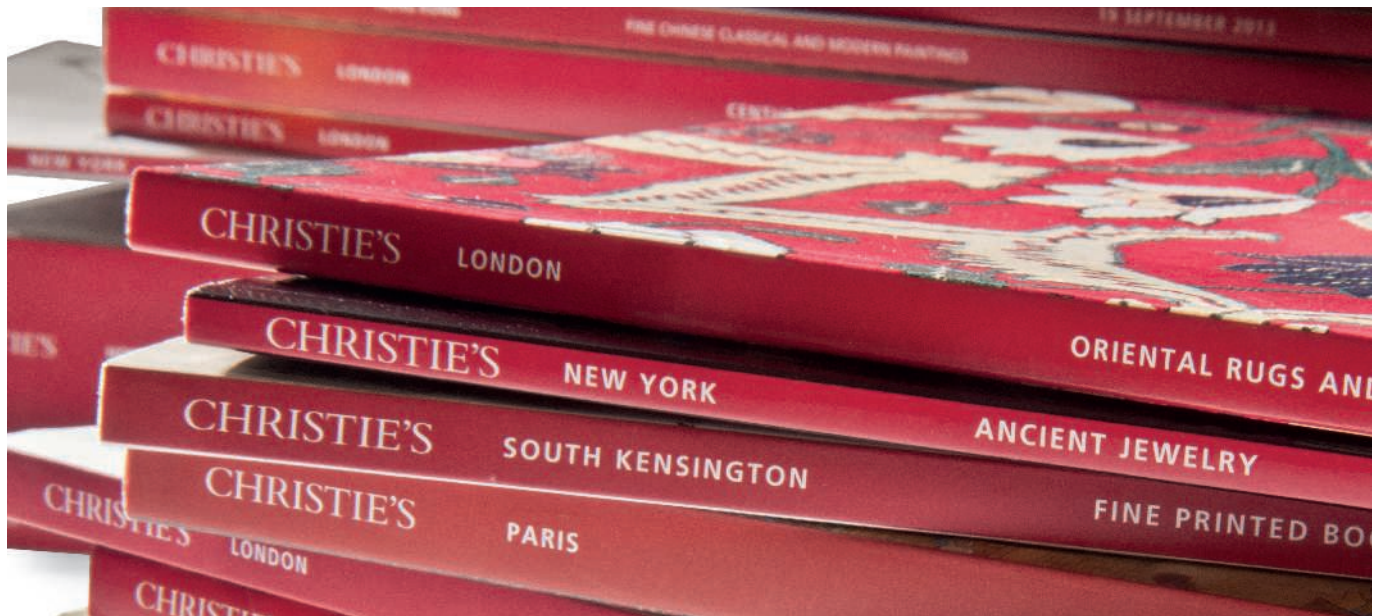


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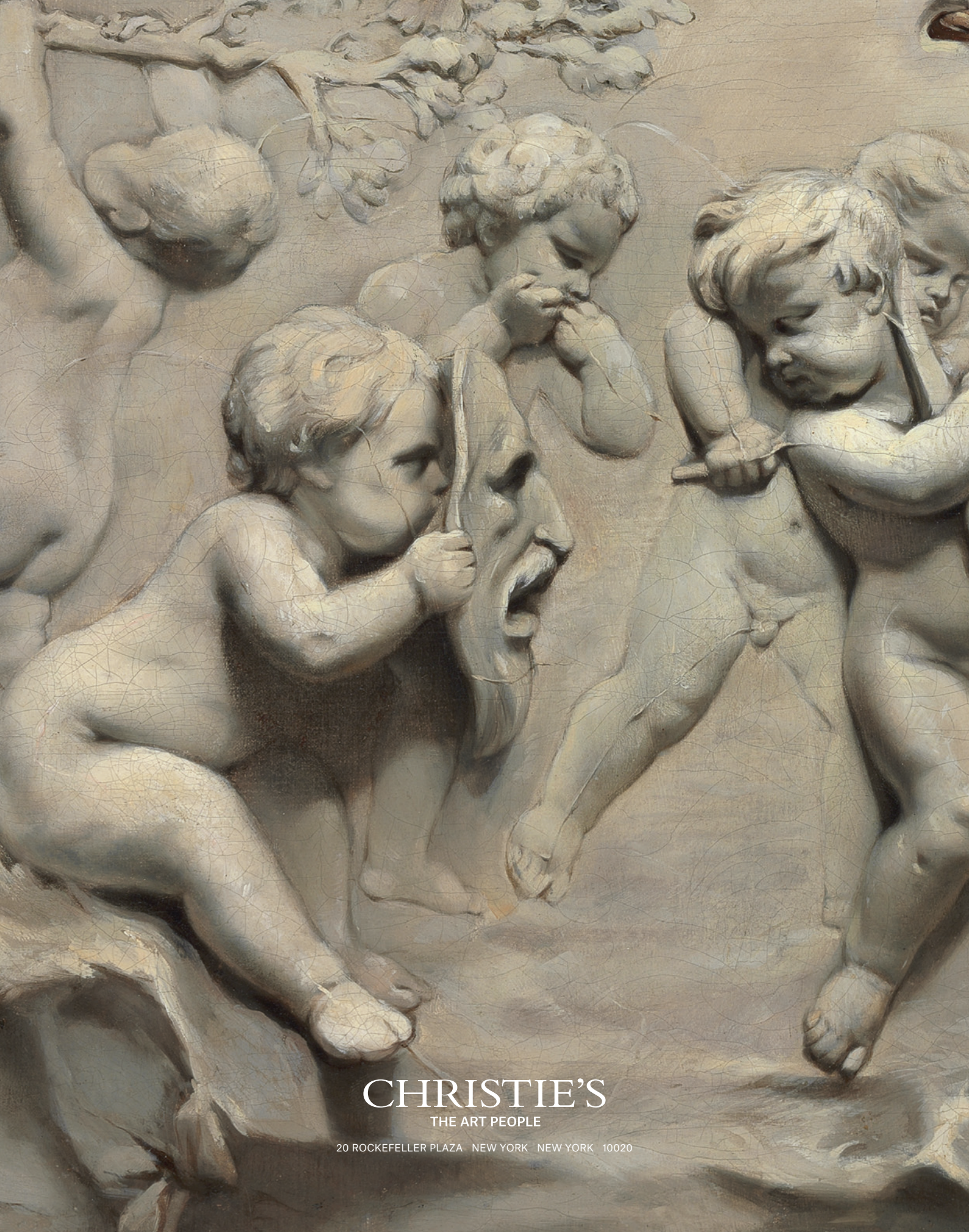
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