

# OLD MASTERS

INCLUDING THE COLLECTION OF EVERETT FAHY



NEW YORK, WEDNESDAY 26 OCTOBER 2016

CHRISTIE'S





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LONDON, SOUTH  
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LONDON, KING STREET

#### 7 DECEMBER

OLD MASTER & BRITISH  
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LONDON, KING STREET

Front cover: Lot 7  
Back cover: Lot 100  
Index: Lot 86

# OLD MASTERS

WEDNESDAY 26 OCTOBER 2016

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The Estate of the former Countess de Chateaubriand  
Mrs. Wendell Cherry  
The Collection of Everett Fahy  
The Ford Foundation  
The Estate of the Baroness Mary Mcfall De Gunzburg  
The St. James the Apostle Anglican Church, Sold to Aid in its Renovation  
The Estate of Walter Kaiser  
The Estate of the Countess Nadia de Navarro  
The Newark Museum, Sold to Benefit the Acquisitions Fund  
The Art Gallery of Ontario, Deaccessioned to Benefit Art Purchases at the AGO

## AUCTION

Wednesday 26 October 2016  
at 10.00 am (Lots 1-152)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	21 October	10.00 am - 5.00 pm
Saturday	22 October	10.00 am - 5.00 pm
Sunday	23 October	1.00 pm - 5.00 pm
Monday	24 October	10.00 am - 5.00 pm
Tuesday	25 October	10.00 am - 5.00 pm

## AUCTIONEER

Adrien Meyer (#1365994)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as LUCY-12109

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[40]

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# CHRISTIE'S

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## PROPERTY FROM THE COLLECTION OF EVERETT FAHY (LOTS 1-46)

Everett Fahy is among the most accomplished and respected art historians of our time. During his illustrious career, Dr. Fahy has distinguished himself as a connoisseur of the highest rank; a discerning steward of some of America's most beloved collections; an incisive author whose publications are too numerous to list; a generous and thoughtful teacher to the dozens of young art historians who have sought his expertise and mentorship; and a friend to collectors and admirers of European art across the globe.

Born in Pennsylvania in 1941, Everett Fahy received his B.A. at the University of Virginia and his M.A. and Ph.D. at Harvard, having undertaken fellowships at Harvard, the National Gallery of Art in Washington, D.C., Villa I Tatti in Florence, and the Institute for Advanced Study at Princeton. By the time of his appointment in 1970 as Curator-in-Charge of the Metropolitan Museum of Art's European Paintings Department, Dr. Fahy had lectured throughout Europe and America and was teaching at NYU's Institute of Fine Arts. In 1973 he moved to the Frick Collection, where he served as Director for 13 years until returning to the Metropolitan to become the first John Pope-Hennessy Chairman of European Paintings, a position he would hold until his retirement in 2009. Dr. Fahy's mentor and teacher, as well as his predecessor as Chairman, Sir John Pope-Hennessy (1913-1994), was himself among the

most distinguished art historians of the 20th century. In his autobiography *Learning to Look*, Pope-Hennessy recalled that after meeting Everett in Florence in 1962, he "thought him the most gifted young student [he] had ever met". During his tenure as Chairman, Dr. Fahy helped organize the acquisition through Christie's of one of the Metropolitan's most celebrated purchases in recent years, the magnificent *Madonna and Child* by Duccio di Buoninsegna.

Over the years Dr. Fahy has continued to publish and lecture widely and has been an invaluable adviser to major art collectors and institutions around the world. He has also served on the Advisory Council to the Collections of the Prince of Lichtenstein; the Board of Advisers for the Center of Advanced Study in the Visual Arts at the National Gallery in Washington; and Chairman of the Jury for the Mitchell Prize. In 2010, Christie's welcomed Dr. Fahy as a consultant to the Old Master & 19th Century Art department, following his retirement. This year, Christie's is deeply honored to have been entrusted with the sale of this great scholar's personal collection, which includes works on paper, objects, and paintings from the 14th to the 20th century — once installed in Dr. Fahy's Mark Hampton-designed New York apartment — and reflects his refined taste and keen eye.







**1**  
**OTTO VAN VEEN (LEIDEN C. 1556-1629 BRUSSELS)**

*The Pentecost*

oil on copper, stamped with the maker's mark of Pieter Stas and the Antwerp hand  
 9½ x 12⅝ in. (24.2 x 32.1 cm.)

\$15,000-25,000

£12,000-19,000

€14,000-22,000



reverse of the present lot

**PROVENANCE:**

with Central Picture Galleries, New York, where acquired by Everett Fahy.

**LITERATURE:**

*La Pinacoteca Nazionale di Siena: i dipinti dal XV al XVIII secolo*, Genoa, 1978, p.265.

This beautifully-preserved copper belongs to a series of six paintings produced during the artist's Italian sojourn (1575-1580). The other five pictures from the group belong to the Pinacoteca Nazionale di Siena (see *op. cit.*, figs. 313-317), and show scenes from the life of Christ and the Virgin: *The Coronation of the Virgin*; *The Nativity*; *The Flagellation*; *The Resurrection*; and *The Assumption of the Virgin*.



2

**CARLO FRANCESCO NUVOLONE  
(MILAN 1609-1662)**

*Andromeda*

oil on panel  
8¾ x 6⅝ in. (22.2 x 16.8 cm.)

\$15,000-25,000

**PROVENANCE:**

with Paul Ganz, New York, from whom acquired by Everett Fahy.

£12,000-19,000

€14,000-22,000



**3**  
**GIOVANNI BATTISTA LAMA**  
**(NAPLES C. 1660-1740/8)**

*Rinaldo called back to arms by Ubaldo and Carlo;  
 or Aeneas, being urged to leave Carthage*

oil on canvas  
 13% x 30% in. (34 x 77.3 cm.)

\$12,000-18,000

£9,100-14,000  
 €11,000-16,000

**PROVENANCE:**

with Paul Ganz, New York, by 1970, from whom acquired by  
 Everett Fahy.

**EXHIBITED:**

New York, Metropolitan Museum of Art, 1970, on loan (from the  
 collection of Mr. and Mrs. Paul Ganz), as Paolo de Matteis.

**LITERATURE:**

*Annual Report of the Trustees of the Metropolitan Museum of Art*,  
 101, 1 July 1970-30 June 1971, p. 17, as Paolo de Matteis.

Although traditionally attributed to Paolo de Matteis, this  
 fresh, colorful canvas has been identified by Professor Nicola  
 Spinosa, to whom we are grateful, as a work of De Matteis'  
 brother-in-law and collaborator, Giovanni Battista Lama  
 (written communication, 8 September 2016). Professor  
 Spinosa plans to publish the present work in his forthcoming  
 monograph on Francesco Solimena.

A slightly larger version of this picture, which Spinosa also  
 attributes to Lama, was sold at Sotheby's, New York, on  
 17 April 1986, lot 51. A pair of canvases of identical size to the  
 present work, also showing scenes from Tasso, were sold at  
 Christie's, London, 26 November 1976 lot 22. Still another  
 set, showing Carlo, Ubaldo and Rinaldo were with Agnew's,  
 London, and it was these that featured in the *Burlington*  
*Magazine's* 'Notable Works of Art Now on the Market', CX,  
 December, 1968, when a connection was suggested with the  
 frescoes of 1721 by Paolo de Matteis', formerly in the Palazzo  
 Pignatelli in Moteleone, Naples. Although the abovementioned  
 works have traditionally been given to de Matteis, Spinoa's  
 attribution of this and the ex-Sotheby's, 1986 version open the  
 possibility that these works are not sketches, as has often been  
 supposed, but, in fact, *ricordi*.



**4**  
**FRANCESCO SOLIMENA**  
**(CANALE DI SERINO 1657-1747 BARRA)**

*The Rest on the Flight into Egypt*

oil on canvas  
12¼ x 14⅞ in. (31.1 x 37.8 cm.)

\$10,000-15,000

£7,600-11,000  
€8,900-13,000

**PROVENANCE:**

with Julius Weitzner, New York, from whom acquired in 1950 by the University of Kansas Museum of Art; Sotheby's, New York, 6 June 1985, lot 97, as "Attributed to Giovanni Battista Rossi".  
with Paul Ganz, New York, from whom acquired by Everett Fahy.

**LITERATURE:**

K. Berger, 'A picture by Sebastien Bourdon' in *The Register of the Museum of Art of the University of Kansas*, June 1951, no. 1, fig. 1, as Sebastien Bourdon.

P. Rosenberg, 'Quelques tableaux inédits du dix-septième siècle français', *Art de France : revue annuelle de l'art ancien et moderne*, Paris, IV, 1964, p. 299, as attributed to Giuseppe Bartolomeo Chiari.

We are grateful to Professor Nicola Spinosa, who has confirmed the attribution on the basis of photographs, and who has suggested that it is an early work by the artist, datable to c. 1680 (written communication, 8 September 2016). Professor Spinosa will include the present work in his forthcoming monograph on Solimena.



5

**CIRCLE OF PIER FRANCESCO MOLA  
(COLDRETERIO, NEAR LUGANO 1612-1666)**

*An extensive river landscape with Saint Jerome and a  
group of monks*

oil on canvas

28 $\frac{7}{8}$  x 38 $\frac{3}{8}$  in. (73.4 x 97.4 cm.)

\$12,000-18,000

£9,100-14,000

€11,000-16,000

**PROVENANCE:**

with Colnaghi's, London, as Pier Francesco Mola, where  
acquired by Everett Fahy.



6

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

*An extensive classical landscape with shepherds and  
shepherdesses, a fortified town beyond*

oil on canvas

24 $\frac{1}{8}$  x 28 $\frac{7}{8}$  in. (61.3 x 73.4 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

**PROVENANCE:**

with Newhouse Galleries, New York (according to a label  
on the reverse).

with Colnaghi's, New York, where acquired by Everett Fahy.

**CIRCLE OF DUCCIO DI BUONINSEGNA  
(?SIENA C. 1255/60-1318 SIENA)**

*Saint Peter*

tempera and gold on panel, a fragment  
6⅞ x 2⅝ in. (17.6 x 6.1 cm.)

\$150,000-250,000

€120,000-190,000

€140,000-220,000

**PROVENANCE:**

Mrs. Harold Bompas, London; Christie's, London, 27 June 1969, lot 52, as the Master of Monte Oliveto, where acquired by Sir John Pope-Hennessy (1913-1994), New York, by whom bequeathed to Everett Fahy.

**LITERATURE:**

L. Vertova, 'Un Frammento duccesco', *Arte Illustrata*, XXII-XXIV, October-December 1969, pp. 38-47, fig. 1, as the Master of Città di Castello.

J.H. Stubblebine, *Duccio di Buoninsegna and his School*, New Jersey, 1979, I, p. 103; II, fig. 239, as the Tabernacle 35 Master.

This remarkably fresh and beautifully preserved panel was rediscovered in 1969, when it was sold at Christie's as a work by the as-yet-anonymous Duccesque artist known as the Master of Monte Oliveto. At the time of the auction, the background behind the diminutive saint was completely overpainted, but the quality of the panel was nevertheless recognized by Sir John Pope-Hennessy, who acquired the picture and promptly had it cleaned. During this process, a revelation emerged: a sumptuously inlaid marble throne; a portion of the figure of Saint Francis, clad in brown robes and holding a book; a delicately embroidered cloth of honor running down the panel at right; and a richly colorful marbled floor were all revealed.

Almost immediately after its cleaning, the panel was published by Louisa Vertova as work of the so-called Master of Città di Castello, an early follower of Duccio's whose oeuvre was initially reconstructed by Frederick Mason Perkins in 1908 around a *Madonna and Child Enthroned* in the Pinacoteca Comunale at Città di Castello. This attribution was taken up by Federico Zeri and echoed by Bernard Berenson in whose photographic archives the painting is listed as having been sold at Christie's by the wife of the well-known collector Harold H. Bompas. In 1979, James Stubblebine published his monumental *Duccio di Buoninsegna and his School*, which gathered together for the first time in one place a great number of early Trecento pictures painted by, and under the influence of, the great Siennese master. Stubblebine catalogued the Pope-Hennessy *Saint Peter* as the work of an artist he named the "Polyptych 35 Master", after a tabernacle (inv. no. 35) in the Pinacoteca in Siena. In a 1982 review of this two-volume effort, Miklós Boskovits noted that, among other similar designations, the Polyptych 35 Master identified by Stubblebine might not be an independent hand, but rather a subset within the oeuvre of a known artist. As Boskovits writes, "Stubblebine does

not seem to believe that artists were subject to sometimes considerable alterations of taste, preferences, or mood, and, as a consequence, to qualitative oscillations....To my mind...the catalogues of the "Christ Church Tabernacle Master," the "Bern Master," and the Tabernacle 35 Master"...might be considered expressions of three successive phases of Duccio's career" (M. Boskovits, "Review of 'Duccio and His School' by James H. Stubblebine," *Duccio: Tuscan Art and the Medieval Workshop* by John White, *The Art Bulletin*, New York, vol. LXIV, No. 3, September 1982, p. 497).

In the decades that followed, art historians have made significant progress in understanding the complex landscape of Siennese painting in the wake of its brilliant founder. The Master of Città di Castello, whose career was once thought to extend into the third decade of the 14th century, is now understood as a master who had already achieved maturity by c. 1305, and who was trained in the immediate circle of Duccio. But although more than a dozen pictures are now assigned to his hand, very little remains understood about their relative chronology. At the same time, scholars have begun to consider the Master of Monte Oliveto as an artist who may not have become active until a decade or more later, and whose works reveal an understanding of Duccio's innovations filtered through the influence of one of the great master's closest pupils, Segna di Buonaventura. In 2003, a major exhibition in Siena devoted to Duccio and his followers revisited many of these discussions, and suggested that Stubblebine's so-called Tabernacle 35 Master might have been an associate of Duccio's, and in any case that the group of works assigned to him in the 1979 book do not form a stylistically homogenous group.

Scholarship devoted to this fascinating aspect of early Italian painting continues to develop. At present, the most convincing stylistic connections to the present work appear to exist in the oeuvre of the Master of Monte Oliveto, whose insistent linearity, unique approach to the depiction of physiognomy, and use of palette – particularly his bright reds and subtle tonal balances of greens and blues – mirror those in this *Saint Peter*. Indeed, the patterning on the cloth of honor, visible at right in the present work, seems identical to that in a tabernacle wing by the Master of Monte Oliveto at the Metropolitan Museum of Art in New York (inv. 41.190.31bc). While there is yet to be scholarly consensus on the attribution of the present picture, its original context is clear: the little *Saint Peter* must have originally been part of a small-scale devotional *Enthroned Madonna* surrounded by saints (and possibly angels), like those at the Art Institute of Chicago (1937.1007; attributed to Ugolino di Nerio) and the Robert Lehman Collection at the Metropolitan Museum of Art (1975.1.1; attributed to Segna di Buonaventura). The inclusion of Saint Francis, who appears in the background, suggests that this would have been a Franciscan commission. The Enthroned Madonna of which the present *Saint Peter* was originally part could have been a stand-alone work, a wing of a diptych, or even the central panel of a triptych intended for private devotion.





actual size



•8  
**CIRCLE OF SÉBASTIEN BOURDON**  
**(MONTPELLIER 1616-1671 PARIS)**

*A sacrifice*

oil on copper

8½ x 11¼ in. (21.6 x 28.9 cm.)

\$5,000-7,000

£3,800-5,300

€4,500-6,200

**PROVENANCE:**

with Central Picture Galleries, New York, where acquired by  
Everett Fahy.



•9

**JACQUES BLANCHARD (PARIS 1600-1638)**

*Ceres (An allegory of Autumn)*

oil on canvas

18 $\frac{7}{8}$  x 24 $\frac{3}{4}$  in. (47.4 x 62.8 cm.)

\$6,000-8,000

£4,600-6,100

€5,400-7,100

**PROVENANCE:**

Mr. Terby, Rome, from whom acquired by Thomas J. Bryan, New York, by whom given in 1867 to the New York Historical Society (1867.72) as 'Autumn'; Sotheby's, New York, 2 December 1971, lot 38 as 'French School, 18th Century, An Allegory of Ceres'.

with Central Picture Galleries, New York, where acquired by Gabrielle Kopelman, from whom acquired by Everett Fahy.



10

**PAOLO MONALDI (ACTIVE ROME C. 1750-1800)**

*A merry company making music*

oil on canvas

13¾ x 12¼ in. (34.9 x 31.2 cm.)

\$8,000-12,000

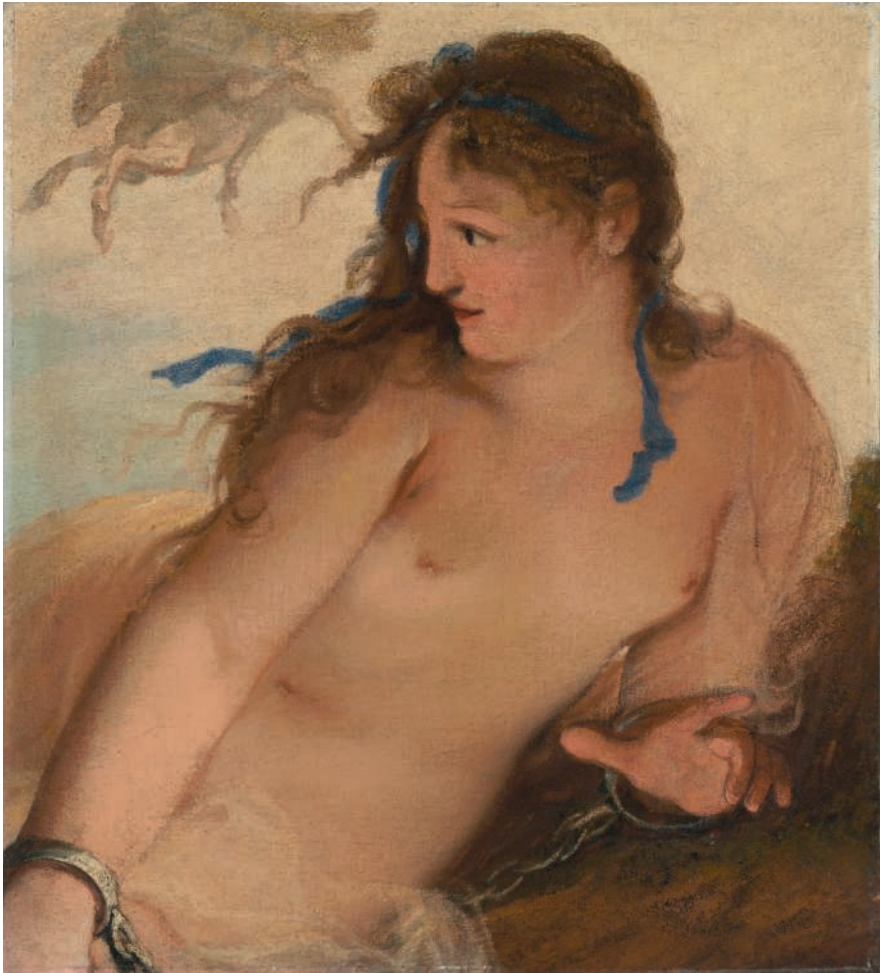
£6,100-9,100

€7,200-11,000

**PROVENANCE:**

John Michael Montias, New Haven, Connecticut; (t), Christie's, New York, 5 June 2013, lot 5, where acquired by Everett Fahy.

This picture formed part of the collection of the renowned economist and art historian, John Michael Montias (1928-2005). Professor Montias taught at Yale University, and is celebrated for having transformed contemporary understanding of the art market and collecting in the 17th-century Netherlands, as well as for having greatly enhanced scholarship on the great painter of the Dutch Golden Age, Johannes Vermeer.



11

**PIETRO LIBERI (PADUA 1605-1687 VENICE)**

*Andromeda*

oil on canvas  
25¾ x 22¾ in. (64.4 x 57.8 cm.)

\$8,000-12,000

£6,100-9,100

€7,200-11,000

**PROVENANCE:**

Steffanoni collection, Bergamo.  
Dr. George Martin Richter, London.  
with Frederick Mont, New York, from whom acquired by Everett  
Fahy.

**LITERATURE:**

C. Ermacora, 'Rivendicazione del pittore Antonio Carneò',  
*Le Panarie*, 1940, p. 71, as Antonio Carneò.  
C.L. Raggianti, 'Noterelle sul Carneò', *Le Arti*, 1940-1, p. 203, as  
Antonio Carneò.  
B. Geiger, *Antonio Carneò*, Venice, 1941, p. 80, as Antonio  
Carneò.  
A. Rizzi, *Antonio Carneò*, Udine, 1960, no. 39, as Antonio Carneò.  
R.L. Manning, ed., *Venetian Baroque Paintings*, New York, 1964,  
no. 45, as Antonio Carneò.  
U. Ruggeri, *Pietro e Marco Liberi: Pittori nella Venezia Seicento*,  
Rimini, 1996, p. 179, fig. P145.

Characteristic of Pietro Liberi's output of the 1670s, this picture  
can be compared stylistically to the *Lot and his Daughters* in  
the Alberico collection, Verona.





13 actual size

12

**AGOSTINO MASUCCI (ROME 1690-1768)**

*Portrait of Cardinal Niccolò del Giudice (1660-1743),  
half-length*

signed and inscribed 'All' Csmo è Rsmo Sig.re: / Il Sig.re Card.  
Nicolò Giudice / Lex / Agos. Massu...' (center right, on the letter)  
oil on canvas  
39 $\frac{1}{8}$  x 29 $\frac{1}{8}$  in. (99.3 x 74 cm.)

\$12,000-18,000

£9,100-14,000  
€11,000-16,000

**PROVENANCE:**

Sir John Pope-Hennessy (1913-1994), New York, by whom  
bequeathed to Everett Fahy.

This portrait is characteristic of the classicizing style of Agostino Masucci, who studied in Rome under Andrea Procaccini and Carlo Maratti. The sitter is Cardinal Niccolò del Giudice, a prefect of the Sacri Palazzi. The cardinal took part in the conclave of 1730, which elected Clement XII as Pope, and the conclave of 1740, which saw the election of Pope Benedict XIV. He would also occupy the distinguished post of protector of Germany, and later protector of Austria and Hungary, before his death in Rome and the transfer of his remains to Santa Maria del Carmine, Naples.

13

**ROMAN SCHOOL, 17TH CENTURY**

*Portrait of a gentleman, bust-length*

oil on copper, oval  
3 $\frac{3}{4}$  x 3 in. (9.5 x 7.6 cm.)

\$3,000-5,000

£2,300-3,800  
€2,700-4,400

**PROVENANCE:**

with Paul Ganz, New York, from whom acquired by Everett Fahy.



**14**  
**RUTILIO MANETTI (SIENA 1571-1639)**  
**AND COLLABORATORS**

*The Madonna and Child with San Bernardino*

oil on canvas  
 47½ × 38 in. (120.7 × 96.5 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

**PROVENANCE:**

Bishop of Ely, Ely Cathedral.  
 Hartshorne collection, London (according to a label on the reverse).

Mrs. Craufurd, Blairhill, Rumbling Bridge, Perthshire (according to a label on the reverse).

Dr. W. Katz and Peter Claas; Christie's, London, 23 May 1951, lot 167, as 'F. ZURBARAN' (18 gns.), where acquired by Sir John Pope-Hennessy (1913-1994), New York, by whom given to Everett Fahy.

This *Madonna and Child* has traditionally been attributed to Bernardino Mei, who probably trained in Siena in the workshop of Raffaello Vanni before moving to Rome, where he was inspired by contemporary Roman artists and the sculpture of Bernini. However, the canvas has since been identified by Dr. Marco Ciampolini as part of the oeuvre of Rutilio Manetti and his studio (written communication, 15 September 2016), to which Dr. Ciampolini has devoted a chapter in his *Pittori Senesi del Seicento* (Siena, 2010). In his opinion, the present work is the collaborative effort of more than one artist, one of whom he identifies as the elderly Rutilio Manetti, another of whom remains anonymous but may have been Bernardino Mei. A smaller version of this composition of an inferior quality was offered at Cambi, Milan, on 2 December 2013, lot 316, when it was attributed to Domenico Manetti.

This picture was once housed in the magnificent Norman cathedral at Ely, Cambridgeshire. We are grateful to Dr. Marco Ciampolini for his assistance in cataloguing this lot.





15

**ANGELO TREVISANI (VENICE 1669-AFTER 1753)**

*The Sacrifice of Isaac*

oil on canvas

63 $\frac{3}{8}$  x 53 $\frac{1}{8}$  in. (161 x 135 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

**PROVENANCE:**

with Paul Ganz, New York, from whom acquired by Everett Fahy.

We are grateful to Denis Ton for proposing the attribution to Trevisani, and for suggesting a dating in the 1720s or 1730s (written communication, 13 September 2016). Dott. Ton compares the head of Isaac in the present work to the head of an angel in Trevisani's altarpiece with St. Rocco in the Museo Diocesano of Chioggia and the head of Abraham to that of the kneeling magus in Trevisani's *Adoration of the Magi* at the National Museum in Poznan (see D. Ton, 'Angelo Trevisani, fra maniera "vaga" e "naturale"', *Arte Veneta*, no. 67, 2010, figs. 2, 22). Dott. Ton also notes that another painting by Trevisani of the same subject was on the art market in Rome some years ago, but considers it somewhat earlier than the present work (D. Ton, *op. cit.*, fig. 5).



16

•16

**FRENCH SCHOOL, C. 1830**

*Florence, looking east along the Arno*

oil on canvas

7¼ x 14¾ in. (19.7 x 37.5 cm.)

\$5,000-7,000

£3,800-5,300

€4,500-6,200

**PROVENANCE:**

with Frederick Mont, New York, from whom acquired by Everett Fahy.

17

**AUGUSTE ALPHONSE GAUDAR DE LA VERDINE  
(BOURGES 1780-1804 SIENA)**

*Cyparissus mourning his stag*

oil on paper, laid down on canvas

16½ x 12½ in. (41 x 31.8 cm.)

\$8,000-12,000

£6,100-9,100

€7,200-11,000

**EXHIBITED:**

Paris, Salon, 1800, no. 161.

**LITERATURE:**

C. Debray and A. Gilet, *Gaudar de Laverdine: 1780-1804: une oeuvre inachevée*, Châteauroux, 1999, pp. 7, 12, 23.

Auguste Alphonse Gaudar de La Verdine studied at the Royal Academy of Painting and Sculpture in Paris under François-André Vincent. In 1799, he was awarded the first Grand Prix de Peinture and soon after became a resident at the Académie de France, Rome, at Villa Medici. His success was to be short-lived; the promising young artist contracted an unknown disease and died unexpectedly on 16 September 1804 at the age of 24. A marble plaque was erected in his memory in the church of San Luigi dei Francesi, Rome.





•18

**JAMES H. EDGAR**  
**(ACTIVE LIVERPOOL AND LONDON 1857-1864)**

*Portrait of a gentleman, half-length*

signed and dated 'JEdgar / 1857' (lower right)

oil on board

15 x 12½ in. (38.2 x 31.8 cm.)

\$1,000-1,500

James H. Edgar painted portraits and genre scenes in Liverpool and exhibited between 1860 and 1864 in London at the British Institution and the Suffolk Street Gallery. Another portrait by the artist showing Captain C.P. Catty in military uniform was sold at Christie's, London, on 9 September 1999, lot 38.

£760-1,100

€890-1,300



19

**19**  
**FERDINAND-VICTOR-EUGÈNE**  
**DELACROIX (CHARENTON-SAINT-**  
**MAURICE 1798-1863 PARIS)**

*Studies of roses and other flowers*

pencil on two joined sheets of paper  
 10 $\frac{5}{8}$  x 16 $\frac{7}{8}$  in. (27 x 42.9 cm.)

\$3,000-5,000

£2,300-3,800

€2,700-4,400

**PROVENANCE:**

The artist's studio stamp (L. 838a).  
 with Shepherd Gallery, New York, (no. 21), 1983, where  
 acquired by Everett Fahy.

**20**  
**ATTRIBUTED TO JOHANN LISS**  
**(OLDENBURG C. 1595/1600-1631 VERONA)**

*The Sacrifice of Isaac (recto and verso)*

indistinctly inscribed (upper left)  
 pencil, pen and brown ink, brown-grey wash,  
 watermark device  
 9 x 6 $\frac{7}{8}$  in. (22.9 x 17.5 cm.)

\$4,000-6,000

£3,100-4,500

€3,600-5,300



20



21 (i)

**·21  
DUTCH SCHOOL, LATE 17TH  
CENTURY; CONTINENTAL  
SCHOOL**

*Portrait of a lady with her hand  
resting on a skull (i); Valley landscape  
at sunset (ii)*

black and white chalk on blue paper (i);  
pencil (ii)  
10 $\frac{7}{8}$  x 9 $\frac{1}{8}$  in. (27.6 x 23.2 cm.) (i);  
5 $\frac{5}{8}$  x 8 $\frac{3}{4}$  in. (14.3 x 22.2 cm.) (ii) (2)  
\$800-1,200 £610-910  
€720-1,100



22 (i)

**·22  
ITALIAN SCHOOL, 17TH  
CENTURY; ROMAN SCHOOL,  
17TH CENTURY**

*Studies of a boy holding a staff (recto  
and verso) (i); Drapery study (ii)*

black and white chalk on brown paper,  
watermark device (i); black and white  
chalk on grey paper (ii)  
11 $\frac{1}{2}$  x 7 $\frac{3}{4}$  in. (29.2 x 19.7 cm.) (i);  
7 $\frac{1}{8}$  x 6 in. (18.1 x 15.2 cm.) (ii) (2)  
\$1,200-1,800 £910-1,400  
€1,100-1,600

•23

**SIENESE SCHOOL, 17TH  
CENTURY; ITALIAN SCHOOL**

*Study of a woman's head with  
elaborate hair (i); Design after a floor  
mosaic in the Cathedral of Siena,  
after Beccafumi (ii); Saint Anthony of  
Padua and Saint Dominick adoring  
the Trinity (iii)*

with inscription (iii)

black, white and red chalk on buff paper  
(i); pen and brown ink, brown wash (ii);  
black chalk, pen and brown ink, brown  
wash (iii)

13½ x 9⅞ in. (34.3 x 25.1 cm.) (i); 3⅝ x 12⅞  
in. (9.2 x 32.1 cm.) (ii);

10⅝ x 7⅞ in. (26.4 x 18.1 cm.) (iii) (2)

\$400-600

£310-450

€360-530

**PROVENANCE:**

Sir Pope-Hennessy (1913-1994), New  
York, by whom given to Everett Fahy.



23 (i)

•24

**LORENZO BARTOLINI  
(FLORENCE 1777-1850)**

*Study for a tomb (i); Partial study of an  
infant sitting on a woman's knee (ii)*

inscribed and dated '1848' along the lower  
edge (i)

pencil and brown wash (i); black and white  
chalk on grey paper (ii)

11⅞ x 8⅞ in. (30.2 x 21.3 cm.) (i);

10⅝ x 7⅞ in. (27 x 18.7 cm.) (ii) (2)

\$400-600

£310-450

€360-530



24 (i)



25 (i)

**•25**  
**ATTRIBUTED TO FRANCESCO VANNI (SIENA 1563-1610); SIENESE SCHOOL, 16TH CENTURY**

*Two studies of a kneeling prelate (i); Three elegantly dressed man (ii)*

black chalk on blue paper, with extensive losses (i); black and white chalk on three sheets of buff paper (ii)

7 $\frac{7}{8}$  x 10 $\frac{3}{8}$  in. (20 x 26.4 cm.) (i);

7 $\frac{1}{2}$  x 10 in. (19.1 x 25.4 cm.) (ii) (2)

\$600-800

£460-610

€540-710



26

**•26**  
**RUTILIO MANETTI (SIENA 1571-1639)**

*A kneeling woman (recto), Standing female nude (verso)*

with inscription 'Rutilio Manetti' (brown ink, lower right)

red and white chalk

14 $\frac{1}{4}$  x 10 $\frac{1}{8}$  in. (36.2 x 25.7 cm.)

\$800-1,200

£610-910

€720-1,100

**LITERATURE:**

M. Ciampolini, *Pittori senesi del Seicento, Vol. 1, Antonio Angelini - Dionisio Montorselli*, Siena, 2010, p. 81.





(i)



(ii)

•27

**ATTRIBUTED TO ALESSANDRO CASOLANI  
(SIENA 1552-1606)**

*A standing woman wearing a hooded cape (i), A standing woman holding an orb (ii), and A woman holding a child on her lap (iii)*

indistinctly inscribed in brown ink  
(lower left) (iii)

black and white chalk on blue (discolored) paper (i and iii); black  
and red chalk on blue (discolored) paper (ii);

8¾ x 4¾ in. (21 x 11.7 cm.) (i); 8 x 4½ in. (20.3 x 11.4 cm.) (ii);

8 x 10½ in. (20.3 x 26.7 cm.) (iii)

(3)

\$2,000-3,000

£1,600-2,300

€1,800-2,700

**PROVENANCE:**

Sir John Pope-Hennessy (1913-1994), New York, by whom given  
to Everett Fahy.



28

**•28**  
**DOMENICO DEL BARBIERE (C. 1506-1565/75)**  
**AFTER FRANCESCO PRIMATICCIO (1504-1570)**

*The Banquet of Alexander the Great*

engraving, on laid paper, circa 1540-50, watermark Letter A in a Circle, a good but slightly later impression, trimmed to or just outside the subject, some small unobtrusive repairs, framed  
 Sheet: 9 5/8 x 14 1/4 in. (245 x 361 mm.)

\$500-700

£380-530

€450-620

**LITERATURE:**

Bartsch 6; Zerner 7

This print was engraved after Primaticcio's painting of 1541-1544 for the room of the Duchesse d'Etampes at Chateau de Fontainebleau.

**•29**  
**ODOARDO FIALETTI (1573-1638)**

*Venus regarding Cupid who is cutting a new bow, from: Scherzi d'Amore*

etching, 1617, on laid paper without watermark, a fine impression printing with a subtle plate tone, rare, with small margins, scattered foxing, otherwise in good condition, framed  
 Plate: 6 7/8 x 3 3/8 in. (174 x 94 mm.)  
 Sheet: 7 1/4 x 4 3/8 in. (185 x 103 mm.)

\$500-700

£380-530

€450-620

**LITERATURE:**

Bartsch 18



29



•30

**AEGIDIUS SADELER II (C. 1570-1629)**

**AFTER TITIAN (C. 1488-1576)**

*Portrait of Laura Dianti*

engraving, on laid paper, circa 1600-1620, a very good impression, probably the second state (of four); together with **The Ecstasy of Saint Philip Neri** by **Jacob Frey** after **Carlo Maratti**, etching with engraving, circa 1700-50; **The Large Tree**, from: **Upright Italian Landscapes** (Holl. 3) by **Jan Both**, etching, 1640, second state (of four); and **I Quattro Tondi** by **Pasquale Proja** after **Raphael**, engraving, 18th century; all framed (4)

(4)

\$1,000-1,500

£760-1,100

€890-1,300

**LITERATURE:**

Hollstein 148 (Sadeler)

Laura Dianti became the lover of Alfonso d'Este, Duke of Ferrara, following the death of his wife, Lucrezia Borgia. The painting by Titian of c. 1520-1525 is today in the Collection H. Kisters collection in Kreuzlingen, Switzerland.





32

31

**FRANZ MICHAEL REGENFUSS (1712-1780)**

Auserlesene Schnecken, Muscheln und andere Schaalthiere ('Choix de Coquillages et de Crustacés'): *four plates*

Four engravings with handcoloring, 1758, on laid paper, one with a C & I Honig watermark, including plates I, VI, X, XI, from the book edition published in Copenhagen, 1758, the colors very fresh and bright, with wide margins, the sheets with foxing and staining, framed (4)

Plates: 16 ½ x 11 in. (420 x 280 mm.) (and smaller)

Sheets: 22 ¾ x 17 ¼ in. (580 x 437 mm.) (and smaller) (4)

\$2,000-3,000

£1,600-2,300

€1,800-2,700

**PROVENANCE:**

with Robert Douwma, Prints and Maps, Ltd, London, 1981, and Bernard Quaritch Ltd., London, 1982.

First announced in 1748, the German-born engraver, painter and naturalist Franz Michael Regenfuss finally completed his great book on snails, mussels and other shellfish in Copenhagen in 1758, where he was established as engraver at the Danish Royal Court. The handcoloring of the plates is thought to be executed by his wife.

32

**GIOVANNI-BATTISTA PIRANESI (1720-1778)**

*Veduta degli Avanzi del Tablino della Casa Aurea di Nerone...*, from *Vedute di Roma*

etching, 1757, on laid paper, watermark Fleur-de-Lys in Double Circle (Robison 36 bis), a fine, luminous impression of the third state (of six), with wide margins; together with **Vedute, nella via del Corso, del Palazzo dell' Accademia...**, from *Vedute di Roma*, etching, 1752, on laid paper, with an indistinct Circle watermark, a fine impression, second state (of five), with wide margins; and **Veduta del Ponte Ferrato, from Antichità Romane**, etching, circa 1756, on laid paper, watermark Fleur-de-Lys in Double Circle, a fine impression, the full sheet, with deckle edges; all in very good condition, framed (3)

Sheet 22 x 31 ¾ in. (560 x 810 mm.) (and smaller) (3)

\$2,000-3,000

£1,600-2,300

€1,800-2,700

**LITERATURE:**

Hind 45; Hind 24; Focillon 356, Wilton-Ely 489



33

33

**A WHITE MARBLE BUST OF A BOY**

CIRCLE OF ANTONIO ROSSELINO, 15TH CENTURY

On a 20th century veined cream and red marble bases  
8 ½ in. high, 10 in. high on base

\$3,000-5,000

£2,300-3,800

€2,700-4,400

**PROVENANCE:**

with Colanghi's, London, where acquired by Everett Fahy.

34

**ITALIAN, 16TH AND 17TH CENTURY**

**A GROUP OF BRONZE METALWORK**

Including a rectangular plaquette with the Virgin and Child, one portrait medal of Eleanora Gonzaga inscribed *ELEANORA.GONZAGA.ETRVT.PRINCEPS*, the verso with a tree and inscribed *SECVNDIS.DUBIISQUE.RECTA*, another medal portrait of Cardinal Medici inscribed *CAROLVS.CARD.MEDICES* and the verso with a griffin and inscribed *IN.VTROQUE.PRINCEPS* and a circular plaquette, missing elements, with a frieze of an Antique battle scene  
4 x 3 in., 3 ¼ in. diameter, 3 ¼ in. diameter, 2 ¼ in.

\$700-1,000

£530-760

€630-890

(4)





•35

**A BRONZE FIGURE OF A KNEELING WOMAN**

19TH CENTURY

On an ebonized base, previously gilt, the base bearing paper

label *Sale 8334/10 JAN 96/Lot 69*

3 ¾ in. high, 5 ¾ in. high on base

\$300-500

£230-380

€270-440

**PROVENANCE:**

Sir John Pope-Hennessy (1913-1994); (f), Christie's, New York, 10 January 1996, lot 69, where acquired by Everett Fahy.



•36

**A CARVED GROUP OF A VIRGIN  
AND CHILD**

POSSIBLY FRENCH AND 15TH  
CENTURY

On a 20th century wooden stand  
16 ½ in. high, 17 ½ in. high on base

\$300-500

£230-380

€270-440

**PROVENANCE:**

Sir John Pope-Hennessy (1913-1994),  
New York, by whom given to Everett Fahy.





actual size

•37

**A DRAWING OF A NOBLEMAN**

INDIA, KOTAH, 18TH CENTURY

4 x 3 in. (10.2 x 7.7 cm.)

\$600-800

£460-610

€540-710

**PROVENANCE:**

Stuart Cary Welch (1926-2008), Cambridge, by whom gifted in 1982 to Everett Fahy.



38

**•38**  
**THREE FRAGMENTS OF CUT AND**  
**UNCUT VOIDED GENOESE VELVET**  
 17TH CENTURY

21 in. x 10 ¼ in., 20 ½ in. x 10 ¼ in. and the  
 bottom fragment 24 in. x 10 in

\$1,000-1,500                      £760-1,100  
    €890-1,300

**•39**  
**A CHINESE CARVED PALE CELADON**  
**JADE DISC, B/**  
 LATE 19TH/20TH CENTURY

Carved in low relief on both sides,  
 one side with the characters *chang yi*  
*zi sun* (Eternal blessings for the sons  
 and grandsons), the other with two  
 characters, with carved hardwood and  
 boxwood stand

2 in. diameter the disc; 4¼ in. high overall  
 \$1,000-1,500                      £760-1,100  
    €890-1,300

**PROVENANCE:**  
 Brooke Astor (1902-2007), New York, by  
 whom given to Everett Fahy.



39



**40**  
**THE MYSTIC MARRIAGE OF ST CATHERINE**, illuminated charter of religious profession of Sister Maria Eleanora, Parma, 5 December 1768. 13 1/8 x 17 3/4 inches. St Catherine of Alexandria kneeling before the Virgin and Child and flanked by Sts Augustine and Jerome, with a priest and deacon below; the text containing the religious vows of Sister Maria Eleanora in joining the Hieronymite nuns of St Catherine; below, the coat of arms of the Venetian Pisani family; signed by the artist: "P. Sanctes Parma Pinxit & Inv." (rubbed, flaking of pigments, occasional smudges, taped to old mat).

From at least the time of St. Benedict, it was customary for candidates for religious profession to submit written statements of their vows. The rites for the consecration of virgins or the profession of women religious found in Italian pontificals not only include provision for each candidate's formal pronouncement of her vows, in terms similar to those given here, but they also often add instructions for a ceremony in which

each candidate laid the charter of her profession on the altar. This is a splendid example of just such a charter. Very little is known concerning the feminine branch of the Hieronymite order, although the present document provides evidence that there were convents of Hieronymite nuns in Italy in the 18th century. The community joined by Maria Eleanora would likely have been that of St Catherine in Parma, a convent of Augustinian canonesses first recorded in the 14th century and dissolved in 1810.

\$5,000-7,000 £3,800-5,300  
 \$4,500-6,200

**PROVENANCE:**  
 Sir John Pope-Hennessy (1913-1994), New York; (t), Christie's, New York, 10 January 1996, Lot 12, where acquired by George Trescher (1926-2003), New York, by whom bequeathed to Everett Fahy.

Attavante degli Attavanti (1452-c.1525), AN ILLUMINATED BORDER FROM A MISSAL OF POPE LEO X, illuminated manuscript on vellum [Florence, c.1520].

18 x 3 inches. A full-length border with three roundels depicting the Incredulity of St Thomas; the Resurrected Christ appearing to St Peter and the disciples on Lake Galilee; and the Supper at Emmaus, surrounded by putti and the Medici device of Leo X: a diamond ring with three feathers and motto 'Semper' (minor losses of gold and pigment to lower roundel). Mounted on burgundy velvet.

\$15,000-20,000

£12,000-15,000

€14,000-18,000

**PROVENANCE:**

William Young Ottley (1771 - 1836), London; his sale, Sotheby's, London, 12 May 1838, part of lot 213.

Sir John Pope-Hennessy (1913-1994), New York.

A striking fragment of what would once have been an imposing and sumptuous manuscript missal produced for Pope Leo X, illuminated by Vante di Gabriello di Vante Attavanti, also known as Attavante degli Attavanti. 'The most famous and most representative artist of Italian miniature painting' (M. Bollati, *Dizionario Biografico dei Miniatori Italiani*, 2004, pp.975-979), Attavante's elegant, expressive style was influenced by the work of Domenico Ghirlandaio and Antonio Pollaiuolo. His first recorded work, dated 1483, is a missal produced for Thomas James, bishop of Dol-de-Bretagne. He would go on to produce several manuscripts for Matthias Corvinus, King of Hungary and the Medici family, among whom Pope Leo X, or Giovanni Lorenzo de Medici, a notable patron of the arts under whose reign significant progress was made in the rebuilding of St Peter's Basilica and redevelopment of the Vatican rooms. The present cutting likely originates from manuscript A.I.3 or A.I.4 of the Sistine Inventory of 1714 (see E. De Laurentiis, *The Lost Manuscripts from the Sistine Chapel*, 2011, pp.331 and 369).



detail





42

**42**

A PARTIAL DECORATED BORDER, cut from an illuminated choirbook on vellum [Bologna, first half 14th century] 10 ¼ x 3 ¾ inches. Framed. The scrolling foliate extensions of red, pale blue and green on a ground of pink and deep blue with white filigree decoration is characteristic of Bolognese manuscript decoration of the first half of the 14th century (see, for example, Cambridge, Fitzwilliam Museum, MS McClean 201.9b and 201.9e). The format indicates makes it likely that the intact manuscript would have been a large choirbook.

\$300-500

£230-380

€270-440



43

**43**

A DANCING CIRCLE, historiated initial 'E' cut from an illuminated choirbook on vellum [Florence, c.1490s] 4 ¼ x 4 ¼ inches. The initial depicting four young men dancing in a circle, with the half-figure of Christ blessing them from above, possibly opening Psalm 80 'Exultate Deo adiutori nostro' in a choirbook (minor losses to the burnished gold and to the pigment of the miniature). Framed.

A charming and decorative initial characteristic of Florentine illumination of the latter part of the 15th century. The soft palette of pinks and blues and the simple, button-eyed figures are typical of the style of Giovanni di Giuliano Boccardi (1460-1529), known as Boccardino il Vecchio.

\$800-1,200

£610-910

€720-1,100



actual size

**•44**

AN ILLUMINATED INITIAL 'D' cut from a manuscript choirbook on vellum [Bologna, final 3rd 14th century]

4 x 4 inches. A foliate initial 'D' with partial border cropped to a square (slight rubbing and fading, minor loss of pigment to the blue background).

\$700-1,000

£530-760

€630-890



•45

**DEREK HILL (BRITISH, 1916-2000)**

*Portrait of Everett Fahy*

stamped 'DH' (lower left)

oil on canvas

18 x 16 in. (45.7 x 40.6 cm)

\$400-600

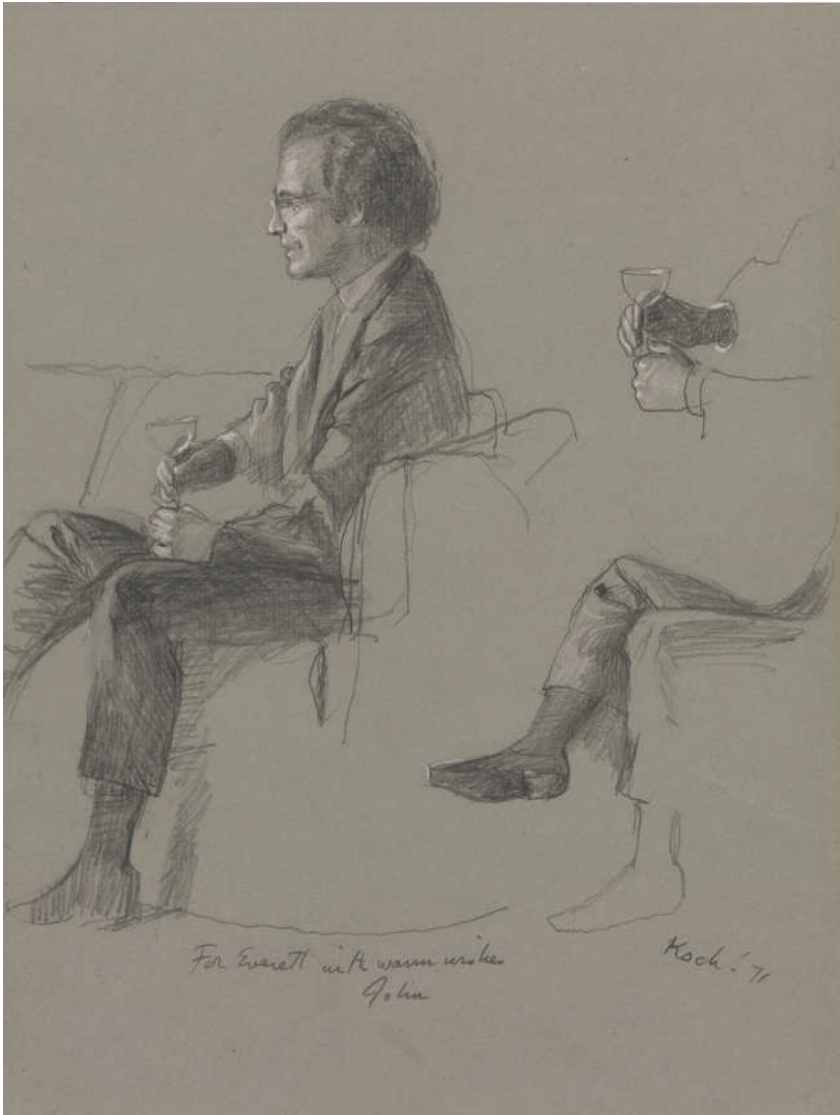
**PROVENANCE:**

The Irish Sale Including Works from the Studio of Derek Hill, Christie's South Kensington, 17 May 2001, lot 210, where acquired by a group of the sitter's friends and gifted to him in honor of his 70th birthday.

£310-450

€360-530





•46

**JOHN KOCH (AMERICAN, 1909-1978)**

*Everett Fahy*

signed and dated 'Koch 71' (lower right) and inscribed 'For  
Everett with warm wishes/John' (lower center)  
graphite heightened with white on paper  
Sight: 11½ x 9 in. (29.2 x 22.9 cm)

\$500-700

£380-530

€450-620



PROPERTY FROM A DISTINGUISHED PRIVATE EAST COAST COLLECTION

47

### FOLLOWER OF HIERONYMUS BOSCH

*The Temptation of Saint Anthony*

oil on panel

11 $\frac{1}{2}$  x 14 in. (29.5 x 35.5 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

#### PROVENANCE:

J.J. Chapuis (according to a seal on reverse).

Acquired by the grandfather of the present owner.

#### EXHIBITED:

Rochester, Rochester Memorial Art Gallery, *Italian and Northern European Paintings from a private New York collection*, 6 April-29 May 1962 as 'attributed to Herri met de Bles'.

This composition relates to a *Temptation of Saint Anthony* attributed to Jan Wellens de Cock (?Leiden c. 1490-before 1527 Antwerp) in the Norton Museum, West Palm Beach, Florida. Another example of this composition, also with minor variations, was formerly in the Coppé collection, and sold at Sotheby's, London, 9 July 2014, lot 6 (£422,500), as Follower of Hieronymus Bosch.



PROPERTY FROM A DISTINGUISHED PRIVATE EAST COAST COLLECTION

**48**

**JÖRG BREU I (AUGSBURG, C.1475/80-1537)  
AND STUDIO**

*The Miracle of Saint Leonard of Limoges*

oil and gold on panel  
23 x 16 in. (58.4 x 40.6 cm.)

\$12,000-16,000

£9,100-12,000  
€11,000-14,000

**PROVENANCE:**

Private collection, Britain, before 1935 and by descent to the present owner.

**EXHIBITED:**

Rochester, Rochester Memorial Art Gallery, *Italian and Northern European Paintings from a private New York collection*, 6 April-29 May 1962 as 'Joerg Breu (The Elder)'.

We are grateful to Guido Messling for suggesting on the basis of a photograph that this work was painted by the Augsburg painter Jörg Breu the Elder, or possibly his workshop (written communication, 28 July 2016), noting that the warm, tonal colors, the statuesque figures, as well as the foreshortened heads of the fallen princess and the kneeling huntsman behind are typical of the artist's style. Dr. Messling proposes that the panel was painted shortly after Breu's return to Augsburg in 1502 from his sojourn in Austria, based on comparisons with the three altarpieces Breu painted there. The composition clearly reflects the influence of Albrecht Dürer's engraving of *St. Eustace*, normally dated c. 1501, particularly in the sharply modeled dogs and the standing huntsman at left. The patron saint of prisoners, Leonard here is shown performing one of his miracles: Queen Clothilda, the wife of Clovis, was struck with labor pains while out hunting and was saved through the Saint's prayers.



49

PROPERTY FROM THE ESTATE OF THE BARONESS MARY MCFALL DE GUNZBURG

**49**  
**SCHOOL OF FONTAINEBLEAU, 16TH CENTURY**  
*Venus and Cupid*

oil on panel  
 11¾ x 16½ in. (28.9 x 42.3 cm.)

\$30,000-50,000	£23,000-38,000
	€27,000-44,000

**PROVENANCE:**  
 Oliver B. James, Phoenix, Arizona.  
 with Wildenstein, New York, where acquired by  
 Baroness Mary McFall de Gunzburg, Spottswood, Virginia, and  
 by descent to the present owner.

**EXHIBITED:**  
 New York, Wildenstein, *16th Century Paintings from the School of  
 Fontainebleau*, 31 October-28 December 1940, no. 17.

**50**  
**NORTH FRENCH SCHOOL, 16TH CENTURY**  
*Saint Benedict of Nursia*

oil on panel  
 9½ x 5 in. (24.3 x 12.7 cm.)

\$12,000-18,000	£9,100-14,000
	€11,000-16,000

**PROVENANCE:**  
 Private collection, Europe.

The life of Saint Benedict was documented by Pope Gregory I in 593 A.D.. In his *Dialogues*, the Pope relates that Benedict was born in Nursia and educated in Rome. Repelled by the vices of the city, he fled to Enfide around 500 A.D., eventually settling in nearby Subiaco to live the life of a hermit. One day, temptation appeared to Saint Benedict in the form of an image of a beautiful woman he had formerly known. Feeling desire, the saint disobeyed and rolled into a briar patch until his body was lacerated: 'So, by the wounds of his body, he cured the wounds of his soul, in that he turned pleasure into pain' (*Dialogues*, II).



51

**JAN MASSYS (ANTWERP C. 1509-BEFORE 1575)***Saint John the Evangelist's vision of the Apocalypse on the island of Patmos*

signed and dated '1563- / JOANES MASSIIS.PINGEBAT'

(lower center, on the rock)

oil on panel

46½ x 57⅞ in. (117.2 x 147 cm.)

\$120,000-180,000

£91,000-140,000

€110,000-160,000

**PROVENANCE:**

Private collection, probably by the 1930s, and by descent to the following.

Private collection; Sotheby's, London, 4 December 2013, lot 2 (£116,500), where acquired by the following.

Private collection, Belgium, and by descent to the present owners.

A wealth of intriguing details defines this impressive composition by the Flemish Mannerist master, Jan Massys. Accompanied by his attribute the eagle, Saint John the Evangelist stands on the shore of the island of Patmos looking toward the tumultuous sky, his twisting pose accentuating the elongation of his limbs. Scattered on the rocky ground before him are the implements he uses to write his Book of Revelation, which brings a close to the New Testament and describes his Apocalyptic visions of the struggle between Good and Evil culminating in Armageddon. Several of John's visions are portrayed amidst swirling clouds of ocher and white. To the left of Patmos' trees appears a "woman clothed with the sun, and the moon" and wearing "a crown of twelve stars" (Revelation 12:1) who is generally identified as the Virgin Mary. Soaring toward the heavens, the infant near her corresponds to the "man child, who was to rule all nations with a rod of iron" (Revelation 12:5) described by Saint John, and who is similarly understood to be representative of Christ. The woman is shown with wings, as she was given two "of a great eagle" (Revelation 12:14) so that she might escape the treacherous floodwaters unleashed from the "great red dragon, having seven heads and ten horns" (Revelation 12:3) that may be seen writhing below her.

To the right of the trees, an angel hovers beneath an opening in the clouds, having cast a great millstone toward the sea to destroy Babylon, in keeping with the account given in Revelation 18:21. In the distance lies the smoldering city, its fiery remains emitting scarlet-stained plumes of smoke that fill the sky. In the foreground, men and women lament the doomed city and their fate, while merchants on ships throw their arms up in despair as the source of their great wealth is reduced to ruins. On the other side of the composition, more ships with wind-filled sails navigate the sea near a minutely rendered town, while monstrous fish emerge from the water. These vignettes within the panoramic landscape not only enhance the painting's narrative content but also serve as a visually pleasing reward for careful inspection of the composition.

Unknown to scholars prior to its sale in 2013, this monumental panel dates to Jan Massys' second Antwerp period, following his extensive travels through Italy and (possibly) France. The painting's horizontal format in which the main protagonist is flanked by the destruction of a city on one side and a calmer landscape on the other recalls Massys' *Lot and his Daughters* (Kunsthistorisches Museum, Vienna), which was painted the same year. The artist revisited the latter subject again in 1565 in a similar work now in the Musée des Beaux-Arts, Brussels. Here, Massys departed from convention by choosing to include the destruction of Babylon in his representation of Saint John on Patmos; the artist's Boschian treatment of the scene adds a nightmarish note to the composition that underscores the harrowing character of the Evangelist's visions.



52

## THE MASTER OF THE ANGRER PORTRAIT (ACTIVE SOUTH TYROL, EARLY 16TH CENTURY)

*Portrait of a gentleman, bust-length*

dated '1512' (upper center)

oil on panel

21% x 14% in. (54.3 x 37.8 cm.)

\$100,000-150,000

£76,000-110,000

€89,000-130,000

### PROVENANCE:

with J. and S. Goldschmidt, Frankfurt and New York, 1928.  
Madeleine S. Stern; American Art Association-Anderson  
Galleries, New York, 4-7 April, 1934, lot 835, as 'Hans Baldung'.  
Private collection, America, by 1953.  
L.V. Randall, Montreal, and by descent to the present owner.

### LITERATURE:

C.L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, Cambridge, 1936,  
p. 60, no. 239, as "schwäbisch".

E. Buchner, *Das deutsche Bildnis der Spätgotik und der frühen  
Dürerzeit*, Berlin, 1953, pp. 120-121, no. 134, as 'Tiroler (?)  
Meister'.

L. Madersbacher, *Marx Reichlich und der Meister des  
Angrerbildnisses*, Ph.D. dissertation, 1994, pp. 128-130, no. 37,  
as Marx Reichlich.

L. Andergassen et al., *Michael Pacher und sein Kreis*, exhibition  
catalogue, Neustift, 1998, pp 259-261, fig. 6 (entry by  
L. Madersbacher).

While the identity of the sitter in this arresting portrait is unknown, several aspects of his pose suggest that it may have been painted to commemorate his wedding. Shown in three-quarter profile, the man focuses intently to the right on a subject beyond the picture's edge. His connection to the world outside the confines of his portrait is emphasized further by the position of his left hand, which gestures in the same direction, presumably toward the now lost portrait of his bride. The solemnity of his expression is offset by the energetic handling of the golden ringlets that frame his face and soften his angular features. The intense illumination enhances the sculptural qualities of the man's face, particularly his strong jawline and high cheekbones, as well as the flickering highlights of his blue-grey eyes.

In the mid-20th century, Ernst Buchner published the present work as by an anonymous master possibly from the Tyrol. More recently, however, Lukas Madersbacher has refined this attribution, linking the painting to a group of portraits given to an artist known as the Master of the Angrer Portrait, so-named after the powerful bust-length likeness of *Canon Gregor Angrer of Brixen*, dated 1519, in the *Tiroler Landesmuseum*, Innsbruck. In his dissertation, "Marx Reichlich und der Meister des Angrerbildnisses" (Universität Innsbruck, 1994), Madersbacher advances a theory proposed by Erich Egg ("Marx Reichlich, der Meister des Angererbildnisses", *Zeitschrift für Kunstwissenschaft*, XIV, 1960, pp. 1-18) that the entire group of portraits was painted by the Austrian painter, Marx Reichlich (fl. c. 1485-1520). Reichlich is believed to have trained with the Tyrolean artists Friedrich and Michael Pacher in Salzburg. Kurt Löcher, who refutes Egg's and Madersbacher's hypothesis, has confirmed the attribution of the present painting to the Master of the Angrer Portrait on the basis of a photograph (written communication, 7 September 2015). We are grateful to Dr. Löcher and Dr. Madersbacher for their assistance in cataloguing this lot.





PROPERTY FROM A DISTINGUISHED PRIVATE EAST COAST COLLECTION

53

**ATTRIBUTED TO THE MASTER OF THE LEGEND OF SAINT GEORGE (ACTIVE COLOGNE, C. 1460-90)**

*The Deposition and Entombment*

oil on panel, marouflaged  
42¾ x 23¼ in. (107.7 x 59.1 cm.)

\$60,000-80,000

£46,000-61,000

€54,000-71,000

**PROVENANCE:**

Mr. and Mrs. W.C.H.M. Georgi, the grandfather of the present owner, and by descent.

The theme of this painting is unusual in early German Renaissance art, as it combines two scenes from Christ's Passion, *The Deposition* and *The Entombment*, set into a continuous landscape rather than divided into separate fields. The haloes, made of concentric circles in pastiglia, are typical of Cologne painters in the second half of the 15th century and stylistically the work can be associated with a group of paintings assigned to the Master of the Legend of St. George. This anonymous artist was active in Cologne. His name is taken from the *St. George* altarpiece, a large polyptych donated by Peter Kannegiesser (d. 1473) to the Wallraf-Richartz-Museum, Cologne. The corpus of works assigned to this master, however, like so many gathered in the literature on the Cologne painters of this period, is rather large and at times stylistically heterogeneous, and as such remains to be resolved by future scholarship. Within the present oeuvre of the St. George Master, the so-called Saynscher Altar in the Cathedral Treasury of Aachen of c. 1460 is perhaps closest to our panel. In both paintings, the artist populates his scenes with similarly elongated figures set against sweeping, hilled landscapes. As in many works by the Master of the Legend of St. George, the present painting is also indebted to the compositions of Rogier van der Weyden. Yet the particularly moving figure of Mary Magdalen, who is seen from behind as she kneels at Christ's tomb, looks back to an artist from the previous generation, Robert Campin. Similar repoussoir figures may be seen in the *Seilern Triptych* of c. 1425 (The Courtauld Institute of Art, London).

We are grateful to Stephan Kemperdick for his assistance in cataloguing this lot.



54

## STUDIO OF ANDREA SOLARIO (MILAN C. 1465-1524)

*Salome with the Head of Saint John the Baptist*

oil on panel

37 $\frac{7}{8}$  x 49 in. (95.5 x 124.4 cm.)

\$200,000-300,000

£160,000-230,000

£180,000-270,000

### PROVENANCE:

Galleria Sabauda, Turin, from which seized by the Napoleonic Army (according to a 19th-century plaque on the frame).

Edward Solly (1776-1844), London; (f), Christie's, London, 8 May 1847, lot 10, as Andrea Salaino (14 gns. to TATE).

Major John Marjoribanks Eskdale Askew (1908-1996), Ladykirk, Norham, Northumberland; Christie's, London, 17 May 1946, lot 82, as 'Leonardo' (to Dent).

with Dent, London, where acquired by the family of the present owner, and by descent.

### LITERATURE:

D.A. Brown, *Andrea Solario: l'Opera completa*, Milan, 1987, p. 279, under no. 56, listed under 'Copies' (d).

Andrea Solario and his workshop treated the theme of Salome with the head of John the Baptist on several occasions. Sheltered in a private collection and unseen by scholars for more than half a century, the present work is a variant of Solario's autograph painting in the Kunsthistorisches Museum, Vienna (inv. no. 898). The image relates to two passages from the New Testament (Matthew 14: 1-12 and Mark 6: 14-29), in which King Herod, moved by Salome's seductive dance, swears to grant his step-daughter anything she desires. Following the advice of her vengeful mother, Herodias, Salome requests that the king present her with the severed head of the imprisoned John the Baptist on a silver platter. Bound by his oath, Herod promptly sends a guard to decapitate the prophet.

Solario's painting depicts an apocryphal scene: the moment when the executioner places the Baptist's head onto a charger proffered by Salome. Dressed in a pearl and gem-studded gown, the alluring young woman stands at the end of a draped table. The silver and bronze vessel she holds is proof of the increasingly sophisticated approach to still-life painting in Milan in this period, as attested to by the refined treatment of the object's reflective surface. As the executioner thrusts the Baptist's head into the center of the composition, rivulets of blood drip obliquely into the charger, thereby drawing attention to the vigorous energy with which the executioner delivers Salome's reward. Brown (*op. cit.*, p. 165) suggests that this imagery is of Northern origin, having been first developed by Rogier van der Weyden in the *Altar of St. John*, now in the Staatliche Museen, Berlin (1455-1460).

The figures' proximity to the picture plane heightens the scene's tension and sense of immediacy, both hallmarks of Solario's work. Many of the compositional devices employed in this panel are derived from Leonardo da Vinci's drawings, such as his *Study for Christ Carrying the Cross* (Galleria dell'Accademia, Venice). In particular, Solario appropriates Leonardo's motif of a cropped arm reaching into the pictorial space to grasp a lock of Christ's hair. The younger artist also

adopts the master's use of *chiaroscuro* and *sfumato* to create a mysterious atmosphere and amplify the quiet drama of this moment. Solario's figures, too, owe much to Leonardo. The juxtaposition of the alluring Salome with the ashen face of Saint John the Baptist and the darker, menacing executioner is a prime example of the Leonardesque theme of *bello/brutto* (beauty/ugliness). As a private devotional image, the painting's combination of serenity and gruesomeness, introspection and action, as well as light and shadow would have been effective in stimulating the eye and fostering a contemplative mood.

According to an old plaque on the frame, this painting was formerly in the Royal Gallery at Turin, where "it was taken by the French in that capital". The version of *Salome with the head of Saint John the Baptist* by Solario that is currently in the Galleria Sabauda (inv. no. 672) only entered the collection in 1928, so the plaque certainly does not refer to that painting. A link to Napoleon is plausible, as by the 19th century, the painting was part of Edward Solly's distinguished art collection, where it was catalogued as Leonardo da Vinci. Solly had made a fortune during the Napoleonic wars from his family's enormous timber importing business based in Saint Mary Axe in London. Around 1811 he seems to have quite suddenly developed a passion for collecting art and, in the following nine years, he amassed the largest private collection of pictures formed in the 19th century, consisting of no less than 3,000 works. Having fallen into financial difficulties, Solly offered the collection to the Prussian state, which purchased it in 1821. A large group of the pictures went on public display when the Royal Gallery of Berlin opened in 1830. The paintings were then transferred to the Kaiser Friedrich Museum in 1904, and form the basis of the Berlin collections today. Solly subsequently formed in London a second, smaller collection consisting almost exclusively of 16th-century Italian pictures, including such works as Crivelli's *Annunciation* and Lorenzo Lotto's *Portrait of a family*, both now in the National Gallery, London.





55

**ATTRIBUTED TO RIDOLFO GHIRLANDAIO  
(FLORENCE 1483-1561)**

*Portrait of a lady, bust-length*

oil on panel

18¼ x 13¾ in. (46.2 x 33.9 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

**PROVENANCE:**

Prince Brancaccio, Rome, by 1903.  
with Sedelmeyer, Paris, by 1911.  
Private collection, Europe.

**EXHIBITED:**

Paris, Sedelmeyer Gallery, *Illustrated Catalogue of the Eleventh Series of 100 Paintings by Old Masters*, 1911, no. 51, as 'Ridolfo del Ghirlandajo'.

**LITERATURE:**

A. Venturi, *Oeuvres d'art de la collection du Prince Brancaccio de Rome*, Rome, 1903, II, p. 19, pl. VIII, as 'Marcel Venusti'.

*Illustrated Catalogue of the Eleventh Series of 100 Paintings by Old Masters Of the Dutch, Flemish, Italian, French and English Schools, being a portion of the Sedelmeyer Gallery*, Paris, 1911, p. 58, no. 51.

We are grateful to Dott. Carlo Falciani for suggesting the attribution on the basis of a photograph (written correspondence, 30 August 2016). Dott. Falciani notes the similarity between the present painting and the altarpiece in the Cenacolo di San Salvi, commissioned by Leonardo Buonafede in 1544. The San Salvi altarpiece is a collaboration between Ridolfo Ghirlandaio, who painted the lower figures and the saint on the right, and Michele Tosini, called Michele de Ridolfo del Ghirlandaio, who was responsible for the figures of the Madonna and Child and Saint James.



56

**MICHELE TOSINI, CALLED MICHELE DI RIDOLFO  
DEL GHIRLANDAIO (FLORENCE 1503-1577)**

*The Pietà with two angels*

oil on panel

35¾ x 25⅝ in. (90.8 x 64.4 cm.)

\$60,000-80,000

£46,000-61,000

€54,000-71,000

This picture is inspired by a lost drawing of the *Pietà* made by Michelangelo for Vittoria Colonna c. 1538-1544, now known only through an engraving by Giulio Bosanone. Tosini frequently produced multiples of a single composition and there is indeed a slightly larger version of the present *Pietà* in the Pinacoteca di Cremona.

**PROVENANCE:**

Private collection, Europe.

57

**ROMAN SCHOOL, C. 1550**

*The Holy Family*

oil on panel, unframed  
35¼ x 26¼ in. (89.5 x 66.7 cm.)

\$50,000-70,000

£38,000-53,000

€45,000-62,000

**PROVENANCE:**

Private collection, North America, where acquired by the present owner.

This vividly colored *Holy Family* is known in two other versions, both of which are inferior in quality to the present work (Christie's, New York, 28 January 2009, lot 208; and Sotheby's, London, 4 December 2008, lot 168). Linda Wolk-Simon, to whom we are grateful for her assistance in cataloguing this lot, has noted that the composition seems to have been inspired by a drawing by the Roman master Pietro Buonaccorsi, called Perino del Vaga (1501-1547), which is preserved in the Uffizi, Florence. The composition also draws parallels to other works by the artist, such as his ravishing *Holy Family* in Melbourne at the National Gallery of Victoria (inv. 1666-5), and, indeed, the versions sold at Christie's and Sotheby's were offered as "Circle of" and "Follower of" Perino del Vaga, respectively.

The present panel, whose fresh and confident handling indicates it was painted by a highly competent hand, includes several *pentimenti* that are visible both in infrared images and with the naked eye. This suggests that the artist was revising the design as he worked, and that the present *Holy Family* may in fact be the prototype for other versions of the composition. While it bears similarities to paintings by several of Perino's followers who were working in Rome in the 1550s and 1560s — such as Daniele da Volterra and Girolamo Siciolante da Sermoneta — there is yet to be a consensus on the attribution for this accomplished and striking picture.





**MARCO ZOPPO (CENTO ?1432-?1478 VENICE)**

*Scenes from the Life of Susannah: Susannah and the Elders; and Susannah Brought to Justice*

tempera on panel, transferred to canvas, transferred to panel  
23¾ x 67% in. (58.8 x 171.8 cm.)

\$100,000-150,000

£76,000-110,000

€89,000-130,000

**PROVENANCE:**

with Antonio Salvadori, Venice, 1915-1923.  
Margrave Pallavicini collection, Schloss Stübichhofen, Styria;  
Knight, Frank and Rutley, London, 27 May 1927, lot 5, as  
'Francesco Cossa of Ferrara', c. 1456.  
van Moppes collection, Paris, 1932.  
with Jacques Goudstikker, Amsterdam.  
Looted by the Nazi authorities, July 1940.  
Recovered by the Allies, 1945.  
in the custody of the Dutch Government.  
Restituted in February 2006 to the heir of Jacques Goudstikker;  
Christie's, New York, 19 April 2007, lot 2, as 'Circle of Francesco  
del Cossa', where acquired by the present owner.

**EXHIBITED:**

Amsterdam, Stedelijk Museum, *Italiaansche Kunst in  
Nederlandsch bezit*, 1 July-1 October 1934.  
Maastricht, Bonnefantenmuseum, on loan, 1989-2006.

**LITERATURE:**

P. Schubring, *Cassoni, Truhen und Truhenbilder der italienischen  
Frührenaissance: Ein Beitrag zur Profanmalerei im Quattrocento*,  
Leipzig, 1915, pp. 353-354, no. 567, pl. CXXV, as school of  
Francesco del Cossa, *The Justice of Trajan*.  
*Catalogue des Nouvelles Acquisitions de la Collection  
Goudstikker*, exhibition catalogue, Amsterdam, 1927, 33, no. 21,  
as 'Francesco del Cossa (?)'.  
F. Schmidt-Degener, *Italiaansche Kunst in Nederlandsch Bezit*,  
exhibition catalogue, Amsterdam, 1934, p. 60, no. 90, as Studio  
of Francesco del Cossa, *The Justice of Trajan*.  
R. Longhi, 'Ampliamenti nell'Officina ferrarese', *La Critica  
d'arte*, IV, 1940 [ed. cit. *Edizione delle opere complete: V: Officina  
ferrarese*, Florence, 1956], pp. 123-171 and 180, as Francesco del  
Cossa, *The Justice of Trajan*.  
A.M. Cetto, 'Der Berner Traian-und Herkinbald-Teppich',  
*Jahrbuch des Bernischen Historischen Museums*, XLIII-XLIV,  
1963-1964, p. 188, no. T 5/4, as Follower of Francesco del Cossa  
working in Ferrara in 1480.  
B. Berenson, *Italian Pictures of the Renaissance: Central Italian  
and North Italian Schools*, London, 1968, I, p. 132; II, fig. 739, as  
Ferrarese school, before 1510, close to Marco Zoppo, *Susannah  
and the Elders; The Judgement of Susannah*.  
C. Wright, *Paintings in Dutch Museums: An Index of Oil Paintings  
in Public Collections in the Netherlands by Artists born before  
1870*, London, 1980, p. 84, as Francesco del Cossa, *The Justice  
of Trajan*.  
C.E. de Jong-Janssen, *Catalogue of the Italian Paintings in  
the Bonnefantenmuseum*, Maastricht, 1995, p. 157, fig. 78, as  
'Ferrara', *Susannah and the Elders*, c. 1500.  
S. Settis, 'Due cassoni estensi', *I Tatti studies: Essays in the  
Renaissance*, VI, 1995, pp. 31, 47 and 82, note. 44, fig. 22, as  
attributed to Francesco del Cossa, *The Justice of Trajan*.

Once belonging to Jacques Goudstikker, the preeminent dealer and collector of Old Master paintings in the Netherlands before the Second World War and restituted to his heirs in 2006, the present panel depicts scenes from the Old Testament tale of Susannah. On the left, Susannah quarrels with the elders, who assert that they will claim to have observed a tryst between her and a young man in the garden if she does not agree to submit to their demands. In the central episode, Susannah is arrested and sentenced to death for her alleged promiscuity. The scene is interrupted by Daniel, who appears at far right holding a shield, insisting that the elders be interrogated before Susannah is wrongly put to death.

The subject and attribution of the painting have long been mysteries. The work was originally believed to be the front panel of a *cassone*, or marriage chest, depicting the encounter of the Emperor Trajan and the widow, an episode made famous by Dante in *Purgatorio* X and one of the most popular subjects of *cassone* panels in northern Italy during this period. However, the figural group that has led some to suggest such a reading — the woman accompanied by a child kneeling before a knight on horseback — has recently been recognized as an early 20th-century intervention (Mattia Vinco, written communication, 31 May 2012). The work has also recently been reclassified as a *spalliera*, a wall panel typically installed above a piece of furniture, due to its height, which is too tall for a 15th century *cassone*.

The first person to correctly identify the iconography of the present panel was Bernard Berenson, who published it as '*Susanna e i vecchioni; Giudizio di Susanna*'. Berenson was also the first to reject the panel's traditional attribution to Francesco Cossa and to note a stylistic connection to Marco Zoppo. Mattia Vinco, who endorses the present attribution, dates our panel to the late 1460s and suggests it was painted either at the end of the artist's time in Bologna or at the beginning of his Venetian period. The existence of another panel of similar dimensions (*Stoning of the Elders Who Wanted to Seduce Susannah*; location unknown, formerly Galleria Luigi Bellini, Florence) and two additional fragments (Los Angeles County Museum of Art, inv. M 81.259.1; and private collection, Florence), all of which Vinco considers attributable to Zoppo, form the stylistic basis of the attribution. These four works are now thought to have been part of a single commission for a cycle of *spalliere* depicting the justice of King David and King Salomon, possibly for use in a civic context, such as a *sala di Giustizia*.







**59**

NATIVITY, in an initial H cut from an illuminated manuscript antiphonal on vellum [Florence, 1400]

9 ¼ x 8 inches. The Virgin and Joseph kneel in adoration before the manger holding the Infant Christ, the initial opening the responsory *Hodie nobis celorum rex* for matins on Christmas Day, on the reverse three lines of text and music and a large blue initial flourished in red (foliage trimmed, fine scratch from centre of background to outer edge, small creases in burnished gold, silver oxidised). Cut-to-shape, mounted and framed.

This splendid initial is a fine example of the late style of Don Simone Camaldolese, one of the leading illuminators in Florence in the final decades of the 14th century. Although he was originally from Siena – and his earliest works show the clear influence of Sienese artists of the preceding generation – an unusual number of signed, documented or dated works attributable to him have survived and chart his career between 1379 and 1398 illuminating manuscripts for various Florentine monasteries and churches. The contained simplicity of his forms and the weighty immobility of his figures, evident in this initial, distinguish his style from that of his fellow Camaldolese illuminators, Don Silvestro dei Gherarducci and Lorenzo Monaco, who were resident in S. Maria degli Angeli, an important centre of manuscript production in Florence.

Notwithstanding these differences in style it has been suggested that Lorenzo Monaco's early training may have been with Don Simone. L. Kanter in *Painting and Illumination in Early Renaissance Florence 1300-1450*, 1994, pp.187-217.

\$15,000-20,000

£12,000-15,000

€14,000-18,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 4 June 2003, lot 6, where acquired by the present owner.



PROPERTY FROM THE NEWARK MUSEUM,  
SOLD TO BENEFIT THE ACQUISITIONS FUND (LOTS 60-64)



60

**60**

SAINT CHRISTOPHER, THE VIRGIN AND CHILD and THE RAISING OF LAZARUS, three miniatures with full borders on three leaves from BOOKS OF Hours, illuminated manuscripts on vellum [Paris, c.1490s].

Three leaves, the first loose, the second and third hinged together: the first (5 ½ x 3 ¾) illustrating the suffrage to Saint Christopher, and painted by the Master of Jacques de Besançon, one of the most prolific and accomplished illuminators working in Paris at the end of the 15th century. Recently identified as François le Berbier fils, he was, with the Master of Jean Rolin and Maître François, part of a trio of illuminators who dictated the style of illumination in Paris in the second half of the 15th century. Alongside a prolific and more routine output, most of the prestigious commissions from the court and leading ecclesiastics were fulfilled by this trio. The second and third leaves (5 ½ x 3 ¾ inches and 5 ½ x 3 ¾ inches), with the Virgin and Child illustrating the prayer *Obsecro te* and the Raising of Lazarus the Office of the Dead are both painted by the Master of the *Chroniques Scandaleuses*, named from the copy of Jean de Roye's chronicle in Paris (BnF, Clair. 481). His activity can be traced in Paris between about 1490 and 1510 when he attracted commissions for the greatest patrons: from Cardinal Georges d'Amboise to Anne of Brittany.

\$1,800-2,500

£1,400-1,900

€1,600-2,200

**61**

Niccolò di Ser Sozzo (fl. 1334-63), ASSUMPTION OF THE VIRGIN, in an initial 'G' for the introit 'Gaudeamus omnes in domino' on a leaf from a choirbook Gradual, illuminated manuscript on vellum [Siena c.1350].

18 7/8 x 13 3/8 inches. Large historiated initial depicting the Assumption of the Virgin, 7 lines of text and music, contemporary foliation in red 'XXXI' (slight marginal cropping affecting borders, minor creasing to the vellum).

A splendid example of the engaging delicacy and vibrancy of the work of Niccolò di Ser Sozzo, one of the leading Siennese panel painters and miniaturists of the 14th century. His most celebrated documented work, inscribed "Nicholaus, Ser Sozzi de Senis", is an elaborate Assumption of the Virgin on a Siennese land and property registration book known as the Codex Caleffo (c. 1334), now in the Archivio di Stato in Siena. The present miniature, with the Virgin in her patterned white robes heightened with gold and precious stones within a mandorla of different shades of blue surrounded by angels, is particularly close in composition and execution to the representation of the same subject in the "Caleffo".

Examples of Niccolò's work can be found in museums and institutions worldwide: the Archivio di Stato in Siena also holds an antiphonal with four illuminations by the artist; The Museo di Arte Sacra in San Gimignano preserves a choirbook (Graduale LXVIII) with a number of historiated initials attributed to Niccolò, and the Cini Foundation in Venice has a fine cutting with the Annunciation. Miniatures and cuttings by Niccolò can also be found in the Cleveland Museum of Art, the Metropolitan Museum, Columbia University's Rare Book and Manuscript Library, the Free Library of Philadelphia, and the Michigan Museum of Art

\$40,000-60,000

£31,000-45,000

€36,000-53,000



**A**lueramus om̄s  
uico mi nodi  
em festū celebra  
tes sub honore marie uirginis de  
cuis assūptio ne gaudēt an ge  
li et collaudat fi lium te *i. ps.*  
**E**ructant cor meū uerbū bonū

*.XXXI.*

The page features a central miniature of the Assumption of the Virgin Mary. Mary is depicted seated on a golden throne, wearing a white robe with gold trim and a blue mantle. She is surrounded by a group of angels in colorful robes, some playing musical instruments. The scene is framed by a decorative border of blue and orange acanthus leaves and flowers. The text is written in a Gothic script with black ink, and the musical notation consists of square neumes on red four-line staves. A large, ornate initial 'E' is decorated with blue and orange floral motifs. The page number 'XXXI.' is written in red ink on the right side.

62

**THE MASTER OF THE LEGEND OF SAINT MARY MAGDALENE  
(ACTIVE BRUSSELS, C. 1490-C. 1526)**

*Two wings from an altarpiece: A portrait of the donors Philip Hannock and Maria Colinsone with Christ; and A portrait of the donors Charles de Clercq and Anne Hannock with Saint Charlemagne*

oil on panel

35 x 19¼ in. (88.9 x 48.9 cm.) each

a pair (2)

\$150,000-250,000

£120,000-190,000

€140,000-220,000

**PROVENANCE:**

Private collection, London.

with Captain Robert Langton Douglas, London.

Lippmann.

with Dowdeswell & Dowdeswell, London, 1911.

Michael Friedsam, New York, by 1917.

Mr. Robert Badenhop, by whom donated in 1948 to the Newark Museum.

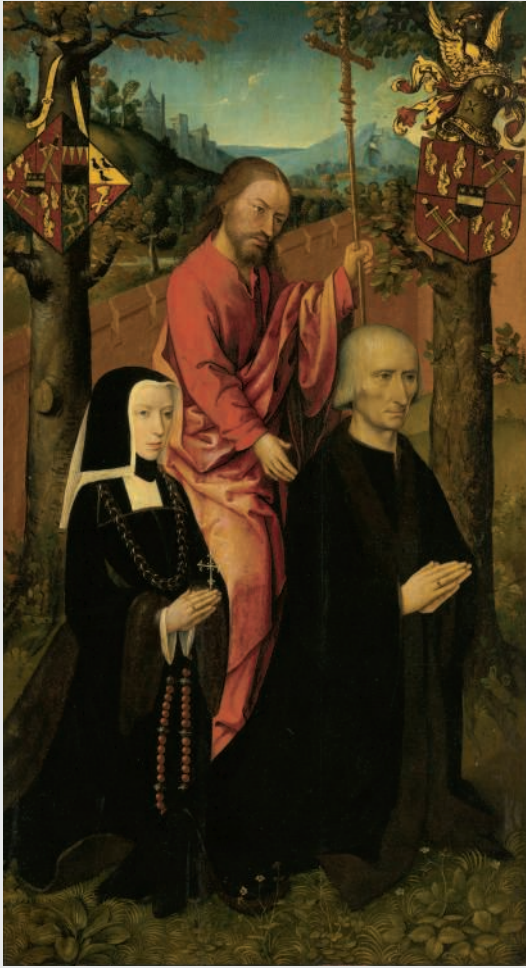
**LITERATURE:**

F.J. Mather, 'The De Clerck Portraits by the Master of the Magdalen Legend', *Art in America*, V, no. 3, April 1917, pp. 113-117.

J. Tombu, 'Le Maître de la Légende de Marie-Madeleine', *Gazette des Beaux-Arts*, VI, 2, November 1929, pp. 273-274.

M.J. Friedländer, *Early Netherlandish Painting*, Leiden and Brussels, 1975, XII, p. 91, no. 13, pl. 11.

M.R. de Vrij, *De Meester van de Magdalena-Legende*, Amsterdam, 2000, pp. 18-19, fig. 9.



Since they were first published in the early 20th century, these two altar wings have been recognized as superb works by the anonymous Flemish painter known as the Master of the Magdalene Legend. The elaborate coats of arms identify the donors as members of the Clercq Boevekerke and Hannock families. These crests have been artfully worked into the composition as if they were physical objects occupying the same space as the sitters, alternately hanging from tree branches or affixed to architecture. On the right wing, the kneeling bearded man dressed in a red velvet, ermine-lined robe, is Charles de Clercq. A native of Mechelen, De Clercq was a successful courtier who counted among his titles Councilor-Treasurer of War, Treasurer of Finance, and Master of the Court of Accounts under Charles V. He would later become *Commissaire general* of the kingdom of Naples and, after 1516, the Treasurer-General of the Netherlands at Lille, a position he held until his death in 1523. De Clercq was buried in the church of Saint-Jean in Malines and the biographical details of his life are known through his epitaph.

Standing behind De Clercq is his patron saint, Charlemagne, who brandishes a sword and holds a model of the Minster of Aix. As Marc Rudolf de Vrij notes, the presence of Charlemagne may also be meant as a sign of De Clercq's allegiance to the Holy Roman Emperor (op. cit., p. 19). Sir Charles's third wife, Anne Hannock (d. 1537), kneels beside him in equally luxurious attire. It was a successful marriage: Anne would bear Sir Charles eleven children, many of whom had successful careers at court and in the Church. Anne's parents, Philip Hannock and his wife, Maria Colinsone, are shown kneeling in prayer on the left wing, protected by Saint Philip the Apostle. The cross fichée above Maria's hands indicates that hers was a posthumous portrait. Philip Hannock married Marie Colinsone in 1480, and after becoming a widower, joined the priesthood.

The altarpiece to which these panels originally belonged may have been commissioned to commemorate the wedding of De Clercq and Anne Hannock in 1509, an event which must serve as a *terminus post quem* for their creation. The style of the sitters' clothing, however, indicates a slightly later date of around 1520 (J. Tombu, op. cit., p. 274). For these reasons, de Vrij concludes that the panels should be dated to between 1516 and 1523, essentially the same period as the creation of the now-dismantled and dispersed polyptych of the *Legend of Saint Mary Magdalene* after which the artist is named. Given that Philip Hannock is shown dressed as a layman rather than a man of the cloth, the commission must also have predated his ordination. The compositional arrangement of the figures and their patron saints reflects the influence of Hugo van der Goes, particularly his Portinari Altarpiece of c. 1475 (Uffizi, Florence). When the Newark panels were in the Michael Friedsam collection around 1917, they still were joined with their painted exteriors. Executed in *grisaille*, the versos of the shutters represent a harrowing *Ecce Homo* scene that recalls the work of Hieronymus Bosch both iconographically and stylistically (present location unknown, last recorded with Dowdeswell's Gallery, see RKD nos. 49529-30). The central panel is unrecorded, but likely would have represented a *Nativity* or *Adoration* scene.



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

*Portrait of Orazio Piccolomini (1639-1678), three-quarter-length, with a dog*

oil on canvas

50½ x 38 in. (127.3 x 96.5 cm.)

\$10,000-15,000

£7,600-11,000

€8,900-13,000

**PROVENANCE:**

Grand Duchess Vittoria della Rovere (1622-1694), Villa del Poggio Imperiale, Arcetri, until 1692, when transferred to her apartment in Palazzo Pitti, Florence, from whom inherited in 1694 by her son

Francesco Maria de' Medici (1660-1711), Palazzo Pitti, Florence, until 1711.

with Stefano Bardini, Florence, by c. 1890.

Robert Fulton Cutting (1852-1934), New York, by 1901, from whom inherited by his son

Charles Suydam Cutting (1889-1972), New York, by whom given in 1953 to the Newark Museum.

**LITERATURE:**

*Quaderno dove sarà notato le robe che riceverà, e manderà alla Guardaroba generale di Sua Altezza Serenissima Francesco Alessandro Maria del Nobile, dal dì 3 di marzo 1691* [Florentine style=1692] [...] *che principio a ricevere la Consegn della robe di questa Villa Imperiale, come nuovo Guardaroba, e la robba, che riceverà dalla Serenissima, e manderà di suo comandamento, 1692-1694*, Archivio di Stato di Firenze, Guardaroba medicea 975, fasc. no. 100, fol. 6 (1 of the fasc.)

*Questo libro in cartapeccora coreggie rosse intitolato Quaderno segnato A 2° è della Guardaroba generale del Serenissimo Gran Duca di Toscana Cosimo terzo, [...], 1691-1696*, Archivio di Stato di Firenze, Guardaroba medicea 969, fols. 124r-v.

*Inventario delle Masserizie, e altro, attenenti al Serenissimo Principe Francesco Maria di Toscana di gloriosa memoria ritrovate ne' suoi appartamenti del Palazzo de' Pitti, tanto a terreno che si sopra*, s.d. [1711?], Archivio di Stato di Firenze, Congregazione di Carità di San Giovanni Battista, serie IV, 654, fol. 15r, no. 138

P. Bautier, *Juste Suttermans Peintre des Médicis*, Brussels-Paris, 1912, pp. 84, 113, 124, pl. XXV.

W.H. Gerdtz, "Additions to the Museum's Collections of Paintings and Sculpture. European-American Acquired since 1950", in *The Museum*, Newark, VIII, Spring-Summer 1956, pp. 5-6.

F. Scalia and C. Benedictis, *Il Museo Bardini a Firenze*, Milan, 1984, pl. LXXIV.

L. Goldenberg Stoppato, *Suttermans, Giusto*, in *La Pittura in Italia. Il Seicento*, Milano, 1988 ed. 1989, vol. II, p. 895

V. Damian, *Collections du Musée de Chambéry. Peintures Florentines*, La Ravoire, 1990, p. 99, sub no. 43.

This portrait is an excellent example of Justus Suttermans' (more correctly called Giusto Suttermans, as he signed his name in his letters and as it appeared in the Medici court account books) style of painting in the 1650s, influenced both by the works of Anthony van Dyck that he saw in Genoa in 1649 and by the portrait of *Francesco I d'Este* by Diego Velázquez that he had a chance to study during his repeated visits to Modena during the following decade. The brilliant brushwork can be compared to the painting in Suttermans' portrait of *Isabella d'Este as Flora* owned by the Banca Popolare di Vicenza (see Lisa Goldenberg Stoppato in *Palazzo degli*

*Alberti. Le collezioni d'Arte della Cariprato*, Milan, 2004, cat. no. 30). The modeling of the sitter's fingers is quite similar to the way Suttermans depicted them in the portrait of Isabella's sister-in-law *Laura Martinuzzi d'Este* sold by Christie's (London, 30 April 2010, lot 54). A careful analysis of the clothing confirms the date: the wide cut of the sitter's collar and the split sleeves of his black doublet are quite similar to the ones in a portrait of *Cosimo III de' Medici (1642-1723)* painted by Suttermans in 1658 (Florence, Pitti Palace, Galleria Palatina, inv. 1890, no. 2875).

Although given to the museum as a portrait of Orazio Piccolomini, a member of the illustrious Siennese family, this identification was set aside by William H. Gerdtz in 1956, when he announced the donation (W.H. Gerdtz, *loc. cit.*). It can now be confirmed thanks to the inscription on a late 17th-century copy in the Piccolomini palace in Pienza, where the copyist has substituted the sitter's doublet with a dressing gown. The inscription supplies the sitter's name, Orazio Piccolomini, and the year of his death in 1678 at age 39: "EX DOMINIS/ ORAT(I) VS PICCOLOMINI THRIAN(A)E AUL(A)E SERENI(SSIM)I/ ETRURIE PRINCIPIS MATHI(A)E MEDICI PR(A)EFECT(I)/ AC EIUSEM PRIMUS A SECRET(ARI)S OBIIT ANNO DO(MINI)/ 1678 ETATIS SUE 39". It also specifies that Orazio was prefect, or majordomo, of the household of Prince Mattias de' Medici and that he had once been the same prince's secretary (Prince Mattias governed Siena for his brother Ferdinando II de' Medici from 1644 until his death in 1667). The sitter can thus be identified with Orazio, the son of Carlo Piccolomini of the Salamoneschi branch of the family, who was born on 10 October 1639 and married Virginia Accarigi in 1663. Orazio's name appears repeatedly in the 18th-century survey of Medici court rolls: he is cited for the first time in 1666 and referred to as majordomo of the Medici palace in Siena from 1669 until his death on 28 October 1678w.

The certainty that this painting portrays Orazio Piccolomini makes it possible to identify it with the portrait of "un Giovane di Casa Piccolomini" [a Young man of the Piccolomini family], described in the daybook of the Wardrobe of the Medici court in Florence. It is cited in the daybook on 7 July 1694, in a list of works of art owned by Grand Duchess Vittoria della Rovere, which had been sent to Florence by the keeper of the Villa del Poggio Imperiale after the 1692 inventory of her collection there was taken (ASFi, GM 969). The measurements of the canvas, 2 ½ braccia by 1 braccio and 11 soldi, probably taken within the light of the frame, are compatible with those of the Newark painting. The description of the sitter's outfit "nero con nastri colorati in cintola", [black with colored ribbons along the waist], makes a perfect match with the black doublet trimmed with scarlet ribbons worn by Orazio Piccolomini. According to the daybook of the Villa del Poggio Imperiale, the portrait was delivered to the keeper of Palazzo Pitti on 21 May 1692 and had a gold frame that measured 2 4/5 x 2 ¼ braccia (ASFi, GM 975). There can, in short, be few doubts that this portrait comes from Vittoria della Rovere's collection. It was inherited after her death in 1694 by her younger son Francesco Maria de' Medici: we can identify it with the "ritratto con cane" [or portrait with a dog] by Giusto, measuring 2 1/6 braccia x 1 braccio and 12 soldi, listed in 1711 in an inventory of the prince's possessions in Palazzo Pitti (ASFi, CCSGB, serie IV, 654), shortly before most of them were sold to offset the debts he left.





64

**ATTRIBUTED TO ARNOLDUS VAN ANTHONISSEN  
(LEIDEN C. 1630-1703 ZIERIKZEE)**

*A smalschip and other shipping in a squall, a warship  
beyond*

oil on panel  
18 x 30 $\frac{3}{4}$  in. (45.8 x 77.2 cm.)

\$10,000-15,000

£7,600-11,000

€8,900-13,000

**PROVENANCE:**

with Gebroeders Douwes, Amsterdam, 1925, no. 39, as Simon de Vlieger,  
with Edward Parsons & Son, London, 1926, as Simon de Vlieger.  
Anonymous sale; Galerie Fischer, Lucerne, 29 August-1  
September 1934, lot 1942, as Simon de Vlieger, as signed and  
with expertise from Cornelis Hofstede de Groot confirming the  
attribution.

Anonymous sale; Parke-Bernet, New York, 8 May 1941, lot 29,  
as Simon de Vlieger and with a certificate from Cornelis  
Hofstede de Groot confirming the attribution, dated The Hague,  
March 1925.

**EXHIBITED:**

Zuid-Boulevard, Noordwijk, *Sommer-Ausstellung von Gemälden  
alter Meister*, 1925, no. 39.

We are grateful to Laurens Schoemaker of the RKD,  
The Hague, for his assistance cataloguing this lot. Dr.  
Schoemaker suggests a dating to the third quarter of the  
17th century (written correspondence, 13 September 2016),  
and compares the present picture to several paintings given  
to Anthonissen, including the *Fishing in choppy waters*, which  
was with Vermeulen, The Hague, in 1964 (RKD illustration  
no. 1001241320).





65

**ANTHONIE JANSZ. VAN DER CROOS  
(ALKMAAR 1606/7-166 $\frac{2}{3}$  THE HAGUE)**

*A landscape with peasants resting under a tree, the city of Delft beyond*

signed and dated 'AV CROOS / 1650' ('AV' linked, lower right)  
oil on panel

8 $\frac{1}{8}$  x 10 in. (20.6 x 25.2 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

**PROVENANCE:**

Joseph Camberlyn d'Amougies, Belgium; Muller, Amsterdam, 13 July 1926, lot 610, with the date incorrectly listed.  
Anonymous sale; Brandt, Amsterdam, 11-14 April 1967.  
Anonymous sale; Christie's, Amsterdam, 20 May 1987, lot 139.  
with Heide Hübner, Würzburg, by 1987.  
Private collection, Bremen, by 2013.  
Private collection, northern Germany; Karl & Faber, Munich, 9 May 2014, lot 9, as attributed to Jacob Theunisz. van der Croos.

**EXHIBITED:**

Brussels, Académie Royale des Beaux-Arts, *Exposition de tableaux de maîtres anciens*, 1880, no. 47.

**LITERATURE:**

H.-U. Beck, *Jan van Goyen: 1596-1656*, IV, Doornspijk, 1991, p. 86, no. 180 (A31), fig. 180.

Anthonie Jansz. van der Croos worked in Alkmaar in 1649 before settling in The Hague, where he became a founding member of the *Pictura* artists' confraternity. A pendant to this fresh, beautifully preserved panel was exhibited at Maastricht in 1985 and shows Leiden on the horizon (*op. cit.*, no. 181).

PROPERTY OF AN AMERICAN COLLECTOR

66

**ATTRIBUTED TO ADRIAEN BROUWER  
(?OUDENAARDE 1605/ 6-1638 ANTWERP)**

*Avarice: an old man counting money*

oil on panel

9¼ x 6½ in. (23.5 x 16.5 cm.)

\$10,000-15,000

£7,600-11,000

€8,900-13,000

**PROVENANCE:**

Thomas Jefferson Bryan (1800-1870), by whom donated in 1867 to

The New York Historical Society; Parke Bernet, New York, 2 December 1971, lot 57, as Joos van Craesbeeck.

Anonymous sale; Sotheby's, New York, 14 March 1980, lot 55, as Joos van Craesbeeck, where acquired by the following.

with Leonard and David Koetser Galerie, Geneva, until 4 October 1980.

Anonymous sale; Christie's, New York, 3 June 1987, lot 18, as Joos van Craesbeeck.

Private collection, California.

**LITERATURE:**

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, III, London, 1910, pp. 654-55, no. 217, as Adriaen Brouwer.

*Catalogue of the gallery of art of the New York Historical Society*, New York, 1915, no. B-99, as Adriaen Brouwer.

K. de Clippel, 'Adriaen Brouwer, Portrait Painter: New Identifications and an Iconographic Novelty,' *Simiolus*, 30, 2003, pp. 206 and 208, n. 46, as possibly by Adriaen Brouwer.

K. de Clippel, *Joos van Craesbeeck (1605/06 – ca. 1660): Een Brabants Genreschilder*, Belgium, 2006, pp. 288-89, no. C3.4, under rejected attributions, as attributed to Adriaen Brouwer.

This painting is believed to be the prime version of a composition known in at least ten other versions. While it has been sold at auction in the past as by Joos van Craesbeeck, it has always been published as a work by Adriaen Brouwer. In her recent monograph on van Craesbeeck, Karolien de Clippel writes "The loose brushwork, the transparent painting style, the subtle effects of light and the coloring point, I believe, much more in the direction of Adriaen Brouwer than of Joos van Craesbeeck" (*loc. cit.*). De Clippel has suggested our painting may have been part of a series of the *Seven Deadly Sins* by Brouwer, of which the only other surviving original, representing *Lust* and having identical dimensions to our painting, is in the Mauritshuis. The other five *Sins* are known through copies.



67

**JAN BREUGHEL I  
(BRUSSELS 1568-1625 ANTWERP)  
AND HANS ROTTENHAMMER I  
(MUNICH 1564/5-1625 AUGSBURG)**

*A winter landscape with villagers gathering wood and skaters on a frozen river, putti scattering flowers above*

with signature and indistinct date 'J. BREUGHEL 16...' (lower left)

oil on copper

10¾ x 14¾ in. (27.4 x 37.4 cm.)

\$150,000-250,000

£120,000-190,000

€140,000-220,000

**PROVENANCE:**

Maurice Abram de Zincoart (1836-1908), Nancy, and by descent to the present owners.

Never before offered at auction, this remarkable panel appears on the market after several generations in a distinguished French collection in Nancy, where it was acquired sometime in the 19th century by Maurice Abraham de Zincoart. De Zincoart was an avid collector of Dutch and Flemish pictures of the highest caliber; his acquisitions included both the stunning Rottenhammer sold at Christie's, Paris, 21 June 2012, lot 15 (€1,241,000) that was almost certainly painted for the Holy Roman Emperor Rudolf II von Hapsburg, and the world record-breaking *Mars and Venus* by Joachim Wtewael, sold at Christie's, London, 3 July 2012, lot 8 (£4,633,250).

Artistic collaborations like that in the present work were common in 17th-century Europe, and the Breughel family of painters was particularly fond of this practice. Jan Breughel I, son of Pieter Bruegel I, enjoyed a lucrative and highly successful career as a painter of landscapes and still-lives rendered in exquisite detail and built many collaborative relationships with fellow artists working in both northern and southern Europe. Jan I was famed for his revolutionary attention to atmosphere and depth, which he combined with a clear appreciation for the genre scenes popularized by his famous father. In 1589, Jan I left the Netherlands on an Italian sojourn, traveling to Naples, Rome, and Milan. In the mid-1590s, he met Hans Rottenhammer I in Rome. Rottenhammer had arrived in Italy three years earlier after training with Hans Donauer in Munich, and his fortuitous encounter with Breughel in the Italian capital led to many years of fruitful collaborations. Breughel's return to Antwerp in 1596 did not diminish the two artists' desire to work together, and they began a practice in which Breughel would start a picture in Antwerp and then send it by carriage to Rottenhammer so that he could complete the staffage. Here, Breughel would have been responsible for the

meticulously rendered snowy landscape populated by skaters on a frozen stream and travelers making their way through a village, as well as the city beyond – almost certainly Antwerp – emerging out of the hazy distance. Rottenhammer, then, would have added the *putti* along the upper register, scattering flowers in blessing on the world below.

Dr Klaus Ertz, to whom we are grateful, has confirmed the attribution to Jan Breughel I and Hans Rottenhammer I on the basis of firsthand inspection (written communication, 23 June 2016). Dr. Ertz further notes that the thick, heavy copper support is typical of production in Antwerp between 1600 and 1610, and suggests that the picture would likely have been started in Antwerp and then sent to Rottenhammer, at that time still in Venice, for completion. It would probably, as Ertz also suggests, have then been returned to Breughel for any finishing touches, including the addition of the flowers and blossoms scattered throughout the sky. Ertz dates our picture to c. 1605, pointing out that it relates to another version of the "revolutionary" composition now in the Pinacoteca Ambrosiana, Milan (inv. no. 75/26; see K. Ertz, *Jan Brueghel II*, Lingen, 2008-2010, III, no. 532), which was also painted around the same time. Two versions of a *Baptism of Christ* (one sold at Lempertz, Cologne, 19 November 2011, lot 1227 and now in a private Belgian collection; and the other sold at Christie's, London, 4 December 2012, lot 21) – also collaborations between Breughel and Rottenhammer – are dated by Ertz to c. 1608, and reveal an almost identical grouping of putti in the clouds at upper center.





PROPERTY OF A EUROPEAN ESTATE

**68**

**GASPAR PIETER VERBRUGGEN I (ANTWERP 1635-1681)**

*Roses, a cornflower and wildflowers in a vase with two butterflies in a niche; and Roses, bluebells and other flowers in a vase with a butterfly and other insects in a niche*

Both signed in monogram and dated '16 GVB 64' ('GVB' linked, lower center)

oil on panel

9¼ x 7½ in. (23.5 x 19.1 cm.) each

a pair (2)

\$40,000-60,000

£31,000-45,000

€36,000-53,000



**PROVENANCE:**

with W. Hallsborough, London, 1956, as 'Ambrosius Brueghel'.  
Anonymous sale; Christie's, London, 9 July 1999, lot 168  
(£89,500), where acquired by the following.  
Private collection, Belgium, and by descent to the present  
owners.

**EXHIBITED:**

London, William Hallsborough Gallery, *Exhibition of Fine  
Paintings of four Centuries*, 18 April-23 June 1956, nos. 7, 8, as  
'Ambrosius Brueghel'.

**LITERATURE:**

M.-L. Hairs, *Die Beiden Verbruggen: Monographie*, Vienna, 1975,  
p. 54, nos. 24, 25, figs. 14, 15.

Fred Meijer of the RKD, The Hague, confirmed the attribution  
to Gaspar Pieter Verbruggen at the time of the Christie's sale in  
1999, following first hand inspection.

69

**ABEL GRIMMER (ANTWERP C. 1570-1618/9)**

*A village landscape in winter with the Massacre of the Innocents*

with signature and date 'P-BRVEGHEL:1612' (lower right)

oil on panel

15½ x 21½ in. (38.4 x 54.3 cm.)

\$120,000-180,000

£91,000-140,000

€110,000-160,000

**PROVENANCE:**

(Possibly) with De Boer, Amsterdam.

with Galerie Heim, Paris, 1953.

Anonymous sale; Christie's, London, 11 July 2001, lot 4, where acquired by the following.

Private collection, Belgium, and by descent to the present owners.

**EXHIBITED:**

Paris, Galerie Heim-Gairac, *Exposition de Paysages Flamands: Henri met de Bles a Jan Brueghel*, 18 April-15 May 1953, no. 11, as Pieter Brueghel II.

**LITERATURE:**

K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38)*, Lingen, 1988/2000, II, p. 828, no. E1147, fig. 629, as Pieter Brueghel II.

The son of Jacob Grimmer, Abel Grimmer is primarily known for his small paintings of country scenes, which often form part of a series of the Four Seasons or the Twelve Months of the year. This snowy landscape was likely conceived as part of such a series, perhaps as a representation of the months of December or January, or simply Winter. The painting is executed in Grimmer's celebrated style, marked by a preference for clearly articulated scenes set in elegant, orderly landscapes. The high viewpoint and dramatic recession set along the diagonal are also characteristic of the artist. In contrast to the biblical episode depicted in the foreground, Grimmer populates the background here with more benign and anecdotal passages from everyday peasant life: villagers walk through the streets while soldiers pause to allow their horses to drink from the river.





PROPERTY OF A PRIVATE COLLECTOR

70

**SIR ANTHONY VAN DYCK**  
**(ANTWERP 1599-1641 LONDON)**

*Portrait of Marguerite de Lorraine,  
Madame, duchesse d'Orléans (1615-1672)*

oil on canvas  
53¾ x 39¼ in. (135.6 x 99.7 cm.)

\$400,000-600,000

£310,000-450,000

€360,000-530,000

**PROVENANCE:**

(Possibly) commissioned by Marguerite de Lorraine, Madame, duchesse d'Orléans, 1634.

Diego Mexia Felipez de Guzman, Marqués de Leganés (1580-1655), before 1637, when recorded in his inventory, no. 437, and by descent to

The Count of Altamira, from whom purchased in 1828 by José de Madrazo y Agudo (1781-1859), Madrid, from whom purchased in 1830 by

Infante of Spain and Portugal H.R.H. Don Sebastián Gabriel de Borbón y Braganza (1811-1875), Madrid, listed in his 1835 inventory as "75. Otro en lienzo de 7 pies y 4 ½ pulgadas de alto, por 4 pies y 4 pulgadas de ancho. Retrato de la Duquesa de Orléans. Está restaurado por Bueno y tiene marco tallado y dorado... Antonio Wandik", and by descent to his son Francisco Maria Isobel Gabriel Pedro Sebastian Alfonso de Borbón y Borbón, Duke of Marchena (d. 1923), and by inheritance to his wife

Maria del Pilar de Mugiero y Beruete, Duchess of Villafranca (d. 1926); Christie's, London, 31 July 1925, lot 198, as VANDYCK (62 gns. to Field).

with Gaston Neumans, Paris and Brussels, 1926-1933.

with Joseph Hirsch, Berlin, January-March 1933.

Dr. Carl Langer, Risch (d. 1935), Switzerland, 1933, and by inheritance to his wife

Marie Langer, Risch (d. 1949), Switzerland, and by inheritance to her daughter

Miss Mimi Langer, Bidborough, Tunbridge Wells, from whom purchased in April 1967 by the following.

with Hal O'Nians, London, as Studio of Sir Anthony van Dyck, until June 1967, when sold to the following.

Private collection, England.

Private collection, Canada, from 2013.

**EXHIBITED:**

London, Hal O'Nians Gallery, April-June 1967, no. 17, as Studio of Sir Anthony van Dyck.

**LITERATURE:**

A. Cunningham, *The life of Sir David Wilkie; with his journals, tours, and critical remarks on works of art; and a selection from his correspondence*, London, 1843, II, p. 497.

H. O'Shea, *Guide to Spain & Portugal: including the Balearic Islands*, Edinburgh, 1868, p. 290.

M.A. Vilar, "La colleccion de pinturas del infante Don Sebastian Gabriel", *Boletin del Museo del Prado*, III, May-August 1982, pp. 102-117.

S.J. Barnes, N. De Poorter, O. Millar and H. Vey, *Van Dyck: A complete catalogue of the paintings*, New Haven and London, 2004, p. 330-1, under no. III.103 and incorrectly illustrated as the Woburn Abbey painting.

J.J.J. Preciado, *El Marqués de Laganés y las Artes*, Ph.D. dissertation, 2010, II, pp. 323-325.

M.D. Padrón, J. Sanzsalazar and A.D. Rodríguez, *Van Dyck en España*, Barcelona, 2012, pp. 678-79, no. 109.

**ENGRAVED:**

Schelte à Bolswert.





Fig. 1 Anthony van Dyck, *Gaston de France, Duke of Orleans (1608-1660)*, Musée Conde, Chantilly / Bridgeman Images

Recently rediscovered, this striking portrait of Marguerite d'Orléans captures the duchesse de Lorraine in three-quarter profile against a cloth of golden damask with a stylized pomegranate motif. The warm tonalities of the fabric compliment the sitter's pale skin, so polished it emits a pearlescent glow, as well as the icy color scheme of her elegant attire. Fashionably styled in short, full waves, the duchesse's hair is of a slightly darker shade of silver than the satin of her virago sleeves, stomacher and underskirt visible beneath a black gown. Pink striped bows complete this study in platinum elegance, adding vibrant touches of color that echo the coral of Marguerite's lips. Held between graceful, tapered fingers, a yellow fan acts as yet another mark of the sitter's sophistication while guiding the spectator's eye toward her face, framed by a wide lace collar that enhances her regal countenance. Serene and self-assured, the duchesse gazes candidly at the viewer with steel blue eyes, which, as befits her royal status, reveal nothing of the tumultuous life she has led.

This remarkable portrait is one of two autograph versions painted by Sir Anthony van Dyck; the other is now in the collection of the Dukes of Bedford at Woburn Abbey. An



Fig. 2 Anthony van Dyck, *Henrietta of Lorraine (1615-1672)*, Bequest, Kenwood House, London / © Historic England / Bridgeman Images

old photograph of our portrait was mistakenly used as an illustration for the Woburn Abbey picture in the most recent catalogue raisonné on the artist, leading to some confusion regarding the versions (M.D. Padron, *loc. cit.*). Recently cleaning has revealed exceptionally fine passages. As Malcolm Rogers observes: "The head of Marguerite in [the] painting is rendered with the greatest refinement and delicacy; the characterization somewhat reserved. The splendours of her gown, with its brilliant colour-scheme of black, scarlet and white, are rendered with the greatest freshness and virtuosity, as exemplified in the treatment of the ribbons on the front of her stomacher and on the right sleeve, where the paint truly seems to flow" (written communication, 11 December 2014). This virtuoso brushwork combined with the presence of several *pentimenti* that were previously obscured by years of discolored varnish (now visible, for example, along the edge of her fan and on the knuckles of her left hand) suggests that this is the work not of a copyist but of Van Dyck himself, likely painted at the same time as the Woburn Abbey portrait. The attribution has been confirmed based on firsthand examination by both Malcolm Rogers and Susan Barnes.



Fig. 3 Photograph taken in Berlin, January 1933, showing the present painting full-length with its inscription and inventory number

Marguerite de Lorraine (1615-1672) was the younger daughter of Prince François II de Lorraine, Count of Vaudémont, and Countess Christina von Salm. On 3 January 1632, the young princess secretly married King Louis XIII's younger brother, Gaston, Duke of Orléans, who was heir presumptive to the French throne at the time and therefore given the honorific title "Monsieur". The French court of the 1630s was caught in a complex power struggle between the issueless young king, his mother, Marie de Medici, and her former advisor-turned-rival Cardinal Richelieu, and consequently the marriage had tremendous political implications. Gaston's previous marriage to Marie de Bourbon, Duchess of Montpensier (d. 1627) had resulted in the birth of a daughter, Anne Marie Louise d'Orléans, Mademoiselle de Montpensier (known as La Grande Mademoiselle), who could not inherit the throne due to French Salic Law. A son born to Marguerite, therefore, could potentially accede.

Knowing their union placed them in a precarious position, the couple independently fled France soon after their wedding. Gaston departed for Brussels in January 1632 to join his

mother, Marie de' Medici, who had herself left the kingdom following a dispute with Richelieu. Marguerite initially remained in Nancy with her sister Henriette, but the Cardinal laid siege to the city when he attacked the Duchy of Lorraine in 1633. In September of that year, the duchesse succeeded in escaping using a disguise and with the assistance of her brother, the Cardinal Francois de Lorraine. According to later accounts, she wore a dark wig and covered her face with soot in order to pass herself off as a member of her brother's entourage (see M. Petitot, ed., *Mémoires de Gaston, duc d'Orléans*, Paris, 1824, XXXI p. 150, n. 1).

In early September 1634, Van Dyck was elected to the Guild of Saint Luke in Antwerp; shortly after his arrival in that city, according to one of his early 18th-century biographers, he received an order to travel to the ducal court at Brussels to paint portraits of Marguerite and her sister, as well as of Gaston de France, the Count of Moret, and the Prince of Carignan (*La vie, les ouvrages et les élèves de Van Dyck*, unpublished manuscript, Archives du Louvre, cited in E. Larsen, *op. cit.*, p. 342-343). The anonymous biographer also specifies that the Cardinal-Infant Ferdinand of Austria, who arrived the following 4 November from Germany, also wished to be painted by Van Dyck. It has been suggested that these paintings were commissioned to serve as swagger portraits designed to help the members of this rebellious faction promote themselves and secure support.

Of similar dimensions and featuring a comparable setting, the portrait of Marguerite may have been painted as a pendant to her husband Gaston's likeness, the best version of which is preserved in Chantilly's Musée Condé (fig. 1), although it also works well as a counterpart to her sister Henriette's portrait (fig. 2; Iveagh Bequest, Kenwood, London). Van Dyck painted the two sisters in late 1634, and Gaston's portrait may date to September of that year, although it, or another version may have also been painted a year or two earlier (writing in 1672, Giovanni Pietro Bellori lists a portrait of Gaston amongst the works painted by Van Dyck in Brussels along with his portrait of Marie de Médicis; see S. Barnes, et al, *op. cit.*, p. 341, no. III.115). This was a particularly tense political period and eventually, for Marguerite, a time of personal tragedy. Unwilling to accept that the heir presumptive had married a member of the House of Lorraine (a family allied with France's Habsburg rivals), Louis XIII ordered the Parliament of Paris to annul the marriage in September 1634, effectively stripping Marguerite of her honorary title, "Madame." Marguerite struggled in vain for nearly a decade to reclaim her lost status, insisting that she should continue to be addressed as the duchesse d'Orléans. It was only on his deathbed, however, that Louis XIII finally granted his blessing to the couple so that they could wed legitimately. Gaston and Marguerite were finally received at court as "Monsieur" and "Madame" after their official marriage in July 1643, and would eventually have five children of which only three girls would reach maturity. As old photographs (fig. 3) and inventories reveal, up until the early twentieth century when our portrait was cut down from full-length to three-quarter-length, the words "Madama la ducesse dorlio" appeared along the lower edge. If this inscription was added to the painting when it was created in 1634, it would have functioned as a powerful declaration of what Marguerite would continue to claim was her rightful title for the following nine years. The inscription can unquestionably be traced back to

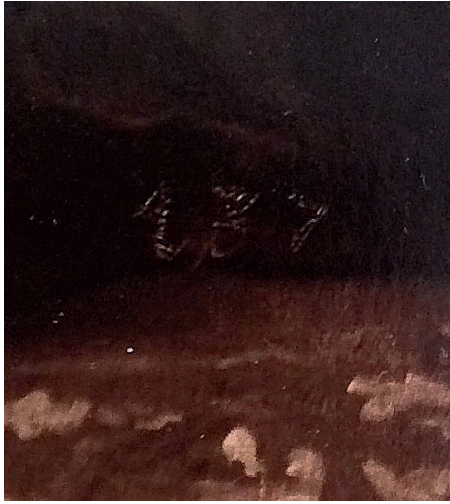


Fig. 4 Detail of a photograph taken in Berlin, January 1933, showing the present painting full-length with the Leganés inventory number

1680, when it was recorded in a document describing a loan of the painting from the Leganés collection to the Duke of Medina Sidonia (J.J.P. Preciado, *op. cit.*, p. 324).

Although the precise details of the portrait's creation are unknown, Marguerite de Lorraine herself may have personally commissioned at least one of the versions. Previously unknown to scholars, a document dated 2 December 1634 lists a payment of 200 livres by the duchess to Van Dyck for her portrait. Now lost, this payment record was included in a sale of the collection of autographs formed by M. Dubrunfaut organized by M. Ernest Girard in Paris on 29-30 January 1883, lot 160. Certainly, the record refers to either the present painting or the portrait in Woburn Abbey. If, as this document indicates, Marguerite paid Van Dyck directly for her portrait, she may initially have kept it as part of her personal collection. In the following year, however, the present portrait appears to have been acquired by Diego Felipe de Guzmán, Marqués de Leganés (c. 1585-1655).

The Marqués de Leganés amassed a considerable art collection during his years at the court in Brussels and in the Spanish Netherlands in the late 1620s and early 1630s. He was a member of the council of war from 1622, a chamberlain to Philip IV from 1624, and later a commander in the army of the Cardinal-Infante, the younger brother of Philip IV. Following a momentous victory at the battle of Nördlingen in 1634, Leganés entered Brussels alongside the Cardinal-Infante on 4 November 1634 and it may have been at this time that Leganés commissioned Van Dyck's full-length portrait of himself (National Museum of Western Art, Tokyo). In the spring of 1635, Leganés left the Spanish Netherlands for Madrid, bringing with him his portrait as well as the many other paintings that he had acquired abroad. Marguerite's portrait is first recorded in the Marqués' 1637 inventory, as number 437 (J.J.P. Preciado, *op. cit.*, p. 324, incorrectly transcribed as 427), and in all likelihood was already in his collection when he left

Brussels two years earlier. Notably, in the 1933 photograph of the present painting, the number 437 appears at lower left (fig. 4), thus securely linking this version to the Leganés collection.

In the late 1820's, Leganés's descendant, the Conde de Altamira sold the *Portrait of Marguerite* to Jose de Madrazo y Agudo (1781-1859) a royal painter, curator and first Director of the Prado Museum. In 1828, it was seen in Madrazo's collection by Sir David Wilkie (A. Cunningham, *loc. cit.*). Madrazo later sold the painting to Infante Don Sebastián Gabriel de Borbón, whose remarkable collection he helped form.

Born in Rio de Janeiro, Don Sebastián Gabriel was the only child of Maria Teresa of Bragança, Princess of Beira, daughter of King João VI of Portugal, and a great-grandson of Charles III of Spain. From an early age, Sebastián cultivated his taste for, and deepened his knowledge of pictures, which extended beyond the enjoyment of collecting to an interest in the technical aspects of painting itself; in fact, he wrote a treatise on that very subject, *De los aceites y barnices de que se hace uso en pintura* (Madrid, 1860). His collection totaled over 700 pictures by the time he died. Spanish artists were strongly represented, and he owned works by the greatest names of the 16th and 17th centuries – El Greco, Velázquez, Ribera, Murillo – as well as pictures by Goya. Don Sebastián also had some key Italian and northern Renaissance masterpieces, including Rosso Fiorentino's *The Dead Christ with Angels* and Rogier van der Weyden's *Saint Luke Drawing the Virgin* (both Boston, Museum of Fine Arts). His collector's mark, an 'SG' with an open royal coronet above, is branded on the stretcher of this picture and is also reproduced on the canvas's reverse (fig. 5).



Fig. 5 Detail of the reverse of the present lot showing the brand of Infante of Spain and Portugal H.R.H. Don Sebastián Gabriel de Borbón y Braganza



71

**THÉOBALD MICHAU  
(TOURNAI 1676-1765 ANTWERP)**

*A village landscape with figures at a market by a pond, a church beyond*

signed 'T. Michau' (lower right)

oil on panel

21¾ x 35⅝ in. (55.2 x 89.2 cm.)

\$100,000-150,000

£76,000-110,000

€89,000-130,000

**PROVENANCE:**

Private collection; Christie's, London, 21 April 1989, lot 3  
(£44,000).

Private collection; Sotheby's, London, 8 July 1999, lot 1  
(£106,000).

This colorful, fully signed panel is a typical work by Théobald Michau, a Flemish painter who was particularly skilled in the refined technique required for small-scale, jewel-like cabinet pictures, of which the present picture is a finely-preserved example. Michau's boisterous village scenes belong to a tradition that was popularized by David Teniers II (1610-1690), whose rustic imagery often featured the simple pleasures of a peasant lifestyle. Michau's limpid, atmospheric palette, on the other hand, owes more to the cool blue-green landscapes of Jan Breughel I, who revolutionized the genre in the early 17th century.

Michau was trained from a young age in Brussels, where he was a pupil of the landscape painter Lucas Achtschellinck and where he became a master at the local guild in 1698. In 1710 he became an independent master in Antwerp's Guild of Saint Luke, and sold at least ten paintings to Charles of Lorraine, Governor of the Low Countries, attesting to the enormous demand for Michau's work in 18th-century Flanders.







actual size

PROPERTY OF AN AMERICAN COLLECTOR

**72**

**FLEMISH SCHOOL, EARLY 17TH CENTURY**

*A wooded river landscape with the Flight into Egypt*

oil on tin

4⅞ x 5½ in. (10.5 x 13.7 cm.)

\$8,000-12,000

£6,100-9,100

€7,200-11,000

**PROVENANCE:**

Private collection, France.

**73 No Lot**



74

**FERDINAND BOL (DORDRECHT 1616-1680  
AMSTERDAM)**

*Portrait of a young man, half-length, in a gorget*

oil on panel

26 $\frac{3}{8}$  x 21 $\frac{1}{8}$  in. (67 x 53.7 cm.)

\$150,000-250,000

£120,000-190,000

€140,000-220,000

**PROVENANCE:**

Mr. Edward Rogers Wood (1866-1941) and Mrs. Euphemia Wood (1867-1950), and by inheritance to her nephew, and by descent to the present owner.

Born and baptized in Dordrecht, Ferdinand Bol arrived in Amsterdam around 1636, where he would soon become one of Rembrandt's most gifted and accomplished pupils. He remained in Rembrandt's studio through the early 1640s, and may even have worked as an assistant on some of Rembrandt's own works; their closeness, in any case, is attested to by a document concerning the inheritance of Rembrandt's wife, Saskia van Uylenburgh (1612-1642), for which Bol served as a witness in 1640. By the mid-1650s, Bol had secured major independent success, and was unrivalled by any of his contemporaries in Amsterdam in receiving official commissions.

Like that of his esteemed master, Bol's oeuvre consists largely of history pictures, portraits, and genre figures dressed in exotic costumes. This captivating portrait of a handsome young man dressed in velvet robes and a gorget dates to the second half of the 1640s, when Bol was most closely observing the work of his teacher. Unsurprisingly, it reveals the depth of Rembrandt's influence on the younger painter: the quiet, subdued mood; subtle yet rich palette used to describe a variety of textures; and the application of paint in thick, bold strokes to emphasize the drama of light moving across the shimmering brocade on the sitter's sleeve are all materialized under Rembrandt's spell.

This unpublished, rare early work is a major addition to the artist's oeuvre. When it was rediscovered by scholars in 2001, Werner Sumowski immediately confirmed the traditional attribution to Ferdinand Bol on the basis of a color transparency and dated it to c. 1645-1650, comparing it to the artist's magnificent *Self-portrait* of 1646 in the Dordrechts Museum, Dordrecht (W. Sumowski, *Gemälde der Rembrandt-Schüler*, Landau, 1983, I, no. 135) and his *Young Man in the Window* of 1647 in the Robarts Collection, London (Sumowski, *op. cit.*, VI, no. 2205). He also noted that the present work is among "the best portraits of the 'Fantasy Costume' paintings" ("den besten Porträts mit Phantasie-Kostüm") and described it as among the finest works by the artist that he knew (written correspondence, 17 March 2001).

Although its early history remains unknown, this bewitching portrait made its way in the 19th or early 20th century into the collection of Edward Rogers Wood (1866-1941) and his wife Euphemia (1867-1950). Both Edward Wood and his brother Frank P. Wood were prominent Canadian financiers and art collectors, whose distinguished collections of Old Master paintings numbered among the earliest and most important of their kind in Toronto. To this date, Frank P. Wood remains the single most generous donor to the Art Gallery of Ontario, having gifted masterpieces by Rembrandt, Frans Hals, Anthony van Dyck, Thomas Gainsborough, Titian, Jacob van Ruisdael, to name just a few. After the deaths of Edward and Euphemia Wood, the present work passed by inheritance within the family for several generations, and is today offered for the first time at auction having returned to the market after a century or more in private hands.



75

**WILHELM SCHUBERT VON EHRENBERG  
(ANTWERP 1630-C. 1676) AND  
HIERONYMUS JANSSENS (ANTWERP 1624-1693 ?)**

*The interior of a picture gallery*

oil on canvas

52 7/8 x 80 3/4 in. (133.7 x 204.8 cm.)

\$150,000-250,000

£120,000-190,000

€140,000-220,000

**PROVENANCE:**

with Chaucer Fine Arts, London, 1988.

Private collection, Europe.

**EXHIBITED:**

London, Chaucer Fine Arts, 20 May-July 1988, no. 9, as Charles Emmanuel Biset.

This imposing canvas is a fine example of the tradition of gallery painting and artistic collaboration in 17th-century Flanders. Reviving the earlier genre of the collector's cabinet pioneered by Frans Francken II and Jan Brueghel I, a group of painters working in Antwerp in the 1660s began collaborating on a number of gallery pictures, sometimes involving several artists in order to produce paintings of the very highest caliber. William Schubert van Ehrenberg, known as a highly skilled specialist of architectural interiors, particularly churches and baroque palaces, produced the monumental architectural setting of the gallery for the present picture. Van Ehrenberg frequently worked with the figurative painters Gonzalez Coques and Hieronymus Janssens, a genre painter who contributed the courtly figures and elegant companies that populate this scene.

The interior of this glamorous, imaginary picture gallery reveals a sophisticated arrangement of paintings set on either side of a classical arch and features a range of subjects: hunting still lifes in the style of Frans Snyders and Pieter Boel (upper tier); history paintings in the manner of Salvator Rosa (far left) and Rubens (far right); wooded landscapes that recall Jacob van Ruisdael and two architectural views close to Giovanni Ghisolfi (lower tier). A third artist, possibly Theodor Boeyermans (1620-1678), who collaborated with Van Ehrenberg on the *Palatial interior with Personifications of the Arts* (c. 1665; ex-Weitzner collection), may be credited with executing the pictures hanging in the gallery.

In particular, the present work can be compared with two other of Van Ehrenberg's collaborative efforts: the *Cabinet with 'Candaules and Gyges'* (1666; Bayerische Staatsgemaldegammlungen, Staatgalerie Neuberg an der Donau) and the *Interior of a picture gallery* (c. 1667-1672; Mauritshuis, The Hague), which both highlight his ability to create the grand, highly theatrical interiors that serve as stages for the pictures and persons his artist-friends would later add.









76

**GODFRIED SCHALCKEN  
(MADE 1643-1706 THE HAGUE)**

*An allegory of Fortune*

signed 'G. Schalcken.' (lower left)

oil on canvas

13¾ x 11 in. (34.9 x 27.9 cm.)

\$100,000-150,000

£76,000-110,000

€89,000-130,000

**PROVENANCE:**

(Probably) Everard George van Tindinghorste; his sale (t), Ploos van Amstel, Amsterdam, 26 March 1777, lot 64 (FL 201 to Schley).

Chevalier Gabriel François Joseph de Verhulst; his sale (t), Brussels, 16 August 1779, lot 172 (FL 100 to the Danish Ambassador) (according to a label on the reverse at the time of the 2001 sale).

Lord Plymouth (according to a label on the reverse at the time of the 2001 sale).

with D. Katz, Dieren, 1962.

Anonymous sale; Sotheby's, Monaco, 3 December 1989, lot 415.

Private collection; Sotheby's, London, 13 December 2001, lot 16 (£91,500).

with Johnny van Haeften, London, 2002, where acquired by the present owner.

**LITERATURE:**

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, V, London, 1833, p. 287, no. 100.

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, V, Cambridge, 1976, p. 336, no. 94.

T. Beherman, *Godfried Schalcken*, Paris, 1988, pp. 252-3, no. 159.

Johnny Van Haeften, *Dutch and Flemish Old Master Paintings*, exhibition catalogue, London, 2002, XII, no. 21 (entry by D. Dallas).

**EXHIBITED:**

Dieren, Kunsthandel D. Katz, *Belangrijke tentoonstelling van oude Hollandse en Vlaamse meesters*, 22 November 1962-15 January 1963, no. 48.

**ENGRAVED:**

Robert Williams (active 1680-1704).

This delightful painting displays all of the hallmarks of Godfried Schalcken's mature style, which marries the refinement of Gerrit Dou and the Leiden "fine painters" with a freer handling and more buoyant palette. In the 1680s, when he created this work, Schalcken was celebrated internationally as one of the most accomplished artists of his generation and enjoyed the patronage of King William III, Grand Duke Cosimo II de Medici and the Elector Palatine Johan Wilhem. The composition represents a beautiful winged figure who smiles mischievously while gazing directly at the viewer. Her white chemise has slipped, revealing her bare shoulder as she rests her arm on a terrestrial globe. In her left hand she holds a scallop shell with a soap bubble inside it. A second bubble floats above it, perhaps kept aloft by the heat of the candle held in her right hand, which illuminates the scene.

When this painting was engraved in the 17th century, it was given the title "Vanitas Vanitatum" because of its rich symbolic content. As David Dallas has recognized, however, this allegorical figure is perhaps best identified as Fortune, who alludes to the perils of Vanity in a world where everything is ephemeral (*op. cit.*): the soap bubbles will soon burst and the candle is already half-burned. Likewise, the cut roses that decorate her diadem also may be read as symbols of transience—one has already wilted. Dallas has further proposed that Schalcken may have intended his painting to be read as a warning against complacency within the Dutch Republic, newly independent from Spain (*ibid.*). According to this reading, the foundering ship on the rocky seas seen in the background at right as well as the partially draped globe bearing the single inscription "Hispania", would allude to the political and mercantile decline of the Spanish Empire.

A preparatory drawing in black chalk measuring 29.5 x 26.6 cm. is in the Collection de Grez, Musées Royaux des Beaux Arts, Brussels (Neve, 1913, no. 3221; see T. Beherman, *op. cit.*, Paris, 1988, p. 253, fig. 195a).



PROPERTY FROM A DISTINGUISHED CANADIAN COLLECTION

77

**GERBRAND VAN DEN EECKHOUT (AMSTERDAM 1621-1674)**

*Portrait of the artist's father, Jan Pietersz van den Eeckhout (1584 - 1652), half-length*

signed and dated 'AE 66 / G-B Eeckhout / 1651' (upper left)  
oil on canvas, laid down on board  
34% x 27½ in. (87.8 x 69.9 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

**PROVENANCE:**

G.N. Marten, Great Britain, 1893.  
with Lawson Peacock, London, 1921.  
Mr. Edward Rogers Wood (1866-1941) and Mrs. Euphemia Wood (1867-1950), and by inheritance to her nephew, and by descent to the present owner.

**EXHIBITED:**

London, Royal Academy, *Exhibition of works by the Old Masters and by the Deceased Masters of the British School*, 1893, no. 79.

**LITERATURE:**

A. Bredius, 'De "Old Masters" in de Royal Academy, 1893', *De Nederlandsche Spectator*, 10, 1893, pp. 77.  
J.G. van Gelder, 'Gerbrand van den Eeckhout als portrettitist', *Kunsthistorische medelingen van het Rijksbureau voor Kunsthistorische Documentatie* 4, 1949, pp. 15-17, fig. 2.  
V. Manuth, *Mit den Augen des Sohnes: Gerbrand van den Eeckhouts Porträts seines Vaters*, in E. Buijsen, Ch. Dumas, V. Manuth, eds., *Face Book: Studies on Dutch and Flemish Portraiture of the 16th-18th Centuries*, Leiden, 2012, pp. 276-277, fig. 6.

Although Gerbrand van den Eeckhout painted his father on several occasions, this intimate portrait is distinguished from the others as it is a highly personal, almost candid likeness. Painted a year before Jan's death, it the only known portrait in which the artist's father does not wear a hat, allowing the viewer to see the sitter as he would have appeared in his home, at ease with his family. A goldsmith by profession, Jan dramatically elevated his family's social status two years after the death of his first wife, Grietje Claesdr Lydecker, when in 1633 he married Cornelia Dedel (1594-1660), the daughter of a successful and wealthy director of the East India Company in Delft.

In the late 19th or early 20th century, this portrait was part of the collection of Edward Rogers Wood (1866-1941) and his wife Euphemia (1867-1950). Both Edward Wood and his brother Frank P. Wood were prominent Canadian financiers and art collectors, whose distinguished collections of Old Master paintings numbered among the earliest and most important of their kind in Toronto. To this date, Frank P. Wood remains the single most generous donor to the Art Gallery of Ontario, having gifted masterpieces by Rembrandt, Frans Hals, Anthony van Dyck, Thomas Gainsborough, Titian, Jacob van Ruisdael, to name just a few. The present painting hung in the dining room of the Wood home (fig. 1), which was later donated to the University of Toronto and then transferred to Glendon College (York University).

In a letter dated dated 17 March 2001, Professor Werner Sumowski confirmed the attribution to Gerbrand van den Eeckhout and noted that the present work was among the best he knew by the artist.



Fig. 1 The present painting hanging in the home of Edward and Euphemia Wood





PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

**78**

**ISAAC DE MOUCHERON (AMSTERDAM 1667-1744)**

*An Italianate garden with figures; and An Italianate garden with figures by a fountain*

oil on canvas

the first 84 $\frac{7}{8}$  x 62 $\frac{5}{8}$  in. (215.6 x 159.1 cm.);

the second 85 $\frac{1}{4}$  x 62 $\frac{3}{4}$  in. (216.6 x 159.4 cm.)

a pair (2)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

**PROVENANCE:**

Sir Montague Cholmeley, Bt., 1866.

Anonymous sale; Christie's, London, 3 November 1978, lots 112 and 113 (one of a pair).

with Didier Aaron, Paris, where acquired by the present owners.



PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

79

**FREDERICK DE MOUCHERON  
(EMDEN 1633-1686 AMSTERDAM)**

*An extensive landscape with a cavalry skirmish, a ruined  
castle on a hilltop beyond*

signed 'Moucheron. ft.' (lower left)

oil on canvas

23 x 30½ in. (58.4 x 77.5 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

**PROVENANCE:**

Eugene Glaenzer, New York.

Mrs. Henry Walters; Parke-Bernet, New York, 30 April-3 May  
1941, lot 1199, where acquired by the following.

Mr. William and Mrs. Frances Haussner, Baltimore; Sotheby's,  
New York, 14 October 1999, lot 15 (\$98,750).

with Raphael Valls, London, 2000.

Anonymous sale; Christie's, New York, 30 January 2014, lot 258,  
where acquired by the present owner.

**EXHIBITED:**

London, Dulwich Picture Gallery, *Inspired by Italy: Dutch*

*Landscape Painters 1600-1700*, 22 May-16 August 2002, no. 55.

**LITERATURE:**

G.J. Didusch, *Haussner's Restaurant: Catalogue of original  
paintings*, Baltimore, 1963, no. 31.

Born in Germany to a Huguenot family, Frederick de Moucheron moved at a young age to Amsterdam, where, according to his biographer Arnold Houbraken, he studied with Jan Asselijn. Although he apparently never visited Italy, Moucheron produced works influenced by the second generation of Dutch Italianates such as Asselijn and Jan Both, as well as Philips Wouwerman, whose battle scenes likely served as an inspiration for the present work. Moucheron favored a light palette and muted tonality - seen here in the sun-bleached hills and pale blue sky that evoke the Italian campagna - which lends a bright and decorative appearance to his works, many of which were installed in ornamental schemes (see Dulwich 2002, *loc. cit.*).

During the second half of the 20th century, this work belonged to William and Frances Haussner, whose storied Baltimore restaurant, Haussner's, was home to a large collection.

**JACOB FRANS VAN DER MERCK  
(GRAVENDEEL C. 1610-1664 LEIDEN)**

*Portrait of a lady and a gentleman as Venus and Adonis, full-length*

signed and dated 'Jf·v·merck·fe / 1647' ('Jf' linked, center right, on the rock)

oil on canvas

75 $\frac{5}{8}$  x 88 $\frac{3}{4}$  in. (192 x 224 cm.)

\$80,000-100,000

£61,000-76,000

€72,000-89,000

**PROVENANCE:**

Simonius Burckhardt, Basel.

Oeri Imonius, Basel.

Dr. Hans Schneider, The Hague and Basel, 1953.

Anonymous sale; Sotheby's, London, 28 March 1979, lot 29 to the following.

with H. Van de Steen Gallery, from whom acquired in 1979 by Marcel Jooris, and by descent to the following.

Private collection, Belgium.

Anonymous sale; Bonhams, London, 6 July 2011, lot 83

(£120,000) where acquired by the present owner.

**LITERATURE:**

W. Bernt, *Die Niederländischen Maler des 17. Jahrhunderts*, Munich, 1962, IV, no. 199.

W. Bernt, *Die Niederländischen Maler und Zeichner des 17. Jahrhunderts*, Munich, 1980, II, no. 801.

Born in 'S-Gravendeel around 1610, Jacob Frans van der Merck worked in Delft, The Hague and Leiden, producing portraits, genre scenes, and still lifes in the Flemish manner. His great talent is evident in this monumental *portrait historiae*, which presents the artist's patrons as Venus and Adonis. In Ovid's account, Venus falls in love with the mortal Adonis, a hunter. Foreseeing Adonis's death while on the hunt, Venus tries to deter him with her sensual charm, but to no avail. Adonis pursues a boar, and is gored to death. The subject of Venus and Adonis became popular in the Netherlands at the end of 16th century, prompted in part by a series of illustrations of the *Metamorphoses* executed by Hendrick Goltzius in 1588, which made these mythological subjects accessible to a wider audience. However, by the time Van der Merck painted the present work, life-sized portraiture had fallen out of favor in the Netherlands. Although the identity of the sitters is unknown, the impressive format of the canvas suggests a commission by patrons of great wealth and status.

The present work depicts the most powerful moment of Ovid's story, Venus and Adonis' final parting. Diverging from his predecessors, Van der Merck lends a sense of restraint and elegance to a subject that was usually marked by its sensuality. Unlike the amorous nudes of Titian and Rubens, here the figures appear in elegant dress and with placid expressions that belie the tragic ending of the myth. The gentleman has a firm stance, reminiscent of a classical pose. The lady leans gently towards her husband, clasping him by his belt and pleading with him not to leave on the hunt. The wife's gesture is answered by the husband, whose outstretched arm points in his intended direction. A Cupid and a putto attempt to help delay the gentleman, while a fifth figure (possibly the couple's daughter) holds a turtledove, a sign of love, faithfulness, and peace.





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

*Saint Agnes*

oil on canvas

24¾ x 22¾ in. (61.5 x 57.8 cm.)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

**PROVENANCE:**

Sir Richard Colt Hoare (1758-1838), Stourhead House, Salisbury, as Titian, before 1800, and by descent to Ainsley Hoare, 5th Baronet; Christie's, London, 2 June 1883, lot 61 (85 gns.), as Titian ["Titian...St Agnes in a white striped robe with her right hand resting on lamb, a palm branch in her left"], where acquired by the following.

with Martin Colnaghi, London, where acquired between 1883 and 1896 by Alexis Schönlanck, Berlin; Lempertz, Cologne, 29 April 1896, lot 188 (DM 3,560) as Titian ["Tiziano...Una giovane donna a mezza figura vista di profilo sulla destra, i capelli rossi raccolti da lacci di perle, con la testa leggermente girata in avanti verso l'osservatore in una dolce espressione del viso. La sua mano destra posa sul capo di un agnello, mentre la sua sinistra impugna la palma della vittoria che si erge dritta fin sopra le spalle. Nel fondo è un paesaggio con una serie di montagne. Eccellente dipinto. Completamente nella maniera del Maestro, nella sua calda brillantezza, incandescenza di colori e maestria di pennello"], where acquired by the following. Peil collection, Dueren.

Anonymous sale; Christie's, London, 4 July 1997, lot 359, as 'Circle of Bonifazio de Pitati, called Bonifazio Veronese' and without earlier provenance, where acquired by the present owner.

**EXHIBITED:**

Bitonto, Galleria Nazionale della Puglia 'Girolamo e Rosaria Devanna', *Tiziano, Bordon e gli Acquaviva d'Aragona: pittori veneziani in Puglia e fuoriusciti napoletani in Francia*, 15 December 2012-8 April 2013, no. 15, as Giovanni Girolamo Savoldo (entry by A. Donati).

**LITERATURE:**

Sir R.C. Hoare, *A Description of the House and Gardens of Stourhead, in the county of Wilts, the seat of Sir Richard Hoare, Bart., with a catalogue of the pictures, etc.*, Salisbury, 1800, I, as "a portrait in the character of St Agnes by Titian".

Sir R.C. Hoare, *History of Modern Wiltshire*, London, 1815, p. 78, as "Item 94 is a portrait of a girl in the character of St Agnes' RCH by Titian".

This delicate depiction of a young Saint Agnes has been known since the 19th century, when it first appeared in the collection of Sir Richard Colt Hoare at his magnificent Palladian mansion in Salisbury, Stourhead, which he inherited from his father in 1785. Stourhead was acquired by the Hoare family in 1717, at which time the original manor house was demolished and a new house, one of the first of its kind, was designed by Colen Campbell and then built by Nathaniel Ireson between 1721 and 1725. Over the course of the following two centuries, Stourhead would remain in the Hoare family and was filled with an impressive art collection and distinguished library. It is possible that the present canvas arrived at Stourhead in the 1780s, when Sir Richard made two continental Grand Tours and numerous art acquisitions.



**GIOVANNI BENEDETTO CASTIGLIONE,  
CALLED IL GRECHETTO  
(GENOA 1609-1664 MANTUA)**

*Circe*

signed and dated 'G. Benedetto / Castiglione 1653' (upper right, on the architectural detail)

oil on canvas

85½ x 95¾ in. (216.2 x 243.1 cm.)

\$300,000-500,000

£230,000-380,000

€270,000-440,000

**PROVENANCE:**

Cavalier Guido Sanguineti, Genoa, 1928-1938.

Anonymous sale; Semenzato, Milan, 16 October 1990, lot 60.

**EXHIBITED:**

Genoa, Palazzo Reale, *Mostra di pittori genovesi del Seicento e del Settecento*, June-August 1938, no. 63.

**LITERATURE:**

G. Delogu, *G.B. Castiglione detto il Grechetto*, Bologna, 1928, pp. 25-26 and 49, pl. XXII.

P. Costa Calcagno, 'Gio Benedetto Castiglione, il Grechetto', in *La Pittura a Genova e in Liguria dal Seicento al primo Novecento*, Genoa, 1971, p. 189.

A. Percy, *Giovanni Benedetto Castiglione: Master Draughtsman of the Italian Baroque*, exhibition catalogue, Philadelphia, 1971, p. 40.

*Gli Uffizi: Catalogo generale*, Florence, 1979, p. 211, no. P391.

B. Suida Manning, 'The transformation of Circe: The significance of the sorceress as subject in 17th century Genoese painting', in *Scritti di storia dell'arte in onore di Federico Zeri*, Milan, 1984, II, pp. 691-694.

T. Standring, 'Giovanni Benedetto Castiglione il Grechetto', in *La Pittura a Genova e in Liguria dal Seicento al primo Novecento*, Genoa, 1987, II, p. 165, fig. 148.

M. Newcome, 'Castiglione, Giovanni Benedetto', *La Pittura in Italia: Il Seicento*, Milan, 1989, p. 680.

G. Dillon, et. al., *Il genio di Giovanni Benedetto Castiglione: Il Grechetto*, exhibition catalogue, Genoa, 1990, p. 130, under no. 18 (catalogue entry by F. Simonetti).

In the *Odyssey* (Book X), Homer recounts how Ulysses and his companions came to the island retreat of the cruel sorceress Circe, a goddess of magic, on their journey home from the Trojan War. It was Circe's way with travelers to feast them on viands containing a magic potion that transformed them into swine. Forewarned by Mercury, Ulysses ate an herbal antidote that protected him against the fate that would befall his comrades. At sword-point, the Greek hero forced Circe to restore the pig-men to their former state. In later Latin literature, notably Virgil's *Aeneid*, Circe's victims take the forms of many beasts besides the swine of earlier legend; indeed, Virgil describes the haunting cries of her many victims: 'The roars of lions that refuse the chain/ The grunts of bristled boars, and the groans of bears/ And herds of howling wolves that stun the sailors ears'.

Celebrated throughout Europe as a great painter with an unrivalled gift for portraying animals, Castiglione often turned to the subject of Circe, which afforded him an opportunity to depict an almost endless variety of animals, both wild and domesticated. He was fascinated by magic and witchcraft, and themes of magical transformations were always close to his heart. Indeed, Circe was a generally popular subject in the 1650s, when Castiglione painted the present work, perhaps because of the continued fame of G.B. Gelli's essay *Circe* (1549), which still stands as a compendium of Ancient and Renaissance notions on the nature of animals, humanity and the soul, as Timothy J. Standring has observed.

Although he revisited the subject of Circe often, Castiglione created entirely new compositions each time he did. The present canvas, one of his largest and most poetic depictions of the ancient tale, is signed and dated 1653 and was painted in Genoa during a four-year long return (1651-1655) to his native city following an extended stay in Rome. In it, the sorceress reflects contentedly on what she has wrought just moments after her heartless act of transmutation, perched above a virtual barnyard of animals – rabbits, turkeys, ducks, roosters, parrots, monkeys, deer, even a yowling cat and perplexed looking hound – that an instant before had been men.

Lying in a pile beside the animals are the helmets and armor that they had once worn when they were Ulysses' proud warriors. The excitement of metamorphosis conveyed in a work such as this accompanied a dark philosophical outlook on the existence of life and the transience of earthly endeavors and worldly glory. Castiglione's own tortured and troubled personality, marked by reckless and impulsive behavior, frequently landed him in court and occasionally forced him into exile to avoid imprisonment.

The present painting is most similar in composition – yet with extensive differences and variations – to the large canvas (182 x 214 cm.) in the Uffizi. Two other depictions of Circe are also of the highest quality and date from the same period in the mid-1650s: one, from the collection of Marchesi Spinola and now owned by the Sovereign Military Order of Malta (97 x 146 cm.), is also dated 1653; the other, depicting the very instant when Ulysses' companions are transforming into boars (109.5 x 161 cm.), was offered at Christie's New York, 26 January 2011, lot 41 (private collection).









PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**83**

**ATTRIBUTED TO GENNARO GRECO,  
CALLED IL MASCACOTTA  
(NAPLES 1663-1714 NOLA)**

*Allegorical figures outside a temple façade*

oil on canvas  
30 $\frac{1}{8}$  x 23 $\frac{3}{8}$  in. (76.5 x 60.6 cm.)

\$15,000-25,000

£12,000-19,000

€14,000-22,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 30 January 2014,  
lot 242 (\$23,750), where acquired by the present owner.

The figures in the present work appear to have been painted  
by a second hand, possibly Sebastiano Conca (Gaeta 1680-  
1764 Naples).





PROPERTY FROM A PRIVATE COLLECTION, MINNESOTA

84

**GIOVANNI PAOLO PANINI  
(PIACENZA 1691-1765 ROME)**

*A capriccio of classical ruins with the Pyramid of Cestius  
beyond*

oil on canvas

38¾ x 29¾ in. (98.4 x 75.5 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

**PROVENANCE:**

Private collection, Chicago.

Amelia Parker, Minnesota, c. 1930, and by descent to

Kenneth Parker, 1966, and by descent to the present owner.

We are grateful to Professor David Marshall for confirming the attribution to Giovanni Paolo Panini on the basis of photographs. Professor Marshall has suggested a dating of around 1716-1718, based on the angular handling of the relief and the striking similarity of the present composition to the *Architectural capriccio with the Pyramid of Cestius* in the Galleria Manzoni, Milan, which probably dates to around 1718-1720 (see F. Arisi, *Gian Paolo Panini e i fasti della Roma del '700*, Rome, 1986, p. 283, no. 121). It can also be compared to *The sermon of the apostle* in the Ashmolean Museum, Oxford (see *op. cit.*, p. 287, no. 130).

**PIETRO LIBERI (PADUA 1605-1687 VENICE)***An allegory of Painting and Drawing*

oil on canvas

46½ x 56¼ in. (118.1 x 142.8 cm.)

\$100,000-150,000

£76,000-110,000

€89,000-130,000

**PROVENANCE:**

(Possibly) Marques Gregorio Agdollo collection, Venice, before 1789 (inv. no. 35).

Anonymous sale; Sotheby's, New York, 4 June 1980, lot 119, as 'Circle of Lambert Sustris'.

Dr. Massimo Gatti, Lugano, until 1982, by whom given to Eduard A. Safarik, Venice. Koelliker collection, Milan.

**EXHIBITED:**Salzburg, Residenzgalerie, *Malinconia delle Venezie: La collezione Safarik nella collezione Koelliker*, 22 November 2003-1 February 2004, no. 31 (entry by E.A. Safarik).Forlì, Musei San Domenico, *Guido Cagnacci: Protagonista del Seicento tra Caravaggio e Reni*, 20 January-22 June 2008 (entry by F. Massaccesi).**LITERATURE:**E. A. Safarik, 'Riflessioni su "La Pittura veneziana del Seicento" di Rodolfo Pallucchini', *Arte Veneta*, XXXV, 1981, p. 225, fig. 1.E. A. Safarik and G. Milantoni, 'La pittura del Seicento a Venezia', M. Gregori and E. Schleier, *La pittura in Italia: Il Seicento*, Milan 1988, I, pp. 170, 172, fig. 233.E. A. Safarik, *Il Seicento: La pittura*, in *Storia di Venezia: Temi: L'Arte*, II, 5, Rome 1995, pp. 81 and 87, fig. 15.U. Ruggieri, *Pietro e Marco Liberi*, Rimini 1996, pp. 179-180, no. P149.E. A. Safarik, 'Eravate un tempo tenebre, ma ora siete luce', *Una vita per l'arte veneta: Atti della Giornata di Studio in onore di Rodolfo Pallucchini*, Venice, 2001, p. 83.C. Accornero, *Pietro Liberi cavaliere e fenice dei pittori*, Treviso, 2013, pp. 60 and 63, figs. 35 and 36.

Reclining amidst the clouds, an alluring female figure holds a painter's brushes and palette in her left hand while resting her right on a theatrical mask, here understood, as Fabio Massaccesi has observed, as a symbol of mimetic imitation (*loc. cit.*). These attributes identify her as an allegorical figure of Painting. She gazes lovingly at her epebic male counterpart, Drawing, recognizable by the lapis in his left hand. A symphony of pinks, lavenders, yellows, blues and whites, this painting was first recognized as by the hand of Pietro Liberi in 1981, when Eduard Safarik, the prominent Czech art historian and avid collector of Italian works of art, described it as a "forerunner of the French gallant painting of the 18th century, of Boucher and Fragonard, or even Renoir *ante litteram*" ("precursore della pittura glante francese del secolo XVIII, di un Boucher or di un Renoir and *litteram addirittura*"; *loc. cit.*). In the following year, the painting entered Safarik's personal collection, having been gifted to him by Dr. Massimo Gatti. Ugo Ruggieri confirmed the attribution to Pietro Liberi in his 1996 catalogue raisonné, dating the work to around the 7th decade of the 17th century (*loc. cit.*).

The work's original intended destination remains uncertain. However, in 2003, Safarik suggested that the canvas may be identified as *The Triumph of Painting (Trionfo della Pittura)* of equal dimensions mentioned in the inventory of the estate of the Armenian Marques Gregorio Agdollo, who lived in Venice from 1747 until his death in 1789 (*loc. cit.*). The scholar further noted that the work was probably painted as a pendant to the *Allegory of Embracing Justice and Peace* (private collection), which dates to the same period and is of roughly equal dimensions (see U. Ruggieri, *op. cit.*, pp. 192-93, no. P175). The subject of Painting's relationship to Drawing was inspired by the longstanding humanist debate concerning the supremacy of the individual liberal arts, known as the Paragone. At the same time, the erotic overtones of Liberi's two paintings were perfectly in line with the Libertine trends that were blossoming in Venice at that moment. Accordingly, as Safarik noted, Liberi's *Allegory of Painting and Drawing* was likely created for a refined private collector who, following the advice of writers like Giulio Mancini, would have displayed them in only in "the most secluded rooms". The works might also have been covered with a curtain, to be seen only by the head of the family, his wife or an unflappable friend, since such stimulating imagery was understood "to often result in the procreation of beautiful children" (G. Mancini, *Considerazioni sulla pittura*, c. 1619-21, l. p. 143).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

86

**IPPOLITO CAFFI (BELLUNO 1809-1866 LISSA)**

*The Grand Canal, Venice, from the Ponte dell'Accademia,  
with Santa Maria della Salute*

signed 'CAFFI' (lower right)

oil on canvas, unlined

18½ x 24 in. (47 x 60.9 cm.)

\$70,000-90,000

£53,000-68,000

€63,000-80,000

**PROVENANCE:**

Private collection, New York, and by inheritance to the present owners.

In this dramatically-lit view, the imposing dome of Venice's church of Santa Maria della Salute emerges out of a violet haze that slowly burns away in the morning sun. The rising light spreading across the rooftops at right illuminates a patch of clear blue sky and a jade-green expanse of water, catches the upper mast and rigging of an unmanned ship, and reveals the Moorish windows, lemon-pink stone, and bluish awnings of the facades along the south side of the Grand Canal. Though the day has only just awakened and a sense of stillness and quiet pervades the scene, a few early risers, depicted with Caffi's typically spirited touch, can already be seen moving about: a barely distinguishable figure appears on a balcony at left while a gondolier ferries his boat and a passenger across the Canal in the distance. At center, several men move about a group of ships that seem to be lashed together, which are heavily laden down with some type of merchandise being carried into the harbor.

The greatest Italian *vedutista* of the first half of the 19th century, Ippolito Caffi was born in Belluno and attended the Accademia di Belle Art in Venice. He traveled extensively throughout Italy and also visited Greece, Syria, Turkey, and Egypt, always imbuing his vistas with a sense of romantic admiration and wonderment. A stirring and poetic example of his talents, the present canvas attests to Caffi's masterful observation of the fleeting effects of light, virtuoso approach to depicting atmosphere and depth, and meticulous attention to the rendering of architecture, all of which distinguish his works among those of the other artistic heirs of Canaletto.





**87**  
**CIRCLE OF GIOVANNI PAOLO PANINI**  
**(PIACENZA 1691-1765 ROME)**

*A Roman capriccio with the Colosseum, Trajan's column, the Farnese Hercules, the Pyramid of Cestius and other classical buildings, with figures resting in the foreground*

oil on canvas  
31¼ x 43¾ in. (79.2 x 110.4 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

**PROVENANCE:**

Lady Hermione Cameron, Lochiel; (Possibly) Christie's, London, 4 October 1946, lot 169, as 'G.P. Pannini' (55 gns. to Moretti), with Betty Weiss Gallery, Connecticut.  
The Burndy Library, Norwalk, Connecticut; Christie's, New York, 9 October 1991, lot 5 (\$104,500).

Ferdinando Arisi has endorsed an attribution to Panini in full (written correspondence, c. 1990) and suggested a dating to c. 1755.

**88 No Lot**



89

**JOHAN ANTON RICHTER  
(STOCKHOLM 1665-1745 VENICE) AND  
GIOVANNI ANTONIO PELLEGRINI  
(VENICE 1675-1741)**

*San Michele, Venice, with a boat docking and figures  
lighting a fire on the shore in the foreground*

oil on canvas  
22 $\frac{7}{8}$  x 29 $\frac{1}{8}$  in. (58.1 x 73.8 cm.)

\$25,000-35,000

£19,000-26,000  
€23,000-31,000

This view shows San Michele in Isola as it was following the fire of Holy Thursday in 1485 and the subsequent reconstruction by Mauro Codussi in 1495. In the foreground, figures can be seen applying tar to a boat in order to seal the timber and ensure water resistance. We are grateful to Professor Ugo Ruggieri for endorsing the attribution on the basis of photographs. Professor Ruggeri notes that the view would have been painted by Johann Richter and the figures by his frequent collaborator, Giovanni Antonio Pellegrini.



90

**ANNA STANCHI (ACTIVE ROME C. 1643)**

*Tulips, irises, daffodils, carnations, hyacinths and other flowers*

signed, dated and inscribed 'Anna Stangui. fecit Rome. 1643'  
(lower right)

oil on canvas

22 $\frac{5}{8}$  x 18 $\frac{1}{4}$  in. (57.3 x 46.3 cm.)

\$25,000-35,000

£19,000-26,000

€23,000-31,000

**PROVENANCE:**

Private collection, The Netherlands; Sotheby's, Amsterdam,  
8 May 2007, lot 96 (€54,000).

Little is known of the lives and works of the artists who made up the Rome-based Stanchi family. Until recently, three of its members had been identified - Giovanni, Niccolò and Angelo - and there still exist a number of pictures which have, thus far, only been ascribed to a collective 'Stanchi', rather than to a particular member of the family.

However, a picture bearing the signature 'Anna Stangui' and showing Venus, Apollo and Cupid, surrounded by a garland of flowers, was offered at Christie's, Paris, on 23 June 2010, lot 39, and is signed in the same manner as the present work, suggesting that an independent female artist in the family, Anna Stanchi, may have been a successful artist in her own right. That picture, coupled with the appearance of the present work in 2007, also signed by Anna Stangui, indicates the emergence of an exciting new oeuvre.





91

**ITALIAN SCHOOL, 17TH CENTURY**

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

oil on canvas

33 $\frac{3}{8}$  x 41 $\frac{1}{4}$  in. (84 x 105 cm.)

\$60,000-80,000

£46,000-61,000

€54,000-71,000

**PROVENANCE:**

Private collection, Spain.



es  
de  
arque



Bouillon Fecit  
1707



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

92

**CHARLES BOUILLON (ACTIVE PARIS 1705-07)**

*A trompe l'oeil of a collector's study with engravings, drawings, letters and books*

signed and dated 'Bouillon Fecit / 1707' (lower right, on the pamphlet)

oil on canvas

62¼ x 118¾ in. (158.2 x 300.7 cm.)

\$50,000-70,000

£38,000-53,000

€45,000-62,000

**PROVENANCE:**

Acquired by the present owner in France.

Originally from Flanders, Charles Bouillon probably emigrated to Paris at the beginning of the 18th century. Only three other works can be attributed to him with certainty; the first is a *trompe l'oeil* signed and dated 'Bouillon/Flamant, 1704', in a private collection, Paris; the second is a still life with silver objects, signed and dated 1707, in the Musée des Arts Decoratifs, in Paris; and the third is a *trompe l'oeil* of engravings, drawings and letters included in a sale at the Château de Groussay between 2 and 6 June 1999, lot 184.

Among the rare objects, prints and books in Bouillon's collector's cabinet are two roundels, one of which (at left) probably depicts Seneca, the Roman stoic philosopher, and a seemingly fictitious map in the manner of late 17th and early 18th century charts of the Low Countries. Also featured are volumes of Plutarch's *Lives*, a series of biographies of famous Greeks and Romans; and his *Moralia*, an eclectic selection of essays and transcribed speeches on subjects as wide-ranging as fraternal affection and divine vengeance.



93

**FRENCH SCHOOL, 17TH CENTURY**

*Le prince des brigands (The robber prince)*

oil on panel

17¼ x 11¼ in. (43.8 x 28.6 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

**PROVENANCE:**

(Possibly) Camille Groult (1832-1908), Paris, and by descent to his grandson Pierre Bordeaux-Groult (1916-2007), Paris, by whom presented to Pierre Christian Taittinger (1926-2009), Paris; (f), Drouot-Richelieu, Paris, 20 October 2001, lot 165, where acquired by the following.  
Private collection.

This painting bears a strong resemblance to the watercolors of Henri de Gissey, who was the 'dessinateur de la Chambre et du cabinet de Roi aux Menus Plaisirs' during the first part of the reign of King Louis XIV, in which role he oversaw the preparations for grand events and formal occasions. Gissey created lavish costume designs for the courtiers participating in royal ceremonies and festivities, such as the Ballet de la Nuit in 1653, Cavalcade du Palais-Royal in 1656 and Carrousel in 1662.



94

**JEAN-FRÉDÉRIC SCHALL  
(STRASBOURG 1752-1825 PARIS)**

*A girl dancing with a garland of flowers*

oil on panel

12¼ x 9⅝ in. (31.2 x 24.5 cm.)

\$8,000-12,000

**PROVENANCE:**

John Higgins, Hampton Falls, New Hampshire, by 1974  
(according to a label on the reverse).

Private collection, New Hampshire, where acquired by the  
present owner.

**EXHIBITED:**

Boston, Museum of Fine Arts, 1974, on loan.

£6,100-9,100  
€7,200-11,000

95

**LUBIN BAUGIN (PITHIVIERS C. 1612-1663 PARIS)**

*The Virgin and Child*

oil on copper

25 x 20¼ in. (63.5 x 51.5 cm.)

\$60,000-80,000

£46,000-61,000

€54,000-71,000

**PROVENANCE:**

Private collection, Great Britain, until 2000.

Private collection.

**EXHIBITED:**

Orléans, Musée des Beaux-Arts d'Orléans; Toulouse, Musée des Augustins, Musée des Beaux-Arts de Toulouse, *Lubin Baugin*, 21 February-9 September 2002, no. 83.

New York, Wildenstein, *The Arts of France from François I<sup>er</sup> to Napoléon I<sup>er</sup>: A Centennial Celebration of Wildenstein's Presence in New York*, 26 October 2005-6 January 2006, no. 24.

**LITERATURE:**

A. Daguerre de Hureaux and A. Notter, 'Lubin Baugin (vers 1610-1663),' *Dossier de l'Art*, no. 84, March 2002, p. 7. *Tableaux français du XVII<sup>e</sup> siècle*, exhibition catalogue, Paris, 2005, pp. 14-15, 17, fig. 2.

Lubin Baugin was born at Pithiviers in the old French province of the Orléanais, son of a merchant and his wife. Nothing is known of his early training, but by 1629 he was in Paris where, on 23 May, he was made a member of the artists' guild attached to the abbey of Saint-Germain-des-Prés. He travelled in Italy during the second half of the 1630s studying the works of Raphael, Correggio, Parmigianino, Barocci and Guido Reni, finally settling in Rome, where he married the first of his three wives. By 1641 he had returned to Paris, where he and his family moved into a house on the Pont Nôtre-Dame. Baugin was inducted into the Académie de Saint-Luc in 1645 and the newly formed Académie Royale in 1651. By 1657, he was Painter in Ordinary to the young king, Louis XIV.

Although Baugin is the author of several remarkable still lifes (today in the Louvre), he was principally a painter of religious subjects, of which the stunning *Dead Christ* in Orléans is perhaps the most famous. Baugin developed a specialization in small-scale devotional images of the Holy Family or, as in the present work, the *Virgin and Child*. The earliest of these are particularly indebted to the example of Guido Reni, but later in his career — and particularly by the 1650s, when the present work can be dated — his sources of inspiration were wider. In terms of style and technique, the present painting finds its closest comparison to the *Virgin and Child with Saint John the Baptist* in the Musée des Beaux-Arts, Rennes. Here, Baugin's debt to Raphael is appreciable, and the painting's color scheme as well as the tender rendering of the relationship of mother and child hark back to such masterpieces as Raphael's *Madonna of the Veil* (c. 1510; Musée Condé, Chantilly), which Baugin would have seen in the Borghese collections in Rome. The sinuous arabesque of Baugin's composition and the elegant elongation of the Virgin's fingers reflect the influence of Parmigianino and the painters of the School of Fontainebleau. The painting's fine state of preservation and the exquisite modeling of the flesh tones and drapery are due, in part, to the picture's carefully prepared copper support.



**JEAN RESTOUT II**  
**(ROUEN 1692-1768 PARIS)**

*Portrait of Pierre Vigné, called Vigné de Vigny (1690-1772), half-length*

oil on canvas, unlined  
 32½ x 25½ in. (81.6 x 65 cm.)

\$100,000-150,000                      £76,000-110,000  
    €89,000-130,000

**PROVENANCE:**

Pierre Vigné, called Vigné de Vigny (1690-1772), and by descent to The Count of Beaumont, a descendant of the sitter, Saumur, c. 1890, and by descent to the following. Private collection, Périgord; Artcurial, Paris, 13 November 2013, lot 89.

**EXHIBITED:**

Toledo, Museum of Art; Chicago, Art Institute; Ottawa, Galerie Nationale du Canada, *The Age of Louis XV: French Painting 1710-1774*, 26 October 1975-2 May 1976, no. 84 (entry by P. Rosenberg).

**LITERATURE:**

C. de Beaumont, *Documents nouveaux sur Pierre Vigné de Vigny architecte*, Paris, 1898, p. 19.  
 M. Gallet, 'L'architecte Pierre de Vigny 1690-1772: Ses constructions, son esthétique', *Gazette des Beaux-Arts*, November 1973, p. 268, 283, no. 26, pl. 1.  
 H. Geissler and P. Rosenberg, 'Un nouveau groupe de dessins de Jean-Restout (1692-1768) au musée de Stuttgart', *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg*, XVII, 1980, p. 152, fig. 26.  
 C. Gouzi, *Jean Restout: 1692-1768: Peintre d'histoire à Paris*, Paris, 2000, p. 208, no. P. 23.  
 A. Gady and J.-M. Pérouse de Montclos, *De l'esprit des villes: Nancy et l'Europe urbaine au siècle des Lumières 1720-1770*, exhibition catalogue, Nancy, 2005, p. 301, under no. 2.

This elegant and sensitive portrait — one of Restout's finest and most celebrated — depicts the artist's friend, the distinguished architect Pierre Vigné, called Vigné de Vigny (1690-1772). Pierre de Vigny is depicted in his work *cabinet* or library, his head looking back, his expression pensive but lively, his long and nervous fingers holding the tools of his trade: an open compass and architectural plans, with bound volumes of Vitruvius resting on the shelves behind him. Restout and Pierre de Vigny seem to have been well-acquainted: they were almost exact contemporaries and fellow members of the Académie, both were regularly patronized by the Church, the Regent, and the powerful Duc de Luynes, and several paintings by the artist appeared in the estate sale of the architect's collections in 1773 and the *inventaire après décès* of his widow. This graceful portrait reveals a familiarity and sensitivity that seems borne of a close friendship between the sitter and his portraitist.

Pierre de Vigny was a pupil of the master architect, Robert de Cotte, who had his protégé sent to Constantinople in 1722 to build a new French Legation to the Sublime Porte on the banks of the Bosphorus. On his return, Vigny spent an extended period in Rome, studying Roman Baroque building, and he became a devoted admirer of the architecture of Borromini. Once back in Paris, Vigny became an advocate of the exuberant designs of Oppenordt, whose influence is evident in his early works, including the Cour de Dragon (1728-32; demolished) — a monumental residential complex built for the wealthy banker Antoine Crozat with a sober classical façade decorated with flamboyantly rococo façade sculptures by P-A Slodtz; and the Hôtel Chenizot (1726), which still stands at 51, rue Saint Louis-en-l'île. Vigny's early work was mostly for Paris financiers, like Crozat, but after 1740 he worked largely for the clergy and nobility. His great reputation earned him election to the Royal Society in London, for which he wrote in 1740 an admired historical treatise as his reception essay, *Dissertation sur l'architecture* (published in 1752).

Christine Gouzi dates the present painting to the early 1720s, near the beginning of Vigny's career, in part because of the sitter's apparent age in the portrait, which does not seem much beyond his early 30s, and because the broad, creamy touch in the handling of the draperies is characteristic of Restout's works at this time. The beautiful, milky surface of the painting has been almost perfectly preserved on the original, unlined canvas support. A drawing probably made in preparation for the portrait is in the Art Museum of Princeton University (Gouzi, no. D.5).





**JEAN-HONORÉ FRAGONARD**  
**(GRASSE 1732-1806 PARIS)**

*'L'Amour': said to be a Portrait of Marie Catherine  
 Colombe (1751-1830) as Cupid*

oil on canvas, oval  
 22 x 18½ in. (55.8 x 45.9 cm.)

\$100,000-150,000

£76,000-110,000

€89,000-130,000

**PROVENANCE:**

Private collection, near Grasse, by 1889.  
 Mrs. Barlow Webb, Holmdale, Holmbury St. Mary; (t), Sotheby's,  
 London, 12 December 1934, lot 24B, as 'Diana' and part of a pair.  
 Acquired in 1937 by the present owner.

**EXHIBITED:**

New York, Wildenstein, *Five Centuries of Ballet, 1575-1944*,  
 13 April-13 May 1944, no. 113.  
 New York, Wildenstein, *French XVIIIth Century Paintings*, 1948,  
 no. 14.  
 Houston, Houston Museum of Fine Arts, *Twenty Masters of  
 Painting*, 14 January-4 February 1951, no. 7.  
 Houston, Allied Arts Association, *Masterpieces of Painting  
 through Six Centuries*, 16-27 November 1952, no. 40.  
 London, Wildenstein, *Important Paintings of the French XVIII  
 Century*, 21 March-28 April 1956, no. 39.  
 London, Wildenstein, *Important Paintings and Drawings by  
 Continental Masters, XVIth-XXth Centuries*, 8 June-29 July 1960,  
 no. 24.  
 London, Wildenstein, *Portraits 15th to 19th Centuries*, 10 July-  
 10 August 1963, no. 29.  
 Tokyo, The National Museum of Western Art; Kyoto, Municipal  
 Museum, *Fragonard*, 18 March-29 June 1980, no. 66.

**LITERATURE:**

H. Peyre, 'Logic and Passion', *Art News*, XLVI, no. 12, February  
 1948, pp. 32, 51.  
*Antiques*, October 1952, p. 284.  
*Connoisseur*, December 1959, p. 182.  
 G. Wildenstein, *The Paintings of Fragonard*, London, 1960, p. 291,  
 no. 419; also cited under no. 418, fig. 178.  
 J. Cailleux, 'Fragonard as Painter of the Colombe Sisters'  
*Burlington Magazine*, CII, no. 690, September 1960, p. vii and  
 n. 45.  
 R. Guilly, 'Jean-Honoré Fragonard', *Kindlers Malerei Lexikon*, II,  
 Zurich, 1965, p. 423.  
*The Connoisseur*, CLXI, no. 650, April 1966, p. 252, fig. 3.  
 F. Boucher, *Fragonard*, Paris, 1966, p. 13.  
 D. Wildenstein and G. Mandel, *L'Opera completa di Fragonard*,  
 Milan, 1972, p. 105, no. 441.  
 J.-P. Cuzin, *Jean-Honoré Fragonard: vie et oeuvre, catalogue  
 complet des peintures*, Fribourg, 1987, pp. 237, 303, no. 225,  
 fig. 297.  
 P. Rosenberg, *Tout l'oeuvre peint de Fragonard*, Paris, 1989, p. 97,  
 no. 239.  
 A. Molotiu, *Fragonard's Allegories of Love*, Los Angeles, 2007,  
 pp. 110-111, fig. 75.  
 J.-P. Cuzin and D. Salmon, *Fragonard / regards croisés*, Paris,  
 2007, pp. 89, 90, 201, 202, 228, n. 54, fig. 125.

*L'Amour* is one of a series of bust-length decorations of  
 seductive young models, usually in allegorical guise, a vein  
 that Fragonard had been working successfully throughout the  
 1770s: in addition to *L'Amour*, a *Buste de jeune fille* in the Fogg  
 Art Museum, Harvard (Cuzin, *op. cit.*, no. 219), and another in  
 The Metropolitan Museum of Art, New York (Cuzin, *op. cit.*,  
 no. 230), there are at least a dozen similar pictures known  
 today (Cuzin, *op. cit.*, nos. 218-224, 227, 228). As with the  
 present painting, most of these have been dubiously identified  
 as depicting one or other of the three Colombe sisters, the  
 beautiful Venetian-born actresses who appeared in the  
*Comédie italienne* during the final years of the *Ancien Régime*  
 and were among the more celebrated *demi-mondaines* of their  
 era. Rather than actual portraits, the subjects of these pictures  
 are fictive creations that served as emblems of the joyfulness,  
 vivacity and inviting sensuality that were hallmarks of a popular  
 reputation that the Colombe sisters made great efforts to  
 cultivate.

*L'Amour* dates from the mid-1770s, a period when the mature  
 Fragonard first began experimenting with neoclassical imagery  
 – here, a feminine-looking ephebe portrayed as Cupid is  
 evoked in a simple and emphatic outline that is rendered less  
 severe with the application of thin, limpid washes of glowing  
 color. While the identification of *L'Amour* as Marie-Catherine  
 Colombe is speculative at best, the association of the  
 celebrated courtesan with the God of Love would be typical of  
 Fragonard's irreverent sense of humor, and would necessitate  
 the delicate grace with which the artist imbued this most  
 seductive of his works.





98

**HUBERT ROBERT (PARIS 1733-1808)**

*A family in a cave interior*

signed and dated 'H.ROBERT / 1784' (lower right)

oil on panel

14 $\frac{5}{8}$  x 18 $\frac{1}{8}$  in. (37.3 x 46.1 cm.)

\$50,000-70,000

£38,000-53,000

€45,000-62,000

**PROVENANCE:**

Anonymous sale; Drouot Richelieu, Paris, 30 June 2004, lot 53,  
with date incorrectly transcribed as '1794' (€71,840).

Private collection.

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



99

**HUBERT ROBERT (PARIS 1733-1808)**

*A capriccio of Tivoli with peasants resting before a waterfall, classical ruins and a villa beyond*

oil on canvas

22¼ x 30½ in. (56 x 77.7 cm.)

\$60,000-80,000

£46,000-61,000

€54,000-71,000

**PROVENANCE:**

Private collection, Europe.

100

**JEAN-HONORÉ FRAGONARD  
(GRASSE 1732-1806 PARIS)**

*Le Billet Doux (The Love Letter)*

oil on canvas, unlined  
6½ x 4⅞ in. (16.4 x 12.4 cm.)

\$120,000-160,000

£91,000-120,000

€110,000-140,000

**PROVENANCE:**

Dujarry Sale, Paris, 4/5 July 1783, lot 36, one of a pair (“Deux tableaux: dans l’un on voit une jeune fille à une croisée, qui s’entretient avec un jeune homme; la crainte d’être surprise répand sur sa figure un intérêt que l’on partage volontiers. L’autre représente une jeune fille, à qui la lecture d’une lettre qu’elle tient semble causer le plus vif chagrin. H. 6 p[ouces]; L. 4 p[ouces]”).

Private collection, Lyon, since the 19th century.

Private collection, Paris.

Private collection, London.

This tiny, recently rediscovered painting is a delightful new addition to Fragonard’s oeuvre. It joins a loose series of small canvases and panel paintings by Fragonard, all dating from the mid-1770s, all measuring approximately 16 x 12 cm., and most depicting genre scenes of bust-length figures at a stone ledge or open window. Among these is a pair of paintings once belonging to Fragonard’s friend, the architect P.-A. Pâris, *Young Mother Holding her Child and Young Couple at a Window* (P. Rosenberg, *Tout l’oeuvre peint de Fragonard*, Paris, 1989, nos. 320/321; Besançon); a *Mother Holding her Child in her Arms* (Rosenberg, *op. cit.*, no. 317; private collection); *Child Standing at a Window with his Arms Open* (Rosenberg, *op. cit.*, no. 318; private collection); *The Reading Lesson* (Rosenberg *op. cit.*, no. 319; private collection); and the famous *Les Petites Curieuses* from the Louvre (Rosenberg, *op. cit.*, no. 327).

Another painting from the group, a canvas depicting a young man reaching up imploringly to a young woman who looks down on him from a small, high window (fig. 1; Rosenberg, *op. cit.*, no. 322; Veil-Picard Collection, Paris) was almost certainly intended as the pendant to the present canvas. The two compositions complement and balance each other perfectly, and both depict the surprising encounters of young lovers who strain to see each other through windows. Indeed, they were certainly the pair of paintings offered in the Dujarry Sale in Paris, 4-5 July 1783, lot 36, where the pendant is described as “a young girl at a window who is talking to a young man; the fear of being surprised is clear on her face and this gives the painting an interest that we share happily”; the present painting is described as “representing a young woman whose reading of a letter that she holds seems to cause her the liveliest upset. H. 6 p.; L. 4 p.”

The thick and creamy handling of the paint and the sparkling effects of light pouring through the window to illuminate the young girl’s startled face and shapely bust are characteristic of Fragonard’s works in the 1770s, as is the witty motif of the boy straining to drop his love letter through the tiny round window. The delicious effects of Fragonard’s bravura brushwork are well-preserved on this original, unlined canvas, which is still on its original stretcher and in its original frame, stamped by Etienne-Louis Infruit (1719/20-1795), master framer from 1768.

A lost drawing that appeared in a sale in Paris (Lugt 4604; 31 May 1790, lot 323) is generally associated with the famous bistre-wash drawing *La Lettre* in the Art Institute of Chicago, but might well have been a study for the present painting: “Un jeune homme par une croisée remet une lettre à une femme qui est dans un appartement. Dessin d’un effet très-piquant par Fragonard.”



Fig. 1 Jean-Honoré Fragonard, *A young girl at a window conversing with a young man*, Private collection, Paris



actual size

PROPERTY OF A PRIVATE FRENCH COLLECTOR

101

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

*Soldiers and vivandières cooking and resting around a  
campfire, a wagon and a tent beyond*

indistinctly signed 'J.B...' (lower center)

oil on canvas

18¼ x 22 in. (46.3 x 55.8 cm.)

\$100,000-150,000

£76,000-110,000

€89,000-130,000

**PROVENANCE:**

Leloir collection, 1874 (according to a seal on the reverse).

Like his teacher Antoine Watteau (1684-1721), Pater was a native of Valenciennes and he would have had many opportunities in his youth to study the soldiers garrisoned in the town during the later years of the War of Spanish Succession (1701-1713). Indeed, it is possible that as a boy Pater first came to know Watteau when the older artist returned to his hometown for a brief visit in 1710, a period during which Watteau himself made a number of paintings and drawings of military subjects. Pater followed his master's example in becoming a specialist in paintings of military themes, in 1728 submitting to the Académie Royal the canvas *Soldiers Celebrating* (Louvre, Paris) as his reception piece. Ingersoll-Smouse, the author of Pater's catalogue raisonné, recorded more than seventy military paintings by the artist, many of them extant.

The present depiction of a traveling military encampment is a superb example of Pater's essays in the genre. The painting adheres closely to the model established by Watteau: ordinary

soldiers, officers and servants, and the women and children who follow the garrison from one encampment to another, are depicted at their leisure, far from the heat of battle, as they rest, sleep, smoke, play cards, amiably converse, and daydream. Each is characterized with a lively wit and energy and executed in fluent and colorful strokes of the brush.

Each figure would have been studied in an individual red chalk drawing that laid out its pose and worked out details of costume and expression. Several of these figure studies are known today, including a red-chalk sketch for the seated woman in a blue skirt and red bodice in the J. Paul Getty Museum, Los Angeles, and a lively sketch for the standing pipe-smoker in a blue coat beside her, in the Fritz Lugt Collection, Fondation Custodia, Institut Néerlandais, Paris. Perhaps as a mark of his satisfaction with the composition, the artist completed it with one of his comparatively rare signatures.



The present lot in its frame







PROPERTY FROM THE ESTATE OF NANCY O. BUTLER

**102**

**NICOLAS LANCRET (PARIS 1690-1743)**

*Elegant figures dancing in a wooded landscape*

oil on canvas

33½ x 38 in. (85.1 x 96.5 cm.)

\$8,000-12,000

£6,100-9,100

€7,200-11,000

**PROVENANCE:**

E.W. Edwards, Cincinnati, Ohio.

Anonymous sale; Christie's, London, 9 July 1976, lot 58 (as N. Lancret).

with Newhouse Galleries, Inc., New York.

As noted by Mary Tavener Holmes (written communication, 14 September 2016), this large-scale *fête galante* was almost certainly painted around 1725 by Lancret as an overdoor for an as yet unidentified interior decor. Lancret, like Antoine Watteau, often recycled favorite motifs in new compositions,

and Dr. Holmes notes that the dancing couple also appeared in the painting *Dancing Couple in a Landscape*, formerly in the collections of Frederick the Great and once hanging in the Rheinsberg Schloss, where it was destroyed in 1945 (see M. Tavener Holmes in *Französische Gemälde, I*, Berlin, 2011, no. 60; and Wildenstein 1924, no. 148), and in the much larger *Fête Galante with a Large Doric Pavillion* now in Charlottenberg (Holmes 2011, no. 53; and Wildenstein 1924, no. 335). A red-chalk study for the dancing man seen from behind is in Waddesdon Manor and was published by Anthony Blunt in 1973 (*Drawings at Waddesdon Manor, Master Drawings II*, London, 1973, p. 363, no. 6). A similar fountain is found in several other paintings by Lancret, including the *Pied-de-Boeuf* in Charlottenberg (Holmes 2011, no. 68; Wildenstein 1924, no. 248).

Our thanks to Dr. Mary Tavener Holmes for examining the present painting in person and confirming its attribution to Nicolas Lancret.



103

**JEAN-FRÉDÉRIC SCHALL  
(STRASBOURG 1752-1825 PARIS)**

*Venus and Cupid with a rosebush*

oil on canvas, unlined  
18¾ x 15½ in. (47.3 x 38.4 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

**LITERATURE:**

A. Girodié, *Un Peintre de fêtes galantes: Jean Frédéric Schall (Strasbourg 1752 - Paris 1825)*, Strasbourg, 1927, pp. 33-34.

**ENGRAVED:**

Louis Charles Ruotte (1754-1806).

In this playful allegorical picture, Schall infers that, while the thorns of the rosebush may be sharp, Cupid's arrows are far more perilous to unsuspecting Venus.

**PROVENANCE:**

Joseph Jonas; his sale (t), Le Grenier à Sel, Avignon, 29 June 2003, lot 99, as 'Marguerite Gérard'.  
Anonymous sale; l'Hôtel des Ventes, Lyon Brotteaux, 12 November 2006, lot 51, as attributed to Jacques Antoine Vallin.  
Anonymous sale; Drouot-Richelieu, Millon & Associés and Cornette de Saint Cyr, Paris, 4 December 2009, lot 90, as French School, 19th Century, circle of Marguerite Gérard.  
Private collection.

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

104

**NOËL-NICOLAS COYPEL (PARIS 1690-1734)**

*The Triumph of Galatea*

oil on canvas

38½ x 48¾ in. (96.9 x 124.2 cm.)

\$70,000-100,000

£53,000-76,000

€63,000-89,000

**PROVENANCE:**

Marquis de Boulainvilliers, Château de Passy.

Anonymous sale; Sotheby's, Monaco, 13 June 1982, lot 69.

Private collection; Christie's, New York, 31 January 1997, lot 83 (\$79,500).

**EXHIBITED:**

Paris, Palais du Louvre, Gallerie d'Apollon, May-June 1727.

**LITERATURE:**

D. d'Argenville, *Abrégé de la vie des plus fameux peintres*, IV, 1762, pp. 442-443, as the Triumph of Amphytrite.

C. Blanc, *Histoire des Peintres de toutes les écoles*, 1862, p. 2.

J.J. Foster, ed., *French Art from Watteau to Prud'hon*, 1906, II, p. 48.

M. Cary et. al., *The Oxford Classical Dictionary*, Oxford, 1953, p. 376.

J. Delaplanche, *Noël-Nicolas Coypel 1690-1734*, Paris, 2004, pp. 29, 31, 84-85, 139, cat. no. p.11.

**ENGRAVED:**

Noël-Nicolas Coypel (Paris 1690-1734).

Durre.

Galatea was a Nereide and goddess of Calm Seas. The tragic consequences of her rejection of the romantic advances of the Cyclops Polyphemos for the love of the handsome Sicilian boy Acis was often recounted in ancient literature, notably in Ovid's *Metamorphoses* (XIII, 783-784). When Polyphemos flew into a jealous rage and crushed the youth beneath a rock, Galatea was grief-stricken and transformed Acis into an ever-flowing stream.

In Coypel's brightly colored and airy rendering of the subject, sorrow is side-stepped altogether, as the beautiful Nereide navigates the calm waters on a seashell chariot pulled by a pair of determined dolphins, accompanied by a triton and nereide, and guided by a torch-bearing cupid. Only the distant figure of the enraged Cyclops and a slight touch of melancholy crossing the face of Galatea foreshadow the tragedy to come. Coypel's sparkling interpretation of this seaborne mythology presages the dazzling aquatic effects the artist would introduce into his masterpiece of four years later, the celebrated *Rape of Europa* (Philadelphia Museum of Art), made as his competition piece for the *Concours de 1727*.

Nothing is known of the earliest history of this surprisingly buoyant depiction of the tale of Galatea, but it had a pendant depicting *Pan and Syrinx* with which it was paired until the two were separated in 1997; the *Pan and Syrinx* is fully signed and dated '1723'. Jérôme Delaplanche believes the two mythologies were painted as overdoor decorations for an as-yet unidentified private commission, and he notes that the paintings' seductive and elegant manner approaches that of the painter's exact contemporary, François Lemoyne (1688-1737). No drawings have been identified for the *Galatea*, but the painting was reproduced by Coypel himself in an etching that was later strengthened with engraving in a second state finished by Antoine Trochon. (For the etching, see Delaplanche, no. G.2).



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

105

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

*Portrait of Frederick Augustus, Duke of York (1763-1827),  
three-quarter-length, in garter robes*

oil on canvas

63 $\frac{3}{8}$  X 51 $\frac{1}{8}$  in. (160.3 x 131.7 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

**PROVENANCE:**

with Blakeslee Galleries, New York, by whom presented as William Beechey in 1895 to The Metropolitan Museum of Art, New York; Christie's, New York, 5 June 1980, lot 129, as School of Sir Thomas Lawrence, P.R.A., acquired after the sale by Mr. Richard Edgeworth, from whom acquired in 1987 by the present owner.

**LITERATURE:**

W. Roberts, *Sir William Beechey, R.A.*, London, 1907, p. 74, as Sir William Beechey.

Prince Frederick was the second son of King George III and Queen Charlotte, and heir presumptive to his elder brother, King George IV. In February 1764, at only six months of age, Frederick was elected Prince-Bishop of Osnabrück, Lower Saxony, a principality of the Holy Roman Empire, a role he held until 1803, when the bishopric was incorporated into Hanover. He was invested as a Knight of the Most Honourable Order of the Bath in 1767 and a Knight of the Order of the Garter in 1771. Destined for a career in the army, Prince Frederick was sent to Hanover to study military tactics and rules of discipline, as well as languages, in 1781. He was appointed Colonel of the 2nd Horse Grenadier Guards in March 1782; promoted to Major General in November that year; and Lieutenant General in October 1784. In November 1784, Prince Frederick was created Duke of York and Albany, and a member of the Privy Council. He is remembered rather for the wisdom and compassion that he displayed as Commander-in-Chief of the forces, a position that he held from 1799 until his death (save for a brief period of resignation due to a scandal relating to his mistress, Mary Anne Clarke, between 1809 and 1811).

Working from a photograph, Kenneth Garlick suggested that the present painting dates to before 1822, on the basis of Prince Frederick's uniform (written communication, 14 April 1989). Lawrence had executed half-length and full-length portraits of the Duke, exhibited at the Royal Academy in 1814 (no. 64) and 1816 (no. 61) respectively (K. Garlick, *Sir Thomas Lawrence: A complete catalogue of the oil paintings*, Oxford, 1989, p. 290, nos. 858a and 858b, respectively). In the former, the Duke wears the collar and badge of the Garter and of the civil Order of the Bath (63 x 52 in.; Puerto Rico, Museo de Arte de Ponce, Fundación Luis A. Ferré); in the latter, he wears a Field Marshal's uniform with the star of the Garter and the collars of the Garter and the military Order of the Bath, which he received in 1815 (108 x 70 in.; Royal Collection, Windsor Castle, Waterloo Chamber). The present painting appears to combine elements present in both works: the uniform and facial features are similar to those in the Puerto Rico portrait while the balustrade in the background appears again in the Windsor Castle version.





106

106

**ETIENNE AUBRY (VERSAILLES 1745-1781)**

*Portrait of a gentleman, half-length*

oil on canvas, oval  
25 x 20½ in. (63.5 x 52.1 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

**PROVENANCE:**

Anonymous sale; Hôtel Drouot, Paris, 11 April 2008, lot 93, as attributed to Joseph Ducreux, where acquired by the following. Private collection.

107

**ELISABETH-LOUISE VIGÉE LE BRUN  
(PARIS 1755-1842)**

*Portrait of Madame Ditte, half-length*

signed and dated 'E. L. Vigée / Le Brun / 1832' (lower right)  
oil on canvas  
25½ x 21¾ in. (65.2 x 54.3 cm.)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

**PROVENANCE:**

Madame Ditte, née Lucie Garnier, 41 rue des Trois-Frères, Paris and Le Domaine de Saint-Paul near Sainr-Rémy-lès-Chevreuse, and by descent.

Anonymous sale; Salle des Ventes, Chinon, 13 November 2000. Private collection.

**LITERATURE:**

E.L. Vigée Le Brun, *Souvenirs*, II, C. Herrmann, ed., Paris, 1984, p. 353.

E.L. Vigée Le Brun, *Souvenirs*, III, P. Weiller, ed., Paris, 2015, p. 153.





107

This sympathetic portrait of Lucie Ditte (1804-1877), *née* Garnier, is one of the few painted by Vigée Le Brun during the last decade of her life. Granddaughter of the artist's onetime friend, the famous Swedish miniaturist Peter Adolf Hall (1739-1793), Lucie Ditte was twenty-eight years old when she sat to the seventy-seven year old Vigée Le Brun, who had known the young woman since she was a child. Indeed, the aging and infirm artist wrote to Mme. Ditte on 8 July 1838, some six years after the portrait was completed, emphasizing her longstanding fondness for the much younger woman: "I have cared for you since your birth, for that is when I first knew you, and since that time my affection has only intensified. Yes, my young friend, I pledge to you my unreserved friendship which will last as long as I live."

Lucie Garnier was married to the considerably older Charles-Honoré Ditte, founder of the insurance company, Le Phénix. The couple resided in Paris at 41, rue des Trois-Frères (today part of the rue Taitbout), and at their vast country house, Domaine de Saint-Paul, near Saint-Rémy-lès-Chevreuse, south-east of Versailles, which Ditte had purchased in 1826. There, the couple entertained the celebrated writers Victor Hugo and Georges Sand, the painter Gustave Moreau and the composer Léo Delibes. A related bust-length portrait of Lucie Ditte, which is neither signed nor dated, was recorded in 1986 in the collection of Philippe Desrateaux, a descendant of the sitter's half-brother, Étienne-Jules Michaux (1806-1887).

The present painting will be included in the forthcoming catalogue raisonné of the works of Vigée Le Brun by Joseph Baillio.



Δ108

**ATTRIBUTED TO JEAN-SIMÉON CHARDIN  
(PARIS 1699-1779)**

*Le singe peintre* ('The Monkey Painter'); and  
*Le singe antiquaire* ('The Monkey Antiquarian')

oil on canvas, in painted ovals  
each 32½ x 25¾ in. (82.5 x 65.4 cm.)

a pair (2)

\$80,000-120,000

£61,000-91,000

€72,000-110,000



**PROVENANCE:**

(Possibly) Ropiquet; sale, Paris, 20-21 November 1840, lots 62 and 63.

(Possibly) with Higgins, Paris, 1952.

Anonymous sale; Sotheby's, New York, 25 January 2007, lot 91.

Anonymous sale; Sotheby's, New York, 25 January 2008, lots 262 and 263.

Anonymous sale [Property from a Private Collection]; Christie's, New York, 9 June 2010, lots 79 and 80 (\$266,500 and \$266,500 respectively).

As is often the case when trying to sort out the history of Chardin's works, the task is complicated by the fact that he repeated many of his best compositions. *The Monkey Painter* and *The Monkey Antiquarian* are known through more than a dozen canvases some of which survive, some of which are lost but engraved, and several of which are lost but recorded, in addition to a number of presumed copies by other hands (see P. Rosenberg & R. Temperini, *Chardin, suivi du catalogue des oeuvres*, Paris, 1999, pp. 199, 232-233, for the most up-to-date list of the various versions).

The subjects were exhibited in the Salon of 1740, and three years later P.L. Surugue  *fils* published engravings of them. Interestingly, the print after *The Monkey Painter* is inscribed with the date '1726' on the simian artist's portfolio of drawings, suggesting that the engraving was made from a painting that Chardin had executed 17 years earlier. No version of the composition bearing that date is known today, although the present version does carry a teasingly indistinct date, and judging from the style of both of the present lots - with their broad, thickly impasted, almost coarse brushwork - they should be assessed very early works by Chardin, executed no later than the mid-1720s. Mitigating against the present paintings being the pair that Surugue reproduced is the fact that they are in a painted-oval format, while the prints - and most known versions of the subjects - are rectangular. Indeed, aside from the present pair, only a single version of *The Monkey Antiquarian* (in the Louvre, which acquired it in 1852 having come from the Barroilhet collection in 1848) exists in this inscribed oval format. It seems certain that Chardin repeated the compositions over many years: while the present pair and the Louvre *Monkey Antiquarian* share the loose handling that is sometimes found in the artist's earliest works, other versions of the subjects - notably the smaller (28.5 x 23.5 cm.), very beautiful pair in the Musée des Beaux-Arts, Chartres - appear to date from the mid-1730s and later. The present lots were possibly the paintings with the Paris dealer Higgins in the early 1950s, which share the same measurements with the present pictures and were said to have come from the Ropiquet sale in 1840 (see P. Rosenberg and R. Temperini, *Chardin: suivi du catalogue des oeuvres*, Paris, 1999, under nos. 94-95b, p. 233, where the authors cite the Higgins pictures, which may or may not be the present works, as follows: 'Nous mentionnons pour mémoire les versions très médiocres de Lille, du Petit Palais à Paris, d'une vente chez Christie's le 26 juin 1926, no. 143, et chez Higgins à Paris en 1952.': more interesting, perhaps, is the question of whether they were the two oval monkey pictures by Chardin in the sale of the Duke of Hamilton on 6 September 1819, lot 7?

Chardin rarely painted overtly comic or satirical works, so the monkey subjects are exceptional in his oeuvre, despite the fact that the numerous versions of each would indicate that there was a demand for such subjects among the artist's collectors. In fact, the first decades of the 18th century in France saw a widespread vogue for *singeries*, or decorative schemes with monkey themes. Certainly, Chardin, who loved Dutch art of the previous century, would have known the comical monkey paintings of David Teniers and his contemporaries when he took up these themes himself, but an even more pertinent model came from one of Chardin's most admired predecessors at the French Academy, Antoine Watteau, who had himself painted a *Monkey Painter* and a *Monkey Sculptor* early in his career (c. 1710; the first lost and known through an engraving; the second, Musée des Beaux-Arts, Orléans). Indeed, the dark brown background, autumnal palette, and broad paint handling of Watteau's *Monkey Sculptor* might have directly influenced Chardin's conception of his own *singeries*. The fact that both Watteau and Chardin - two of the most refined painters in the history of Western art - adopted a willfully broad manner of execution in their respective monkey paintings suggests that this manner was in and of itself regarded as comic by contemporaries and therefore more appropriate to the subject matter than the artists' usual, suave style.

Chardin's two paintings affectionately mock the habits and pretensions of artists and collectors alike but, characteristically for Chardin, he still allows his subjects - in this case capuchin monkeys - a natural dignity of their own. The apes are carefully observed and rendered, as are all of the details of the artist's studio and collector's cabinet that they unexpectedly but quite comfortably inhabit. In case the satirical point was not clear enough, Surugue's prints included verses by Chardin's close friend, the poet Charles-Etienne Pesselier, explaining that the Painter is a mere mimic - or monkey - if he models his work on that of other artists rather than Nature, while the Antiquarian Collector who spends his life buried in the past would be wiser to look up from his medals at the fascinating century unfolding around him.





PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**109**

**THE MONOGRAMMIST C.DH  
(ACTIVE ?NORTH NETHERLANDS 1630-1640)**

*A scarlet macaw with melons, peaches, plums and other  
fruit on a stone ledge*

oil on panel

15 $\frac{3}{8}$  x 11 $\frac{1}{2}$  in. (39.1 x 29.3 cm.)

\$6,000-8,000

£4,600-6,100

€5,400-7,100

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 31 October 2002, lot 115,  
as 'Follower of Roelandt Savery', where acquired by the present  
owner.

We are grateful to Fred Meijer of the RKD, The Hague, for  
suggesting the attribution to the Monogrammist C.DH., an  
as-yet-unidentified artist who was most likely working in the  
second half of the 17th century. The sky and trees appear to  
have been added by a later hand.



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**110**

**FOLLOWER OF JAN DAVIDSZ. DE HEEM**

*Grapes, cherries, a peach and a lemon on a silver tazza,  
with peaches on a pewter plate*

oil on panel

23 $\frac{3}{4}$  x 19 $\frac{1}{2}$  in. (60.1 x 49 cm.)

\$8,000-12,000

£6,100-9,100  
€7,200-11,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 29 October 1986, lot 98, as 'Joris van Son' to the following.

with Maconnal-Mason, London, 1986-7, as Joris van Son, where acquired by Alice Speed Stoll (1906-1996), Louisville, as Joris van Son, by whom bequeathed in 1996 to

The Speed Art Museum, Louisville, as Joris van Son; Sotheby's, New York, 5 June 2002, lot 4 (\$29,875), where acquired by the present owner.

According to the Netherlands Institute for Art History (RKD) in The Hague, the present work dates to the 17th or 18th century, after c. 1645.



PROPERTY FROM A DISTINGUISHED PRIVATE EAST COAST COLLECTION

111

**STUDIO OF JAN BREUGHEL I  
(BRUSSELS 1568-1625 ANTWERP)**

*An allegory of air*

oil on panel

22 x 38 in. (55.9 x 96.5 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

**PROVENANCE:**

Count d'Oultremont, Brussels.

Mr. and Mrs. W.C.H.M. Georgi, grandparents of the present owner, by 1941, and by descent.

**EXHIBITED:**

Baltimore, The Johns Hopkins University, *Landscape Painting From Patinir to Hubert Robert in France and the Low Countries*, 17 November-7 December 1941, no. 13, as Jan Breughel.

The present work relates to versions of the composition by Jan Breughel I in the Doria Pamphilj, Rome and the Musée des Beaux-Arts, Marseilles.





PROPERTY OF A DISTINGUISHED WESTERN LADY

**112**

**FOLLOWER OF JAN BREUGHEL I**

*A village with travelers and covered wagons on a country road*

oil on panel

14¼ x 20⅞ in. (36.3 x 53 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

This composition is inspired by *A village street* in the Gemäldegalerie, Kassel (see B. Schnackenburg, *Gemäldegalerie Alte Meister Gesamtkatalog*, Mainz am Rhein, 1996, p.72, no. GK 54), previously ascribed to Jan Breughel I and now given to Jan Breughel II, though a now-lost prototype by Jan I is likely to have existed.



113

**GILLIS D'HONDECOETER  
(ANTWERP OR MECHELEN C. 1575-1638 AMSTERDAM)**

*An extensive wooded landscape with Christ on the Road to  
Emmaus*

oil on canvas

25 x 42¼ in. (63.5 x 107.3 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 10 January 1990, lot 221  
(\$93,500).

with Lawrence Steigrad, New York, where acquired by the following.  
Private collection, Maryland.



PROPERTY FROM A NEW YORK FAMILY

114

**CIRCLE OF PIETER BRUEGHEL II  
(BRUSSELS 1564/5-1637/8 ANTWERP)**

*A brawl between peasants and Spaniards*

oil on panel

17<sup>3</sup>/<sub>4</sub> x 26<sup>1</sup>/<sub>8</sub> in. (45 x 66.2 cm.)

\$10,000-15,000

£7,600-11,000

€8,900-13,000

**PROVENANCE:**

with Walter Altschul, New York, 1971, where acquired by the grandparents of the present owner, and by descent.



115

**SCHOOL OF FONTAINEBLEU, 16TH CENTURY**

*A triumphal procession, in a painted oval cartouche*

inscribed 'SALVATOREM' (lower center, on a banderole)

oil on copper

25 $\frac{5}{8}$  x 31 $\frac{1}{2}$  in. (65.1 x 80 cm.)

\$12,000-18,000

£9,100-14,000

€11,000-16,000



116

**CIRCLE OF CORNELIS MASSYS  
(ANTWERP C. 1510-1556/7)**

*An interior with a man stringing lutes by an open hearth*

oil on panel

11¼ x 16¾ in. (28.6 x 41.6 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

**PROVENANCE:**

with Julius Weitzner (1895–1986), New York, by 1964 (according to an inscription on the reverse).

Morris E. Kaplan, Chicago, and by descent to the present owner.

This lively and mischievous composition has been attributed to Cornelis Massys, son of the renowned Antwerp painter Quentin Massys and brother of Jan Massys. Cornelis was mostly known for his graphic work, and indeed the present picture was likely inspired by a print after Massys engraved c. 1555 by Frans Huys, which is inscribed 'MEESTER IAN

SLECHT HOOT, WILT MIIN LVIITE VERSNAREN . ICK EN SAL VROV LANGNVESE, LAET MII ONGEQUELT . WANT ICK MOETSE, VOOR MODDER MVIILKEN BEWARDEN . DIE HADDE HAER LVIITE, OOCK SEER GEERNE GESTELT'. Another painted version of the composition is published in M. Friedlander, *Early Netherlandish Painting*, Leiden, 1976, XIII, no. 55, pl. 28. Like much of Cornelis' work, the present scene illustrates a Dutch proverb, which is explicated in the text above the mantelpiece. Though listed by Friedlander as 'The Jealous Wife', the subject may be slightly more complex: the woman extending her lute at center appears to be requesting that it be strung by the seated lute-mender before her, while a woman behind at left (possibly his wife), implores him to give preference to the lady entering through the doorway at right with her child, who the inscription refers to as the 'modder mulken'. As the Dutch word 'moddermulien' refers to kissing, and 'stringing the lute' ('miin luiite versnaren') would have been understood as a euphemism for intercourse, we can be sure there is a playfully erotic subtext to the composition.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

117

**HENDRICK CORNELISZ. VAN VLIET  
(DELFT 1611/2-1675)**

*Interior of the Oude Kerk, Delft*

oil on panel

15 $\frac{5}{8}$  x 13 $\frac{3}{8}$  in. (39.7 x 33.9 cm.)

\$10,000-15,000

£7,600-11,000

€8,900-13,000

**PROVENANCE:**

C. H. T. Hawkins, Esq., 10 Portland Place; Christie's, London, 11 May 1896, lot 124, as 'E. DE WITTE' (8 gns. to Mrs. H.). Anonymous sale; Dorotheum, Vienna, 18 September 1962, lot 115.

with Kunsthandel P. de Boer, Amsterdam, by 1964.

with H. Shickman, New York, by 1966, from whom purchased by the Ford Foundation.

**LITERATURE:**

*The Burlington Magazine*, CVIII, no. 757, April 1966, p. xxxiv.

W. A. Liedtke, *Architectural Painting in Delft: Gerard Houckgeest, Hendrick van Vliet, Emanuel de Witte, Doornspijk*, 1982, p. 107, no. 71.

B.G. Mailet, *Intérieurs d'Églises: La Peinture Architecturale de Écoles du Nord: 1580-1720*, Brasschaat, 2012, p. 445, no. M-1608.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

118

**BARTHOLOMEUS VAN BASSEN**  
**(?THE HAGUE C. 1590-1652 THE HAGUE)**

*Interior of a church with elegantly dressed figures and a mendicant*

signed and dated 'B. van Bassen / 1630' (lower right, at the base of the column)

oil on panel

16 $\frac{7}{8}$  x 24 $\frac{1}{4}$  in. (42.9 x 61.7 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

**PROVENANCE:**

with Aitken Dott & Son, Edinburgh; Christie's, London, 11 April 1924, lot 1, as 'B. VAN BASSEN' (25 gns. to Parsons).

Baron Léon de Pitteurs Hugaerts d'Orange, Brussels; (t), his sale, Galerie Fievez, Brussels, 14-17 December 1927, lot 6.

(Possibly Herr Richard Krämer, Bad Kreuznach; Sotheby's, London, 8 December 1965, lot 113.

with Jean Bohne, New York.

with H. Shickman, New York, from whom purchased by the Ford Foundation.

**LITERATURE:**

B.G. Maillet, *Intérieurs d'Églises: La Peinture Architecturale de Écoles du Nord: 1580-1720*, Brasschaat, 2012, p. 203, no. M-0153, as dated '1634'.



PROPERTY FROM A PRIVATE COLLECTION

**119**

**JOHANN CHRISTIAN SPERLING  
(HALLE AN DER SAALE 1690/1-1746 ANSPACH)**

*Danaë and the Golden Shower*

signed and dated 'J.C. Sperling / 1724.' (lower center) and with  
signature '[Ch]ev. A. Van der Werff' (lower right, on the footstool)  
oil on copper

19 $\frac{1}{8}$  x 23 $\frac{1}{8}$  in. (49.2 x 58.7 cm.)

\$10,000-15,000

£7,600-11,000

€8,900-13,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 16 January 1992, lot 90  
(\$30,800), where acquired by the father of the present owner.





PROPERTY FROM A PRIVATE COLLECTION

**120**

**FLEMISH SCHOOL, 17TH-CENTURY**

*An interior with elegant figures dining*

oil on canvas

16¾ x 23½ in. (41.7 x 59.7 cm.)

\$7,000-10,000

£5,300-7,600

€6,300-8,900

121

**ADAM DE COSTER  
(MECHELEN 1586-1643 ANTWERP)**

*The card players*

oil on canvas

43% x 57% in. (121 x 147.2 cm.)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

**PROVENANCE:**

A.C. Nomico, Avenue de Belgique 32, Alexandria, 1949.  
Caloyannis collection, Athens, by the late 1940s or early 1950s,  
and by descent; Sotheby's, London, 5 July 2012, lot 243, where  
acquired after the sale by the present owner.

**EXHIBITED:**

Athens, National Gallery and Alexander Soutzos Museum.

**LITERATURE:**

*The Connoisseur*, CXXIII, March 1949, p. 50, no. 1081.  
B. Nicolson, 'Notes on Adam de Coster', *The Burlington  
Magazine*, CIII, no. 698, May 1961, p. 186.  
B. Nicolson, 'Candlelight Pictures from the South Netherlands',  
*The Burlington Magazine*, CVIII, no. 758, May 1966, pp. 253,  
fig. 45.  
B. Nicolson, *The International Caravaggesque Movement*, Oxford,  
1979, p. 44.  
B. Nicolson, *Caravaggism in Europe*, Turin, 1990, I, p. 101,  
no. 1595; III, fig. 1595.

By the early 1630s, as Benedict Nicolson notes, Adam de Coster had established himself in Antwerp as a renowned painter of nocturnal scenes, or *pictor noctium* (B. Nicolson 1961, *op. cit.*, p. 186), and he is labeled as such in a portrait etching by Sir Anthony van Dyck from 1626, later published in *The Iconography*. Born in Mechelen, De Coster registered as a member of the Antwerp Guild of St. Luke from 1607-1608, but little is known of his earlier training. Though no signed or dated pictures have survived, a body of work has been ascribed to De Coster on the basis of his lost painting engraved by Lucas Vosterman showing a candlelit game of backgammon, a picture that shows his clear debt to Gerrit van Honthorst. As Nicolson (1966, *op. cit.*, p. 253) has noted, the present painting shares many compositional elements with the Vosterman's engraving, including the floppy hat worn by the man at right, the hanging curtain, and the choice of a low viewpoint. De Coster may have traveled to Italy, and indeed his early use of strong chiaroscuro suggests such a journey. As in the present painting, his half-length figures are typically illuminated by candlelight, half-masked by a hand. A second version of this composition, previously attributed to Georges de la Tour and depicting just the lefthand figure group, is in the Musée Municipal, Guéret (see J. Thuillier, *Tout l'oeuvre peint de Georges de la Tour*, Paris 1973, pl. D14).





PROPERTY FROM THE ESTATE OF THE FORMER COUNTESS DE CHATEAUBRIAND

122

**CASPAR NETSCHER**  
**(?HEIDELBERG 1639-1684 THE HAGUE)**

*Portrait of a lady, seated full-length*

signed and dated 'C. Netscher. Fec. A-. 1676' (lower center)

oil on canvas, oval

30 x 24 in. (76.2 x 60.9 cm.)

\$10,000-15,000

£7,600-11,000

€8,900-13,000

**PROVENANCE:**

Countess Irene de Chateaubriand, Ojai, California, until 2012.



123

**ADRIAEN VAN GAESBEECK (LEIDEN 1621-1650)**

*An old woman combing a child's hair*

oil on panel

27¾ x 33¾ in. (70.5 x 85.8 cm.)

\$30,000-50,000

€23,000-38,000

€27,000-44,000

**PROVENANCE:**

Kurt Rohde (1882-1950), Berlin, 1927, and by descent to Elisabeth Rohde (1915-2013), Berlin.

When the present panel entered the Rhode collection in Berlin, the great art historian of Netherlandish painting, Max J. Friedländer, described it in a certificate as "ein charakteristisches, ungewöhnlich umfangreiches u. Sehr gut erhaltenes Werk von Gerard Dou" ["a characteristic, unusually large very well-preserved work by Gerard Dou"]. In 1927, Cornelis Hofstede de Groot also called it an "authentic and characteristic work of Gerard Dou" and in the same year Wilhelm von Bode identified it as "ein frühes Hauptwerk des Gerard Dou, der sich hier noch seinem Lehrer Rembrandt eng anschließt...Der Raum, worin die Szene sich abspielt, scheint

mir ein Bodenraum in der Mühle von Rembrandts Vater in Leiden zu sein, der als Mädchenkammer hergerichtet war" ["An early masterpiece of Gerard Dou, still showing his closeness to his teacher, Rembrandt ... The space in which the scene takes place seems to be inside the mill of Rembrandt's father in Leiden, which was set up as a maid's room."]. According to Von Bode, the model for the elderly woman was in fact Rembrandt's mother, and indeed her visage draws parallels to the sitter in the portraits that have been identified by some art historians as the great Amsterdam master's parent.

Although it has now been correctly recognized as a rare work by Dou's associate, Adriaen van Gaesbeeck, these early certificates attest to the high quality and refined touch of the present work, as is particularly evident in the still life at lower right, the beautiful rendering of the wood planks and red stoneware on the floor, and the spool for spinning yarn beside the window at left. Gaesbeeck was among the group of artists working in Leiden in the style popularized by Dou in the second quarter of the 17th century; known as the *fijnschilders*, or 'fine painters', these artists were known for their meticulous handling of paint and astounding ability to render even the tiniest details with extraordinary fineness.

PROPERTY FROM A PRIVATE SOUTH AMERICAN COLLECTION

124

**STUDIO OF JUSTUS SUTTERMANS  
(ANTWERP 1597-1681 FLORENCE)**

*Portrait of Ferdinand II de' Medici (1610-1670), Grand  
Duke of Tuscany, full-length*

oil on canvas

64% x 43½ in. (163.6 x 110.5 cm.)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

**PROVENANCE:**

with F. Kleinberger, Paris, by 1911; American Art Association,  
New York, 23 January 1918, lot 76, as 'JUSTUS SUSTERMANS'  
to the following.

with Scott and Fowles, New York.

with M. Knoedler & Co., New York; Christie's, London, 26 July  
1935, lot 74, as 'J. SUSTERMANS'.

Jules Forges, Paris, from whose estate sold through Pier Nesi,  
United States of America, in April 1954 to the following.

Private collection, Venezuela, where acquired by the present  
owner.

**EXHIBITED:**

Brussels, *Exposition Trécentenaire*, no. 431 (according to the 1918  
sale catalogue; possibly identical with the following).

Brussels, *Exposition d'Art Ancien: L'Art Belge au XVIIe Siècle*,  
June-November 1910, no. 445, as 'Portrait d'un prince de la  
Maison de Savoie', as Justus Suttermans.

Paris, Palais du Domaine de Bagatelle, *Les modes, A travers trois  
Siècles*, 15 May-15 July 1911, no. 149, as Justus Suttermans.

**LITERATURE:**

A.J. Wauters, 'Le Siècle de Rubens et l'Exposition d'Art ancien,  
*Revue de Belgique*, August 1910, p. 314.

P. Bautier, 'On a lost portrait by Justus Suttermans', *The  
Burlington Magazine*, July 1911, pp. 234-239, pl. A, as Justus  
Suttermans.

P. Bautier, *Juste Suttermans: Peintre des Médicis*, Brussels, 1912,  
p. 20, as Justus Suttermans.

K. Langedijk, *The Portraits of the Medici: 15th-18th Centuries*, I,  
Florence, 1981, p. 186; II, Florence, 1981, p. 789, no. 38 and 41.

The son of Cosimo II and his wife, Maria Maddalena of Austria,  
Ferdinando II was born in Florence on 14 July 1610. His father's  
early death in 1621 marked the start of a long regency that  
lasted until he was able to assume complete control of Tuscany  
at age 18. Multiple versions of this type exist, the closest of  
which appears to be the three-quarter-length portrait in the  
Metropolitan Museum of Art, New York (no. 45.128.13).





PROPERTY FROM A DISTINGUISHED PRIVATE EAST COAST COLLECTION

125

**FRANZ DE PAULA FERG**  
**(VIENNA 1689-1740 LONDON)**

*Travelers resting by a classical ruin*

signed 'FV' ('FV' linked, lower right, at the base of the rock)

oil on copper

6 $\frac{1}{8}$  x 7 $\frac{3}{8}$  in. (15.5 x 18.6 cm.)

\$8,000-12,000

£6,100-9,100

€7,200-11,000

**PROVENANCE:**

Major T. L. Curtis; Christie's, London, 9 July 1937, lot 35, as 'FERG' and one of a pair (5 gns. to McGeorge).

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





126

**CHARLES-LÉOPOLD GREVENBROECK  
(ACTIVE PARIS 1730-AFTER 1759 NAPLES)**

*An Italianate harbor with a barge, men-o'-war and other shipping, a walled town beyond; and An Italianate harbor with men-o'-war and other shipping*

oil on copper

7 x 13¾ in. (17.5 x 34.7 cm.) each

\$8,000-12,000

a pair (2)

£6,100-9,100

€7,200-11,000

**PROVENANCE:**

James Byrne, Oyster Bay, and by descent to the following.  
Private collection, District of Columbia.

We are grateful to Ludovica Trezzani for confirming the attribution to Charles-Léopold Grevenbroeck on the basis of firsthand inspection (written correspondence, 30 August 2016).

PROPERTY OF THE ART GALLERY OF ONTARIO,  
DEACCESSIONED TO BENEFIT ART PURCHASES AT THE AGO  
(LOTS 127-128)





128

**127**  
**ATTRIBUTED TO GEORGE KNAPTON**  
**(LONDON 1698-1778)**

*Portrait of a girl, full-length*

oil on canvas  
 55 $\frac{7}{8}$  x 35 in. (142 x 88.9 cm.)

\$7,000-10,000

£5,300-7,600

€6,300-8,900

**PROVENANCE:**

Peter C. Larkin (1856-1930), 94 Lancaster Gate, London, c. 1927, and by descent to Miss L. Aileen Larkin, by whom given in 1961 to the Art Gallery of Ontario, Toronto.

**EXHIBITED:**

Toronto, Art Gallery of Ontario, until 1961, as Philip Mercier. Hamilton, Ontario, McMaster University Art Gallery, 23 October-1 December 1978, as Philip Mercier.

**LITERATURE:**

'Interiors of the London House of the Honourable Peter C. Larkin' in *Canadian Homes and Gardens*, IV, no. 11, November 1927, p. 25, as Philip Mercier.

'A Georgian Mansion - Residence of Mrs. P.C. Larkin, May Street, Rosedale, Toronto', *Canadian Homes and Gardens*, IX, no. 2, February 1932, pp. 17-24, as Philip Mercier.

**128**  
**NORTH ITALIAN SCHOOL, 17TH CENTURY**

*Horsemen before the Seven Wonders of the World*

oil on canvas  
 25 $\frac{1}{2}$  x 80 $\frac{1}{2}$  in. (63.8 x 204.5 cm.)

\$8,000-12,000

£6,100-9,100

€7,200-11,000

**PROVENANCE:**

H.E.D. Irvine, by whom given in 1961 to the Art Gallery of Ontario.



129

PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

129

**FOLLOWER OF RAFFAELLO SANZIO,  
CALLED RAPHAEL**

*The Madonna of the Pinks (La Madonna dei Garofani)*

oil on panel

11¼ x 9 in. (28.6 x 22.8 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

**PROVENANCE:**

Cardinal Spada, by 1696, and by descent to Counts Cesare and Francesco Spada, Lucca, by 1847, and by descent to Count Cesare Spada, by 1927. with French and Company, New York. Acquired by the Countess Nadia de Navarro, Glen Head, New York, prior to 1964.

**EXHIBITED:**

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 4, as 'Raffaello' (catalogue by R. De Grada).

**LITERATURE:**

J.D. Passavant, *Rafael von Urbino und sein Vater Giovanni Santi*, Leipzig, 1858, III, p. 99, as Circle of Raphael.  
J.A. Crowe and B. G. Cavalcaselle, *Raphael: His Life and Works*, London, 1882, I, pp. 343-4, as Studio of Raphael.  
A. Rosenberg, *Raffaello: des Meisters Gemälde in 203 Abbildungen*, Stuttgart and Leipzig, 1906, p. 28, as Raphael.  
S. de Ricci, *Description Raisonnée des Peintures du Louvre. I. Écoles étrangères Italie et Espagne*, Paris, 1913, p. 138, no. 1513B.1.  
A. Rosenberg, *Raffaello*, Stuttgart and Berlin, 1922, p. 250, as Raphael.  
W. Suida, *Raphael*, 2nd edition, London, 1948, p. 7, as Raphael.  
N. di Carpegna, *Catalogo della Galleria Nazionale, Palazzo Barberini*, Rome, 1953, p. 20, fig 58.  
G. Gamulin, "Una copia della Madonna del Garofano", *Commentari Rivista di Critica e Storia dell'Arte*, IX, 1958, p. 161.  
L. Dussler, *Raffaello: Kritisches Verzeichnis der Gemälde, Wandbilder und Bildteppiche*, Munich, 1966, pp. 53-4, no. 93.  
L. Dussler, *Raphael. A critical catalogue of his pictures, wall-paintings and tapestries*, New York and London, 1971, p. 63.



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N. Penny, "Raphael's 'Madonna dei Garofani' Rediscovered", *Burlington Magazine*, CXXXIV, 1992, p. 81.

J. Meyer zur Capellen, *Raphael. The Paintings*, Landshut, 2001, I, p. 212, no. 25/II.17.

I. Schade-Schlieder, *Die Kopien der "Madonna mit der Nelke" von Raffael*, Ph.D. dissertation, Universität Würzburg, Würzburg, 2009, pp. 208-212, no. 26.

Raphael's *Madonna of the Pinks* is one of the artist's most famous compositions, known from numerous 16th and 17th century copies. The version formerly in the Camuccini collection in Rome and later in the collection of the Duke of Northumberland (today National Gallery, London, NG6596), has recently been identified as the original work by Raphael. Alongside the Northumberland painting, the present work from Conte Luigi Spada's collection has traditionally been understood to be amongst the finest surviving examples. In the early 20th century, Adolfo Venturi, Gustav Gluck, Wilhelm Suida, Antonio Morassi and Antonio Porcella all considered the present work to be by the hand of Raphael himself (written communication, cited in R. De Grada, *op. cit.*, p. 8).

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

**130**

**AFTER MICHELANGELO BUONARROTI**

*Leda and the Swan*

oil on canvas, laid down on panel, in four parts  
56½ x 72⅞ in. (143.9 x 85.2 cm.)

\$10,000-15,000

£7,600-11,000

€8,900-13,000

The prototype for the present picture is Michelangelo Buonarroti's *Leda and the Swan*, commissioned in 1529 by Alfonso d'Este and no longer extant. Michelangelo's composition is known from numerous copies, including one by Sir Peter Paul Rubens now in the National Gallery, London.



131

PROPERTY OF MRS. WENDELL CHERRY

131

**STUDIO OF JUAN DE JUANES  
(VALENCIA C. 1510-1579 BOCAIRENTE)**

*Saint John the Baptist; and Saint Mammas of  
Caesarea*

oil and gold on panel  
each 46½ x 23 in. (117.8 x 58.4 cm.) (2) a pair

\$30,000-50,000 £23,000-38,000

€27,000-44,000

**PROVENANCE:**

Willard Golovin, New York, from whom acquired by the following.

with Otto Naumann, Ltd., New York, c. 1986.

Anonymous sale; Christie's, New York, 15 April 2008, lots 301 and 302 (\$22,500 each), where acquired by the present owner.

Saint Mammas of Caesarea (c. 259-c. 275) was orphaned as a child when his parents were martyred for their Christian faith. Mammas himself was subsequently tortured and martyred by being thrown to the lions (which he managed to tame) and afterward struck with a trident to the stomach. He is the patron saint of infants and those suffering from hernias, and is frequently depicted with a lion.



PROPERTY FROM THE ST. JAMES THE APOSTLE ANGLICAN CHURCH,  
SOLD TO AID IN ITS RENOVATION

132

**GIROLAMO DENTI, CALLED GIROLAMO DI TIZIANO  
(?VENICE C. 1510-C.1572)**

*The Madonna and Child with Saint James and Saint Lucy*

oil on canvas  
57½ x 50½ in. (145.2 x 128.3 cm.)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

**PROVENANCE:**

Unidentified cloister, Bergamo, until c. 1914, when acquired by the following.

Private collection, Vienna.

with Frascotti Gallery, Vienna.

Mr. Saul Ettinger, Montreal, from 1969, by whom donated to the Saint James the Apostle Anglican Church, Montreal.

**LITERATURE:**

E. Schaffran, 'Ein Altarbild des Lorenzo Lotto, *Die Weltkunst*, 1 July 1952, as Lorenzo Lotto.

O. Benesch, 'A Late Work by Lorenzo Lotto', *Studies in the History of Art*, London, 1959, pp. 240-243, fig. 2, as Lorenzo Lotto.

O. Benesch, 'A Late Work by Lorenzo Lotto', *Otto Benesch: Collected Writings*, II, London, 1971, p. 134, fig. 119, as Lorenzo Lotto.

R. Palluchini and G.M. Canova, *L'opera completa di Lotto*, Milan, 1975, p. 125, no. 404, as Lorenzo Lotto.

S. Claut, "All'ombra di Tiziano contributo per Girolamo Denti", *Antichità viva*, XXV, no. 5-6, September-December 1986, p. 19.

S. Claut, "Denti, Girolamo", *Grove Art Online. Oxford Art Online*, Oxford University Press, updated and revised 31 March 2000.



132

We are grateful to Mauro Lucco for identifying this *Sacra conversazione* as a work by the Girolamo Denti, an Italian artist who was Titian's most prominent assistant (written communication, 6 September 2016). Lucco compares the painting to Denti's altarpiece at Sant'Elpidio a Mare and his *Two Saints* in the Museo Vetrario di Murano, indicating that

the present work dates to the middle of the 1560s. At this time, Denti had two distinct working styles. The first was employed for projects that he was managing in Titian's workshop, while the second was reserved for independent commissions such as the present work. According to Schaffran (loc. cit.), this altarpiece was displayed in a cloister in Bergamo until around 1914, when it was acquired by a private collector in Vienna.



133

**ALESSANDRO ROSI (FLORENCE 1627-1707)**

*An allegory of painting*

oil on canvas

28¾ x 22¾ in. (73 x 55.9 cm.)

\$6,000-8,000

£4,600-6,100

€5,400-7,100

**PROVENANCE:**

Private collection, Connecticut.

We are grateful to Dottorressa Elisa Acanfora for confirming the attribution to Alessandro Rosi on the basis of a photograph (written correspondence, 7 September 2016).





PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**134**

**ELISABETTA SIRANI (BOLOGNA 1638-1665)**

*Portrait of a lady, half-length, as Pandora or Artemisia*

oil on canvas

36¼ x 29⅞ in. (92.2 x 75.3 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 10 July 2003, lot 169 (£30,000), where acquired by the present owner.

We are grateful to Daniele Benati for confirming the attribution to Elisabetta Sirani, on the basis of photographs (written correspondence, 31 August 2016). Sir Denis Mahon and Dr. Emilio Negro also independently endorsed the attribution to Sirani at the time of the 2003 sale, the former on the basis of firsthand inspection and the latter on the basis of a color transparency.

PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

135

**GIUSEPPE MARIA CRESPI,  
CALLED LO SPAGNUOLO (BOLOGNA 1665-1747)**

*Bacchus and Ariadne*

oil on canvas, unlined  
37¾ x 30 in. (95.9 x 76.2 cm.)

\$70,000-100,000

£53,000-76,000

€63,000-89,000

**PROVENANCE:**

(Possibly) Marchese Santi, Parma.  
with Giovanni Salocchi, Florence, c. 1959-60 (according to a  
notice in the Fototeca Fondazione Federico Zeri).  
Acquired by the Countess Nadia de Navarro, Glen Head,  
New York, prior to 1964.

**EXHIBITED:**

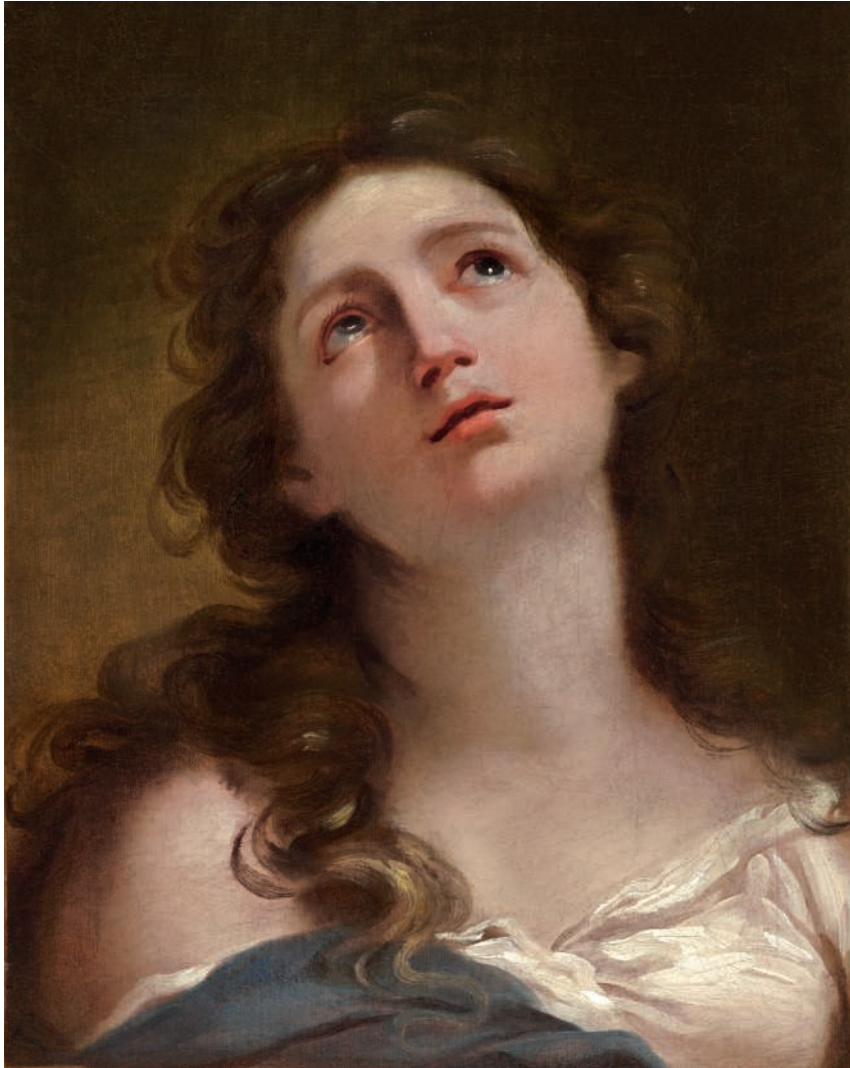
Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*,  
March-April 1964, no. 21 (catalogue by R. De Grada).

**LITERATURE:**

(Possibly) G. Zanotti, *Storia dell'Accademia Clementina di  
Bologna*, Bologna, 1739, II, p. 62.  
(Possibly) L. Crespi, *La certosa di Bologna descritta nelle sue  
pitture*, Bologna, 1769, 216.  
M.P. Merriman, *Giuseppe Maria Crespi*, Milan, 1980, p. 279,  
no. 155.

Mira Pajes Merriman (*loc. cit.*) dates this large nocturnal scene to c. 1730, noting that it relates stylistically to a group of paintings from this period including *Jupiter among the Corybantes* (formerly in the Thesiger collection, London) and two *Pastoral Scenes* in the Longhi collection, Florence. She further notes that the Drunken Silenus group at right develops an earlier composition by Crespi of c. 1690-95 in the Pinacoteca Nazionale, Bologna. The attribution to Giuseppe Maria Crespi was confirmed by Roberto Longhi and Francesco Arcangeli at the time of the 1964 exhibition at the Palazzo Reale in Milan.





PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**136**

**GAETANO GANDOLFI (SAN MATTEO DELLA  
DECIMA 1734-1802 BOLOGNA)**

*Head of a young woman*

oil on canvas

17¾ x 14½ in. (45.1 x 35.8 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

**PROVENANCE:**

Dr. A.V. Gwinner, by whom purchased for Katharina Klügman (according to a label on the reverse).

Anonymous sale; Sotheby's, London, 11 July 2002, lot 226, as Ubaldo Gandolfi (£21,510).

We are grateful to Dottoressa Donatella Biagi-Maino for suggesting the attribution on the basis of a photograph (written correspondence, 5 September 2016). This early work recalls Titianesque models and Dottoressa Biagi-Maino accordingly dates the present canvas, which she calls 'veramente squisito' [truly exquisite], to shortly after Gandolfi's trip to Venice in 1760.



PROPERTY OF A GENTLEMAN

137

**LOUIS-ROLLAND TRINQUESSE  
(PARIS C. 1746-C. 1800 ?)**

*Portrait of a lady, bust-length*

signed 'L.R Trinquesse fecit / a Paris 1780' (center left)

oil on canvas, oval  
25 $\frac{5}{8}$  x 21 $\frac{1}{4}$  in. (65.1 x 54 cm.)

\$25,000-35,000

£19,000-26,000

€23,000-31,000

**PROVENANCE:**

Private collection, and by descent for at least three generations to the present owner.



PROPERTY OF A GENTLEMAN

**138**

**NORTH ITALIAN SCHOOL, 16TH CENTURY**

*Portrait of an Astronomer, seated half-length, holding a book*

oil on canvas

40¾ x 30¼ in. (103.5 x 76.8 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

**PROVENANCE:**

Private collection, Connecticut, and by inheritance to the present owner.

While the identity of the sitter is unknown, the symbol in the book he holds is taken from Alessandro Piccolomini's book on the planets: *La prima parte delle theoriche overo speculationi de i pianeti*, which was published in Venice by Giovanni Variso & Paganino Paganini in 1588. Piccolomini's treatise on astronomy and cosmography was dedicated to Cosimo de Medici and complements the writer's work on geography and cartography, *Della grandezza della terra e dell'acqua*, published the same year. Piccolomini's publications are some of the earliest scientific works in the Italian vernacular, indicating that the person represented in this painting was a man of great intellectual curiosity.



Δ139

**ROMAN SCHOOL, 17TH CENTURY**

*Portrait of Cardinal Ludovico Turriano, Patriarch of Aquileia, three-quarter length*

inscribed 'LVDOVICVS / TVRRIANVS PAT.<sup>CA.</sup> / AQVIL.<sup>SIS.</sup> MCCCLXI' (center left)

oil on canvas, unframed  
53<sup>7</sup>/<sub>8</sub> x 46<sup>1</sup>/<sub>8</sub> in. (136.9 x 117 cm.)

\$10,000-15,000

£7,600-11,000  
€8,900-13,000

**PROVENANCE:**

Madame Zelaziewitch; Christie's, London, 5 August 1876, lot 46, as 'VICELL' (€3.10 to Grindlay).

Anonymous sale; Sotheby's, London, 7 July 1998, lot 564, as 'Roman School, 17th Century'.

Anonymous sale; Sotheby's, New York, 22 January 2004, lot 210, as 'Venetian School, first quarter 17th Century', where acquired by the following:  
with Hall & Knight, New York.



140

**GENOESE SCHOOL, C. 1700**

*The Birth of the Virgin*

oil on canvas, unframed  
13½ x 21½ in. (34.3 x 54.3 cm.)

\$7,000-10,000

**PROVENANCE:**

Brouet collection, by 1802 (according to an inscription on the reverse).

Private collection, Virginia, until 2014.

£5,300-7,600

€6,300-8,900

We are grateful to Professor Nicola Spinosa, who notes the similarity of the present painting to the work of both Domenico Piola and Gregorio de' Ferrari (written correspondence, 1 August 2016).





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

141

**CIRCLE OF GIAMBATTISTA TIEPOLO  
(VENICE 1696-1770 MADRID)**

*Christ on the Road to Calvary*

oil on canvas  
29¾ x 34¼ in. (87 x 75.5 cm.)

\$30,000-50,000

£23,000-38,000  
€27,000-44,000

**PROVENANCE:**

Marqués de Remisa, Madrid, and by descent to the present owner.

The present picture is a reduction of Giambattista Tiepolo's impressive *Christ on the Road to Calvary* in the church of Sant'Alvise in the sestiere of Cannaregio, Venice.



142

PROPERTY OF MRS. WENDELL CHERRY

142

**CIRCLE OF FRANCISCO DE GOYA Y LUCIENTES  
(FUENDETODOS 1746-1828 BORDEAUX)**

*Portrait of Don Isidro Gonzalez Velasquez (1765-1840),  
three-quarter-length*

with signature, inscription and date 'D<sup>n</sup>. Isidro / Gonzalez / P<sup>n</sup>.  
Goya. / En 1801.' (lower center, on the scroll)  
oil on canvas  
41½ x 31¾ in. (104.4 x 79.7 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 15 April 2008, lot 303  
(\$49,000), where acquired by the present owner.

The prototype for this portrait is in the Art Institute of Chicago,  
on permanent loan from Charles Deering, Chicago, since 1989.

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

143

**CIRCLE OF PIERRE MIGNARD  
(TROYES 1612-1695 PARIS)**

*Portrait of a lady as Saint Agnes, three-quarter-length*

signed 'T[?]h. C[?]alem[?]ard, et invent / 1663' (lower left)  
oil on canvas  
61½ x 35¾ in. (156.3 x 91.2 cm.)

\$7,000-10,000

£5,300-7,600

€6,300-8,900

**PROVENANCE:**

with Antoine Salsedo, from whom acquired by the present  
owner.



143 (detail of signature)





PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

144

**CASPAR NETSCHER**  
**(?HEIDELBERG 1639-1684 THE HAGUE)**

*Portrait of an artist, half-length, with a palette, marble busts, and an orange tree*

signed 'Netscher f.' (lower right)

oil on canvas

18 x 14 in. (45.5 x 35.4 cm.)

\$25,000-35,000

£19,000-26,000

€23,000-31,000

**PROVENANCE:**

with Newhouse Galleries, New York.

with Galerie Karger, Caracas.

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



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

145

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

*Portrait of a gentleman, half-length, in a painted oval*

signed 'N.MAES.' (lower right)

oil on panel

11 $\frac{1}{8}$  x 8 $\frac{7}{8}$  in. (28.2 x 22.6 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-27,000

**PROVENANCE:**

Peter Norton, 1896 (according to an inscription on the reverse).  
with Newhouse Galleries, New York.

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

**EXHIBITED:**

London, Royal Academy, 1888 (according to a label on the  
reverse).

This fully-signed, rare early work by Nicolas Maes reveals the  
strong influence of Rembrandt, whose studio Maes entered  
c. 1648.



PROPERTY OF MRS. WENDELL CHERRY

146

**JOHAN CHRISTIAAN ROEDIG  
(THE HAGUE 1751-1802),  
AFTER PAUL THEODOR VAN BRUSSEL**

*Tulips, poppies, carnations and other flowers in a vase with a bird's nest on a marble ledge; and Grapes, corn on the cob, peaches, plums, raspberries and mixed flowers on a marble ledge*

the first with signature and date 'P: T: van Brussel. / fecit 1787' (lower right, on the ledge); the second with signature and date 'P: T: van Brussel fecit 1787.' (lower center)

oil on panel

22½ x 17¼ in. (57.1 x 43.8 cm.)

a pair (2)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

**PROVENANCE:**

Dr. Remmet van Lutternvelt, The Netherlands.  
Anonymous sale; Christie's, Amsterdam, 6 May 2008, lot 173, as Studio of Paul Theodor van Brussel (€50,650), where acquired by the present owner.

We are grateful to Fred Meijer of the RKD, The Hague, for suggesting the attribution to Johan Christiaan Roedig on the basis of firsthand inspection. Roedig enjoyed a successful career reproducing the compositions of contemporary still-life painters, such as Paul Theodor van Brussel, who created the prototypes for the present works, now in the Art Institute of Chicago.



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**147**

**JOSEPH WERNER II (BERNE 1637-1710)**

*Portrait of a lady, full-length, as Diana, in a rocky landscape*

oil and gold on copper  
11¼ x 8½ in. (28.6 x 20.7 cm.)

\$10,000-15,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 5 June 2002, lot 49 (\$19,120), where acquired by the present owner.

£7,600-11,000  
€8,900-13,000



148

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**148**

**JOHN RILEY (LONDON 1646-1691)**

*Portrait of Anne Sherard, Lady Brownlow (1659-1721), three-quarter-length*

oil on canvas

49¾ x 40¼ in. (126.3 x 102.3 cm.)

\$8,000-12,000

£6,100-9,100

€7,200-11,000

**PROVENANCE:**

Lady Hodgson.

Anonymous sale; Sotheby's, London, 28 November 2002, lot 149 (£11,950) where acquired by the present owner.

PROPERTY FROM THE ESTATE OF WALTER KAISER

**149**

**ENGLISH SCHOOL, 16TH CENTURY**

*Portrait of Queen Elizabeth I (1533-1603), bust-length*

oil on panel, circular

10¾ in. (26.4 cm.) diameter

\$30,000-50,000

£23,000-38,000

€27,000-44,000

**PROVENANCE:**

Walter Kaiser (1931-2016), New York, and by descent to the present owner.

This portrait of the young queen corresponds to a portrait type of Elizabeth I which Sir Roy Strong tentatively dates to c. 1563 onward, known as the "Barrington Park" Pattern, after a particularly refined example of the type in that collection (see R. Strong, *Portraits of Queen Elizabeth I*, Oxford, 1963, pp. 57-59, especially fig. p. 13).







150

PROPERTY OF A GENTLEMAN

**150**

**CIRCLE OF FRANÇOIS-HUBERT DROUAIS  
(PARIS 1727-1775)**

*Portrait of a girl, half-length*

oil on canvas, oval  
22¼ x 16¾ in. (56.5 x 42.5 cm.)

\$8,000-12,000

£6,100-9,100

€7,200-11,000

**PROVENANCE:**

Private collection, and by descent for at least three generations to the present owner.



151

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

**151**

**MARIA COSWAY (FLORENCE 1759-1838 LODI)**

*An angel and putti accompanying a child's soul to heaven*

oil on canvas, unlined  
23¾ x 19¾ in. (60.3 x 50.5 cm.)

\$7,000-10,000

£5,300-7,600

€6,300-8,900

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 19 March 2003, lot 98, where acquired by the present owner.

Maria Cosway was elected to the Accademia del Disegno, Florence in 1778 and exhibited at the Royal Academy, London, between 1781 and 1801. Stylistically, Cosway's main influences were Henry Fuseli and Angelica Kauffman; after the departure of the latter for Italy in 1781, Cosway became one of the foremost female artists exhibiting publicly in London. In 1812, she founded a Collegio delle Dame Inglesi in Lodi and was made a baroness by Francis I, Emperor of Austria, in 1834.

Stephen Lloyd dated the present work to the 1780s at the time of the 2003.



152

**TUSCAN SCHOOL, 17TH CENTURY**

*A trade galley in a harbor*

oil on canvas

28¾ x 38⅞ in. (73.1 x 98.8 cm.)

\$6,000-8,000

£4,600-6,100

€5,400-7,100

**PROVENANCE:**

Private collection, North America.

An attribution to Pietro Ciafferi, called Il Smargiasso, has been proposed.

**END OF SALE**

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## 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or if you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

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

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium on the hammer price** of each **lot**. On all **lots** we charge 25% of the **hammer price** up to and including US\$1,500,000, 20% on that part of the **hammer price** above US\$1,500,000 and up to and including US\$3,000,000, and a 12% of that part of the **hammer price** above US\$3,000,000.

### 2 TAXES

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to

a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- You only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the **catalogue** as **not** subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(ii) above and the property must be returned to us in accordance with E2(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and

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

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(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 States in the currency stated on the invoice in one of the following ways:

- Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
- Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSale-US@christies.com.

### 2 TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**;
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

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

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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

- 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).
- 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 at +1 212 636 2495.
- 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. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - we will charge you storage costs from that date.
  - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - we may sell the **lot** in any commercially reasonable way we think appropriate.
  - the storage terms which can be found at christies.com/storage shall apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the **lot** is still at our saleroom; or
  - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form when each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSale.US@christie.com](mailto:PostSale.US@christie.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 at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).

#### (b) Endangered and protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

#### (c) Lots containing ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or

import of property containing such protected or regulated material.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

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

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol – in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

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

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's 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 I(a) to (d) or E2(f) 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 sales place or the seller under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

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

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

#### ◦ **Minimum Price Guarantees:**

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

#### ♦ **Third Party Guarantees/Irrevocable bids**

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

### Other Arrangements

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

Bidding by parties with an interest

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

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*"Attributed to ..."

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

\*"Studio of ..."/"Workshop of ..."

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

\*\*"Circle of ..."

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

\*\*"Follower of ..."

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

\*\*"Manner of ..."

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

\*\*"After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

"With signature ..."/"With date ..."/

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

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

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location are

from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

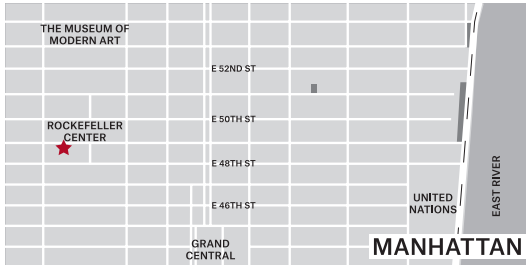
**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b>		

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
 20 Rockefeller Plaza, New York 10020  
 Tel: +1 212 636 2000  
 nycollections@christies.com  
 Main Entrance on 49th Street  
 Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
 62-100 Imlay Street, Brooklyn, NY 11231  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



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**19TH CENTURY EUROPEAN ART**

*New York, 26 October 2016*

**VIEWING**

21-25 October 2016  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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Property from a Distinguished English Collection

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

*Consuelo Vanderbilt, Duchess of Marlborough* · signed 'Helleu' (lower left)

pastel on canvas · 56¾ x 38¾ in. (144 x 97.5 cm.)

\$300,000-500,000



CHRISTIE'S



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Property From the Collection of Ruth and Jerome Siegel

FERNANDO BOTERO (B. 1932)

*La familia*

signed and dated 'Botero 97' (lower right)

oil on canvas

64 ½ x 74 in.

Painted in 1997

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

## LATIN AMERICAN ART

*New York, 22-23 November 2016*

### VIEWING

18-22 November 2016

20 Rockefeller Plaza

New York, NY 10020

### CONTACT

Virgilio Garza

[vgarza@christies.com](mailto:vgarza@christies.com)

+1 212 636 2150



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## ANTIQUITIES

*New York, 25 October 2016*

### VIEWING

21-24 October 2016  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Hannah Fox Solomon  
hsolomon@christies.com  
+1 212 636 2256

Property from a Distinguished Private Collection

*A Roman Marble Draped Goddess*  
circa 1<sup>ST</sup> Century B.C.-1<sup>ST</sup> Century A.D.  
20 in. (15.8 cm.) high  
\$100,000-150,000



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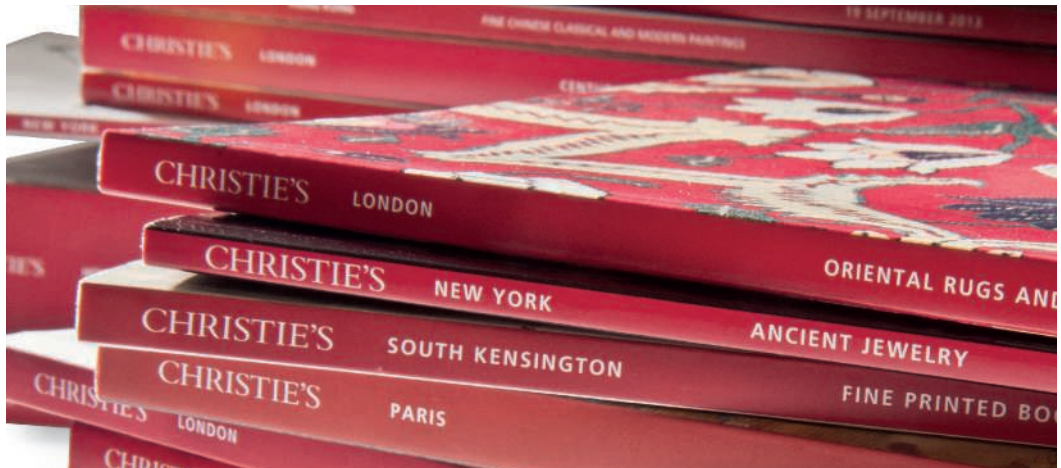
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