



OLD MASTER & BRITISH PAINTINGS

SOUTH KENSINGTON  
THURSDAY 28 APRIL 2016

CHRISTIE'S







# OLD MASTER & BRITISH PAINTINGS

THURSDAY 28 APRIL 2016



Amparo Martinez-Russotto



Melissa van Vliet



Flavia Lefebvre D'Ovidio



Lottie Gammie

## AUCTION

Thursday 28 April 2016  
at 1.00 pm Lots 1-208  
85 Old Brompton Road  
London SW7 3LD

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **FLAMINGO-11977**

## STORAGE AND COLLECTION

Please refer to the important notice on page 139. Please note that Cadogan Tate's opening hours are Monday to Friday 9am to 5pm, and purchases transferred to their warehouse are not available for collection at weekends.

## VIEWING

Saturday	23 April	11.00 am – 5.00 pm
Sunday	24 April	11.00 am – 5.00 pm
Monday	25 April	9.00 am – 7.30 pm
Tuesday	26 April	9.00 am – 5.00 pm
Wednesday	27 April	9.00 am – 5.00 pm

## AUCTIONEERS

Henry Pettifer and Nick Martineau

## SPECIALISTS

Amparo Martinez-Russotto  
Head of Sale  
Tel: +44 (0)20 7752 3245  
Email: amartinez-russotto@christies.com  
Melissa van Vliet  
Tel: +44 (0)20 7752 3256  
Email: mvanvliet@christies.com  
Flavia Lefebvre D'Ovidio  
Tel: +44 (0)20 7752 3371  
Email: flfebvre@christies.com

## ADMINISTRATOR

Lottie Gammie  
Tel: +44 (0)20 7389 5151  
Fax: +44 (0)20 7581 3158

## EMAIL

First initial followed by last name @ christies.com (eg. Lottie Gammie = lgammie@christies.com).  
For general enquiries about this auction, email should be addressed to the auction administrator.

Front cover: Lot 100 (detail)  
Inside front cover: Lot 49  
Opposite department directory: Lot 104  
Inside back cover: Lot 188 (detail)  
Back cover: Lot 63

## SERVICES

### ABSENTEE BIDS

Tel: +44 (0)20 7752 3225  
Fax: +44 (0)20 7581 1403

### AUCTION RESULTS

Tel: +44 (0)20 7839 9060  
christies.com

### TELEPHONE BIDS

Tel: +44 (0)20 7752 3225  
Fax: +44 (0)20 7591 0987

### CLIENT LIAISON

Aina Truyols  
Tel: +44 (0)20 7752 3179

### CLIENT SERVICES

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869  
Email: info@christies.com

## SHIPPING

Tel: +44 (0)20 7389 2712  
Fax: +44 (0)20 7389 2869

## STORAGE AND COLLECTION

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869

## CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to Reserves

## BUYING AT CHRISTIE'S

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

[15]

christies.com



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S  LIVE

Bid live in Christie's salerooms worldwide  
register at christies.com

CHRISTIE'S

View catalogues and leave bids online  
at **christies.com**







# OLD MASTER AND BRITISH PAINTINGS DEPARTMENT

## CHAIRMAN

Nicholas H. J. Hall  
Tel: +1 212 636 2122

## GLOBAL MANAGING DIRECTOR

Karl Hermanns  
Tel: +44 (0)20 7389 2425

## HONORARY CHAIRMAN, UK

Noël Annesley  
Tel: +44 207 389 2405

## DEPUTY CHAIRMAN, UK

Francis Russell  
Tel: +44 (0)20 7389 2075

## DEPUTY CHAIRMEN

Paul Raison  
Tel: +44 (0)20 7389 2086  
Ben Hall  
Tel: +1 212 636 2121

## INTERNATIONAL DIRECTORS

James Bruce-Gardyne (Private Sales)  
Tel: +44 (0)20 7389 2505  
John Stainton  
Tel: +44 (0)20 7389 2945  
Henry Pettifer  
Tel: +44 (0)20 7389 2084  
Nicholas White  
Tel: +44 (0)20 7389 2565

## WORLDWIDE SPECIALISTS

### AMSTERDAM

Sarah de Clercq  
Manja Rottink  
Anke Charlotte Held  
Sophie Bremers  
Tel: +31 (0)20 575 59 66

### BRUSSELS

Roland de Lathuy  
Tel: +32 (0)2 289 13 36

### HONG KONG

Yuan Fang  
Tel: +1 212 641 7527

### LONDON KING STREET

Sandra Romito  
Clementine Sinclair  
Freddie de Rougemont  
Eugene Pooley  
Assunta von Moy  
Maja Markovic  
Alexis Ashot (Private Sales)  
Tel: +44 (0)20 7389 2407

### LONDON SOUTH KENSINGTON

Amparo Martinez-Russotto  
Melissa van Vliet  
Flavia Lefebvre D'Ovidio  
Tel: +44 (0)20 7752 3245

### MADRID

Juan Varez  
Tel: +34 91 532 6626/7

## NEW YORK

François de Poortere  
Alan Wintermute  
Joshua Glazer  
Emma Kronman  
Louisa Howard  
Tel: +1 212 468 7116

## PARIS

Elvire de Maintenant  
Olivier Lefevre  
Tel: +33 (0)1 40 76 86 15

## CONSULTANTS

Gregory Martin (UK)  
Everett Fahy (New York)  
Clare McKeon (New York)  
Claire Åhman (Sweden)

## BUSINESS DIRECTORS

Private Sales  
Alexandra Baker  
Tel: +44 (0)20 7389 2521

## LONDON KING STREET

Armelle de Laubier-Rhally  
Tel: +44 20 7389 2447

## NEW YORK

Chloë Waddington  
Tel: +1 212 974 4469

## BUSINESS MANAGER

### LONDON SOUTH KENSINGTON

Nigel Shorthouse  
Tel: +44 (0)20 7752 3221

15/03/16

## AUCTION CALENDAR 2016

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

### 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

### 1 NOVEMBER

TABLEAUX 1400-1900  
PARIS

### 1 NOVEMBER

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

### 2 NOVEMBER

OLD MASTER & BRITISH PAINTINGS  
LONDON, SOUTH KENSINGTON

### 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

Subject to change.





1

**1**  
**AVIGNON SCHOOL, 16TH CENTURY**

*Saint Peter and Saint Paul before a cloth of honour*  
inscribed 'SANCTE PETRVS' and 'SANCTE PAVLVS' (on the haloes)  
on gold ground panel, unframed  
24¼ x 34¾ in. (61.5 x 88.3 cm.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,400



2

**2**  
**FOLLOWER OF GERARD DAVID**

*The Immaculate Conception*  
inscribed 'TOTA PVLCHRA ES AMICA MEA ET MACVLA NON EST IN TE'  
(upper centre); 'ELECTA VT SOL / PVLCHRA VT LVNA / STELLA MARIS'  
(upper centre and right respectively); 'PORTA COELIS' (upper left);  
CEDRVS / EXALTATA' (upper right); 'TVRRIS DAVIDICVM / PROPVG NACVLVM'  
(centre left); 'CIVITAS DEI' (centre right); 'LILIVM CONVALLIVM'  
(lower left); 'SPECVLV SINE MACVLA' (lower right); 'OLIVA SPECIOSA'  
(lower right); 'PLATACIO ROSAE' (lower right); 'FOS HORTORV'  
(lower right); 'SICVT LILIV ITER SPINAS' (lower centre); and  
'HORTVS COCLVSVS' (lower right)  
oil on oak panel  
16⅞ x 11⅞ in. (42.3 x 29.6 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000



3

**CIRCLE OF JAN GOSSAERT, CALLED MABUSE  
(C.1478 MAUBEUGE-C.1536 MIDDELBURG)**

*The Virgin and Child*

oil on panel

18½ x 13 in. (47 x 33 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000



3

4

**FOLLOWER OF JAN SANDERS VAN HEMESSEN**

*The Virgin and Child*

oil on panel

19⅞ x 14 in. (48.5 x 35.5 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-7,000



4





5



7



6

5

**FOLLOWER OF FRANS FLORIS**

*Head study*

oil on panel

16¼ x 12¼ in. (41.3 x 31.1 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-7,000

6

**FLEMISH SCHOOL, 16TH CENTURY**

*Saint Jerome*

oil on panel

24½ x 19⅞ in. (62.5 x 50.3 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,400

7

**CIRCLE OF PETER PAUL RUBENS  
(WESTPHALIA 1577-1640 ANTWERP)**

*Head of a bearded man*

oil on panel

18 x 13 in. (45.7 x 33 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,400





8

**CIRCLE OF THE MASTER OF THE FEMALE HALF-LENGTHS  
(ACTIVE ANTWERP 1520-1540)**

*Mary Magdalene*

oil on panel  
16 x 11¾ in. (40.2 x 30 cm.)

£12,000-18,000

\$19,000-27,000  
€17,000-25,000

**PROVENANCE:**

with Arthur de Heuvel, Brussels, from whom acquired in the 1970s by the following  
Anonymous sale; Christie's, Amsterdam, 9 November 2010, lot 13.





9



10

9

**CIRCLE OF JAN BREUGHEL II (ANTWERP 1601-1678)**

*A wooded river landscape with travellers loading a boat near a bridge and figures on a path, a village beyond*

oil on copper, tondo  
7 $\frac{3}{8}$  x 7 $\frac{3}{8}$  in. (18.7 x 18.7 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

10

**STUDIO OF FRANS FLORIS (ANTWERP 1519/20-1570)**

*The Holy Kinship*

oil on panel  
21 $\frac{1}{4}$  x 31 in. (54 x 78.7 cm.)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000





**11**

**ANTWERP SCHOOL, FIRST HALF OF THE 17TH CENTURY**

*An wooded landscape with a shepherd and his herd, travellers and an Italianate abbey beyond*

oil on canvas

25¼ x 35¾ in. (65.5 x 90.8 cm.)

£15,000-25,000

\$23,000-38,000

€21,000-35,000

**PROVENANCE:**

Acquired by the present owner in the late 1960s.





12

**12**

**ENGLISH SCHOOL, CIRCA 1600**

*Portrait of King Henry VIII (1491-1547), bust-length, in a fur-lined cloak and brocade doublet, with a feathered and jewelled black hat*

oil on panel

18¾ x 12¾ in. (47.5 x 32.5 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000



13

**13**

**ENGLISH SCHOOL, CIRCA 1610-18**

*Portrait of a lady, three-quarter-length, in a green dress with lace cuffs, ruff and headdress, gloves in her right hand*

dated '16(...)' (upper left)

oil on panel

36¼ x 29⅞ in. (92 x 76 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 12 December 1990, lot 176.





14

**CORNELIS JONSON VAN CEULEN I  
(LONDON 1593-1661 UTRECHT)**

*Portrait of a lady, traditionally identified as Lady Corbett, half-length, in a black dress adorned with pink rosettes and a reticella lace collar, cartwheel ruff and headdress, in a feigned oval*

signed with monogram and dated 'JC fecit / 1619' (JC linked, lower right)

oil on oak panel

25 $\frac{7}{8}$  x 20 in. (65.8 x 50.6 cm.)

£15,000-25,000

\$23,000-38,000  
€21,000-35,000

**PROVENANCE:**

George Rochford-Clarke, and by descent to,  
Mrs I. Spain.

Mrs M. D. Harris; Christie's, London, 22 November 1974, lot 165.  
Anonymous sale; Christie's, London, 20 June 1975, lot 81.  
with Richard Green, London.

**EXHIBITED:**

Norwich Castle Museum, *Jacobean Festival*, 1957.

Manchester, Whitworth Art Gallery, *The Age of Shakespeare*, 5-30 May 1964,  
no. 11 (lent by Mrs. I. Spain).



## 15

### ENGLISH SCHOOL, EARLY 17TH CENTURY

*Portrait of Sir Thomas Monson (156¾-1641), half-length, in a slashed white doublet, girdled with a sword, holding a falcon and his wand of office*

with inscription 'Sr L'Estrange / Mordaunt Bart / June 26th 1611' (lower right)

oil on panel

43¾ x 32½ in. (111 x 82.5 cm.)

£30,000-50,000

\$46,000-76,000

€42,000-70,000

#### PROVENANCE:

Mary Louisa, Lady Mordaunt, Walton Hall, Warwick; (†), Christie's, London, 13 may 1948, lot 12,

as 'Portrait of Sir L'Estrange Mordaunt, Bart.' (40gns. to The Arcade Gallery).

Dr. Elmhirst, by 1953.

#### EXHIBITED:

Ipswich, *Elizabethan Exhibition*, June 1953 (lent by Dr. Elmhirst).

The eldest surviving son of Sir John Monson (d. 1593), of South Carlton, the sitter experienced a 'meteoric rise and calamitous fall' from favour at the Court of James I (see A. Bellany, 'Monson, Sir Thomas', Oxford DNB online). By the end of Elizabeth I's reign, in 1603, Monson was an established figure in Lincolnshire, having served as High Sheriff between 1597 and 1598, been elected M.P. in 1597 (and knighted the same year), and been appointed surveyor of royal lands in Lincolnshire and the city of Lincoln in 1599. During the first decade of the reign of James I, he set about acquiring office closer to the centre of power, under the patronage of Henry Howard, Earl of Northampton. He became chancellor to Queen Anne of Denmark and Master Falconer to the King, a position celebrated in this portrait, and was appointed Keeper of the Armoury at Greenwich and Master of the Armoury at the Tower of London the following year. His fortunes changed dramatically in 1615 however, when he was implicated in the most sensational scandal of the age - the poisoning of Sir Thomas Overbury in the Tower two years earlier. Monson was imprisoned in the Tower until October 1616, nearly five months after the Earl and Countess of Somerset had been convicted of Overbury's murder, and was eventually cleared of any involvement in 1617, but politically and financially he never recovered from the Overbury affair.





St. Estienne  
Nordaune Bar  
Juin 24 1611





16

■16

**AFTER SIR ANTHONY VAN DYCK**

*Portrait of Queen Henrietta Maria (1609-1669), full-length, in a blue dress with red ribbons, with a pearl necklace and earrings*

oil on canvas  
75 $\frac{3}{8}$  x 43 $\frac{7}{8}$  in. (191.5 x 111.4 cm.)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000

The prime version of this composition is the half-length portrait in The Royal Collection.



17

■17

**AFTER SIR ANTHONY VAN DYCK**

*Portrait of King Charles I (1600-1649), half-length, in armour, holding a baton and resting his left hand on his helmet*

oil on canvas  
42 $\frac{1}{2}$  x 33 $\frac{3}{4}$  in. (108 x 84.4 cm.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,400

**PROVENANCE:**

Anonymous sale [North Settled Estates]; Christie's, London, 19 March 1948, lot 13 (8 gns. to Pater).

After the picture in the collection of the Duke of Norfolk, Arundel Castle.



PROPERTY OF THE LATE THE HON. MRS ANTHONY SAMUEL,  
REMOVED FROM WOODBURY HOUSE, HAMPSHIRE (LOT 18)

**18**

**CIRCLE OF SIR GODFREY KNELLER  
(LÜBECK 1646-1723 LONDON)**

*An equestrian portrait of King William III (1650-1702), in armour,  
wearing the sash of the Order of the Garter, in a landscape*

oil on paper laid down on canvas  
15¾ x 11¾ in. (40 x 29.8 cm.)

£2,000-3,000

\$3,100-4,500  
€2,800-4,200

The present lot loosely relates to Kneller's grand equestrian portrait of William III (RCIN 403986), which adorns the wall of the Presence Chamber at Hampton Court and to the equestrian portrait of John Churchill, 1st Duke of Marlborough in the National Portrait Gallery, London (NPG 902). Our lot is presumably a sketch for a full-scale painting that was either lost or never executed.



18

**19**

**ENGLISH SCHOOL, 17TH CENTURY**

*Oliver Cromwell at the Battle of Worcester*

oil on canvas  
32½ x 53 in. (82.5 x 134.6 cm.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,400

**PROVENANCE:**

(possibly) Andrew Lloyd, and by descent to,  
William Reynolds Lloyd, Aston Hall, near Oswestry, Shropshire, and by  
descent, until before 1623.

This rare depiction of Oliver Cromwell at Worcester, the last battle of the English Civil War, which took place on 3 September 1651, is likely to have been commissioned by Andrew Lloyd, a captain in Cromwell's army. The picture hung at Aston Hall, Shropshire, but would appear to have left the possession of the Lloyd family before the contents of the house were auctioned by Ludlow, Briscoe and Hughes, in a series of sales over nine days in July 1923.



19



20 (a pair)



21

**20**

**CIRCLE OF JOHN CLOSTERMAN  
(OSNABRÜCK 1660-1711 LONDON)**

*Portrait of a gentleman, half-length, in an ochre coat, with a red mantle and stock; and Portrait of a lady, half-length, in a blue dress with gold lining and a red wrap*

oil on canvas, oval  
29¼ x 24½ in. (74.3 x 60.9 cm.)

a pair (2)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000

**21**

**NOEL JOUVENET (ROUEN D. 1698 ?)**

*Portrait of a gentleman, bust-length, in a red coat*

oil on canvas, corners made up  
22¾ x 19¼ in. (57 x 49 cm.)

£5,000-8,000

\$7,600-12,000  
€7,000-11,000

**PROVENANCE:**

(probably) The Royal House of Hanover, Schloss Marienburg; Sotheby's, 6 October 2005, lot 547.



22

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

*Portrait of a lady, probably Lady Elizabeth Wriothesely, Countess of Northumberland, later Duchess of Montague (1645-1690), half-length, in a gold dress and white chemise, in a sculpted oval*

oil on canvas

30 x 24<sup>7</sup>/<sub>8</sub> in. (76.2 x 63.3 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-7,000



22

23

**ATTRIBUTED TO MARY BEALE  
(BARROW, SUFFOLK 1633-1699 LONDON)**

*Double portrait of a gentleman and a young boy, possibly the artist's husband Charles Beale (1631-1705) and one of their sons, three-quarter-length, the former seated in an orange coat with a brown wrap beside a ledge, the latter standing in a red coat, holding his own portrait in his left hand*

oil on canvas

49<sup>3</sup>/<sub>4</sub> x 39<sup>1</sup>/<sub>4</sub> in. (126.4 x 99.7 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,400



23



24

PROPERTY OF THE LATE MRS BARBARA OVERLAND, REMOVED FROM MONTPELLIER, JERSEY (LOTS 24, 26, 114, 143 & 154)

**\*24**

**ATTRIBUTED TO REVEREND JAMES WILLS  
(ACTIVE 1740-1777)**

*Portrait of a lady, traditionally identified as Ann Burney, half-length, in a pink dress with a lace bonnet and sleeves, with pearl earrings and a choker, in a feigned oval*

30 $\frac{1}{8}$  x 25 in. (76.5 x 63.5 cm.)  
oil on canvas

£10,000-20,000

\$16,000-30,000  
€14,000-28,000

**PROVENANCE:**

(probably) the Burney family, London.  
(probably) the Mountbatten family, London.  
with Newhouse Galleries, Inc., New York, by 1948, when purchased by Mr. and Mrs. Kay Kimbell, Fort Worth, bequeathed to Kimbell Art Foundation, Fort Worth, Texas; Sotheby's, New York, 2 June 1989, lot 98, as 'George Beare, Portrait of a lady said to be Mrs Ann Burney'.  
with Thomas Agnew's, London, as 'Rev. James Wills', from whom purchased by the late Mrs. Barbara Overland.

**LITERATURE:**

"Famed Collection Await Museum" in *The Victoria Advocate*, 20 January 1966, as 'Mrs. Ann Burney by William Hogarth'.  
*Kimbell Art Museum: Catalogue of the Collection*, Fort Worth, 1972, pp. 119-120, as 'attributed to George Beare'.  
*Kimbell Art Museum: Handbook of the Collection*, Fort Worth, 1981, p. 30, as 'attributed to George Beare'.  
F. Trapp, *British art*, Amherst, 1986, p. 17, as by George Beare.



25

**■25**

**THOMAS HUDSON (DEVON 1701-1779 TWICKENHAM)**

*Portrait of a gentleman, three-quarter-length, in Van Dyck costume, his left hand resting on a stick, in a landscape*

oil on canvas laid down on panel  
48 x 37 $\frac{7}{8}$  in. (122 x 96.2 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

The sitter depicted here may be Thomas Osborne, 4th Duke of Leeds (1713-1789).





PROPERTY OF THE LATE MRS BARBARA OVERLAND, REMOVED FROM MONTPELLIER, JERSEY (LOTS 24, 26, 114, 143 & 154)

**\*26**

**THOMAS GAINSBOROUGH, R.A.  
(SUDBURY, SUFFOLK 1727-1788 LONDON)**

*Portrait of Lady Anne Furze, née Greenly (b. 1738), half-length, in a white satin sack-back dress with blue echelles, wearing a blue ribbon and lace choker, with crystal earrings and pom-pom flowers in her hair*

oil on canvas  
30 x 25 in. (76.3 x 63.5 cm.)

£15,000-25,000

\$23,000-38,000  
€21,000-35,000

**PROVENANCE:**

By descent from the sitter to J.O.H. Greenly, Titely Court, Herefordshire; Christie's, London, 6 November 1959, lot 75 (to the following) with Newhouse Galleries, Inc., New York, by 1948, when purchased by Mr. and Mrs. Kay Kimbell, Fort Worth, by 1960, until 1965., when bequeathed to The Kimbell Art Museum, Fort Worth, Texas; Sotheby's, New York, 17 June 1976, lot 147. Property of a Main Line Philadelphia Estate; Sotheby's, New York, 11 October 1990, lot 169A (to the following) with Rafael Valls Ltd., London, from whom purchased by the late Mrs. Barbara Overland.

This portrait will be included in the forthcoming catalogue raisonné of the artist's paintings being prepared by Dr. Hugh Belsey, to whom we are grateful for his assistance in the cataloguing of the picture. Dr. Belsey dates the present lot to *circa* 1762.



27

27

**SIR JOSHUA REYNOLDS, P.R.A.  
(PLYMPTON, DEVON 1723-1792 LONDON)**

*Portrait of Richard, 2nd Baron Edgcumbe (1716-1761), small three-quarter-length, in Peer's robes over a dark blue velvet suit*

oil on oak panel  
10 x 8 in. (25.4 x 20.3 cm.)

£8,000-12,000

\$13,000-18,000  
€12,000-17,000

**PROVENANCE:**

(possibly) Matthew Fortescue (1719-1785) and by descent to his grandson, George Fortescue (1791-1877).

Anonymous sale; Sotheby's, London 19 March 2003, lot 43.

**LITERATURE:**

W. Cotton, *Sir Joshua Reynolds and his Works: Gleanings from his Diary, unpublished manuscripts, and from other sources*, London, 1856, p. 87.

D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of His Paintings*, New Haven and London, 2000, I, p. 177, no. 562; II, p. 256, fig. 449.

Richard Edgcumbe was the eldest son of Richard, 1st Baron Edgcumbe (bap. 1680, d. 1758), and his wife Matilda Furnese (d. 1721). As a young boy, Edgcumbe, who drew and painted, was a close friend of Joshua Reynolds and his father was one of Reynolds' first patrons. Edgcumbe went on to become a politician and held various positions throughout his career, including Lord of Trade, Lord of the Admiralty, Comptroller of the Household and Lord Lieutenant of Cornwall. As a Member of Parliament he represented the boroughs of Plympton Erle from 1742-47, Lostwithiel from 1747-54 and Penryn from 1754-58. Edgcumbe was a man-about-town and a friend of Horace Walpole, George Selwyn and Gilly Williams. Indeed, Reynolds painted for Walpole a group portrait of Edgcumbe, Selwyn and Williams, entitled *A Conversation Piece*. Edgcumbe was also a habitual gambler, regularly losing 20 guineas a day at White's Club. He had four children with a mistress, but died unmarried and was succeeded by his brother George, 1st Earl of Mount Edgcumbe (1720-1795). The present lot is a variant of a larger portrait by Reynolds, which was destroyed by bombing in World War Two. Mannings notes that the format is unusual, though not unique. (*op.cit.* p.177).



28

28

**SIR JOSHUA REYNOLDS, P.R.A.  
(PLYMPTON 1723-1792 LONDON)**

*Portrait of Montagu Edmund Parker (1737-1813), bust-length, in a blue frock coat and red velvet collar with gold buttons, in a feigned oval*

oil on canvas  
30¼ x 25¼ in. (76.8 x 64.1 cm.)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000

**PROVENANCE:**

Sir Thomas Dyke Acland (1722-1785), Killerton, Devon, by 1768, and by descent to,

C.H.D. Acland Esq., Ambleside; (!) Christie's, London, 15 October 1982, lot 32, as of 'John Parker', when acquired by the present owner.

**LITERATURE:**

F. St J. Gore, *The Saltram Collection, Plympton, Devon*, 1967, p. 54.

D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of His Paintings*, New Haven and London, 2000, I, p. 367, no. 1400 (untraced), II, p. 398, fig. 953.

Dated by David Mannings (*op. cit.*) to circa 1768, this portrait was traditionally thought to show John Parker, 1st Lord Boringdon (1735-1788), no doubt due to an old inscription on a similar portrait of the same sitter at Saltram House, Devon (Mannings, *op. cit.*, p. 367, no. 1399). Mannings believes the sitter for both portraits to be Boringdon's younger brother, Montague Edmund Parker (1737-1813), who lived at Whiteway House, Devon.

20



29

**JOHN HOPPNER, R.A. (LONDON 1758-1810) AND STUDIO**

*Portrait of Charles Cornwallis, 1st Marquess and 2nd Earl Cornwallis (1738-1805), in uniform with the Sash and Star of the Order of the Garter*

oil on canvas  
30 x 24¾ in. (76.2 x 62.9 cm.)

£5,000-7,000

\$7,600-11,000  
€7,000-9,800

**PROVENANCE:**

Mrs. Ross.  
Herbert Ewart, London, by 1935.

**EXHIBITED:**

London, Royal Hospital Chelsea, *Royal Military Exhibition*, 1890, no. 1851 (lent by Mrs. Ross).

**LITERATURE:**

W. McKay and W. Roberts, *John Hoppner, R.A.*, London, New York and Toronto, 1914, p. 57.  
'Treasures of a Queen's Equerry', *The Antique Collector*, VI, May 1935, p. 109, illustrated.

**ENGRAVED:**

Henry Meyer, stipple engraving, 1804.

Charles Cornwallis (1738-1805) succeeded his father as 2nd Earl Cornwallis in 1762. On 14 July 1768, he married Jemima Tullekin Jones. Cornwallis was educated at Eton and Cambridge before entering the army, where he rose to the rank of Major-General by 1775 and played a significant role in the American War of Independence. In 1778, he was promoted to Lieutenant-General and served as second-in-command under General Sir Henry Clinton, taking charge of the south in 1780. The surrender of his army at Yorktown in October 1781 marked the end of the war. In 1786, Cornwallis was made a Knight Companion of the Most Noble Order of the Garter and appointed Governor-General and Commander-in-chief of India, where he remained until 1793. In 1792, he was created a Marquess and he returned to Britain the following year. In 1797, he was appointed Lord Lieutenant (Viceroy) and Commander-in-chief of Ireland in 1798. Working closely with Viscount Castlereagh, the Chief Secretary to Ireland, he played an active role in the passing of the Act of Union between Great Britain and Ireland in 1800. In 1805, Cornwallis returned to India as Governor-General, where he died from a fever two months later. The memorial at his burial site at Gausput in Ghazipur, overlooking the Ganges River, is a protected monument.



29

30

**ATTRIBUTED TO JEAN-LAURENT MOSNIER (PARIS 1743 OR 1744-1808 SAINT PETERSBURG)**

*Portrait of an officer, half-length, in the uniform of one of the Regiments of Life Guards*

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

£4,000-6,000

\$6,100-9,100  
€5,600-8,400

**PROVENANCE:**

with M. Bernard, London, by 1962.

**LITERATURE:**

Major A. McKenzie Annand, 'Portraits of Two Eighteenth-Century Officers', in *Journal of the Society for Army Historical Research*, Spring issue, vol. 40, 1962, pp. 22-23.

Mosnier fled Paris for London in 1790 after the outbreak of the French Revolution. He remained in London where he exhibited at the Royal Academy for the following six years. We are grateful to Andrew Cormack for identifying the regiment and dating the uniform to circa 1789.



30



31

PROPERTY OF A LADY OF TITLE (LOT 31)

**31**

**MICHEL VAN MIEREVELT (DELFT 1567-1641)**

*Portrait of Bernard of Saxe-Weimar (1604-1639), half-length, in armour, with a lace collar and an embroidered sash*

signed, inscribed and dated 'A.o D(?) 1630 / M. Mierevelt.' (centre left)  
oil on panel

27 x 22<sup>7</sup>/<sub>8</sub> in. (68.5 x 58 cm.)

with the Coombe Abbey inventory number '309' (on the reverse of the frame)

sold together with a copy of the Sotheby's catalogue of the Countess of Craven sale in 1968

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

**PROVENANCE:**

Queen Elizabeth of Bohemia (1596-1662), from whom passed either by direct gift or by eventual bequest to her son, Prince Rupert of the Rhine to William, 1st Baron and Earl of Craven (1608-1697) and by descent to Cornelia, Countess of Craven; her sale (†), Sotheby's, London, 27 November 1968, lot 95, as Michiel van Miereveld.

**LITERATURE:**

Coombe Abbey catalogue, 1866, no. 309.

The twelfth son of Johann II, Duke of Saxe-Weimar (1570-1605) and his wife Dorothea Marie of Anhalt (1574-1617), Bernard of Saxe-Weimar studied at the University of Jena in his youth before joining the court of the Elector of Saxony, John George I. Upon the outbreak of the Thirty Years War in 1618, he enlisted to fight against the Habsburg forces and proceeded to fight in numerous battles, serving with German, Danish and Swedish forces. As a commander in the Swedish army, Bernard led a successful campaign to re-invade Bavaria in 1633 and was rewarded with the former Bishoprics of Würzburg and Bamberg and the title of Duke of Franconia. He later entered the service of the French army as well as acting as general-in-chief of the forces of the Heilbronn League of Protestant princes. In 1638, Saxe-Weimar embarked on his most successful campaigns at Rheinfelden, Wittenweiher, and Thann, capturing the cities of Rheinfelden, Freiburg, and Breisach. He died, apparently of a fever which had spread through his camp, in 1639.



32

**32**

**CIRCLE OF MICHEL VAN MIEREVELT (DELFT 1566-1641)**

*Portrait of Elizabeth Stuart (1596-1662), Queen of Bohemia, the Winter Queen, bust-length, in a black embroidered dress encrusted with jewels, wearing a white lace ruff and a plumed headdress*

oil on panel

19<sup>3</sup>/<sub>4</sub> x 15<sup>1</sup>/<sub>2</sub> in. (50.2 x 39.5 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

The present lot relates to a three-quarter-length portrait of Elizabeth Stuart by Mierevelt now in the Gemeentehuis Sint Maartensdijk, Tholen (inv. no. 7, fig. 1).



**\*33**

**ATTRIBUTED TO CASPAR NETSCHER  
(HEIDELBERG 1639-1684 THE HAGUE)**

*Portrait of a lady, three-quarter-length, in a brown dress,  
standing beside a table*

oil on canvas, possibly transferred from panel  
15½ x 13⅞ in. (39.4 x 33.2 cm.)

£5,000-8,000

\$7,600-12,000  
€7,000-11,000



33

**34**

**STUDIO OF GERRIT VAN HONTHORST  
(UTRECHT 1592-1656)**

*Portrait of Elisabeth of Bohemia (1618-1680), Princess Palatine,  
bust-length, in a yellow dress with white lace, in a sculpted oval*

oil on panel  
29⅞ x 23¼ in. (34 x 59 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000



34



35



36

**35**  
**FOLLOWER OF REMBRANDT HARMENSZ. VAN RIJN**  
*A bearded man, half-length, holding a book*

oil on canvas, unframed  
 27 x 21½ in. (68.5 x 54.6 cm.)

£3,000-5,000

\$4,600-7,600  
 €4,200-7,000



37

**■36**  
**FOLLOWER OF REMBRANDT HARMENSZ. VAN RIJN**  
*The standard bearer*

oil on canvas  
 36½ x 28¾ in. (92.7 x 72.4 cm.)

£4,000-6,000

\$6,100-9,100  
 €5,600-8,400

**PROVENANCE:**

Abney Hall, Cheadle, Cheshire; Messrs. Brady & Son, on the premises, 17-28 March 1958, [6th day], lot 1490, when acquired by the father of the present owner.

A copy after the picture in a private collection, Paris, which is generally regarded as one of the outstanding Rembrandt portraits of the 1630s. The popularity of the composition inspired a number of copies, of which four, not including the present work, are recorded (see J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, E. van de Wetering, *A Corpus of Rembrandt Paintings*, III, Dordrecht, Boston and London, 1989, pp. 230-1, under A 120). Paint analysis of the present work, conducted in 1993, indicated the origin of the pigment is seventeenth century.

**•37**  
**CIRCLE OF WILLEM VAN MIERIS (LEIDEN 1662-1747)**  
*A nun in a church interior*

oil on canvas  
 31½ x 26½ in. (79 x 67.5 cm.)

£3,000-5,000

\$4,600-7,600  
 €4,200-7,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 18 May 1990, lot 131.

This lot is to be sold with no reserve.



**38**

**AFTER HENDRICK ANDRIESEN**

*A skull, roses, a carnation and other flowers, pipes, an oil lamp and a bubble in a stone niche*

oil on canvas, unframed  
18¾ x 14¼ in. (47.8 x 36.4 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

After the picture in the Museum voor Schone Kunsten, Gent.



38

**39**

**HARMEN STEENWIJCK (DELFT C. 1612-AFTER 1655)**

*An hourglass, flute, open book, candle and peaches on a wooden ledge*

signed 'H. Steenwijck' (lower right)  
oil on panel  
10 x 8½ in (25.5 x 22 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

**PROVENANCE:**

with Leonard Koetser, London.

We are grateful to Fred Meijer, of the RKD, The Hague, for confirming the attribution on the basis of photographs.



39



40

PROPERTY FROM AN ENGLISH COLLECTION (LOT 40)

■40

**JACOB DE WET I (HAARLEM C.1610-1671/2)**

*The Sacrifice of Iphigenia*

oil on panel  
35¼ x 49¼ in. (89.5 x 125 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

**PROVENANCE:**

E.B. Schley; Sotheby's, New York, 7-8 November 1947, lot 247.



41

■41

**CIRCLE OF JAN VAN BIJLERT (UTRECHT 1597/8-1671)**

*Heracles and Omphale*

oil on canvas  
44¾ x 64¾ in. (113.5 x 164.5 cm.)

£5,000-7,000

\$7,600-11,000  
€7,000-9,800



42

42

**CIRCLE OF WILLEM VAN MIERIS (LEIDEN 1662-1747)**

*Christ and the Woman of Samaria*

oil on canvas, unframed  
21½ x 27¾ in. (54.5 x 69.5 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000





43

**PETER WTEWAE (UTRECHT 1596-1660)**

*Cupid asleep on a pillow before a draped curtain*

oil on copper, unframed  
6<sup>7</sup>/<sub>8</sub> x 8<sup>7</sup>/<sub>8</sub> in. (17.5 x 22.4 cm.)

£15,000-20,000

\$23,000-30,000

€21,000-28,000

Peter Wtewael was the eldest son of Joachim Wtewael (1566-1638), generally considered the last of the great mannerists in the North Netherlands. There is an intimate portrait by Joachim of his son in the Centraal Museum, Utrecht (inv. 18020), dated 1628, where he holds paintbrushes, a palette and maulstick in his left hand. Although clearly depicted as a painter, only 25 paintings by Peter survive, of which the last dated to 1628. Perhaps because Peter, just as his father, combined the family's flax business with painting and was an active member of the reformed church with political aspirations. In 1636, Stadholder Prince Frederik Hendrik appointed Peter to the town council to replace his elderly father, and in 1642 he replaced his brother-in-law Johan Pater as court magistrate.

Dr Anne Lowenthal has proposed the attribution in private communication to the owner. She compares the pose and body type of the Cupid to the children in the *Caritas* paintings, figs. 169, 170 and 183 in her monograph on Joachim Wtewael. She notes a resemblance with the figure in *Vanitas; Homo Bulla*, fig. 167. The heavily folded drapery in the present lot can also be compared to the folds in the dress in fig. 183. Furthermore, she notes that the evidently muted palette, with crimson, reds and turquoise, can be found in both Joachim's and Peter's works. There is no documentation to verify that Peter was a pupil of Joachim, but according to Lowenthal pictorial evidence clearly shows that was the case (see. A. W. Lowenthal, *Joachim Wtewael and Dutch Mannerism*, Doornspijk, 1986, pp.xx, xxii, 70-71).



44

44

**JOHANNES OUDENROGGE (LEIDEN 1622-1653 HAARLEM)**

*Fishermen drawing in their nets in a harbour, beneath a ruined tower, a windmill and city gates, a group of figures conversing beyond*

signed 'J. Oudenrogge.' (lower right, on the boat)

oil on oak panel

23 $\frac{3}{8}$  x 29 $\frac{1}{2}$  in. (58.7 x 75 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000

**PROVENANCE:**

Acquired by the father of the present owner, Liverpool, c.1920.

**LITERATURE:**

H.U.Beck, *Jan van Goyen 1596-1656*, Amsterdam, 1973, II, p. 354, no.VIII, erroneously as a copy after Vivares' print.

M. C. de Kinkelder, 'Jan van Goyen en Johannes van Oudenrogge', *Oud Holland*, CIV, 1990, pp. 328-330, fig. 2.

**ENGRAVED:**

F. Vivares, London, 1766.



45 (a pair)

45

**JAN VAN HUYSUM (AMSTERDAM 1682-1749)**

*An Italianate river landscape with a waterfall and a figure on a path, a villa and mountains beyond; and An Italianate river landscape with travellers crossing a bridge and a figure on horseback, a villa beyond*

the first signed with initials 'Jan.V.H.' (lower right)

oil on canvas

9 $\frac{3}{4}$  x 7 $\frac{3}{4}$  in. (24.8 x 19.6 cm.)

a pair (2)

£5,000-8,000

\$7,600-12,000

€7,000-11,000

**PROVENANCE:**

By descent at Lulworth Castle to Herbert Weld (1852-1935), by whom given to his niece, the mother of the present owner.





■46

**SCHOOL OF DORDRECHT, 17TH CENTURY**

*Dutch sailing vessels on choppy waters, the city of Dordrecht beyond*

oil on canvas

50¾ x 68⅞ in. (128.5 x 175 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Amsterdam, 5 May 2009, lot 46.



47



48

■ 47

**FRENCH SCHOOL, 17TH CENTURY**

*A lemon, apples and pears on a pewter plate, asparagus, pumpkins, apples and other vegetables on a table with a parrot, a fish and a cat, a young boy in a feathered hat beside it holding a cabbage*

oil on canvas  
41¾ x 62 in. (106 x 157.5 cm.)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

**48**

**FOLLOWER OF FRANS SNIJDERS**

*A fox*

oil on canvas  
19¾ x 33⅞ in. (50 x 48.1 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

The present lot relates to *The Fox and the Heron* by Frans Snijders and workshop in the Memorial Art Gallery, Rochester, New York.





49

**NICOLAS BAUDESSON (TROYES 1611-1680 PARIS)**

*Lilies, tulips, peonies, morning glories and other flowers in a glass vase  
on a broken stone ledge*

oil on canvas  
27 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (69 x 55.5 cm.)

£12,000-18,000

\$19,000-27,000  
€17,000-25,000



50



51

**50**

**TUSCAN SCHOOL, 16TH CENTURY**

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

oil and gold on poplar panel, circular, unframed  
24 $\frac{5}{8}$  x 24 in. (62.2 x 61 cm.)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

**51**

**FOLLOWER OF MARIOTTO ALBERTINELLI**

*Noli me tangere*

oil on panel  
20 $\frac{7}{8}$  x 13 $\frac{1}{4}$  in. (53 x 33.5 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000





52

**CIRCLE OF ANDREA DEL SARTO (FLORENCE 1486-1530)**

*The Madonna and Child*

oil on poplar panel

32 $\frac{1}{2}$  x 23 $\frac{3}{4}$  in. (82.7 x 60.4 cm.)

£15,000-20,000

\$23,000-30,000

€21,000-28,000

The present lot relates to the *Madonna and Child* by Andrea del Sarto offered at Christie's, London, 5 July 2011, lot 62. The composition was furthermore known from a picture in the National Gallery of Canada, Ottawa (no. 4352), and from two studio versions, recorded in the da Pra' collection, Genoa and in the Alba collection, Madrid (reproduced in P. Matthiesen and B.L. Brown, *Del Sarto Rediscovered*, London, 2001, figs. 9 and 8), as well as an early copy in the Walker Art Gallery, Liverpool (no. 2859, *op. cit.*, fig. 10) and one on the Parisian art market in 2001 (*op. cit.*, fig 11).



53

ATTRIBUTED TO LOUIS BREA, CALLED LUDOVICO BREA  
(NICE C. 1450 - ? 1522 OR 1523)

*The Nativity*

oil on panel  
31¼ x 23¼ in. (79.5 x 59 cm.)

£12,000-18,000

\$19,000-27,000  
€17,000-25,000

Everett Fahy has compared the present lot with one of the compartments in Brea's *Retable de la Nativite*, of c.1500-1510, at the church of Saint Martin, La Brigue, Alpes Maritimes (see C.L. Schwok, *Louis Brea, ca. 1450-ca. 1523*, Paris, 2005, pp. 124,167).





PROPERTY OF A LADY (LOT 54)

**54**

**CIRCLE OF THE MASTER OF SAN MINIATO  
(ACTIVE FLORENCE C. 1478-C. 1500)**

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

inscribed 'ECCE.A.' (lower centre, on the scroll)

tempera on panel, curved top  
27 $\frac{7}{8}$  x 16 $\frac{3}{8}$  in. (70.2 x 41.6 cm.)

£20,000-30,000

\$31,000-45,000  
€28,000-42,000

**PROVENANCE:**

John Rushout, 2nd Lord Northwick (1770-1859), Thirlestane House, Cheltenham; Phillips, on the premises, 24 August 1859, lot 970, as 'Carlo Crivelli' (£4 14s to the following), Sir Thomas Phillips, 1st Bt. (1792-1872) of Middle Hill, near Broadway, Worcestershire.

The 2nd Lord Northwick was an exceptional collector and assembled what became one of the largest groups of early Italian pictures in England. In 1859 part of the collection was bought in for his successor and returned to Northwick, from where it was dispersed in a series of sales at Christie's in 1966. Sir Thomas Phillips, 1st Bt. (1792-1872), whose estate of Middle Hill, near Broadway, not far from Cheltenham, was the outstanding manuscript collector of his generation and acquired a number of pictures at the Northwick sale.



55

■55

**GENOESE SCHOOL, 17TH CENTURY**

*Saint Christopher and the Infant Christ crossing a river*

oil on canvas

47¼ x 25 in. (119.9 x 63.5 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000



56

56

**CIRCLE OF DEFENDENTE FERRARI**

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

*Saint Roche in a mountainous landscape*

oil on panel, unframed

9 x 6½ in. (23 x 16.6 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-7,000





57

**GIROLAMO NARDINI  
(SAN ANGELO IN VADO, NEAR UDINE 1450-1516 ?)**

*A donor in front of a frieze - a fragment*

inscribed and dated 'RAPHAEL VRBINAS [P]I XII A·D·M·D·V·I' (upper centre)  
oil on canvas, laid down on panel, unframed  
32 $\frac{7}{8}$  x 24 $\frac{1}{4}$  in. (83 x 62 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

with Oscar Klein, Central Picture Galleries, New York, where acquired by Michael Allen Fuleihan, by whom sold, through the Silberman Art Gallery, New York, in 1935 to, The Detroit Institute of Arts, until at least 1948, and subsequently returned to, Oscar Klein, Central Picture Galleries, New York.  
Anonymous sale; Plaza Art Galleries, New York, 6 March 1975, when acquired by Michael Allen Fuleihan and John A. Shaw.

**LITERATURE:**

W.R. Valentiner, 'An unknown Raphael', in *Bulletin of the Detroit Institute of Arts of the City of Detroit*, Detroit, XV, 2, November 1935, pp. 18-27, as by Raphael.  
E. Wagner, 'Ein unbekannter Raphael', in *Zeitschrift für Kunstgeschichte*, Berlin, V, 1936, pp. 288-291, as by Raphael.  
'Neuerwerbung eines Raffael', in *Pantheon*, Munich, XVII, 1936, p. 98, ill. pp. 98 and 99, as by Raphael.  
W.R. Valentiner, 'Zu dem Neugefundenen Raphael' in *Zeitschrift für Kunstgeschichte*, Berlin, VI, 1937, pp. 327-329, as by Raphael.  
S. Ortolani, *Raffaello*, Bergamo 1942, second ed. 1945, third ed. 1988, p. 21.  
F. Zeri, 'Me Pinxit: 9. Raffaele Arcangelo e Raffaello Sanzio', in *Proporzioni: studi di storia dell'arte*, Florence, 1948, II, pp. 178-180, as by Nardini.  
E. Camesasca, *Tutta la pittura di Raffaello, I Quadri*, Milan 1956, second edition 1962. (Biblioteca d'Arte Rizzoli 24/5.), pp. 82-83.  
L. Dussler, *Raffael. Kritisches Verzeichnis der Gemälde, Wandbilder und Bildteppiche*, Munich 1966, no. 23.  
L. Dussler, *Raphael: A critical catalogue of his pictures, wall-paintings and tapestries*, London, New York, 1971, p. 58.  
N. Nicosia, *Historical-technical study and considerations regarding the fragment's authenticity: "The Donor" by Girolamo Nardini (end 1400 - beginning 1500)*, Urbino, 1999.

In 1935, when acquired by the Detroit Museum of Art, this picture was believed to be a newly rediscovered work by Raphael. During the subsequent campaign of restoration the naked foot of Saint Sebastian was revealed, proving that the picture was a fragment of a larger altarpiece, probably a *Sacra Conversazione* with the Madonna and Child amongst Saints with a donor in prayer beneath. The signature, the primary reason for the attribution to Raphael, had not altered during the cleaning process, and was therefore considered genuine.

In 1948 Federico Zeri reported the discovery of a cache of around 200 photographs (*op.cit.*), probably dating to the end of the 19th century and possibly once belonging to a dealer or scholar. Amongst these images was an altarpiece with the Madonna and Child enthroned on a pedestal, flanked by Saint Sebastian to her left and the Archangel Raphael with Tobias to her right. Below the Virgin's throne and on the pedestal a latin inscription read: *Franciscus. Ugucionus. De. Pergula. Quadrerius / Ac. Exercitus. Magr. // Mi. Et. Exc///Emitissimi.D / Guidiubaldi. Urbini. Ducis Santeq. Ro. Ec. Genera. / Capita. Tpre. San. D. N. D. Iulii. Il. Sacellum. Hoc. Beate. Vir. / Arcan. Raphaeli. Divoq. Sebast. Eredit. Ano. D. M. V. I.* Beneath this inscription appeared a donor in prayer, before a frieze, and this lower section was recognised by Zeri as the Detroit Raphael.

After studying the altarpiece as a whole, Zeri concluded that it could not have been painted by Raphael but rather by one of the Nardini brothers, probably Gerolamo. However, this re-attribution raised the question of the signature, which had survived the restoration process and was therefore believed to be genuine. In response to this, Zeri turned his attention to the epitaph below the Madonna which read: *Arcan. Raphaeli. Divoq. Sebast. Eredit. Ano. D. M. V. I.* This final line is that which appears just over the donor and corresponds to the signature in the fragment. Given that there was no evidence of a signature in the photograph of the entire altarpiece, that final sentence of the epitaph, which contains the word "Raphael" already, must have been transformed into the signature that is now visible.



58

**58**

**CIRCLE OF GIOVANNI BELLINI (?1431/6-1516 VENICE)**

*Saint Mary Magdalene*

oil on panel, shaped top, with later additions

19 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in. (48.5 x 40.4 cm.)

in a tabernacle frame

£7,000-10,000

\$11,000-15,000

€9,800-14,000



59

**59**

**FRANCESCO CURRADI (FLORENCE 1570-1661)**

*Saint Catherine of Alexandria*

oil on canvas

18 $\frac{1}{8}$  x 13 $\frac{3}{4}$  in. (46 x 35 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,400

We are grateful to Dott. Francesca Baldassari for confirming the attribution on the basis of photographs.





**60**

**ATTRIBUTED TO PIETRO DEGLI INGANNATI (ACTIVE VENICE 1529-1548)**

*Juno and Callisto*

oil on panel

13½ x 24½ in. (34.2 x 62.3 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

This picture would appear to be by the same hand as an allegory, dated c. 1530 in the National Gallery of Art, Washington (inv. 1948.17.1), which may be by Pietro degli Ingannati. We are grateful to Professor Peter Humfrey and Mauro Lucco for their assistance in cataloguing this lot.



61

**61**  
**NORTH ITALIAN SCHOOL, 16TH CENTURY**

*The Madonna and Child*

oil on panel, unframed  
18½ x 14½ in. (47 x 36 cm.)

£5,000-8,000

\$7,600-12,000  
€7,000-11,000



62

**62**  
**HISPANO-FLEMISH SCHOOL, CIRCA 1600**

*The Lamentation with a male saint and an angel*

oil on panel  
31 x 22½ in. (78.8 x 57.5 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000





**63**  
**NORTH ITALIAN SCHOOL, 16TH CENTURY**

*Three men and a woman holding a cat*

oil on panel  
 16½ x 23¾ in. (42 x 60.5 cm.)

£15,000-20,000

\$23,000-30,000  
 €21,000-28,000

The present panel depicts four figures who are all grinning broadly. Their expression is strongly accentuated and, whilst it remains unclear what is the cause of the merriment, the viewer is directly confronted and made to empathize with the emotions expressed by the figure's laughter. From left to right, there is a beardless man standing next to an elegantly dressed lady holding a cat, a well-established symbol of sexuality. Behind her is a smirking young man who has thrown his head back appearing even more absurd, and finally to the far right there is a bearded man in a strange cap.

This subject represents a departure from traditional mythological or historical subjects and represents an alternative to classicism, a new direction for painting. At the end of the 16th century, Giovanni Paolo Lomazzo consecrated this new genre by giving it its first definition when, in his *Trattato dell'arte della pittura, scultura, et architettura* (1584), he discusses the four temperaments or emotions, and how they relate to painting. The present work is what might be called comic painting, and it shows various elements of this type, including the antiquated costumes, the grinning faces and an erotic component. Clearly influential to this genre are Leonardo's studies of physiognomy, in particular his famous drawing in the Royal Collection at Windsor Castle of a group of *Five Grotesque Heads*.

Notably, the viewer is confronted directly by the group shown as half-length figures. This choice of composition, which enhances the dramatic character of the scene, takes the picture beyond mere representation and seeks to awaken laughter in the viewer, making us privy to the joke. This strategy derives from an evolutionary process during the 15th century that originated in religious pictures, in particular in Venice. Andrea Mantegna and Giovanni Bellini were among the first creators of religious scenes with half-length figures.

The source for this composition remains elusive. A small number of pictures of similar composition and subject, which Bert Meijer grouped together in 1971, have at various moments been ascribed to Niccolò Frangipani and to the circle of the Campi family (See B. Meijer, "Esempi del comico figurativo nel Rinascimento Lombardo," in *Arte Lombarda*, vol XVI, 1971, pp. 263-4, figs. 3-8). Other versions of this composition exist, the closest being in the Galleria dell'Accademia Ligustica di Belle Arti in Genoa, and another formerly in the Museo Civico in Novara (before 1974). In the Accademia in Venice, there is drawing from Lamazzo's circle, which was formerly in the collection of the famous 18th century drawings connoisseur Giuseppe Bossi (inv. no. 1205). This sheet depicts the same four figures as in the present composition and matches in all of the details of costume and composition. The sheet is pricked for transfer, and was thus a working drawing, used as a template to create a final painting. Franco Paliaga has proposed that the source of the design is Bartolomeo Veneto's *Concert with Two laughing couples* of 1506 in a private collection in Florence (See F. Paliaga in G. Bora et al. eds., *Rabisch: il grottesco nell'arte del Cinquecento: l'Accademia della Val di Blenio, Lomazzo e l'ambiente milanese*, 1998, exhibition catalogue, pp. 146-47, cat. no. 15, reproduced in color p. 136). Previous scholars, including Pagnotta, have proposed that there was a lost prototype after which all variants of the composition derive, including Bartolomeo's and which probably originated in Lombardy.



64

**64**

**VENETIAN SCHOOL, CIRCA 1550**

*Phineus and his men interrupting the wedding feast of Perseus and Andromeda*

oil on canvas  
25½ x 61 in. (64.8 x 155 cm.)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000



65

**65**

**STUDIO OF LUDOVICO CARRACCI (BOLOGNA 1555-1619)**

*The Martyrdom of a Bishop Saint*

with inventory number '145' (on the reverse)  
oil on canvas  
16½ x 11½ in. (41 x 29 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

The present lot relates to the picture in a Milanese private collection, which is painted on a copper panel of only slightly smaller dimensions.





■66

**CIRCLE OF TIZIANO VECELLIO, CALLED TITIAN  
(PIEVE DI CADORE C. ?1485/90-1576 VENICE)**

*The Madonna and Child with Saint Catherine of Alexandria and a donor*

oil on canvas

47½ x 43⅞ in. (120.5 x 109.5 cm.)

£12,000-18,000

\$19,000-27,000

€17,000-25,000





67

**67**

**FOLLOWER OF DOMÉNIKOS THEOTOKÓPOULOS,  
CALLED EL GRECO**

*Saint Peter*

oil on canvas, unframed  
12<sup>7</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>2</sub> in. (32.8 x 26.7 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

The present lot relates to the half-length *Saint Peter in Tears*, of which one version, dated to c. 1605-1610, is in the Hospital of Saint John the Baptist Extra Muros, Toledo, another of c. 1610-1614, in the Kunstmuseum, Oslo.



68

**•68**

**VENETIAN SCHOOL, 17TH CENTURY**

*Portrait of a gentleman, half-length, at a writing table*

with a coat-of-arms (upper right)  
oil on canvas, unframed  
32 x 26<sup>1</sup>/<sub>4</sub> in. (81.3 x 66.7 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

This lot is to be sold with no reserve.



69

**ROMAN SCHOOL, CIRCA 1630**

*Head of a bearded man*

oil on panel, tondo, unframed

10 $\frac{5}{8}$  x 10 $\frac{1}{2}$  in. (27 x 26.5 cm.)

with inscription 'DI RAFFAELLO D' URBINO / L'ANNO 1503:' (on the reverse)

£3,000-5,000

\$4,600-7,600

€4,200-7,000



69

■70

**CIRCLE OF ANTIVEDUTO GRAMATICA (SIENA 1571-1627 ROME)**

*Saint Carlo Borromeo and Saint Francesca*

oil on canvas

37 $\frac{3}{4}$  x 55 $\frac{1}{2}$  in. (96 x 141 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000



70



71

**71**

**CIRCLE OF GIAN GIOSEFFO DAL SOLE (BOLOGNA 1654-1719)**

*The Penitent Magdalene*

oil on canvas, oval  
24¾ x 19 in. (62.9 x 48.3 cm.)

£5,000-8,000

\$7,600-12,000  
€7,000-11,000

**72**

**FOLLOWER OF DOMENICO ZAMPIERI, CALLED DOMENICHINO**

*The Madonna della Rosa*

oil on canvas  
49 x 36 in. (124.5 x 91.5 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

**PROVENANCE:**

Arthur C. Pratt.

[His deceased sale]; Christie's, London, 19 November 1934, lot 149  
as 'Domenichino' (3gns. to Barber).

Anonymous sale; Christie's, London, 23 January 1981, lot 88.

Private Collection, Suffolk Manor house.

Although clearly derived from Domenichino's composition of the 'Madonna della Rosa' (dating to before 1627) in the Devonshire Collection, Chatsworth, in the present lot there are numerous differences most notably to the background, the pose of the Madonna's head and the absence of a veil.

**73**

**ROMAN SCHOOL, 18TH CENTURY**

*Terpsichore*

oil on canvas  
38½ x 29 in. (97.8 x 73.6 cm.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,400



72



73



■74

**CIRCLE OF FRANCESCO FURINI (FLORENCE 1603-1646)**

*Judith with the head of Holofernes*

oil on canvas  
49 x 37½ in. (124.5 x 95 cm.)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000

The present composition relates to an autograph work by Furini in a private collection (see *Il Seicento Fiorentino Arte a Firenze da Ferdinando I a Cosimo III*, exhibition catalogue, Florence 1986, p. 277, cat. no. 1.136).



74

■75

**VENETIAN SCHOOL, 17TH CENTURY**

*Judith with the head of Holofernes*

oil on canvas  
60 x 42 in. (152.5 x 106.8 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000



75



76

**76**  
**NEAPOLITAN SCHOOL, 17TH CENTURY**

*Mater Dolorosa*  
 oil on canvas  
 28<sup>7</sup>/<sub>8</sub> x 24<sup>1</sup>/<sub>4</sub> in. (73.3 x 61.5 cm.)

£3,000-5,000

\$4,600-7,600  
 €4,200-7,000

**77**  
**CARLO COPPOLA (NAPLES ACTIVE C.1640-1672)**

*Christ Healing the Blind Bartimeo; and Saints Peter and John Healing a Cripple at the Gate of the Temple*  
 oil on slate  
 20<sup>7</sup>/<sub>8</sub> x 20<sup>3</sup>/<sub>4</sub> in. (53 x 52.9 cm.)

£5,000-7,000

a pair (2)

\$7,600-11,000  
 €7,000-9,800



77 (a pair)



■78

**NEAPOLITAN SCHOOL, CIRCA 1640**

*The Suicide of Porcia*

oil on canvas

49¼ x 78½ in. (125 x 200 cm.)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000



78



79

79

**NEAPOLITAN SCHOOL, 17TH CENTURY**

*Head of a bearded man*

with inventory number '60' (lower left)

oil on canvas

18⅞ x 14¼ in. (48 x 36.2 cm.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,400



**80**

**ROMAN SCHOOL, 17TH CENTURY**

*Head of a boy*

oil on canvas  
15<sup>7</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>4</sub> in. (40.5 x 30 cm.)

£2,000-4,000

\$3,100-6,100  
€2,800-5,600

**PROVENANCE:**

Montemellini-Borgia, Perugia, according to a label on the reverse.

80



**81**

**ATTRIBUTED TO AURELIANO MILANI  
(BOLOGNA 1675 -1749 ROME)**

*An Allegory of Youth*

oil on canvas  
29<sup>7</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>8</sub> in. (76 x 69 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

81



82

**STUDIO OF DOMENICO FETTI (?ROME 1588/1589-1623 VENICE)**

*The Good Samaritan*

oil on panel  
24¾ x 17¾ in. (62.8 x 44 cm.)  
in a Louis XVI, late 18th century frame

£4,000-6,000

\$6,100-9,100  
€5,600-8,400

**PROVENANCE:**

Richard Payne Knight, Downton Castle, Herefordshire; by descent to Major W.M.P. Kincaid Lennox; by descent to the present owner.

**EXHIBITED:**

Birmingham, City of Birmingham Museum and Art Gallery, *Works of Art from Midland Houses*, July-September 1953, no. 156.

**LITERATURE:**

E.K. Waterhouse, 'Some notes on the Exhibition of 'Works of Art from Midland Houses' at Birmingham', *The Burlington Magazine*, 1953, XCV, p. 305, as a version.

P. Askew, 'The Parable Paintings of Domenico Fetti', *The Art Bulletin*, 1961, XLIII, pp. 43-44, appendix n. 7e, as a copy.

J.M. Lehmann, *Domenico Fetti, Leben und Werk des römischen Malers*, graduate thesis, Johann Wolfgang Goethe-Universität, Frankfurt, 1967, p. 225, n. 35, as a copy.

E.A. Safarik, *Fetti*, Milan, 1990, p. 104, no. 25g, as a copy.

Sarafik (*op. cit.*) lists the current picture as a copy most closely related to the work in the Metropolitan Museum in New York, which was in turn once thought to be autograph but subsequently downgraded.



82

■ 83

**CIRCLE OF PIER FRANCESCO MOLA  
(COLDRETERIO 1612-1666 ROME)**

*A musician in a plumed hat playing a viola da gamba*

oil on canvas, unframed  
73¾ x 49 in. (187 x 124.5 cm.)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000

The present lot relates to the picture in the Palazzo Governativo, Bellinzona.



83



84



85

■84

**GENOESE SCHOOL, 17TH CENTURY**

*The Adoration of the Shepherds*

oil on canvas  
36¾ x 38¼ in. (92.5 x 97 cm.)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000

■85

**VENETIAN SCHOOL, 17TH CENTURY**

*An Allegory of Autumn and Summer*

oil on canvas  
36¼ x 53 in. (92 x 134.5 cm.)

£5,000-8,000

\$7,600-12,000  
€7,000-11,000





■86

**FRANCESCO MAFFEI (VICENZA 1600/20-1660 PADUA)**

*The Adoration of the Shepherds*

oil on canvas

39¼ x 56 in. (99.7 x 142.3 cm.)

£15,000-20,000

\$23,000-30,000

€21,000-28,000

We are grateful to Prof. Ugo Ruggeri for confirming the attribution on the basis of photographs. Two other versions have been recorded: one, of square format (127 x 126 cm.) is in a private collection, and another (74 x 139 cm.) is now lost (see P. Rossi, *Francesco Maffei*, Milan, 1991, no. 199 and no. A23). If the measurements of the latter picture have been documented incorrectly, the present lot could be the lost version.



87 (a pair)



88

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR (LOT 87)

**\*87**

**NORTH ITALIAN SCHOOL, 17TH CENTURY**

*Two cherubim heads with wings, facing right;  
and Two cherubim heads with wings, facing left*

oil on canvas  
15¼ x 17⅞ in. (38.5 x 44.7 cm.)

a pair (2)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

**■88**

**FRANCESCO MANTOVANO (MANTUA? C. 1618-1660/3 VENICE)  
AND CIRCLE OF GUIDO RENI (BOLOGNA 1575-1642)**

*An angel carrying the instruments of the passion,  
surrounded by a garland of carnations, daffodils, jasmine and other flowers*

oil on canvas  
34⅝ x 29⅞ in. (87.9 x 75.9 cm.)  
in an eighteenth-century Neapolitan frame

£6,000-8,000

\$9,100-12,000  
€8,400-11,000

We are grateful to Fred Meijer, of the RKD, The Hague, for proposing the attribution of the flower still life on the basis of photographs.





■89

**ROMAN SCHOOL, 17TH CENTURY**

*Parrot tulips, peonies, carnations, morning glories, narcissi, a sunflower and other flowers in a sculpted vase on a stone ledge; and Carnations, hydrangea, parrot tulips, peonies, and other flowers in a sculpted vase on a stone ledge*

oil on canvas

46 x 37 in. (116.8 x 94 cm.)

£15,000-20,000

a pair (2)

\$23,000-30,000

€21,000-28,000



90

**90**

**BARTOLOMEO CASTELLI THE YOUNGER,  
CALLED LO SPADINO (ROME 1696-1738)**

*Peaches, grapes and plums on a stone ledge*

oil on canvas  
13¾ x 17¼ in. (34 x 34.8 cm.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,400



91

**91**

**FRANCESCO LAVAGNA (ACTIVE NAPLES, 18TH CENTURY)**

*Roses, carnations, narcissi and other flowers with an upturned  
plate and a glass vase on a stone ledge*

oil on canvas  
9 x 13¾ in. (22.8 x 35 cm.)

£2,000-3,000

\$3,100-4,500  
€2,800-4,200



92 (a pair)

**92**

**GERMAN SCHOOL, 19TH CENTURY**

*Jupiter and Io; and Mercury and the Honest Woodman*

oil on canvas  
33¼ x 15 in. (84.5 x 38 cm.)

£2,000-3,000

a pair (2)  
\$3,100-4,500  
€2,800-4,200





93



94

■93

**ATTRIBUTED TO GASPARD DUGHET, CALLED GASPARD  
POUSSIN (ROME 1615-1675)**

*The Death of Procris*

oil on canvas

29 x 39 in. (73.7 x 99 cm.)

in a late 18th century English gilded frame

£8,000-12,000

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

Acquired by the father of the present owner c.1950.

**EXHIBITED:**

Edinburgh, The Georgian House, on long-term loan.

■94

**AFTER CLAUDE LORRAIN**

*An Arcadian landscape with figures dancing and others conversing  
on a river bank*

oil on canvas

35 x 45 7/8 in. (89 x 116.5 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,400

After the pictures in the National Gallery, London and Palazzo Doria  
Pamphilij, Rome, with numerous differences.



95

**95**

**CIRCLE OF CARLO MARATTA (CAMERANO 1625-1713 ROME)**

*Study of a nude with a green wrap*

oil on canvas

25 $\frac{3}{8}$  x 19 $\frac{1}{2}$  in. (64.5 x 49.4 cm.)

inscribed on the relined canvas (probably transcribed from the original canvas)

'Eccmo: Sige. Pripe / di Scilla / onle [?] di Carlo / Maratti / 387'

£4,000-6,000

\$6,100-9,100

€5,600-8,400



96

**■96**

**BOLOGNESE SCHOOL, 17TH CENTURY**

*The Penitent Magdalene*

oil on canvas

38 $\frac{1}{4}$  x 30 $\frac{3}{4}$  in. (97 x 68 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,800





■ 97

**EUSTACHE LE SUEUR (PARIS 1616-1655) AND STUDIO**

*The Deposition*

oil on canvas, shaped top, the corners made up  
61½ x 75½ in. (158.8 x 191.8 cm.)

£20,000-30,000

\$31,000-45,000  
€28,000-42,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 8 July 2009, lot 209.

**LITERATURE:**

A. Mérot, *Eustache Le Sueur*, Paris, 2000, p. 228, no. 76, fig. 268.

Preparatory drawings for this composition are in the Louvre Cabinet des Dessins and the Musée des Beaux-Arts, Dijon. Mérot (*op. cit.*), dating this work *circa* 1647, records a reference of 1690, stating that a picture by Le Sueur of this subject was sketched out for Buron, a surgeon living on the Ile de Notre Dame, and then finished by 'M. Goussey', possibly the artist Thomas Goussé.



98



99

■ 98

**AGOSTINO TASSI (PONZANO ROMANO 1580-1644 ROME)**

*A Mediterranean harbour scene with fishermen pulling in their nets*

oil on canvas

30 x 40 $\frac{5}{8}$  in. (76 x 103.2 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,800

We are grateful to Dottoressa Patrizia Cavazzini for confirming the attribution on the basis of a photograph. Furthermore, she dates the painting to an early stage in Tassi's career, around 1601-1602.

99

**THOMAS MANBY (C.1633-1695 LONDON)**

*A river landscape with fishermen and travellers in the Roman Campagna, at sunset*

signed 'TManby' (TM linked, lower left)

oil on panel

11 x 14 in. (28 x 35.5 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-7,000

Little is known about Manby and only eleven works by his hand, all ink drawings, are known to have survived. The present lot would appear to be one of his few works in oil. Born in the first half of the 17th century, Manby was indeed one of the earliest English landscape artists. He travelled to Italy and all his surviving works are Italian views. The bridge depicted in the present lot might be the Ponte Lucano (see T. Barber, *Thomas Manby. The Ruins of the Colosseum c.1660-90*, Tate online).





100

**100**

**NEAPOLITAN SCHOOL, 17TH CENTURY**

*A soldier on horseback in a wooded landscape*

oil on canvas

28 $\frac{7}{8}$  x 38 $\frac{1}{4}$  in. (73.4 x 96.9 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000

**101**

**GOFFREDO WALS (COLOGNE C. 1590/5-1638/40 CALABRIA)**

*A wooded river landscape with drovers and their cattle*

oil on panel, tondo

10 $\frac{1}{8}$  x 10 in. (25.7 x 25.5 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-7,000



101

**PROVENANCE:**

George Watson, St. John's College, Cambridge, c.1995.

## PROPERTY FROM A PRIVATE ENGLISH COLLECTION (LOTS 102-109)

102

FERRARESE SCHOOL, LATE 15TH CENTURY

*The Madonna and Child enthroned*

tempera on panel  
29 x 21¾ in. (73.7 x 55.3 cm.)

£20,000-30,000

\$31,000-45,000  
€28,000-42,000

**PROVENANCE:**

Sir John Campbell, 2nd Marquess of Breadalbane (1796-1862), Taymouth Castle (and possibly previously in his apartments at Holyrood House, Edinburgh), and by descent to his sister, Lady Elizabeth Pringle (d. 1878), and by descent to her daughter, The Hon. Mrs Robert Baillie-Hamilton, Langton, Duns., near Berwick, Scotland (d. 1912), and by descent to her sister, Magdalen, Lady Bateson Harvey (d. 1913), and by descent to the great-nephew by marriage of Sir Robert Bateson Harvey, Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C., Langton, Duns., Berwickshire, and by descent to the present owner.

The composition of the present lot corresponds to a stained-glass window formerly in the Kunstgewerbe Museum, Berlin, subsequently destroyed in WWII (fig. 1). The window, presumably intended for a Bolognese church, was executed by a pupil of master glassmakers Jacopo and Domenico Cabrini (active Bologna, second half of the 15th Century). It is generally believed that a cartoon by Francesco del Cossa was used as model for the design of the stained-glass window, as well as for the present panel, however no record of the original cartoon exists today.

Other examples of windows executed by Giacomo and Domenico Cabrini based on designs by Cossa include the *Madonna and Child*, c. 1468-60, now in the Musée Jacquemart-André, Paris and the *Madonna and Child with four Angels*, 1467, still in its original setting, in San Giovanni in Monte, Bologna.

In this painting, the blue veil of the Madonna has shifted to show a wonderful gold-embroidered dress decorated with pomegranate flower motifs, a detail which does not appear in the Cabrini window. The vertical decorations on the arms of the throne, which in the stained-glass appear to be carved in stone, are treated in this painting as magnificent objects of *Cristallo di Rocca*, which reflect the surrounding landscape. The background, a river landscape with figures in rowing boats and a Netherlandish-inspired citadel, is only represented in the painting.

The picture is densely symbolic. The profusion of embellishments such as pearls, gems, coral, crystal, gold and luxurious garments almost serve as precious materials adorning a relic. The Christ Child raises his eyes from the Holy Scripture to bless the viewer. The coral



Fig. 1. *The Madonna and Child*, stained-glass, formerly Kunstgewerbe Museum, Berlin.

beaded necklace is an allusion to Christ's future Passion, representing the blood that He will spill for humanity, and His slightly crossed feet a reference to the Crucifixion. The image also alludes to the Immaculate Conception and the perpetual virginity of Mary by displaying a white knot on Mary's abdomen, which closes the blue veil, and the vegetation behind the throne, which encloses Her in an *Hortus Conclusus*. Furthermore, the image of the Virgin reading recalls the iconography of the Annunciation, and the vegetables decorating the throne symbolize the fruit of Her womb. The complex throne itself presents the Virgin as Queen of Heavens, and She in turn acts as *Sedes Sapientiae* to the Child.









**103**

**AERT VAN DER NEER (AMSTERDAM ?1603/4-1677)**

*A moonlit river landscape with shipping and a town beyond*

in a moulded gilt frame  
oil on oak panel  
12 x 17 $\frac{3}{4}$  in. (30.5 x 44.2 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

Sir John Campbell, 2nd Marquess of Breadalbane (1796-1862), Taymouth Castle (and possibly previously in his apartments at Holyrood House, Edinburgh), and by descent to his sister, Lady Elizabeth Pringle (d. 1878), and by descent to her daughter, The Hon. Mrs. Robert Baillie-Hamilton, Langton, Duns, near Berwick, Scotland (d. 1912), and by descent to her sister, Magdalen, Lady Bateson Harvey (d. 1913), and by descent to the great-nephew by marriage of Sir Robert Bateson Harvey, Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C., Langton, Duns, Berwickshire, and by descent to the present owner.





104

**ADRIAEN VAN DE VELDE (AMSTERDAM 1636-1672)**

*Travellers in an Italianate landscape*

signed and dated 'A. V. Velde fecit 1666' (lower left)

oil on canvas

13<sup>7</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>4</sub> in. (35.3 x 28.5 cm.)

£25,000-35,000

\$38,000-53,000

€35,000-49,000

**PROVENANCE:**

Sir John Campbell, 2nd Marquess of Breadalbane (1796-1862), Taymouth Castle (and possibly previously in his apartments at Holyrood House, Edinburgh), and by descent to his sister, Lady Elizabeth Pringle (d. 1878), and by descent to her daughter, The Hon. Mrs. Robert Baillie-Hamilton, Langton, Duns, near Berwick, Scotland (d. 1912), and by descent to her sister, Magdalen, Lady Bateson Harvey (d. 1913), and by descent to the great-nephew by marriage of Sir Robert Bateson Harvey, Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C., Langston, Duns, Berwickshire, and by descent to the present owner.



105



106

**105**

**ATTRIBUTED TO PETER HARDIMÉ (ANTWERP 1677-1758)**

*Roses, tulips and carnations in a porcelain vase, on a stone ledge*

oil on canvas  
25¼ x 30¾ in. (64.1 x 77.2 cm.)  
in a gilt frame

£5,000-8,000

\$7,600-12,000  
€7,000-11,000

**PROVENANCE:**

Sir John Campbell, 2nd Marquess of Breadalbane (1796-1862), Taymouth Castle (and possibly previously in his apartments at Holyrood house, Edinburgh), and by descent to his sister, Lady Elizabeth Pringle (d. 1878), and by descent to her daughter, The Hon. Mrs. Robert Baillie-Hamilton, Langton, Duns, near Berwick, Scotland (d. 1912), and by descent to her sister, Magdalen, Lady Bateson Harvey (d. 1913), and by descent to the great-nephew by marriage of Sir Robert Bateson Harvey, Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C., Langton, Duns., Berwickshire, and by descent to the present owner.

**106**

**CIRCLE OF CORNELIS SAFTLEVEN (GORINCHEM 1607-1681 ROTTERDAM)**

*A pastoral landscape at dusk with herdsman and cattle*

with signature and date 'Saftlevens / 1661' (lower centre)  
oil on canvas, laid down on panel  
18½ x 26¼ in. (47.3 x 66.6 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

**PROVENANCE:**

Sir John Campbell, 2nd Marquess of Breadalbane (1796-1862), Taymouth Castle (and possibly previously in his apartments at Holyrood House, Edinburgh), and by descent to his sister, Lady Elizabeth Pringle (d. 1878), and by descent to her daughter, The Hon. Mrs. Robert Baillie-Hamilton, Langton, Duns, near Berwick, Scotland (d. 1912), and by descent to her sister, Magdalen, Lady Bateson Harvey (d. 1913), and by descent to the great-nephew by marriage of Sir Robert Bateson Harvey, Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C., Langton, Duns, Berwickshire, and by descent to the present owner.





107

**JOHANN HEINRICH ROOS (REIPOLTSKIRCHEN 1631-1685 FRANKFURT AM MAIN)**

*A pastoral landscape with a sleeping herdsman, cattle, goats and sheep,  
a fountain and architectural ruins beyond*

signed and dated 'JH Roos.fecit. / i676.' ('JHR' linked, lower right)

oil on canvas

19<sup>7</sup>/<sub>8</sub> x 24<sup>3</sup>/<sub>4</sub> in. (50.5 x 62.8 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

**PROVENANCE:**

Sir John Campbell, 2nd Marquess of Breadalbane (1796-1862), Taymouth Castle (and possibly previously in his apartments at Holyrood house, Edinburgh), and by descent to his sister, Lady Elizabeth Pringle (d. 1878), and by descent to her daughter, The Hon. Mrs. Robert Baillie-Hamilton, Langton, Duns, near Berwick, Scotland (d. 1912), and by descent to her sister, Magdalen, Lady Bateson Harvey (d. 1913), and by descent to the great-nephew by marriage of Sir Robert Bateson Harvey, Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C., Langton, Duns., Berwickshire, and by descent to the present owner.



108



109

**108**

**CIRCLE OF FRANCESCO ZUCCARELLI  
(PITIGLIANO 1702-1788 FLORENCE)**

*A stormy Italianate landscape with figures by a cascade,  
a town beyond*

oil on canvas  
15¼ x 19¾ in. (38.8 x 49.8 cm.)  
in a moulded gilt frame

£5,000-8,000

\$7,600-12,000  
€7,000-11,000

**PROVENANCE:**

Sir John Campbell, 2nd Marquess of Breadalbane (1796-1862), Taymouth Castle (and possibly previously in his apartments at Holyrood House, Edinburgh), and by descent to his sister, Lady Elizabeth Pringle (d. 1878), and by descent to her daughter, The Hon. Mrs Robert Baillie-Hamilton, Langton, Duns., near Berwick, Scotland (d. 1912), and by descent to her sister, Magdalen, Lady Bateson Harvey (d. 1913), and by descent to the great-nephew by marriage of Sir Robert Bateson Harvey, Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C., Langton, Duns., Berwickshire, and by descent in the present owner.

**109**

**REINIER NOOMS, CALLED ZEEMAN (AMSTERDAM C.1623-1664)**

*A calm coastal landscape with shipping and figures*

signed 'R. Seeman' (lower left)  
oil on canvas  
12½ x 17¾ in. (32.1 x 45.4 cm.)  
in a moulded gilt frame

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

**PROVENANCE:**

Sir John Campbell, 2nd Marquess of Breadalbane (1796-1862), Taymouth Castle (and possibly previously in his apartments at Holyrood house, Edinburgh), and by descent to his sister, Lady Elizabeth Pringle (d. 1878), and by descent to her daughter, The Hon. Mrs. Robert Baillie-Hamilton, Langton, Duns, near Berwick, Scotland (d. 1912), and by descent to her sister, Magdalen, Lady Bateson Harvey (d. 1913), and by descent to the great-nephew by marriage of Sir Robert Bateson Harvey, Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C., Langton, Duns., Berwickshire, and by descent to the present owner.





**110**

**JEAN-BAPTISTE SANTERRE (MAGNY-EN-VEXIN 1651-1717 PARIS)**

*Portrait of a lady, half-length, in an ochre gown and a black, gold-trimmed veil,  
leaning on a red upholstered chair with a gold nailhead trim*

oil on canvas

29 x 36¾ in. (73.7 x 93.2 cm.)

£15,000-25,000

\$23,000-38,000

€21,000-35,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 17 December 1998, lot 454.



111



112

■ 111

**FOLLOWER OF PAUWELS FRANCK,  
CALLED PAOLO FIAMMINGO**

*The Baptism of Christ*

oil on canvas  
46 $\frac{1}{8}$  x 62 $\frac{3}{4}$  in. (117.2 x 159.4 cm.)

£12,000-18,000

\$19,000-27,000  
€17,000-25,000

112

**CIRCLE OF GASPAR DE WITTE (ANTWERP 1624-1681)**

*Christ on the road to Emmaus*

oil on copper  
18 $\frac{3}{8}$  x 24 $\frac{3}{8}$  in. (47.5 x 62 cm.)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000





113

ATTRIBUTED TO PAUWELS CASTEELS (ANTWERP 1649-1677)

*The Feast of the Gods*

oil on canvas

28¾ x 42½ in. (72 x 108 cm.)

£15,000-20,000

\$23,000-30,000

€21,000-28,000

Set within a contemporary architectural garden, the present lot depicts the marriage of Peleus and Thetis, parents of Achilles. Peleus' life was marked by war and tragedy; Thetis was a beautiful sea-nymph with whom Jupiter himself was deeply in love. Jupiter feared the prophecy that Thetis would bear a son mightier than his father and gave her to Peleus who went to great lengths to win her heart. As visible in the present lot their wedding was a lavish feast to which the Gods from Olympus were invited. Beautifully dressed, Peleus and Thetis are seated at the centre of the table looking at each other. Dogs peer at them from underneath the table and signify fidelity. To the left of Thetis sits Venus with Cupid and behind her stands Minerva in armour. Opposite the newly wedded couple sits Bacchus, the God of wine, who just tips the last drop of wine into his mouth. He is attended to by two satyrs, who stand by with an ewer to re-fill his glass. According to the myth all the Gods from Olympus were invited, except Eris, goddess of strife. She threw down a golden apple, which set off a train of events that culminated in the Trojan war.

We witness the moment where an abundance of food is being brought in by satyrs, putti and other servants. The baskets of fruit they carry on their heads are symbols of fertility. To mark the festive event, the satyrs wear flower wreaths around their heads and waists. In the lower left corner wine or water is flowing from a beautiful sculpted fountain into a copper ewer held by one of the putti. The guests sit under the shade of trees and a canopy held by putti. From their heightened position, they have fabulous views of the bronze fountain and sculpted grotto in the background. The table is covered by a lace tablecloth and laid out with luxurious plates and an ornate saltcellar, and on the floor lies an embroidered carpet, all just as one would expect to see in wealthy Antwerp households at the time. The artist chose a contemporary setting for this Greek myth, in contrast to earlier artists such as Hendrick van Balen and Frans Francken who placed their feasts in forests or by riverbanks. It is likely that the painter chose such a setting to engage with his viewers and to create a platform where he could display a wealth of intricate details and ornaments, and thus demonstrating his talent as an artist.





PROPERTY OF THE LATE MRS BARBARA OVERLAND, REMOVED FROM MONTPELLIER, JERSEY (LOTS 24, 26, 114, 143 & 154)

**\*114**

**ATTRIBUTED TO JAN BREUGHEL II (ANTWERP 1601-1678) AND  
ATTRIBUTED TO HENDRIK VAN BALEN I (ANTWERP 1575-1632)**

*The Virgin and Child surrounded by a garland of flowers*

oil on copper

18 $\frac{1}{8}$  x 14 $\frac{3}{8}$  in. (45.9 x 36.6 cm.)

£10,000-20,000

\$16,000-30,000

€14,000-28,000

**PROVENANCE:**

E.R. Rolph, Toronto, by 1929 (according to an inscription to the reverse).

Anonymous sale; Sotheby's, New York, 24 April 1995, lot 5 as 'attributed to Jan Breughel and Pieter van Avont'.

Private Collection, USA, 1995-1996.

with Rafael Valls Ltd., London, from whom purchased by the late Mrs. Barbara Overland.

We are grateful to Fred Meijer, of the RKD, The Hague, for proposing the attribution on the basis of photographs.





115

**PSEUDO JAN VAN KESSEL II  
(ACTIVE SECOND HALF 17TH CENTURY)**

*Grapes, apples, peaches in a blue and white porcelain bowl, with strawberries in a broken porcelain bowl on a stone ledge, with a monkey; and Grapes and peaches in a basket on a raised stone ledge, with a melon, figs and a turtle*

oil on copper  
6 $\frac{5}{8}$  x 8 $\frac{5}{8}$  in. (16.8 x 21.8 cm.)

£20,000-30,000

a pair (2)

\$31,000-45,000  
€28,000-42,000

This pair of still lifes can be added to a group of pictures, mostly on copper and some on walnut panels, made in the style of Jan van Kessel II. Fred Meijer, of the RKD, The Hague, to whom we are grateful, has proposed this group be attributed to the 'Pseudo Jan van Kessel II', an artist who was most likely working in southern Europe, probably Italy, during the 17th century.



116 (a pair)



117

**116**

**KAREL BREYDEL (ANTWERP 1678-1733)**

*A cavalry skirmish in a mountainous landscape; and Cavalry on the battlefield*

oil on oak panel

5¾ x 8¼ in. (14.4 x 20.8 cm.)

a pair (2)

£3,000-4,000

\$4,600-6,100

€4,200-5,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 24 July 1987, lots 129 and 132.

**117**

**CIRCLE OF JAN PEETER VERDUSSEN (ANTWERP 1700-1763 AVIGNON)**

*Soldiers at rest and playing cards, a fortified city beyond*

oil on canvas

26¼ x 32¼ in. (66.6 x 82 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-7,000

**PROVENANCE:**

with A.P. Catherall, 35-7 Watergate Row, Chester.



118

**GASPAR DE WITTE  
(ANTWERP 1624-1681)**

*A wooded river landscape with travellers  
watering their horses*

dated 'ANo / MD / LXXX' and signed 'GASPAR /  
DE / WITTE F' (on the obelisk)

oil on canvas

26¾ x 37½ in. (65.5 x 95.2 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,400



118

119

**CIRCLE OF KAREL BESCHEY  
(1706-1776 ANTWERP)**

*An extensive wooded landscape with  
travellers, drovers and caravans on a path*

oil on canvas

25¼ x 31¾ in. (64 x 81 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-7,000



119

120

**THOMAS HEEREMANS  
(HAARLEM 1641-1694)**

*A hunting party before an inn*

indistinctly signed and dated 'TMAN../166..'  
(lower left)

oil on panel

18½ x 25 in. (47 x 63.5 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-7,000



120



121

■121

**ENGLISH SCHOOL, 18TH CENTURY**

*A group portrait traditionally identified as John Johnson, Mr. Croft and William Bentham*

oil on canvas  
50½ x 40 in. (127.2 x 101.9 cm.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,400

**PROVENANCE:**

John Johnson, London, 1794 (according to an old label on the reverse).  
with Newhouse Galleries, New York, 1963, by whom gifted to  
The North Carolina Museum of Art, Raleigh, 1969.

**LITERATURE:**

'Acquisitions,' *North Carolina Museum of Art Bulletin*, IX, nos. 1 and 2,  
1969, pp. 59, 71, as 'Wheatley'.  
*Gazette des Beaux-Arts*, Supplement (*La Chronique des Arts*), no. 1213,  
1970, p. 75, as 'Wheatley'.  
*The Art Quarterly*, XXXIII, no. 1, 1970, pp. 85, 90, as 'Wheatley'.



122

■122

**JAMES NORTHCOTE (PLYMOUTH 1746 -1831)**

*Portrait of Harriet Bailey Foster, later Mrs Charles Kennett (c.1784-1851), as a child, full-length, in a white dress and bonnet, holding a basket and a chick, in a rural landscape*

signed and dated 'J.s Northcote . pinx / 1797' (lower right)  
oil on canvas  
50½ x 40 in. (127.2 x 101.6 cm.)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

**PROVENANCE:**

Colonel Baylay, 1903.  
Anonymous sale [Mrs. H.G.W. Brady, Virginia Water]; Christie's,  
London, 24 November 1933, lot 61 (240 gns. to A.M.).

**EXHIBITED:**

London, Royal Academy, 1798, no. 141.

**LITERATURE:**

S. Gwynn, *Memorials of an eighteenth century painter (James Northcote)*,  
London, 1898, no. 318.  
Whitman, 1903, p. 112, no. 415b, as 'Innocent Affection'.  
'The Account Book, 1797', *Walpole Society*, LVIII, 1996/7, p. 67, no. 332  
(£21.0.0).

**ENGRAVED:**

S.W. Reynolds, in mezzotint, published by J. Brydon, 1798.



PROPERTY OF A GENTLEMAN (LOT 123)

## 123

### GEORGE MORLAND (LONDON ?1763-1804)

*A wooded landscape with two haymakers and a peasant girl taking shelter from a storm*

signed and dated 'g. morland. / 1792' (lower left)

oil on canvas

30 $\frac{7}{8}$  x 25 $\frac{5}{8}$  in. (78.3 x 65 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000

#### PROVENANCE:

Acquired by the Payne family directly from artist.  
Sir David Cunynghame, Bt.; Christie's, London, 2 April 1965, lot 50  
(when acquired by the family of the present owner).

## 124

### RICHARD WESTALL, R.A. (REEPHAM 1765-1836 LONDON)

*Henry IV, Part I, Act III, Scene I*

oil on canvas

100 x 72 $\frac{3}{4}$  in. (254 x 184.8 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

#### PROVENANCE:

Commissioned by Alderman John Boydell.  
The Shakespeare Gallery Sale; Christie's, 17 May 1805, lot 48  
(39gns. to the following)  
John Green; his sale, Christie's, London, 26 April 1830 [3rd day], lot 86  
(71gns. to Bone for the following)  
Joseph Neeld, MP, and by descent to,  
Captain L.W. Neald, Grittleton House, Gloucestershire, 16 November 1962,  
lot 91 (15gns. to the following)  
Brian Leary; his sale, Christie's, 12 July 1989, lot 99 (£60,500).

#### EXHIBITED:

London, Shakespeare Gallery, c.1795.

#### LITERATURE:

J. Pye, *Patronage of British Art*, London, 1845, p. 281.  
W.M. Merchant, *Shakespeare and the Artist*, London, 1959, p. 240.  
W. Pape and F. Burwick (ed.), *The Boydell Shakespeare Gallery*, Bottrop, 1996,  
p. 251.

#### ENGRAVED:

J.P. Simon for the Boydell Shakespeare Gallery, 1795.

The main subject of Shakespeare's *Henry IV Part I* is the rebellion against King Henry by the discontent Percy family, led by Sir Henry Percy, known as Hotspur. The Percys are joined in their insurrection by Edmund Mortimer, Earl of March, and the Welshman Owen Glendower.

The present lot depicts the meeting of Hotspur, his uncle Thomas Percy, Earl of Worcester, Mortimer and Glendower at the Archdeacon of Bangor's home in Wales. The rebels study a map of the kingdom, which they plan to divide between them after they overthrow King Henry. Hotspur is to get the northern part of England, Mortimer the southeast and Glendower the western part of England and Wales. Hotspur complains about his share of the land and threatens to divert the course of the River Trent, causing a disagreement with Glendower.

The sprawling, confident figure of Hotspur, in dispute with Glendower, dominates the scene. Glendower stands behind, gesturing with one hand while reaching for the hilt of his sword with the other. The quarrel is ended by Glendower agreeing to Hotspur's request.



123



124



125

**125**

**ATTRIBUTED TO LEMUEL FRANCIS ABBOTT  
(LEICESTERSHIRE C.1760-1802 LONDON)**

*Portrait of General James Pattison (1723-1805), half-length,  
in military uniform*

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

£5,000-8,000

\$7,600-12,000  
€7,000-11,000

**PROVENANCE:**

with M. Bernard, London, 1961.  
Anonymous sale; Sotheby's, New York, 3 November 1983, lot 184, when  
acquired by the present owner.

The son of a London merchant, Pattison enlisted in the Royal Artillery regiment in 1740. He served at Ghent in 1742 and at the close of the Seven Years War commanded companies of the Royal Artillery sent to serve in Portugal. In April 1777, during the early stages of the American War of Independence, he was promoted to Colonel Commandant of the 4th Battalion. From 1779 to 1780 he served as Commandant of the City and Garrison of New York but was forced to return to England due to ill-health. He died at his house in Hill Street, London, in 1805, the contents of which were later sold at Christie's on 24th May of that year.



126

**126**

**SIR WILLIAM BEECHEY, R.A.  
(BURFORD, OXFORDSHIRE 1753-1839 LONDON)**

*Portrait of Miss Anne Lee, half-length, in a white dress,  
with a gold necklace and bracelets, pearls in her hair, a book  
in her right hand, in an interior*

signed with monogram and dated 'WB / 1818' (lower left)  
oil on canvas  
36¼ x 28⅞ in. (92 x 71.4 cm.)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000

**PROVENANCE:**

Mrs. Scrase-Dickins; Christie's, London, 12 June 1931, lot 52 (680 gns.  
to Mitchell).  
Anonymous sale; Sotheby's, New York, 4 June 1980, lot 74.  
Anonymous sale; Sotheby's, New York, 4 November 1982, lot 46.

**LITERATURE:**

W. Roberts, *William Beechey*, London, 1907. p. 247.

The sitter was the daughter of William Lee of Austey, and inherited the estates of her uncle, John Pedley of Grosvenor Place, London, and Caddington Hill, Hertfordshire.





PROPERTY OF A GENTLEMAN (LOT 127)

■\*127

**SIR WILLIAM BEECHEY, R.A.  
(BURFORD, OXFORDSHIRE 1753-1839 LONDON)**

*Portrait of King George III (1738-1820), three-quarter-length,  
in Field Marshal's uniform, with the Star of the Order of the Garter,  
with Windsor Castle beyond*

oil on canvas  
56½ x 46¾ in. (143.5 x 119 cm.)

£15,000-20,000

\$23,000-30,000  
€21,000-28,000

**PROVENANCE:**

W.L. Elkins Esq. Philadelphia.  
Schmidt Sale; American Art Association, New York, 3 February 1938, lot 67  
with Agnew's, London.

**LITERATURE:**

W. Roberts, *Sir William Beechey, R.A.*, London, 1907, facing page 106,  
illustrated.  
O. Millar, *The Later Georgian Pictures in the Collection of her Majesty the Queen*,  
London, 1969, I, p. 6, under no. 658.

The present lot is a reduced autograph version of the full-length portrait at Buckingham Palace, where in the background his horse is held by a groom and in the far distance a troop of cavalry can be seen. According to Roberts, it was understood at the time that the horse was painted by Sawrey Gilpin (1733-1807) (*op.cit.* p. 70). The portrait was painted for the King together with a portrait of Queen Charlotte, at Windsor, probably in 1799-1800. A studio version of this exact composition can also be found in the National Portrait Gallery, London (NPG 2502). Another full-length version is in the possession of the Marquess of Salisbury at Hatfield House. It was presented by His Majesty to the 1st Marquess in commemoration of his visit to Hatfield on 13 June 1800, at the Grand Review of troops. The background was altered to a view of Hatfield House. A full-length autograph or studio version with Windsor castle in the background was on the art market at Christie's in 1947 and Sotheby's in 1963. (*op.cit.* Millar)



128

SOLD BY THE EXECUTORS OF WALTER RALEIGH TREVELYAN (LOT 128)

**128**

**ATTRIBUTED TO JOHN HOPPNER, R.A. (LONDON 1758-1810)**

*Portrait of a lady, bust-length, in a white dress*

oil on Whatman paper laid on board

17½ x 13 in. (44.5 x 33 cm.)

£2,000-3,000

\$3,100-4,500  
€2,800-4,200

The present lot relates to the picture in the Metropolitan Museum of Art, New York.



129

**129**

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

*Portrait of Emma, Lady Hamilton (1765-1815), bust-length*

oil on canvas

18¼ x 16¼ in. (46.3 x 41.2 cm.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,400

We are grateful to Alex Kidson for confirming the attribution after first-hand inspection. This portrait will be included in a future addendum to his catalogue raisonné.



130

**130**

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

*Portrait of a young girl, bust-length, in a white dress*

oil on canvas, unframed

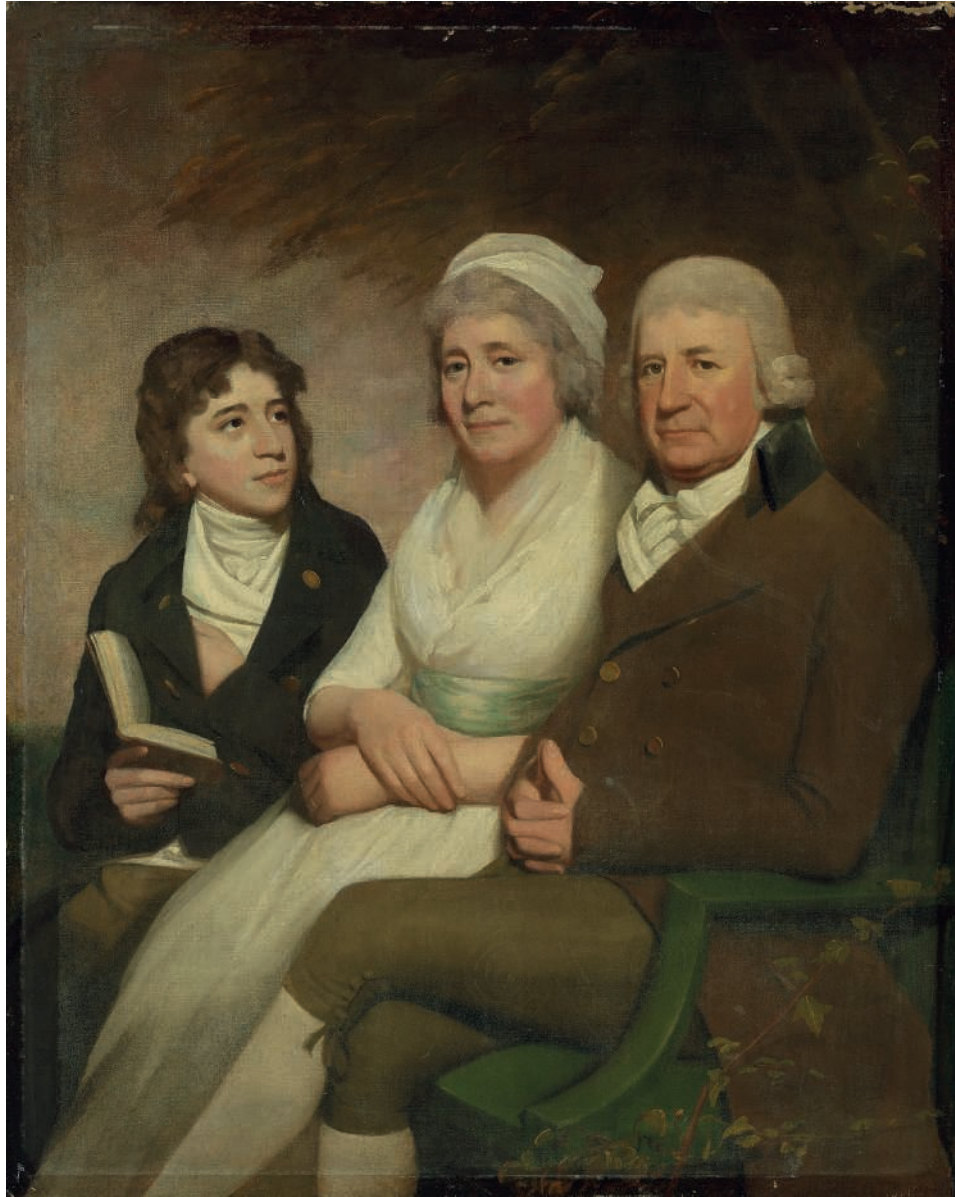
15¼ x 12¾ in. (38.5 x 32.5 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

We are grateful to Alex Kidson for confirming the attribution after first-hand inspection. This portrait will be included in a future addendum to his catalogue raisonné.





■131

**SIR HENRY RAEBURN, R.A.  
(STOCKBRIDGE 1756-1823 EDINBURGH)**

*A group portrait of James Harrower of Inzievar with his wife and son, three-quarter-length, seated under a tree*

oil on canvas  
52 x 41¾ in. (132 x 106.2 cm.)

£15,000-20,000

\$23,000-30,000  
€21,000-28,000

**PROVENANCE:**

Walter MacFarlane, Glasgow, by 1901.  
Charles George, Edinburgh, by 1903.  
with Heinemann, Munich and New York, by 1912.  
Anonymous sale [Art Exhibitions Bureau, London]; Christie's, London, 11 July 1930, lot 114.  
Edward T. Stotesbury, Chestnut Hill, Pennsylvania.  
with Duveen Brothers, New York, by 1956.  
Norton Simon Foundation; Sotheby's, London, 27 June 1973, lot 21.

**EXHIBITED:**

Birmingham, Birmingham Museum of Art, *Loan Collection of Portraits By Sir Joshua Reynolds, Thomas Gainsborough, George Romney, John Hoppner, Sir Henry Raeburn, and other Artists*, 1903, no. 25 (lent by Charles George).  
New York, Duveen Brothers, *Forty British Portraits: In aid of the Greater New York Fund*, 9-30 April 1940.  
Knoxville, Art Centre, 1944.  
San Francisco, M. H. de Young Memorial Museum, 1966-1973, on loan.

**LITERATURE:**

Sir W. Armstrong, *Sir Henry Raeburn*, London and New York, 1901, p. 104.  
'Exhibition of English Portraits of the Eighteenth Century in the Birmingham art Gallery', exhibition review, *The Burlington Magazine*, vol. 3, no. 8, November 1903, pp. 118 and 123, illustrated.  
J. Grieg, *Sir Henry Raeburn, R.A.*, London, 1911, p. 48.  
A.M. Frankfurter, 'Forty Great British Portraits', *Art News*, 13 April 1940, p. 7, illustrated.  
M. Miller, 'Notes from New York', *Apollo*, XXXI, June 1940, p. 167.  
H. Comstock, 'Forty British Portraits', *The Connoisseur*, CVI, July 1940, p. 28.  
E. Hoffman, 'Current and Forthcoming Exhibitions', *The Burlington Magazine*, vol. 100, no. 664, July 1958, p.259.



132

**132**

**RICHARD BANKES HARRADEN  
(CAMBRIDGE 1778-1862)**

*A view of Sidney Sussex College,  
Cambridge, with figures on the grass*

signed, inscribed and dated 'Sidney Sussex Coll.  
Cam 1823 / R. B. Harraden Pinxt.'

(on the stretcher)  
oil on canvas  
14 $\frac{1}{8}$  x 20 $\frac{3}{8}$  in. (36.4 x 51.8 cm.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 March  
1974, lot 138.



133 (a pair)

**133**

**TOBIAS YOUNG (BRITISH 1755-1824)**

*A landscape with cattle and sheep;  
and A landscape with a drover and his herd  
under a bridge*

the latter signed with initials 'TPY' (lower left),  
both signed 'Tobias Young' (on the stretcher)

oil on canvas  
10 $\frac{1}{2}$  x 15 in. (26.8 x 38.2 cm.) a pair (2)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000





**134**

**RICHARD BANKES HARRADEN (CAMBRIDGE 1778-1862)**

*View of King's College, Cambridge; and View of the Provost's Lodge, King's College, Cambridge*

the former signed and dated 'R.B. Harraden Pinx / 1830' (on the reverse); and the latter signed and dated 'R.B. Harraden / 1831' (lower centre) and signed, inscribed and dated 'The Provost's Lodge / King's College / Cambridge / R.B. Harraden / Pinx 1831' (on the reverse)

oil on canvas, unlined

16 $\frac{3}{4}$  x 25 $\frac{7}{8}$  in. (42.8 x 65.8 cm.); and 17 $\frac{3}{4}$  x 25 $\frac{1}{2}$  in. (44.3 x 65.2 cm.)

two in the lot (2)

£4,000-6,000

\$6,100-9,100

€5,600-8,400



135



136

**\*135**

**T. RAMSAY, 18TH CENTURY**

*A view of Pond Street, Hampstead, looking east towards South End Green*

oil on canvas  
23 x 39½ in. (58.5 x 100.5 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**136**

**CIRCLE OF JOSEPH NICHOLS FL. 1726-1755)**

*A view of Hampton Court Palace*

oil on canvas  
24½ x 40 in. (61.2 x 101.5 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000





137



138

PROPERTY OF THE LATE THE HON. ANTHONY SAMUEL (LOT 137)

■137

**ENGLISH FOLLOWER OF ANTONIO CANAL,  
IL CANALETTO, LATE 18TH CENTURY**

*The Strand front of Northumberland House, London,  
with the equestrian statue of Charles I and figures conversing*

oil on canvas  
30¼ x 49¾ in. (76.8 x 126.3 cm.)

£10,000-20,000

\$16,000-30,000  
€14,000-28,000

After the picture of 1753 in the Collection of the Duke of Northumberland at Alnwick Castle.

138

**ABRAHAM BRUININGH VAN WORRELL  
(ACTIVE EARLY 19TH CENTURY MIDDELBURG AND LONDON)**

*A cityscape with elegant figures, workers and builders*

signed and dated 'A. B. Worrell pinx 1815' (lower left)

oil on panel  
17½ x 21½ in. (43.5 x 53.5 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

This picture was probably painted not long after van Worrell came to London for the first time. He made Dutch landscapes for the English market and painted views of south west London, exhibiting at the Royal Academy in the 1820s and '30s. A number of his works are in the Royal Collection. The figures dressed in red in the foreground here could well be prisoners and one of the surrounding buildings perhaps a prison in London.



139 (a pair)

■139

**ENGLISH SCHOOL, 19TH CENTURY**

*Portrait of Sir Manasseh Lopes, 1st Bt. (1755-1831), black coat and white cravat, holding a roll of parchment in his left hand; and Portrait of Charlotte Yeates, Lady Lopes (d. 1833), in a grey satin gown, with a red embroidered wrap and a feathered hat*

oil on canvas, unlined  
44¾ x 34¼ in. (112.6 x 87 cm.)  
in the original composition frames

a pair (2)

£8,000-12,000

\$13,000-18,000  
€12,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 17 February 1999, lot 247 as 'J. King'.

Born in Jamaica, Sir Manasseh Lopes came from a family of Sephardic Jews who had built up significant wealth as plantation owners in the 18th century. His father, who had settled in Clapham, died in 1796 and his fortune passed to his son, who a year earlier had married Charlotte Yeates, the daughter of John Yeates of Monmouthshire. Lopes invested in the East India Company and bought land throughout Devon, becoming one of the biggest landowners in the county. His political ambitions were realised in 1802 when he was elected as member of parliament for New Romney in Kent; he was a loyal supporter of Pitt. In a later election, in 1818, he was accused and found guilty of bribing voters in Barnstaple though many felt such corruption was widespread at the time and Lopes was unfairly targeted. After being imprisoned, he was successfully re-elected in 1826, and when he died five years later he left a fortune of over £800,000.



140

**140**

**ROMAN SCHOOL, CIRCA 1780**

*Self-portrait of the artist at his easel*

oil on canvas, unframed  
32¼ x 26½ in. (82 x 66.5 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000



■141

**FOLLOWER OF JOSEPH MALLORD  
WILLIAM TURNER**

*The Bright Stone of Honour  
(Ehrenbreitstein) and Tomb of Marceau,  
from Byron's 'Childe Harold'*

oil on canvas  
40 $\frac{1}{8}$  x 50 in. (102.2 x 127 cm.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,400

**PROVENANCE:**

Camille Groult (1837-1906), Zurich, and by descent  
to Pierre Bordeaux-Groult, by whom given to the  
father of the present owner.



141

142

**ITALIAN SCHOOL, 19TH CENTURY**

*A view of the Passeggiata del Pincio,  
overlooking Rome; and A view  
of the lake at Villa Borghese, Rome*

oil on canvas  
21 $\frac{7}{8}$  x 30 $\frac{1}{8}$  in. (55.5 x 76.5 cm.)

a pair (2)

£12,000-18,000

\$19,000-27,000  
€17,000-25,000



142 (a pair)





143

PROPERTY OF THE LATE MRS BARBARA OVERLAND, REMOVED FROM MONTEPELLIER, JERSEY (LOTS 24, 26, 114, 143 & 154)

**\*143**

**DAVID DE HEEM (ANTWERP 1663-1714 THE HAGUE)**

*Hydrangeas, morning glories, a parrot tulip and other flowers with grapes, oranges, cherries, blackberries, ears of corn, loquats, and chestnuts, with two snails, hanging from a blue bow in a feigned arched stone niche*

oil on canvas  
22<sup>7</sup>/<sub>8</sub> x 18<sup>7</sup>/<sub>8</sub> in. (58.1 x 48 cm.)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

**PROVENANCE:**

Anonymous sale [Mrs. D.E. Bramhall]; Christie's, London, 16 March 1956 lot 135, as 'C. DE HEEM' (180 gns. to Rivett)  
E.R.G. Billmeir, Westbrook House, Elstead, Surrey; Sotheby's, London, 19-20 September 1995, lot 468, as 'Cornelis de Heem'.  
with Rafael Valls Ltd., London, from whom purchased by the late Mrs. Barbara Overland.

We are grateful to Fred Meijer, of the RKD, The Hague, for confirming the attribution on the basis of photographs, although he does not exclude a collaboration between David and his father Cornelis de Heem. They shared a studio in The Hague from the late 1670s to 1690.

**■144**

**FOLLOWER OF ANDREA SCACCIATI I**

*Roses, parrot tulips, morning glories, carnations and other flowers in a sculpted urn on a ledge with a parrot; and Roses, parrot tulips, carnations, lilies-of-the-valley and other flowers in a sculpted urn on a ledge with a monkey*

oil on canvas  
45<sup>1</sup>/<sub>2</sub> x 33<sup>3</sup>/<sub>8</sub> in. (115.5 x 84.6 cm.)

£12,000-18,000

a pair (2)

\$19,000-27,000  
€17,000-25,000



144 (a pair)





145

**ATTRIBUTED TO MELCHIOR D'HONDECOETER  
(UTRECHT 1636-1695 AMSTERDAM)**

*A forest floor with a snake, a hoopoe and butterflies*

oil on canvas

30 x 24 in. (76.2 x 61 cm.)

in a late 17th Century English running pattern frame

£15,000-20,000

\$23,000-30,000

€21,000-28,000

**PROVENANCE:**

Anonymous sale; Phillips, London, 24 April 2001, lot 139.

We are grateful to Fred Meijer, of the RKD, The Hague, for proposing the attribution on first-hand inspection and for suggesting a possible collaboration with Abraham Begeyn (Leiden 1637-1697 Berlin) for the larger leaves. Mr Meijer notes that de Hondcoeter was known for using actual butterfly wings to transfer pigments onto his paintings and suggests this might be the case for the present lot.



146

■146

**JOHANNES LINGELBACH (FRANKFURT AM MAIN  
1622-1674 AMSTERDAM)**

*A hawking party in a mountainous landscape*

oil on canvas  
30 $\frac{1}{8}$  x 25 $\frac{1}{8}$  in. (76.4 x 63.7 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

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



147

147

**DUTCH SCHOOL, CIRCA 1700**

*Animals' Night Watch*

oil on canvas  
13 $\frac{3}{4}$  x 11 $\frac{1}{4}$  in. (35 x 30 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000





148

**MATHIJS NAIVEU (LEIDEN 1647-1726 AMSTERDAM)**

*Antony and Cleopatra*

signed 'Naiveu' (lower centre)

oil on canvas

18<sup>7</sup>/<sub>8</sub> x 25 in. (48 x 63.5 cm.)

£20,000-30,000

\$31,000-45,000

€28,000-42,000

**PROVENANCE:**

Anonymous sale; Huybrechts, The Hague, 9 October 1815, lot 467.

Anonymous sale; Puttick and Simpson, London, 26 October 1928, lot 162.

Anonymous sale [Mrs. Underwood, London]; Christie's, London, 24 July 1933, lot 30.

Anonymous sale; Robinson, Fisher & Harding, London, 8 June 1939, lot 140 (to Nash).

Private collection, Italy.

**LITERATURE:**

A. Heppner, 'The Popular Theatre of the Rederijkers in the Work of Jan Steen and His Contemporaries', *The Journal of the Warburg Institute*, vol. 3, no. 1-2, October 1939 - January 1940, p. 37.

A.-M. Dzidzaria, *The oeuvre of Matthijs Naiveu (Leiden 1647-1726 Amsterdam) - peculiar paintings from a transitional period in Dutch Art*, II a. History/Religious painting, nr. 51.

A native of Leiden, Naiveu completed his initial training in the studio of Abraham Toorenvliet (c.1620-1692) before commencing his studies in the studio of the Leiden *fijnschilder* Gerrit Dou (1613-1675) in the years 1667-1669. In 1671 he joined the city guild of Saint Luke, and was elected dean both in 1677 and 1678. In 1678 he moved to Amsterdam where he was to live and work until his death in 1726.

The present lot displays the full mature style of the artist, and for which a dating of the first decade of the 1700's may be proposed. The theatre was a great source of inspiration to Naiveu, and his *oeuvre* was to become increasingly infused by elements from the stage. Indeed the present picture can be seen as a culmination of this trend, as Heppner writes:

*"there exists a painting of 'Anthony and Cleopatra' by Matthijs Naiveu (1647-about 1722), whose work throws more light on the stage than that of any other Dutch artist of the 17th century with the exception of Jan Steen. Throughout his career he painted pictures inspired by the stage, some with Leiden as a background, others with Amsterdam. His 'Anthony and Cleopatra' is overloaded with stag-properties and the scene is placed in a stage architecture in the classical style." (op cit.).*

The subject is recorded by Pliny the Elder (23-79) in his *'Natural History'* and relates to the story of Cleopatra (69-30 BC) who dissolved one of the "two largest pearls of all time" in a cup of vinegar, which she then drank to win a bet with the Roman General Mark Antony (83-30 BC). The present scene depicts the dramatic moment when Lucius Plancus (the figure in the green cloak) pronounces Cleopatra the winner.



149

**149**

**JOHANN BAPTIST DRECHSLER (VIENNA 1756-1811)**

*Roses, a parrot tulip, carnations, morning glory and other flowers in a sculpted urn, with butterflies on a marble ledge, in a niche*

signed and dated 'Joh. Drechsler f / 1796.' (lower left, on the ledge)

oil on canvas

34¼ x 24 in. (79.4 x 60.9 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**150**

**CHRISTIAN WILHELM ERNST DIETRICH  
(WEIMAR 1712-1774 DRESDEN)**

*The Flight into Egypt*

oil on canvas

25¼ x 21¾ in. (65.4 x 54.4 cm.)

sold together with the engraving by C.W.E. Dietrich

two in the lot (2)

£6,000-8,000

\$9,100-12,000

€8,400-11,000

**PROVENANCE:**

Counts von Goëss, Austria, from the 18th century until 2008.

**ENGRAVED:**

C.W.E. Dietrich

Born in Weimar, Dietrich studied first with his father Johann Georg Dietrich in his native town. At the age of thirteen he was sent to continue his studies with one of the leading German landscape painters Johann Alexander Thiele (1685-1752). Thiele was to introduce the young prodigy to one of the leading patrons of the period, Friedrich-Augustus I, Elector of Saxony (1670-1733). Dietrich travelled widely in Germany and almost certainly in the Netherlands where he was to encounter the works of Rembrandt and his school. Upon his return to Dresden he was appointed court painter to Friedrich-Augustus II, Elector of Saxony and King of Poland (1696-1763) in 1741. The Elector encouraged the artist to continue his studies and commissioned the young man to travel to Rome and Venice in 1743. The impact on Dietrich was enormous. His assiduous studies enabled him to imitate and elaborate the works of such disparate artists from Giovanni Battista Tiepolo and Sebastiano Ricci to Salvator Rosa and Annibale Carracci, from Rembrandt to Titian. The source of the present composition is probably a composition by Annibale Carracci, whose works he would have been able to study on his sojourn to Italy. Dietrich treated this subject on several occasions, a smaller variant is among his eight canvases preserved in the Hermitage, St Petersburg, but the present lot most closely relates to the composition in the Museum der Bildenden Künste, Leipzig. Although the more delicate and finer painting in our work appears to suggest an earlier date than the other two versions.



150





■151

**JAN GRIFFIER II (1688-C.1750 LONDON)**

*A cockerel, hens, chicks, ducks, pigeons, a tit and other birds in a wooded landscape*

with signature 'J Fyt' (on the stone, lower centre)

oil on canvas

55 x 43<sup>7</sup>/<sub>8</sub> in. (139.8 x 111.5 cm.)

£15,000-20,000

\$23,000-30,000

€21,000-28,000

We are grateful to Fred Meijer, of the RKD, The Hague, for confirming the attribution on the basis of photographs.



152 (a pair)

■152

**STUDIO OF JEAN-BAPTISTE OUDRY  
(PARIS 1686-1755 BEAUVAIS)**

*A dog pointing a partridge ; and A fox stalking a brace of partridges*

oil on canvas

33¼ x 49¼ in. (84.5 x 125.1 cm.)

a pair (2)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000

**PROVENANCE:**

Private collection, France, and by descent.  
Property from Chateau de Lieutel; Christie's New York,  
30 January 2014, lot 299.



153

**JACQUES-CHARLES OUDRY  
(PARIS 1720-1778 LAUSANNE)**

*A brown and white Spaniel in a landscape*

signed and dated 'J.C. Oudry / 1761' (lower right)

oil on canvas

21¼ x 25¾ in. (54 x 65.5 cm.)

in a carved and gilt wood Louis XVI frame

£4,000-6,000

\$6,100-9,100  
€5,600-8,400

**PROVENANCE:**

Anonymous sale; Galerie Charpentier, 8-9 June 1959,  
to M.E. Rheims (with incorrect measurements of 65 by 81 cm).





PROPERTY OF THE LATE MRS BARBARA OVERLAND, REMOVED FROM MONTPELLIER, JERSEY  
(LOTS 24, 26, 114, 143 & 154)

■\*154

**FRENCH SCHOOL, MID-18TH CENTURY**

*Peonies, carnations, hydrangeas, daisies and other flowers with fruit in an urn with a pineapple, a melon and peaches in a garden; and Morning glories and other flowers with grapes, peaches, prunes, a pear and a caterpillar in a garden*

oil on canvas  
31¼ x 50¾ in. (79.5 x 129 cm.)  
in rococo carved and gilded frames

a pair (2)

£10,000-20,000

\$16,000-30,000  
€14,000-28,000

**PROVENANCE:**

Anonymous sale [The Earl of Middleton, M.C.]; Christie's, London, 16 November 1973, lot 131 as 'Jean-Baptist Pillement'.



155

■155

**FRENCH SCHOOL, 18TH CENTURY**

*A shepherd boy playing a musical instrument, with sheep and a dog by a stream, a herdsman crossing a bridge beyond*

oil on canvas  
48 x 43<sup>7</sup>/<sub>8</sub> in. (121.9 x 111.4 cm.)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000



156

■156

**CIRCLE OF ALEXANDRE-FRANÇOIS DESPORTES  
(CHAMPIGNEULE, MARNE 1661-1743 PARIS)**

*A wreath of grapes surrounding a statue of Bacchus holding a thyrsus with Ceres*

oil on canvas  
51<sup>1</sup>/<sub>4</sub> x 42<sup>1</sup>/<sub>4</sub> in. (130.4 x 107.2 cm.)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000





157

**NICOLAS DE LARGILLIÈRE (PARIS 1656-1746)**

*Bunches of grapes - a study*

oil on canvas

32¾ x 28½ in. (83.2 x 72.3 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

We are grateful to Dominique Brême for confirming the attribution upon first-hand inspection and for dating the work to 1677-78. He compares the present lot to the *Two bunches of grapes* of 1677 in the Frits Lugt Collection, Paris (inv. 6062), which is one of de Largillière's first dated works.



■158

**PIERRE-NICOLAS HULLIOT (PARIS 1674-1751)**

*Roses, peonies and other flowers in an urn, grapes and peaches in a basket on a ledge, with further overflowing fruit*

signed and dated 'Huilliot-1742' (lower left)

oil on canvas

67½ x 44¼ in. (172.4 x 112.3 cm.)

£40,000-60,000

\$61,000-91,000  
€56,000-84,000

**PROVENANCE:**

Commissioned from the artist by the architect François Debias-Aubry, for Pierre René de Brisay, Marquis de Denonville (d. 1746), brigadier of the Royal Army, for 300 *livres*.

Marquis de Paris.

with Segoura, Paris, where acquired by Dr. Sommer.

**EXHIBITED:**

Paris, *Salon*, 25 August-21 September 1742, no. 69, as one of a set of four.

**LITERATURE:**

M. and F. Faré, *La vie silencieuse en France: La Nature Morte au XVIIIe Siècle*, Fribourg, 1976, p. 34, pl. 34.

The son of the well-known still life painter Claude Huilliot, under whom he studied before entering the Académie in 1721, Pierre Nicolas Huilliot was a prolific artist. He exhibited at the Salon in Paris between 1737 and 1750, his success winning him royal patronage, working at Versailles, Fontainebleau and Compiègne.

Huilliot listed all of the pictures he painted for the 'Comte de Denonville' in an account book of 1741, where he states the dimensions and describes the present composition in great detail. This picture originally formed part of a decorative scheme to be inset into wall panelling with three other still lifes depicting vegetables, fish and game (Faré, *op. cit.*, pp. 32-4, nos. 31-33). Although nothing is known of their original location, it is possible that François Debias-Aubry, liaising with Huilliot, oversaw the architectural setting of the paintings.





■159

**PIERRE-NICOLAS HUILLIOT (PARIS 1674-1751)**

*Fruit in a gilt tazza with ewers on marble ledges and a monkey smoking a pipe on a draped ledge, with a macaw*

signed and dated 'Huilliot·1743·' (lower left)

oil on canvas

78½ x 56½ in. (199.5 x 143.4 cm.)

£30,000-50,000

\$46,000-76,000

€42,000-70,000

**LITERATURE:**

M. and F. Faré, *La vie silencieuse en France: La Nature Morte au XVIIIe Siècle*, Fribourg, 1976, p. 32, fig. 30.

This still life, like the previous lot, is mentioned in Huilliot's account book of 1741 for a commission of a group of still lifes for the 'Comte de Denonville'. On a slightly bigger scale, it could have been part of the same decorative scheme, most likely inset into boiserie panelling, for which Huilliot was paid a total of 2,860 *livres*.

**PROVENANCE:**

Commissioned from the artist by the architect François Debias-Aubry, for Pierre René de Brisay, Marquis de Denonville (d. 1746), brigadier of the Royal Army, for 600 *livres*.

Collection of the Marquise de Paris.

with Segoura, Paris, where acquired by Dr. Sommer.



**160**

**JEAN-BAPTISTE PATER (VALENCIENNES 1695-1736 PARIS)**

Le Concert champêtre; and La Cueillette des Roses

oil on canvas

21½ x 25½ in (52 x 65.4 cm.)

a pair (2)

£50,000-80,000

\$76,000-120,000

€70,000-110,000

**PROVENANCE:**

F.-G. Podevin, Béthune.

Adolphe Podevin.

Eugénie Bevin des Ervilles.

Gabrielle Bevin des Ervilles, Château de la Guennevircherde.

Paul Mathey, Paris.

Charles Sedelmeyer; his sale, Paris, 4 May 1907, lots 234 and 235 (fr. 27,000 to Larnaude and fr. 25,000 to Baron Christiani).

Countess Orłowski, Paris; sold Sotheby's, New York, 25 January 2001, lot 212.

Anonymous sale; Massol, Paris, 12 October 2005, lot 23.





**LITERATURE:**

F. Ingersoll-Smouse, *Pater*, Paris, 1921, p. 43, nos. 62 and 63, figs. 229 and 230.

Like his master Antoine Watteau, Pater often made several different versions of his favourite *fête galante* compositions by combining and recombining figures within them to ever different effect. As in Watteau's *fêtes galantes*, the figures in the present *Concert Champêtre* and *Cueillette des Roses* wear an imaginative mixture of contemporary clothing and fancy dress, with the women in elegant street clothes and the men in theatrical costume. As well as the humour that characterises the art of Pater, his distinctive, feathery brushwork and unmistakable palette of pearly pinks, silvery greys, milky ivories and acid blues are all evident in these pictures. Stylistically, these paintings can be dated to the mid-1720s.

Although Pater was a prolific draughtsman who used figure studies in many of his pictures, the present pair does not seem to relate specifically to any of his drawings.





161

■161

**ROMAN SCHOOL, LATE 17TH CENTURY**

*The Adoration of Flora*

oil on canvas  
35¼ x 53¼ in. (89.4 x 135.2 cm.)

£8,000-12,000

\$13,000-18,000  
€12,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 1 November 2005, lot 102, as 'Circle of Ciro Ferri'.

162

**HENDRICK VAN LIMBORCH  
(THE HAGUE 1681-1759)**

*The Golden Age*

oil on panel  
24 x 33¼ in. (61 x 84.4 cm.)

£6,000-9,000

\$9,100-14,000  
€8,400-13,000

**PROVENANCE:**

The artist's sale (†), The Hague, 17 September 1759, lot 3, as one of a set with lots 1, 2, and 4, bought after sale by the following, Cornelis van Rykevorsel; his sale (†), Rietmulder, The Hague, 9 April 1778, lot 16, where offered as one of a set of four with lots 13, 14, and 15. Anonymous sale; Christie's, New York, 26 May 2000, lot 27.

**LITERATURE:**

G. Jansen, 'Notitie der dagelijxe schilderoeffening', *Bulletin van het Rijksmuseum*, XXXV, 1997, pp. 65-6, no. 244.

This picture is one of a series of four works by the artist, the other three subjects being *Diana and Actaeon*, *The Judgement of Paris*, and *Apollo and the Muses* (or *Parnassus*). All four pictures were painted on panel of equal size and made from a single piece of wood, as stated in the 1759 and 1778 sales. The *Judgement of Paris* and *Parnassus* are now in the Museum of Fine Arts, Budapest (inv. nos. 253 and 256 respectively), while the *Diana and Actaeon* remains untraced.

This subject depicts one of the four Ages of Man as described in Ovid's *Metamorphoses* - the Golden, Silver, Bronze and Iron Age. Of these, the first was an earthly paradise, but each successive age brought increasing misery for mankind. Helpfully, the artist kept a notebook on his paintings, which lists two pictures representing *The Golden Age*, one of which, painted in 1731-32 (G. Jansen, *op. cit.*), is explicitly described as the companion of a *Parnassus* (*ibid.*, no. 236). *The Golden Age* is the only mythological subject which we can be certain van Limborch painted only twice; his other depiction of it, on canvas, is now in the Louvre, Paris (inv. no. 2446).



162





163

**JAN VAN OS (MIDDELHARNIS 1744-1808 THE HAGUE)**

*Roses, morning glory, an iris and other flowers, with grapes, peaches, pears, a pineapple and other fruit, and a mouse, butterflies, snails and other insects, on a stone ledge*

signed 'Jan Van, Os. fecit,' (lower right)

oil on canvas

31 $\frac{7}{8}$  x 25 $\frac{5}{8}$  in. (80.9 x 65.1 cm.)

£15,000-20,000

\$23,000-30,000

€21,000-28,000

**PROVENANCE:**

Anonymous sale; Courtois & Chauvire, Angers, 12 December 1995, lot 12 (150,000 FF).

We are grateful to Fred Meijer, of the RKD, The Hague, for confirming the attribution, on the basis of photographs. He considers this picture to be an early work, probably dating to the late 1760s.



164



165

■164  
**APOLLONIO FACCHINETTI, CALLED DOMENICHINI,  
 THE MASTER OF THE LANGMATT FOUNDATION VIEWS  
 (VENICE 1715-1757)**

*An architectural capriccio with figures conversing*

oil on canvas  
 41¼ x 51¾ in. (104.5 x 131.5 cm.)

£7,000-10,000

\$11,000-15,000  
 €9,800-14,000

■165  
**ROMAN SCHOOL, CIRCA 1700**

*An architectural capriccio with figures, a harbour beyond*

oil on canvas  
 40½ x 48½ in. (103 x 123.2 cm.)

£4,000-6,000

\$6,100-9,100  
 €5,600-8,400



166

**THOMAS BLANCHET**  
(?PARIS 1614-1689 LYON)

*Classical figures conversing and playing music  
beneath a triumphal arch*

oil on canvas  
32 x 25¼ in. (81.3 x 64 cm.)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000



166

167

**VENETIAN SCHOOL, 18TH CENTURY**

*An Italianate capriccio with figures  
by a ruined arch, a harbour beyond*

oil on canvas  
15 x 21½ in. (38 x 53.5 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000



167



168

**168**

**ATTRIBUTED TO PIETRO BELLOTTI  
(VOLZANO 1627-1700 GARGNANO)**

*An old woman spinning thread*

oil on canvas  
25 $\frac{7}{8}$  x 20 $\frac{1}{8}$  in. (65.8 x 51.2 cm.)

£5,000-7,000

\$7,600-11,000  
€7,000-9,800

**169**

**CIRCLE OF NOËL HALLÉ (PARIS 1711-1781)**

*Moses*

oil on canvas  
36 $\frac{5}{8}$  x 28 $\frac{1}{2}$  in. (93 x 72.5 cm.)

£5,000-7,000

\$7,600-11,000  
€7,000-9,800

**170**

**CIRCLE OF ALESSANDRO LONGHI (VENICE 1733-1813)**

*Portrait of a lady, bust-length, in a blue dress with carnations*

oil on canvas  
21 $\frac{7}{8}$  x 16 $\frac{3}{4}$  in. (55.7 x 42.5 cm.)  
with a wax seal bearing the coat-of-arms of the Kingdom of Sardinia  
(1833-1880) (to the reverse)

£2,000-3,000

\$3,100-4,500  
€2,800-4,200



169



170





171



172

**171**

**ANTONIO AMOROSI (COMUNANZA 1660-1738)**

*Peasants receiving food from a Carthusian*

signed with monogram 'AAM' (lower left, on the stone)

oil on canvas

14¾ x 18¼ in. (36.5 x 46.5 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

**172**

**ATTRIBUTED TO GIAN DOMENICO VALENTINO  
(ROME C. 1630-AFTER 1690 IMOLA?)**

*An apothecary's shop*

oil on canvas

19¼ x 25¾ in. (49 x 65.5 cm.)

£5,000-8,000

\$7,600-12,000  
€7,000-11,000

**PROVENANCE:**

The Margetson Family, by 1844 and until 2001.



173

■173

**FOLLOWER OF PIETER VAN LAER, CALLED IL BAMBOCCIO**

*An Italianate classical landscape with figures resting near a tent, others merry making*

oil on canvas

44¾ x 82 in. (113.7 x 208.3 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000



174

■174

**CIRCLE OF VIVIANO CODAZZI  
(BERGAMO C.1604-1670 ROME)**

*An elegant company on horseback, beggars and drovers with their cattle beneath the Basilica di Massenzio*

oil on canvas, unlined

36 x 52½ in. (101.5 x 131.5 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000





**175**

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

*Shepherds and their flock, soldiers and a draughtsman inside ancient ruins*

oil on canvas

28¾ x 39¼ in. (73 x 99.8 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

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



176



177

■176

**ANTONIO MARIA MARINI (VENICE 1668-1725)**

*A Mediterranean harbour with a shipwreck in stormy waters*

oil on canvas

43 x 71¼ in. (109.2 x 182.2 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

■177

**ANTONIO FRANCESCO PERUZZINI (ANCONA 1643-1724 MILAN)**

*A wooded landscape with washerwomen, travellers and other figures on a shore*

oil on canvas

34¾ x 46¾ in. (88.5 x 118 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,800





178



179

**178**

**FRANCESCO ZUCCARELLI (PITIGLIANO 1702-1788 FLORENCE)**

*The Family of Darius before Alexander*

signed 'Francesco Zuccarelli' (lower right)

oil on canvas, unframed

19¼ x 22½ in. (49 x 56 cm.)

£5,000-7,000

\$7,600-11,000  
€7,000-9,800

**179**

**CIRCLE OF MARCO RICCI (BELLUNO 1676-1729 VENICE)**

*A wooded landscape with Satyrs and cherubs picking fruits from trees*

oil on canvas

29¾ x 38¾ in. (74.5 x 98 cm.)

£12,000-18,000

\$19,000-27,000  
€17,000-25,000



**180**

**ANDREA LOCATELLI (ROME 1693/95-1741/51)**

*An extensive river landscape with soldiers conversing*

oil on canvas  
14 $\frac{5}{8}$  x 11 in. (37.2 x 28 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 17 December 1985, lot 51.

**181**

**ROMAN SCHOOL, CIRCA 1700**

*A set of eight nude studies*

oil on paper, laid down on panel  
7 $\frac{1}{4}$  x 3 $\frac{3}{8}$  in. (18.5 x 10 cm.) each

a set of eight, inserted into two frames (8)

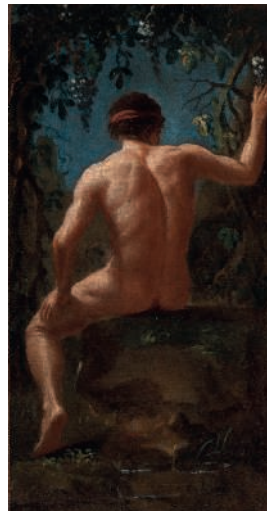
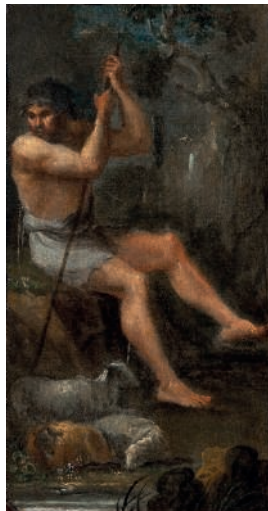
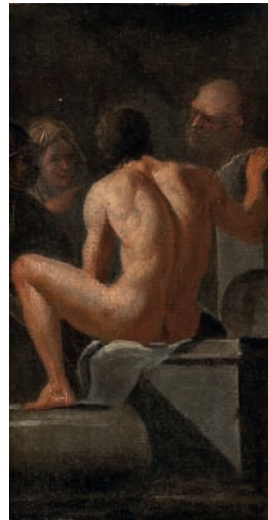
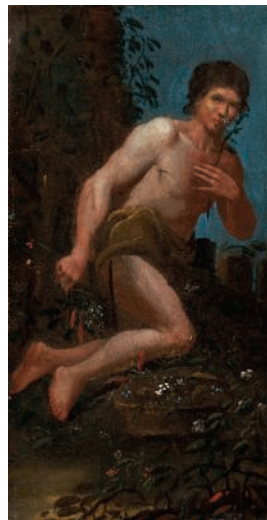
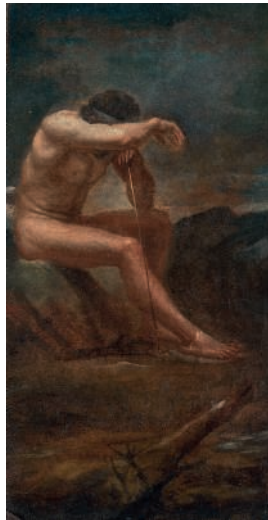
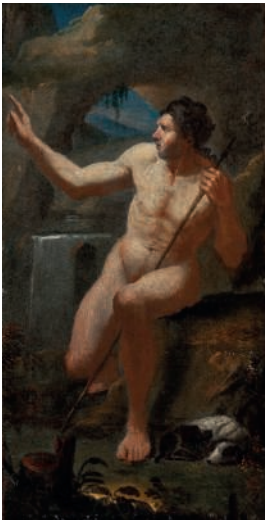
£3,000-5,000

\$4,600-7,600  
€4,200-7,000

**PROVENANCE:**

Mrs. Daniel H. Holmes.

180



181





182

■183

**FEDERICO BENCOVICH  
(VENICE OR DALMATIA C. 1677-1756 GORIZIA)**

*Moses and the Brazing Serpent*

oil on canvas, unframed  
89 x 67¼ in. (226 x 171 cm.)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000

This picture is sold with a copy of a letter of expertise from Prof. Dr. Steffi Roettgen confirming the attribution.

■182

**PLACIDO COSTANZI (ROME 1702-1759)**

*Saint Aldebrando of Fossembrone and Saint Joseph*

signed and inscribed 'SANCTVS. / ALDEBRAN. / DVS EPISCO. / PVS ET  
PRO. / TECTOR FO. / BI SEMPRO. / NI. / PLACIDVS COSTAN / I FACIEBAT  
P.O.M.A.E / ANNO 1750.' (lower left)

oil on canvas, shaped top, unframed  
109¾ x 65 in. (279 x 165 cm.)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000



183



184



185

**184**

**CIRCLE OF FRANCESCO FIDANZA (ROME 1747-1819 MILAN)**

*A Mediterranean harbour with fisher folk pulling their nets and other figures, shipping moored in a calm beyond*

oil on canvas  
30 x 49 in. (76 x 124.5 cm.)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

**185**

**FRANCESCO FIDANZA (ROME 1747-1819 MILAN)**

*A Mediterranean harbour scene, with fishermen on the shore and boats beyond*

oil on canvas  
14½ x 20½ in. (37 x 52 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000





**186**

**ANDREA LOCATELLI (ROME 1693/95-1741/51)**

*A wooded river landscape with shepherds observing bathers*

oil on canvas

26½ x 39¾ in. (67.2 x 100 cm.)

£20,000-30,000

\$31,000-45,000

€28,000-42,000



187 (a pair)



187

ROMAN SCHOOL, 18TH CENTURY

*A mountainous landscape with an elegant man on a horse and other travellers, a hunter resting beneath ancient ruins; and A river landscape with figures resting on the a shore*

oil on canvas  
14¼ x 27½ in. (36.2 x 70 cm.)

£10,000-15,000

a pair (2)

\$16,000-23,000  
€14,000-21,000

188

GASPAR BUTLER (ACTIVE NAPLES C.1720-1733)

*A view of Naples from the sea*

oil on canvas  
17¾ x 49 in. (44 x 124.5 cm.)

£20,000-30,000

\$31,000-45,000  
€28,000-42,000

This panorama of Naples shows from the left the Castel del Ovo, with Cape Posillipo behind, the ridge of Pizzofalcone, the Castel Nuovo, with the Certosa di San Martino and the Castel Sant'Elmo on the hill behind, the harbour and Cellamare. The forefront of this painting shows the L-shaped Porto Grande with the old Batteria del Mulo.

Butler was one of the first of many foreign view painters to follow Vanvitelli's example in settling, at least for a time, in Naples. Until recently, all that was known of his work was a set of six impressive Neapolitan views in the Harrach Collection at Schloss Rohrau, near Vienna. Acquired by Aloys Thomas Raimund Graf Harrach, Austrian Viceroy in Naples 1728-1733, five of those are signed and dated between 1730 and 1733.

The picture should be compared with the *View of Naples with the English Fleet from the sea* sold at Christie's London on July 5th 2011, lot 51, for £217,000.





188



**189**

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

*A wooded landscape with figures conversing, ruins beyond*

oil on canvas

26 $\frac{3}{4}$  x 34 $\frac{5}{8}$  in. (68 x 87.3 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000





**190**

**JEAN HENRY, CALLED HENRY D'ARLES (ARLES 1734-1784 MARSEILLE)**

*Dawn: a Mediterranean harbour with fishermen pulling in their nets;  
and Dusk: a Mediterranean harbour with fishermen*

oil on canvas

22¼ x 33¼ in. (56.5 x 84.5 cm.)

a pair (2)


£15,000-20,000

\$23,000-30,000

€21,000-28,000

**PROVENANCE:**

Anonymous sale; Christie's, Monaco, 19 June 1988, lot 69.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOT 191)

■191

**VENETIAN SCHOOL, 18TH CENTURY**

*The Piazza San Marco, Venice, with the Basilica and the Campanile, with figures in carnival costume on the square*

oil on canvas  
23 x 37 in. (58.9 x 94 cm.)

£25,000-35,000

\$38,000-53,000  
€35,000-49,000









192

**192**

**ROMAN SCHOOL, 18TH CENTURY**

*A view of the Abbazia di Grottaferrata, Rome*

oil on canvas

19 $\frac{1}{8}$  x 25 $\frac{1}{8}$  in. (48.5 x 64 cm.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,400



193

**193**

**CIRCLE OF JACOPO AMIGONI  
(VENICE 1675-1752 MADRID)**

*Flora and Zephyr*

oil on canvas

21 $\frac{1}{8}$  x 32 $\frac{1}{8}$  in. (55.5 x 81.5 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000



194

**194**

**FOLLOWER OF MICHELE MARIESCHI**

*A view of Campo Santi Giovanni e Paolo, Venice*

oil on canvas, unlined

25 $\frac{1}{2}$  x 39 $\frac{1}{2}$  in. (64.8 x 100.5 cm.)

£3,000-5,000

\$4,600-7,600  
€4,200-7,000





■195

**NORTH ITALIAN SCHOOL, CIRCA 1790**

*Hercules and Omphale*

oil on canvas

34 $\frac{3}{8}$  x 48 $\frac{5}{8}$  in. (87.2 x 123 cm.)

in a Piedmontese frame, late 18th Century, in the manner of Giuseppe Maria Bonzanigo,  
carved with grotesque motifs

£6,000-10,000

\$9,100-15,000  
€8,400-14,000

**196 No Lot**



197

197

**GIUSEPPE ZAIS (CANALE D'AGORDO 1709-1781 TREVISO)**

*A wooded landscape with travellers conversing beside ruins*

oil on canvas, unframed  
22½ x 18 in. (56.2 x 54.6 cm.)

£6,000-8,000

\$9,100-12,000  
€8,400-11,000

198

**NORTH ITALIAN SCHOOL, CIRCA 1730**

*Saint Joseph*

oil on canvas, unlined, unframed  
32½ x 25¾ in. (82.2 x 65.3 cm.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,400

199

**SEBASTIANO RICCI (BELLUNO 1659-1734 VENICE)**

*The Temptation of Christ in the Wilderness*

oil on canvas  
34 x 29¾ in. (86.3 x 74.5 cm.)

£20,000-30,000

\$31,000-45,000  
€28,000-42,000

**PROVENANCE:**

Giacomo Boschieri, Montebelluna, Treviso, since 1929, and until at least 1976.

**EXHIBITED:**

Venice, Palazzo delle Biennali, *Il Settecento Italiano*, 1929, room 15, no. 7a, as 'Gesù' e il mendicante'.

**LITERATURE:**

W. Arslan, 'Appunti su Magnasco, Sebastiano e Marco Ricci', *Bolletino dell'Arte*, XXVI, 1932, p. 218.  
M. Goering, 'Sebastiano Ricci', *Thieme-Becker*, Leipzig, 1934, p. 254.  
J. Daniels, *Sebastiano Ricci*, Sussex, 1976, p. 118, no. 426.  
J. Daniels, *Sebastiano Ricci. L'opera complete*, Milan, 1976, p. 124, n. 402.  
A. Scarpa, *Sebastiano Ricci*, Milan, 2006, p. 327 no. 524, ill. p. 432 no. 149.

The present lot has been the subject of debate as to whether it represents *Christ and the Beggar* or the *Temptation of Christ*. However the goat-like horns seen on the figure to the left identify it as the devil, suggesting the subject is the *Temptation in the Wilderness* (Matthew 4:1-11). Also under discussion is whether, as proposed by Arslan (*op.cit.*), the background was painted by Marco Ricci, who was Sebastiano's brother and specialized in landscapes.

The painting dates to the first quarter of the 18th Century and can be compared both in style and date to the *Temptation of Christ* in the Narodni Gallery, Prague. A drawing of the same subject in the Gallerie dell'Accademia, Venice (see A. Rizzi, *Sebastiano Ricci disegnatore*, Udine exhibition catalogue, Milan, 1975, n. 51), appears to be a study for the present lot.



198









**200**

**SEBASTIANO RICCI (BELLUNO 1659-1734 VENICE)**

*Bacchus and Ariadne*

oil on canvas

25¼ x 34½ in. (65.4 x 87.8 cm.)

£12,000-18,000

\$19,000-27,000

€17,000-25,000





■201

**GIOVANNI ANTONIO PELLEGRINI (VENICE 1675-1741)**

*Diana and Endymion*

oil on canvas, unframed  
39 $\frac{7}{8}$  x 50 in. (101.2 x 127 cm.)

£30,000-50,000

\$46,000-76,000  
€42,000-70,000

Born in Venice in 1675, Pellegrini received his training in the workshop of Paolo Pagani (1661–1716), with whom he travelled to Moravia and Vienna in 1690. In 1704, he was back in Venice, where he married Angela Carriera, the sister of the celebrated Grand Tour pastel portraitist, Rosalba Carriera. Four years later Pellegrini departed for London at the behest of Charles Montagu, the British Ambassador to Venice and later 1st Duke of Manchester. Although he lost the commission of the decoration of the new St Paul's Cathedral interior dome to Sir James Thornhill following the fall of the Whigs in 1710, Pellegrini found considerable success in England. He established himself as one of the most sought-after decorative painters in Europe during his stay. His most important large-scale decoration was the cycle in Castle Howard, N. Yorkshire, which was largely destroyed by fire in 1941. In 1713 he finished the decoration of the chapel and the stair-well of the Duke of Manchester's country house, Kimbolton Castle. Pellegrini's third large-scale cycle from this period, probably done c. 1709–10, consists of a series of mythological canvases originally intended for Burlington House, London, and now in Narford Hall, Norfolk.

The present lot dates from Pellegrini's English period (1708–13). The story of *Diana and Endymion* is recounted by Apollodorus (I, vii, 5). The hunter Endymion was condemned to perpetual youth and sleep by Jupiter, as punishment for his romantic interest in Juno. The goddess of the hunt, Diana, fell in love with the beautiful youth at first sight as he slept on Mount Lamos in Caria; she descended from the heavens each night to watch over him. The success of Pellegrini's works at Burlington House and Narford led to the execution of numerous, smaller works depicting the stories of mythical heroines, such as the present lot. Whilst Pellegrini brought from Venice experience painting mythological scenes, pictures of these subject matters appear in his oeuvre only after his arrival to London.

Pellegrini's successful entry into England's artistic circles was confirmed in 1711, when he became a founder-member and director of the country's first school for art, Godfrey Kneller's Academy in Great Queen Street. He subsequently travelled to France, Germany, the Netherlands and Austria, returning to Venice by 1735, where he remained for the rest of his life.

A characteristic work of Pellegrini's English period, this picture is close to the *Diana and Endymion* at Hinton Ampner, Hampshire.



■202

**FOLLOWER OF ANTONIO CANAL, IL CANALETTO**

*The Grand Canal, Venice, from Santa Maria della Carità, looking towards  
the Bacino di San Marco*

oil on canvas  
30 x 50 1/4 in. (76.2 x 127.3 cm.)

£30,000-50,000

\$46,000-76,000  
€42,000-70,000

**PROVENANCE:**

Anonymous sale; Bukowski, Stockholm, 14-16 November 1956, lot 114.

**LITERATURE:**

S. Kozakiewicz, *Bernardo Bellotto*, London, 1972, II, p. 429, Z160.







203

**203**

**GIUSEPPE BERNARDINO BISON  
(PALMANOVA 1762-1844 MILAN)**

*A village feast*

oil on panel

11½ x 8⅞ in. (29.2 x 22.2 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000

Executed with Bison's characteristically spontaneous brushwork, these beautifully preserved panels (lots 203 and 204) are fine examples of the artist's small-scale works. The theatrically-inspired composition as well as the medieval and renaissance costumes are typical of Bison's work and early 19th Century Italian taste. Lot 203 can be compared to the *Peasants and noblemen merrymaking*, now in a private collection (see G. Bergamini et al., *Giuseppe Bernardino Bison, pittore e disegnatore*, Milano, 1997, p. 214, no. 32, illustrated). The painting probably belongs to the artist's period in Milan, where he settled during the last years of his life. Having given up large commissions, Bison focused on smaller works for the distinguished Milanese clientele: idealized countrymen give way to realistic and humorous city life scenes which appear to be influenced by the genre scenes of Giovanni Migliara.



204

**204**

**GIUSEPPE BERNARDINO BISON  
(PALMANOVA 1762-1844 MILAN)**

*A rider and other figures merry making outside an inn*

oil on panel

11¾ x 9⅞ in. (29.8 x 23.2 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,800





■205

GIUSEPPE BONITO (CASTELLAMMARE DI STABIA 1707-1789 NAPLES)

*Sewing school*

oil on canvas, unframed  
38¼ x 53⅞ in. (97 x 135 cm.)

£12,000-18,000

\$19,000-27,000  
€17,000-25,000



206



207

**206**

**FRANCESCO ZANIN (VENICE C.1750-1850)**

*A Regatta on the Grand Canal, Venice*

oil on canvas, unlined  
17 $\frac{7}{8}$  x 26 $\frac{1}{8}$  in. (45.5 x 66.2 cm.)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

**207**

**FOLLOWER OF ANTONIO CANAL, IL CANALETTO**

*The Grand Canal, Venice, looking East with Santa Maria della Salute*

oil on canvas  
24 $\frac{3}{8}$  x 38 $\frac{1}{4}$  in. (61.8 x 97 cm.)

£12,000-18,000

\$19,000-27,000  
€17,000-25,000

**PROVENANCE:**

Giacomo Boschieri, Montebelluna, Treviso, since 1929.

**EXHIBITED:**

Venezia, Palazzo delle Biennali, *Il Settecento Italiano*, 1929, room 10, no. 15,  
as School of Canaletto.





■208

**MANNER OF ANTONIO CANAL, IL CANALETTO**

*The Bucintoro returning to the Molo on Ascension Day*

oil on canvas

37 x 60 in. (94 x 152.5 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

This composition relates to Canaletto's lost original, formerly in the collection of Sir Robert Walpole, and sold in Paris, *Importants tableaux anciens*. Hôtel George V, 15 December 1992, lot 13 (reproduced in Constable, vol.1, no.340, plate 64).

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

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

### B REGISTERING TO BID

#### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

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

#### (c) Written Bids

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

### C AT THE SALE

#### 1 WHO CAN ENTER THE AUCTION

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

#### 2 RESERVES

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

#### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

#### 4 BIDDING

The auctioneer accepts bids from:

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

#### 5 BIDDING ON BEHALF OF THE SELLER

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

#### 6 BID INCREMENTS

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

#### 7 CURRENCY CONVERTER

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

#### 8 SUCCESSFUL BIDS

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



## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

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

### 2 TAXES

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

### 3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- 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 five years of the date of the auction, you satisfy us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of five years from the date of the auction. After such time, we

will not be obligated to honour the **authenticity warranty**.

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

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

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

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

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

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

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

- give us written details, including full supporting evidence, of any claim within five 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.

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

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

- 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.

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

(k) **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 lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot 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

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

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

### 2. TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

- When you collect the lot; or
- At the end of the 90th 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 in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 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

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

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

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** within 90 calendar days of the auction then, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date,
- (ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) We may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) other terms and conditions, which can be found at the back of the catalogue on the page headed 'Storage and Collection' and on our website at [Christie.com/storage](http://Christie.com/storage) terms, shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

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

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

(c) **US import ban on African elephant ivory**  
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant

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

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

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

#### (e) Lots of Iranian origin

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

#### (f) Gold

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

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

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

#### (h) Watches

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

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

## I OUR LIABILITY TO YOU

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

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

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality,

condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

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

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and

Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



## VAT SYMBOLS AND EXPLANATION

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

### VAT payable

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

### VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

## SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

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

?, \*, Ω, α, #, ‡  
See VAT Symbols and Explanation.

■  
See Storage and Collection Pages on South Kensington sales only.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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

△ **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.

### 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.

### EXPLANATION OF CATALOGUING PRACTICE

#### 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 Limited

Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

#### **Name(s) or Recognised Designation of an Artist without any Qualification**

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

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

\*\*"Studio of ..."/"Workshop of ..."

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

\*\*"Circle of ..."

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

\*\*"Follower of ..."

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

\*\*"Manner of ..."

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

\*\*"After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

"With signature ..."/"With date ..."/

"With inscription ..."

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

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

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



# STORAGE AND COLLECTION

## STORAGE & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of:

Cadogan Tate Ltd  
241 Acton Lane, Park Royal  
London NW10 7NP  
Telephone: +44 (0)800 988 6100

Email: [collections@cadogantate.com](mailto:collections@cadogantate.com)  
Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit [www.cfass.com](http://www.cfass.com), or contact [london@cfass.com](mailto:london@cfass.com). Telephone: +44 (0)20 7622 0609 for details.

## TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects
Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

**Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.**

## COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd  
241 Acton Lane, Park Royal  
London NW10 7NP  
Telephone: +44 (0)800 988 6100  
Email: [collections@cadogantate.com](mailto:collections@cadogantate.com)  
on every business day after the day of transfer, from 9.00 am until 5.00 pm.  
Lots may only be released by Cadogan Tate upon  
a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1  
b) payment of any charges that may be due to Cadogan Tate Ltd

To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

## COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

## SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or [arttransport@christies.com](mailto:arttransport@christies.com).

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

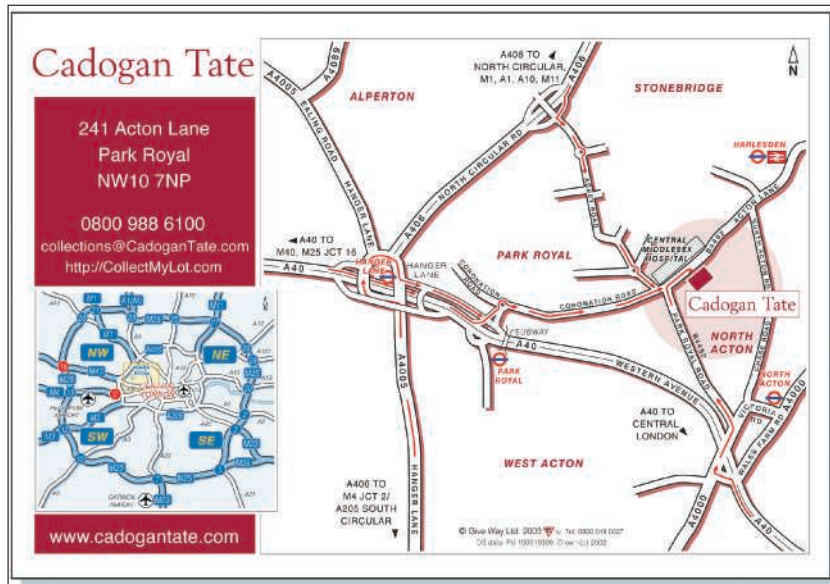
## EXTENDED LIABILITY CHARGES

All services provided by Cadogan Tate Ltd ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington. Please note in particular that Cadogan Tate

- does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and
- it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and
- it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.

## Christie's Fine Art Storage Services (CFASS)

also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit [www.cfass.com](http://www.cfass.com) for charges and other details.



## CADOGAN TATE LTD'S WAREHOUSE

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

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA  
BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**AUSTRALIA  
SYDNEY**  
+61 (0)2 9326 1422  
Roman Sulich

**AUSTRIA  
VIENNA**  
+43 (0)1 533 881214  
Angela Bailou

**BELGIUM  
BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

**BERMUDA  
BERMUDA**  
+1 401 849 9222  
Betsy Ray

**BRAZIL  
RIO DE JANEIRO**  
+5521 2225 6553  
Candida Sodre

**SÃO PAULO**  
+5511 3061 2576  
Nathalie Lenci

**CANADA  
TORONTO**  
+1 416 960 2063  
Brett Sherlock

**CHILE  
SANTIAGO**  
+56 2 2 2631642  
Denise Ratnoff  
de Lira

**COLOMBIA  
BOGOTA**  
+571 635 54 00  
Juanita Madrinan

**DENMARK  
COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø  
(Consultant)

+45 2612 0092  
Rikke Juul Brandt  
(Consultant)

**FINLAND AND  
THE BALTIC STATES  
HELSINKI**  
+358 40 5837945  
Barbro Schauman (Consultant)

**FRANCE  
BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Greggory  
(Consultant)

**GREATER  
EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémils  
(Consultant)

**•PARIS**  
+33 (0)1 40 76 85 85  
Poitou-Charente  
Aquitaine  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE -  
ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

**RHÔNE ALPES**  
+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

**GERMANY  
DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 (0)173 317 3975  
Anja Schaller (Consultant)

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

**STUTTGART**  
+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

**INDIA  
•MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

**DELHI**  
+91 (0)11 6609 1170  
Sanjay Sharma

**INDONESIA  
JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**ISRAEL  
TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**ITALY  
•MILAN**  
+39 02 303 2831

**ROME**  
+39 06 686 3333  
Marina Cicogna

**NORTH ITALY**  
+39 348 3131 021  
Paola Gradi  
(Consultant)

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene Valenti Gonzaga  
(Consultant)

**BOLOGNA**  
+39 051 205 154  
Benedetta Possati Vittori Venenti  
(Consultant)

**GENOA**  
+39 010 245 3747  
Rachele Guicciardi (Consultant)

**FLORENCE**  
+39 055 219 012  
Alessandra Niccolini di Camugliano  
(Consultant)

**CENTRAL &  
SOUTHERN ITALY**  
+39 348 520 2974  
Alessandra Allaria (Consultant)

**JAPAN  
TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

**MALAYSIA  
KUALA LUMPUR**  
+60 3 6207 9230  
Lim Meng Hong

**MEXICO  
MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

**MONACO**  
+377 97 97 11 00  
Nancy Dotta

**THE NETHERLANDS  
•AMSTERDAM**  
+31 (0)20 57 55 255

**NORWAY  
OSLO**  
+47 975 800 78  
Katinka Traaseth  
(Consultant)

**PEOPLES REPUBLIC  
OF CHINA  
BEIJING**  
+86 (0)10 8572 7900  
Jinqing Cai

**•HONG KONG**  
+852 2760 1766

**•SHANGHAI**  
+86 (0)21 6355 1766  
Gwenn Delamaire

**PORTUGAL  
LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

**RUSSIA  
MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

**SINGAPORE  
SINGAPORE**  
+65 6735 1766  
Wen Li Tang

**SOUTH AFRICA  
CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomborg  
(Independent Consultant)

**DURBAN &  
JOHANNESBURG**  
+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

**WESTERN CAPE**  
+27 (44) 533 5178  
Annabelle Conyngham  
(Independent Consultant)

**SOUTH KOREA  
SEOUL**  
+82 2 720 5266  
Hye-Kyung Bae

**SPAIN  
BARCELONA**  
+34 (0)93 487 8259  
Carmen Schjaer

**MADRID**  
+34 (0)91 532 6626  
Juan Varez  
Dalia Padilla

**SWEDEN  
STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

**SWITZERLAND  
•GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

**•ZURICH**  
+41 (0)44 268 1010  
Dr. Bertold Mueller

**TAIWAN  
TAIPEI**  
+886 2 2736 3356  
Ada Ong

**THAILAND  
BANGKOK**  
+66 (0)2 652 1097  
Yaovanee Nirandara  
Punchalee Phenjati

**TURKEY  
ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

**UNITED ARAB EMIRATES  
•DUBAI**  
+971 (0)4 425 5647

**UNITED KINGDOM  
• LONDON,  
KING STREET**  
+44 (0)20 7389 9060

**• LONDON,  
SOUTH KENSINGTON**  
+44 (0)20 7930 6074

**NORTH AND NORTHEAST**  
+44 (0)20 3219 6010  
Thomas Scott

**NORTHWEST  
AND WALES**  
+44 (0)20 7752 3033  
Jane Blood

**SOUTH**  
+44 (0)1730 814 300  
Mark Wrey

**SCOTLAND**  
+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

**ISLE OF MAN**  
+44 (0)20 7389 2032

**CHANNEL ISLANDS**  
+44 (0)20 7389 2032

**IRELAND**  
+353 (0)87 638 0996  
Christine Ryall (Consultant)

**UNITED STATES  
BOSTON**  
+1 617 536 6000  
Elizabeth M. Chapin

**CHICAGO**  
+1 312 787 2765  
Lisa Cavanaugh

**LOS ANGELES**  
+1 214 599 0735  
Caperia Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**NEWPORT**  
+1 401 849 9222  
Betsy D. Ray

**•NEW YORK**  
+1 212 636 2000

**PALM BEACH**  
+1 561 833 6952  
Maura Smith

**PHILADELPHIA**  
+1 610 520 1590  
Christie Lebano

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

## AUCTION SERVICES

**CORPORATE COLLECTIONS**  
Tel: +44 (0)20 7389 2548  
Email: norchard@christies.com

**FINANCIAL SERVICES**  
Tel: +44 (0)20 7389 2624  
Fax: +44 (0)20 7389 2204

**HERITAGE AND TAXATION**  
Tel: +44 (0)20 7389 2101  
Fax: +44 (0)20 7389 2300  
Email: rcornett@christies.com

**PRIVATE COLLECTIONS  
AND COUNTRY HOUSE  
SALES**  
Tel: +44 (0)20 7389 2343  
Fax: +44 (0)20 7389 2225  
Email: awaters@christies.com

**MUSEUM SERVICES, UK**  
Tel: +44 (0)20 7389 2570  
Email: llindsay@christies.com

**PRIVATE SALES**  
US: +1 212 636 2034  
Fax: +1 212 636 2035

**VALUATIONS**  
Tel: +44 (0)20 7389 2464  
Fax: +44 (0)20 7389 2038  
Email: mwrey@christies.com

## OTHER SERVICES

**CHRISTIE'S EDUCATION**  
**LONDON**  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: london@christies.edu

**NEW YORK**  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

**HONG KONG**  
Tel: +852 2978 6747  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

**CHICAGO**  
+1 312 787 2765  
Lisa Cavanaugh

**NEW YORK**  
+1 212 974 4570  
newyork@cfass.com

**SINGAPORE**  
Tel: +65 6543 5252  
Email: singapore@cfass.com

**CHRISTIE'S  
INTERNATIONAL  
REAL ESTATE**

**NEW YORK**  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
info@christiesrealestate.com

**LONDON**  
Tel: +44 20 7389 2551  
Fax: +44 20 7389 2168  
info@christiesrealestate.com

**HONG KONG**  
Tel: +852 2978 6788  
Fax: +852 2973 0799  
info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— [info@christies.com](mailto:info@christies.com)

For a complete salerooms & offices listing go to [christies.com](http://christies.com)





JOHN THOMAS SERRES (1759-1825)  
*A flagship of the White entering the Hamoaze and approaching Plymouth Dock with Drake's Island off her port quarter*  
signed and dated 'J.T. serres./1790' (lower centre)  
oil on canvas · 42¼ x 61 in. (107.3 x 155 cm.)  
Price realised: £74,500

**INVITATION TO CONSIGN  
VICTORIAN, PRE-RAPHAELITE  
& BRITISH IMPRESSIONIST ART;  
MARITIME ART; SPORTING & WILDLIFE ART**

*London, South Kensington, 7 July 2016*

**CLOSING FOR ENTRIES**

6 May 2016

**CONTACT**

Victoria Koehn  
vkoehn@christies.com  
+44 (0)20 7752 3055

**CHRISTIE'S**





# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO  
Jussi Pylkkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
Jussi Pylkkänen, Global President  
Stephen Brooks, Deputy CEO

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S EMERI

### SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,  
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,  
Olivier Camu, Roland de Lathuy,  
Eveline de Proyart, Philippe Garner,  
Roni Gilat-Baharaff, Francis Outred,  
Christiane Rantzau, Andreas Rumbler,  
François de Ricqlès, Jop Ubbens, Juan Varez

### ADVISORY BOARD

Pedro Girao, Chairman,  
Patricia Barbizet, Arpad Busson, Loula Chandris,  
Kemal Has Cingilloglu, Ginevra Elkann,  
I. D. Fürstin zu Fürstenberg, Laurence Graff,  
H.R.H. Prince Pavlos of Greece,  
Marquesa de Bellavista Mrs Alicia Koplowitz,  
Viscount Linley, Robert Manoukian,  
Rosita, Duchess of Marlborough,  
Countess Daniela Memmo d'Amelio,  
Usha Mittal, Çiğdem Simavi

## CHRISTIE'S UK

### CHAIRMAN'S OFFICE

Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Julia Delves Broughton, James Hervey-Bathurst,  
Amin Jaffer, Nicholas White, Mark Wrey

### SENIOR DIRECTORS

Dina Amin, Simon Andrews, Daniel Baade,  
Jeremy Bentley, Ellen Berkeley, Jill Berry,  
Peter Brown, James Bruce-Gardyne, Sophie Carter,  
Benjamin Clark, Christopher Clayton-Jones,  
Karen Cole, Paul Cutts, Isabelle de La Bruyere,  
Leila de Vos, Paul Dickinson, Harriet Drummond,  
Julie Edelson, Hugh Edmeades, David Elswood,  
David Findlay, Margaret Ford, Daniel Gallen,  
Karen Harkness, Philip Harley, James Hastie,  
Karl Hermanns, Paul Hewitt, Rachel Hidderley,  
Mark Hinton, Nick Hough, Michael Jeha,  
Donald Johnston, Erem Kassim-Lakha,  
Nicholas Lambourn, William Lorimer,  
Catherine Manson, Nic McElhatton  
(Chairman, South Kensington),  
Alexandra McMorrow, Jeremy Morrison,  
Nicholas Orchard, Clarice Pecori-Giraldi,  
Benjamin Peronnet, Henry Pettifer, Steve Phipps,  
Will Porter, Paul Reason, Tara Rastrick,  
Amjad Rauf, William Robinson, John Stainton,  
Alexis de Tiesenhausen, Lynne Turner, Jay Vincze,  
Andrew Ward, David Warren, Andrew Waters,  
Harry Williams-Bulkeley, Martin Wilson,  
André Zlattinger

### DIRECTORS

Zoe Ainscough, Georgiana Aitken, Marco Almeida,  
Maddie Amos, Alexandra Baker, Helen Baker,  
Karl Barry, Rachel Beattie, Sven Becker,  
Jane Blood, Piers Boothman, David Bowes-Lyon,  
Anthony Brown, Lucy Brown, Robert Brown,  
Lucy Campbell, Jason Carey, Sarah Charles,  
Romilly Collins, Ruth Cornett, Nicky Crosbie,  
Armelle de Laubier-Rhally, Sophie DuCret,  
Anna Evans, Arne Everwijn, Adele Falconer,  
Nick Finch, Emily Fisher, Peter Flory,  
Elizabeth Floyd, Christopher Forrest, Giles Forster,  
Zita Gibson, Alexandra Gill, Sebastian Goetz,  
Simon Green, David Gregory, Mathilde Heaton,  
Annabel Hesketh, Sydney Hornsby,  
Peter Horwood, Kate Hunt, Simon James,  
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,  
Robert Lagneau, Joanna Langston, Tina Law,  
Darren Leak, Adriana Leese, Brandon Lindberg,  
Laura Lindsay, David Llewellyn, Murray Macaulay,  
Sarah Mansfield, Nicolas Martineau,  
Roger Massey, Joy McCall, Neil McCutcheon,  
Daniel McPherson, Neil Millen, Edward Monagle,  
Jeremy Morgan, Leonie Moschner, Giles Mountain,

Chris Munro, Rupert Neelands, Liberte Nuti,  
Beatriz Ordovás, Rosalind Patient, Anthea Peers,  
Keith Penton, Romain Pingannaud, Sara Plumbly,  
Caroline Porter, Anne Qaimmaqami,  
Marcus Rådecke, Pedram Rasti, Sumiko Roberts,  
Sandra Romito, Tom Rooth, Alice de Roquemaurel,  
Francois Rothlisberger, Patrick Saich,  
Tim Schmelcher, Rosemary Scott, Tom Scott,  
Nigel Shorthouse, Dominic Simpson, Nick Sims,  
Clementine Sinclair, Sonal Singh, Katie Siveyer,  
Nicola Steel, Kay Sutton, Cornelia Sveldman,  
Rakhi Talwar, Nicolette Tomkinson,  
Thomas Venning, Ekaterina Vinokurova, Edwin Vos,  
Amelia Walker, Sophie Wiles, Bernard Williams,  
Georgina Wilsenach, Toby Woolley, Geoff Young

### ASSOCIATE DIRECTORS

Guy Agazarian, Cristian Albu, Jennie Amos,  
Ksenia Apukhtina, Katharine Arnold, Alexis Ashot,  
Fiona Baker, Carin Baur, Sarah Boswell,  
Mark Bowis, Phill Brakefield, Clare Bramwell,  
Jenny Brown, Marie-Louise Chaldecott,  
Sophie Churcher, John Crook, Helen Culver Smith,  
Laetitia Delaloye, Charlotte Delaney,  
Freddie De Rougemont, Grant Deudney,  
Eva-Maria Dimitriadis, Howard Dixon,  
Eugenio Donadoni, Virginie Dulucq, David Ellis,  
Antonia Essex, Kate Flitcroft, Nina Foote,  
Eva French, Pat Galligan, Keith Gill,  
Andrew Grainger, Leonie Grainger, Julia Grant,  
Pippa Green, Angus Granlund, Christine Haines,  
Coral Hall, Charlotte Hart, Daniel Hawkins,  
Evelyn Heathcoat Amory, Anke Held,  
Valerie Hess, Adam Hogg, Carolyn Holmes,  
Amy Huitson, Adrian Hume-Sayer, James Hyslop,  
Helena Ingham, Pippa Jacobm, Guady Kelly,  
Hala Khayat, Alexandra Kindermann,  
Polly Knewstubb, Mark Henry Lampé, Tom Legh,  
Timothy Lloyd, Graeme Maddison, Peter Mansell,  
Stephanie Manstein, Amparo Martinez Rusotto,  
Astrid Mascher, David McLachlan, Lynda McLeod,  
Michelle McMullan, Kateryna Merkalenko,  
Toby Monk, Sarah O'Brien, Rosie O'Connor,  
Samuel Pedder-Smith, Suzanne Pennings,  
Christopher Petre, Louise Phelps,  
Eugene Pooley, Sarah Rancans, Lisa Redpath,  
David Rees, Alexandra Reid, Sarah Reynolds,  
Meghan Russell, Sangeeta Sachidanatham,  
Pat Savage, Catherine Scantlebury, Julie Schutz,  
Hannah Schweiger, Angus Scott, Ben Slinger,  
James Smith, Graham Smithson, Mark Stephen,  
Annelies Stevens, Charlotte Stewart, Dean Stimpson,  
Gemma Sudlow, Dominique Suiveng,  
Nicola Swain, Keith Tabley, Iain Tarling,  
Sarah Tennant, Timothy Triptree, Flora Turnbull,  
Paul van den Biesen, Ben Van Rensburg, Lisa Varsani,  
Shanthi Veigas, Julie Vial, Assunta Grafm von Moy,  
Anastasia von Seibold, Zelig Walker, Tony Walshe,  
Gillian Ward, Chris White, Rosanna Widen,  
Ben Wiggins, Annette Wilson, Julian Wilson,  
Elissa Wood, Charlotte Young





# INDEX

## A

Abbott, 125  
Albertinelli, 51  
Amigoni, 193  
Amorosi, 171  
Andriessen, 38  
Antwerp School, 11  
Arles, d', 190  
Avignon School, 1

## B

Baudesson, 49  
Beale, 23  
Beechey, 126, 127  
Bellini, 58  
Bellotti, 168  
Bencovich, 183  
Beschey, 119  
Bijlert, van, 41  
Bison, 203, 204  
Blanchet, 166  
Bolognese School, 96  
Bonito, 205  
Brea, 53  
Breughel, 9  
Breughel; van Balen, 114  
Breydel, 116  
Butler, 188

## C

Canaletto, 137, 202, 208  
Carracci, 65  
Casteels, 113  
Chilone, 207  
Closterman, 20  
Codazzi, 174, 175  
Coppola, 77  
Costanzi, 182  
Curradi, 59

## D

David, 2  
Desportes, 156  
Dietrich, 150  
Domenichini, 164  
Domenichino, 72  
Dordrecht, 46  
Drechsler, 149  
Dughet, 93  
Dutch School, 147  
Dyck, van, 16–17

## E

English School, 12, 13, 15, 19,  
121, 139

## F

Ferrarese School, 102  
Ferri, 161  
Fetti, 82  
Fiammingo, 111  
Fidanza, 184, 185  
Flemish School, 6  
Floris, 5, 10  
French School, 47, 154, 155  
Furini, 74

## G

Gainsborough, 26  
Genoese School, 55, 84  
German School, 92  
Gossaert, 3  
Gramatica, 70  
El Greco, 67  
Griffier, 151

## H

Hallé, 169  
Hardimé, 105  
Harraden, 132, 134  
Heem, de, 143  
Heeremans, 120  
Hemessen, van, 4  
Hispano-Flemish School, 62  
Hondecoeter, 145  
Honthorst, 34  
Hoppner, 29, 128  
Hudson, 25  
Huilliot, 158, 159  
Huysum, 45

## I

Italian School, 142

## J

Jonson van Ceulen, 14  
Jouvenet, 21

## K

Kessel, van, 115  
Kneller, 18





**L**

Laer, van, 173  
Largillière, 157  
Lavagna, 91  
Lely, 22  
Limborch, van, 162  
Lingelbach, 146  
Locatelli, 180, 186  
Lombard School, 198  
Longhi, 170  
Lorrain, 94

**M**

Maffei, 86  
Manby, 99  
Mantovano, 88  
Maratta, 95  
Marieschi, 194  
Marini, 176  
Master of San Miniato, 54  
Master of the Female Half-  
Lengths, 8  
Mierevelt, 31  
Mierevelt, van, 32  
Mieris, van, 37, 42  
Milani, 81  
Mola, 83  
Morland, 123  
Mosnier, 30

**N**

Naiveu, 148  
Nardini, 57  
Neapolitan School, 76, 78,  
79, 100  
Neer, van der, 103  
Negretti  
Palma il Vecchio, 60  
Netscher, 33  
Nichols, 136  
North Italian School, 61, 63,  
87, 195  
Northcote, 122

**O**

Orizzonte, 189  
Os, van, 163  
Oudenrogge, 44  
Oudry, 152, 153

**P**

Pater, 160  
Pellegrini, 201  
Peruzzini, 177

**R**

Raeburn, 131  
Ramsay, 135  
Rembrandt, 35, 36  
Reynolds, 27, 28  
Ricci, 179, 199, 200  
Roman School, 69, 73, 80,  
89, 140, 165, 181, 192  
Romney, 129, 130  
Roos, 107  
Rubens, 7

**S**

Saftleven, 106  
Santerre, 110  
Sarto, del, 52  
Scacciati, 144  
Snijders, 48  
Sole, dal, 71  
Spadino, 90  
Steenwijck, 39  
Sueur, Le, 97

**T**

Tassi, 98  
Titian, 66  
Turner, 141

**V**

Valentino, 172  
Velde, van de 104  
Venetian School, 64, 68, 75,  
85, 167, 191  
Verdussen, 117

**W**

Wals, 101  
Westall, 124  
Wet, de, 40  
Wills, 24  
Witte, de, 112, 118  
Worrell, van, 138  
Wtewael, 43

**Y**

Young, 133

**Z**

Zais, 197  
Zanin, 206  
Zeeman, 109  
Zuccarelli, 108, 178







CHRISTIE'S

85 OLD BROMPTON ROAD LONDON SW7 3LD