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KING STREET 8 JULY 2016

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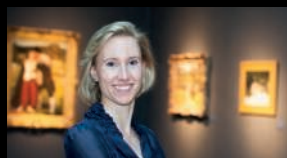
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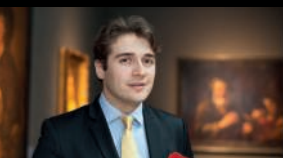
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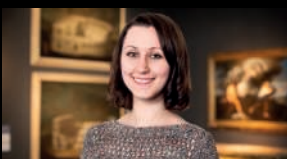
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OLD MASTER & BRITISH PAINTINGS

FRIDAY 8 JULY 2016

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ZOOLOGICAL SOCIETY OF LONDON
THE ESTATE OF
THE LATE BRIGADIER ANDREW FRANKLIN
LESLIE M.B.E.

AN IMPORTANT COLLECTION FORMED
BY R. W. SYMONDS FOR MR & MRS JACK
STEINBERG

AUCTION

Friday 8 July 2016

at 10.30 am

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

VIEWING

Sunday	3 July	10.00am – 5.00pm
Monday	4 July	9.00am – 4.30pm
Tuesday	5 July	9.00am – 8.00pm
Wednesday	6 July	9.00am – 4.30pm
Thursday	7 July	9.00am – 3.00pm

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Henry Pettifer

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[25]

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BACK COVER:
Lot 167

INSIDE FRONT COVER:
Lot 211

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07/03/16

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AUCTION CALENDAR 2016

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5 JULY

OLD MASTER & BRITISH DRAWINGS
LONDON, KING STREET

7 JULY

OLD MASTER & BRITISH PAINTINGS
EVENING SALE
LONDON, KING STREET

8 JULY

OLD MASTER & BRITISH PAINTINGS
DAY SALE
LONDON, KING STREET

14 SEPTEMBER

TABLEAUX 1400-1900
PARIS

26 OCTOBER

OLD MASTER & BRITISH PAINTINGS
NEW YORK

14-15 NOVEMBER

OLD MASTER & 19TH 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



101

BARTOLOMEO BULGARINI (SIENA 1337-1378)

Heads of angels

on gold ground panel, tondo
2½ in. (6 cm.) diameter

£25,000-35,000

a set of four (4)

\$37,000-51,000
€33,000-45,000

PROVENANCE:

(The first two) Dr. A. Scharf, until 1948, when acquired, as 'Ugolino Lorenzetti', by, Baron Paul Hatvany; (†) Christie's, London, 11 July 1980, lot 16 (£3,800), when acquired by the present owner.

Bartolomeo Bulgarini was a significant artist in mid-14th century Siena. A number of commissions are documented in sources of the time, including works for the Palazzo Pubblico in Siena, though none of these are known to have survived. It was Millard Meiss in 1936 who first discovered the true identity of Bulgarini, his *oeuvre* having previously been given to an anonymous hand known as 'Ugolino Lorenzetti' – a name coined by Bernard Berenson in 1917 that was intended to reflect the joint influence of Ugolino di Nerio and Pietro Lorenzetti. Two of these *tondi* were once part of the collection of Baron Paul Hatvany, a Hungarian exile whose family came to England just before the Second World War. In his house at Cadogan Place he built an important collection of Old Master pictures and drawings that included Giovanni Bellini's *Madonna and Child* (Southampton, Art Gallery) and Rubens's *Jacob and Esau* (Edinburgh, National Gallery of Scotland).



PROPERTY OF A LADY

102

**ATTRIBUTED TO FRANCESCO FIORENTINO,
MAESTRO DEL CRISTO DOCENTE
(ACTIVE FLORENCE C.1380-C.1400)**

Saint Nicholas of Bari

tempera on gold ground panel, unvarnished, in a later engaged frame
36¼ x 20⅝ in. (92.1 x 52.5 cm.)

£50,000-80,000

\$73,000-120,000
€65,000-100,000

PROVENANCE:

Corsi collection, Florence.
John Rushout, 2nd Lord Northwick (1770-1859), Thirlestane House,
Cheltenham; his sale (t), Phillips, on the premises, 24 August 1859, lot 1851,
as 'Giotto, Saint Ambrose' (to the following),
Sir Thomas Phillips, 1st Bt. (1792-1872), of Middle Hill, near Broadway,
Worcestershire.

This panel, which has not been varnished or attended to in recent times, was, on the basis of a photograph, attributed to Francesco Fiorentino by the late Miklós Boskovits in a letter of 29 April 2005. This hand was first identified by Federico Zeri, who assigned a homogenous group of Tuscan panels to his Maestro del Cristo Docente.

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.

LUCA SIGNORELLI (CORTONA C. 1450-1523 ?)*Saint Francis of Assisi; and Saint Nicholas of Bari*

oil on panel

19½ x 8½ in. (49.4 x 20.3 cm.)

two (2)

£50,000-80,000

\$73,000-120,000
€65,000-100,000**LITERATURE:**L. Kanter, *The Late Works of Luca Signorelli and his Followers, 1498-1559*, Ph.D. Thesis, New York University, 1989, p. 116.L. Kanter and T. Henry, *Luca Signorelli: The Complete Paintings*, London, 2001, p. 205, under no. 59

These two panels are likely to have formed part of the pilasters for Signorelli's *Lamentation of 1501-2* (Cortona, Diocesan Museum), originally on the high altar of the church of Santa Margherita at Cortona. This was unquestionably the most distinguished of the numerous commissions Signorelli executed for his native town. Indeed, it is one of the largest and most ornate altarpieces of his entire career. The predella depicted the Agony in the Garden, the Last Supper, the Arrest of Christ, and the Flagellation. Old descriptions of the altarpiece establish that the lateral elements depicted Saints Michael, John the Baptist, Anthony Abbot, Basil, Jerome, Louis of Toulouse, Bonaventura, and the Saint Francis of the present lot. Whilst these descriptions do not mention Saint Nicholas, the panel is the same size and would appear to be related to the commission. The panel of Saint Michael, which seems to have served as the topmost element of the left-hand pilaster, was sold in these Rooms, 9 December 2009, lot 116, for £127,250 (fig. 1).

In circa 1719, Francesco Fabrucci (1687-1767) produced a drawing of the high altar of the church of Santa Margherita, Cortona, showing Signorelli's altarpiece *in situ*. The drawing, now in the Archivio Segreto Vaticano, Rome, is considered unreliable by Kanter and Henry as it represents all of the saints as bishops (*loc. cit.*). However, it clearly demonstrates the dominant presence of the altarpiece in the church and appears to show the panel of Saint Francis second from the top on the left-hand pilaster, beneath that of the aforementioned Saint Michael, with the panel of Saint Nicholas third from the top on the right.



Fig. 1. Luca Signorelli, Saint Michael, oil on panel, Private Collection © Christie's Images Limited 2016





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

A triptych: central panel: The Raising of Lazarus; the wings: on the left, a male donor, kneeling, with his sons, presented by Saint Jacob; and on the right, the donor's wife, kneeling, with her daughters, presented by Saint Catherine

oil on oak panel, shaped top,
the wings in engaged frames
open: 66 x 45½ in. (167.6 x 115.5 cm.);
closed: 33 x 45¾ in. (83.8 x 115.5 cm.)
inscribed 'CHRONOGRA: / PHICVM ANNI /
1570 / VITA QVID / EST HOMI: / NIS: FLOS /
EST ATTRI: / TVS ARATRO; and 'CHRONOGRA:
/ PHICVM ANNI / 1613 / LVX BREVIS, / VMBRA
FVGAX, / OCVLIC: / TVS, CAERV: / LABVLLA'
(on the outer wings)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 6 May 1998, lot 99, as 'Frans Pourbus I' (fl. 63,426).

The donor of the present triptych has been identified as Jakob Stockel, a wealthy fish merchant who resided in Bergen, Norway and Deventer in the Netherlands during the 16th century. It has been suggested that the wings of the present work may not have originally been paired with the central *Raising of Lazarus*.

We are grateful to Jan van Helmont for his kind assistance in identifying the donors of the present work on the basis of photographs.



105

105

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

Saint Mary Magdalene reading at a table, with a red rose before her

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

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

(Possibly) King Henry VIII (see note).
with Arthur de Heuvel, Brussels, from whom acquired in the 1970s by the following.
Anonymous sale; Christie's, Amsterdam, 9 November 2010, lot 13.

LITERATURE:

(Probably) D. Starkey (ed.), *The Inventory of King Henry VIII*, (Society of Antiquaries MS 129 and British Library MS Harley 1419), London, 1998, p. 237, no. 10590.

The prominent rose, shown lying face on to the viewer in the present work, which would seem not to appear in any of the other versions of this composition, bears a striking similarity to the famous emblem of the Tudor monarchy. In the inventories of the Royal Collections following the death of King Henry VIII, the picture described as 'Item a nother lesse Table with the picture of Marye Magdaleyne looking on her booke the boxe standing before her' (*op. cit.*) accords with the present panel. The rose on the Magdalene's table in this picture would seemingly strengthen the connection between the two works.



106

**WORKSHOP OF BERNARD VAN ORLEY
(BRUSSELS ?1492-1541)**

The wings of a triptych: Saint Barbara; and Saint Gudula

oil on panel, in engaged frames

23½ x 9½ in. (59.6 x 24.3) and 23¾ x 10 in. (60.8 x 25.3 cm.)

two (2)

£60,000-80,000

\$88,000-120,000
€78,000-100,000

PROVENANCE:

Anonymous sale; Galerie George Giroux, Brussels, 12-13 December 1927, lot 21, as 'Antwerp School, 16th century'.
with H. Wegel, Amsterdam, as 'South Netherlandish School'.
Dr. W.H. Minder, Switzerland.

These panels would have once formed part of a triptych and probably flanked an enthroned Virgin and Child. Given their diminutive scale, they would have most likely been intended for private devotion. Saint Gudula was the patron saint of Brussels, the city in which van Orley's workshop was based, and is distinguished by her lamp, which the Devil tries, and fails, to extinguish. Saint Barbara, whose patronage was invoked upon one's death before extreme unction had been administered, was likewise an enormously popular saint throughout Northern Europe in the 15th and 16th centuries.



107

NETHERLANDISH SCHOOL, CIRCA 1520

Saint Francis receiving the Stigmata

oil on panel
40% x 32% in. (103.1 x 83 cm.)

£15,000-20,000

\$22,000-29,000
€20,000-26,000

In early 15th-century Flanders, the standard iconographic representation of Saint Francis was essentially established by Jan van Eyck's *Saint Francis of Assisi Receiving the Stigmata*, which proliferated throughout Northern Europe. Existing in two versions (Turin, Galleria Sabauda and Philadelphia, Philadelphia Museum of Art), the composition was evidently so popular that copies were available as far as Valencia, where they were owned and reproduced by the city's artistic elite.

The present panel, while separated by almost a century from van Eyck's original design, still bears the traces of his influence. This is perhaps tempered by the Master of Hoogstraten's *St Francis*, dated circa 1510 and now in the Prado, Madrid, which bears a more striking resemblance to the this composition. The accuracy with which the buildings beyond Saint Francis have been rendered suggests that they depict a real, topographic view, probably of either a Franciscan or Clarissan monastery in the Netherlands.

We are grateful to Till-Holger Borchert for assisting in the cataloguing of this work.

108 No Lot



109

NORTH NETHERLANDISH SCHOOL, CIRCA 1540

The Lamentation

oil on panel, unframed
51½ x 45¼ in. (131.1 x 114.9 cm.)

£25,000-35,000

\$37,000-51,000
€33,000-45,000

PROVENANCE:

Anonymous sale; Frederik Muller and Co., Amsterdam, 28 June 1960, lot 40, as 'Jan van Scorel'.
Anonymous sale [The Property of a Lady]; Sotheby's, London, 27 March 1974, lot 24, as 'J. van Scorel' (£5,800).

This panel shows the Virgin, whose grief-stricken face bears a striking resemblance to the work of Maarten van Heemskerck (for example, his *Lamentation* in the Rijksmuseum, Amsterdam), supported by Saint John the Evangelist and Mary Cleophas, as the body of Christ is laid gently on the ground before her. To the right of the composition, a little behind the mourners, is the donor of the panel. Dressed in the black habit of a Benedictine, he holds a large gold crozier, with the enthroned Virgin and Child attended by music-making angels at its centre. This staff is turned inwards, instead of out as it would if he were a bishop, and thus signifies that he is an abbot. The Benedictine Order was well-established across Europe by the 13th century. Indeed many great houses, like Egmond Abbey in Bergen in Northern Holland, had been founded significantly earlier.

The picture also relates closely to a panel of the same subject by Jan van Scorel in the Centraal Museum, Utrecht.



110

**WORKSHOP OF BARTOLOMÉ DE CÁRDERAS,
CALLED BERMEJO
(CORDOVA C. 1425/30-AFTER 1498 ?)**

The Conversion of Saint Paul

oil on gold ground panel
34½ x 24¼ in. (87.6 x 61½ cm.)

£30,000-50,000

\$44,000-73,000
€39,000-65,000



111

**MAESTRO DE LA SANTA CRUZ
(ACTIVE BURGOS C. 1530-1540)**

*Saints Thomas, Jude the Apostle, Luke and James the Lesser;
and Saints Barbara, Agatha, Ursula and Apollonia*

oil on gold ground panel

37¼ x 63 (94.5 x 159.6 cm); and 37¼ x 62⅞ (94.4 x 159.3 cm.)

two (2)

£40,000-60,000

\$59,000-87,000

€52,000-77,000

The Maestro de la Santa Cruz was active during the first half of the 16th century in Burgos, one of the most important cities in the Iberian Peninsula. Amongst the only other clearly identifiable works by the master are the panels showing the *Story of the True Cross*, which can be found at the

Miraflores Charterhouse near the city. Founded in 1441, the Miraflores was one of the most significant Carthusian monasteries in Spain and the burial place of Juan II of Castile and his wife, Isabella of Portugal.

The arrangement of the saints in these panels suggests that they would have once formed the *banco* (predella) of a large altarpiece and would most likely have been separated by a tabernacle or image of the Man of Sorrows at the centre. The black borders around the pictures would originally have been covered by sculpted framework, which were frequently nailed on after the panels were painted.

We are grateful to Isabel Mateo for proposing the attribution to the Maestro de la Santa Cruz on the basis of photographs.

112

SOUTH NETHERLANDISH SCHOOL, 16TH CENTURY

Portrait of a gentleman, traditionally identified as Damião de Góis (1502-1574), bust-length, in a gold fur-lined overgown and a black cap with an enseigne of Aequitas

oil on oak panel, unframed
17½ x 13¾ in. (43.6 x 33.9 cm.)

£60,000-80,000

\$88,000-120,000
€78,000-100,000

PROVENANCE:

with Agnew's, London, 1957, as 'Jan Gossaert'. Anonymous sale [Property of a Gentleman]; Sotheby's, London, 8 December 2005, lot 222, as 'Netherlandish School, 16th century' (£80,000), when acquired by the present owner.

This fine Renaissance portrait remains shrouded with much mystery; despite its undeniable quality and distinctive hand, neither the maker nor the sitter have been securely identified. The picture closely relates to an engraving published by Philips Galle in 1587 and inscribed 'DAMIANUS A GOES', thus identifying the sitter as the celebrated Portuguese humanist Damião de Góis. A pivotal figure from the Iberian Renaissance, Damião de Góis was a typical humanist polymath: a trade secretary, writer, philosopher, translator of Cicero, diplomat, courtier and composer. Through his extensive travels in Europe, he met and earned the friendship of the leading thinkers of his day, from Thomas More to Erasmus and Martin Luther. A keen amateur of Northern art, in the 1530s de Góis commissioned on behalf

of the Portuguese royal family two major books from the leading Bruges illuminator Simon Bening (London, British Library, Add. Ms. 12531; Brussels, Bibliothèque royale de Belgique, Ms. II 158; see T. Kren and S. McKendrick *Illuminating the Renaissance: the triumph of Flemish manuscript painting in Europe*, London, 2003, pp. 447-48, 460-63 and 476-70). The only difference between the painted panel and the print by Galle is the finely executed badge adorning the sitter's cap: it depicts a draped female figure holding a cornucopia in one hand and a scale in the other, thus identifying her as Aequitas, a symbol of good government that frequently featured on Roman coins (for instance in several examples from the British Museum in London). The badge itself may be one such antique coin and would have signalled the sitter's erudition and profound knowledge of the ancient world.

The engraving by Galle, which bears the famous monogram 'AD', is believed to be based on a lost drawing by Albrecht Dürer, an anonymous copy

of which survives in the Albertina in Vienna (fig. 1). Another painted version after the drawing or the print exists in a private collection. If Dürer actually devised the original drawing for this portrait then it is unlikely to depict de Góis, as the German artist and the Portuguese man of letters never met (M. Mende, 'Dürer's so-called Portrait of Damião de Góis: towards a reconstruction of a lost painting of 1521', *Tribute to Lotte Brand Philip*, New York, 1985, pp. 103-111). If, however, the drawn prototype is not Dürer's invention, but that of a Netherlandish artist and executed during de Góis's stay in Antwerp from 1523 onwards, the identification of the sitter may stand. This proposition finds further support when comparing the present portrait with the only secure likeness of de Góis: a damaged relief from his funerary monument at S. Maria de Varzea in Alenquer (see fig. 2), which bears strikingly similar facial features to the present portrait (reproduced in J. Segurado, 'Damião de Góis. Pinacoteca - 'Ecce Homo; Capela Tumular; Retrato escultórico', *Belas-Artes*, 2, 1975, pl. V-X; discussed by L. Campbell, *Man, Myth Man, Myth, and Sensual Pleasures: Jan Gossaert's Renaissance*, New York, 2010, p. 296). Stylistically, the panel compares well with the fine and polished manner of Antwerp painting of the first half of the 16th century, especially the portraits of Joos van Cleve and Quentin Massys.

We are grateful to Peter van den Brink and Till Holger-Borchert for their help in cataloguing this lot.



Fig. 1. (After) Albrecht Dürer, Damião de Góis, chalk on paper © 2016 / Albertina, Wien



Fig. 2. Head of Damião de Góis from his monument, Alenquer, S. Maria de Varzea (from a cast) © Photo The National Gallery, London





113

**NICOLAS VAN NEVELE
(ACTIVE BRUSSELS 1584-1588)**

Portrait of a lady, bust length, in a black dress with a ruff and a hood

signed, dated and inscribed 'ÆTATIS SVÆ AN° XXXVIII NICOLAVS VAN NEVELE BRVXELLENSIS FECIT 1588'

(along the edge of the painted surface)
oil on panel, circular, in an integral frame
5⁷/₈ in. (15 cm.) diameter

£8,000-12,000

\$12,000-17,000
€11,000-15,000

113



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

114

**HANS BROSAMER
(?FULDA C. 1500-C. 1554 ?ERFURT)**

Portrait of Jochum Wirman, half-length, in black robes and a brown cloak, wearing a hat

inscribed, dated and signed in monogram 'IN DISER GESTALT·WARD·JOCHVM WIRMAN·24·IAR·ALT· / ·1521· / ·HB· (upper centre)
oil on panel

19¹/₄ x 13³/₈ in. (49 x 34 cm.)

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:

Private collection, Germany.
Anonymous sale; Fischer, Lucerne, 16-22 June 1959, lot 2194, when sold with a certificate of Professor Alfred Stange.
Anonymous sale; Fischer, Lucerne, 5 November 1992, lot 2013 (CHF 12,000).
Anonymous sale; Sotheby's, London, 5 July 1995, lot 162 (£20,700).
Anonymous sale; Sotheby's, London, 9 July 1998, lot 242 (£17,250).

LITERATURE:

I. Kuhnel-Kunze, 'Hans Brosamer und der Meister HB mit dem Greifenkopf', *Zeitschrift für Kunstwissenschaft*, 1960, pp. 78-9, pl. 21.
The Jack and Belle Linsky collection in the Metropolitan Museum of Art, New York, 1984, p. 108, under no. 39.

This portrait belongs to a group of fine paintings bearing the HB monogram, which on the basis of stylistic similarities to the fully signed *Portrait of Johann von Otthera* (1536; Private collection) have been widely accepted as Hans Brosamer's work. Renowned for his portraits, Brosamer must have been a favourite amongst the Nuremberg clientele, since a number of works dating to the late 1520s all show sitters from that city. This portrait fits well within this group, making it quite likely that Jochum Wirman was a Nuremberg citizen as well.

114



PROPERTY FROM THE ESTATE OF
THE LATE BRIGADIER ANDREW FRANKLIN LESLIE M.B.E. (1921-2014)

115

ANGLO-FLEMISH SCHOOL, CIRCA 1550

Portrait of a lady, three-quarter length, in a black gown with puffed upper sleeves and ribbon ties, with a blackwork collar lining and chemise, and a black hood

oil on oak panel
16¼ x 11¼ in. (41.2 x 28.5 cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000



118

JACOB GRIMMER (ANTWERP 1525/6-BEFORE 1590)

An extensive Italianate landscape with the calling of Cincinnatus from the plough, a view of Rome beyond

oil on oak panel

32 x 44½ in. (81.4 x 113 cm.)

inscribed 'T·LIVI·DECA·PRI· / L·QVINTIVS·CINCĪNATVS· / AB ARATRO
VOCATVS / ET / DICTATOR CREATVS / [...] G[...]'

£40,000-60,000

\$59,000-87,000

€52,000-77,000

In 458 BC, Lucius Quinctius Cincinnatus was taken out of his humble retirement and appointed dictator of the Roman army to defend Rome against Aequi and Volscian attacks. Defeating the enemy in a single day, he relinquished absolute authority after a mere fifteen days to return to his farmland. His immediate resignation became a legendary model of civic virtue and temperance. In this rare depiction, Grimmer captures the moment in which Cincinnatus is beckoned by the Roman army, while Rome looms in the distance as a foreshadowing of things to come.

We are grateful to Dr. Luuk Pijl for confirming the attribution to Grimmer on the basis of a photograph.

***119**

JAN BRUEGHEL I (BRUSSELS 1568-1625 ANTWERP)

The Feast of Acheloüs

signed and dated 'BRUEGHEL. 1606' (lower centre)

oil on copper

4 $\frac{1}{2}$ x 4 $\frac{3}{4}$ in. (10.9 x 10.9 cm.)

£50,000-70,000

\$73,000-100,000

€65,000-90,000

PROVENANCE:

Mr. and Mrs. Ronald Musker; Sotheby's, London, 9 May 1973, lot 7, as 'J. Brueghel' (£900).

In the late 16th century, the subject of *The Feast of the Gods* gained popularity with Northern Mannerist painters, not least because of the opportunity it presented to show graceful nudes in sinuous contrapposto. Hendrick Goltzius introduced the theme in the North with his print of *The Wedding of Cupid and Psyche* after Bartholomeus Spranger, which quickly became popularised by his contemporaries Cornelis van Haarlem, Joachim Wtewael and Abraham Bloemaert. The fantasy landscapes combined Latin learning, athletic classical nudes and a chance to depict an encyclopaedic knowledge of the wonders of nature for learned cabinet collectors.

The present picture is one of Brueghel's earliest treatments of *The Feast of Acheloüs*, a subject that he would later reprise on a monumental scale in his collaboration with Rubens in around 1615. Ovid recounts the story in his *Metamorphoses* of Theseus, the son of the King of Athens, and his encounter with the river god Acheloüs on his journey home from his adventures. The river god invites Theseus and his company to rest at his table, in a dark dwelling 'of porous pumice and rough tufa-rock', the floor 'damp / And soft with moss, the ceiling diapered / With shells of conch

and murex laid in turn'. Barefoot river nymphs arrange a grand banquet and when the feast is cleaned, set a jewelled bowl of wine in front of Acheloüs. Brueghel depicts the moment when Theseus, gazing out at sea, points and asks 'What place is that? And tell me / what is that island's name'. Acheloüs relays the tale of the island that once bore the form of his love, the naiad Perimele. Having given her maidenhood to the river god, she incensed her father who, in a rage, hurled her off a cliff to her doom. Catching Perimele but too late to save her, Acheloüs prayed for the naiad's salvation to Neptune (shown here on the right of the composition), and while still in his embrace, she metamorphosed into the island upon which they now gazed.

Brueghel's theatrical composition places the banquet to the centre left and lines it with a wealth of aquatic elements that flow up to the foreground. The artist would have most likely encountered the real-life specimens for these encyclopaedic and colourful still-lives during his visit to the court of Emperor Rudolf II in Prague in 1604, in his menagerie of exotic animals, botanical gardens and Europe's most lavish cabinet of curiosities. Klaus Ertz records two other works on copper of identical dimensions,

both of which are signed and indistinctly dated 1606: *The Forge of Vulcan* (Private collection) and *The Rape of Ganymede* (Art Market) (K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere: Die Gemälde*, Lingen, 2008-2010, II, pp. 801-803, no. 400 as 'Schmiede des Vulkan'; and III, p. 1058, no. 504, as 'Allegorie der Luft, "Raub Ganymeds"'). The existence of these works, which were sold as a pair in these Rooms, 24 July 1931, lot 155, would suggest the present copper panel formed part of the same series.

In both figure and symbolism, Brueghel related to an earlier allegorical language rooted in antiquity and Renaissance Italy, as well as with his Northern predecessors, which would have appealed to the learned viewer familiar with such references. Pictures of this scale and copper support would have been hung in cabinets of curiosities among collections of artefacts and *naturalia*, with paintings, scientific instruments, ornate objects and classical antiques. His attention to detail represented an era of new scientific discovery and voyages to new lands, and acted both as a record of nature and as a model of innovative storytelling.



(actual size)



120

**CIRCLE OF JORIS HOEFNAGEL
(ANTWERP 1542-1601 VIENNA)**

Elegantly dressed figures merrymaking in a garden

inscribed 'INVIDIA EST MAIA RES IPSI SIRI PESSIMA ET ISTA / NON CARET HVMANVM PINNIGERVMQS genus' (lower centre)

oil on canvas

45 5/8 x 59 1/4 in. (115.9 x 150.5 cm.)

£20,000-30,000

\$30,000-44,000

€26,000-39,000

Invidia (the snake-eating woman) is consumed with envy at the sight of the lovers enjoying themselves. The Latin inscription translates: 'Envy is an evil thing, execrable in and of itself, and neither the human race nor birds lack it'. Owls, which feature strongly in the foreground frieze of birds, were commonly used as symbols of foolishness and stupidity. Jan de Brune in his *Bankketwerk van goede gedachten* (*Banquet of good thoughts*, Middelburg, 1657) under thought CCLXXXIV - 'Envy', writes:

'De nijd maeckt ons, als een ellendigen nacht-uyl, die den dagh van eens anders gheluck niet en kan verdragen...' (Envy makes us like a miserable night owl, who cannot abide the day of others' good fortune...)

We are grateful to Paul Taylor, of the Warburg Institute, for his thoughts on the subject of this picture.

121 No Lot



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

122

**HENDRIK VAN BALEN I (ANTWERP 1574/5-1632)
AND ABRAHAM GOVAERTS (ANTWERP 1589-1626)**

Diana and her maidens after the hunt, in a wooded landscape

signed and dated 'H. V. BALEN ET. A. GOVART / 1626' (lower left)

oil on oak panel

21½ x 30½ in. (54.4 x 77.5 cm.)

£60,000-80,000

\$88,000-120,000

€78,000-100,000

PROVENANCE:

Adolf Bäuerle, Vienna; his sale, Vienna, 17 January 1876, lot 7, as 'Brueghel and van Balen'.

Dr. Norbert and Serafine Klinger, Vienna; forcibly sold following the Anschluss, after March 1938, to Pieter Jahn; Lempertz, Cologne, 7-9 May 1941, lot 156. Private collection, Vienna.

Anonymous sale; Dorotheum, Vienna, 12 March 1998, lot 96 (ATS 1,500,000).

with Galerie Sanct Lucas, Vienna, 1998. Private collection, California.

Anonymous sale; Christie's, London, 12 December 2001, lot 16.

with Johnny van Haeften, London, when acquired by present owner in 2003.

Restituted to the heirs of Dr. Norbert and Serafine Klinger, 2016.

The present work is being offered for sale pursuant to an agreement between the consignor and the heirs of Dr Norbert and Serafine Klinger. This resolves any dispute over ownership of the work and title will pass to the buyer.

LITERATURE:

U. Härtling and K. Borms, *Abraham Govaert: Der Waldmaler (1589-1626)*,

Habichtswald, 2002, pp. 35-6, 86 and 111, no. 24, fig. 25, pl. 24.

B. Werche, *Hendrick van Balen (1575-1632): Ein Antwerpener Kabinettdalmaler der Rubenszeit*, Turnhout, 2004, I, p. 168, no. A87; II, p. 375.

The image of Diana as an allegory of hunting, surrounded by its trappings, may originate in a print of 1597 entitled *Venatio*, made after a drawing by Jan van der Straet, also called Stradanus, a student of Giorgio Vasari. The theme of the hunting goddess became increasingly popular as a subject for pictures in the Netherlands at the turn of the 17th century, with hunting being then the aristocratic pastime *par excellence*. It also provided a noble pretext to display attractive female nudes in idyllic landscapes.

The result of a collaborative endeavour, this picture combines Hendrik van Balen's alluring draped figures with Abraham Govaerts's carefully-rendered landscape. A friend of both Rubens and Jan Brueghel the Elder, with whom he also collaborated, van Balen was a prominent member of the thriving Antwerp artistic community during the first half of the 17th century. Reputed for his brightly attired and fleshy nudes, he was head dean of the painters' guild in 1609 and in the same year became the young Anthony van Dyck's teacher. A gifted landscape painter, Govaerts demonstrates his ability at depicting fine details in the grassy patch to the right foreground where each flower – the myosotis, iris and lily of the valley – is depicted with a miniaturist touch.



123



124



125

123
STUDIO OF JOOS DE MOMPER II
(ANTWERP 1564-1635)

A winter townscape with figures on a frozen river and the Flight into Egypt

oil on canvas
 35¾ x 65¾ in. (90.7 x 167.3 cm.)

£15,000-20,000

\$22,000-29,000
 €20,000-26,000

124
CIRCLE OF ABEL GRIMMER
(ANTWERP C. 1570-1618/19)

A village celebrating the kermesse of Saint George

oil on panel
 20 x 26½ in. (50.8 x 67.4 cm.)

£15,000-20,000

\$22,000-29,000
 €20,000-26,000

125
FOLLOWER OF PIETER BALTEN

A village with figures celebrating the kermesse of Saint George, with boats on a river beyond

oil on canvas
 59½ x 92½ in. (151.4 x 235 cm.)

£30,000-50,000

\$44,000-73,000
 €39,000-65,000

PROVENANCE:

Art market, London.
 R.A. Constantine, by 1947.

EXHIBITED:

Middlesbrough, Municipal Art Gallery,
 29 September-22 October 1949, no. 10.
 York, City of York Art Gallery, *Masterpieces from*
Yorkshire Houses, 3-17 June 1951, no. 25.

126

**CIRCLE OF PIETER BRUEGHEL II
(BRUSSELS C. 1564-1637/8 ANTWERP)**

*A grand village kermesse with a performance of the farce
Een Cluyte Van Plaeyerwater ('A Clod From A Plaeyerwater')
and a religious procession*

oil on canvas
67 in. x 114 $\frac{7}{8}$ in. (170.2 x 291.6 cm.)

£70,000-100,000

\$110,000-150,000
€91,000-130,000

Known through its numerous versions, this composition is a studio variant of originals by Pieter Brueghel the Younger, of which Klaus Ertz accepts only seven as painted by the artist himself in his recent monograph. Perhaps the largest known treatment of this composition, Hulin de Loo and Friedländer believe that the prototype possibly derives from a lost work by Pieter Bruegel the Elder, an argument supported by previously found false Pieter Bruegel the Elder signatures and dates to the 1550s. The popularity of the subject is attested to by the number of extant copies, with Ertz listing twenty-eight versions of this design. In the foreground, villagers gather around a theatre to watch the farce *Een Cluyte van Plaeyerwater* ('A Clod from Plaeyerwater'), shown at its climax when the cuckolded husband Werenbracht unveils himself to his unfaithful wife and her lover, the local priest.





127

HENDRICK DE CLERCK (BRUSSELS C. 1570- C. 1629)

Christ and the Woman of Samaria

oil on canvas, unframed
59½ x 47¾ in. (150.2 x 121.1 cm.)

£40,000-60,000

\$59,000-87,000
€52,000-77,000

Hendrick de Clerck trained in Rome under the Flemish painter Frans van de Kastele, before moving to Brussels where he worked as court-painter to the governors of the Southern Netherlands. De Clerck's work places him at an interesting junction in the history of Netherlandish painting, between the older influences of the Antwerp Mannerists and the increasing influence of younger artists, like Rubens, inspired by Italy.

Taken from John 4:1-30, the present work shows Christ and the Woman of Samaria at the well, a much-depicted event of the Gospels, in which Christ converted a Samaritan woman as she drew water from a well, inspiring her to convert the rest of her tribe.



128

MARTEN RYCKAERT (ANTWERP 1587-1631)

An extensive rocky river landscape with pilgrims on a path, a castle on a hill beyond

oil on oak panel
20 x 26¼ in. (50.9 x 66.8 cm.)

£40,000-60,000

\$59,000-87,000
€52,000-77,000

PROVENANCE:

Anonymous sale [The Property of a Gentleman]; Christie's, London, 8 December 2006, lot 109 (£38,400), when acquired by the present owner.

At the time of the 2006 sale (*loc. cit.*), Dr. Luuk Pijl confirmed the attribution of the present work to Ryckaert. Dr. Pijl dated the picture to *circa* 1615-20, on the basis of strong similarities with a smaller panel in a private collection, Madrid (see the exhibition catalogue, *Pedro Pablo Rubens (1577-1640)*, Madrid, Palacio de Velazquez, 1977-8, no. 126, illustrated), as well as with another picture in the Palazzo Pitti, Florence, dated 1616 (*Rubens e la pittura fiamminga del Seicento nelle collezioni pubbliche fiorentine*, Florence, Palazzo Pitti, 1977, no. 106, illustrated).



129

129

JAN BRUEGHEL II (ANTWERP 1601-1678)

A coastal capriccio of the Temple of the Sybil at Tivoli with fishermen selling the day's catch on the shore

oil on copper
8¾ x 9¾ in. (21.1 x 24.6 cm.)

£30,000-50,000

\$44,000-73,000
€39,000-65,000

The Temple of the Sibyl at Tivoli recurs in numerous compositions throughout Jan Brueghel the Younger's *oeuvre*, based on compositions conceived by his father Jan Brueghel the Elder. The theme was originally based on a drawing by the Elder, dated 6 June 1593 (Private collection), which was made in Italy where he worked from 1589 until his return to Antwerp in 1596.

Another version of the present work, attributed to Jan Brueghel the Younger, was offered in these Rooms, 10 July 2015, lot 117.

130

JAN VAN KESSEL I (ANTWERP 1626-1679)

A skate, a cod, a sturgeon and other fish on the bank of a river, with figures crossing a bridge beyond; and Ostriches, pigeons, sparrows and salamanders, with figures building fires beyond

with signature 'F. Bi[?]e[?]' (lower left, on the first)

oil on copper
5¾ x 8¾ in. (14.6 x 21 cm.)

£30,000-50,000

a pair (2)

\$44,000-73,000
€39,000-65,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 July 1976, lot 32.
Anonymous sale; Sotheby's, London, 8 July 1981, lot 238, as 'Frederick Bouttats'.

LITERATURE:

K. Ertz and C. Nitze-Ertz, *Jan van Kessel: Kritisch Katalogue der Gemälde*, Lingen, 2012, pp. 200 and 239, nos. 153 and 287, illustrated.

We are grateful to Fred Meijer of the RKD, The Hague, for proposing the attribution after inspection of the originals.



(a pair)



130



131

JAN VAN KESSEL II (AMSTERDAM 1641/42-1680)

The Lamentation, in a sculpted cartouche on a ledge, surrounded by swags of flowers with butterflies and a beetle

oil on canvas

46½ x 33¾ in. (117.8 x 85.8 cm.)

£50,000-70,000

\$73,000-100,000

€65,000-90,000

PROVENANCE:

Monsieur P. (?); his sale (†), Hôtel Drouot, Paris, 15 April 1874, lot 6, as one of a pair, as 'J. van Kessel' (330 francs).

Unlike the secular still-lives that proliferated throughout the Dutch Republic's Golden Age, in the present pictures, van Kessel draws on a religious symbolism that was first developed by the Fleming Daniel Seghers in the early 17th century. Through Seghers, the artist established his own marked interpretations of large cultivated blooms, brilliant with colour and detail, as complements to devotional images. In their precision, he concurrently reflects the influence of his illustrious grandfather Jan 'Velvet' Brueghel, through whom he channeled the early traditions of still-life flower painting. Van Kessel here distinguishes himself with broader brushstrokes and an unusually large format for the artist, evoking a monumentality that serves to emphasise the religious images in the centre of the cartouches. We are grateful to Fred Meijer of the RKD, The Hague, for proposing the attribution of *The Virgin and Child with the Infant Saint John the Baptist* to Jan van Balen, noting that *The Lamentation* is by another hand.



132

**JAN VAN KESSEL II (AMSTERDAM 1641/42-1680) AND
JAN VAN BALEN (ANTWERP 1611-1654)**

*The Virgin and Child with the Infant Saint John the Baptist, in a
sculpted cartouche on a ledge, surrounded by swags of flowers with
butterflies and a beetle*

signed by the latter (?) 'IVB.' (centre, on the cartouche frame)

oil on canvas

46½ x 33¾ in. (117.8 x 85.8 cm.)

£50,000-70,000

\$73,000-100,000

€65,000-90,000

PROVENANCE:

Monsieur P. (?); his sale (t), Hôtel Drouot, Paris, 15 April 1874, lot 6, as one of a pair, as 'J. van Kessel' (330 francs).



133

SIMON DE VOS (ANTWERP 1603-1676)

The Adoration of the Magi

signed 'S.D.Vos in. et. F.' (lower centre)

oil on canvas

60 x 47½ in. (152.4 x 121.3 cm.)

£30,000-50,000

\$44,000-73,000

€39,000-65,000



134

DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

A mountainous landscape with figures merrymaking near cows, sheep, pigs and other animals, a fortified village beyond

signed 'D. TENIERS' (lower left)

oil on canvas

50½ x 80¾ in. (128.3 x 205 cm.)

£50,000-80,000

\$73,000-120,000

€65,000-100,000

PROVENANCE:

Private collection, Milan.

Anonymous sale; M. Pierre Raoul-Oury, Palais Galliera, Paris, 14 June 1961, lot 98.

Scenes of peasants merrymaking was a motif Teniers regularly revisited throughout his career. Rarely depicted in such a large format, the present picture is an elegant elucidation of the theme. The ruined townscape to the right of the canvas shows an Italian influence that can be seen later in Teniers's artistic maturity, while the figures to the left remain rooted in his traditional, Netherlandish idiom.

Ellis Dullaart of the RKD, The Hague, dates this picture to *circa* 1660/70 and states that it is one of the largest known examples of this composition.



135

JAN VAN KESSEL II (AMSTERDAM 1641/42-1680)

Tulips, peonies, chicory, carnations, cherry blossom and other flowers in a glass vase, with butterflies, a bee and a lizard on a ledge

oil on canvas

23½ x 18½ in. (58.7 x 46.1 cm.)

£20,000-30,000

\$30,000-44,000

€26,000-39,000

We are grateful to Fred Meijer of the RKD, The Hague, for confirming the attribution after inspection of the original.

136 No Lot



137

NICOLAES VAN VEERENDAEL (ANTWERP 1640-1691)

Peonies, carnations, morning glory, a Semper Augustus tulip and other flowers in a glass vase, with a snail, a butterfly, a dragonfly and other insects on a partially-draped ledge

oil on canvas
15 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in. (40.3 x 31 cm.)

£30,000-50,000

\$44,000-73,000
€39,000-65,000

PROVENANCE:

John Henderson (d.1879), 3 Montague Street, Russell Square, London; his sale (†), Christie's, London, 15 February 1882, lot 379 as 'J. van Huysum' (13 gns. to Grego). Anonymous sale [Order of the Executors of a Deceased Estate]; Sotheby's, London, 20 April 1977, lot 111 as 'Veerendael' (£17,000). with Hoogsteder-Naumann, 1983.

We are grateful to Fred Meijer of the RKD, The Hague, for confirming the attribution after inspection of the original and his assistance in cataloguing this lot.



138

138
ABRAHAM BLOEMAERT
(GORINCHEM 1566-1651 UTRECHT)

Jupiter and Callisto

oil on canvas
 18 x 22 $\frac{5}{8}$ in. (45.6 x 57.5 cm.)

£20,000-30,000

\$30,000-44,000
 €26,000-39,000

PROVENANCE:

(Probably) T. van Duysel; Philippus van der Schley, Amsterdam, 11 October 1784, lot 1987, as 'Sleeping nymph'.
 (Probably) H. Rottermond; Philippus van der Schley, Amsterdam, 18 July 1786, lot 15, as 'Diana' (4f to Nijman).
 (Probably) J. Wolschot; Antwerp sale, 1 September 1817, lot 130, as 'Callisto'.

This alluring, newly discovered picture by Abraham Bloemaert corresponds precisely to a chalk drawing by the artist in the Konstmuseum, Gothenberg (see J. Bolten, *Abraham Bloemaert. The Drawings*, Leiden, 2007, fig. 1149). The drawing was engraved in reverse by Frederick Bloemaert, Abraham's son, in his *Tekenboek*, where it is listed as plate 105. Marcel Roethlisberger, who has confirmed the attribution to Bloemaert after seeing the picture first-hand, notes that the handling is characteristic of his works in the early 1630s, which feature similar nudes, such as the *Venus and Adonis* (1632; Copenhagen, Royal Museum of Fine Arts), the *Judgement of Paris* (1636; Private collection) and the *Wedding of Peleus and Thetis* (1638; The Hague, Mauritshuis). The picture is accompanied by a copy of a letter, dated 30 May 2015, from Prof. Marcel Roethlisberger.

139
CIRCLE OF HENDRICK GOLTZIUS
(MÜKLBRACHT 1558-1617 HAARLEM)

Marcus Curtius

oil on canvas
 46 $\frac{1}{8}$ x 41 $\frac{1}{4}$ in. (118.2 x 104.5 cm.)

£50,000-70,000

\$73,000-100,000
 €65,000-90,000

PROVENANCE:

Anonymous sale; Christie's, London, 3 December 2008, lot 126, when acquired by the present owner.

This heroic equestrian figure is taken from Hendrick Goltzius' series of ten engravings of Roman Heroes, dated 1586. They were dedicated to Emperor Rudolf II and consisted of eight heroes, taken from Livy's *History of Rome*, along with an allegorical frontispiece and end page, all accompanied by verses composed by Franco Estius. This picture is taken from the fourth hero in the series, Marcus Curtius. Livy relates how a chasm appeared one day in the forum. The worried populus consulted the oracles who warned that Rome would perish unless the city threw that which was its greatest strength into the ravine. Curtius took it upon himself to mount a horse and ride into the chasm, thereby saving the Republic.





140

**CIRCLE OF AMBROSIUS BOSSCHAERT I
(ANTWERP 1573-1621 THE HAGUE)**

Semper Augustus tulips in a Wan-Li vase, with a caterpillar and a bluebottle fly, on a ledge

oil on panel
12 $\frac{5}{8}$ x 9 $\frac{3}{4}$ in. (32.1 x 24.8 cm.)

£30,000-50,000

\$44,000-73,000
€39,000-65,000

PROVENANCE:

with Luis Alegria, Porto.

By the turn of the 17th century, the tulip became a horticultural novelty. Bosschaert and his contemporaries were particularly interested in the variety of tulips, such as those shown in this picture. The flower was spotted for the first time in the mid-16th century at the Turkish court in Constantinople by the Flemish diplomat Gislain de Busbecq, who proceeded to send tulips to the botanical gardens of Western Europe. By 1629, more than 140 varieties were cultivated through cross-breeding, some commanding prices equivalent to the cost of houses. In the Dutch tulip trade, pictures such as this would have been used both for aesthetic pleasure and as a commercial representation of the bulbs being exchanged, explaining the great number of tulip still-lifes in the first quarter of the 17th century.



141

**THOMAS DE KEYSER
(?AMSTERDAM 1596/7-1667 AMSTERDAM)**

Portrait of a boy, bust-length, in a grey patterned doublet and ruff

oil on oak panel
12 x 9½ in. (30.5 x 24.3 cm.)

£30,000-50,000

\$44,000-73,000
€39,000-65,000

The attribution to de Keyser has been confirmed, on the basis of photographs, by Dr. Ann Jensen Adams (private communication with the owner, dated 16 March 2016), who will be including the portrait in her forthcoming monograph on the artist. She notes the treatment of the facial features are consistent with the signed *Portrait of three Children and a Man* of 1622 (Amsterdam, Rijksmuseum, inv. no. SK-A-1545), and that the technique is comparable with *Portrait of a Dark-Haired Man Aged 58* of 1631 (Amsterdam Museum, inv. no. SA-7355). She therefore concludes that this panel was executed between late 1622 and 1631.



142

ROELOF KOETS (ACTIVE HAARLEM 1627-1654)

A banquet with cheese and fruit on pewter plates, a basket of grapes, apples in a Wanli Kraak porcelain bowl, and bread and glasses on a draped table

oil on panel
29¼ x 48 in. (74.3 x 122 cm.)

£50,000-70,000

\$73,000-100,000
€65,000-90,000

PROVENANCE:

with Galerie Arthur de Heuvel, Brussels, 1961.

In the 17th-century culinary culture of the Dutch aristocracy and patrician middle classes, banquets consisted of up to nine courses and always concluded with dessert. Arrangements like the present, which Ingvor Bergström classified as *ontbijtes*, or 'breakfast still-lifes', were both displays of gastronomic luxury and symbols of religious ideas. Koets follows a tradition established by Nicolaes Gillis, Floris van Dyck and Floris Gerritsz. van Schooten, which saw the genre flourish in centres like Haarlem, Antwerp and Frankfort-on-the-Main at the beginning of the 17th century. All artists followed a compositional principle that showed a table parallel to the horizontal edges of a picture, carefully arranged with damask tablecloths, their horizontal creases running parallel to the back of the scene. Individually observed objects were reproduced in local colours, with a level of detail verging on plasticity, displayed in a diffused and even light, the damask designs so clearly rendered that they could often be referenced as patterns for weaving.

As per the etiquette of Dutch society, fruit, nuts, and confectionary were part of the dessert, with cheese also served as a part of this course. Like Gills

and van Dijk, Koets builds a pyramid of cheese in many layers and colours, rendering the irregular traces of cuts with great accuracy. Symbolically, the dairy product was regarded as Lenten fare particularly among Protestants and described by the Dutch poet Jacob Westerbaen as 'a metaphor of the powerful flavour of a simple repast'. In the present picture, further religious allusions are made in the bread and wine, which act as a reminder of the Eucharist.

Koets's layered composition reflects Baroque table conventions in which food in disarray is a suggestion of ongoing movement, while also showing the influence of early still-lifes, which raised each object into view so as to not obscure it by other elements. Every item thus remains optically intact and was regarded by both artists and patrons as too precious to be removed from view simply for the sake of aesthetics.

We are grateful to Fred Meijer of the RKD, The Hague, for proposing the attribution to Roelof Koets on the basis of photographs and dating the picture to his early career.



143

**JOHANNES CORNELISZ. VERSPRONCK
(HAARLEM ?1606/9-1662)**

Portrait of a gentleman, half-length, in a black doublet with slashed sleeves and black capotain hat

oil on canvas
32¾ x 26 in. (83 x 65.8 cm.)

£40,000-60,000

\$59,000-87,000
€52,000-77,000

Born in Haarlem, Verspronck was probably a pupil of his father Cornelis Engelbrechtsz. (c.1574-1650) and possibly Frans Hals. He regularly borrowed Hals's poses but adapted these to form his own distinct style. His *oeuvre* consists of approximately one hundred works, most of which are portraits of the citizens of Haarlem or those who were closely connected to the city.



***144**

**ISAAC DE JOUDERVILLE
(LEIDEN 1613-?1648 AMSTERDAM)**

Portrait of a woman, three-quarter-length, in a brown dress with a jewelled and tasselled belt, a cloak with a gold embroidered collar, fur-lined gloves and a cane in her left hand

oil on panel, unframed
25% x 18% in. (64.4 x 47.2 cm.)

£40,000-60,000

\$59,000-87,000
€52,000-77,000

PROVENANCE:

Anonymous sale; Christie's, London, 30 March 1962, lot 22, as 'Rembrandt' (480 gns. to Frascione).

EXHIBITED:

Amsterdam, K.V. Waterman and Groningen, Groninger Museum, *The Impact of a Genius: Rembrandt, his Pupils and Followers in the Seventeenth Century: Paintings from Museums and Private Collections*, 1983, no. 44a.

LITERATURE:

W. Sumowski, *Gemälde der Rembrandt-Schüler*, Landau/Pfalz, 1983, II, pp. 1437 and 1443, no. 944, illustrated.

J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel and E. van de Wetering, *A Corpus of Rembrandt Paintings*, The Hague, Boston and London, I, 1982, p. 308, 506-7, fig. 5.

Rembrandt's influence can be strongly felt in this picture, which shows quotations from a number of his works that were executed in around the early 1630s, at a time when de Jouderville was probably still under the master's tutelage. De Jouderville followed Rembrandt to Amsterdam in around 1631, but is recorded back in Leiden in 1635. This work loosely relates to a lost picture traditionally believed to be of Rembrandt's sister (known only from reproductions), formerly in the collection of Baron Arthur de Shickler, Paris, which the Rembrandt Research Project (Bruyn *et al.*, *op. cit.*) suggest was a pendant to Rembrandt's *Self-Portrait in Oriental Costume* of 1631 (Paris, Musée du Petit Palais).



FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS FOR MR & MRS JACK STEINBERG (LOTS 145, 150, 170 & 210)

145

CORNELIS DECKER (? 1610/20-1678 HAARLEM)

A river landscape with a woman at the door of a cottage and a fisherman bringing in his catch

signed and dated 'C D / 1641' (lower centre, on the cottage)

oil on oak panel

28 $\frac{3}{4}$ x 41 $\frac{1}{8}$ in. (72.8 x 106.5 cm.)

£40,000-60,000

\$59,000-87,000

€52,000-77,000

PROVENANCE:

Probably acquired by Simon, 1st Viscount Harcourt (1661-1727), Stanton Harcourt, Oxfordshire, and by descent to, William, 2nd Viscount Harcourt, Nuneham Park, Oxford; Christie's, 11 June 1948, lot 103 (169 gns. to the following), with Leonard Koetser, London, where acquired in October 1948 by Jack Steinberg.

LITERATURE:

G.S. Harcourt, J. Reynolds and H. Walpole, *Description of Nuneham-Courtenay: In the County Oxford*, 1806, p. 18, as 'A Landscape with a decayed cottage, by Decker; one of the best of that matter.'

Robert Wemyss Symonds (1889-1958) dominated the field of English furniture collecting in the mid-20th Century. Between 1921 and 1958 his five major books and countless articles formed and then reflected the taste of a generation. He was involved in the formation of almost all of the great private collections of English furniture and clocks of the time, including those of Percival Griffiths, Eric and Ralph Moller, Samuel Messer and Joseph Sassoon Sykes, and much of their furniture was used to illustrate his books.

But it was not just furniture that Symonds sourced for his clients; his net was cast far wider as can be seen by the collection formed by Mr. & Mrs. Steinberg under his guidance, some of which is offered in this sale including the present lot. The survival of his bills and the accompanying invoices give a clear picture of his hand in decorating a large London residence, including fees and expenses for advice on purchases, upholstery, repairs and polishing, while in January 1949 his invoice covers '... advising you on the purchase of Oil Painting; designing marble chimneypiece in a bedroom; and also advising you on the purchase of stools, etc. ...'. It is apparent that Symonds was entirely responsible for every detail in the house.

This landscape previously formed part of the collection of pictures at Nuneham Park, Oxford, which was largely assembled by Simon, 1st Viscount Harcourt, and included Caravaggio's celebrated *Boy bitten by a lizard*, now in the National Gallery, London.

146

JACOB VAN RUISDAEL (HAARLEM 1628/9-1682 AMSTERDAM)*A wooded landscape with a man at rest by a pond near a hut, a windmill beyond*

oil on oak panel

15 $\frac{5}{8}$ x 16 $\frac{7}{8}$ in. (39.7 x 42.8 in.)

£60,000-80,000

\$88,000-120,000

€78,000-100,000

PROVENANCE:

(Probably) Richard Payne Knight (1751-1824) at Downton Castle, Herefordshire, and by descent to his brother, Thomas Andrew Knight (1759-1838), and by descent to his son-in-law, Sir William Edward Rouse Boughton (1788-1856), and by descent to, Major W.A. Kincaid Lennox, and by descent to the present owner.

EXHIBITED:

Birmingham, City Museum and Art Gallery, *Works of Art from Midland Houses*, 18 July-6 September 1953, no. 93. Manchester, Whitworth Art Gallery, *The Arrogant Connoisseur: Richard Payne Knight, 1751-1824*, 1982, no. 194.

LITERATURE:

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters...etc.*, IV, London, 1912, p. 146, no. 453.
J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, p. 89, no. 284.
S. Slive, *Jacob van Ruisdael: A complete catalogue of his Paintings, Drawings and Etchings*, New Haven and London, 2001, p. 268, no. 337.

At once melancholic and dramatic, this small panel by Jacob van Ruisdael has been described by Michael Clarke as one of the 'greater moments' of the original picture collection assembled by Richard Payne Knight, the legendary connoisseur, antiquarian and one of the foremost English aesthetes of his generation (M. Clarke and N. Penny, *The Arrogant Connoisseur: Richard Payne Knight, 1751-1824*, exhibition catalogue, Manchester, Whitworth Art Gallery, 1982, p. 109).

Having travelled widely in Italy during his youth, when he befriended the celebrated archaeologist and diplomat William Hamilton, Knight became, upon his return to England, a keen Classics scholar and a leading authority on ancient art, although his reputation was tarnished towards the end of his life by his vocal rebuke of the Elgin marbles. He served as a prominent member of the Society of Dilettanti and was a keen collector. Knight bequeathed to the British Museum a magnificent collection of antique coins, medals and bronzes, and a vast ensemble of 1,144 Old Master drawings, which transformed the museum's holdings. Less well-known was the heterogeneous group of paintings he amassed at his estate of Downton, Shropshire, which

included works of remarkable quality and variety, notably Rembrandt's *Saint Bartholomew* (Los Angeles, Getty Museum), Mantegna's *Adoration of the Shepherds* and Claude's *La Crescenza* (both New York, The Metropolitan Museum).

The place of this elegant and sober panel, dated by Slive to *circa* 1647-49 (*loc. cit.*), within Knight's collection might best be appreciated in the context of his role as a leading exponent of the *Picturesque* movement in country house architecture and landscaping. Following picturesque principles, at Downton, Knight oversaw the construction in 1773-4 of a castle with an asymmetrical plan. His design of surrounding gardens was inspired by the work of Claude, Gaspard Dughet and the great Dutch masters Hobbema and Ruisdael.

The small landscape hung in the Saloon at Downton Castle, Herefordshire (fig. 1), beneath the grand portrait of Knight by Thomas Lawrence, where the sitter is presented in full scholarly regalia: a volume of engravings upon his knees and a bronze urn at his side (fig. 2; Manchester, Whitworth Art Gallery).



Fig. 1. The Saloon at Downton Castle



Fig. 2. Thomas Lawrence, Portrait of Richard Payne Knight (1750-1824), c.1793-94, oil on canvas / Whitworth Art Gallery, The University of Manchester, UK / Bridgeman Images





147



148

147

ABRAHAM STORCK (AMSTERDAM 1644-1708)

The boarding of the company troops at the Montelbaan Tower, Amsterdam

signed 'A. Storck' (lower right, on the pier)
oil on canvas
30 x 43 $\frac{3}{8}$ in. (76.3 x 110 cm.)

£7,000-10,000

\$11,000-15,000
€9,100-13,000

Situated on the bank of the Oude Schans canal in the centre of Amsterdam, the Montelbaan Tower was probably built in 1517 as part of Amsterdam's defence reinforcements. The tower lost its function around 1591 when the fast-growing city was extended. The octagonal steeple was added in 1606 after a design by Hendrick de Keyser, the celebrated sculptor and architect who also built the Zuiderkerk (Southern Church), which can be seen in the distance. The Montelbaan Tower was a distinctive feature of Amsterdam's skyline and was painted several times by Storck and other artists including Rembrandt.

148

JAN LOOTEN (AMSTERDAM C.1618-C.1680/1681 ENGLAND) AND JAN WYCK (HAARLEM 1652-1700 MORTLAKE)

A wooded landscape with a gentleman on horseback, two elegantly dressed ladies and a huntsman with his dogs on a path

oil on canvas, unframed
96 $\frac{7}{8}$ x 145 $\frac{3}{4}$ in. (246.2 x 360.2 cm.)

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 June 1999, lot 64 (£19,000), when acquired by the present owner.

Born in Amsterdam, Looten had settled in London by July 1662 and later moved to York. Four landscapes attributed to him are in the Royal Collection, two of which were painted in *circa* 1675 for King James II (see O. Millar, *The Tudor, Stuart and Early Georgian pictures in the Collection of her Majesty the Queen*, London, 1969, I, pp.155-156, nos. 413-416). At the time of the sale in 1999, Sir Oliver Millar observed that this landscape was painted after Looten's arrival in England and identified the staffage as by Jan Wyck.



149

**GASPAR PIETER VERBRUGGEN I
(ANTWERP 1635-1687)**

Lilies, roses, peonies, tulips, hydrangeas, chrysanthemums and other flowers with butterflies, in an urn on a stone ledge

signed and dated 'GAS-P. VERBRUGGEN-f. / 1663' (lower left)

oil on canvas

62½ x 53 in. (158.8 x 122.7 cm.)

£40,000-60,000

\$59,000-87,000

€52,000-77,000

Verbruggen's extravagant bouquet typifies the Baroque still-lives that emerged from Antwerp in the mid-17th century. It reflects the changing tastes of the time, which called for larger, more monumental formats and greater theatrical staging. In the present picture, the asymmetric, exaggerated arrangement of flowers creates a strong sense of movement and atmosphere. Showing the influence of his contemporaries Jan Brueghel the Elder and Daniel Seghers, Verbruggen makes use of a more richly varied palette so as to give the sharply defined details of the flowers a more tactile appearance. The strong treatment of light and contrasting colour is characteristic of Late-Baroque Italian painting and would have appealed to an increasingly sophisticated upper class.



FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS FOR
MR & MRS JACK STEINBERG (LOTS 145, 150, 170 & 210)

150

**HERMAN VERELST
(DEN HAAG, DORDRECHT 1641/42-1702 LONDON)**

*Carnations, roses, peonies and other flowers in a glass vase on a
stone ledge*

oil on canvas

32½ x 25¼ in. (82.3 x 65.3 cm.)

£20,000-30,000

\$30,000-44,000

€26,000-39,000

PROVENANCE:

with Leger Galleries, London, 1948, as 'Simon Verelst'.

We are grateful to Fred Meijer of the RKD, The Hague, for proposing the
attribution to Herman Verelst after inspection of the original.



151

JAN WEENIX (AMSTERDAM ?1642-1719)

A group portrait of an elegantly dressed family by a classical building, with a boy approaching, holding game and a rifle, a coastal landscape beyond

oil on canvas
34¾ x 47¾ in. (87 x 121.4 cm.)

£70,000-100,000

\$110,000-150,000
€91,000-130,000

PROVENANCE:

Joseph Bailey, 1st Baron Glanusk (1840-1906), Glanusk Park, near Crickhowell, Wales, and by descent until 2012.

LITERATURE:

F. Duparc and L. Graif, *Italian Recollections: Dutch Painters of the Golden Age*, exhibition catalogue, Montreal, 1990, p. 207, under no. 69, note 4, as location unknown.

This painting dates from early in Jan Weenix's career, when he was primarily concerned with the production of Italianate harbour scenes. These were greatly influenced by the works of his father, Jan Baptist Weenix (1621-1659), under whom he trained. Alongside Jan Both and Jan Asselijn, Jan

Baptist Weenix was among the leading Dutch Italianate painters of the mid-17th century. He was celebrated for harbour scenes featuring ruins and monuments, populated by contemporary Dutch figures. His son, Jan, was guided by such works, yet also adapted them in his own style and added other figure types.

Here Weenix presents an elegant well-dressed family posing before a neoclassical marble portico. The building is grand, featuring a classical marble urn and statue. The mother and father hold flowers, which they playfully present to their youngest child. A maid carrying a platter of fruit descends the stairs on the left, while on the right the family's son approaches. Accompanied by his dogs, he has just returned from a hunt and is shown holding up a pair of dead hares. Beyond the family group is a bucolic scene of shepherds, travellers, and sheep. Even further into the distance, Weenix includes the harbour itself, with large ships coming into port.

There is only one other known group portrait set in a harbour by Jan Weenix: *Family Group in a Southern Harbour* of 1670 (Private collection). Both works relate to Jan Baptist Weenix's *Family in a Mediterranean Seaport* (London, Iveagh Bequest, Kenwood), a picture from the 1650s which bears similarities in its composition.



152

(a pair)

PROPERTY OF A GENTLEMAN (LOTS 152 & 169)

152

FRANZ DE PAULA FERG (VIENNA 1689-1740 LONDON)

An elegant party at a country house, preparing to set out for the hunt; and An elegant hunting party capturing a stag and boar

signed 'F. Ferg f' (lower left); and 'F. Ferg fe' (lower right)

oil on copper

9¼ x 12¼ in. (24.87 x 32.4 cm.)

a pair (2)

£15,000-20,000

\$22,000-29,000

€20,000-26,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 25 July 1962, lot 67 (523 gns. to Dent).



153

153

**ATTRIBUTED TO JAN VAN PEE
(AMSTERDAM 1620/40-1710
ANTWERP)**

A study of cats, monkeys and dogs

signed (?) 'Pee' (upper left)

oil on canvas

25¼ x 30 in. (64 x 76.3 cm.)

£15,000-20,000

\$22,000-29,000

€20,000-26,000

PROVENANCE:

Sir Bruce S. Ingram O.B.E., M.C.,
Great Pednor Manor, Chesham, Buckinghamshire;
Christie's, London, 27 June 1958, lot 36,
as 'Adriaen van de Velde' (420 gns. to Leggatt).
Lord Wharton; Christie's, London, 1 April 1960,
lot 77, as 'Adriaen van de Velde' (450 gns.),
when acquired by the family of the present owner.



154

ERNST STUVEN (HAMBURG ?1657-1712 ROTTERDAM)

A Semper Augustus tulip, an iris, peonies, cherry blossoms, lilies, roses and other flowers in a glass vase, with butterflies and an open pocket watch on a blue ribbon, in a niche above a classical sculpted low relief

signed 'Ernst Stuken' (lower left)

oil on canvas

32¾ x 27¼ in. (83 x 68.9 cm.)

£30,000-50,000

\$44,000-73,000

€39,000-65,000

PROVENANCE:

(Probably) Von Hacke collection.

Hausmann Collection, Hanover, by 1831, from where acquired in 1857 by King George V of Hanover for the Braunschweig-Lüneburg Fidei Commissgalerie (no. 402); Berlin, Cassirer-Helbing, 27 April 1926, lot 157 (DM 760).

Anonymous sale; Phillips, London, 4 July 1995, lot 80 (£95,000).

Anonymous sale; Christie's, London, 7 December 2007, lot 143 (£46,100).

EXHIBITED:

Hanover, Provincial Museum, 1891, no. 511.

LITERATURE:

Verzeichniss der Hausmann'schen Gemähld-Sammlung in Hanover, Braunschweig, 1831, p. 29, no. 51.



155

JOHANN BAPTIST DRECHSLER (VIENNA 1756-1811)

Carnations, roses, jasmine, a tulip and other flowers in a sculpted bronze urn, with butterflies, dragonflies, a caterpillar, a beetle and a bee, on a ledge in a niche

signed and dated 'Johann / Drechsler / fecit / 1786[?]'
(lower centre, on the vase)

oil on mahogany panel
21¼ x 15⅝ in. (54 x 39.8 cm.)

£30,000-50,000

\$44,000-73,000
€39,000-65,000

PROVENANCE:

Anonymous sale [The Property of a Gentleman]; Phillips, London, 9 December 1980, lot 131 (£17,500).

As one of the earliest known examples of his work, the present picture demonstrates Drechsler's virtuosity as both a founding figure and leading exponent of the Viennese school of flower painting. With strong, bright colours and a softer finish on the panel, his distinctive palette distinguishes him from his Dutch and Flemish contemporaries through a controlled and naturalistic style, while his floral movements form strong Baroque diagonals more typical of the later 18th century.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

156

JAN ANTOON GAREMYN (BRUGES 1712-1799)

A continental town square with street vendors by a fountain and boys leading mules with flower baskets

oil on canvas

95½ x 97¾ in. (241.4 x 247.4 cm.)

inscribed 'E[?]:L: B: P.' (lower centre, on the fountain)

£25,000-35,000

\$37,000-51,000
€33,000-45,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 July 1997, lot 48 (£32,200), when acquired by the present owner.

Jan Antoon Garemyn was greatly influenced by Jacob Beemaert and the works of Antoine Watteau and François Boucher, whose works he encountered when he studied at the Bruges Académie. Garemyn was particularly well-known for his picturesque views of everyday life and was patronised by various levels of society, including the clergy, the nobility, and the middle class, who admired the warmth of his colour palette and the harmony of his compositions.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

157

**ATTRIBUTED TO GIOVANNI BATTISTA MORONI
(ALBINO ?1520/24-1578?)**

The Calumny of Apelles

oil on canvas
28% x 41¼ in. (72.7 x 104.9 cm.)

£30,000-50,000

\$44,000-73,000
€39,000-65,000

The most immediate iconographical precedent for this newly discovered picture is a work by Lorenzo Leonbruno dated to *circa* 1525 in the Pinacoteca di Brera in Milan. Here, as in the picture by Leonbruno, various personifications are placed within a classical architectural setting. Their characteristics are those described by Lucian of Samosata in his *Calumniae non temere credendum*, in which he describes the image of Slander as represented by the Greek painter Apelles.

On the left, the Tyrant sits enthroned with his long donkey ears, with the armed figure of Suspicion to his right and blind Ignorance to his left. Before the Tyrant stands Calumny, young and beautiful, surrounded by an entourage of vices: Envy, Fraud and Hatred, who is crowning Calumny. The latter drags a child by the hair, representing the innocent falsely accused. Further to the right, Penance follows in shackles and torn clothes, and finally Truth, naked and isolated from the rest of the scene. On the stairs to the left, behind

the throne of the Tyrant, there is another group representing more vices: Deception holds a mask, the bandaged figure of Ingratitude stands to her right, higher up on the steps a satyr and a nymph represent Lust, and next to them the figure of Hope with her anchor. To the left of the stairs, there is Chastity personified by Daphne, with branches for arms. At the top of the stairs, Time observes the scene below, while Bondage/Slavery struggles to carry the heavy yoke up the stairs. At the upper centre of the composition is the personification of Fortune. Sitting on her wheel with her long flowing hair and vivid red drapery, she heaves crowns, tiaras, sceptres and rich gold necklaces towards the Tyrant and the vices. In contrast, she throws towards Truth and Reconciliation shackles, a pillory, a noose and an axe.

Leandro Ventura, in private communication dated 12 May 2016, has suggested that the present lot is attributable to a young Giovanni Battista Moroni and can be dated to *circa* 1550. A version of the work in the Musée des Beaux-Arts in Nîmes is given to Moroni and dated around 1554 (see S. Facchinetti and A. Galansino, *Giovanni Battista Moroni*, Royal Academy of Arts, London, 2014, p. 50) and our picture dates from the same moment. Ventura suggests that Moroni might have been aware of Leonbruno's composition through a printed replica attributed to Julius Sanuto, and notes that the coat-of-arms on the column beneath Fortune could perhaps be that of the della Torre/Torriani family, a prominent name during the 16th century in Lombardy, Trentino and the Veneto.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

158

VERONESE SCHOOL, CIRCA 1530

*A classical architectural garden with elegant figures,
a mountainous landscape beyond*

oil on canvas

81½ x 101 in. (206.6 x 256.5 cm)

£40,000-60,000

\$59,000-87,000

€52,000-77,000

*159

**JACOPO ROBUSTI, CALLED JACOPO TINTORETTO
(VENICE 1518/19-1594)**

Portrait of a gentleman, three-quarter-length, in a black doublet and cape, holding a pair of gloves in his left hand, his right hand on a table

signed and dated 'IAC-TINTORETO-F. / ·15-65' (lower left)

oil on canvas, unframed

39¾ x 34½ in. (100.8 x 87.7 cm.)

indistinctly inscribed (upper left)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

Hohenzollern collection, Sigmaringen.

Charles Sedelmeyer, Paris.

Mr Fischhof; Fischhof-Blakeslee sale, New York, 9-10 March 1900, lot 108.

Anonymous sale [Collection of a Swiss Nobleman]; O. Bernet, H.H. Parke, A.N. Bade and H.E. Russell, Jr., New York, 22 January 1931, lot 72 (\$10,000 to William French).

Fox Sal; Kende, New York, 1-2 December 1942, lot 43.

with Galleria Edmondo Sacerdoti, Milan.

Private collection, Switzerland.

LITERATURE:

P. Rossi, *Jacopo Tintoretto: I Ritratti*, Venice, 1973, pp. 114-115, fig. 129.

In 1559, following an increasing number of official commissions, Tintoretto was appointed portraitist to the Republic of Venice, a position previously held by Titian. Over the course of the next four decades, he secured the patronage of the city's officials as well as leading figures among the intelligentsia. He was not only admired for the quality of his work but also the speed of his execution. In a letter of 1548, Andrea Calmo praised Tintoretto's ability to capture a likeness from nature in a mere half hour. Although the artist is better known now as a painter of large religious and mythological works, his ability as a portraitist won him great acclaim amongst his contemporaries, with Gian Paolo Lomazzo describing him as 'ritrattista d'eterna fama' ('a portraitist of eternal fame') (G.P. Lomazzo, *Trattato dell'arte della pittura*, Milan, 1584, p. 434).

This work is a characteristic example of Tintoretto's portraiture, which typically featured a restrained colour palette and simplicity of pose and setting. The sitter is depicted three-quarter-length, standing against a dark neutral background. The man's body, dressed in black, is almost indistinguishable from his surroundings. By contrast, his carefully modelled face is bathed in light. Characteristic specks

of white are reflected in his eyes, adding an emotional intensity and sense of immediacy to his gaze. Tintoretto was concerned with the individualisation of the sitter and light was used as a tool to focus the viewer's attention on the sitter's face. However, as with many of the artist's portraits, the sitter's identity remains obscure. The simplicity of Tintoretto's portraits, exemplified in this work, was radical at the time and was emulated by later artists such as Velázquez.

The present work once belonged to the imperial collection of the House of Hohenzollern-Sigmaringen, the senior Swabian branch of the House of Hohenzollern. Swabia was annexed to the Kingdom of Prussia in 1850 and formed part of the newly-created Province of Hohenzollern. The family had a significant collection of art that was primarily built up by Prince Karl of Hohenzollern-Sigmaringen, later Carol I of Romania (1839-1914). Carol's interest in the arts derived from his friendship with the art historian Anton Springer (1825-1891), under whom he studied at Bonn University. It is possible that Carol acquired this painting in the second half of the 19th century.



IAC. TEN LORETO. F.
1565.

160

**JACOPO DA PONTE, CALLED BASSANO
(BASSANO DEL GRAPPA C. 1510-1592)**

Christ driving the Tradesmen from the Temple

oil on canvas

53 $\frac{7}{8}$ x 69 $\frac{3}{4}$ in. (137 x 177 cm.)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

Anonymous sale; Christie's, London, 24 April 2009, lot 96, when acquired by the present owner.

EXHIBITED:

Bassano del Grappa, Museo Civico, *Jacopo Bassano e lo stupendo inganno dell'occhio*, 6 March-19 June 2010, no. 1 (entry by Alessandro Ballarin).

LITERATURE:

G. Ericani, 'Jacopo Bassano 500 anni', *Jacopo Bassano e lo stupendo inganno dell'occhio*, exhibition catalogue, Milan, 2010, p. 19.

This canvas, which is very probably the earliest known work by Bassano, was first attributed to him by Peter Humfrey, whose view was endorsed in 2008 by both Alessandro Ballarin and Bernard Aikema. Dated *circa* 1531-2 by Ballarin in his very full entry in the 2010 exhibition catalogue (pp. 59-61), the picture was executed while the artist was still working under the aegis of his father, Francesco Bassano, il vecchio (c.1475- c. 1539), but the solid, stocky types, which recur in other early works, and the chromatic range, as well as the treatment of the architecture, are all expressive of the young artist's own personality. The figural types and taste in colour correspond closely with those of the *Flight into Egypt* of 1534 at Bassano, while—as Humfrey noted—the architecture anticipates that of the Oxford *Christ among the Doctors*.

The subject is relatively unusual in Venetian painting, although it would over a generation later be taken up by El Greco, on whom Bassano himself was a formative influence. Bassano himself painted a fresco of the subject in 1535 for the church at Cartigliano, now lost, which was described as 'la istoria del flagelo de Christo che chazó for a del tempio quelli che vendeve et comprava' in the Bassano's Libro Secondo (L.Puppi, *Il libro secondo di Francesco e Jacopo dal Ponte*, Bassano, 1992, p. 268 (f.125v). The fresco was no doubt a development from the composition of this picture in the way that the painter's later treatments of the Flight into Egypt were evolved from the picture of 1534. This canvas expresses Jacopo's debt to earlier painting in the Venetian *terra firma*, but shows—as Aikema noted in 2008—that he must also have had access to prints by the German Little Masters (Kleinmeisters); it is a work of fundamental importance for the understanding of the emergence of one of the most influential of Venetian *cinquecento* painters.





161

MANTUAN SCHOOL, LATE 16TH CENTURY

Portrait of a lady, three-quarter-length, in an embroidered gown with split hanging sleeves over an embroidered bodice and skirt, with an open cartwheel ruff and a pearl necklace and earrings

oil on canvas
46 $\frac{3}{4}$ x 37 $\frac{7}{8}$ in. (118.8 x 96.1 cm.)

£20,000-30,000

\$30,000-44,000
€26,000-39,000

163

DOMENICO TINTORETTO (VENICE 1560-1635)

Portrait of a gentleman, three-quarter-length, in a suit of armour etched with gold, his right hand resting on his helmet

oil on canvas
45 $\frac{3}{8}$ x 37 $\frac{7}{8}$ in. (115.3 x 96.1 cm.)

£50,000-70,000

\$73,000-100,000
€65,000-90,000

162 No Lot





164 (a pair)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

164

FLORENTINE SCHOOL, EARLY 17TH CENTURY

*A seated monkey with fruit in a landscape; and
A leopard in a landscape, a mountain beyond*

oil on panel, circular

16¼ in. (42.5 cm.) diameter, in integral marbelised and
parcel-gilt frames

a pair (2)

£7,000-10,000

\$11,000-15,000

€9,100-13,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 February 1997, lot
211 (£8,050).

with Simon Dickinson, London, where acquired by the
present owner.

165

**JUSTUS SUSTERMANS
(ANTWERP 1597-1681 FLORENCE)**

*Portrait of Vittoria della Rovere, Grand Duchess
of Tuscany (1622-1694), bust-length, in a red
embroidered dress with pronounced shoulder
wings and a lace ruff, a pearl necklace and earrings*

oil on canvas, laid down on panel, oval

23 x 17¼ in. (58.2 x 44.2 cm.)

£20,000-30,000

\$30,000-44,000

€26,000-39,000



165

166 No Lot



167

BOLOGNESE SCHOOL, CIRCA 1600

Portrait of a gentleman, bust-length – unfinished

oil on canvas

19 x 14½ in. (48.3 x 37.2 cm.)

£20,000-30,000

\$30,000-44,000

€26,000-39,000

PROVENANCE:

(Possibly) Marchese Ferdinando Panciatichi Ximenes d’Aragona (1813-1897),
Florence (according to a pencil inscription on the stretcher).

168

GIOVANNI LORENZO BERNINI (NAPLES 1598-1680 ROME)

Portrait of the artist as Mars

oil on canvas

15¾ x 11⅞ in. (40 x 30.2 cm.)

inscribed '06=40 Mars opus eq Jo: Laurentij Bernini.1640 Dono datum alexandro de.Syris Amico suo' (on a piece of canvas applied to the reverse)

£80,000-120,000

\$120,000-170,000
€110,000-150,000**PROVENANCE:**

Presented by the artist to Alessandro Siri, 1640. The Mancini Collection, Naples. Anonymous sale; Christie's, London, 8 December 2005, lot 43, when acquired by the present owner.

LITERATURE:

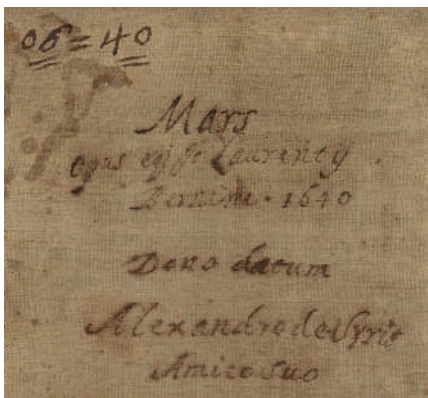
M.A. Pavone, 'Un Autoritratto del Bernini per Alessandro Siri', *Per la Storia dell'Arte in Italia e in Europa, Studi in onore di Luisa Mortari*, ed. M.P. Ferrara, 2004, pp. 277-82.
F. Petrucci, 'Papi e architetti: I volti dei protagonisti', in M. Fagiolo and P. Portoghesi, *Roma Barocca. Bernini, Borromini, Pietro da Cortona*, Rome, 2006, pp. 101, 103, fig. 6.
F. Petrucci, 'Novità sulla pittura di Bernini, Pietro da Cortona e Baciccio', in M. Fagiolo and P. Portoghesi, *Roma Barocca. Bernini, Borromini, Pietro da Cortona*, Milan, 2006, p. 117.
F. Petrucci, *Bernini Pittore: dal disegno al "maraviglioso composto"*, Milan, 2006, p. 319, no. 12.
T. Montanari, ed. *Bernini pittore*, exhibition catalogue, Rome, 2007, p. 157, no. C2, as 'Pseudo-Bernini'.

This striking portrait was first published by Mario Alberto Pavone in 2004. Its attribution has since been endorsed by Marcello Fagiolo dell'Arco and Francesco Petrucci, who published the work in his 2006 *catalogue raisonné*. The inscription on the reverse is the *point de départ* for the study of the picture; the graphologist Cristina di Leo considers this to be in Bernini's own hand, a view accepted by Petrucci.

Bernini executed self-portraits throughout his career and often utilised theatrical disguise. He twice portrayed himself in the character of David (Rome, Palazzo Barberini and formerly Incisa della Rocchetta collection, the latter of Chigi provenance). His swarthy skin in our picture matches his son Domenico's account of his physical appearance (Pavone, *op. cit.*, p. 280). As Petrucci and Pavone observe, the angle of the head corresponds very closely with that of the early self-portrait in the Villa Borghese, Rome. Allowing for the passage of some two decades, the likeness of the features is compelling. Dr. Ann Sutherland Harris independently noted this, but commented on the surprising scale of the ears which are conveniently covered by hair in the Borghese sketch: it should be noted that the second, later, self-portrait in the Villa Borghese shows that the lobes of the artist's ears were indeed rather large.

Bernini's range was prodigious. He is of course most celebrated as a sculptor, but his contemporary Baglione, writing in 1642, commented on his talent as a painter and in one of the *Avvisi*, printed after his death, he is referred to as the 'Titiano dei nostri tempi' (Pavone, pp. 280 and 282, note 23). Most of his extant portraits in oil have the character of sketches. By contrast, this canvas is a finished work. The deep red drapery is not readily paralleled in other pictures by Bernini, though its folds do have sculptural qualities and its inclusion but might be an allusion to Siri's marriage, recalling the theme of Venus and Mars. Dr. Sutherland Harris considers the drapery not to be autograph and has reservations about the lighter strokes of the hair and facial hair.

Following the death of their patron Urban VIII in 1644, the financial business of the Siri quickly deteriorated. Alessandro died in Rome soon after 1651, his widow in 1665. Giovanni Battista survived, apparently until 1671, by which time the collapse of his business had impelled him to return to Savona. The work passed into the Mancini Collection, founded by Filippo Mancini, Duke of Nevers (1641-1707), perhaps not long after the death of Alessandro. It remained with the heirs of the Mancini until recent times.



The inscription in Bernini's hand, on the reverse of the present lot

This portrait was produced in 1640, as a wedding gift for Alessandro Siri, a significant member of the Barberini entourage. Alessandro and his brother Giovanni Battista were the sons of Francesco Siri, a successful spice merchant from Savona, who settled in Rome. The brothers became bankers in the service of Bernini's patron, Pope Urban VIII. Alessandro married Aurelia Gavotti, daughter of a distinguished Savonese family, and in October of that year, employing two of the Gavotti as intermediaries, the brothers acquired a palace in via Guarda at Savona for 20,000 lire. With the Gavotti, the Siri were briefly the leading patrons of artistic projects in the city. Bernini personally designed an altar in the Sanctuary of Nostra Signora della Misericordia for them, completed in 1665.





(a pair)



169



170

PROPERTY OF A GENTLEMAN (LOTS 152 & 169)

169

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

An Italianate wooded landscape with figures resting in the foreground, a hilltop town beyond; and An Italianate wooded landscape at dusk, with figures conversing in the foreground, a town beyond

oil on canvas
14⁵/₈ x 18³/₄ (37.2 x 47.6 cm.)

a pair (2)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Mrs Woods, The Grange, Westleton, Suffolk; Christie's, London, 23 March 1864, lot 130 as 'Orizonti' (5 gns. to Ripe). Charles Sotheby, by 1864, and by descent to, Major-General Frederick Edward Sotheby; his sale (t), Sotheby's, London, 12 October 1955, lot 56 (£250 to R.M. McKenzie).

FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS FOR MR & MRS JACK STEINBERG (LOTS 145, 150, 170 & 210)

170

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

An Italianate wooded landscape with a figure resting by a path and another on horseback by a river, a town beyond

oil on canvas
19⁷/₈ x 26¹/₄ in. (50.7 x 66.5 cm.)

£6,000-8,000

\$8,800-12,000
€7,800-10,000

PROVENANCE:

with Leonard Koetser, London, where acquired in November 1950 by Jack Steinberg.



171

**HERMAN VAN SWANEVELT
(WOERDEN C. 1600-1655 PARIS)**

The Rest on the Flight into Egypt

signed, inscribed and dated 'HSWANEVELT / PARIS 164[?]'

(lower left, 'HS' linked)

oil on canvas

29½ x 44 in. (73.8 x 111.6 cm.)

£50,000-70,000

\$73,000-100,000

€65,000-90,000

PROVENANCE:

Anonymous sale; Bonhams, New York, 21 April 2009, lot 55, as 'Attributed to Herman van Swanevelt' (\$61,000).

with Rafael Valls, London, where acquired by the present owner.

This fine Italianate landscape was painted after Swanevelt's return from Rome, where he resided between 1629 and early 1644. His close relationship to Claude during this period is reflected in the sense of natural light, while the Italian influence can be felt in the warm glow of the sunset as it catches the edges of the clouds and foliage. Works in this guise helped propagate the 'ideal landscape' in northern Europe.



172

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION (LOTS 172 & 177)

172

**ATTRIBUTED TO
MICHAEL WUTKY
(KREMS 1739-1823 VIENNA)**

Vesuvius in eruption

oil on paper, laid down on canvas
17 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in. (44.7 x 58.1 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 April 1980, lot 100, as 'Joseph Wright of Derby'.

LITERATURE:

B. Nicholson, 'Wright of Derby: addenda and corrigenda*', in *The Burlington Magazine*, CXXX, p. 755, under note 30, fig. 42, as a study for the picture of Vesuvius in the Derby Museum and Art Gallery.

After inspecting the work in 1992, Judy Egerton stated (written communication with the owner) that she agreed with Nicholson's theory that this picture was executed by the same hand as the Derby picture (*loc. cit.*) but, in her view, that Wright would have 'attempted a greater degree of realism'. She suggested an alternative attribution to Michael Wutky, the Austrian landscape painter who frequently depicted Vesuvius.



173

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

173

**JOHN THOMAS SERRES
(LONDON 1759-1825)**

*A view of Richmond Bridge on
the River Thames, with figures
boating in the foreground*

signed and dated 'J.T. Serres / 1798.' (lower left, on the stern of the boat)

oil on canvas
25 $\frac{1}{8}$ x 30 $\frac{1}{8}$ in. (63.7 x 76.5 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

with Simon Dickinson, London, where acquired by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

174

**HENDRICK DANCKERTS
(THE HAGUE 1625-1680 AMSTERDAM)**

View of Windsor Castle from the north, with figures boating on the River Thames and bathers on the bank

signed and dated 'HDanckerts 1680' (lower centre, 'HD' linked)
oil on canvas
23⁷/₈ x 48³/₄ in. (60.6 x 124 cm.)
in an English 18th century carved and gilded frame

£30,000-50,000

\$44,000-73,000
€39,000-65,000

PROVENANCE:

(Possibly) Horace Walpole, 4th Earl of Orford (1813-1894).
William Drury-Lowe (d. 1906), Locko Park, Derbyshire, and by descent;
Sotheby's, London, 8 November 1995, lot 75.
with Simon Dickinson, London, where acquired by the present owner.

LITERATURE:

J.P. Richter, *Catalogue of Pictures at Locko Park*, London, 1901, p. 44, no. 106.

Hendrick Danckerts arrived in England following King Charles II's restoration to the throne in 1660. Having spent time in Italy from 1653, he soon became established as a talented painter of classicising and topographic landscapes, winning the patronage of both Charles II and his brother James, Duke of York and Albany, later King James II. In 1675 and 1679, Danckerts was paid the total of £100 3s. 6d. for 'several prospect pictures and landskips by the King's command' (O. Millar, *The Tudor, Stuart and Early Georgian Pictures in the Collection Her Majesty the Queen*, London, 1963, p. 153). Though other commissions from royal patrons are scarcely documented, early inventories

record that 'A greate Landskip' by 'Danckurs' (formerly in the Queen's bed-chamber) and a 'Lanskip of Ruaignes & Water' were in the stores at Whitehall during the reign of Charles I. A further seven landscapes were recorded at St. James's Palace in the 1687 inventory of James II (B.M. Harl. Ms. 1890, ff. 85v.-86v).

Danckerts painted several views of Windsor Castle, including one originally for Charles II. Samuel Pepys recalled calling on Danckerts on 20 January 1669 and two days later described meeting 'with Mr. Dancre, the famous landscape painter...and he took measure of my panels in my dining-room, where, in the four, I intend to have the four houses of the King, White Hall, Hampton Court, Greenwich, and Windsor' (S. Pepys, *The Diary of Samuel Pepys, M.A., F.R.S., Clerk of the Acts and Secretary to the Admiralty*, London, 1900, VIII, no. 2, p. 195).

This view, which is one of the latest dated works by Danckerts, shows Windsor Castle from the north. The picture has been cited by Richter as being in the collection of Horace Walpole (*loc. cit.*). While recorded neither in the 1774 *Description of Strawberry Hill House and its Contents*, nor in the extensive sale of 1842, it is conceivable that Walpole owned the work. Indeed, he possessed another picture by Danckerts showing the royal gardener presenting a pineapple to Charles II, with Dorney Court, a house close to Windsor, in the background. Walpole fostered a long-held attraction to the Castle, writing in a letter dated 22 October 1791 that he was 'so delighted... [that he] stood full two hours and a half' admiring it (P. Toynbee (ed.), *The Letters of Horace Walpole Fourth Earl of Orford*, Oxford, 1905, XV, p. 77).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

175

JAKOB BOGDANI (EPERJES 1660-1724 LONDON)

A goose, mallard and ducks before a lake, with a hawk perched on a tree branch, a village beyond

oil on canvas

54¼ x 72½ in. (132.7 x 184.4 cm.)

£30,000-50,000

\$44,000-73,000

€39,000-65,000

PROVENANCE:

with Simon Dickinson, London, where acquired by the present owner.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

176

**ATTRIBUTED TO TOBIAS STRANOVER
(SIBIU 1684-AFTER 1731 LONDON)**

Two scarlet macaws perched on a tree branch by a monkey and a basket of fruit and vegetables on a ledge, in a classical landscape with ruins

oil on canvas

60½ x 53½ in. (152.6 x 134.8 cm.)

in an English 18th century carved pine frame

£20,000-30,000

\$30,000-44,000

€26,000-39,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 December 1998, lot 135 (£15,000).
with Simon Dickinson, London, where acquired by the present owner.





PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION (LOTS 172 & 177)

***177**

**JOHN WOOTTON
(?WARWICKSHIRE C. ?1686-1764
LONDON)**

A wooded river landscape with a farmer and his ox-drawn cart on a path

oil on canvas
30¼ x 54½ in. (76.7 x 138.5 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

with Agnew's, London.
Anonymous sale [Property of a Gentleman];
Sotheby's, London, 21 November 1979,
lot 57 (£5,200).

177



178

**ROBERT HUNTER
(ULSTER 1715/20-AFTER 1803 DUBLIN)**

Portrait of Robert, 1st Baron Kingsborough (1724-1755), seated, full-length, in a dark blue coat with red facings and trimmed with gold braid, dark blue breeches and a tricorn hat, his right arm resting on a table

oil on canvas
94 x 47⅞ in. (238.8 x 146.4 cm.)

£15,000-20,000

\$22,000-29,000
€20,000-26,000

PROVENANCE:

The Stafford-King-Harmon Family, Rockingham, County Roscommon.
Anonymous sale; Christie's, London, 12 July 1991, lot 13 (£14,000).

LITERATURE:

A. Crookshank, 'Robert Hunter', *The GPA Irish Art Review*, Dublin, 1989-1990, p. 182, no. 45.

The sitter was the eldest son of Sir Henry King, 3rd Bt. (1681-1739/40), and his wife Isabella Wingfield (d. 1761). Baptised on 18th February 1724, he succeeded his father as 4th Baronet King, of Boyle Abbey, before becoming 1st Baron Kingsborough in 1748. He held the position of Custos Rotulorum, the keeper of the county's records and consequently the highest civil officer in County Roscommon. Baron Kingsborough died in 1755 leaving no issue to succeed his baronetcy. The present portrait, attributed to Robert Hunter, one of Ireland's leading portraitists of the 18th century, has been dated to the early 1750s by Anne Crookshank (*op.cit.*).

178



179

**THOMAS HUDSON
(DEVONSHIRE ?1701-1779 TWICKENHAM)**

Portrait of Lady Anne Brudenell (d. 1786), half-length, in a pink dress with cuffed sleeves and pearls in her hair, in a painted oval

oil on canvas

30¼ x 25⅞ in. (77 x 64.4 cm.)

in its original carved giltwood frame

£15,000-20,000

\$22,000-29,000

€20,000-26,000

PROVENANCE:

By descent at Patshull, Staffordshire, to William Legge, 7th Earl of Dartmouth (1881-1958), and by descent.

EXHIBITED:

Birmingham, City Museum and Art Gallery, *Jubilee Commemorative Exhibition*, 1934.

The sitter was the daughter of George Legge, Viscount Lewisham, and Elizabeth Kaye. In November 1760 she married James Brudenell, later 5th Earl of Cardigan (1725-1811). After 1780 she was styled Baroness Brudenell of Deene until her death in 1786.



180

GEORGE LAMBERT (LONDON ?1700-1765)

An extensive Arcadian landscape with figures on a path, a town beyond

oil on canvas

61¼ x 77¾ in. (155.5 x 196.8 cm.)

£30,000-50,000

\$44,000-73,000

€39,000-65,000

PROVENANCE:

Gwendolen Gascoigne, Lotherton Hall, Yorkshire.
Anonymous sale; Phillips, London, 10 July 1990, lot 29.

EXHIBITED:

Leeds City Art Gallery and Temple Newsam House, as 'Attributed to Claude Lorrain' (according to a label on the reverse).



181

DAVID MORIER (BERN C. 1715-1770 ?)

Equestrian portrait of Prince William Augustus, Duke of Cumberland (1721-1765), full-length, mounted on his bay charger, in a blue coat, white breeches, black hat and the sash of the Order of the Bath, a view of the Thames beyond

oil on canvas
39 7/8 x 49 1/2 in. (101.4 x 125.6 cm.)

£40,000-60,000

\$59,000-87,000
€52,000-77,000

PROVENANCE:

Lord Hastings, Melton Constable.
Major Robert O'Brien, M.V.O., T.D., Mayfair, London; Christie's, London, 18 June 1971, lot 46 (1100 gns.)

EXHIBITED:

Twickenham, Marble Hill House, 1968.

LITERATURE:

F. Davis, 'Furniture for Palaces', *Country Life*, CXLIX, October 1971, p. 891, fig. 6.

As the second surviving son of King George II, Prince William Augustus had been intended by his parents for the office of Lord High Admiral, but after a brief and dissatisfied year in the Navy, he joined the army as Colonel to the First Regiment of Foot. He saw his first active service in Germany in December 1742 at the Battle of Dettingen, an important English victory over the French during the War of the Austrian Succession (1740-1748). The Duke soon advanced to the summit of British military command and, in 1745, undertook his most prominent post as commander of the English forces against the Jacobite rebellion led by Charles Stuart.

From 1752 until 1764, the Swiss-born painter David Morier received the annual salary of £100 as 'Limner' (portraitist) to the Duke. The artist may indeed have been an eye-witness to the Battle of Culloden, and his careful depictions of the British and Jacobite uniforms certainly demonstrate a first-hand knowledge of both armies. Morier produced numerous portraits of leading figures in the British army and Royal family, exhibiting some at the Society of Artists in London from 1762. In many cases, Morier's equestrian portraits were situated within military contexts, the sitters depicted as if poised to ride off into the fray. The present work, however, shows Cumberland riding comfortably on a large bay charger, the site identified either as the Thames or possibly Virginia Water, in the Great Park at Windsor.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***182**

**NATHAN THEODORE FIELDING
(SOWERBY, NEAR HALIFAX 1747-C. 1814 ?LIVERPOOL)**

An extensive evening view of Field House, Sowerby, near Halifax, Yorkshire, and the surrounding lands, viewed from the south; and An extensive evening view of Rough Hey Wood, Sowerby, near Halifax, Yorkshire, and the surrounding lands

the first signed, inscribed and dated 'N. T. Fielding del: et pinxt. / An Evening View of / Field House; / and places adjacent / from a Southern Eminence / 1781'; the second signed, inscribed and dated 'N. T. Fielding / Del. et Pinxit. / A View / of Rough Hay Wood / and Lands adjacent / 1782' (both lower left)
oil on canvas

56¼ x 68¾ in. (144 x 174.2 cm.)

a pair (2)

£50,000-80,000

\$73,000-120,000

€65,000-100,000

PROVENANCE:

By descent in the Stansfeld family; Sotheby's, London, 13 July 1988, lots 66 and 67 (£21,185 and £16,725 respectively), when acquired by the present owner.



These pictures record the extensive estates of George Stansfeld (1726-1805). A wealthy wool merchant, Stansfeld had inherited the house from his grandfather in 1743, and had built up his estate to the vast panorama of farmland, cottages and drying fields, which Fielding depicts. After establishing himself on the estate, Stansfeld began the construction of a new house from 1749 onwards. Field House, the subject of the first picture, was built adjacent to the Old Hall, which can be seen on its left, while the large stable blocks were constructed to the right. Beyond the estate, the roof-tops of the town of Sowerby can be seen beneath the brow of a hill on which stands the Church of St Peter's, built under the patronage of the Stansfeld family and completed in 1763.

The second view is taken from above Stansfeld Bridge and shows the prospect of the Rybur Valley towards Rough Hey House and woods. It appears that the two different perspectives of the Stansfeld estate were

painted from the same position, perhaps from the hillside of Nether Ends Beck. This would have allowed the artist to depict his view of Field House from the south and the companion view of Rough Hey woods from the west.

Nathan Theodore Fielding was born in Sowerby and, before moving to London in 1788, enjoyed a prosperous career working for the local gentry. These views, as 'portraits' of the Stansfeld's estate, were compositions regularly commissioned by wealthy landowners during the 18th century. As the century progressed and the Acts of Enclosure saw more land entering into the hands of an increasingly small number of men, patrons sought to commission estate portraits which situated their estates more naturally into their surroundings, to 'suggest not only the beneficent wisdom of a single proprietor, but also the justice of [the]...social structure' (D. Solkin, *Richard Wilson: The Landscapes of Reaction*, exhibition catalogue, London, 1982, pp. 113-114).



PROPERTY OF THE ZOOLOGICAL SOCIETY OF LONDON,
SOLD BY ORDER OF THE TRUSTEES

183

**JACQUES-LAURENT AGASSE
(GENEVA 1767-1849 LONDON)**

Giraffes with impala in a landscape

oil on millboard
14 x 11¼ in. (35.4 x 30 cm.)

£40,000-60,000

\$59,000-87,000
€52,000-77,000

PROVENANCE:

(Probably) Commissioned by Edward Cross (1774-1854), and through his wife Miss Pollito to, Mrs. F.E. Emerson, by whom bequeathed in 1950 to, The Zoological Society of London.

LITERATURE:

(Probably) The artist's record book, February 1829, 'A small picture of the Giraffe'.
(Probably) R. Loche, Jacques-Laurent Agasse 1767-1849, exhibition catalogue, Musée d'Art et d'Histoire, Geneva and Tate Gallery, London, 1988, p. 156, under no. 59.

The reappearance of this small picture and the following lot, which have been unknown to recent scholars of the artist's work, are important additions to Jacques-Laurent Agasse's celebrated corpus of exotic animal painting. This picture is a rare example of the artist working on such a small and intimate scale. The composition appears in Agasse's record book: 'February 1829: A small picture of the Giraffe'. The giraffe in question had been presented to King George IV in 1827 by Mehemet Ali, Pasha of Egypt. Weakened by a long and arduous journey from the Nubian desert to London, the giraffe had, by the time of its arrival to England, lost the use of its legs and died soon afterwards. Agasse's friend Edward Cross, the owner of the eponymous menagerie on the Strand in London, had been entrusted by the King to supervise the landing and transportation of the giraffe to Windsor. Agasse painted the animal on this occasion, showing it in the company of its two Arab keepers and Cross himself, in a painting still in the Royal Collection today.

We are grateful to Renée Loche for confirming the attribution on the basis of photographs.



PROPERTY OF THE ZOOLOGICAL SOCIETY OF LONDON,
SOLD BY ORDER OF THE TRUSTEES

183A

**JACQUES-LAURENT AGASSE
(GENEVA 1767-1849 LONDON)**

Elk in a river landscape

oil on canvas
24 x 20 in. (61 x 50.8 cm.)

£40,000-60,000

\$59,000-87,000
€52,000-77,000

PROVENANCE:

(Probably) Commissioned by Edward Cross (1774-1854), and through his wife Miss Pollito to, Mrs. F.E. Emerson, by whom bequeathed in 1950 to, The Zoological Society of London.

LITERATURE:

The artist's record book, 1829, 'The Elk. male and female. / 20 x 24 / inches.'

This picture features in the artist's record under the year 1829: 'The Elk, male and female, 20 x 24 inches'. This is the only known depiction by Agasse of this Nordic animal. He would have been able to admire elk specimen at Edward Cross's menagerie at Exeter Exchange in the Strand, London. A symbol of England's Imperial might and an embodiment of the curiosity of the scientific age, Cross's proclaimed mission was 'to procure rare and exotic animals, from every region of the Globe, for the information and entertainment of my countrymen'. Agasse frequently visited the site and made life drawings of the animals, which he would later use as a basis for his paintings.

We are grateful to Renée Loche for confirming the attribution on the basis of photographs.



PROPERTY OF A GENTLEMAN (LOTS 184 & 186)

184
HENRY WALTON
(DICKLEBURGH 1746-1813
LONDON)

The Chicken Basket

oil on panel
 19¼ x 17½ in. (49.5 x 43.4 cm.)
 in an English 18th century carved giltwood frame

£15,000-20,000	\$22,000-29,000
	€20,000-26,000

LITERATURE:

E. Bell, 'The Life and Work of Henry Walton',
Gainsborough House Review 1998/99, p. 76,
 no. 200.

Evelyne Bell dates this work to 1780 (*op. cit.*) and notes that the basket is virtually identical to that in Walton's *The Silver Age*, painted in 1777 and now in the Yale Center for British Art, New Haven.



185
JOHN DOWNMAN
(RUABON, N. WALES 1750-1824 WREXHAM)

Portrait of Charles Chadwick (1753-1829), half-length, in a brown coat, yellow waistcoat and gown, wearing a mortar board, Emmanuel College Cambridge beyond

signed and dated 'J-Downman / Pinx' / 1779' (lower right)

oil on copper
 9½ x 7½ in. (23.3 x 19.4 cm.)
 in its original frame

£7,000-10,000	\$11,000-15,000
	€9,100-13,000

PROVENANCE:

The Rev. Henry Madan Pratt, M.A., J.P., Southern House, Cheltenham; Christie's, London, 23 May 1930, lot 144 (26 gns. to the following), H. Burton-Jones, London.

Mrs K. Gifford Scott; (!) Sotheby's, London, 14 March 1984, lot 54, (£5,280).
 with Spink, London, 1984, where acquired by the present owner.

Painted in 1779, the year after Downman's arrival in London, this beautifully preserved picture is a fine example of the artist's small-scale portraits on copper. A preparatory drawing of the sitter, executed in 1778 when Downman was still based in Cambridge, is preserved in the Fitzwilliam Museum (*Complete List of Portraits in the Sketch Books from Butleigh Court, Second Series, Volume the Fourth*, no. 2, where erroneously described as 'Mr Craddock of Emmanuel College').



PROPERTY OF A GENTLEMAN (LOTS 184 & 186)

186

FRANÇOIS-XAVIER FABRE (MONTPELIER 1766-1837)

Portrait of Henry Richard Vassall-Fox, 3rd Baron Holland (1773-1840), half-length, seated in a blue coat and yellow waistcoat

signed, inscribed and dated 'Fx. Fabre. Florentia. / 1795' (lower left)

oil on canvas

41½ x 33¾ in. (105.4 x 85.7 cm.)

£30,000-50,000

\$44,000-73,000

€39,000-65,000

PROVENANCE:

By descent to the sitter's daughter, The Hon. Mary Elizabeth Fox, who married Thomas Atherton Powys, 3rd Baron Lilford (1801-1861), and by descent until circa 1970, when acquired by the present owner.

Lord Holland, who succeeded his father in 1774 and was the nephew of Charles James Fox, was one of the key political figures of his generation. Educated at Eton and Christ Church, he made an extensive grand tour and married the divorcée Lady Webster in 1797. During their long tenure, Holland House in Kensington was a centre of both intellectual and political life and Holland was himself one of the most consistent and determined proponents of the Whig party.

During their residence in Florence in the winter of 1794-5, Lord Holland and Lady Webster took an interest in two young French painters who had settled

in the city: Louis Gauffier and Fabre, who was the youngest member of what was in effect a *ménage à trois* with Vittorio Alfieri, the tragedian, and the Countess of Albany, widow of Prince Charles Edward Stuart, who herself became a friend of Lady Webster. Holland and his friend Lord Wycombe sat to both Gauffier and Fabre, whose full portraits of the former are recorded in the Holland House papers:

'le portrait en pied de Milord Holland, grandeur naturelle

quatre autres portraits, demi figures

celui de Milord Holland avec ... bordeur

(British Library Add. Mss. 51637, f.52.)

The first of these portraits, showing Holland standing, originally a full-length, was in the Journal Room at Holland House and is now in a private collection. A replica of this is at Eton College and another was in the collection of Mr. M. Powys in Bath (R. Walker, *National Portrait Gallery, Regency Portraits*, London, 1985, p. 256). This portrait corresponds closely with that in the National Portrait Gallery, no. 3660, which also passed to the sitter's daughter Lady Lilford.

Walker suggests that the ring that he wears may be a reference to Holland's intentions to Lady Webster, whom he was to marry in 1797.



187

ROBERT HOME (HULL 1752-1834 CAWNPORE)

Double portrait of Lieutenant-Colonel William Sydenham (1752-1801), small full-length, in officer's uniform, and his wife Amelia, in a white dress, in an Indian landscape with units of the Madras artillery drawn up on parade, St. Thomas's Mount, Madras beyond

oil on canvas
31 x 36 7/8 in. (78.7 x 93.4 cm.)

£40,000-60,000

\$59,000-87,000
€52,000-77,000

PROVENANCE:

with Arthur Tooth, London 1946-7, as 'Johann Zoffany'.
Anonymous sale; Christie's, London, 10 June 1997, lot 92 (£76,300).

LITERATURE:

M. Archer, *India and British Portraiture 1770-1825*, London, 1979, pp. 306-8, pl. 212.

This picture shows Lieutenant-Colonel William Sydenham (1752-1801) with his wife, Amelia Prime (1750-1835), whom he married in 1776. Sydenham was the son of Samuel Sydenham (1727-1792) and Alice Chapman of Minehead, near Exmouth. In 1768, Sydenham was commissioned as a Cadet in the Madras Artillery of the East India Company. He was promoted to Lieutenant-Colonel in 1786 during the war with the Tipu Sultan of Mysore. This double portrait was executed in 1794, when Sydenham was in command of the 1st Battalion at St. Thomas's Mount near Fort St. George, Madras. The landmark can be seen in the background of the picture, with units of the Artillery depicted parading below. Amelia's uncle, General Matthew Horne, also served in the Artillery in Madras and was in charge of a regimental station between Alandur and St. Thomas' Mount.

Robert Home, originally from Hull, travelled to India in 1790 following the death of his first wife Suzanna. Upon his arrival in 1791, he obtained permission to follow the grand army, led by Cornwallis, to Bangalore for a year during the Third Anglo-Mysore War. From 1792 to 1795, Home was based in Madras where he painted the portraits of several military figures with their families, as well as a number of local monuments. The artist then travelled to Calcutta, where he remained until his death in 1834.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***188**

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

Portrait of Henrietta, Mrs. John Parish (1745-1810), three-quarter-length, seated in a landscape, in a white dress with a green shawl and gloves

oil on canvas

50¼ x 40¼ in. (127.5 x 102.2 cm.)

£30,000-50,000

\$44,000-73,000

€39,000-65,000

PROVENANCE:

By descent through the sitter's family to John Parish, Freiherr von Senftenberg, Senftenberg Castle, Austria, and by descent to, Baron Charles Parish, 1948.
with Newhouse Galleries, New York.

Mr. and Mrs. Kay Kimbell, Fort Worth, Texas.

The Kimbell Art Foundation, Fort Worth, Texas; their sale, Sotheby's, London, 12 July 1989, lot 39 (£44,000), when acquired by the present owner.

EXHIBITED:

Fort Worth, Texas, Fort Worth Art Association, *Twenty-one paintings from the Kimbell Art Foundation*, 1953, no. 13.

The sitter was born Henrietta Tod. In 1768 she married John Parish (1742-1829), a Scottish born merchant, with whom she had eight children. Parish and his family later moved to Germany where he made a considerable fortune before being appointed first consul general of the United States to Hamburg, in 1793. The painting remained in the family seat, Senftenberg Castle, Austria.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION (LOTS 189 & 190)

189

**JOHN FERNELEY, SEN.
(THRUSINGTON 1782-1860 MELTON MOWBRAY)
AND JOHN FERNELEY, JUN.
(MELTON MOWBRAY 1815-1862 MANCHESTER)**

Two bay hunters in an extensive landscape

signed, inscribed and dated 'J.Ferneley Jun: / Melton. Mowbray / 1838.'

(lower right)

oil on canvas

37¼ x 58¼ in. (94.2 x 147.5 cm.)

£30,000-50,000

\$44,000-73,000

€39,000-65,000



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION (LOTS 189 & 190)

190

**JOHN FERNELEY, SEN.
(THRUSINGTON 1782-1860 MELTON MOWBRAY)**

Two gentlemen, one leading a chestnut hunter, the other on a bay hunter, in an extensive landscape with a hunt, a church spire beyond

signed, inscribed and dated 'J.Ferneley / Melton Mowbray / 1836.'

(lower centre)

oil on canvas

44¼ x 65½ in. (111.9 x 165.6 cm.)

£60,000-80,000

\$88,000-120,000

€78,000-100,000



191

**JOHN GLOVER
(HOUGHTON-ON-THE-HILL, LEICS 1767-1849
LAUNCESTON, TASMANIA)**

Loch Coruisk, Isle of Skye

oil on canvas

20 x 28½ in. (50.8 x 71.5 cm.)

£20,000-30,000

\$30,000-44,000

€26,000-39,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 April 1997, lot 59,
when acquired by the present owner.

Born near Leicester, Glover's experience as a child working in the fields of his family's farm instilled in him a love of nature. A self-taught artist, he was appointed writing master at the Free School in Appleby in *circa* 1787. Over the next few years, he made a number of visits to London where he studied under the landscape painter William Payne (1760-1830). This picture is likely to have been painted between 1795 and 1804, when the artist embarked on a series of sketching tours of picturesque districts in the country. During this period, he exhibited views of Scotland, Cumberland, Derbyshire, Leicestershire, and Wales at the Royal Academy. Here, the artist depicts Loch Coruisk, situated in the Cuillin Hills on the south coast of Skye.

An accomplished painter in both oil and watercolour, Glover was one of the founding members of the Society of Painters in Watercolour, becoming president of the Watercolour Society in 1807. In 1823, he also became one of the founding members of the Society of British Artists. In 1830, he emigrated to Australia with his family, arriving in Launceston, Tasmania in 1831. Over the next twenty years, the artist farmed sheep and became known for his paintings of the Tasmanian scenery, homesteads, and Aboriginal people. He continued to exhibit works back in London, sending 68 pictures in 1835. During his lifetime, Glover was highly successful and ranked as one of the foremost landscape painters in both Britain and Australia.



192

**BEN MARSHALL
(LEICESTER 1768-1835 BETHNAL GREEN)**

Musk, a bay hunter in a landscape

signed and dated 'B.Marshall p^l. 1800' (lower right)

oil on canvas

34 $\frac{1}{8}$ x 39 $\frac{7}{8}$ in. (86.7 x 101.3 cm.)

£20,000-30,000

\$30,000-44,000

€26,000-39,000

PROVENANCE:

Mr. and Mrs. Jack R. Dick; their sale, Sotheby's, London, 23 April 1975, lot 120.

LITERATURE:

A. Noakes, *Ben Marshall*, Leigh-on-Sea, 1978, p. 32, under no. 28, listed as a version of the portrait of 'Musk' dated 1799.

PLEASE NOTE THAT LOT 193 ON THE FOLLOWING PAGE IS OF A SEXUALLY GRAPHIC NATURE



193

**CIRCLE OF JACQUES ANTOINE VALLIN
(PARIS C. 1760-AFTER 1831)**

The Worship of Fascinus

concealed behind a hinged glass screen containing a print by Schelte Adamsz. Bolswert (1586-1659), after Jacob Jordaens (1593-1678), *Jupiter as a child* engraving, circa 1630-59, first state (of three), before publisher's address, some staining, other surface defects, framed
Literature: Hollstein 283
oil on canvas

17¼ x 21¾ in. (43.2 x 55.4 cm.)

£15,000-20,000

\$22,000-29,000
€20,000-26,000

The iconography of the winged phallus has a long history. It dates back to Ancient Rome, where it symbolised the deity of fertility, Fascinus. Roman jewellery, wind chimes and household items were designed in the form of

such phalli, while entire pagan festivities were dedicated to Fascinus, events recounted by Saint Augustine of Hippo. Unsurprisingly such displays were considered obscene by the Christian clergy.

The appearance of such iconography in more modern times though is rare. It is not clear whether the winged phallus carried additional meaning in the 18th and 19th centuries, beyond its ancient purpose of warding off danger or transmitting magical powers. Clearly though the associations of fertility, orgiastic excess and religious subversion persist.

Here, the composition is hidden behind a print, revealed only by opening the latch on the frame. The concealment of the picture both protects viewers' sensibilities and allows for a surprising and staged discovery of the hidden work.



194

FRANÇOIS BOUCHER (PARIS 1703-1770) AND STUDIO

Two putti with an open bird-cage and a quiver

oil on canvas, unframed
22¾ x 17¾ in. (57.8 x 45.1 cm.)

£20,000-30,000

\$30,000-44,000

€26,000-39,000

PROVENANCE:

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

This picture derives from *L'Amour oiseleur* (private collection; A. Ananoff, *François Boucher*, Lausanne, 1976, I, pp. 196-197, no. 62), a painting that belonged to an allegorical set of the Four Seasons which Boucher painted in the 1730s for one of his early Parisian patrons, the lawyer François Derbais. We are grateful to Alastair Laing for confirming the attribution and for pointing out that the picture was probably laid in by a studio assistant.



195

PROPERTY OF A LADY

***195**

ATTRIBUTED TO HUBERT ROBERT (PARIS 1733-1808)

A classical capriccio of figures conversing before a statue of Silenus and the infant Dionysus by the Temple of Vespasian and Titus; and A classical capriccio of figures discussing a relief sculpture by the Borghese Vase, the Temple of Vesta beyond

oil on canvas, unframed
22½ x 16⅞ in. (57.4 x 42.8 cm.)

the former inscribed 'T TVER' (upper left, on the architrave) a pair (2)

£20,000-30,000

\$30,000-44,000
€26,000-39,000

PROVENANCE:

Collection Ricardo Espirito Santo Silva, first half of the 20th century.



(a pair)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***196**

HUBERT ROBERT (PARIS 1733-1808)

An architectural capriccio with the Temple of Saturn, the Arch of Titus and the Pyramid of Caius Cestius, with figures before a fountain in the foreground

oil on canvas
29⅝ x 39½ in. (75.2 x 100.3 cm.)

inscribed 'SENATVS POPLVSQVE ROMANVS· / INGENIO CONS· METVM RESTVIT' (upper right, on the architrave)

£50,000-70,000

\$73,000-100,000
€65,000-90,000

PROVENANCE:

Dr Adrien Fauchier-Magnan, Paris, by 1839.

Jacob M. Heimann, by 1941.

Anonymous sale; Parke-Bernet Galleries, New York, 23 March 1950, lot 47 (\$475).

with Findlay Galleries, Chicago.

Anonymous sale; Christie's, New York, 11 January 1995, lot 69 (\$75,000), when acquired by the present owner.

EXHIBITED:

Baltimore, Johns Hopkins University, *Landscape Painting from Patinir to Hubert Robert*, 17 November-7 December 1941, nos. 62-3 (lent by Jacob M. Heimann).

LITERATURE:

P. de Nolhac, 'Les premières oeuvres romaines d'Hubert Robert', *La Renaissance de l'Art Français et des Industries de Luxe*, January 1923, I, p. 29, illustrated.

H. Voss, 'Opere giovanile di Hubert Robert in gallerie italiane', *Dedalo*, VII, 1928, p. 751, note 1.



196

This work is one of a group of Roman views by Robert which Joseph Baillio has dated to *circa* 1755-6. Such early independent works, usually detailing specific topographical views or architectural *capricci*, are rarely signed or dated. For some time, they were unrecognised and miscatalogued, but have since been restored to Robert's *oeuvre* after this formative period of his life and work was reconstructed and studied in the 1920s, first by Pierre de Nolhac (*op. cit.*) and then by Hermann Voss (*op. cit.*). A more recent exhibition, held at Villa Medici in 1990-91, looked at the influence of Rome on Robert's development, alongside that of his friend and contemporary Jean-Honoré Fragonard (see *J.H. Fragonard e H. Robert a Roma*, French Academy, Villa Medici, Rome, 1990).

Schooled at the prestigious Jesuit-run Collège de Navarre in Paris, Robert was a keen student of Latin, history and literature and developed a youthful fascination with the ancient world. His journey to Rome in 1754 in the entourage of the newly-appointed French Ambassador to the Holy See – the Comte de Stainville, later Duc de Choiseul – introduced him first-hand to the decaying monuments of the past. These architectural remains would become his lifelong artistic preoccupation and earned him the sobriquet 'Robert des Ruines'. Robert remained in Rome for eleven years, and through his unofficial attachment to the French Academy met important collectors and artists, including Fragonard, the great Italian engraver, Piranesi, and the painter of ruins, Panini, who had a profound influence on the young artist.

Here, Robert employs his customary motifs of ancient monuments shown surrounded by figures and architectural motifs. The remains of the Temple of Saturn are depicted on the right, including the near-perfectly copied inscription 'SENATVS POPVLVSQVE ROMANVS · / INGENIO CONS · METVM RESTVIT', meaning 'The Senate and People of Rome have restored what fire consumed'. Beyond the temple, Robert portrays the Arch of Titus, a monument constructed *circa* 82 AD by the Emperor Domitian in order to commemorate the Emperor Titus' military victories, including the Siege of Jerusalem. The pyramid in the background was built in *circa* 18-12 BC at the time of Augustus as a tomb for Caius Cestius, a politician and member of one of the four great religious corporations in Rome, the *Septemviri Epulonum*. The reliefs and fountain shown in the foreground of the picture were equally common motifs in Panini and Ghisolfi, serving to provide a greater sense of depth to the views. The figures that populate the landscape, in leisurely conversation, complete the sense of Arcadian idyll, an atmosphere that Robert would refine in his maturity.

The picture will be included in the forthcoming *catalogue raisonné* on the artist to be published by the Wildenstein Institute.



197

197

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

An extensive wooded river landscape with travellers resting on a path and a shepherdess herding goats and sheep, a fortified town beyond

oil on canvas
14¾ x 18¾ in. (37.4 x 47.7 cm.)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

PROVENANCE:

Little Tew Manor, Oxfordshire.



198

198

**CORRADO GIAQUINTO
(MOLFETTA, NEAR BARI 1703-1766 NAPLES)**

Allegory of Peace and Fortitude

oil on canvas
52½ x 38½ in. (133.6 x 97.8 cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

199

**FRANCESCO TREVISANI
(CAPO D'ISTRIA 1656-1746 ROME)**

Allegory of music; and Allegory of painting, with a portrait of the artist on an easel

oil on canvas

24 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in. (62.2 x 74.9 cm.)

in 17th century Italian carved and gilded frames

a pair (2)

£30,000-50,000

\$44,000-73,000

€39,000-65,000

PROVENANCE:

Anonymous sale [The Property of a Private Collector]; Christie's, London, 10 December 1993, lot 341.

Mrs. Barbara Piasecka Johnson; Sotheby's, London, 8 December 2005, lot 320 (£26,400), when acquired by the present owner.



200

200
STUDIO OF ALESSANDRO MAGNASCO,
IL LISSANDRINO (GENOA 1667-1749)

An extensive landscape with anglers and washerwomen by a stream, mountains beyond

oil on canvas
 36½ x 51½ in. (92.6 x 130.7 cm.)

£7,000-10,000

\$11,000-15,000
 €9,100-13,000



201

201
VENETIAN SCHOOL, CIRCA 1720

Portrait of a man, bust-length, in a striped fur-trimmed banyan and a yellow waistcoat, with a red embroidered negligee cap

oil on canvas
 15½ x 19½ in. (39.5 x 49.5 cm.)

£10,000-15,000

\$15,000-22,000
 €13,000-19,000



202

MICHELE GIOVANNI MARIESCHI (VENICE 1710-1743)

A capriccio of classical ruins with travellers and goats by a river, a town beyond; and An architectural capriccio with a temple and elegantly dressed figures by a river

oil on canvas
25½ x 37¼ in. (64.7 x 94.7 cm.)

a pair (2)

£40,000-60,000

\$59,000-87,000
€52,000-77,000

The attribution has been confirmed by Mr. Ralph Toledano in private communication with the owner. He dates the pictures to the artist's late maturity.



203

GIULIA LAMA (VENICE C. 1685-AFTER 1753)

Cronus devouring his child

oil on canvas
48% x 44 in. (123.4 x 111.6 cm.)

€30,000-50,000

\$44,000-73,000
€39,000-65,000

PROVENANCE:

Anonymous sale; Christie's, New York, 8 June 2011, lot 56 (\$98,500), when acquired by the present owner.

EXHIBITED:

Birmingham, Alabama, Birmingham Museum of Art and Springfield, Massachusetts, Museum of Fine Arts, *The Tiepolos: Painters to Princes and Prelates*, 8 January-19 February 1978 and 19 March-7 May 1978, no. 4, as 'Giambattista Tiepolo, 1722'.

Ingelheim am Rhein, Museum-Altes-Rathaus, *Kunst in Venedig, 16.-18. Jahrhundert*, 26 April-8 June 1987, p. 149, no. 76, as 'Giambattista Tiepolo, c. 1720-22'.

LITERATURE:

U. Ruggeri, *Giambattista Piazzetta: Il suo tempo, la sua scuola*, exhibition catalogue, Venice, 1983, p. 55, under no. 1.

M. Gemin and F. Pedrocchi, *Giambattista Tiepolo: I dipinti, opera completa*, Venice, 1993, p. 510, no. 53, fig. 53, as 'Pagani'.

A. Morandotti, 'Paolo Pagani: il ciclo Leoni Montanari e altre suggestioni,' *Verona illustrata*, no. 6, 1993, p. 91, fig. 49, as 'Pagani, c. 1710-20'.

R. Pallucchini, *La pittura nel Veneto: Il Settecento*, Milan, 1995, pp. 313-14, fig. 515, as 'c. 1735'.

C. Geddo, 'Ritrovamenti sul marchese Cesare Pagani committente del pittore Paolo Pagani,' *Paragone*, series 3, nos. ½, May-July 1995, pp. 131-2 and 150, note 67.

F. Bianchi, 'Fortuna critica e fortuna collezionistica di Paolo Pagani,' *Paolo Pagani, 1655-1716*, exhibition catalogue, Milan, 1998, pp. 24 and 31, notes 47 and 110, under nos. 7a and 7b, fig. 5, as 'not by Pagani'.

The attribution to Giulia Lama for this striking picture was first proposed by Ugo Ruggeri in 1983 (*op. cit.*). Since the work was first published in 1959 by Nicola Ivanoff, opinions were divided among most historians of Venetian painting, who argued between Ivanoff's attribution to Paolo Pagani and Antonio Morassi's, in 1973, to a juvenile Giambattista Tiepolo. Ruggeri's opinion was endorsed by Keith Christiansen (verbal communication, 3 May 1996), who compared it stylistically with Lama's *Madonna in Glory with Two Saints* and *Allegorical Figure of Venice of circa 1720-1723* in the church of Santa Maria Formosa, Venice. Also favouring an attribution to Lama was the late Ridolfo Pallucchini (1995).

Although little is known about the career of Giulia Lama, the essential facts of her life have recently come to light, thanks to the research of Don Gino Bortolan in the archives of Santa Maria Formosa in Venice (for references, see G. Knox, *Giambattista Piazzetta, 1682-1754*, Oxford, 1992, pp. 86-7). She was born in that parish on 1 October 1681, and her father was the painter Agostino Lama (1645-1714). Among her better known works is a self-portrait of 1725 (Florence, Galleria degli Uffizi), showing her at the approximate age of forty-four. That work, and many of the roughly thirty paintings ascribed to Lama, reveal the influence of Giambattista Piazzetta, who painted a portrait of her in the guise of the allegory of Painting (c. 1720; Madrid, Museo Thyssen-Bornemisza).



PROPERTY FROM THE COLLECTION OF THE LATE PETER WARD-JACKSON

204

SEBASTIANO RICCI (BELLUNO 1659-1734 VENICE)

Archimedes refusing to follow the soldier

oil on canvas
16 x 23 3/4 in. (40.6 x 59.4 cm.)
in a Maratta frame

£40,000-60,000

\$59,000-87,000
€52,000-77,000

EXHIBITED:

London, Colnaghi, *Works by Sebastiano Ricci from British Collections*, 1978, no. 19 (from a private collection).

LITERATURE:

Atti del Congresso internazionale di studi su Sebastiano Ricci e il suo tempo, Milan-Udine, 1976, pp. 78-80, fig. 65.

J. Daniels, *L'opera completa di Sebastiano Ricci*, Milan, 1976, p. 124, no. 394, illustrated.

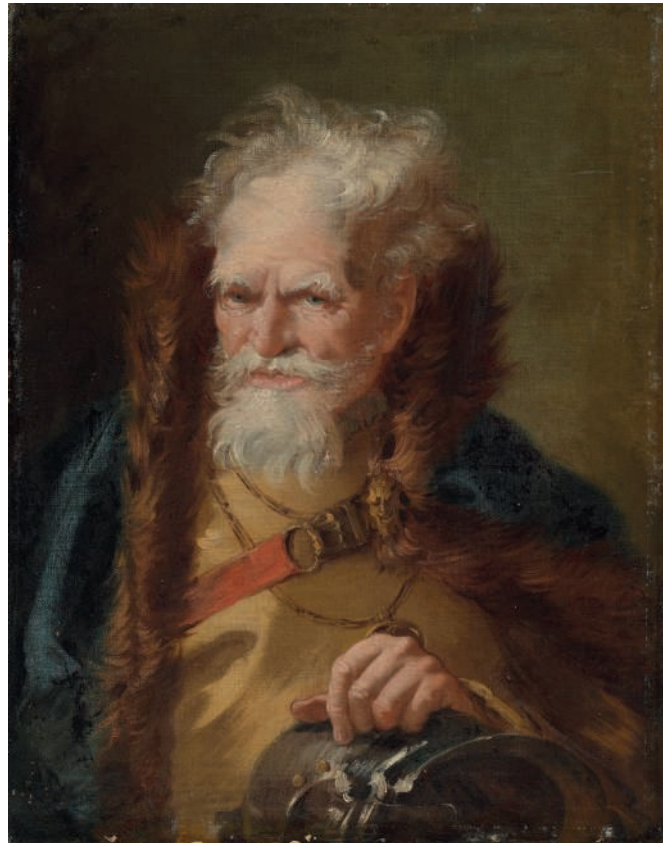
J. Daniels, *Sebastiano Ricci*, Hove, 1976, p. 65, no. 204.

A. Scarpa, *Sebastiano Ricci*, Milan, 2006, p. 202, under no. 169.

Sebastiano Ricci's pivotal role in the development of north Italian painting has long been noted. He paved the way in the early 18th century with his assured touch and typically brilliant Venetian palette. As Michael Levey wrote, 'Ricci's importance as a forerunner was colossal' (M. Levey,

Painting in Eighteenth-century Venice, London, 1959, p. 22). Professionally, he established himself in quick time, but his personal life was not short of drama: he was imprisoned twice as a young man, once accused of the attempted murder of his wife, and then again when he left her and fled to Turin. These private travails did nothing to hinder his progression however. He travelled widely in Italy and received key commissions from abroad, which led to his moving to England in 1712. He would stay some five years, famously completing a cycle of great pictures for Burlington House.

This picture is a characteristic work of his maturity, probably dating to circa 1717, shortly after his return to Venice from London. It relates very closely to the picture listed by Annalisa Scarpa Sonino (*op. cit.*), which is of almost identical dimensions and was formerly with the Walpole Gallery. The only small difference between the two compositions is the absence in our picture of the figure holding a spear who appears behind the soldier in the ex-Walpole version. The story is not commonly represented: in 212 BC, the Roman army had captured the city of Syracuse, the home town of Archimedes. When he was ordered by a soldier to meet the Roman general Marcellus, Archimedes refused, insisting he would not abandon his mathematical problem. His resolve proved fatal: the soldier was enraged and ran him through with his sword.



205 (a pair)

205
STUDIO OF GIANDOMENICO TIEPOLO
(VENICE 1727-1804)

Head of a philosopher; and Head of a general

oil on canvas
 24½ x 19⅞ in. (62.3 x 49.4 cm.)

a pair (2)

£10,000-15,000

\$15,000-22,000
 €13,000-19,000

PROVENANCE:

William Frederick Yeames, R.A. (1835-1918); Christie's, London, 21 April 1886, lot 142, as 'Unknown' (2 gns. to Stephenson).

The *Head of a philosopher* relates to the picture by Gian Domenico Tiepolo in the Minneapolis Institute of Arts.



206

206
SPANISH SCHOOL, 17TH CENTURY

Lucretia

oil on canvas
 25⅝ x 18⅞ in. (64.4 x 48 cm.)

£7,000-10,000

\$11,000-15,000
 €9,100-13,000



207

MARCO RICCI (BELLUNO 1676-1730)

The rehearsal of an opera

oil on canvas

18¼ x 23¾ in. (46.3 x 60 cm.)

£30,000-50,000

\$44,000-73,000

€39,000-65,000



208

208

GIACOMO GUARDI (VENICE 1764-1825)

*View of the Fort of S. Andrea, Venice,
with gondolas in the foreground*

oil on canvas
7¾ x 10¾ in. (18.9 x 26.3 cm.)

£15,000-20,000

\$22,000-29,000
€20,000-26,000

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

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION (LOTS 209, 211, 213 & 214)

***209**

GIACOMO GUARDI (VENICE 1764-1825)

*Interior of a colonnade, Venice, with figures conversing and boats
on the canal beyond*

oil on paper, laid down on canvas
8¾ x 7¾ in. (22.3 x 17.7 cm.)

£15,000-25,000

\$22,000-36,000
€20,000-32,000

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



209



FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS FOR
MR & MRS JACK STEINBERG (LOTS 145, 150, 170 & 210)

210

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

The Giudecca, Venice, with the Zattere and the Redentore

oil on canvas

26½ x 38½ in. (66.5 x 97.5 cm.)

£40,000-60,000

\$59,000-87,000

€52,000-77,000

PROVENANCE:

with Edward Speelman, London, where acquired in June 1947 by
Jack Steinberg.

We are grateful to Charles Beddington for confirming the attribution to the Master of the
Langmatt Foundation Views after inspection of the original.

***211**

FRANCESCO ALBOTTO (VENICE 1721-1757)

The Grand Canal, Venice, looking east, from the Campo San Vio

oil on canvas

24¼ x 38⅞ in. (61.5 x 97.2 cm.)

with the 1876 Gaunø inventory number 'L.21.'; and inventory number '50'
(both lower right)

£50,000-80,000

\$73,000-120,000

€65,000-100,000

PROVENANCE:

Count Otto Thott (1703-1785), Danish minister of state, Gaunø Castle, the island of Gaunø, near Næstved, Denmark, thence by descent at Gaunø Castle to, Baron Axel Reedtz-Thott; (t) Christie's, London, 9 July 1976, lot 112, as 'A. Canaletto'. Art market, Rome, by 1981, when acquired by the father of the present owner.

LITERATURE:

C.A. Lorentzen, *Valuation and Registration of the Gavnoe Collection*, 1785, (20 rd.).

J. Lange, *Baroniet Gaunø's malerisamling: I. malerier af bekendte mestere og kunstkoler*, Næstved, 1876, p. 8, no. 21, as 'Venetian School', in the 'andet værelse fra trappen' (other room from stairs).

K. Madsen, *Barionet Gaunos Malerisamling, Fortegnelse over to hundrede af Baroniet Gaunos Malerier af Aeldre Malere samt over dets Portraitsamling*, Copenhagen, 1914, p.11, no. 19, as 'School of Canaletto'.

The section of the composition to the right of the barge corresponds closely, also in colour and with only minor variations, with Canaletto's painting in the National Gallery of Scotland, Edinburgh (recently exhibited Aix-en-Provence, Centre d'Art Caumont, *Canaletto*, 2015, pp. 78-9, no. 8, illustrated in colour, where dated to c. 1727). This is a unique instance of Albotto apparently having access to an unengraved work by Canaletto, presumably still in a Venetian collection.

The style is identical, also in the very liquid treatment of the barge's sail, to that of another version of the composition generally considered the work of Albotto, a painting of similar size in the collection of the Duke of Buccleuch at Bowhill (M. Manzelli, *Michele Marieschi e il suo alter-ego Francesco Albotto*, 2nd ed., Venice, 2002, p. 127, no. A.36.02, illustrated in colour).

Count Otto Thott formed the largest Danish art collection of his time. Over 3,000 pictures are recorded at his palace in Copenhagen (now the French embassy) and his country house on Gaunø island, which he had restored and rebuilt in 1755 largely to accommodate the works he had collected since his youth. Although partly dispersed in a posthumous sale in 1787, a core of the collection which included this view, remained at Gaunø until two notable sales at Christie's on 2 and 9 July 1976. Thott was a remarkable figure of the Danish Enlightenment; in addition to his public career as minister of state and his collecting of pictures, he achieved distinction as a bibliophile, becoming one of the greatest Danish private book collectors of his time. Having acquired most of the books of Edward Harley, 2nd Earl of Oxford, Thott amassed a library of 138,000 volumes by the time of his death in 1785. Of these, 4,154 manuscripts and 6,159 early printed books, including 1,500 volumes of incunabula, were bequeathed to the Royal Danish Library in Copenhagen.

We are grateful to Charles Beddington for proposing the attribution to Albotto after inspection of the original and for his assistance with this catalogue entry.



212**JACOPO AMIGONI (VENICE 1675-1752 MADRID)***Apollo and the Muses*

oil on canvas

37¼ x 56½ in. (94.5 x 143.5 cm.)

in an English mid-18th century carved, pierced, swept and gilded centre and corner frame

£70,000-100,000

\$110,000-150,000

€91,000-130,000

PROVENANCE:

E. Goldschmidt, Berlin, 1930s, and 17 Upper Phillimore Gardens, London; (†) Christie's, London, 13 March 1936, lot 6, as 'Boucher' (16 gns. to Mrs. Bennett). Anonymous sale; Christie's, London, 30 March 1979, lot 62 (£12,000). with Colnaghi, London. Private collection, England. with The Walpole Gallery, London, 1990, where acquired by the present owner.

LITERATURE:

A.S. Sonino, *Jacopo Amigoni*, Soncino, 1994, p. 100, under no. 18, fig. XII.

A truly international court artist, Jacopo Amigoni's career straddles four of the most important artistic centres of 18th century Europe: starting in his native Venice, on to the Bavarian ducal court in Munich, through to London's fashionable aristocratic circles, and finally ending at the Bourbon court in Madrid. Combining cool elegance with polite sensuality, *Apollo and the Muses* encapsulates the sophisticated and decorative appeal of Amigoni's art, the foundation of his great success. On the basis of its German provenance – the picture is first documented in the Goldschmidt collection which left Berlin in the early 1930s, and considering its dimensions, which do not correspond to a standard English size, the picture probably dates from late into Amigoni's Bavarian period, which ran from 1717 to 1727. In Munich, Amigoni was employed by Elector Maximilian II Emanuel, for whom he painted various fresco cycles to adorn his residences of Schloss Nymphenburg and Schloss Schleissheim. Drawing on the Venetian tradition of Sebastiano Ricci, as well as the Bolognese school, Amigoni anticipates the French Rococo, with his use of a lighter palette, devising a pictorial formula that would prove highly successful with his later English audience.

In *Apollo and the Muses*, the elegant arrangement of figures leads the viewer's eye from the commanding figure of the sun-god to the sensuous members of his entourage. A classical subject and a celebration of the various arts, the theme of Mount Parnassus, where Apollo and his inspired companions congregated, had been popular among artists and erudite patrons since Raphael's celebrated version of the theme in the *Stanza della Segnatura* in the Vatican. Six of the muses can be identified here thanks to their traditional attributes: the beautiful reclining nude to the left foreground, holding a mask, is Melpomene, muse of Tragedy; to her left, cradling a globe is Urania, the muse of Astronomy; next to her, with a small trumpet in hand and a flute at her feet is the muse of Music, Euterpe; behind her, Calliope, the muse of Epic Poetry pens a few verses with her quill; seated beneath Apollo against a discarded viola, Erato, the muse of Lyric Poetry, strikes a melancholic pose; finally, entranced in the dynamic rhythm of her tambourine is Terpsichore, the muse of Dance. Together, the various arts embodied by the muses would have constituted the foundation of a classical education and would no doubt have resonated among the cultivated elite who patronised Amigoni. The only other recorded version of this subject by the artist, which is of vertical format, dates to his English period and is now in the Museum of Fine Arts, Boston.





(actual size)

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION (LOTS 209, 211, 213 & 214)

***213**

FRANCESCO GUARDI (VENICE 1712-1793)

The Punta di Santa Marta, Venice, with gondolas on the Zattere

inscribed 'Sa. Marta di Vena di Frano Guardi' (on the reverse)

oil on copper

5¼ x 6½ in. (13.2 x 16.3 cm.)

£30,000-50,000

\$44,000-73,000
€39,000-65,000

PROVENANCE:

Mrs. St. John, Dinmore Manor, Leominster
(according to an inscription on the reverse).

Anonymous sale [Mrs. D.E. Butts, London]; Christie's, London,
25 February 1949, lot 120, as one of a pair, as 'F. Guardi' (260 gns. to Beer),
with Frederick Mont & Newhouse Galleries, New York.
with di Dannecker Garbini, Lugano, until 1981,
when acquired by the father of the present owner.

This picture and the following lot are rare examples of *vedute* executed
by Guardi on copper plates. Only a few other works on this support are
recorded: the *San Giorgio Maggiore with the Punta della Giudecca* and the
Ponte Rialto with the Riva del Vin (both 33 x 41.5 cm.), which Morassi dates to

circa 1770-80 (A. Morassi, *Guardi*, Venice, 1973, I, p. 390, nos. 423 and 542,
incorrectly listed as on leather), in the collection of Mme. F. Bemberg, Paris;
a *Capriccio of a lagoon* (11 x 14 cm.) in the Leventis Collection, Nicosia; and a
Capriccio with a gothic sottoportico painted on an engraver's plate (13 x 18.5
cm.), sold in these Rooms, 10 July 1987, lot 123, and which Morassi incorrectly
listed as on panel (*op. cit.*, p. 458, no. 797). The choice of support and small
format facilitated the transport of these *vedute* throughout Europe and would
therefore have particularly appealed to the foreign Grand Tour visitor. This
interest towards a foreign clientele, as well as the fluid handling, indicate a
dating to the 1770s.

The view of the Dogana (lot 214) held an inevitable appeal to those who
visited the Republic. As a result Guardi produced a large number of variants
of the composition, some of which extend the view to the right to include the
Church of Santa Maria della Salute. On the other hand, the Punta di Santa
Marta is uncommon in the artist's *oeuvre* and this copper appears to be a
unique treatment of the view. A wider view of the Punta, executed on canvas,
was offered at Sotheby's, London, 6 July 2000, lot 234.

We are grateful to Charles Beddington for confirming the attribution after
inspection of the original and for his assistance with this catalogue entry.



(actual size)

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION (LOTS 209, 211, 213 & 214)

***214**

FRANCESCO GUARDI (VENICE 1712-1793)

The Punta della Dogana, Venice

inscribed 'La Doana di Mar di Vena di Franco / di Guardi' (on the reverse)

oil on copper

5¼ x 6½ in. (13.2 x 16.3 cm.)

£30,000-50,000

\$44,000-73,000

€39,000-65,000

PROVENANCE:

Mrs. St. John, Dinmore Manor, Leominster (according to an inscription on the reverse).

Anonymous sale [Mrs. D.E. Butts, London]; Christie's, London, 25 February 1949, lot 120, as one of a pair, as 'F. Guardi' (260 gns. to Beer).

with Frederick Mont & Newhouse Galleries, New York.

with di Dannecker Garbini, Lugano, until 1981, when acquired by the father of the present owner.

See previous lot for a note on this picture.



***215**

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

The Piazzetta, Venice, looking north towards Piazza San Marco

oil on canvas

32 $\frac{7}{8}$ x 50 $\frac{5}{8}$ in. (82.8 x 128 cm.)

£50,000-80,000

\$73,000-120,000

€65,000-100,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 July 1996, lot 309 (£28,000).
Giancarlo Baroni (1926-2007); his sale (†), Sotheby's, New York,
29 January 2013, lot 29.

The composition follows that of Canaletto's original which was sold at
Sotheby's, London, 8 December 2010, lot 39 (see W.G. Constable, *Canaletto*,
2nd revised ed., by J.G. Links, Oxford, 1989, pp. 216-7, no. 65).



216

**GIUSEPPE BERNADINO BISON
(VENICE 1762-1844 MILAN)**

*The Grand Canal, Venice, with the Punta della Dogana
and Santa Maria della Salute*

oil on canvas

36 $\frac{7}{8}$ x 49 $\frac{7}{8}$ in. (93.8 x 126.8 cm.)

£50,000-70,000

\$73,000-100
€65,000-90,000

ERRATUM

Ex-lot 194, sale 10390, 10 July 2015 (Jean-Honoré Fragonard,
A wooded landscape with brigands attacking travelers, Withdrawn).

Please note that, contrary to what was stated in the catalogue entry for this lot, Jean-Pierre Cuzin has never seen this picture in real life or on the basis of photographs. We apologise for this error.

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

(a) **As authorised bidder**. 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.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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 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 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.

(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. 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 Christies 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 6070).

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:

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

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

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

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

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

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

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

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

- 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.
- 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 saleroom 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:

- 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: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- 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 7389 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):

- 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;
- 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 the storage and collection page and 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 the period set out in the storage and collection page 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) the 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 or contact us at 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 or contact us at 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.

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.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on 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.

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, 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 hammer price . VAT at 20% will be added to the buyer's premium 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 hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots 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 hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium 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"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	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 hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

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

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
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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.

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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.

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STORAGE AND COLLECTION

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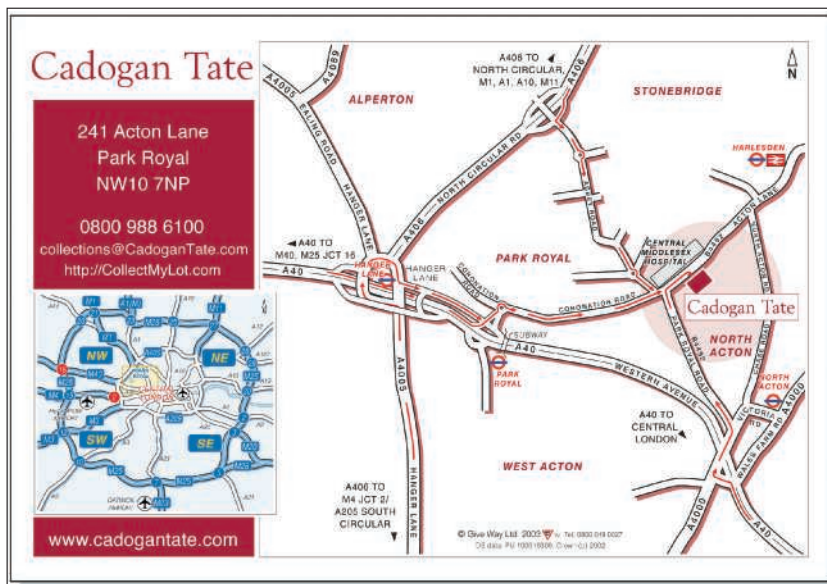
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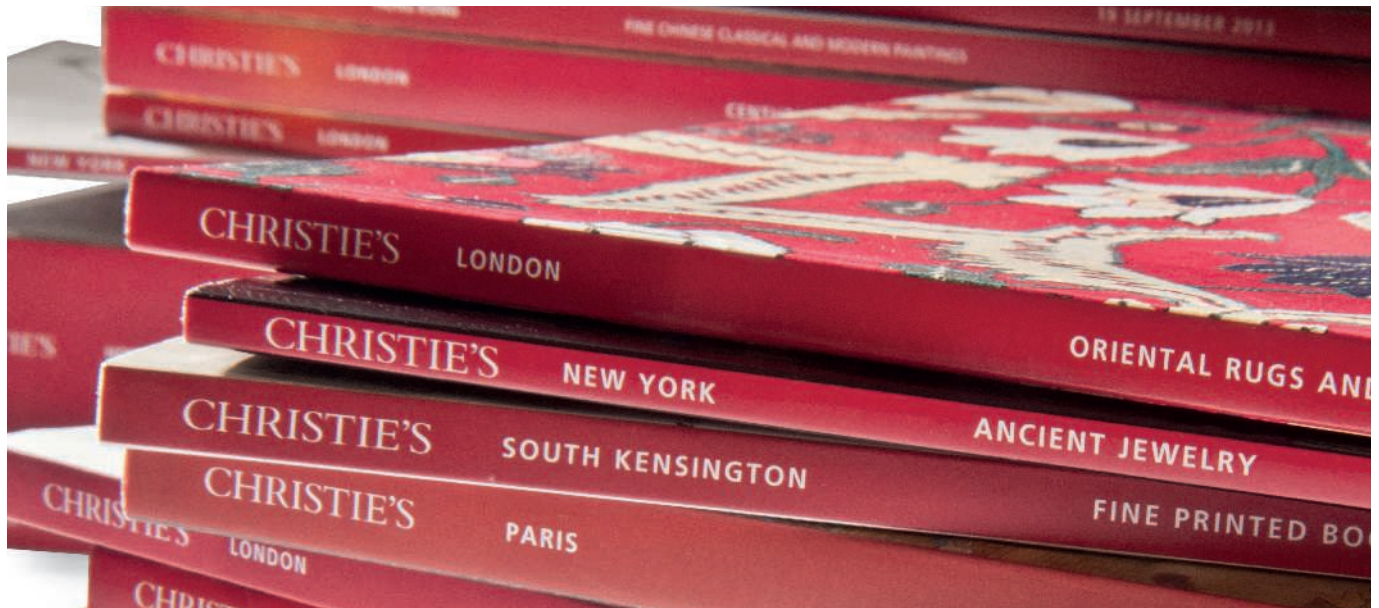
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UK£50 to UK £1,000	by UK£50s
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UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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11974

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I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

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