

Old Master & British Paintings

South Kensington · 2 November 2016



CHRISTIE'S



OLD MASTER & BRITISH PAINTINGS

WEDNESDAY 2 NOVEMBER 2016



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Front cover: Lot 189
Inside front cover: Lot 7
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Inside back cover: Lot 190
Back cover: Lot 31

AUCTION

Wednesday 2 November 2016
at 1.00 pm Lots 1-190
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **ORTICA-12307**

VIEWING

Saturday	29 October	11.00 am - 5.00 pm
Sunday	30 October	11.00 am - 5.00 pm
Monday	31 October	9.00 am - 7.30 pm
Tuesday	1 November	9.00 am - 5.00 pm

AUCTIONEERS

Henry Pettifer and Nick Martineau

STORAGE AND COLLECTION

Please refer to the important notice on page
213 Please note that Cadogan Tate's opening
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[15]

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02/08/16

AUCTION CALENDAR 2016

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

2 NOVEMBER

OLD MASTER & BRITISH PAINTINGS
LONDON, SOUTH KENSINGTON

14-15 NOVEMBER

OLD MASTER & 19TH CENTURY ART
INCLUDING DUTCH IMPRESSIONISM
AMSTERDAM

6 DECEMBER

OLD MASTER & BRITISH PAINTINGS
EVENING SALE
LONDON, KING STREET

7 DECEMBER

OLD MASTER & BRITISH PAINTINGS
DAY SALE
LONDON, KING STREET

7 DECEMBER

OLD MASTER & BRITISH DRAWINGS
LONDON, SOUTH KENSINGTON

02/08/16

Subject to change.



1
MANNER OF HANS MEMLING
Portrait of a young man, bust-length

oil on panel
6½ x 5¾ in. (16.7 x 13.6 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

Anonymous sale; Christie's, London, 19 September 2002,
lot 143 (£28,200).



2
FOLLOWER OF QUENTIN MASSYS
The Lamentation

oil on panel, stamped on the reverse with the coat-of-arms
of the city of Antwerp and the panel-maker's mark 'F/VT' of
François van Thienen (active 1602-1616/17)
25½ x 18 in. (64.5 x 48.5 cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400



■3

WORKSHOP OF PIETER COECKE VAN AELST I (AELST 1502-1550 BRUSSELS)

The Deposition

oil on panel

42 x 27¼ in. (107 x 69 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 4 & 48)

4

TYROLEAN SCHOOL, CIRCA 1500

The Disputation of Saint Catherine of Alexandria

oil on gold ground panel, feigned arched top
33 x 24¼ in. (83.8 x 61.4 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000



5
NORTH GERMAN SCHOOL, CIRCA 1510
A Landsknecht in a landscape - a fragment

oil on panel
18 x 9¼ in. (46 x 23.5 cm.)
£5,000-7,000

\$6,500-9,000
€5,800-8,000



6

ASSOCIATE OF JUAN DE BORGONA (ACTIVE TOLEDO 1495-C. 1535)

Saint Paul; and Saint Francis

oil on panel

34½ x 19 in. (88.2 x 48.5 cm.)

£7,000-10,000

a pair (2)

\$9,100-13,000

€8,100-11,000



PROPERTY FROM A TEXAS COLLECTOR (LOT 7)

***7**

AFTER LAMBERT LOMBARD

Portrait of the artist, half-length, in a black doublet holding spectacles

oil on panel

31 x 25¼ in. (78.7 x 64.1 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Spanierman Gallery, New York, where acquired in 2000 by the present owner.

LITERATURE:

(Possibly) *Lambert Lombard: Peintre de la Renaissance*, exhibition catalogue, Brussels, 2006, p. 335 under no. 2.

This picture derives from a composition known in several versions, including those in the Musée de l'Art Wallon in Liège, the Hermitage, Saint Petersburg and the Staatliche Kunstsammlungen in Kassel. It has long been thought to be a self-portrait of the artist Lambert Lombard, though doubts remain as to both the author and subject depicted. The composition nonetheless gained iconic status, with the sitter's portrait featuring on the 100 Belgian francs banknote in the 1970s.



8

**CORNEILLE DE LA HAYE, CALLED CORNEILLE DE LYON
(THE HAGUE C. 1500-1575 LYON) AND WORKSHOP**

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

oil on panel

5½ x 4¼ in. (14 x 10.4 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

We are grateful to Alexandra Zvereva for confirming the attribution to Corneille de Lyon and workshop on first-hand inspection. Dr Zvereva notes that the quality in the execution of the eyes indicates they were painted by Corneille himself.





9

CIRCLE OF LUDGER TOM RING II (MÜNSTER 1522-1584 BRUNSWICK)

*Portrait of a gentleman, bust-length, in a black doublet and gold chain,
with a ring-necked parakeet resting on his hand, in a painted circle*

oil on panel

3¼ x 3½ in. (8.2 x 8 cm.)

in a carved and gilded Florentine frame

£5,000-7,000

\$6,500-9,000

€5,800-8,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 April 2000, lot 261.



10
CIRCLE OF HANS VAN AACHEN (COLOGNE 1552-1616 PRAGUE)

Allegory of smell

inscribed 'ODORATVS' (upper right)

oil on canvas

19 $\frac{7}{8}$ x 16 $\frac{1}{4}$ in. (50 x 41.5 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

11

FOLLOWER OF OSIAS BEERT I

Pears, grapes, lemons, apples and other fruit in a ceramic bowl, with façon-de-venise glasses filled with wine and bread on a ledge

oil on copper

6 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in. (17.5 x 22.7 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000







12

12
ANTWERP SCHOOL, 17TH CENTURY

Study for an Equestrian Portrait of a gentleman in armour

oil on panel, inset into another panel
10 x 8¼ in. (25.5 x 21 cm.)

£2,500-3,500

\$3,300-4,500

€2,900-4,000



13

13
CIRCLE OF PETER PAUL RUBENS
(WESTPHALIA 1577-1640 ANTWERP)

The Adoration of the Magi

oil on panel, stamped on the reverse with the Antwerp panel mark

22½ x 18½ in. (57.5 x 46 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

Anonymous sale; Christie's, London, 21 November 1991, lot 110.

After the picture in King's College Chapel, Cambridge.



14

FOLLOWER OF FOLLOWER OF JAN BRUEGHEL II

The Virgin and child

oil on canvas, transferred from panel
 19½ x 13¾ in. (49.5 x 34 cm.)

inscribed on the reverse 'Переложено съ дерева / на холсть Ф.
 Рыбинымъ. / 1825й годъ. (Transferred from wood / onto canvas
 by F. Rybin. / 1825.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

Private collection, Saint Petersburg, by 1825.

As the hardest common support for paintings, canvas was considered preferable to panel in the nineteenth century, and the procedure of a panel-to-canvas transfer was practised throughout Europe when it was thought to help ensure the

longevity of a valued work of art. In Saint Petersburg the procedure was prescribed to a great number of pictures in the Imperial Hermitage and other collections, out of fear that the extremities of the local climate would lead to the rapid degradation of panel supports. Almost miraculously, the conservators of the Hermitage were able to develop a technique for such transfers which has produced some of its best historic results - a blessing given the frequency of its application in Russia.

The present work was transferred by Feodor Rybin (d. 1845), one of the best pupils in his year in the Imperial Academy of Arts, Saint Petersburg, who joined the staff of the Hermitage on 9 March 1819 as one of four recruits to be trained by the celebrated Hermitage restorer Andrei Filippovich Mitrokhin (1765/6-1845). Rybin succeeded Mitrokhin as chief restorer in the year of his untimely death, 1845.



15
FOLLOWER OF JAN BRUEGHEL II
The temptation of Saint Anthony

oil on marble, oval, unframed
12 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (32.8 x 44 cm.)

£5,000-7,000

\$6,500-9,000

€5,800-8,000



■*16

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

A mountainous landscape with travellers and shepherds

oil on canvas

31 x 40½ in. (79 x 103 cm.)

£5,000-7,000

\$6,500-9,000

€5,800-8,000

17 No Lot

■18

STUDIO OF JOHN DE CRITZ I (ANTWERP 1551/2-1642 LONDON)

Portrait of Robert Cecil, 1st Earl of Salisbury (1563-1612), half-length, in a black doublet and white ruff, his left hand holding a pomander, his right hand holding a seal

inscribed with the sitter's motto 'SERO, SED SERIO' (upper left), his coat-of-arms (lower left, on the box), and dated '1608' (upper right)

oil on oak panel

35 $\frac{7}{8}$ x 29 $\frac{3}{8}$ in. (91.1 x 74.7 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

Judge Murnaghan, Dublin, and by descent to the present owner.

We are grateful to Caroline Rae who, on the basis of a photograph, believes this portrait to be from the studio of de Critz. She compares it with the portraits of Cecil in the National Portrait Gallery (see R. Strong, *Tudor and Jacobean Portraits*, London, 1969, I, p. 274, no. 107, ii, pl. 536) and that at Ingatestone Hall, Essex.



19

ENGLISH SCHOOL, 16TH CENTURY

*Portrait of Charles Howard, 1st Earl of Nottingham,
2nd Baron Howard of Effingham (1536–1624), half-length, with his coat of arms*

oil on panel, shaped top and bottom
27¼ x 20¾ in. (70.4 x 51.8 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE:

Anonymous sale [Miss P. G. Maione, London];
Christie's, London, 10 December 1965, lot 90, as 'Key' (40 gns. to Gascoigne).
Anonymous sale; Christie's, London, 23 April 1976, lot 138, as 'Mor'.

Charles Howard, 1st Earl of Nottingham, was a key figure of the Elizabethan court, a close confidant of Elizabeth I and the commander of the English naval forces during the Spanish Armada. Little is known of his youth but he seems to have earned Elizabeth's trust at an early stage, becoming keeper of the queen's house at Oatlands in 1562. His links to the monarch were strengthened when, in 1563, he married Katherine Carey (d. 1603), the queen's second cousin and her closest female companion. In 1570 he received his first naval appointment, acting in joint command of the fleet that was to accompany the Spanish ships bringing Anne of Austria to Spain. Following the death of Thomas Radclyffe, 3rd Earl of Sussex in 1583, Howard was appointed lord chamberlain and then privy councillor before being made a commissioner for the trial of Mary Stuart.

On the eve of war with Spain in December 1587, Howard's commission was signed to command the English forces. He surrounded himself with experienced councillors, including Sir Francis Drake, as the ensuing battles began against the Spanish Armada. He also later led the Cadiz expedition in 1596 before being created the Earl of Nottingham. His wife died in February 1603, which was said to have deeply affected Elizabeth, whose death followed shortly thereafter in March 1603. But Nottingham, who married Lady Margaret Stewart in 1604, continued to perform a key role in the major events of the time under James I, being involved in considering the union between England and Scotland, and as a commissioner during the Gunpowder Plot trial in 1605.





20

GERARD SOEST (C. 1600-1681 LONDON)

*Portrait of William, Lord Russell (1639-1683),
half-length, in a red coat and wig*

with identifying inscription 'WILLIAM LORD RUSSELL.'

(lower right)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

PROVENANCE:

(Possibly) George Watson Taylor, Cavendish Square, London; his sale, Christie's, London, 13-14 June 1823, second day, lot 19, as 'Walker, Portrait of William, Lord Russell, when a Youth' (16 gns. to H. Collen).

The third son of the 5th Duke of Bedford, the sitter was a politician, opponent to the Catholic monarchy and ultimately martyr to the Whig cause. Lord Russell entered Parliament in 1660 and acted prominently with the 'Country' party in

opposition to the Court. Having denounced Buckingham (in 1674) and Danby (in 1675), and taken part in the Opposition's clandestine dealings with King Louis XIV, Lord Russell withdrew from the Council in 1680. He avidly supported each of the proposals against James, Duke of York, culminating in the direct attempt to prevent his succession to the throne with the Exclusion Bill in 1681. He was arrested with Essex and Sydney for participation in the Rye House Plot to assassinate King Charles II and the Duke of York, was charged with high treason and, having been found guilty by a packed jury, was beheaded at Lincoln's Inn Fields 21 July 1683. Lord Russell prophesied his own fate at the time of the Exclusion Bill, when he declared: 'should I not have the liberty to live a Protestant, I am resolved to die one'.

This is an important addition to the established portraits of Lord Russell, which include bust-length portraits attributed to Claude Lefevre and Kneller at Woburn Abbey, a miniature attributed to Thomas Flatman in the National Portrait Gallery, London, and a silver medal by George Bower in the British Museum.



■21

SIR GODFREY KNELLER (LÜBECK 1646-1723 LONDON)

Portrait of Robert Brown, three-quarter-length, in a grey coat

signed and dated 'GKneller fc: 1720' and with identifying inscription 'Robt. Brown Esq.'
(lower right)

oil on canvas

50 x 40½ in. (127 x 102 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

PROVENANCE:

Croome Court, 1937.

Family of the Earls of Fitzwilliam, Coolattin House, Ireland.

■22

STUDIO OF BENEDETTO GENNARI (CENTO 1633-1715 BOLOGNA)

*Portrait of King Charles II (1630-1685), half-length,
in coronation robes holding an orb and sceptre*

inscribed 'Charles. 2d.' (upper left)

oil on canvas

42½ x 36¼ in. (108 x 92.1 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

PROVENANCE:

The Earl of Harrington.

Anonymous Sale; Sotheby's, London, 5 February 1964, lot 21, as G. Kneller.





THE PROPERTY OF A GENTLEMAN (LOTS 23 & 24)

23

FOLLOWER OF LOUIS LAGUERRE

The Surrender of Marshal Tallard to the Duke of Marlborough

with inscription 'THE SURRENDER OF MARSHALL TALLARD / TO THE DUKE OF MARLBOROUGH / AT BLENHEIM. 1704' (upper left) and 'J. WYCK' (upper right)

oil on canvas

27¾ x 35½ in. (70.5 x 90.2 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

Chicksands Priory, Bedfordshire, for at least 200 years, and thence by family descent.

After the mural of c.1713-14 in the main central hall at Blenheim Palace by Louis Laguerre.

This mural was part of a series commissioned by John Churchill, 1st Duke of Marlborough to commemorate his famous victories at Blenheim, Ramillies, Oudenarde and Malplaquet, during the Spanish Wars of Succession (1701-14) when Britain and the Allies fought against France. Depicting the Battle of Blenheim, the present composition shows Marshall Tallard, the leader of the French army, escorted by William Cadogan, 1st Earl Cadogan (1675-1726), in the act of surrender to Marlborough (in the red coat on a white horse). The town in the background is Hooghstet.

Depicting the Battle of Blenheim, the present composition shows Marshall Tallard, the leader of the French army, escorted by William Cadogan, 1st Earl Cadogan (1675-1726), in the act of surrender to Marlborough (in the red coat on a white horse). The town in the background is Hooghstet.



THE PROPERTY OF A GENTLEMAN (LOTS 23 & 24)

24

AFTER DAVID MORIER

Equestrian portrait of King George II (1683-1760), in a scarlet coat and breastplate, wearing the ribbon and star of the Garter, at the Battle of Dettingen

with inscription 'J. WYCK. / George 2nd at the Battle of Dettingen.' (along the upper and lower edges)

oil on canvas

29⁷/₈ x 25¹/₈ in. (76 x 64 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

After the picture of c.1745 at Windsor Castle, which was presumably designed to commemorate the victory at Dettingen in 1743. This was a battle between a British, Hanoverian, Dutch and Austrian force against the French during the War of the Austrian Succession (1740-48). The King had led his troops into battle and fought with great bravery. Morier's monumental portrait was engraved by Simon Ravenet, which was probably the source of reproductions and variations such as this portrait.

PROVENANCE:

Chicksands Priory, Bedfordshire, for at least 200 years, and thence by family descent.



25

DAVID MORIER (BERN C. 1705-1770 LONDON)

Equestrian portrait of King George III (1738-1820), reviewing the troops

oil on canvas

21 $\frac{1}{8}$ x 17 $\frac{1}{8}$ in. (53.5 x 43.5 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

This lot can be compared to a picture, of closely matching dimensions, dated *circa* 1762 in the Royal Collection (RCIN 406878). David Morier was employed by William Augustus, Duke of Cumberland (1721-65), from 1752 until 1764, and his name appears in royal accounts between 1764 and 1767.



26
FOLLOWER OF FRANS VAN MIERIS I; AND QUIRINGH GERRITZ. VAN BREKELENKAM
(SWAMMERDAM ?1620-1669/70 LEIDEN)

An old woman cutting a lobster at a window;
and An old woman cleaning a fish at a market stall

the former dated '[M]. DC. LX' ('1660', lower centre); the latter signed in monogram
 and dated 'QB1667' (lower centre)
 the former oil on copper; the latter oil on oak panel
 the former 11 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in. (30.2 x 22.4 cm.);
 the latter 11 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in. (30.4 x 26.4 cm.)

£3,000-5,000

two in the lot (2)

\$3,900-6,500

€3,500-5,700

PROVENANCE:

the former:
 Leon Lilienfeld, Vienna, by 1917 and by descent to,
 Mrs Leon Lilienfeld, Winchester, Massachusetts; Parke-Bernet,
 New York, 17 May 1972, lot 35 as 'School of Frans van Mieris'.
 the latter:
 Pierre-Narcisse, Baron Guérin (1774-1833); his sale, Regnault de
 Lalande, Paris, 30 April 1810, lot 14.
 Anonymous sale; Brondgeest and Engelberts, Amsterdam,
 24 April 1820, lot 25 (8 guilders 10 stuivers to de Vries).
 P.J. de Marneffe; his sale, Imprimerie de Louis Tencé, Brussels,
 24 May 1830, lot 45.
 T.G. Arthur, Esq., Glasgow; his sale (+), Christie's, London,
 20 March 1914, lot 111 (58 gns. to Bohler).
 Leon Lilienfeld, by 1917, and by descent to,
 Mrs. Leon Lilienfeld, her sale, Parke-Bernet, New York,
 17 May 1972, lot 20.

LITERATURE:

the former:
 G. Glück, *Niederländische Gemälde aus der Sammlung des Herrn
 Dr Leon Lilienfeld in Wien*, Vienna, 1917, illustrated, as Frans van
 Mieris.
 C. Hofstede de Groot, *A Catalogue Raisonné of the works of
 the Most Eminent Dutch Painters of the Seventeenth Century*,
 London, X, 1928, p. 14, no. 51.
 O. Naumann, *Frans van Mieris (1635-1681) the Elder*, Doornspijk,
 1981, II, p. 40, no. 34, pl. 34.
 the latter:
 G. Glück, *Niederländische Gemälde aus der Sammlung des Herrn
 Dr Leon Lilienfeld in Wien*, Vienna, 1917, illustrated.
 A. Lasius, *Quiringh van Brekekenkam*, Doornspijk, 1992, p. 108,
 no. 101, p. 23.

THE PROPERTY OF A GENTLEMAN (LOT 27)

27

CHRISTOFFEL JACOBSZ. VAN DER LAMEN
(?BRUSSELS C. 1606/1615-1651 ANTWERP)

*An interior with a cavalier and lady seated in
conversation at a repast,
with a servant pouring wine and two monkeys*

signed with monogram 'CL' (lower right)

oil on canvas

28 $\frac{3}{4}$ x 41 $\frac{7}{8}$ in. (66.9 x 106.5 cm.)

in an 18th century English frame

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Lady Currie; (†) Christie's, London, 30 June 1906, lot 38,
as 'C.J. van der Laenen'

(12 gns.), when acquired by,

W. Offington, London; Christie's, London, 23 July 1909,

lot 77, as 'C.J. van der Laenen'

(4 gns. to Collings).







28
DUTCH SCHOOL, CIRCA 1630
A young man holding a roemer
oil on canvas
36½ x 28½ in. (92.5 x 72.5 cm.)
£6,000-8,000

\$7,800-10,000
€6,900-9,200



■29
CIRCLE OF GERRIT VAN HONTHORST
(UTRECHT 1592-1656)

A man propositioning a woman in an interior

oil on canvas
40¼ x 49¾ in. (102.3 x 125.3 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR (LOTS 30, 45, 62, 111 & 141)

30

HENDRICK MAERTENSZ. SORGH
(ROTTERDAM 1609/11-1670)

A man seated at a table, smoking a pipe and drinking from a stein

signed with initials 'M.S.' (lower left)

oil on panel

9 $\frac{1}{8}$ x 7 $\frac{3}{8}$ in. (23.2 x 18.7 cm.)

£5,000-7,000

\$6,500-9,000

€5,800-8,000

PROVENANCE:

(Possibly) Marquis de la Rochebousseau, Paris, 1871.

(Possibly) E. Martinet, Paris, 1894.

(Possibly) Henry Pelham-Clinton-Hope, 16th Earl of Lincoln, subsequently 9th Duke of Newcastle-under-Lyne (1907-1988), London, 1938.

(Possibly) S.C., New York, 1972.

EXHIBITED:

Vienna, Galerie Friedrich Pallamar, *Die Halsfamilie und ihre Zeit*, 15 November-31 December 1972.



31
CIRCLE OF REMBRANDT HARMENSZ. VAN RIJN
(LEIDEN 1606-1669 AMSTERDAM)

A tronie of a young man wearing a helmet

oil on panel
23 $\frac{3}{4}$ x 19 $\frac{5}{8}$ in. (60.4 x 49.9 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200



32



33

■32

HAARLEM SCHOOL, 17TH CENTURY

A wooded landscape with travellers

oil on canvas

34 $\frac{1}{2}$ x 52 in. (88 x 132 cm.)

£2,000-3,000

Δ33

JACOB VAN ES (?ANTWERP C. 1596-1666)

White and red grapes with an open walnut on a stone ledge

signed 'IACOB-VAN ES' (lower centre, on the ledge)

oil on panel

9 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (25.2 x 34.9 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

We are grateful to Fred Meijer, of the RKD, The Hague, for confirming the attribution, on the basis of photographs. This picture can be compared with two other works by the artist, of equally distilled arrangements of grapes and walnuts, similarly signed and on a comparable scale, in The Bowes Museum, Barnard Castle, Durham and in the Národní Galerie v Praze, Prague.



■34

**CIRCLE OF LUDOLF BAKHUIZEN
(EMDEN, EAST FRISIA 1630-1708 AMSTERDAM)**

A Dutch man-o'-war and other shipping in choppy waters

oil on canvas

37 x 51 $\frac{1}{2}$ in. (93.8 x 130.4 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000

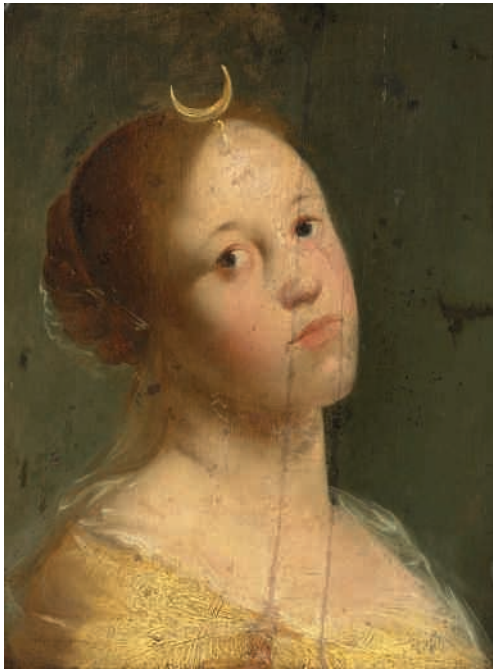
PROVENANCE:

Anonymous sale [C.S. Wakefield-Mori, Paris]; Christie's, London, 24 April 1914, lot 87 as 'J. Blankerhof' (44 gns. to Parsons).

Colonel Rupert Preston, sold in 1967 to a private collector,

Anonymous sale; Sotheby's, London, 8 April 1987, lot 164 as 'Ludolf Backhuysen' (£7,700).

Private collection, New York.



35

35
CIRCLE OF PAULUS BOR (AMERSFOORT C. 1601-1669)

Diana

oil on oak panel
16% x 12½ in. (42.1 x 31.7 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

Dendrochronological analysis of this panel, carried out by Ian Tyers in March 2016, indicates that the panel was ready for use by the 1620s.



36

36
SEVILLIAN SCHOOL, 17TH CENTURY

Portrait of a prelate, bust-length

oil on canvas
18% x 14 in. (47.3 x 35.5 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700



***37**

FLEMISH SCHOOL, 17TH CENTURY

*Portrait of a man, half-length, in a red slashed doublet
and a white chemise, his right hand on his sword*

oil on paper laid down on canvas, oval
16½ x 4¾ in. (6.5 x 12 cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400

PROVENANCE:

Giancarlo Baroni.



38

GERRIT VAN HONTHORST (UTRECHT 1592-1656) AND STUDIO

Portrait of Elizabeth, Princess Palatine (1618-1680), bust-length, in a black dress with a reticella lace collar, in a painted oval

signed and dated 'GHonthorst.163[?][?]' (lower left, 'GH' linked)

oil on panel

29 $\frac{1}{8}$ x 23 $\frac{3}{8}$ in. (74 x 59 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000



39

CIRCLE OF NICHOLAS MAES (DORDRECHT 1632-1693 AMSTERDAM)

A young artist at his drawing board

oil on oak panel

14 $\frac{1}{8}$ x 11 $\frac{1}{2}$ in. (37 x 29.2 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOT 40)

■40

ABRAHAM STORCK (AMSTERDAM 1644-1708)

A capriccio of Venice

signed 'A. STORCK' (lower left, on the gondola)

oil on canvas

33 $\frac{3}{8}$ x 47 $\frac{1}{2}$ in. (85.9 x 120.4 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200



41

FOLLOWER OF WILLEM VAN DE VELDE II

An English galliot at anchor with fishermen laying a net

oil on canvas

15 $\frac{3}{8}$ x 22 $\frac{1}{8}$ in. (39 x 56.4 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

Mr. Berger, Jersey, by around 1980, when purchased by,
Mrs. G. K. L. Parrington-Jackson, Jersey.

LITERATURE:

M.S. Robinson, *The Paintings of the Willem van de Veldes*, London, 1990, II, p. 708, no. 95(2), as 'probably [...] a late studio work with some help from the master'.

■42

**ANTHONIE PALAMEDESZ.
(DELFT 1601-1673 AMSTERDAM)**

Elegant company at a banquet in an interior

oil on panel

28 x 40¼ in. (71.2 x 102.2 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000

PROVENANCE:

Dr. Alexander Berg, Frankfurt
(according to a label on the reverse).

EXHIBITED:

Frankfurt, *Staedelsches Kunstinstitut*, Summer,
1925, no. 164, pl. LXXXII

The attribution has been confirmed by Willem van
der Watering on the basis of photographs.



43 No Lot





44

44
FLORENTINE SCHOOL, 15TH CENTURY

Saint John the Baptist - a fragment

tempera and gold on panel, arched top
 20% x 11% in. (52.4 x 28.2 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000

PROVENANCE:

with E. and A. Silberman Galleries, New York, before 1964.
 Private collection, New York.
 Anonymous sale; Christie's, London, 26 June 1970, lot 40.

LITERATURE:

C. Volpe et al., *Mostra di dipinti del XIV e XV secolo*, Milan, 1971,
 pp. 14-15, no. 3.

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR (LOTS 30, 45, 62, 111 & 141)

45
DOMENICO DI MICHELINO (FLORENCE 1417?-1491)

*The Madonna and Child with Saints Peter and
 John the Baptist*

on gold ground panel, shaped top
 21% x 14 in. (52.7 x 35.6 cm.)
 in a 19th Century tabernacle frame

£7,000-10,000

\$9,100-13,000

€8,100-11,000

We are grateful to Mr Everett Fahy for proposing the attribution
 on the basis of photographs.





46

CECCO DI PIETRO (ACTIVE PISA 1370-BEFORE 1402)

Saint Julian the Hospitaller

tempera and gold on panel, shaped top

40 $\frac{3}{8}$ x 15 $\frac{5}{8}$ in. (102.5 x 39.7 cm.)

indistinctly inscribed (upper centre, on the halo)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Fairfield collection.

Morris I. Kaplan, Chicago; Sotheby's, London, 12 June 1968, lot 90,
as 'Sienese School, c. 1400' (476 gns. to O'Nians).



47

ROSSELLO DI JACOPO FRANCHI (?FLORENCE 1377-1456)

Saint Stephen; and Saint Lawrence

tempera and gold on panel, shaped top, in engaged frames
45½ x 17 in. (115.2 x 43.1 cm.)

£15,000-25,000

two in the lot (2)

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Finarte Casa d'Aste, Milan, 23 November 1972, lot 52.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 4 & 48)

48

**CIRCLE OF GIOVANNI ANTONIO BAZZI, IL SODOMA
(VERCELLI 1477-1549 SIENA)**

The Magdalene

inscribed 'MELIVS MORITVRA SI INFVNERE NO NYI SISSEM' (upper centre)

oil on panel, laid down on panel

28¼ x 21¼ in. (71.8 x 54 cm.)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

PROVENANCE:

Anonymous sale; Sotheby's, London, 16 December 1999, lot 179 (£10,000), when acquired by the present owner.



49
CIRCLE OF GIROLAMO PENNACCHI, CALLED GIROLAMO DA TREVISO
(TREVISO C. 1498-1544 BOULOGNE-SUR-MER)

The Holy Family and Saint Catherine of Alexandria

oil on panel
32¾ x 26¼ in. (82.4 x 66.8 cm.)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

PROVENANCE:

Private collection, Verona (according to a label on the reverse).
Anonymous sale; Finarte Casa d'Aste, Milan, 29 November 1973, lot 44.



50
CIRCLE OF ANDREA D'ANGIOLO,
CALLED ANDREA DEL SARTO (FLORENCE 1486-1530)
Madonna and Child

indistinctly signed 'AUGUSTO DI ...AUDI' (lower right)
oil on panel
30½ x 22¾ in. (76.4 x 56.7 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale [Private Collection, France]; Christie's, Paris, 26 June 2008, lot 2.

This painting repeats, with various differences, the composition of an early work by Andrea del Sarto in Museum of Fine Arts, Boston (Coolidge Collection).



51
FERRARESE SCHOOL, CIRCA 1540
Madonna and Child

oil on panel
23½ x 18¾ in. (59.5 x 46.5 cm.)
£8,000-12,000

\$11,000-16,000
€9,200-14,000



52 (recto)



52 (verso)

52

VERONESE SCHOOL, LATE 16TH CENTURY

Madonna and Child (recto); and The Crucifixion with the Madonna and Mary Magdalene (verso)

oil on slate, unframed
14¼ x 9⅞ in. (36.2 x 25 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700



53
AFTER LORENZO DI CREDI
Noli me tangere

oil on panel
20 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in. (53 x 33.5 cm.)
£3,000-5,000

\$3,900-6,500
€3,500-5,700

After the painting in the Uffizi, Florence.

54

**LUCA ANTONIO BUSATI (ACTIVE PADUA AND VENICE,
FIRST HALF OF THE 16TH CENTURY)**

Judith with the head of Holofernes

oil on canvas, quatrefoil
19½ x 22 in. (49.5 x 56 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Rasini collection, Milan
Anonymous sale; Sotheby's, London, 14 December 1977, lot 7, as 'L. Lotto'.

LITERATURE:

L. Coletti, *Pittura Veneta del Quattrocento*, 1953, pp. ixxvi-ixxvii, as Giorgione.
L. Coletti, *Giorgione*, 1955, pp. 32-33, as Giorgione.
L. Coletti, *Cima da Conegliano*, Venice, 1959, pp. 50 and 80, no. 49, as Giorgione.
T. Pignatti, *L'Opera Completa di Giorgione*, Milan, 1969, pp. 129-130, no. A. 30, fig. 150, as not by Giorgione.
P. Zampetti, *The Complete Paintings of Giorgione*, Milan, 1970, p. 98, no. 51, as not by Giorgione.
A. Tempestini, 'I fratelli Busati e il Maestro Veneto dell' "Incredulità di San Tommaso"', *Studi di Storia dell'Arte*, 4, 1993, pp. 27-68, fig. 49, as Luca Antonio Busati.

We are grateful to Professor Peter Humfrey for confirming the attribution after inspection of the original.







55

55
WORKSHOP OF BONIFACIO DE' PITATI, CALLED
BONIFACIO VERONESE (VERONA 1487-1553 VENICE)
The Holy Family with Saints Catherine of Alexandria
and James the Greater

oil on canvas
 33¾ x 43¼ in. (85.8 x 109.8 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

We are grateful to Professor Peter Humfrey for his views on this work, after first-hand inspection of the picture, and proposing it be dated no earlier than 1545.



56

56
ITALIAN SCHOOL, 17TH CENTURY
Madonna and Child

oil on copper, oval
 8¾ x 7 in. (22.2 x 18 in.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700



■57

FOLLOWER OF TIZIANO VECELLIO, CALLED TITIAN

Ecce Homo

oil on canvas, unframed
42 $\frac{3}{8}$ x 38 $\frac{1}{8}$ in (107.6 x 97.2 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

This picture would seem to relate most closely to the *tondo* in the Musée du Louvre, Paris, given to the studio of Titian (inv. 747).



■58

STUDIO OF JACOPO BASSANO (BASSANO DEL GRAPPA C. 1510-1592)

The Supper at Emmaus

oil on canvas

45 x 75¼ in. (114.3 x 192.4 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000



59

ITALIAN SCHOOL, LATE 16TH CENTURY

A scene from the Commedia dell'Arte: Harlequin greeting Julia, with Liandro and Lucia in attendance

oil on oak panel
11 $\frac{1}{8}$ x 18 $\frac{3}{8}$ in. (28.9 x 47.2 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

Anonymous sale; Christie's, London, 18 July 1986, lot 130.





■60

**ROMAN SCHOOL, 17TH CENTURY, AFTER TIZIANO VECELLIO,
CALLED TITIAN**

The Worship of Venus

oil on canvas

66½ x 69½ in. (169 x 176.5 cm.)

in an 18th Century French elaborate giltwood frame

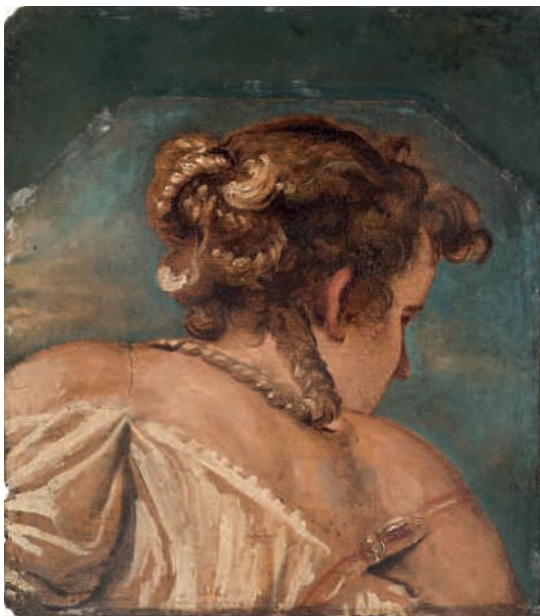
£30,000-50,000

\$39,000-65,000

€35,000-57,000

Titian's *Worship of Venus* in the Museo Nacional del Prado, Madrid, was made for the so-called *camerino d'alabastro* of Alfonso I d'Este in Ferrara, before being moved in 1598 together with the rest of the group of pictures to the Aldobrandini Palace in Rome, where they remained until 1637. The handling here suggests it may have been a copy executed in Rome, and it is likely that Francesco Albani, amongst others, would have had access to Titian's works during the time he spent in the city between 1600 and 1625. An 18th century label on the reverse, written in French, suggests an attribution in fact to Albani: '*No 266 Franc. Albani. La Fécondité de la Nature représentée par une Multitude de Genies cueillant et ramassant des Pommes & dans un fond de Paysage, très grande Composition.*





61
CIRCLE OF PAOLO CALIARI, IL VERONESE
(VERONA 1528-1588 VENICE)

A lady, head and shoulders

oil on paper laid on panel
15¾ x 13½ in. (39 x 34.3 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

E. Warneck Collection (according to labels on the reverse).



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR (LOTS 30, 45, 62, 111 & 141)

62

AFTER TIZIANO VECELLIO, CALLED TITIAN

A woman with a mirror

oil on panel
40¼ x 29 in. (102.3 x 73.7 cm.)

£2,500-3,500

\$3,300-4,500

€2,900-4,000

Based on the picture of 1513-15, in the Musée du Louvre, Paris.



■63

**PAUWELS FRANCK, CALLED PAOLO FIAMMINGO
(ANTWERP? C. 1540-1596 VENICE)**

Bathsheba at her bath

oil on canvas

33½ x 28 in. (85 x 71 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000



■64
**AFTER DOMÉNIKOS THEOTOKÓPOULOS,
CALLED EL GRECO**

The Penitent Magdalene

oil on canvas
41¾ x 36 in. (106 x 91.5 cm.)

£5,000-7,000

\$6,500-9,000

€5,800-8,000

After the picture in the Museo Cau Ferrat, Barcelona.



65
FLORENTINE SCHOOL, EARLY 17TH CENTURY

Saint Helena

oil on canvas
30 x 23⅞ in. (76.2 x 60.6 cm.)

£5,000-10,000

\$6,500-13,000

€5,800-11,000



66

LAVINIA FONTANA (BOLOGNA 1552-1614 ROME)

Portrait of a lady, bust-length, in a gold embroidered bodice with a high collar and a ruff

oil on copper, oval
2 $\frac{3}{8}$ x 1 $\frac{1}{4}$ in. (5.8 x 4.4 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

We are grateful to Dr Maria Teresa Cantaro for confirming the attribution on the basis of a photograph (letter, 21 December 2005). Dr Cantaro states that this work is both stylistically and formally close to the artist's series of small portraits produced in the last decade of the 16th century, when Lavinia Fontana's commissions from the aristocratic and courtly clientele intensified.



67

PIETRO MARTIRE NERI (CREMONA 1601-1661 ROME)

Portrait of Pope Innocent X (1574-1655), bust-length

oil on canvas

12 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (32.7 x 24.8 cm.)

with a red wax seal with an indistinct royal coat-of-arms
(on the reverse)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

We are grateful to Dr Francesco Petrucci for confirming the attribution on the basis of photographs. The portrait derives from the picture by Diego Velázquez in the Galleria Doria Pamphilj, Rome.



68

STUDIO OF GIOVANNI BATTISTA SALVI, CALLED SASSOFERRATO (SASSOFERRATO 1609-1685 ROME)

The Madonna in prayer

oil on canvas

19 $\frac{1}{4}$ x 15 $\frac{1}{4}$ in. (48.8 x 38.7 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900



■69

CARLO FRANCESCO NUVOLONE (MILAN 1609-1662)

Saint Margaret of Antioch

oil on canvas, unframed
47 $\frac{1}{8}$ x 35 $\frac{3}{4}$ in. (119.5 x 90.9 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000

A much smaller variant of this composition is listed by Ferro in the Appleby Collection, Jersey (M.F. Ferro, *Nuvolone. Una famiglia di pittori nella Milano del '600*, 2003, p. 223).



THE PROPERTY OF A GENTLEMAN (LOTS 70, 92, 125 & 130)

■70

AFTER GUIDO RENI

Saint Sebastian

oil on canvas

57 $\frac{7}{8}$ x 40 $\frac{1}{2}$ in. (146.4 x 103.1 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

After the composition by Reni of which at least four versions are known, including examples in the Prado, Madrid and the Louvre, Paris.



71
BOLOGNESE SCHOOL, 17TH CENTURY
Christ Crowned with Thorns

oil on canvas
29¾ x 21½ in. (75.5 x 54.5 cm.)

£5,000-7,000

\$6,500-9,000
€5,800-8,000

■72

**STUDIO OF JUSEPE DE RIBERA, LO SPAGNOLETTA
(JÁTIVA, VALENCIA 1591-1652 NAPLES)**

Christ among the doctors in the temple

oil on canvas

46¾ x 57½ in. (118.8 x 145.2 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, Monaco, 30 June 1995, lot 3,
as 'Follower of Jusepe de Ribera'.

Anonymous sale; Marc-Arthur Kohn, Paris, 30 October 1996,
lot 2, as 'Circle of Jusepe de Ribera'.







PROPERTY FROM AN IMPORTANT PRIVATE SPANISH COLLECTION (LOT 73)

■73

ATTRIBUTED TO BARTOLOMÉ PÉREZ (MADRID 1634-1693)

Carnations, lilies, tulips, irises and other flowers in a sculpted vase on a stone plinth

oil on canvas

37 $\frac{7}{8}$ x 28 $\frac{5}{8}$ in. (96.2 x 72.7 cm.)

£5,000-7,000

\$6,500-9,000

€5,800-8,000



■74

MATTEO ROSSELLI (FLORENCE 1578-1650)

The Holy Family with the Infant Saint John the Baptist

oil on canvas

40¼ x 32¾ in. (102.3 x 82.1 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Private collection, Cremona.

L. Freeman.

Stronach Hardy, London.

Anonymous sale; Christie's, London, 26 May 1978, lot 116 (£700).

Anonymous sale; Pandolfini Casa D'Aste, Florence, 15 October 2013, lot 18 (€22,500).

LITERATURE:

G. Cantelli, *Repertorio della pittura fiorentina del seicento*, Fiesole 1983, p. 131, no. 678.

G. Cantelli, *Repertorio della pittura fiorentina del Seicento, Aggiornamento*, Pontedera, 2009, p. 176, illus. LXIX.

S. Bellesi, *Pittori fiorentini del '600 e '700. Biografie e opere*, Florence, 2009, I, p. 240, pl. VI.

F. Baldassari, *La pittura del Seicento a Firenze. Indice degli artisti e delle loro opere*, Milan, 2009, p. 648.



75
JACOPO VIGNALI (PRATO VECCHIO 1592-1664 FLORENCE)

*A young girl in a red dress with a purple cloak,
her head resting on her hand*

oil on canvas
20 x 17½ in. (50.8 x 44.4 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

PROVENANCE:

Anonymous sale; Christie's, London, 3 November 2000, lot 50.

EXHIBITED:

London, Royal Academy, and Cambridge, Fitzwilliam Museum, *Painting in Florence, 1600-1700*, 20 January-28 March 1979, no. 34, as 'Giovanni Martinelli'.

LITERATURE:

F. Baldassari, *La pittura del Seicento a Firenze*, Turin, 2009, p. 710.

We are grateful to Dr Francesca Baldassari for confirming the attribution on first-hand inspection.



■76

FLORENTINE SCHOOL, 17TH CENTURY

The Archangel Michael

oil on canvas

37 x 30¼ in. (94 x 77 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

Euan Robertson, Leasingham Manor, Lincolnshire

■77

ATTRIBUTED TO JUSTUS SUSTERMANS (ANTWERP 1597-1681 FLORENCE)

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

oil on canvas

34 $\frac{1}{8}$ x 28 $\frac{1}{8}$ in. (86.5 x 71.4 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000





78
ROMAN SCHOOL, 17TH CENTURY

Minerva - a fragment

oil on canvas, laid down on board
24 $\frac{1}{8}$ x 19 $\frac{7}{8}$ in. (61.4 x 50.1 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700



79
**ATTRIBUTED TO BERNHARD KEIL,
CALLED MONSÙ BERNARDO
(HELSINGÖR 1624-1687 ROME)**

An old philosopher reading

oil on panel, circular
14 in. (35.5 cm) diameter

£4,000-6,000

\$5,200-7,800

€4,600-6,900



80

ATTRIBUTED TO HANS ROTTENHAMMER (MUNICH 1564/5-1625 AUGSBURG)

The Battle of the Lapiths and Centaurs

oil on copper

12% x 17% in. (32.1 x 43.5 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000



■81

ENGLISH SCHOOL, CIRCA 1625

Portrait of Peregrine Bertie, 13th Lord Willoughby de Eresby (1555-1601), full-length, in a black doublet and pantaloons

with identifying inscription 'Peregrine Bertie Lord / Willoughby of Eresby / Born. 1555.' (upper right)

oil on canvas

77 x 44 in. (195 x 112 cm.)

in a gilt and composition 'tied-laurel' frame

£7,000-10,000

\$9,100-13,000

€8,100-11,000

PROVENANCE:

By descent from the Hon. Charles Bertie (c.1640-1711), of Uffington House, Lincolnshire, through his great great grandson, Montague Peregrine Bertie, 11th Earl of Lindsey (1815-1899) (recorded in an inventory of August 1889 in the Billiard Room), and his son, Montague Peregrine Albemarle, 12th Earl of Lindsey (1861-1938) to the father's daughter, Lady Muriel Barclay-Harvey (1893-1980).

The sitter was the son of Richard Bertie (1517-1582) and his wife, Katherine, Duchess of Suffolk, daughter of William Willoughby, 11th Baron Willoughby de Eresby, whom she succeeded as 12th Baron in her own right. He was born in Wesel, Cleves, while his parents were in exile during the reign of Mary I, returning to England on Elizabeth I's accession. He married Mary, daughter of John de Vere, 16th Earl of Oxford. Willoughby's illustrious military career and exceptional powers of leadership on the battle field were celebrated in contemporary verse, including the ballad of 'Brave Lord Willoughby'.



■82

ENGLISH SCHOOL, CIRCA 1620

Portrait of Peregrine Bertie, 13th Lord Willoughby de Eresby (1555-1601), full-length, in gilt-damascened half armour, a baton in his right hand

with identifying inscription 'Peregrine Bertie Lord / Willughby of Eresby / Borne anno Domini / 1555', with the sitter's coat of arms and motto 'LOYAULTE / ME / OBLIGE' (lower left)

oil on canvas

76% x 44% in. (195 x 112.8 cm.)

in a gilt and composition pounced frame

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

By descent from the Hon. Charles Bertie (c.1640-1711), of Uffington House, Lincolnshire, through his great great grandson, Montague Peregrine Bertie, 11th Earl of Lindsey (1815-1899) (recorded in an inventory of August 1889 in the Dining Room), and his son, Montague Peregrine Albemarle, 12th Earl of Lindsey (1861-1938) to the father's daughter, Lady Muriel Barclay-Harvey (1893-1980).

For a note on the sitter, see lot 81.



■83

FOLLOWER OF DANIEL MYTENS

Portrait of Robert Bertie (1582-1642), 1st Earl of Lindsey, full-length, in a black doublet, wearing the blue ribbon and Order of the Lesser George, holding his want of office

with identifying inscription 'Robert Earl of LINDSEY Ld Great Chamberlain / of England Ld High Constable; and Ld High / Admiral and Commander in chief of King / CHARLES'S forces. Slain at the Battle / of Edgehall. 1642.' (lower left) and inscribed with the sitter's coat of arms and the motto of the Order of the Garter 'HONI.SOIT.QUI.MAL.Y.PENSE' (upper left)

oil on canvas

80% x 44¼ in. (204.8 x 112.3 cm.)

in a gilt and composition pounced frame

£6,000-8,000

\$7,800-10,000

€6,900-9,200

PROVENANCE:

By descent from the Hon. Charles Bertie (c.1640-1711), of Uffington House, through his great grandson Albemarle, 9th Earl of Lindsey (1744-1818) to his great granddaughter, Lady Muriel Barclay-Harvey (1893-1980).

The sitter was the eldest son of Peregrine Bertie, 13th Lord Willoughby de Eresby (see lots 80 and 81) and Mary de Vere. He married Elizabeth Montagu, daughter of Edward Montagu of Boughton, a wealthy Northamptonshire landowner. Lindsey was a naval officer and Royalist army officer, and was appointed lieutenant-general during the English Civil War. However, when the Royalist army encountered their parliamentary opponent at Edgehill on 23 October 1642 the King turned to his nephew Prince Rupert of the Rhine, who was only 23 years old, for advice and completely disregarded Lindsey. Stripped of his command and dissatisfied with the army's disposition he stepped down and joined his regiment. He led his men into battle on foot and took a fatal shot in the thigh.



■84

FOLLOWER OF SIR ANTHONY VAN DYCK

Portrait of Robert Bertie, 1st Earl of Lindsey (1582-1642), full-length, standing in armour, a baton in his right hand

with the sitter's coat-of-arms and the motto of the Order of the Garter 'HONI.SOIT. QUI.MALY.PENSE' and with identifying inscription 'ROBERT BERTIE EARL of LINDSEY / Slain at the Battle of Edgehill:' (lower left)

oil on canvas

83½ x 46½ in. (212 x 118.1 cm.)

in a gilt and composition pounced frame

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

By descent from the Hon. Charles Bertie (c.1640-1711), of Uffington House, through his great grandson Albemarle, 9th Earl of Lindsey (1744-1818) to his great granddaughter, Lady Muriel Barclay-Harvey (1893-1980).

For a note on the sitter, see lot 83.



85

**CIRCLE OF MICHEL JANSZ. VAN MIEREVELT
(DELFT 1567-1641)**

Portrait of Robert Bertie, 1st Earl of Lindsey (1582-1642), bust-length, in armour, with a lace-trimmed collar and silver embroidered blue sash

with identifying inscription 'Rob.t Earl of Lindsey General to King Charles the First.' (upper left)

oil on panel

27½ x 21¼ in. (70 x 55.2 cm.)

in a late 17th Century carved giltwood frame

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

By descent through the sitter's grandson, the Hon. Charles Bertie (c.1640-1711), of Uffington House, Lincolnshire, through his great great grandson, Montague Peregrine Bertie, 11th Earl of Lindsey (1815-1899) (recorded in an inventory of August 1889 in the Dining Room), and his son, Montague Peregrine Albemarle, 12th Earl of Lindsey (1861-1938) to the father's daughter, Lady Muriel Barclay-Harvey (1893-1980).

For a note on the sitter, see lot 83.



86

**CIRCLE OF ADRIAEN HANNEMAN
(THE HAGUE C. 1604-1671)**

Portrait of the Hon. Charles Bertie of Uffington House, Lincolnshire (ca. 1640-1711), half-length, in a grey doublet with wide lawn collar

with identifying inscription 'The Honble: Charles Bertie / of Uffington in ye County / of Lincoln Esq; son of / Montague Earl of Lindsay / AEtats 18. / Ano 1659' and with the sitter's coat of arms and motto 'VERTUS ARIETE FORTIOR' (upper left)
oil on canvas

29¾ x 25 in. (75.5 x 63.5 cm.)

in an early 18th Century carved giltwood gadrooned frame

£5,000-8,000

\$6,500-10,000

€5,800-9,200

PROVENANCE:

By descent from the sitter, through his great grandson Albemarle, 9th Earl of Lindsey (1744-1818) to his great granddaughter, Lady Muriel Barclay-Harvey (1893-1980).

The sitter was the fifth son of Montague Bertie, 2nd Earl of Lindsey (see lot 87) and his first wife, Martha, daughter of Sir William Cokayne of Rushton, Northamptonshire. He married Mary, daughter of Peter Tryon, of Harringworth, Northamptonshire, with whom he had a son and daughter (see lot 89). Bertie was a diplomat and treasurer of the Ordnance. He purchased Uffington estate in 1674 where he built a house, which was seen as one of the finest in Lincolnshire.



■87

ATTRIBUTED TO HENRY STONE, CALLED 'OLD STONE' (LONDON 1616-1653) AFTER SIR ANTHONY VAN DYCK

Portrait of Montagu Bertie, Lord Willoughby, 2nd Earl of Lindsey (c.1608-1666), Colonel of the Regiment of Guards, full-length, in a buff jerkin with a breastplate and gold-embroidered red breeches

with identifying inscription and date 'Montague Lord Willoughby Colonel of the / Regiment of guard son to Robert Earl of / Lindsey Lo. Great Chamberlain of / England. / Aetat: 31.1639' (lower left)

oil on canvas

81¾ x 51½ in. (207.5 x 131 cm.)

in a gilt and composition pounced frame

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

By descent from the Hon. Charles Bertie (c.1640-1711), of Uffington House, through his great grandson Albemarle, 9th Earl of Lindsey (1744-1818) to his great granddaughter, Lady Muriel Barclay-Harvey (1893-1980).

LITERATURE:

O. Millar, *Van Dyck: A complete catalogue of the paintings*, New Haven and London, 2004, p. 487, under IV.71.

Another version of this composition by Stone is at Grimsthorpe Castle, Lincolnshire.

Montague was the eldest son of Robert Bertie, 1st Earl of Lindsey (see lots 83-85) and Elizabeth Montagu. He had five sons and three daughters, together with his wife Martha Cokayne, among them the Hon. Charles Bertie (see lot 86). After the death of his father during the English Civil War he was imprisoned at Warwick Castle until 1643. He remained loyal to King Charles I and attended him during his trial. After the King's execution he paid a high price for his Royalist allegiance. When the monarchy was restored in 1660 Lindsey resumed his former position of privy councillor and also became lord lieutenant of Lincolnshire, lord great chamberlain and was awarded the Order of the Garter.



88

ENGLISH SCHOOL, 17TH CENTURY

Portrait of Elizabeth Bertie (1586-1654), née Montagu, Countess of Lindsey, half-length, in a black and white slashed dress and lace collar

with identifying inscription 'ELIZth COUNTESS of LINDSEY. 1654' (upper left) and 'D. ELIZABETHA COMTISSIA DE / LINDSEY. FILIA. D. EDVARDI. BARONIS / DE MONTAGU CONIUX. D. ROBERTI / COMITIS DE LINDSEY / Obyt Novbr 30 1654 Don by Hales.' (on the reverse)

oil on canvas

30¼ x 25½ in. (76.7 x 64.2 cm.)

in a George II carved giltwood frame

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

By descent through the sitter's grandson, the Hon. Charles Bertie (c.1640-1711), of Uffington House, Lincolnshire, through his great great grandson, Montague Peregrine Bertie, 11th Earl of Lindsey (1815-1899) (recorded in an inventory of August 1889 in the Drawing Room), and his son, Montague Peregrine Albemarle, 12th Earl of Lindsey (1861-1938) to the father's daughter, Lady Muriel Barclay-Harvey (1893-1980).

Elizabeth Montagu was the wife of Robert Bertie, 1st Earl of Lindsey (see lots 83-85) and mother to Montague Bertie, 2nd Earl of Lindsey (see lot 87).



■89

**CIRCLE OF THOMAS MURRAY
(?SCOTLAND 1663-1735 LONDON)**

Portrait of Charles Bertie (1678-1730) and his sister Elizabeth Bertie (1675-1738), later Lady Fitzwalter, full-length, he in a brown cloak and she seated in a red dress with a blue cloak

with identifying inscription 'Elizabeth Bertie aetatis suae 13 / Charles bertie aetatis suae 10 / 1688' (on an old label on the stretcher, presumably transcribed from the reverse of the original canvas)

oil on canvas

64% x 50% in. (164.3 x 129.3 cm.)

in an early 18th Century carved giltwood frame

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Presumably painted for the Hon. Charles Bertie (c.1640-1711), of Uffington House, Lincolnshire, and by descent through his great grandson Albemarle, 9th Earl of Lindsey (1744-1818) to his great granddaughter, Lady Muriel Barclay-Harvey (1893-1980).

The sitters are the children of the Hon. Charles Bertie (see lot 86). Charles was a politician and married Mary, daughter of John Narbonne. Elizabeth married Charles Mildmay Fitzwalter, 18th Lord Fitzwalter.



90

GEORGE ROMNEY, R.A.
(DALTON-IN-FURNESS 1734-1802 KENDAL)

*Portrait of Peregrine Bertie (1709-1779), half-length,
in a brown coat, seated in an armchair*

with identifying inscription 'PEREGRINE BERTIE, 1780' (upper
left) and with the sitter's coats of arms and motto 'VIRTUS
ARIETE FORTIOR' (upper right)

oil on canvas, unlined

36½ x 28 in. (91.6 x 71.1 cm.)

in a contemporary 'Maratta' frame

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

By descent through the sitter's son, Albemarle, 9th Earl of
Lindsay (1744-1818), to his great granddaughter, the late Lady
Muriel Barclay-Harvey (1893-1980).

LITERATURE:

A. Kidson, *George Romney, A complete catalogue of his paintings*,
I, New Haven and London, 2015, p. 68, no. 92, illustrated.

Alex Kidson (*op. cit.*) notes that although this portrait is dated
1780, it was actually painted from seven sittings between
1777-8 (according to the sitter book) with Romney receiving
payment from Mr Bertie in April 1778. Kidson queries the
traditional identification of the sitter on account of the sitter
looking younger than 68 years old and also due to the fact that
the sittings in 1778 were recorded under the name Colonel
Bertie. One possible explanation is that Peregrine Bertie's son,
Colonel Bertie, accompanied him to his last sittings and made
the appointments on his behalf. Alternatively, it is conceivable
that the seven sittings do not all relate to this portrait. Romney
also painted a portrait of Colonel Bertie (sold at Christie's,
London, 3 December 2014, lot 181), as a companion piece to
this portrait, which the artist began in 1778 and took 8 years
to complete.



***91**

AFTER NICOLAS POUSSIN

The Assumption of the Virgin

oil on canvas

19 $\frac{7}{8}$ x 15 $\frac{1}{8}$ (50.6 x 38.4 cm.)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

After the picture in the Musée du Louvre, Paris.



THE PROPERTY OF A GENTLEMAN (LOTS 70, 92, 125 & 130)

■92

**JOHN SINGLETON COPLEY
(BOSTON 1738-1815 LONDON)**

Saint Peter

oil on canvas

41 x 34 $\frac{1}{4}$ in. (104.1 x 87.1 cm.)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

PROVENANCE:

Anonymous sale; Christie's, London, 21 September 1979, lot 56, as 'M. Brown' (285 gns.).

LITERATURE:

H. von Erffa and A. Staley, *The Paintings of Benjamin West*, New Haven and London, 1986, p. 357, illustrated.

The attribution to Copley was confirmed by Professor Jules D. Prown in June 1980.

This picture closely relates to the Saint Peter in Benjamin West's *Saint Peter Denying Christ* of c.1778-9. It also resembles the figure Samuel in Copley's painting *Samuel and Eli* of 1780 in Wadsworth Atheneum, Hartford, Connecticut.



PROPERTY FROM THE AGATHA SADLER (1924-2015) COLLECTION (LOTS 93 & 155)

■93

**ATTRIBUTED TO THE HOVINGHAM MASTER
(ACTIVE FRANCE, 17TH CENTURY)**

Apollo and Diana hunting with Bacchanalian figures and putti, in a rocky river landscape

oil on canvas

29½ x 38¾ in. (74 x 98 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

(Possibly) Jamart sale; Fiévez, Brussels, 11 December 1922, lot 100.

(Possibly) Anonymous sale; Galerie Georges Giroux, Brussels, 4-5 May 1956, lot 26.

Daan Cevat; Christie's, London, 26 June 1964, lot 22 (1200 gns. to Agnew).

LITERATURE:

(Possibly) Anthony Blunt, 'Poussin Studies XII: The Hovingham Master', *The Burlington Magazine*, CIII, no. 704, November 1961, p. 457, note 8.

This painting is possibly the version mentioned by Blunt in his article in note 8. The latter is of similar dimensions, however it was catalogued as being on panel at the time of the sale at Galerie Georges Giroux.







94

CIRCLE OF PIERRE GOBERT (FONTAINEBLEAU 1662-1744 PARIS)

A lady in a classical interior, with servants in Oriental dress and a monkey, a squirrel, a parrot and dogs

oil on copper, oval
12¼ x 15⅞ in. (31 x 40.3 cm.)

£5,000-7,000

\$6,500-9,000

€5,800-8,000

PROVENANCE:

Anonymous sale; Christie's, Monaco, 9 December 2000, lot 231, as 'Entourage de Jean-Baptiste Vanmour' (44,650 francs), when acquired by the present owner.



■95

FRENCH SCHOOL, CIRCA 1640

Allegory of the Arts

oil on canvas

41 $\frac{1}{8}$ x 55 $\frac{1}{8}$ in. (104.6 x 140.3 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

Long thought to be attributed to Jacques Blanchard and later to his circle (perhaps to his pupil Louis de Boullogne the Elder), the present lot remains within the world of Simon Vouet. Also artists such as Dorigny and Isaac have been considered, but the attribution is yet to be confirmed. The music book at the centre of the composition features the first part of the motet *Populum humilem* by Roland de Lassus (1532-1594), which was firstly printed in Germany and later in France between the end of the 16th and beginning of the 17th century.

We are grateful to Mrs. Florence Gétreau, Research Director at CNRS, for her assistance with cataloguing this lot.

■96

PHILIPS DE MARLIER (LIECHTENSTEIN C. 1600-1668)

The Virgin and Child attended by angels, surrounded by a garland of flowers

oil on panel

48¾ x 35¾ in. (124 x 91 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

We are grateful to Fred Meijer of the RKD, The Hague, for confirming the attribution on the basis of a photograph and for suggesting that the Virgin and Child are by a different hand.





97



98

97

CHARLES ESCHARD (CAEN 1748-1810)

A wooded river landscape with Russian peasants resting

signed and dated 'C. Eychard. f. / 1806' (lower left)

oil on canvas

18 $\frac{1}{8}$ x 21 $\frac{7}{8}$ in. (46 x 55.8 cm.)

£5,000-7,000

\$6,500-9,000

€5,800-8,000

PROVENANCE:

Anonymous sale; Hôtel de Cheveau-Legers, Versailles,
24 February, 1962, no. 50.

EXHIBITED:

Caen, Musée des Beaux-Arts, *Charles Eschard, Peintre,
dessinateur et graveur*, 1 August - 25 October 1984, no. 94.

98

**JULIEN-LÉOPOLD BOILLY, CALLED JULES BOILLY
(PARIS 1796-1874)**

The doctor's visit

signed 'J. Boilly' (lower left)

oil on canvas

26 $\frac{7}{8}$ x 39 $\frac{5}{8}$ in. (68.2 x 100.5 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900



99

FRENCH SCHOOL, EARLY 19TH CENTURY

Portrait of a young man, traditionally identified as Lord Byron, half-length, in a black jacket, red waistcoat and white shirt, in a landscape

oil on canvas

22¼ x 18⅞ in. (56.5 x 47.6 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

Satinover Gallery, New York, 1921, as 'Attributed to Vigée Lebrun'.

Principe Giovanni del Drago, New York, 1922.

Anonymous sale [The Property of a Lady of Title]; Christie's, London, 5 December 1969, lot 103, as 'Elisabeth Vigée Lebrun' (250 gns.).

LITERATURE:

R.R. Tatlock, 'A New Byron Portrait', *The Burlington Magazine*, VL, December 1924, pp. 254, 256 and 261, illustrated, as Lord Byron by Vigée Lebrun.

100
STUDIO OF JEAN-BAPTISTE MONNOYER
(LILLE 1636-1699 LONDON)

Roses, tulips, hyacinths and other flowers in a woven basket, with grapes and two mallards, in a landscape; and Roses, anenomes, hyacinths and other flowers draped on a stone, with plums in a woven basket and two rabbits in a landscape - overdoors

with signature 'Baptiste' (lower centre and left respectively)

oil on canvas

16 x 44¼ in. (40.6 x 112.3 cm.)

a pair (2)

£12,000-18,000

\$16,000-23,000

€14,000-21,000







101

101
ROMAN SCHOOL, CIRCA 1700

Pears, peaches, grapes and other fruit with sweetmeats and guinea pigs

oil on canvas

10¼ x 48¼ in. (26 x 122.5 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

102
FOLLOWER OF ALEXANDRE FRANÇOIS DESPORTES

Study of a fawn

oil on paper

11½ x 8½ in. (28.1 x 21.7 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700



103**CHARLES AMÉDÉE PHILIPPE VAN LOO (TURIN 1719-1795 PARIS)***The Artist and his Mother(?)*

signed and dated 'Amedee Van Loo / 1763' (lower right) and again 'C. A. P. Van Loo' (lower right)

oil on canvas

31½ x 25½ in. (80 x 64 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Private Collection, Germany.

Charles-Amédée-Philippe ("Amédée") Van Loo, son of Jean-Baptiste Van Loo (1684-1745), was born into a dynasty of painters who were active throughout Europe for more than two centuries. He was trained in his father's studio, and raised in Italy, southern France, and Paris, where he won the Prix de Rome in 1738. In 1748 he became Court Painter to Frederick II "the Great" in Berlin, and he stayed in Germany until 1758, when the Prussian Monarch gave him permission to return to France as long as the Seven Years war lasted. By 25 August 1763 he was again in Berlin working for Frederick and his court. After his definitive return to Paris in 1769, Amédée Van Loo continued to receive an annual pension from Frederick. He exhibited regularly in the Salons until his death.

Amédée Van Loo was deeply influenced by Dutch genre painting, especially that of Frans van Mieris, and this composition was clearly inspired by Dutch and German representations of unequal lovers. The *trompe l'oeil* oval surround is similar to those in the artist's pair of portraits of his six children, both signed and dated 1764, in the National Gallery of Art, Washington, D.C. (F. Gage and P. Conisbee in P. Conisbee, *The Collections of the National Gallery of Art Systematic Catalogue: French Paintings of the Fifteenth through the Eighteenth Century*, Washington, 2009, pp. 419–26, nos. 89–90, both illustrated in colour).

An x-radiograph of one reveals the presence of the figure of the man in the present painting, with his right hand raised to his chin. The close relationship between the three paintings further supports the identification of the man as the artist himself as suggested by a comparison with the *Portrait of the Artist demonstrating a Vacuum Pump to his Wife and Family*, painted in Paris between 1779 and 1782 (formerly with Charles Beddington Ltd, now private collection, UK).

Christine Rolland has kindly confirmed the attribution.





***104**

DAVID RYCKAERT (ANTWERP 1612-1661)

Allegory of Winter

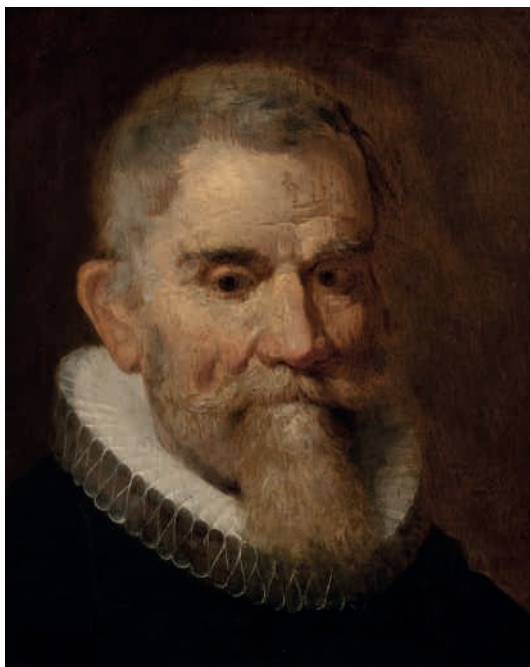
oil on panel

20 $\frac{7}{8}$ x 16 $\frac{1}{2}$ in. (53 x 52 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900



105

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

Portrait of a bearded man, bust-length, in a ruff

with added initial and date 'R:1636' (lower right)

oil on oak panel

13 $\frac{1}{2}$ x 10 $\frac{7}{8}$ in. (34.3 x 27.7 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900



106

ISAAC VAN OOSTEN (ANTWERP 1613-1661)

An extensive mountainous river landscape with travellers on a path by a watermill, a fortified town beyond

oil on panel

10 $\frac{5}{8}$ x 15 in. (26.9 x 38.1 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000





107**DAVID VINCKBOONS (MECHELEN 1576-1633 AMSTERDAM)***An extensive mountainous landscape, with the Return from the Kermesse*

oil on oak panel

12 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in. (32.7 x 56.5 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-57,000

PROVENANCE:

Planck von Planckburg, Austria.

Wilhelm Löwenfeld (1827-1901), Munich; (†), Lepke, Berlin,

6 February 1906, lot 55, as Pieter Bruegel the Elder.

with Robert Finck, Brussels, by 1961, where acquired by the present owners.

LITERATURE:K. Goossens, 'Nog meer over David Vinckboons', *Jaarboek van het Koninklijk Museum voor Schone Kunsten te Antwerpen*, 1966, p. 104.K. Goossens, *David Vinckboons*, second edition, Soest, 1977, p. 104, dating this work to circa 1604.R. Klessmann (ed.), *Herzog Anton-Ulrich-Museum Braunschweig. Die holländischen Gemälde: kritisches Verzeichnis*, Brunswick, 1983, under no. 91.

Preserved in the same family collection for more than half a century, this is one of the select number of works by Vinckboons which were recognised and published by the scholar Korneel Goossens, who remains the only art historian to have dedicated a monographic work (*op. cit.*) to the paintings of this important figure in the development of landscape art. As Goossens notes, the basic composition of this work, with a bridge spanning a limpid pool in the foreground, and a winding valley receding through imposing mountains into the distance, was of great importance to Vinckboons. He experimented with this setting in a number of paintings, always varying the subject and the details of staffage, which he modified to suit both specific and general narratives, including the *Landscape with Christ healing the servant of the Centurion of Capernaum* (Bayerische Staatsgemäldesammlungen), *Landscape with a country wedding* (Brunswick, Herzog Anton Ulrich Museum) and *Landscape with a country party* (Antwerp, Banque de Paris et des Pays-Bas). In this picture, Vinckboons draws on long-standing Flemish tradition to depict a 'Return from the kermesse', showing merry peasants crossing the bridge on their way home from the church service and festival of Saint George; the saint himself, in his guise as patron saint of archers, appears on the kermesse flag displayed on one of the buildings in the middle distance.

The unusual motif of naked female bathers, disporting themselves in the shaded shallows just left of the central foreground, reflects a sophisticated knowledge of Italian art and subjects such as Diana and Actaeon, masquerading here as yet further observation of the pastimes and foibles of country life.

Vinckboons spent almost his entire life in Amsterdam, and five of his ten children would become artists of the Dutch Golden Age. His own style, however, is unmistakably Flemish, and he belongs to that extraordinary generation of Netherlandish artists who, compelled by religious persecution to move either north to the Protestant stronghold, or south to the Catholic one, effected one of the most significant cross-pollinations of style and taste in the history of art. His debt to Gillis van Coninxloo III, whom van Mander described as 'the best landscape painter of his time', is particularly strong in this panel. Coninxloo, a pupil of Pieter Coecke van Aelst and a close relative of the Brueghel family, may have been Vinckboons's teacher, and may have helped familiarise the latter with the kermesse pictures by the Brueghels and Marten van Cleve. The uncannily fine detailing in the present work harks back to the miniaturism of earlier Flemish masters such as Herri met de Bles; on the other hand, the painterly evocation of the misty distance anticipates the slightly later works of Hercules Segers, whose importance to Dutch landscape painting has been widely discussed.



108

JUSTUS VAN EGMONT (LEIDEN 1601-1674 ANTWERP)

A personification of Taste: A young woman with a basket of fruit and thieving monkeys

oil on panel
47¼ x 19¼ in. (120 x 50 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

(Probably) Jean-Baptiste Dubarry, Comte du Barry-Cérès.

Jacob Lyversberg (1761-1834), Cologne.

Lyversberg Collection sale; Heberle-Lempertz, Cologne, 16 August 1837, lot 89, as J. Jordaens 'Ein kind mit Früchten und zwei Affen', on canvas.

Virnich Collection, Bonn.

Anonymous sale; Lempertz, Cologne, 26 May 1971, lot 41, as 'Flemish School'.

Anonymous sale; Leo Spik, Berlin, 4 April 1973, lot 286, as 'Jacob Jordaens'.

LITERATURE:

B. Schepers, *Monkey Madness in Seventeenth-Century Antwerp. Genesis and success of a unique pictorial genre*, doctoral dissertation, KU Leuven University, September 2016, pp. 97-98, fig. 111.8.

This panel has been identified on stylistic grounds by Bert Schepers as the work of Justus van Egmont and perhaps as part of a series of the Five Senses or as depicting Pomona, the Roman goddess of fruitful abundance. Probably painted early in Van Egmont's career in Paris in the 1630s, and designed to be seen from below. A seal on the reverse has been thought to be that of Jean-Baptiste Dubarry, Comte du Barry-Cérès (but the picture was not in his sale, which was held in Paris on 21 November 1774).





109

HANS JORDAENS III (ANTWERP C. 1595-1643/4)

The Rape of the Sabine Women; and The Gathering of the Manna

the latter signed 'H Jordaens f.' (lower right)

oil on panel

11 x 15½ in. (28 x 39.5 cm.)

£8,000-12,000

a pair (2)

\$11,000-16,000

€9,200-14,000





■110
PAUWELS CASTEELS (ANTWERP 1649-1677)

The Triumph of Bacchus

oil on canvas

78 x 65 in. (198.1 x 165.1 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

Pauwels Casteels was active in Antwerp in the third quarter of the 17th century. Best known for his depictions of battles, he also produced large-scale mythological and allegorical scenes, many of Bacchanalia.

We are grateful to Dr. Bert Schepers for proposing the attribution to Casteels on the basis of a photograph.



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR (LOTS 30, 45, 62, 111 & 141)

111

WILLEM VAN NIEULANDT II (ANTWERP 1584-1635 AMSTERDAM)

Laban demanding the return of the Teraphim from Rachel

signed 'G.V. NIEULANT.' (lower right)

oil on panel, stamped on the reverse with the coat-of-arms of the City of Antwerp and a panel-maker's mark

25% x 19% in. (64.5 x 49.2 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000

■112

ANTON GOUBAU (ANTWERP 1616-1698)

An Italianate classical landscape with figures gathered around a stage and peasants at a market, mountains beyond

indistinctly inscribed 'NBf' [?] (lower left)

oil on canvas

45¼ x 54 in. (115 x 137.2 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

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







113



114

113
FOLLOWER OF SIR PETER PAUL RUBENS

A landscape with Saint George and the Dragon

oil on panel

19½ x 32 in. (49.1 x 81.2 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

114
CIRCLE OF JAN WILDENS (ANTWERP 1584/6-1653)

A wooded river landscape with figures strolling on a path by a village and others conversing by the water

oil on canvas, unframed

27 x 43 in. (69.3 x 109.1 cm.)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

After the picture in the Royal Collection.



115



116

115
FOLLOWER OF SIR PETER PAUL RUBENS
A jousting tournament before Castle Steen

oil on panel
 18¼ x 25½ in. (46.3 x 64.7 cm.)

£8,000-10,000

\$11,000-13,000
 €9,200-11,000

After the picture in the Musée du Louvre, Paris

***116**
ATTRIBUTED TO CORNELIS HUYSMANS
(ANTWERP 1648-1727 MECHELEN)
A classical landscape with washerwomen

oil on canvas
 23¼ x 32¾ in. (59 x 83.5 cm.)

£3,000-5,000

\$3,900-6,500
 €3,500-5,700

PROVENANCE:

Anonymous sale; Christie's, London, 12 October 1979, lot 44.
 Anonymous sale; Philips, London, 24 June 1980, lot 29.
 Anonymous sale; Dorotheum, Vienna, 6 June 1991, lot 292.



(verso of the present lot)

117
CIRCLE OF PIETER BINOIT (COLOGNE 1590/3-1632 HANAU)
Flowers in a Wan-li vase on a ledge

oil on copper, on the reverse of an engraving plate of the anatomy of a horse

13¼ x 10 in. (33.6 x 26 cm.)

£6,000-10,000

\$7,800-13,000

€6,900-11,000



118
PSEUDO-JAN VAN KESSEL II (ACTIVE SECOND HALF 17TH CENTURY)

Carp in a terracotta dish, with oysters, asparagus, cabbage, onions, a lemon and other fish and vegetables, with a butterfly, a cat and dog, on a ledge

oil on copper

6 $\frac{5}{8}$ x 8 $\frac{3}{4}$ in. (16.9 x 22.3 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

LITERATURE:

K. Ertz and C. Nitze-Ertz, *Die Maler Jan van Kessel*, Lingen, 2012, p. 419, fig. 76, as 'Jan van Kessel II'.

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



119
THOMAS HUDSON (DEVON 1701-1779 TWICKENHAM)
Mary Magdalene

oil on canvas, unframed
39¼ x 28¼ in. (101 x 71.8 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

ENGRAVED:
John Faber II, 1725-27.

We are grateful to Brian Allen for confirming, on the basis of a photograph, that this is an early work by Hudson.



120
CIRCLE OF SIR WILLIAM BEECHEY, R.A.
(BURFORD, OXFORDSHIRE 1753-1839 LONDON)

Portrait of a Lieutenant of the Royal Navy, half-length

oil on canvas
25¼ x 30¾ in. (64 x 77 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

The sitter is traditionally identified as an officer serving under Lord Nelson on HMS Victory at Trafalgar, and would most likely have been one of the nine standing officers on board the ship.



■121

WILLIAM VERELST (LONDON 1704-1752)

*Portrait of a lady, three-quarter-length, in a white silk dress,
seated playing a clavichord*

signed and dated 'W:^M Verelst / Pinxit 1740' (lower right)

oil on canvas

50¼ x 40½ in. (127.5 x 103 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

PROVENANCE:

Anonymous sale; Christie's, London, 4 December 1922, lot 112.
Albert Cels; his sale; Galerie Georges Giroux, Paris, Brussels, 8 April 1933.

EXHIBITED:

Brussels, Palais des Beaux Arts (according to a label on the reverse).



122

**ATTRIBUTED TO JOHN GILES ECCARDT
(GERMANY ?-1779 LONDON)**

Portrait of a lady, possibly Lady Mary Wortley Montagu (1689-1762), half-length, in a white gown and ermine-lined mantle, reading from Lewis Theobald's 'The Works of Shakespeare'

oil on canvas
30 $\frac{1}{8}$ x 26 $\frac{7}{8}$ in. (76.5 x 62.9 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

The sitter here may show Lady Mary Wortley Montagu, famed for her literary achievements and for pioneering the vaccination of smallpox in this country. Lady Montagu, whose other known portraits closely resemble the sitter in question, was involved in courtly and intellectual society in the eighteenth century, famously falling out with Alexander Pope and being the only female contributor to *The Spectator*. She was a member of the 'Shakespeare Ladies Club' during the 1730s and is listed as a subscriber to Lewis Theobald's edition of *The Works of Shakespeare*, published 1733-34 - which is here held in the sitter's hands. The portrait may alternatively show Lady De La Warr, a patron of Lewis Theobald and close friend of Lady Montagu.



123

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

Portrait of a lady, traditionally identified as Lady Frances Hanbury Williams (1709-1781), half-length, in van Dyck costume, in a feigned oval

oil on canvas
30 $\frac{1}{2}$ x 25 $\frac{1}{2}$ in. (77.2 x 64.8 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

■124

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

*Portrait of William Morrice of Belshanger, Kent
(1708-1758), three-quarter-length, in a blue velvet coat
and an embroidered waistcoat, a landscape with a
waterfall beyond*

oil on canvas

49¾ x 40 in. (126.5 x 101.5 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

Anonymous sale [Property of a Lady]; Christie's, London,
28 November 1969, lot 180, as 'Thomas Hudson'.

Anonymous sale: Christie's, South Kensington,
3 March 1994, lot 8, as 'attributed to Richard Phelps'.



THE PROPERTY OF A GENTLEMAN (LOTS 70, 92, 125 & 130)

125

DANIEL DODD (D. 1780)

*Portrait of a gentleman, small full-length, in a brown
coat and yellow waistcoat and breeches, holding a
rose next to ruins and a dog, in a landscape*

signed and dated 'D. Dodd / pinxi'. 1779.' (lower left)

oil on canvas

24 x 20 in. (61 x 50.9 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700





126



127

126
CIRCLE OF ANGELICA KAUFFMAN R.A.
(CHUR, GRAUBÜNDEN 1741-1807 ROME)
A bacchanal scene

oil on copper
 6 $\frac{5}{8}$ x 8 $\frac{7}{8}$ in. (16.7 x 22.7 cm.)
 £3,000-5,000

\$3,900-6,500
 €3,500-5,700

127
ENGLISH SCHOOL, CIRCA 1800
A view of Tynemouth Priory and Castle, overlooking bathers on the shore of King Edward's Bay

oil on canvas, unframed
 34 $\frac{1}{4}$ x 42 $\frac{3}{4}$ in. (87 x 108.7 cm.)

£4,000-6,000
 \$5,200-7,800
 €4,600-6,900



128

MARIE-FRANÇOISE-CONSTANCE LA MARTINIÈRE MAYER (PARIS 1775- 1821)

Portrait of Clotilde Augustine Mafleurai (1776-1826), half-length, as a muse

oil on canvas

18 $\frac{3}{8}$ 15 $\frac{1}{8}$ in (46.6 38.3 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

Clothilde Mafleurai (Mafleuray or Malflatrai) was born in Paris in 1776. One of the most famous dancers of the late 18th and early 19th century, she was renowned for her beauty and grace, and seductive nature. She studied under Gardel and Vestris the Elder and quickly found immense fame. Following her debut in 1793, she was described as 'cette jeune personne est bien bustée; ses mouvements sont doux; elle a de l'aplomb les dispositions qui annoncent une distinguée' (*Affiches, Annonces et Avis divers*, 21 May 1793, p. 1206). In 1802 she married the composer Francois Adriaen Boieldieu, however the marriage soon broke down due to her immersion in a world of dissipation. Boieldieu departed for Russia in 1803 and they formally separated in 1806. For a further description of her life see G. Favre, *La Danseuse Mafleurai, premiere femme d'Adriaen Boieldieu*, Paris, 1940 and G. Favre, *Boieldieu sa vie - son oeuvre*, Paris, 1944, pp. 119-124.



129

ENGLISH SCHOOL, EARLY 19TH CENTURY

Portrait of a boy, bust-length, in a green coat

oil on canvas, oval

29¼ x 24¼ in. (74.3 x 61.6 cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400



THE PROPERTY OF A GENTLEMAN (LOTS 70, 92, 125 & 130)

130

HENRY WALTON (DICKLEBURGH 1746-1813 LONDON)

Portrait of a lady, bust-length, in a white gown and mob cap trimmed with a wide green satin ribbon

oil on metal, unframed
8 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (22.4 x 17.14 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

LITERATURE:

E. Bell, 'The Life and Work of Henry Walton', *Gainsborough House Review* 1998/99, p. 74, no. 179.

131

ANGELICA KAUFFMAN (CHUR, GRAUBÜNDEN 1741-1807 ROME)

Portrait of a lady, bust-length, dressed in black

signed, dated and inscribed 'Angelica Kauffman / Pinx: Rome A: 1795' (on the reverse)

oil on canvas, unlined

24¾ x 20¾ in. (62.8 x 51.7 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

We are grateful to Dr Bettina Baumgärtel for confirming the attribution on the basis of a photograph. The picture will be included in her forthcoming catalogue raisonné

We are further grateful to Professor Wendy Wassying Roworth for her assistance in cataloguing this lot.





THE PROPERTY OF A GENTLEMAN (LOT 132)

■132

HENDRICK DE MEIJER (ROTTERDAM C.1620-AFTER 1689)

A view of Scheveningen beach with figures, boats, wagons and horses

signed and dated 'H.DE.Meijer;/1648' (lower left)

oil on panel

34½ x 54 in. (87.5 x 137 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

PROVENANCE:

Pierre Bezine; Galerie Fiévez, Brussels, 14-15 June 1927, lot 205.



133

ATTRIBUTED TO AERT VANDER NEER (AMSTERDAM ?1603/4-1677)

A river landscape at dusk with figures

with initials 'AV DN' ('AV' and 'DN' linked, lower left)

oil on panel

10 $\frac{3}{8}$ x 14 $\frac{1}{2}$ in. (26.4 x 36.8 cm.), with later additions of c. $\frac{3}{8}$ in. (1 cm.) on all four sides

£7,000-10,000

\$9,100-13,000

€8,100-11,000

PROVENANCE:

with Meffre, Paris, 1864.

Gerardus Munnicks van Cleef, Utrecht; his sale (t), Hôtel Drouot, Paris, 4 April 1864, lot 66 (withdrawn).

M. Thirion; his sale, Galerie Georges Petit, Paris, 10 June 1907, lot 15.

with Leonard Koetser, London, by 1965, where acquired by

John A. Viccars; (t) Sotheby's, London,

7 July 2011, lot 169 (£27,500).

LITERATURE:

C. Hofstede de Groot, *A Catalogue Raisonné etc.*, VII, London, 1927, p. 409, no. 360.

W. Schulz, *Aert van der Neer*, Dornspijk, 2002, p. 277, no. 610, as 'authentic or copy'.

134

**JACOB VAN RUISDAEL (HAARLEM
1628/9-1682 AMSTERDAM)**

*A wooded landscape with sheep
and cattle*

oil on panel

22¼ x 33¾ in. (57 x 85.5 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

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







■135

ROTTERDAM SCHOOL, CIRCA 1660

*Portrait of a girl, full-length, in a grey satin dress,
holding an ostrich feather*

oil on panel
43 x 26 in. (109 x 66 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

PROVENANCE:

with Central Picture Galleries, New York;
Alfred S. Karlsen; his sale, New York, Sotheby's, 15 October 1979, lot
22, as 'attributed to Jacob Gerritsz. Cuyp' (\$ 22,515).
Anonymous sale; Skinner, 28 January 2011, lot 203, as 'attributed to
Jacob Gerritsz Cuyp' (\$ 22,516).



136
HAARLEM SCHOOL, 17TH CENTURY

Portrait of an old lady, bust-length

oil on panel
19½ x 15⅞ in. (49.5 x 39 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700



137

**JOACHIM VON SANDRART I
(FRANKFURT 1606-1688 NUREMBERG)**

Portrait of a gentleman, bust-length, in a black doublet

signed and dated 'J. Sand: f / 1639.' (lower left) and inscribed 'AET:30 . f' (upper right)

oil on panel

36½ x 27½ in. (93 x 69.7 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

(Possibly) Anonymous sale; Amsterdam, 10 October 1848, lot 70, 'Een deftig Mansportret ter halver lijve in satijnen kleeding met eene geborduurde kraag, en eene Dame met rijker kanten en sieraden gekleed; beiden fraai geschildert. Paneel 90 x 69'.

with Galerie Sedelmeyer, Paris (according to a seal on the reverse). Robert Hosea, New York; sale, American Art Association, New York, 3 February 1938, lot 54.

The Sylvester Family, Sylvester Manor, Shelter Island, New York, from whose estate sale purchased by the last owner.

LITERATURE:

C. Klemm, *Joachim von Sandrart: Kunst-Werke u. Lebens-Lauf*, Berlin, 1986, p. 72, no. 17, illustrated, and pp. 129-30, under no. 51.

E. E. Kok, *Culturele ondernemers in de Gouden Eeuw. De artistieke en sociaal-economische strategieën van Jacob Backer, Govert Flinck, Ferdinand Bol, en Joachim von Sandrart*, Amsterdam, 2013 (University of Amsterdam dissertation), pp. 127-8, fig. 153.

The present and the following lot are generally presumed to be a pair, although they were painted four years apart, and were separate at least between 1848 and 1938 and since then until recently. It has been suggested that they could be members of the Bicker family, relatives of Jacob Bicker van Engelenburg (1612-1676) and his brother Hendrik (1615-1651) whose portraits were painted by Sandrart in the same year (Klemm *op.cit.*, nos. 18 and 20, both illustrated, both with pendants depicting their wives).



138

**JOACHIM VON SANDRART I
(FRANKFURT 1606-1688 NUREMBERG)**

*Portrait of a lady, bust-length, in an embroidered
black dress*

signed and dated 'J. Sandrart / F 1643' (lower left)
oil on panel
36¼ x 27½ in. (92 x 69.7 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

(Possibly) Anon. Sale, Amsterdam, 10 October 1848, lot 70 'Een deftig Mansportret ter halver lijve in satijnen kleeding met eene geborduurde kraag, en eene Dame met rijker kanten en sieraden gekleed; beiden fraai geschildert. Paneel 90 x 69'.
With Colnaghi, London, 1896.

Charles Butler (1822-1910), of 3 Connaught Place, London, and Warren Wood, Hertfordshire; his posthumous sale, Christie's, London, 26 May 1911 [=2nd day], lot 212 (52 guineas to Asher Wertheimer).

With Theron J. Blakeslee (d. 1914), Blakeslee Galleries, 665 Fifth Avenue, New York; his posthumous sale, American Art Association, New York, 21 April 1915, lot 71.

Anonymous sale, Kirby-Bernet, New York, 29 January 1921, lot 83.

Robert Hosea, New York; sale, American Art Association, New York, 3 February 1938, lot 53.

Private Collection, U.S.A.

LITERATURE:

C. Klemm, *Joachim von Sandrart: Kunst-Werke u. Lebens-Lauf*, Berlin, 1986, pp. 129-30, no. 51, illustrated.

Erna E. Kok, *Culturele ondernemers in de Gouden Eeuw*.

De artistieke en sociaal-economische strategieën van Jacob Backer, Govert Flinck, Ferdinand Bol, en Joachim von Sandrart, Amsterdam, 2013 (University of Amsterdam dissertation), fig. 154.



■139

**JOHANNES VOLLEVENS
(GEERTRUIDENBERG 1649-1728 THE HAGUE)**

Portrait of a lady, three-quarter-length, with her hound

signed and dated 'Jan. Vollevens / fet 1693' (centre left)

oil on canvas

44½ x 35¼ in. (113 x 90 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900



140

FOLLOWER OF RACHEL RUYSCH

*Roses, carnations, poppies, morning glories, and other
flowers in a glass vase, on a stone ledge with a worm*

oil on canvas

17¼ x 23½ in. (44 x 59.5 cm.)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

After the picture in the Städelsches Art Institute, Frankfurt.

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR
(LOTS 30, 45, 62, 111 & 141)

141

FRANZ XAVER PETTER (VIENNA 1791-1866)

*Roses, peonies, irises, violets, and other blooms
in a terracotta urn, and grapes, blackcurrants and
a peach on a table*

signed and dated 'F: Petter 837.' (lower right)

oil on canvas

32.5 x 25¼ in. (82.4 x 64.1 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000



142

**GERARD HOET I (ZALTBOMMEL,
GELDERLAND 1648-1733 THE HAGUE)**

Sophonisba receiving the poisoned cup

oil on canvas

56½ x 59¼ in. (143.5 x 150.5 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900





■143
**CIRCLE OF ALONSO SANCHEZ COELLO
(VALENCIA 1531-1588 MADRID)**

*Portrait of an Infanta as Saint Catherine of Alexandria,
three-quarter-length, in a gold embroidered red dress,
standing in an interior by a window*

oil on canvas
50½ x 42½ in (128.3 x 107 cm.)
£3,000-5,000

\$3,900-6,500
€3,500-5,700

PROVENANCE:

Ralph Bernal; Christie's, London, 13 March 1855, lot 953,
as Mytens (13 gns. to Waters on behalf of the following),
Frederick, 4th Marquis of Londonderry, stepfather of the
7th Viscount Powerscourt, and by descent to,
Mervyn, 9th Viscount Powerscourt, who sold Powerscourt,
Enniskerry, together with its contents, to,
Mr and Mrs Ralph Slazenger, 1961,
their sale; Christie's, on the premises, 24 September 1984
[=1st day], lot 5.

LITERATURE:

Mervyn Wingfield, 7th Viscount Powerscourt, *A Description and
History of Powerscourt*, London, 1903, p.35.

The sitter may be identifiable as Infanta Catherine Michelle
(1567-1597).



144
FOLLOWER OF WILLIAM MARLOW
A view of Lancaster

oil on canvas
27¼ x 35½ in. (69.2 x 90.2 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:
with Leggatt Brothers, London.



145

GEORGE LAMBERT (KENT 1700-1765 LONDON)

*A coastal landscape with an Italianate town and a figure holding a staff;
and A coastal landscape with a tower, a horseman and beggar on a path
in the foreground*

the latter indistinctly signed 'George Lam(...)' (lower left)

oil on canvas

24¾ x 40 in. (62.9 x 101.6 cm.)

a pair (2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

J.L.H. Arkwright; Christie's, London, 24 November 1978,
lot 126.

LITERATURE:

E. Einberg, 'The works of George Lambert', *Walpole Society*, LXIII, 2001, cat. no. P1720-
25A and B, figs. 126 and 127.





146

**CIRCLE OF ARTHUR DEVIS
(PRESTON, LANCS. 1712-1787 BRIGHTON)**

Portrait of a gentleman, full-length, in a brown coat and blue breeches, with a walking stick in his right hand and holding ears of corn in his left, in a landscape

oil on canvas
20 x 14 in. (50.8 x 35.6 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

with Agnew's, 1943.

Mrs. Robert Tritton; (t) Christie's, London, 17 June 1983, lot 142.

LITERATURE:

S. H. Pavière, *The Devis Family of Painters*, Leigh-on-sea, 1950, p. 44, no. 52.



147

**CIRCLE OF ARTHUR DEVIS
(PRESTON, LANCS. 1712-1787 BRIGHTON)**

Portrait of a gentleman, traditionally identified as Robert Banks Hodgkinson, standing small full-length, wearing a red tunic and breeches, with a blue coat

oil on canvas
23¼ x 16¼ in. (59.1 x 41.3 cm.)

£2,000-4,000

\$2,600-5,200

€2,300-4,600

PROVENANCE:

Mrs Leslie Taylor, 1966.

Anonymous sale [M.P. Gilbert]; Christie's, London, 23 November 1973, lot 93, as 'A. Devis' (£787 to J. Fielding)

Anonymous sale; Sotheby's, 6 July 1977, lot 15 (£800)



148

**CIRCLE OF ARTHUR DEVIS
(PRESTON, LANCS. 1712-1787 BRIGHTON)**

Portrait of a gentleman, small full-length, wearing a blue coat, in an interior

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

in an English 18th century carved giltwood frame

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

Sir Herbert Hughes-Stanton, R.A.

Mrs. Robert Tritton, removed from Godmersham Park, Kent;
Christie's, London, 25 March 1966, lot 60.

Anonymous sale [The Property of a Lady]; Christie's, London,
23 June 1972, lot 103.

Anonymous sale [The Property of a Lady]; Christie's, London,
24 June 1977, lot 85 (£2,000).

EXHIBITED:

Preston, *Lancashire Art*, 1937, no. 5.

LITERATURE:

S. H. Paviere, 'Biographical Notes on the Devis Family of Painters',
Walpole Society, XXV, 1936, p. 130, no. 68, as 'attributed picture'.



149

**ARTHUR DEVIS
(PRESTON, LANCS. 1712-1787 BRIGHTON)**

*Portrait of a lady, said to be a member of the Lister family,
seated, small full-length, in an interior*

oil on canvas
19¼ x 14 in. (50.2 x 35.6 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

Anonymous sale [Gurr Johns]; Christie's, London, 14 July 1939, lot 142.

Anonymous sale; Sotheby's, London, 15 July 1942, lot 71 (to Thos. Agnew & Sons.)

Mr and Mrs Robert Tritton, Godmersham Park, Kent. her sale; (t) Christie's, London, 17 June 1983, lot 144.

LITERATURE:

S. H. Pavière, *The Devis Family of Painters*, Leigh-on-Sea, 1950, p. 62, no. 163.

E. G. D'Oench, *The Conversation Piece; Arthur Devis and his Contemporaries*, New Haven, 1980, no. 180.

We are grateful to Brian Allen for confirming the attribution on the basis of a photograph.



150

**ARTHUR DEVIS
(PRESTON, LANCS. 1712-1787 BRIGHTON)**

Portrait of Sir Peregrine Courtenay, standing full-length, in a park, leaning against a tree trunk in a blue coat and white waistcoat, holding a tricorne hat

signed and dated 'A. Devis. [AD linked] 175*' (lower left)

oil on canvas

24 x 16¼ in. (61 x 41.3 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000

PROVENANCE:

with Knoedler.

Sir G. Fielding, 1922.

Anonymous sale [D.M. Lewis]; Christie's, London, 4 May 1951, lot 120 (150 gns. to Robert).

Mrs. Robert Tritton; (†) Christie's, London, 17 June 1983, lot 146.

LITERATURE:

S. H. Paviere, *The Devis Family of Painters*, Leigh-on-sea, 1950, no. 27.

E. G. D'Oench, *The Conversation Piece; Arthur Devis and his Contemporaries*, New Haven, 1980, no. 38.

We are grateful to Brian Allen for confirming the attribution upon first hand inspection.



151

ALEXANDER NASMYTH (EDINBURGH 1758-1840)

A view of Culzean from the North

oil on canvas

27 x 35 in. (68.6 x 88.9 cm.)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

PROVENANCE:

Anonymous sale; Christie's, London, 25 November 1977, lot 162.

LITERATURE:

J. C. B. Cooksey, *Alexander Nasmyth, H.R.S.A., 1758-1840: a man of the Scottish renaissance*, Haddington, 1991, p. 109, no. Q38A.



■152

WILLIAM ASHFORD (BIRMINGHAM 1746-1824 DUBLIN)

A wooded river landscape looking towards the Sugar Loaf from the Scalp, Co Wicklow, with Powerscourt in the distance

oil on canvas
43¾ x 57½ in. (111.2 x 145.1 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, London, 24 June 1977, lot 67.

LITERATURE:

A. Crookshank, 'A Life devoted to Landscape Painting: William Ashford (c.1746-1824)', *Irish Arts Review*, 11, 1995, p. 129, no. 59.



■153

PIETER VAN BLOEMEN, CALLED STANDARD (ANTWERP 1657-1720)

A classical landscape with herdsmen

oil on canvas

32¼ x 40⅞ in. (82 x 102 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

Dr. Med. Walter Kreis, Basel (according to a label on the reverse).

The landscape is probably painted by a different hand.



■154

GIOVANNI GHISOLFI (MILAN 1623-1683)

A capriccio landscape with Alexander visiting the tomb of Achilles

oil on canvas

35½ x 52½ in. (90.5 x 132.3 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Lempertz, Cologne, 24 April 1965, lot 45.

LITERATURE:

A. Busiri Vici, *Giovanni Ghisolfi (1623-1683). Un pittore milanese di rovine romane*, ed. F. Cosmelli, Rome, 1992, p. 90, no. 46.

The figures in this painting clearly illustrate Salvator Rosa's influence on Ghisolfi. Since his early works, the artist showed a strong interest in the figures by the visionary Rosa, which he had probably studied through engravings. Their impact on Ghisolfi was as such that he set for Rome to meet the master in person. He cherished Rosa's advice with regards to figure painting throughout his career.

This painting is offered together with a copy of a certificate by Dr. Hermann Voss, dated 24 August 1964, who considers the present picture closely related to a painting in the Picture Gallery, Dresden, *The Ruins of Cartago* (Gal.-No. 471).

PROPERTY FROM THE AGATHA SADLER (1924-2015) COLLECTION (LOTS 93 & 155)

155

ATTRIBUTED TO GASPARD DUGHET (ROME 1615-1675)

*An Arcadian wooded landscape with figures and their
dogs on a path,
a mountain beyond*

oil on canvas

29¼ x 38¾ in. (74.2 x 97.5 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000







156
BENEDETTO LUTI (FLORENCE 1666-1724 ROME)
Christ in the House of Simon the Pharisee

oil on copper
15½ x 12¾ in. (39.4 x 31.2 cm.)
£5,000-7,000

\$6,500-9,000
€5,800-8,000



■157

BOLOGNESE SCHOOL, CIRCA 1700

Sacrifice of Isaac

oil on canvas

67 x 49½ in. (170.5 x 125.5 cm.)

£5,000-7,000

\$6,500-9,000

€5,800-8,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 1 April 1992, lot 83.

■158

GIUSEPPE NUVOLONE (MILAN 1619-?1703)

Susanna and the Elders

oil on canvas, unframed

58 $\frac{7}{8}$ x 47 $\frac{1}{2}$ in. (149.6 x 120.6 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE:

Private collection.

LITERATURE:

(Probably) M.F. Ferro, *Nuvolone: Una famiglia di pittori nella Milano del '600*, 2003, p. 207, under no. 136, fig. 44c, as 'Carlo Francesco Nuvolone'.





■159

GIOVANNI ODAZZI (ROME 1663- 1731)

The Feeding of the Five Thousand

oil on canvas

48 $\frac{7}{8}$ x 68 $\frac{1}{2}$ in. (124 x 174 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

The pose of the figure to the lower left corner in *The Feeding of the Five Thousand* appears in a preparatory drawing by Odazzi in Museum Kunstpalast, Düsseldorf.



■160
GIOVANNI ODAZZI (ROME 1663- 1731)

The Adoration of the Magi

oil on canvas

48½ x 68¼ in. (123 x 173.5 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

The pose of the Madonna and Child in the present picture can be compared to the pose in Odazzi's *Holy Family with Saints* in the Church of Santa Teresa, Palermo.



161

ANTONIO MARIA MARINI (VENICE 1668-1725 ?)

A river landscape with a cavalry troop on a path

oil on canvas

24 $\frac{1}{2}$ x 20 $\frac{1}{2}$ in. (62.6 x 52.5 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

Private Collection, Belluno, Italy.

Anonymous sale; Finarte Casa d'Aste, Rome, 5 April 1973, lot 34, as 'Marco Ricci' (as one of a pair).

Anonymous sale; Finarte Casa d'Aste, Rome, 2 December 1974, lot 79, as 'Marco Ricci'.

LITERATURE:

E. Martini, *Marco Ricci battaglista*, Venice, 1963, p. 16, fig. 13, as 'Marco Ricci'.

L. Moretti, 'Risarcimento di Antonio Marini', *Scritti di storia dell'arte in onore di Federico Zeri*, Milan, 1984, II, p. 798.

M. Silvia Proni, *Antonio Maria Marini: L'Opera Completa*, Milan, 1992, p. 52, no. 1.1, as 'whereabouts unknown'.



162

ANTONIO MARIA MARINI (VENICE 1668-1725 ?)

A wooded river landscape with soldiers by a stream

oil on canvas

43¾ x 19¼ in. (62.8 x 48.9 cm.)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

PROVENANCE:

Private Collection, Belluno, Italy.

Anonymous sale; Finarte Casa d'Aste, Rome, 5 April 1973, lot 34, as 'Marco Ricci' (as one of a pair).

Anonymous sale; Finarte Casa d'Aste, Rome, 2 December 1974, lot 79, as 'Marco Ricci'.

LITERATURE:

E. Martini, *Marco Ricci battaglista*, Venice, 1963, p. 19, fig. 14, as 'Marco Ricci'.

L. Moretti, 'Risarcimento di Antonio Marini', *Scritti di storia dell'arte in onore di Federico Zeri*, Milan, 1984, II, p. 797.

M. Silvia Proni, *Antonio Maria Marini: L'Opera Completa*, Milan, 1992, p. 62, no. 1.8, as 'whereabouts unknown'.



THE PROPERTY OF A SPANISH COLLECTION (LOT 163)

163

NICOLA VACCARO (NAPLES 1640-1709)

The Penitent Magdalene

signed with monogram 'NVF.' (centre right, on the rock)

oil on canvas

39 $\frac{7}{8}$ x 30 in. (101.3 x 76.1 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

LITERATURE:

C. Fiorillo, "Nicola Vaccaro a Calvizzano", in *Ricerche sul '600 napoletano. Scritti di Storia dell'Arte in onore di Raffaello Causa*, 1988, pp. 270-272.

C. Siracusano, "Ai margini di un itinerario seicentesco a Napoli: aggiunte a Nicola Vaccaro", in *Scritti in Onore di Alessandro Marabottini*, Rome, 1997, pp. 239.

M. Izzo, "Nicola Vaccaro (1640-1709), ricerca di dottorato" in *Metodologie conoscitive per la conservazione e la valorizzazione dei beni culturali*, XV ciclo, Naples, 2002, pp. 164-165.

M. Izzo, *Nicola Vaccaro (1640-1709) Un artista a Napoli tra Barocco e Arcadia*, Todi, 2009. pp. 205-206, no. A61.



■164

FRANCESCO TREVISANI (CAPODISTRIA 1656-1746 ROME)

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

oil on canvas

64% x 45% in. (163.5 x 115.8 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

This work can be compared with the picture, of slightly smaller dimensions, now in the Musée du Louvre, Paris.



■165

NORTH ITALIAN SCHOOL, 18TH CENTURY

A mountainous landscape with a bear hunt in the foreground

oil on canvas

37 $\frac{1}{8}$ x 47 $\frac{1}{8}$ in. (94.3 x 119.7 cm.)

£5,000-8,000

\$6,500-10,000

€5,800-9,200



■166

ANTONIO MARIA MARINI (VENICE 1668-1725 ?)

The Miraculous Draught of Fishes

oil on canvas

53 $\frac{5}{8}$ x 66 $\frac{7}{8}$ in. (136.3 x 169.9 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000

167

FRANCESCO SOLIMENA (CANALE DI SERINO 1657-1747 BARRA)

Portrait of a gentleman, bust-length, in an embroidered waistcoat and a blue coat, in a painted oval

oil on canvas

25¼ x 20⅝ in. (64 x 52.4 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000

We are grateful to Prof. Nicola Spinosa for confirming the attribution after inspection of the original.





■168
**CIRCLE OF GIACOMO CERUTI, IL PITOCCHETTO
(MILAN 1698-1767)**

A peasant girl with a basket

oil on canvas
38½ x 28½ in. (97 x 72.5 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900



169
BOLOGNESE SCHOOL, 18TH CENTURY

Head study of a bearded man

oil on paper laid down on canvas
22 x 18 in. (55.6 x 45.5 cm.)
with additions of circa 2½ in. (7.5 cm.) along each edge

£4,000-6,000

\$5,200-7,800

€4,600-6,900



PROPERTY FROM A DISTINGUISHED SWISS COLLECTION (LOTS 170 & 182)

■*170

JACOPO AMIGONI (VENICE 1675-1752 MADRID)

Hercules and Omphale

oil on canvas

32¼ x 31⅞ in. (81.5 x 80.8 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-11,000

PROVENANCE:

The Dallas Civic Opera, Dallas, Texas; Parke-Bernet Galleries, New York, 12 June 1975, lot 166 (\$6,000).

LITERATURE:

E. Martini, *Pittura Veneta dal Ricci ai Guardi*, Venice, 1977, p. 66, note 14, fig. 51.

The present picture has been dated to around 1747 by Zugni Tauro (E. Martini, *op.cit.*).



■▲171

STUDIO OF FRANCESCO SOLIMENA (CANALE DI SERINO 1657-1747 BARRA)

An Allegory of Good Government

oil on canvas

39 x 28 $\frac{7}{8}$ in. (98.9 x 73.3 cm.)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

PROVENANCE:

Frederick Field Collection; Christie's, London, 5 July 1991, lot 22.
Anonymous sale; Christie's, New York, 27 January 2010, lot 286.



172

STUDIO OF FRANCESCO SOLIMENA (CANALE DI SERINO 1657-1747 BARRA)

Rebecca at the Well

oil on canvas

22¾ x 16⅞ in. (57.8 x 43 cm.)

€5,000-8,000

\$6,500-10,000

€5,800-9,200

PROVENANCE:

Anonymous sale; Finarte Casa d'Aste, Rome, 2 December 1974, lot 100.



THE PROPERTY OF A LADY (LOT 173)

173

TOMMASO RUIZ (ACTIVE NAPLES, CIRCA 1750)

The bay of Naples from the Castel dell'Ovo with the Riviera di Chiaia and Posillipo beyond

signed 'Tommaso Ruiz' (lower right)

oil on canvas

23 $\frac{3}{8}$ x 69 $\frac{7}{8}$ in. (59 x 175 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE:

C.J. Charles, 27 Brook Street, London, 1905.





174

VENETIAN SCHOOL, 18TH CENTURY

Portrait of a gentleman, traditionally identified as Jacopo Riccati (1676-1754), half-length, in a blue banyan

inscribed 'ERO / DOJ / V' (lower left, on the book spine)

oil on canvas

24 x 19¾ in. (60.8 x 50.3 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700



***175**

NORTH ITALIAN SCHOOL, LATE 18TH CENTURY

Portrait of a boy with a fur cap

oil on canvas

21½ x 17½ in. (55 x 44.5 cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

176

PIER FRANCESCO GUALA
(CASALE MONFERRATO 1698-1757 MILANO)

A lady, bust-length, with a crown and a garland of flowers

oil on canvas, oval
31½ x 24¾ in. (80 x 62.5 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

We are grateful to Dr. Sylvia Martinotti for endorsing the attribution to Pier Francesco Guala on the basis of photographs.



177

GIUSEPPE NOGARI (VENICE 1699-1766)

Philosopher with a book

oil on canvas
22¾ x 18½ in. (58 x 46 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700





178
ITALIAN SCHOOL, EARLY 18TH CENTURY

Memento Mori

oil on canvas, unlined
27½ x 15¼ in. (69.5 x 40 cm.)

£3,000-5,000

\$3,900-6,500
€3,500-5,700



179

VENETIAN SCHOOL, 18TH CENTURY

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

oil on canvas

15 x 21½ in. (38 x 53.5 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

180

ATTRIBUTED TO FRANCESCO GUARDI (VENICE 1712-1793)

Shipping in stormy waters

oil on canvas

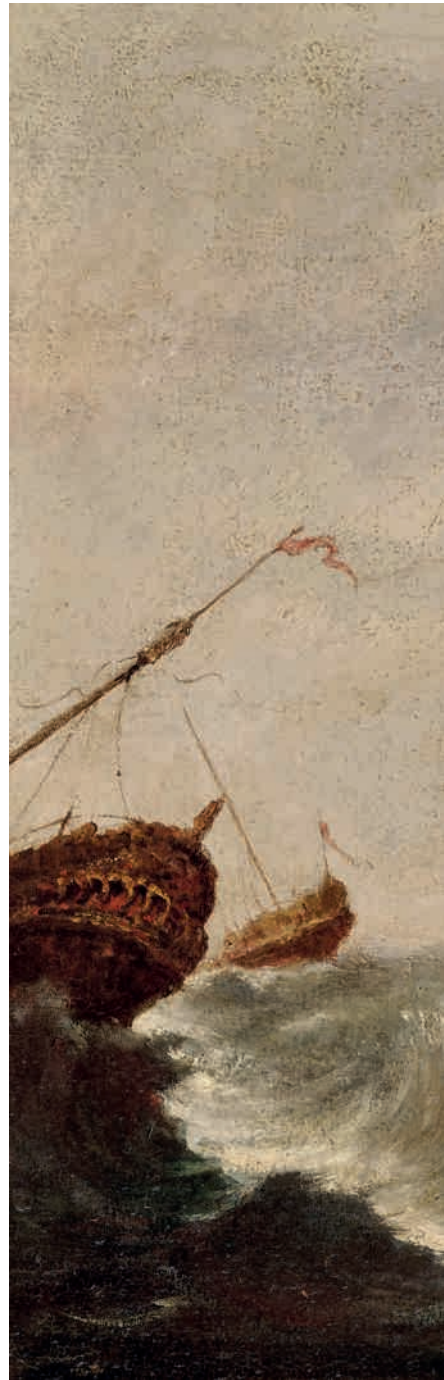
20 x 23½ in. (50.8 x 59.7 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

A preparatory sketch for this composition is recorded by Byam Shaw (see J. Byam Shaw, *The Drawings of Francesco Guardi*, London, 1951, p. 78, no. 73, illustrated). In several respects this drawing is closer to this painting than to the two versions of this composition by Guardi in the Museum of Fine Arts, Montreal and the Bortolotto collection. The design of the stern of the ship far right is different than in the Montreal picture, the crows nests are depicted at sharper angles and the cliffs along the right edge are more prominently displayed in the drawing and this lot. In the drawing the man standing on the rock has his arms outstretched and is trying to catch the rigging: in this picture he has already caught this.







181

STUDIO OF MICHELE MARIESCHI (VENICE 1710-1743)

An architectural capriccio with equestrian monuments and an obelisk, with figures resting by a pool and mountains and villages beyond

oil on canvas

27 x 36½ in. (68.1 x 92.9 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

The present lot is a workshop production based upon the painting by Marieschi in the Staatsgalerie, Stuttgart. We are grateful to Ralph Toledano for confirming the attribution to Marieschi's studio.



PROPERTY FROM A DISTINGUISHED SWISS COLLECTION (LOTS 170 & 182)

■*182

ATTRIBUTED TO ANTONIO BALESTRA (VERONA 1666-1740)

The Idolatry of Solomon

oil on canvas

59 $\frac{3}{8}$ x 71 $\frac{1}{8}$ in. (150.8 x 182.5 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

183

STUDIO OF POMPEO BATONI (LUCCA 1708-1787 ROME)

The Madonna

oil on canvas

17½ x 13 in. (43.5 x 33.1 cm.)

in an 18th century Maratta frame

£12,000-18,000

\$16,000-23,000

€14,000-21,000

LITERATURE:

E. Peters Brown, *Pompeo Batoni. A complete catalogue of his paintings*, New Haven and London, 2016, I, p. 48, under no. 41.

This bust-length Madonna repeats the composition by Batoni recorded as being in a private collection in Forlì (see A. M. Clark, *Pompeo Batoni, A complete catalogue of his works*, New York, 1985, p. 223, no. 50). It was not uncommon for Batoni and his studio to produce replicas of his most popular compositions and those of other great masters: he made versions of portraits that he painted for Grand Tourists and was commissioned to make copies after Guido Reni, Raphael and Carracci. Though he was much in demand as a portrait painter, it was his religious and historical pictures that generally fetched higher prices (see E.P. Bowron and P.B. Kerber (eds.), *Pompeo Batoni: Prince of Painters in Eighteenth-century Rome*, London, 2007, pp. 173-175).



G. B. PATONI
1800 (1801)



184
GASPAR BUTLER (ACTIVE NAPLES C. 1720-1733)
The Grotto of Pozzuoli, Naples

oil on canvas
11½ x 19¼ in. (29.2 x 49.2 cm.)

£5,000-7,000

\$6,500-9,000

€5,800-8,000



185

CIRCLE OF CLAUDE-JOSEPH VERNET (AVIGNON 1714-1789 PARIS)

A coastal landscape with figures on a shore, ships beyond

oil on canvas

14¼ x 18½ in. (36.2 x 47.2 cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700





186

CHARLES-LEOPOLD GREVENBROECK (DUTCH, ACTIVE CIRCA 1730-1759)

Capriccio of a Mediterranean harbour

oil on copper

11¼ x 28¾ in. (31 x 73 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000



187
APOLLONIO FACCHINETTI, CALLED DOMENICHINI,
THE MASTER OF THE LANGMATT FOUNDATION VIEWS
(VENICE 1715-1757)

The Basilica of San Pietro di Castello, Venice

oil on canvas
21½ x 32½ in. (54.5 x 82.5 cm.)

£12,000-18,000

\$16,000-23,000
€14,000-21,000

PROVENANCE:

Samuel Henry Thompson (1809-1892), Thingwall Hall, Liverpool, by whom given to his daughter 1870, Mrs M.G. Bright by whom given to her son in 1912, Allan Heywood Bright MP (1862-1941).

A smaller variant of the same view, with a different staffage, and an incorrect topography in the distance, was offered at Dorotheum, Vienna, 13 October 2010, lot 458 (38 x 57 cm.).



188

FRANCESCO ZANIN (NOVE, VICENZA 1824-1884 VENICE)

San Giorgio Maggiore, Venice, with an imaginary Campanile

signed and dated 'Zanin Fran:^{co} 1869.' (lower left)

oil on canvas, unlined

9¾ x 13¼ in. (25 x 33.5 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

LITERATURE:

L. Moretti, 'Francesco Zanin (1824-1884), vedutista veneziano', *Arte Veneta*, 68 (2011), 2012, pp. 286-7.

189

HENRY PETHER (FL. 1828-1865 LONDON)

The eruption of Vesuvius by night

oil on canvas

20¼ x 26½ in. (51.5 x 66.5 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Bonhams, London, 9 December 2009, lot 17.









190

GABRIELE RICCIARDELLI (ACTIVE ITALY C. 1741-1777)

The bay of Naples with Castel Sant'Elmo on the Vomero hill and Castel Nuovo on the bay, Vesuvius in the distance

oil on canvas

25½ x 50½ in. (65 x 128 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-57,000





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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H(2).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

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

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

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

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

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes. If a bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange unless we have accepted the bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you

should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

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

3 ARTIST'S RESALE ROYALTY

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

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

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

- 4% up to 50,000
- 3% between 50,000.01 and 200,000
- 1% between 200,000.01 and 350,000
- 0.50% between 350,000.01 and 500,000
- over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either

matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

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

(h) In order to claim under the **authenticity warranty** you must: (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

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

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

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

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, airmail tags or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition report** or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (c) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Printing.** These categories of the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

- (i) Wire transfer. You must make payments to: Barclays Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- (ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7389 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Cashiers Department, 8 King Street, St James's, London SW1R 1LR.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7389 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) 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 in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lots** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7389 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.
(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

A 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 arrival 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 a lot prior to bidding if you are relying on a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

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

(e) Lots of Iranian origin

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

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and

may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,000 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain this export jewellery licence.

(h) Watches

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

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

I OUR LIABILITY TO YOU

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

(b) 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

(c) We give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any lot with regard to its 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.

(d) 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.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (including in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model mediation Procedure. We will use a mediator affiliated with CEDR who you and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

authentic: a genuine example, rather than a copy or forger of;

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

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

(iii) a marking for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

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

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

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

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

condition: the physical condition of a lot.

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

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

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

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

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

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

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

provenance: the ownership history of a lot.

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

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

? *, Ω, α, #, ‡ See VAT Symbols and Explanation.

■ See Storage and Collection Pages on South Kensington sales only.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

Other Arrangements

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

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

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

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio

or workshop of the artist, possibly under his supervision.

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

"With signature ..."/"With date ..."/

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: csollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

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 organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

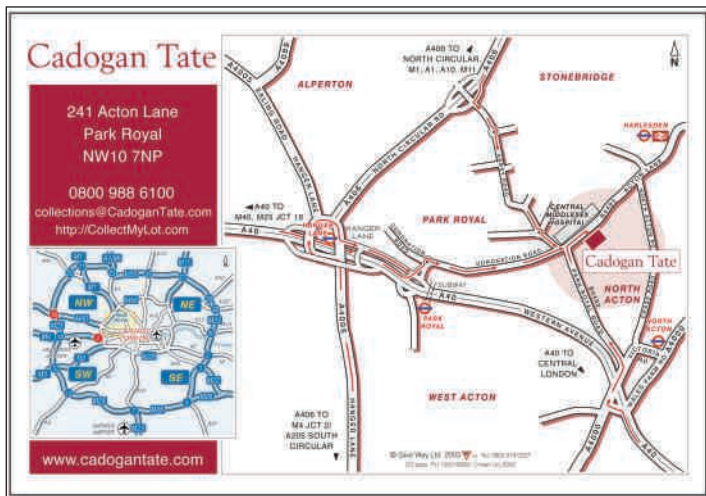
PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst 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 www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & 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 Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & 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 VAT.
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.



COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

Cadogan Tate Ltd's Warehouse
241 Acton Lane,
Park Royal,
London NW10 7NP

CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

OLD MASTER & 19TH CENTURY PAINTINGS

Continental European and British paintings from the early Renaissance to the early 19th century, British and Irish Art from the Tudor period to 1970, including Sporting Art, Victorian and Scottish pictures. Continental European drawings from the early Renaissance to the early 19th century. Paintings, drawings and watercolors from the 19th century, including Orientalist pictures and maritime paintings.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
	Old Master & 19th Century Paintings					
A1	Old Master & 19th Century Art	Amsterdam	2	27	44	40
L193	19th Century European Art including Orientalist Art	King Street	2	48	76	72
L1	Old Master and 19th Century Paintings	King Street	5	119	190	181
L195	Victorian and British Impressionist Pictures	King Street	2	48	76	72
L98	Topographical Pictures	King Street	1	20	32	30
N193	19th Century European Art	New York	2	48	76	72
N1	Old Master Paintings	New York	3	71	114	108
P1	Old Master & 19th Century European Paintings	Paris	1	19	30	29
K193	19th Century Paintings	South Kensington	2	43	71	66
K9	Old Master & Early British Drawings & Watercolours	South Kensington	1	14	24	22
K1	Old Master Paintings	South Kensington	2	30	50	46
K2	Victorian, Sporting & Maritime Pictures	South Kensington	3	55	90	85
K97	Modern & Contemporary Australian Art & South African Art	South Kensington	1	14	24	22
W9	Old Master & Early British Drawings & Watercolours	Worldwide	4	95	152	144

CHRISTIE'S

WWW.CHRISTIES.COM/SHOP

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 Furniture, Decorative Arts and Collectables · American Art and Furniture
 Books, Travel and Science · Design, Costume and Memorabilia
 Post-War and Contemporary Art
 Old Master Paintings and 19th Century Paintings

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