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Friday 9 December 2016
at 10.30 am
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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **JOLE-11976**

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Saturday	3 December	12.00 noon – 5.00 pm
Sunday	4 December	12.00 noon – 5.00 pm
Monday	5 December	9.00 am – 4.30 pm
Tuesday	6 December	9.00 am – 8.00 pm
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Front cover: Lot 172 (detail)
Inside front cover: Lot 165 (detail)
Opposite: Lot 120 (detail)
Inside back cover: Lot 116
Back cover: Lot 194 (detail)



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101
MASTER OF THE PRODIGAL SON
(ANTWERP ACTIVE C. 1530–60)

The Adoration of the Magi: a triptych; the outer faces: the Archangel Gabriel; and the Virgin Annunciate, in sculpted niches

oil on panel

the central panel 34 $\frac{1}{8}$ x 26 $\frac{7}{8}$ in. (86.7 x 68.2 cm.);

the wings 34 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in. (88.3 x 29.2 cm.)

inscribed on the outer faces 'AVE · GRACIA · PL · N · DOMINVS ·
 TECVM · BENEDICTATV'

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 18 June 1988, lot 1001, as 'Attributed to Pieter Aertsen'.

LITERATURE:

Z. van Ruyven-Zeman, 'Monumentale glasschilderkunst in de kathedraal van Granada. Teodoro de Holanda, de Meester van de Verloren Zoon en de relatie tot Pieter Aertsen', *Pieter Aertsen: Nederlands Kunsthistorisch Jaarboek*, 40, The Hague, 1989, pp. 270, 272, figs. 11 and 277, note 45, as 'Master of the Prodigal Son'.

Named after the large panel depicting the parable of the Prodigal Son (Vienna, Kunsthistorisches Museum), the Master of the present work was identified by Hulin de Loo in 1909 (*Catalogue du Musée des Beaux-Arts de Gand*, Ghent,

pp. 55-56). The artist ran a busy and prosperous workshop in Antwerp, working as a painter as well as a designer of tapestries and stained glass. Much of the Master's work looks to other important figures painting in the city during the mid-16th century, like Pieter Coecke van Aelst, Pieter Aertsen and Frans Floris. This small devotional triptych, probably designed for a private chapel, amply demonstrates the influence of these artists, particularly Coecke van Aelst; indeed the Holy Family and a kneeling king in the central panel, with the other Magi each occupying a wing, was a type invented and popularised by his workshop. Though van Aelst's format is employed, the present work retains much of the Master of the Prodigal Son's own characteristic style. The small faces, with pointed chins and eyes placed close together, the large hands with defined finger nails and the figures walking as if 'on tiptoe', are features which typify the Master's style in our panel (L. Campbell, *The Sixteenth Century Netherlandish Paintings with French Paintings before 1600*, London, 2014, p. 542). The semi-*grisaille* *Annunciation* on the exterior of the wings, inscribed with the famous greeting of the Archangel Gabriel, was a common feature of triptychs of this scale from the late 15th century onwards, where flesh tones were used for faces and hands to imbue them with a softer, more naturalistic quality (a particularly successful example of this semi-*grisaille* style is Gerard David's *Annunciation* of c. 1510, Metropolitan Museum, New York, 1975.1.120).

We are grateful to Peter van den Brink for confirming the attribution after inspection of the original.



PROPERTY OF THE TRUSTEES OF THE WILLIAM MERTON WILL TRUST
(LOTS 102, 104 & 141)

102

**THE MASTER OF THE MANSI MAGDALENE
(ACTIVE ANTWERP C. 1515-1525)**

The Magdalene holding a Book of Hours in a landscape

oil on panel
18½ x 14⅞ in. (45.9 x 37.9 cm.)

£50,000-70,000

\$61,000-85,000

€56,000-78,000

PROVENANCE:

Anonymous sale; Symons & Son, Barnstaple, 3 July 1917, lot 3 (according to labels on the reverse).

Sir Bourchier Wrey, 14th Bt., Tawstock Court, North Devon; Christie's, London, 17 February 1950, lot 70, as 'Prevost' (340 gns. to O. Koelzer).

with F. A. Drey, London, by 1960.

The Master of the Mansi Magdalene, named by Friedländer after a painting formerly in the collection of the Marchese Giovanni Battista Mansi, and acquired by the Gemäldegalerie, Berlin in

1897, remains a somewhat mysterious figure working in Antwerp during the 1520s and 1530s. A follower of Quinten Massys, very little is known about his career, though he frequently employed engravings and prints by Dürer and Lucas Cranach the Elder as models for his works, a phenomena which had become increasingly wide spread during the early 16th century.

This panel shows the Magdalene, wearing a faintly exoticised red, fur-lined dress with a low, standing in a rocky landscape, with a traveller on the road behind her. In her left hand she holds the lid of an elaborately worked gold pot (her usual attribute), the base of which rests on a ledge in the foreground. In her right, she rests a richly bound Book of Hours with an ornately gilded and tooled fore-edge, the open pages of which display the wide yellow borders embellished with large, naturalistic flowers invariably found in devotional texts illuminated in Bruges and Ghent during the late 15th and early 16th centuries.

We are grateful to Peter van den Brink for confirming the attribution after inspection of the original.



PROPERTY OF THE TRUSTEES OF THE WILLIAM MERTON PICTURE SETTLEMENT
(LOTS 103 & 138)

103

GERMAN SCHOOL, EARLY 17TH CENTURY

Flowers in a vase on a table

oil on panel

15¼ x 11¼ in. (38.8 x 28.4 cm.)

£5,000-8,000

\$6,100-9,700

€5,600-8,900

PROVENANCE:

Sir Thomas Merton, F.R.S., K.B.E., Stubbings House,
Maidenhead, by 1950.

LITERATURE:

A. Scharf, *A Catalogue of Pictures and Drawings from the
Collection of Sir Thomas Merton, F.R.S., at Stubbings House,
Maidenhead, London, 1950, p. 78, no. XXXII, as 'Dutch School,
early seventeenth century'.*



PROPERTY OF THE TRUSTEES OF THE WILLIAM MERTON WILL TRUST
(LOTS 102, 104 & 141)

104

ANTWERP SCHOOL, CIRCA 1520

A triptych: The Adoration of the Magi

oil on panel, the wings in engaged frames
the central panel: 25 $\frac{3}{8}$ x 19 $\frac{7}{8}$ in. (64.4 x 50.5 cm.);
the wings: 26 $\frac{1}{8}$ x 8 $\frac{1}{2}$ in. (66.4 x 21.9 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

with F. A. Drey, as 'Master of Hoogstraten', from whom acquired
by the present owner.

This small triptych is loosely based on the compositional formula developed by leading Antwerp artists like Joos van Cleve, Pieter Coecke van Aelst and Jan Martens van Dornicke in the early decades of the 16th century. Placing the Holy Family in the central panel with Caspar, the oldest king, kneeling to present his gift to the Christ Child, this type of composition, almost invariably found in triptychs, placed the other two Magi on the wing panels. Here, the bearded Melchior, wearing an exotic turban, stands in the right wing, while Balthasar, who wears a deep blue, fur-lined cloak and removes his hat as a gesture of respect, is placed on the left. The classical frieze that partially borders the ruined stable occupied by the Holy Family shows the increasing influence of Italianate decoration and classical ornamentation, which began to spread through the Netherlands after artists like Jan Gossaert travelled south and disseminated the style through their works.

We are grateful to Peter van den Brink and Till-Holger Borchert for assisting with the cataloguing and dating of this lot.



***105**

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

Portrait of a lady, traditionally identified as Louise de Halluin, Dame de Cipierre (d. 1585), bust-length, in a brown gown with a decorated partlet, a hood with a pearled billament, and a pearl necklace

oil on panel, shaped top
6¾ x 5¼ in. (17.2 x 13.4 cm.)

£25,000-35,000

\$31,000-43,000
€28,000-39,000

This small, intimate portrait was probably painted in *circa* 1555, before the sitter's marriage to Philibert Marcilly de Cypierre in 1556, while she was serving as a lady-in-waiting for Catherine de' Medici, Queen of France (1519-1589). It exists in several versions, but the closest to the present work is the slightly larger panel now in the Mr. and Mrs. Martin A. Ryerson Collection, Art Institute of Chicago (1933.1061).

We are grateful to Dr. Alexandra Zvereva for confirming the attribution to Corneille de Lyon and his workshop after inspection of the original.



106

PETER MURER (CONSTANCE ACTIVE 1446-1469)

The Coronation of the Virgin

tempera and gold on panel, in an integral frame
10 1/8 x 19 1/4 in. (25.5 x 48.6 cm.)

€30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

The Monastic Island of Reichenau, Lake Constance, where acquired by, Karl Freiherr von Mayenfisch (1803-1877). Princely Collection of Hohenzollern, Sigmaringen (inv. 2820), from 1861, until 1894. Private collection, The Netherlands, by 2006, until 2012, when given to the present owner.

LITERATURE:

F.A. Lehner, *Fürstlich Hohenzollern'sches Museum zu Sigmaringen: Verzeichnis der Gemälde*, Sigmaringen, 1871, no. 111. B. Konrad, *Alfred Stange: Kritisches Verzeichnis der deutschen Tafelbilder vor Dürer. Band II. Mit Abbildungen und Ergänzungen*, Radolfzell, 2009, no. NW251-6-3, ill.

This newly discovered panel, painted in *circa* 1465, is an important addition to the small *oeuvre* of the artist Peter Murer, active in Germany during the mid-15th century. Known in older scholarship as the Master of the Werdenberg Annunciation, the painter remains one of the few identifiable painters in the Swabian city of Constance.

This panel once formed part of a small retable, possibly the predella, and can be connected to four other panels by Murer, all, like the present work, formerly in the Princely Collection of Hohenzollern. These include the *Death of the Virgin* (fig. 1), identical in size, and the *Birth of the Virgin* (fig. 2), both currently in a private collection. The whereabouts of the other two panels belonging to the group, depicting a *Presentation of Christ in the Temple* and a *Presentation of the Virgin in the Temple*, are unknown.

We are grateful to Dr. Bernd Konrad for proposing the attribution and assisting with cataloguing this lot, which is sold with a certificate by Konrad, dated 19 April 2014.

FOR ADDITIONAL INFORMATION ON THIS LOT PLEASE VISIT CHRISTIES.COM



Fig. 1. Peter Murer, *Death of the Virgin*
© Liechtenstein National Museum (photo: Sven Beham)



Fig. 2. Peter Murer, *Birth of the Virgin*
© Liechtenstein National Museum (photo: Sven Beham)

107

**WORKSHOP OF CORNEILLE DE LA HAYE, CALLED
CORNEILLE DE LYON (THE HAGUE 1500/10-1575 LYON)**

*Portrait of a nobleman, bust-length, in a black fur-lined
coat and black hat*

oil on panel

6¾ x 5½ in. (16.1 x 12.9 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

This portrait can be dated to 1535-40 on the basis of the sitter's dress. Imbued with the dignity and wisdom of old age, the sitter's face is subtly modelled while his features are drawn with the artist's characteristically incisive outlines, most notable here in the lively brushstrokes that define his beard, eyes and nose. The subdued olive background creates an elegant contrast with the sitter's pale complexion. Although his identity remains a mystery, his sober yet extremely rich costume indicates his elevated social status: he may have been one of Lyon's leading patricians, magistrates or humanists, who made up much of Corneille's clientele at this point in his career.

We are grateful to Dr. Alexandra Zvereva for proposing the attribution to the workshop of Corneille after inspection of the original.



(actual size)

108

**JOOS DE MOMPER II (ANTWERP 1564-1635) AND
ATTRIBUTED TO JAN BRUEGHEL I (BRUSSELS 1568-1625 ANTWERP)**

*A coastal landscape with fishermen with their catch by the
Tomb of Scipio*

oil on panel
17¼ x 26½ in. (45 x 66.4 cm.)

£60,000-80,000

\$74,000-97,000

€67,000-89,000

PROVENANCE:

Anonymous sale; Briest, Paris, 26 May 1999, lot 38.

Anonymous sale [The Property of a Gentleman]; Christie's, London, 6 December 2007, lot 28 (£108,500).

This work uses many of the formal elements that regularly featured in the work of Jan Brueghel the Elder (1568-1625). Having travelled through Italy between 1589 and 1596, the painter made a number of drawings of ruins in and around Rome, elements of which he would later employ in his landscapes. The present composition is effectively an adaptation of two distinct, but related, motifs that reoccur throughout his *oeuvre*: the Tomb of Scipio, which he had studied in Rome, and a ruined tower overlooking a harbour above a winding path. The picture also displays the impact that the work of painters like Paul Brill had on Brueghel in Italy and how these influences had filtered back to the Netherlands upon his return.

The exact group of figures in the foreground of this picture does not occur in any other of Brueghel's known works, however the horses, mules and the male figures inspecting their catch all appear individually across his *oeuvre* and appear to have been adapted from several compositions, cutting and regrouping figure types. Joos de Momper collaborated a number of times with both Jan Brueghel the Elder and after the latter's death, continued a fruitful working relationship with his son, Jan Brueghel the Younger.

This lot is sold with a copy of a certificate by Dr. Klaus Ertz, dated 14 March 2011, proposing the attribution to Jan Brueghel the Elder.





109
DUTCH SCHOOL, MID-17TH CENTURY

A winter townscape with figures ice skating

oil on panel
14 $\frac{3}{8}$ x 24 $\frac{3}{4}$ in. (36.5 x 62.9 cm.)

£15,000-25,000

\$19,000-30,000

€17,000-28,000

PROVENANCE:

Duc de Brissac.
Lieutenant-Colonel Evelyn Charles Shirley, J.P. D.L (1889-1956),
Ettington Park, Warwickshire, as 'David Vinckboons'.
The Constantine Family, Yorkshire; Christie's, London, 14 May
1971, lot 124, as 'D. Vinckboons'.

EXHIBITED:

Middlesbrough, Municipal Art Gallery, 29 September-
22 October 1949, as 'David Vinckboons'.
Scarborough, Municipal Art Gallery, *Dutch and Flemish Masters*
from the Collection of Mrs. R.A. Constantine and family: *Dutch*
Festival 1960, June 1960-1961, no. 31, as 'David Vinckboons'.



110

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

*A wooded landscape with figures resting by a path,
villages in the mountains beyond*

oil on panel

20¼ x 33¼ in. (51.4 x 84.3 cm.)

£60,000-80,000

\$74,000-97,000

€67,000-89,000

PROVENANCE:

with Silvano Lodi, Munich.

Anonymous sale; Dorotheum, Vienna, 13 October 2010, lot 372
(€188,430), when acquired by the present owner.

This painting is sold with a certificate from Dr. Klaus Ertz, dated 28 June 2010, confirming the attribution of the landscape to Joos de Momper the Younger, and of the figures to Jan Breughel the Younger. The excellent condition of this uncradled panel allows the viewer to appreciate the fine quality of Joos de Momper's painting as it was originally intended. Joos the Younger, the most famous member of this Antwerp dynasty, was a frequent collaborator with Jan Breughel the Younger; the masterpiece of their collaboration, a depiction of *The Road to Calvary*, was sold at Koller, Zurich, 17 September 2010, lot 3032, for \$977,108.

***111**

TOBIAS VERHAECHT (ANTWERP 1561-1631)

A mountainous river landscape with travellers on a path

oil on panel

20½ x 26¾ in. (52.1 x 67 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 15 January 1993, lot 54, where acquired by the present owner.

Having travelled to Florence and Rome in the early years of his life, Tobias Verhaecht returned to his native Antwerp by 1590, enlisting in the Guild of Saint Luke and becoming an active member of the city's artistic and literary circles. Here, he continued to work in the tradition of the *Weltlandschaft*, or 'world-landscape', a type of composition that had originated in the workshops of Joachim Patinir and Pieter Brueghel the Elder. This view follows their tradition and, taken from an elevated vantage point, shows the artist's characteristically detailed renditions of distant villages, waterways and figures.





112

CIRCLE OF SIR PETER PAUL RUBENS (SIEGEN 1577-1640 ANTWERP)

A study of the head of a Moor

oil on canvas

14 x 11 in. (35.5 x 27.9 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

This study is after one of the *Four studies of the head of a Moor*, now in the Musées Royaux des Beaux Arts, Brussels.



***113**

PIETER NEEFS I (ANTWERP ?1578-1656/61)

A church interior

signed with initials and dated 'P.N. 1606' (centre right)

oil on copper

15 x 22½ in. (37.9 x 57 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Palais des Congrès, Versailles, 2 March 1986, lot 58.

LITERATURE:

B. G. Maillat, *Intérieurs d'Églises: La Peinture Architecturale des Écoles du Nord, 1580-1720*, Wijnegem, 2012, p. 286, no. M-0649, illustrated.

***114**

DIRCK DE BRAY (FLEMISH ACTIVE 1651-1678)

A basket of flowers on a marble ledge

signed and dated 'DBray 1665' (lower left, 'DB' linked)

oil on panel

22 $\frac{1}{8}$ x 18 $\frac{7}{8}$ in. (56 x 48.2 cm.)

£50,000-70,000

\$61,000-85,000

€56,000-78,000

PROVENANCE:

with John Mitchell & Sons, London.

Anonymous sale; Christie's, New York, 31 January 1997, lot 47, where acquired by the present owner.

EXHIBITED:

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

LITERATURE:

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

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

The son of the history painter Salomon de Bray (1597-1664), Dirck de Bray initially trained as a bookbinder before beginning a successful career as an engraver and etcher in the late 1650s. This painting, signed and dated 1665, is the first securely identifiable, surviving picture made by De Bray (F. Meijer, *op. cit.*) and is one of only seven such flower pieces that he painted. Like his other works in the genre, the sharply painted panel shows a bold independence from the conventions of flower pieces of the period. Placed on a white marble ledge against a neutral background, De Bray's flowers are set within a wicker basket, while a peony, a sunflower and blossoming hedge bindweed are arranged around its base and trail across the surface of the ledge.

Dirck de Bray's still-life career was relatively short-lived, spanning what appears to be a little more than twelve years before he retired to the Augustinian monastery of Gaesdonck, near Goch in Brabant during the late 1670s. He lived at the monastery as a lay brother, and seems to have continued to paint until his death in 1694.





115

ATTRIBUTED TO JAN PHILIPS VAN THIELEN (MECHELEN 1618-1667)

Flowers in a glass vase on a ledge

oil on panel

22 x 17 $\frac{7}{8}$ in. (55.7 x 45.5 cm.)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

with Sabin Gallery, London, by 1959, as 'Daniel Seghers', where acquired by the father of the present owner.

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



116
CIRCLE OF SIR PETER PAUL RUBENS
(SIEGEN 1577-1640 ANTWERP)

Head studies

oil on panel
18¾ x 29½ in. (46.7 x 75 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

(Probably) Sir Thomas L. H. Neave, 5th Baronet (1874-1940),
Dagnam Park, Essex, and by inheritance to,
Captain Kenelm Digby Neave, Saunders Farm, Kent, in 1940,
and by descent to the present owner.

This fascinating panel, comprising thirteen head studies, provides a remarkable insight into the reproduction and diffusion of designs and figure types by the most significant Flemish painter of the 17th century: Sir Peter Paul Rubens.

Rubens established a busy and highly successful studio made up of apprentices and journeymen painters by the 1610s, and began painting studies of heads to keep in the workshop and serve as models for compositions. These studies allowed the artist to regulate the quality of his assistants' work and also save time from inventing new figure types. This panel copies and replicates a number of existing head studies and finished compositions produced by Rubens, his workshop and the painter's circle. The panel's thin brown ground and free, assured manner, are closely reminiscent of Rubens's own style and suggest that the painter was highly familiar with the master's technique, as well as his compositions.

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117

AMBROSIUS BOSSCHAERT II (ARNEMUIDEN 1609-1645 UTRECHT)

Fruit in a Wan-li kraak dish and shells on a ledge with a lizard

oil on panel

15 x 18¼ in. (38.2 x 46.2 cm.)

£70,000-100,000

\$86,000-120,000

€78,000-110,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 July 1989, lot 36, as 'Bartolomeus Assteyn' (£88,000).

Anonymous sale [The Property of a Private Collector]; Christie's, London, 8 July 2008, lot 32 (£121,250).

Formerly attributed to Bartolomeus Assteyn, this panel was re-attributed in 2008 to Ambrosius Bosschaert the Younger by Dr. Fred Meijer of the RKD, The Hague, and dated to the 1630s when the painter was working in Utrecht. Demonstrating the influence of the artist's uncle Bartolomeus van der Ast, and the careful observation and precise style of his father, Ambrosius Bosschaert the Elder, the present picture is a wonderful example of the technical quality and carefully constructed compositions that characterise Bosschaert the Younger's *oeuvre*.

With a *Wan-li* dish laden with peaches, grapes, apples, pears and white currants, all spilling onto the stone ledge below, the composition is arranged so as to convey a multi-layered message to the viewer. All of the elements in Bosschaert's still-life were relative luxuries in the Netherlands during the 17th century, from the expensive imported porcelain from China to the abundant hot-house fruits. A fascination with the unusual, beautiful and rare among the wealthy classes saw many of them keeping cabinets of curiosities, or *Wunderkammer*, filled with collections of natural and scientific artefacts. The shells in the foreground would thus have been of particular interest to the learned viewer, fascinated with the beautiful and unfamiliar, while the fruit, all of which is rendered with exemplary skill, held a moral significance by alluding to the brevity and transience of human life; as the apple in the dish starts to bruise, a single grape in the centre of the composition begins to quietly decay.





118

DUTCH SCHOOL, 17TH CENTURY

Portrait of a Moor, half-length, smoking a churchwarden pipe, with his left arm akimbo

oil on canvas

27 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in. (76 x 57.4 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

In the Dutch Golden Age, at a time when trade in the Dutch Republic and its outposts was flourishing, portraits of Moors and African figures were scarce. When they did feature in the art of the time, it was in the most part as servants or slave labourers. This portrait, however, shows an African man of elevated rank, in a stylish pose. His wealth and status are displayed in his rich dress, a kaftan of possibly Turkish origin, and the fashionable accoutrements of the time: namely the expensive, long clay pipe and the prominent pearl earring. Although the attribution is not clear, some Dutch artists are recorded as having painted portraits of Africans and Brazilians, including Albert Eckhout, who travelled to Brazil, and Jasper Beex, who is known to have made portraits for the Count of Sonho.



*119

CHRISTIAEN JANSZ. STRIEP
('S-HERTOGENBOSCH C. 1633-1673 AMSTERDAM)

*A roemer and other glassware, with fruit in Wan-li and
pewter dishes, on a partially draped table*

oil on panel

17¼ x 13⅞ in. (43.8 x 35.4 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Martin Aufhäuser (1875-1944), Munich,
Confiscated from the above, 18 November 1938,
Recovered by the Monuments Men and sent to the Munich
Central Collection Point, inv. 36120, 23 July 1946,
Transferred to Wiesbaden, 25 May 1949,
Restituted the heirs of Martin Aufhäuser, 2 December 1949, and
thence by descent.

While born in around 1633 in the town of 's-Hertogenbosch, North Brabant, Striep registered as a citizen in Amsterdam in 1657. It is likely that he had trained in the city, probably under Willem Kalf, whose influence is strongly felt in Striep's careful compositions, sharp observations and meticulous technique.

120**CIRCLE OF SIR PETER PAUL RUBENS (SIEGEN 1577-1640 ANTWERP)***Portrait of a lady, half-length, in a black brocade gown and huyck, a broad linen collar, and an embroidered bodice*oil on panel, the reverse stamped with the coat-of-arms of the city of Antwerp
37½ x 29 in. (94.2 x 73.7 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Private collection, North Yorkshire.

This enchanting portrait displays the talented hand of an artist working in the Rubensian idiom, one seemingly enamoured by Rubens's portrayals of his second wife Hélène Fourment that were executed in the 1630s. While the identity of the sitter is unknown, echoes of Rubens's drawings of Fourment from *circa* 1630-31, namely that in the Albertina, Vienna (inv. no. 8255r) and The Courtauld Gallery, London (inv. no. D.1978.PG.64), reverberate in her fleshly contours and figural arrangement. The pose and saturated skin tone reflects that of Rubens's *Portrait of Hélène Fourment of circa* 1630 (Lisbon, Museu Calouste Gulbenkian), while the uniquely delicate folding of the hands is seemingly adopted from a drawing of a young woman in the Boijmans Van Beuningen Museum, Rotterdam, dated *circa* 1630-35, suggesting that the artist of the present picture was perhaps a member of Rubens's studio and would have either had intimate knowledge of his preparatory works, or at some point been in the presence of the same live models.

From the sitter's broad linen collar, bobbin lace-trimmed cuffs, virago sleeves and gold embroidered bodice, we can glean that the portrait was probably executed between the mid-1630s and early 1640s.

The splendid costume includes the rare representation of a *huyck*, a headdress and cloak worn by women in the 17th-century Netherlands, typically outside of the home or in various funeral rituals. It can be seen in its entirety in Pieter Soutman's comparable *Portrait of Emerentia von Berensteyn* (Buckinghamshire, Waddesdon Manor, accession no. 2502), and is most famously represented in Rubens's *Hélène Fourment with a Carriage of circa* 1639 (Paris, Musée du Louvre, accession no. 1977-13), whose head seems to appear as a direct quotation in this sitter's expression and pose.

Following the work of great portraitists like Frans Hals and Rembrandt van Rijn, the master of this picture showcases his ability to render the nuances of black fabric with a vivid and dramatic brocade, modelled through gradations of light and shadow. The ochreous brown background further reveals the traces of the influence of both Hals and Jan Cossiers, who often used ground layers in their pictures as visible mid-tones, creating a characteristic warmth around their sitters. Here, the artist employs this multi-tonal quality in his background to create a sense of abandon and immediacy, a captured moment so quintessential of Baroque portraiture.



*121

ISAAK JANSZ. KOEDIJK
(?AMSTERDAM 1617/18-C. 1668 AMSTERDAM)

An interior with a gentleman holding a glass, an amorous couple beyond

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

oil on panel

25 $\frac{7}{8}$ x 21 $\frac{7}{8}$ in. (66 x 55.6 cm.)

£50,000-70,000

\$61,000-85,000

€56,000-78,000

PROVENANCE:

(Probably) Arthur Kay (1861-1939),
Edinburgh.

(Probably) with Julius Böhrer, Munich,
1910.

Baron Léon Janssen (1849-1923),
Brussels; his sale (†), Frederik Muller &
Cie, Amsterdam, 26 April 1927, lot 60.
Dr. Cornelis Johannes Karel van Aalst
(1866-1939), by 1935.

with Brod Gallery, London.
with Cramer, The Hague, 1966.

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

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

EXHIBITED:

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

LITERATURE:

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

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

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

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

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

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

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

Isaak Jansz. Koedijk worked
predominantly in Holland, producing
meticulously painted and observed
genre scenes, in a tradition that artists
like Johannes Vermeer and Pieter de
Hooch would later adopt and develop.
He travelled to the Far East in 1651 with
the Dutch East India Company and
remained there until 1659, trading and
painting for the Mughal Emperor Shah
Jahan (1592-1666). He later returned to
the Netherlands, where he continued to
work until his death.

This work shows a cavalier holding
an upturned, empty wine glass in his
right hand (after which the painting
has traditionally been titled: *Het leege
wijnglas*) and a hat on his knee with
his left. The gentleman sits before a
table, covered by a richly embroidered
carpet, set with a gaming board and
smoking apparatus. Above the table
hangs a goat's foot, probably a talisman
to ward off evil, with a large map of the
Netherlands on the back wall, dated
1648 and oriented from the west.
With the empty overturned pewter
jug, the cavalier's empty glass and the
abandoned apparel of the game on the

table, the connotation is one of spent
pleasure - a warning, perhaps, against
over-indulgence, reinforced by the
cavalier's companion, who can be seen
embracing a woman through the open
doorway at the right.

Koedijk took great interest in perspective
and the construction of space in his
pictures; the vanishing point in the
present work can be identified in the
goat's foot hanging over the table, and
indeed is placed almost directly over the
position of The Hague on the far map,
the seat of government of the Dutch
Republic. The emphasis on this key city
is pertinent given the painting's date.
The year 1648 marked the end of the
Eighty Years War between the United
Dutch Provinces and the Spanish-
Hapsburgs for control of the Northern
Netherlands, and thus perhaps shows
Koedijk reinforcing the Dutch Republic's
now autonomous political centre.

Koedijk made at least one other version
of this composition, also dated 1648,
which was sold at Sotheby's, London, 22
April 2004, lot 37.





122

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

*Portrait of a gentleman, half-length, in a black velvet cloak
and white lace collar and cuffs*

oil on canvas
39¾ x 29¼ in. (101 x 74.3 cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

(Probably) Acquired by Sir Richard Neave, 1st Bt. (1731-1814), or
his son, Sir Thomas Neave, 2nd Bt. (1761-1848), Dagnam Park,
Essex, and by descent to the present owner.



123

**CHRISTOPHER PAUDISS
(LOWER SAXONY 1630-1666/7 FREISING)**

A musician

signed and dated 'Cristopher Paudiß / 1661' (lower right)

oil on panel

38¾ x 31¼ in. (98.4 x 79.6 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Dr. Julius, Berlin.

Acquired by the grandfather of the present owner in the 1930s.

The Bavarian artist Christopher Paudiss began his studies in Hamburg before moving to Amsterdam in the late 1640s, where he entered the studio of Rembrandt van Rijn. In the late 1650s, the artist left the Netherlands to work under the patronage of the princely German courts. The present picture of a musician, dated 1661, during Paudiss's period spent in Vienna, shows the continuing influence of Rembrandt on his mature career. This characterful study of an old man holding a *pochette*, an instrument often played by street musicians and dancing masters in the 17th century, displays the tonal qualities and incisive psychology that Paudiss would have been able to observe in the Rembrandt workshop. The figural composition and selective use of reflective light echoes works like Rembrandt's 1653 *Half-figure of a bearded man with beret* (London, National Gallery) and *Aristotle with a Bust of Homer* (New York, Metropolitan Museum of Art).



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 124 & 128)

***124**

**NICOLAES MAES
(DORDRECHT 1634-1693 AMSTERDAM)**

*Portrait of a gentleman in blue, three-quarter-length; and
Portrait of a lady in blue, three-quarter-length*

the former signed 'MAES.' (lower right);

the latter signed 'MAES' (lower left)

oil on canvas

26¾ x 22¾ in. (67.8 x 56.6 cm.)

£25,000-35,000

a pair (2)

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Property from the Estates of Wilson and Cleo George McClure, Texas; Christie's, New York, 16 January 1992, lot 6 (\$35,200). with Galerie Luigi Caretto, Turin.

Anonymous sale; Sotheby's, New York, 22 May 1997, lot 138 (\$68,500), where acquired by the present owner.

EXHIBITED:

Turin, Galerie Caretto, *3a Mostra Maestri Fiamminghi e Olandesi del XVI-XVII secolo*, November-December 1992, nos. 9 and 10, illustrated.

LITERATURE:

W. Sumowski, *Gemälde Der Rembrandt-Schüler*, Landau, 1983, VI, pp. 3732, 3994 and 3995, nos. 2380 and 2381, illustrated.



From 1648 to 1653, Nicolaes Maes trained in the workshop of Rembrandt van Rijn and went on to become one of his most notable disciples. Though his early works owe a stylistic debt to the work of the great master, during the 1660s Maes began looking towards the more Flemish mode of portraiture, which had developed under Anthony van Dyck and spread to the northern Netherlands through the work of painters like Govaert Flinck. Maes moved to Amsterdam in 1674, establishing his workshop and quickly becoming a dramatically popular artist in the city. Indeed, as the Dordrecht based painter and writer Arnold Houbraken wrote, 'so much work came [Maes'] way

that it was deemed a favour if one person was granted the opportunity to sit for his portrait before another, and so it remained for the rest of his life.'

These portraits, dated by Sumowski to *circa* 1680, display Maes's wonderful rendition of fabric and sharp observation of the sitter's individual physiognomies. Both figures are arranged in typical poses that feature in many of Maes's portraits from *circa* 1660 onwards, wearing simple, contemporary clothes placed in idyllic wooded landscapes, and leaning on verdant banks and rocks.

***125**

ABRAHAM HONDIUS (ROTTERDAM 1625/30-1691 LONDON)

A sportsman offered refreshment outside an inn while his dogs rest after a hunt

signed and dated 'A D Hont. f / 1651' (upper right, on the doorframe)

oil on panel

34½ x 42⅞ in. (87.7 x 108.9 cm.)

£50,000-80,000

\$61,000-97,000

€56,000-89,000

PROVENANCE:

H.L. Bischoffsheim, Bute House, London; his sale (†), Christie's, London, 7 May 1926, lot 110, as 'J.B. Weenix and A. Hondius', sold with a pendant (560 gns. to Parsons).

Anonymous sale [The Property of a Lady]; Christie's, London, 11 April 1986, lot 26.

with Richard Green, London, by 1994. Anonymous sale; Sotheby's, New York, 16 May 1996, lot 86, where acquired by the present owner.

LITERATURE:

L. B. Harwood, 'A Golden Harvest, Paintings by Adam Pynacker', *Sterling and Francis Clark Art Institute*, exhibition catalogue, Williamstown, Massachusetts, 1994, pp. 25-26, fig. 20.

M. Peyser-Verhaar, 'Abraham Hondius: his life and background', *Oud Holland*, CXII, 1998, pp. 151-152, fig. 1.

This picture, dated 1651, is one of the earliest recorded works by Abraham Hondius. Painted when the artist was no more than 20 years old, it demonstrates his already prodigious talent when working in Rotterdam before his move to Amsterdam in 1659. The painter later moved to London where he worked from circa 1671 until his death. The majority of his works depict animals or hunting scenes, following a tradition established by Antwerp artists like Frans Snyders, Paul de Vos and Jan Fyt, whose work would have been well known in the Netherlands throughout Hondius' career.

During his formative years, Hondius frequently returned to depictions of the restful moments before or after the hunt, rendering the surrounding foliage and vegetation with great accuracy and detailed observation. Other early works by the painter, such as a vertical hunting scene, dated 1652 (sold Sotheby's, London, 16 April 1980, lot 2, as 'J.B. Weenix'), draw elements from the present composition, particularly in the animals and surrounding figures. The artist's early training is said to have been in the workshop of Cornelis Saftleven, whose influence can be felt in the present work's earthly tones and dramatic effects of light, while the shadowed figures in the doorway reveal the influence of genre scenes by Adriaen Brouwer and David Teniers the Younger.

***126**

EDWAERT COLLIER (BREDA C. 1640-1708 LONDON)

A skull in a jewelled crown beside a celestial globe, on a draped table with other curiosities

oil on canvas

29⁷/₈ x 25 in. (75.8 x 63.6 cm.)

inscribed 'HOMO EST / SIMILIS / BULLÆ.' (lower left, on the slip of paper) and 'SIC FUGITT. / IRRE.PARABILE / TEMUS.' (upper right, on the paper scroll)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Anonymous sale; Christie's, London, 24 April 1998, lot 62, where acquired by the present owner.

Though the majority of Collier's *vanitas* still-lives were produced during his residence in Leiden (1667-1693), this work dates to his early years in Haarlem and shows the possible influence of David Bailly and Vincent Laurensz. van der Vinne (see lot 129). Through a familiar grammar of visual symbols, Collier invites the viewer to decipher the picture's hidden messages: while the human skull, bubbles and hourglass act as a reminder of the inevitability of death, the nearby celestial globe and ivy signify the resurrection and eternal life.

Dr. Fred Meijer, of the RKD, The Hague, has endorsed the attribution to Collier and suggests a dating close to Collier's variant of this composition in the Heinz collection in Washington, which is signed and dated 'E. kolier. 1663' (l. Bergström and A.K. Wheelock, *Still Lifes of the Golden Age: Northern European Paintings from the Heinz family collection*, exhibition catalogue, Washington DC 1989, p.102, cat. no. 11.).





127

ABRAHAM STORCK (AMSTERDAM 1644-1708)

A village river landscape with boats on the water

signed 'A. STORCK. F.' (lower left)

oil on canvas

23¼ x 31⅞ in. (59 x 79.8 cm.)

£8,000-12,000

\$9,800-15,000

€9,000-13,000

PROVENANCE:

with Gooden & Fox, London.

Private collection, Spain.

Anonymous sale; Lempertz, Cologne, 12 May 2012, lot 1310.



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 124 & 128)

***128**

**CARL BORROMÄUS ANDREAS RUTHART
(DANZIG 1630-AFTER 1703 AQUILA)**

A lion and a tiger fighting over a fallen stag before a classical sarcophagus in a cave, a landscape with a pyramid beyond

signed 'C / RVTHART. / F.' (lower right)

oil on canvas

38¾ x 45½ in. (98.5 x 114.5 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 7 November 1991, lot 99.

Anonymous sale; Christie's, London, 7 July 2000, lot 41

(£58,750), when acquired by the present owner.

Born in Danzig, Carl Borromäus Andreas Ruthart enlisted as a free master of the Painter's Guild in Antwerp in 1663 after a visit to Rome in 1659. Under the influence of painters like Jan Fyt and Frans Snyders, he here began a career as a wildlife painter, frequently showing animals hunting or fighting. Ruthart's lively paintings, while always maintaining a highly recognisable individualised style, certainly demonstrate his clear engagement with the wider artistic context in which he worked, as well as his precise knowledge of the anatomy of his subjects and skill in rendering texture. In this scene, one of the few known works to be signed by the artist, a lion and tiger fight over the carcass of a stag in a cave filled with antique sculptures, ruins and monuments. To the right, a lioness nurses her cubs (comparable to the tigress in Rubens' *Four Rivers*, now in the Kunsthistorisches Museum, Vienna) while a small fox observes the fighting cats, perhaps awaiting its chance to scavenge a meal.

***129**

VINCENT LAURENSZ. VAN DER VINNE (HAARLEM 1628-1702)

A crystal ball reflecting an artist at his easel, on a partially draped table with other curiosities

signed 'Laurens.' (upper right, on the base of the pillar)

oil on canvas

35½ x 26¼ in. (90.2 x 66.7 cm.)

inscribed 'Siet hier ten Deele afgebeeld. / Wat rol den Mensch en Werelt speelt' (lower right, on the print)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Anonymous sale [The Property of a Gentleman]; Christie's, London, 24 April 1998, lot 60, where acquired by the present owner.

Born in Haarlem, Vincent van der Vinne began his career at the age of 18 as a pupil of Frans Hals before joining the Guild of Saint Luke in 1649. Like his contemporary Edwaert Collier, his best known works consist largely of *vanitas* and still-life pictures. This lot highlights the *memento mori* theme by his skillful portrayal of objects with reflective surfaces: the viewer's eye is drawn through the composition from the broken *roemer*, to the reflective crystal ball and bubbles, each a reminder of the fragile and transient nature of life. The self-portrait of the artist at his easel was a long-standing tradition in Dutch painting and allowed the master to demonstrate his illusionistic skills, while alluding to the power of art in capturing and immortalising physical appearance. While the crystal ball symbolises the presence of life, the bubbles (*homo bulla*) connote the futility of human existence.

Dr. Fred Meijer, of the RKD, The Hague, confirmed the attribution in 1998.



130

WILLEM VAN MIERIS (LEIDEN 1662-1747)

The Judgement of Paris

signed and dated 'W. Van Mieris: Fc'. / Anno 1705' (centre right)

oil on panel

21½ x 28¼ in. (54.3 x 71.6 cm.)

£60,000-80,000

\$74,000-97,000

€67,000-89,000

PROVENANCE:

Ménéchet collection, Paris, 1840.

Claudius Tarral, Paris; his sale, Christie's, London, 11 June 1847, lot 34 (122 gns. to Nieuwenhuys).

M. Thévenin, Paris; his sale, Hôtel des Ventes Mobilières, Paris, 27 January 1851, lot 2.

Jules Cronier, Paris; his sale, Galerie Georges Petit, Paris, 11-12 March 1908, lot 90.

(Probably) Keith Ronald Mackenzie, Gillotts, Henley-on-Thames; Christie's, London, 4 June 1917, lot 134 (3 gns. to Lek). Anonymous sale; Christie's, Paris, 1 April 2014, lot 25 (€85,500), when purchased by the present owner.

LITERATURE:

(Probably) J.B. Descamps, *La vie des peintres flammands, allemands et hollandais*, Paris, 1763, IV, p. 47.

J. Smith, *Supplement to the Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, London, 1842, p. 53, no. 1.

C. Blanc, *Le trésor de la curiosité*, II, Paris, 1858, p. 488.

C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch painters of the seventeenth century*, Stuttgart, 1928, X, p. 127, no. 91.

Willem van Mieris spent much of his career in Leiden working in the style of his father, Frans, with whom he had trained. Van Mieris's work often comprised genre scenes and portraits, but with the prominence of pictures from history, mythology and literature in the hierarchy of genres, he also focused his attention on history painting and religious scenes.

This meticulously detailed work, dated 1705, is a beautiful example of Van Mieris's mature style and his subtle mastery in painting idyllic mythological subjects. The picture shows the famous judgement of Paris, initially derived from Homer's *Iliad* and a perennially popular subject for artists from the early 16th century onwards and, indeed, one which Van Mieris himself returned to a number of times. At the wedding feast of the Greek hero Peleus and his bride, the nymph Thetis, the snubbed goddess of Discord, Eris, had cast a golden apple among the guests as a 'prize' for the most beautiful, to which Juno, Minerva and Venus all laid vehement claim. Zeus, declining to judge, ruled that the Trojan prince, Paris, should decide the winner. Each goddess famously promised the prince a tantalising prize: Juno offered to make him king of Europe and Asia; Minerva to give him wisdom and military prowess; and Venus offered him the love of the world's most beautiful woman, Helen of Sparta. Van Mieris depicts the critical moment of the tale when Paris, swayed by the temptations of Love, hands the Golden Apple to Venus while the other goddesses sit aggrieved nearby. The present composition was based on a drawing made by Van Mieris in 1692, which was sold in these Rooms in 2007.





131
THE MASTER OF THE MISERICORDIA
(FLORENCE ACTIVE SECOND HALF OF THE 14TH CENTURY)
The Trinity

on gold ground panel, pointed top
22 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in. (56 x 23.5 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

The Master of the Misericordia was a key figure in later *trecento* Florentine painting. Influenced by Andrea di Cione, called Orcagna, and Bernardo Daddi, Richard Offner named the artist after the *Madonna della Misericordia* (Florence, Galleria dell'Accademia) and a substantial number of panels have subsequently been attributed to the artist.

We are grateful to Andrea de Marchi for proposing the attribution on the basis of a photograph and to Sonia Chiodo, who confirms the attribution and dates the picture to *circa* 1380. Dr Chiodo notes that the iconography, taken up in the second half of the 14th century by Niccolò di Pietro Gerini in particular, is unique in the corpus of the artist.



132

**THE MASTER OF SAN LUCCHESE
(FLORENCE ACTIVE C. 1350-70)**

The Madonna and Child enthroned with Saints John the Evangelist, Peter, Anthony Abbot, Catherine of Alexandria, a Bishop Saint and a female saint

on gold ground panel, pointed top, in an integral frame
24¼ x 10½ in. (62 x 26.7 cm.)

inscribed 'AVE MARIA GRATIA PLENA DOMINUS'
(lower centre, on the frame)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Anonymous sale; Sotheby's, Milan, 28 November 2006, lot 255 (€66,000).

Anonymous sale; Pierre Berge & Associés, Paris, 20 June 2012, lot 9.

The Master of San Lucchese was named after the polyptych in the Basilica of San Lucchese near Poggibonsi, showing *The Coronation of the Virgin* in the centre and, on the lateral panels, *Saint Zanobius and John the Baptist* and *Saint Mary Magdalene and Saint Francis*. The altarpiece was destroyed in the Second World War. Active in the second half of the 14th century, his work shows the influence of Maso di Banco, in whose workshop he may have trained, and later of Jacopo di Cione.

133

VENTURA DI MORO (FLORENCE ?1399-1486)

The Madonna and Child enthroned with Saints Francis of Assisi, James the Great, John the Baptist and Anthony Abbot, with The Crucifixion above

on gold ground panel, shaped top, in an engaged frame
28¼ x 19¾ in. (71.5 x 49.1 cm.)

£60,000-80,000

\$74,000-97,000

€67,000-89,000

PROVENANCE:

with Lorenzelli Gallery, Bergamo, *circa* 1952.

Anonymous sale; Finarte, Milan, 29 April 1980, lot 58, as 'Style of Ambrogio di Baldese'.

Art Market, Spoleto, *circa* 1990.

Private collection, Cremona, by 1991.

The name 'Ventura Mori' was discovered by Enzo Carli on the edge of the Virgin's cloak in the small devotional panel in the Pinacoteca Nazionale in Siena (E. Carli, 'Chi è lo "Pseudo Ambrogio di Baldese"', *Studi di Storia dell'Arte in Onore di Valerio Mariani*, Naples, 1972, p. 109). It gave a name to a group of pictures that had been attributed to the 'Pseudo-Ambrogio di Baldese'. Though this group is still far from being stylistically homogeneous, it has a common denominator in the combination of archaic and gothic elements with a more modern solidity in the figures. The panel in Siena remains the only known picture signed by the artist, and thus a small foundation for a comprehensive understanding of his long career, unless one considers the two extremely damaged yet documented frescoes for the Oratorio del Bigallo in Florence. Several documents mention Ventura: he was admitted to the Compagnia di San Luca in 1416, and by 1427 had set up a workshop in Via degli Adimari, Rome, with Giuliano di Jacopo and Marco di Filippo, specialising mainly in small pictures for private devotion. Professor Federico Zeri, in a letter to the previous owner, dated 8 May 1984, confirmed the attribution to Ventura di Moro.





134 (a pair)

134
ATTRIBUTED TO PIETRO CAVARO
 (? C. 1508-C. 1537/1538? SARDINIA)

Saints Jerome and Ambrose; and Saints Catherine and Agnes

tempera on gold ground panel
 19 $\frac{7}{8}$ x 14 in. (50.4 x 35.5 cm.)

inscribed on the first 'ETSV / BITO / VOEMS / INFAN / TIVS / CLAMA / VIT / AM / BROSIV / DI[...] / NV[...] / FORE[...] / EPIS[...] / COP[...] / VM[...]' (centre right, on the manuscript)

a pair (2)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROPERTY FROM A BELGIAN COLLECTION

135
TUSCAN SCHOOL, CIRCA 1420

Scenes depicting the virtues of Poor Clares: a cassone panel

oil on panel
 12 $\frac{7}{8}$ x 57 $\frac{1}{2}$ in. (32.8 x 145.8 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

This iconographically unusual *cassone* panel was presumably made on the occasion of a nun taking her vows, and demonstrates the four vows of poverty, chastity, obedience and enclosure under which the Order of Saint Clare lived. No other panel of this type would seem to be recorded.





136

ATTRIBUTED TO JACOBELLO DEL FIORE (VENICE ACTIVE 1400-C. 1439)

The Madonna and Child surrounded by angels in a meadow

tempera on gold ground panel

32 x 28½ in. (81.3 x 72.4 cm.)

£50,000-70,000

\$61,000-85,000

€56,000-78,000



137

**EUSEBIO DI JACOPO DA SAN GIORGIO
(PERUGIA 1465/70-AFTER 1539)**

Saints Peter and Paul

oil and gold on panel
26 $\frac{3}{4}$ x 19 $\frac{5}{8}$ in. (68 x 49.7 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Bracceschi collection, Perugia.
Dan Fellows Platt, Englewood, New Jersey.
Rabinowitz collection, New York.
Anonymous sale [The Property of a Lady]; Sotheby's, London,
24 June 1970, as 'Giannicola di Paolo' (£4,500).

LITERATURE:

U. Gnoli, *Pittori e miniatori dell'Umbria*, Spoleto, 1923, p. 139, as 'Giannicola di Paolo'.
R. van Marle, *The Development of the Italian Schools of Painting*, The Hague, 1933, XIV, p. 425, fig. 273, as 'Giannicola di Paolo'.
L. Venturi, *The Rabinowitz Collection. Notes on selected pictures in the collection of L.M. Rabinowitz*, New York, 1945, pp. 39-40, as 'Giannicola di Paolo'.
F. Todini, *La Pittura Umbra dal Duecento al primo Cinquecento*, Milan, 1989, I, p. 65; II, no. 1348.

Umberto Gnoli and Lionello Venturi both published this panel as an early work by Giannicola di Paolo, comparing the figures to those in a drawing made in 1494 for decoration of a church bench by Mariotto di Paolo, called Terzuolo da Gubbio (*loc. cit.*). The panel has however been most recently published by Filippo Todini as by Eusebio di San Giorgio.

138

**THE MASTER OF THE NAUMBURG MADONNA
(FLORENCE ACTIVE 1450-1485)**

The Madonna and Child with the Infant Saint John the Baptist and two angels

oil and gold on panel
25¾ x 18⅞ in. (65.3 x 46.6 cm.)

£50,000-80,000

\$61,000-97,000

€56,000-89,000

PROVENANCE:

Fabricotti collection, Florence.
with Volterra, Florence, 1922.
Sir Thomas Merton, by the 1930s; his
sale (t), Christie's, London, 30 November
1979, lot 26.

LITERATURE:

A. Scharf, *A Catalogue of Pictures
and Drawings from the Collection of
Sir Thomas Merton*, privately printed,
London, 1950, V, as 'Lorenzo di Credi'.
E. Fahy, *Some Followers of Domenico
Ghirlandaio*, New York and London, 1976,
p. 186.

The Master of the Naumburg Madonna was named by Everett Fahy after a *Madonna and Child* bequeathed by Nettie G. Naumberg to the Fogg Museum in 1930, as by Lorenzo di Credi. Fahy recognised that the particular characteristics of the figures and sombre palette reappeared in several other pictures in the style of Credi, including a *tondo* in the Virginia Museum of Fine Art, Richmond, and he made a first list of works by the Master (see E. Fahy, 'The "Master of the Naumburg Madonna"', *Acquisitions (Fogg Art Museum)*, 1966-67, pp. 11-18). This picture, like that in the Fogg, was previously given to Lorenzo di Credi; the pose of the Madonna and the position of Saint John the Baptist depend on Credi's picture in the Staatliche Kunstsammlungen in Dresden.





139

ATTRIBUTED TO GIROLAMO GENGA (NEAR URBINO 1476-1551 LA VALLE)

Saint Mary Magdalene

oil on canvas

26 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in. (67.6 x 50 cm.)

£15,000-25,000

\$19,000-30,000

€17,000-28,000



PROPERTY OF A EUROPEAN COLLECTOR

140

GUIDOCCIIO DE GIOVANNI COZZARELLI
(ACTIVE 1450-1516)

Madonna and Child with the Infant Saint John the Baptist

tempera on panel, unframed
22 $\frac{3}{8}$ x 15 $\frac{1}{2}$ in. (57.4 x 39.5 cm.)

inscribed 'ECCE A / GNVS' (lower centre, on the banderole)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Alexander Henderson, 1st Baron Faringdon (1850-1934), by
1923; his sale (†), Sotheby's, London, 13 June 1934, lot 139.
Private collection, The Netherlands.

EXHIBITED:

London, Burlington Fine Art Club, *Winter Exhibition*, 1923-24,
no. 134, as 'Matteo di Giovanni', lent by Lord Faringdon.

141

BENVENUTO TISI, IL GAROFALO (FERRARA 1481-1559)

The Madonna and Child, painted by Saint Luke, in a landscape

oil on panel

15¾ x 12¾ in. (40.5 x 32.3 cm.)

£50,000-80,000

\$61,000-97,000

€56,000-89,000

PROVENANCE:

Edward Law, 1st Earl of Ellenborough
(1790-1871), Southam Delabere and by
descent.

with Colnaghi, by March 1948.

William Merton, by 1955.

LITERATURE:

A. Ugolini, 'Ancora sul Garofalo giovane',
Paragone, XXXV, 417, November 1984,
p. 62.

A. Pattanaro, *Benvenuto Tisi detto «Il
Garofalo»: gli anni della formazione e
della prima maturità (1497-1526)*, thesis,
Università di Padova, 1985-86, II, no. 32.

A. Ballarin, *Dosso Dossi. La pittura a
Ferrara negli anni del ducato di Alfonso I*,
Padua, I, p. 283, no. 275; II, fig. 211.

This panel would appear to be Garofalo's only treatment of *Saint Luke Painting the Virgin*. It was a subject that was particularly resonant during the Renaissance, with versions of the composition often hanging in painters' guilds, for whom Saint Luke was the patron; artists sometimes depicted themselves in the guise of Luke. As the status of artists - and the power of their guilds - was significantly elevated during the 16th and 17th centuries, the composition acquired greater significance, becoming a reflection on the art of painting and the role of the artist.

Garofalo's charming staging of the subject is characteristic of his earlier work, *circa* 1510. It was small devotional panels such as this that fostered his strong reputation amongst British collectors in the 19th century. This picture was owned by Edward Law, 1st Earl of Ellenborough, the Tory politician and Governor-General of India in 1841-44, whose second wife Jane Digby was one of the more flamboyant women of her age, divorcing Ellenborough after having an affair with Prince Felix of Schwarzenberg and then living in Damascus.





142
ANTONIO DEL CERAIOLO
(FLORENCE FIRST HALF OF THE 16TH CENTURY)

The Madonna and Child

oil on canvas
31¾ x 27 in. (81 x 68.5 cm.)

£10,000-20,000

\$13,000-24,000

€12,000-22,000

Antonio del Ceraiolo worked in Florence in the first half of the 16th century and was a pupil of Ridolfo del Ghirlandaio and Lorenzo di Credi. A variant of this composition was formerly in the Scharf Collection and was sold at Fischer, Lucerne, June 1960, lot 1736 as by Mariotto Albertinelli.



PROPERTY OF A EUROPEAN COLLECTOR (LOTS 143 & 187)

143

JACOPO DA VALENZA (ACTIVE IN THE VENETO 1485-1509)

The Madonna and Child with a landscape beyond

oil and gold on panel

25 $\frac{1}{8}$ x 18 $\frac{3}{8}$ in. (63.5 x 47.3 cm.)

£50,000-70,000

\$61,000-85,000

€56,000-78,000

PROVENANCE:

with W. B. Paterson, London, 1930.



144

BERNARDO STROZZI (GENOA 1581-1644 VENICE)

Portrait of a lady, three-quarter-length

oil on canvas

47 x 33½ in. (119.5 x 85 cm.)

£25,000-40,000

\$31,000-49,000

€28,000-45,000

This portrait, whose attribution to Strozzi has been confirmed by Camillo Manzitti on the basis of a photograph, is one of only a very small number of female portraits by the artist. The identity of the sitter remains unidentified but it can be dated to circa 1630, to his last years in Genoa before he left for Venice. The way in which her right hand is positioned, marking a page in her book, can be compared to the *Portrait of a Venetian magistrate* (Pallavicino collection), while her overall pose, with her left arm resting on the draped table, is similar to the *Portrait of a bishop* (Genoa, Durazzo Pallavicini).



***145**

**CIRCLE OF LEANDRO DA PONTE, CALLED LEANDRO
BASSANO (BASSANO DEL GRAPPA 1557-1622 VENICE)**

Portrait of a man, bust-length

oil on canvas

20 x 15⁷/₈ in. (51 x 40 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

(Probably) Sir Robert Stoyner Holford (1808-1892), and by descent to his son, Sir George Lindsay Holford, K.C.V.O., C.I.E., C.B.E. (1860-1926), Dorchester House, Park Lane, London and Westonbirt House, Gloucestershire; his sale (†), Christie's, London, 17-18 May 1928, lot 155, as 'Il Tintoretto' (750 gns. to Andrade). The Property of a Gentleman [Henry Van Den Bergh, Kensington Palace Gardens]; Christie's, London, 26 July 1935, lot 8, as 'Il Tintoretto' (310 gns. to James).

146

FLORENTINE SCHOOL, CIRCA 1600

Portrait of Giulia Ruini Musotti, three-quarter-length, in a red brocade gown with a winged collar and attached open-fronted reticella ruff, with her dog

oil on canvas

51 x 38 $\frac{3}{4}$ in. (129.5 x 98.2 cm.)

inscribed 'IVLIA RVINA MVSOTTA / POLITIORIBVS LITERIS / ET EGREGIIS MORIBVS, / SVpra SEXVM EXCVLTA / OBIIIT ANNO ÆTATIS XV' (upper right)

£60,000-80,000

\$74,000-97,000

€67,000-89,000

PROVENANCE:

Count Francesco Cavazza, Bologna, by 1911.

EXHIBITED:

Florence, Palazzo Vecchio, *Mostra del Ritratto italiano*, March-October 1911, sala XV, no. 32.

This striking portrait shows Giulia Ruini Musotti, a noblewoman from Bologna, the daughter of Antonio Ruini and Virginia Malvezza. Her marriage to Filippo Musotti was the cause of great celebration: Girolamo Preti, a renowned poet of the time, composed a poem, *Amor Celeste*, in honour of the occasion. It is possible that the portrait too was commissioned to celebrate her marriage. When the picture was exhibited in Florence in 1911, as part of a major series of events to celebrate the 50th anniversary of Italian unification, a handwritten inscription was reported on the reverse of the stretcher attributing the work to Domenichino.

IVLIA RVINA MVSOTTA
POLTIORIBVS LITERIS
ET EGREGIIS MORIBVS.
SVpra SEXVM EXCVLTA
OBIIT ANNO AETATIS XV







***147**

DOMENICO TINTORETTO (VENICE 1560-1635)

A group portrait of four Venetian senators, bust-length

oil on canvas

23¼ x 44¾ in. (58.9 x 112.8 cm.)

£80,000-120,000

\$98,000-150,000

€90,000-130,000

PROVENANCE:

Palazzo Giovanelli, Venice.

Anonymous sale; Christie's, London, 3 November 1978, lot 24, as 'Tintoretto' (£3,000).

Private collection, U.S.A.

The son of Jacopo Tintoretto, Domenico Tintoretto trained in his father's studio and entered the Venetian painters' guild aged only seventeen. He assisted his father on prestigious projects but was soon entrusted with independent commissions, including at the Doge's Palace, the various Venetian *scuole* and local churches such as San Giorgio Maggiore. Although an able history painter, Domenico became particularly sought after for his portraits and recorded the features of the most important individuals of his day, from Margaret of Austria, later Queen of Spain, to Vincenzo I Gonzaga, 4th Duke of Mantua.

This striking group portrait, in which the heads of four unidentified senators are shown, can be compared with Domenico's two large upright canvases with portraits of members of the confraternity of the *Scuola dei Mercanti*, now in the Gallerie dell'Accademia, Venice (see P. Rossi, *Jacopo Tintoretto, I Ritratti*, I, Venice, 1974, figs. 250 and 251).

According to an old photograph in the Witt Library (Somerset House, London), this picture formed part of the collection at Palazzo Giovanelli, Venice, which also included Jacopo Tintoretto's spectacular five metre long *telero* depicting *The Siege of Asola*, sold in these Rooms, 8 July 2014, lot 42, for £1,142,500. Originally from Bergamo, the Giovanelli were granted the title of Count by the Venetian Senate in 1668, with jurisdiction over the provinces of Morengo and Carpenedo. In December of that year, following the payment of 100,000 ducats, the family was granted membership to the Great Council.



Δ148

JACOPO LIGOZZI (VERONA 1547-1627 FLORENCE)

Christ carrying the Cross

indistinctly signed in monogram and dated 'IL / 1604',
surmounted by a cross ('IL' linked, lower left)
oil on canvas

53½ x 40¾ in. (135.9 x 102.5 cm.)

£60,000-80,000

\$74,000-97,000

€67,000-89,000

PROVENANCE:

with A.L. Nicholson; Christie's, London, 3 March 1924, lot 75, as
'Sebastiano' (3 gns. to Tass).

Anonymous sale; Christie's, New York, 14 January 1993, lot 89,
as 'Attributed to Jacopo Ligozzi' (\$104,500).

with Matthiesen Fine Art Ltd., London, 1993, where acquired by
the present owner.

This dramatic depiction of *Christ carrying the Cross* displays Ligozzi's remarkable naturalism and highly accomplished rendering of detail. His controlled hand is evident in the haunting visage of Christ and the beautifully observed armour and weapons of the guard. Theommel of his sword exemplifies the often drawn comparisons between Ligozzi's fastidious draughtsmanship and that of northern painters in Italy like Hans Rottenhammer.



149

FERRAU FENZONI (FAENZA 1562-1645)

The Martyrdom of Saint Lawrence

oil on copper

17¼ x 13¼ in. (43.8 x 33.5 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

H. R. Kirk, Beacholme, Kent; (t) Christie's, London, 29 January 1943, lot 16, as 'Veronese' (2 gns. to Bamforth).

Edward Lucie-Smith, London; Christie's, London, 23 November 1962, lot 124 (140 gns. to Weitzner).

Pouncey collection, London.

Anonymous sale; Sotheby's, London, 6 December 1972, lot 83 (666 gns. to Heim Gallery).

Anonymous sale; Finarte Casa d'Aste, Milan, 21 November 1974, lot 44.

EXHIBITED:

Manchester, Manchester City Art Gallery, *Between Renaissance and Baroque: European Art 1520-1600*, 10 March-6 April 1965, no. 100.

LITERATURE:

G. Scavizzi and N. Schwed, *Ferrau Fenzoni: Pittore / Disegnatore*, Perugia, 2006, p. 172, fig. 61.



150 (a pair)

150

ATTRIBUTED TO JOHN BETTES II (D. 1616 LONDON)

Portrait of a gentleman, bust-length, in a black doublet and cartwheel ruff; and Portrait of a noblewoman, bust-length, in a black jewelled brocade gown and figure-of-eight ruff

inscribed and dated 'Ao 1585 / ÆTA SV-Z 8'; and 'Ao- 1585 / ÆTA SV-Z 6' (upper left)

oil on panel

21 x 17¾ in. (53.2 x 45 cm.)

a pair (2)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Mrs. Collins, Glyneath, South Wales, by 1895.

In *The English Icon* (1969), Sir Roy Strong identified the artist John Bettes the Younger through a portrait of an unknown woman that bore the monogram 'I.B.'. It is from this foundation that the *oeuvre* of the artist has subsequently been constructed. Recorded as a 'picture maker' living on London's Grub Street in 1599, the majority of works associated with the painter depict wealthy, fashionably attired women, and date from the last quarter of the 16th century. These portraits show sitters dressed at the height of fashion in 1585, as dated on the panels, with large, exaggerated ruffs that featured frequently in other works by the Bettes group.

151

THE MASTER OF THE COUNTESS OF WARWICK (ENGLAND ACTIVE 1567-1569)

Portrait of Katherine de Vere, Lady Windsor (1539-1599), bust-length, in a high-collared gown with puffed sleeves, an embroidered partlet and a jewelled necklace

inscribed and dated 'Anno. Ætates. suæ. Z[2]4 / año. domini. 1567.' (upper left)

oil on panel, unframed

18¾ x 13¾ in. (47.4 x 34.9 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Sir John Stanhope Arkwright (1872-1954), Hampton Court, Herefordshire, and by descent to his son, David Arkwright, Kinsham Court, Presteigne, Herefordshire, and by descent, Anonymous sale [The Property of a Lady]; Christie's, London, 19 July 1985, lot 70 (£16,200).

EXHIBITED:

London, Tate Gallery, *The Elizabethan Image*, 27 November 1969-8 February 1970, no. 45.

LITERATURE:

R. Strong, *The English Icon: Elizabethan & Jacobean Portraiture*, London, 1969, p. 108, no. 55.

J. Eade in T. Cooper (ed.), *Elizabeth I & Her People*, exhibition catalogue, National Portrait Gallery, London, 2013, p. 104, note 3.



151

This portrait is one of the key works by the so-called Master of the Countess of Warwick. The Master was named by Roy Strong after a portrait of Anne Dudley (née Russell), Countess of Warwick (Woburn Abbey, Bedfordshire) as an unidentified painter working in the manner of Hans Eworth.

Formerly identified as a portrait of Lady Jane Grey (1536/1537-1554), the sitter, as noted by Strong, must be Katherine de Vere, daughter of John de Vere, 16th Earl of Oxford (1516-1562), and wife of Edward Windsor, 3rd Baron Windsor (1532-1574). The portrait was followed very closely in the group portrait of the Windsors and their four sons, dated 1568, also by the Master of the Countess of Warwick (The Bute Collection, Mount Stuart). The Bute group gives her age as 25, in exact accordance with the inscription on the present portrait, recording her as 24 in 1567.

The sitter's pale face, blue veins showing at her temples, and high forehead conform to the typical beauty standards of the

day, with her costume likewise placing her at the height of fashion during the 1560s. She wears a high-necked black gown with slashed puffed sleeves, over a white bodice embroidered with blackwork and gold thread acorns and foliage. The most striking element of her costume, however, is the abundance of ornamental jewellery. Worn close at the base of her neck, beneath a small ruff, is a jewelled black cross that was perhaps later recorded in her husband's will as 'a little crosse of goulde...sett with alevyn diamoundes', bequeathed to his 'beloved wife Katherine' (J. Eade, op. cit). The large elaborate pendant worn over her bosom is especially noteworthy and seems to relate to the complex designs made in the circle of Hans Collaert of Antwerp. The enamelled centre of the ornate goldwork appears to represent the Resurrection and Triumph of Christ. The Windsors were both staunch Catholics, making the open display of such overtly anti-Protestant symbols an even more striking element of the panel.

ENGLISH SCHOOL, CIRCA 1600

Portrait of a gentleman, bust-length, in an open white shirt with a cutwork trim, a red-lined brocade cloak, with a wool gold thread trim

oil on panel, oval
29¼ x 23⅞ in. (74.3 x 60.3 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

The Trustees of the Lord Brooke's Settlement (removed from Warwick Castle); Sotheby's, London, 22 March 1968, lot 81.

LITERATURE:

T. Cooper, *Citizen Portrait. Portrait Painting and the Urban Elite of Tudor and Jacobean England and Wales*, New Haven and London, 2012, p. 190, fig. 204.

Melancholia emerged as a fashionable and literary conceit during the 1580s and persisted long into the reign of James I. Fashionable, often wealthy, young men began adopting a cynical view of life, affecting a taciturn, morose demeanour and usually presenting themselves as scholars or dejected lovers. Perhaps best exemplified by Shakespeare's Hamlet, who, the archetype of the melancholy intellectual, descried 'How weary, stale,

flat, and unprofitable / Seem to me all the uses of this world' (W. Shakespeare, *Hamlet*, 1605, Act 1, scene 2, 133-138), the Oxford scholar Robert Burton described the 'Malcontent' in 1621 as 'of all others [the] ...most witty, [who] causeth many times divine ravishment, and a kind of *enthusiamus*...which stirreth them up to be excellent Philosophers, Poets, Prophets, .' (R. Burton, *The Anatomy of Meclancholy*, London, 1621, in R. Strong, 'Elizabethan Malady: Melancholy in Elizabethan and Jacobean Portraits', *Apollo*, LXXIX, 1964).

In this picture, the sitter is depicted with a typically melancholic countenance, his shirt open at the neck, its strings lying limp across his hand. His black cloak, the colour of choice for 'Malcontents', is intricately worked at the collar with gold thread, a sure indicator of his wealth and status. His hair, worn relatively long with a raised fringe, would suggest a date of around 1600, when this style was established as the prevailing fashion. Though no identification can immediately be suggested, the sitter's evident wealth and his melancholic attitude would suggest that he was perhaps a nobleman with literary and artistic pretensions, following in the tradition of slightly earlier figures like Edward de Vere, 17th Earl of Oxford (1550-1604); it can also usefully be compared to the portrait of the poet John Donne of *circa* 1595 (London, National Portrait Gallery, inv. 6790), one of the earliest surviving examples of the Elizabethan author portrait (fig. 1).



Fig. 1 English School, 16th century, *Portrait of John Donne*, c.1595, oil on canvas
© National Portrait Gallery, London, UK / Bridgeman Images





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 153 & 156)

***153**

**CIRCLE OF ANTHONIS MOR VAN DASHORST
(UTRECHT C. 1517-C. 1575/6 ANTWERP)**

Portrait of a lady, bust-length

dated '1567' (upper left)

oil on panel

17 $\frac{7}{8}$ x 14 in. (45.4 x 35.6 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

with Galerie Crouzet, Paris, in 1990, where purchased by the present owner.

We are grateful to Claire van den Donk of the RKD, The Hague, for her assistance in cataloguing this lot.



PROPERTY OF A GENTLEMAN

154

ENGLISH SCHOOL, 16TH CENTURY

Portrait of Katherine of Aragon (1485-1536), first wife of King Henry VIII, bust-length, in a gold-embroidered red dress and jewelled gable hood

oil on panel

14 $\frac{1}{4}$ x 10 in. (36.2 x 25.4 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Probably Peter Osborne, Treasurer's Remembrancer in the reign of King Henry VIII, and by descent to the present owner.

EXHIBITED:

London, The South Kensington Museum, *National Portraits*, 1868, no. 639, as 'Queen Katharine Par' (lent by Sir G.R. Osborn Bt.).

This portrait relates to the picture in the National Portrait Gallery, London, on loan from Lambeth Palace. Although traditionally thought to depict Henry VIII's sixth wife, Katherine Parr, in 2008 the sitter in the Lambeth picture was re-identified as Katherine of Aragon. The costume dates the Lambeth picture to the 1520s or 1530s.

155 No Lot



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 153 & 156)

***156**

**CIRCLE OF MARCUS GHEERAERTS II
(BRUGES 1561-1635/6 LONDON)**

*Portrait of a gentleman, traditionally identified as
Sir Martin Frobisher (c. 1535-1594), bust-length,
wearing a breastplate*

oil on panel
20 $\frac{1}{8}$ x 13 $\frac{5}{8}$ in. (50.8 x 34.4 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

The Hon. Geoffrey Howard (1877-1935), Castle Howard.
with Spink & Co., London, 1934, where acquired by,
The National Maritime Museum, Greenwich, London; Christie's,
London, 15 December 1993, lot 4, as 'Circle of Paul van Somer'
(£16,100), when acquired by the present owner.

LITERATURE:

E.H.H. Archibald (ed.), *Portraits at the National Maritime
Museum-Series I: 1570-1748*, London, 1954, plate II, unpaginated,
as 'Sir Martin Frobisher'.

E.H.H. Archibald (ed.), *A Preliminary Descriptive Catalogue
of Portraits in Oils*, London, 1961, unpaginated, as 'Sir Martin
Frobisher'.

The present sitter has traditionally been identified as the
naval commander and explorer Sir Martin Frobisher, who
made three journeys to the New World between 1560 and
1578 in search of the Northwest Passage (a route to America,
travelling over Canada through the Arctic Ocean). Frobisher
was knighted in 1588 in recognition of his services in repelling
the Spanish Armada.



157

JAN WYCK (HAARLEM 1652-1700 MORTLAKE)

Equestrian portrait of a commander, possibly James Butler, 2nd Duke of Ormande (1665-1745), at the Battle of the Boyne

oil on canvas

40¾ x 50½ in. (103.4 x 128.1 cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Brigadier General Sir William Bromley-Davenport KCB, CMG, CBE, DSO, TD, JP, DL (1862-1949), Capesthorpe Hall, Cheshire, Baginton Hall, Warwickshire and Wootton Hall, Staffordshire, and by descent to, Lieutenant-Colonel Sir Walter Bromley Davenport, MP, TD, DL, (1903-1989), Capesthorpe Hall, Cheshire, Baginton Hall, Warwickshire and Wootton Hall, Staffordshire; his sale, Christie's, London, 26 June 1970, lot 78, as 'Thomas Wyck' (74 gns. to di Cartina[?]). Private collection, Italy.

In 1688, Jan Wyck accompanied the new King, William III, on his campaign in Ireland, quickly gaining a reputation for battle pieces and equestrian portraiture among the Williamite commanders. The collection of armour, flags and drums in the foreground is a trope routinely employed by the artist, and appears in Wyck's famous depiction of William III at the Boyne, a version of which is in the Government Art Collection in The Hague (inv. no. GAC2526).

While the sitter's identity is unknown, it is possibly James Butler, 2nd Duke of Ormande (1665-1745) and Colonel of the Queen's Troop of Horse Guards during the Battle of the Boyne. The Duke's father, James Butler, 1st Duke of Ormande (1610-1688) was an early advocate of Wyck's landscapes, and the artist had previously depicted the Duke in his panoramic Battle of the Boyne, circa 1693, now in the National Gallery of Ireland (inv. no. NGI.988).



158

JOHN CLOSTERMAN (OSNABRÜCK 1660-1711 LONDON)

Portrait of David Papillon (1691-1762), full-length, with a bow and arrows and his dog, in a landscape

oil on canvas
49 $\frac{7}{8}$ x 39 in. (126.3 x 99.2 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

By descent through the sitter's family, Acrise Place, Folkestone, Kent.

with M. Bernard, London; Christie's, London, 12 March 1943, lot 127, as 'Kneller' (16 gns. to Bagnell).

Mrs A. H. Papillon, Acrise Place, Kent.

Anonymous sale; John German Auctioneers, 11 December 1985, lot 524.

Anonymous sale; Sotheby's, London, 21 March 2001, lot 26, as 'John Baptist Closterman' (£11,500).

Anonymous sale; Bonhams, London, 9 December 2009, lot 5, as 'John Baptist Closterman' (£9,840).

LITERATURE:

A. Oswald, 'Acrise Place Kent', *Country Life*, 15 August 1957, p. 303, fig. 10, as 'Michael Dahl'.

M. Rogers, 'John and John Baptiste Closterman: A Catalogue of their Works', *Walpole Society*, 1983, XLIX, no. 72, p. 255.



■159

**STUDIO OF ALLAN RAMSAY
(EDINBURGH 1713-1784 DOVER)**

Portrait of King George III (1738-1820), full-length, in coronation robes, his crown on a cushion on a table beside him; and Portrait of Queen Charlotte (1744-1818), full-length, in coronation robes

oil on canvas

98¼ x 64⅞ in. (249.4 x 164.9 cm);
and 95¾ x 60⅞ in. (243 x 152.7 cm.)

£40,000-60,000

a pair (2)

\$49,000-73,000

€45,000-67,000

PROVENANCE:

(Probably) George Grenville (1712-1770), paid for on 24 June 1764, and by descent to, (Probably) George Nugent-Temple-Grenville, 1st Marquess of Buckingham (1753-1813), Wotton House, Buckinghamshire, and by descent to, Algernon William Stephen Temple-Gore-Langton, 5th Earl Temple of Stowe (1871-1940), Wotton House, from whom acquired by, The Hon. Hubert Beaumont (1862-1922), Wotton House, circa 1911, and by descent to his son, Michael Beaumont (1903-1958), Wotton House, and by descent to the present owner.



LITERATURE:

(Probably) J. Simon, 'Allan Ramsay and picture frames', *The Burlington Magazine*, CXXXVI, 1994, p. 455, no. 21.
(Probably) A. Smart, Allan Ramsay. A complete catalogue of his paintings, J. Ingamells, ed., New Haven and London, 1999, p. 115, no. 192as.

These portraits are fine versions of Ramsay's celebrated portrait types of King George III and Queen Charlotte, of which the prime originals are respectively in the Royal Collection (see O. Millar, *Later Georgian Pictures in the Collection of Her Majesty the Queen*, London, 1969, I, p. 95, no. 996) and in the Schloss Wilhelmshöhe, Kassel. Ramsay and his studio produced a number of versions of these state portraits for various ambassadorial and European royal collections.

160

RICHARD WILSON, R.A. (PENEGOES 1713/14-1782 COLOMENDY)*Bourne Park, near Canterbury, Kent*

signed with initials 'R.W.' (lower right)

oil on canvas

41¼ x 61¼ in. (104.7 x 155.5 cm.)

£70,000-100,000

\$86,000-120,000

€78,000-110,000

PROVENANCE:

Commissioned by Stephen Beckingham (c. 1730-1813), Bourne Park, Bishopsbourne, Kent.

Lt. Col. Matthew G.E. Bell, Bourne Park, Bishopsbourne, Kent.

with Knoedler, New York, 1929.

Sir George Edward Leon, 2nd Bt. (1875-1947), Bletchley Park, Buckinghamshire.

with Arthur Tooth, London, by 1951,

where acquired by the following,

Kenneth Lindsey, and by descent to the present owner.

EXHIBITED:

London, Tate Gallery; Cardiff, National Museum of Wales; New Haven, Connecticut, Yale Center for British Art, *Richard Wilson*, 3 November 1982-2 January 1983, no. 80.

LITERATURE:

H. A. Tipping, 'Bourne Park, Kent: The Seat of Lieut.-Col. Matthew Bell', *Country Life*, 6 May 1922, pp. 602-607; 13 May 1922, pp. 636-7 and 644, fig. 2.

W. G. Constable, *Richard Wilson*, London, 1953, pp. 44, 74, 95, 119 and 173, pl. 31c, as 'dated R.W. 74'.

D. H. Solkin, *Richard Wilson: The Landscape of Reaction*, London, 1982, exhibition catalogue, pp. 194-95, no. 80, as dated to circa 1756-8.

P. Spencer-Longhurst et al., *Richard Wilson Online*, <http://www.richardwilsononline.ac.uk/>, no. P73, accessed 20 October 2016, as dated to circa 1757-8.

This extensive landscape showing Bourne Park, Kent, was painted by Wilson soon after his return from Italy in 1757 and is the artist's first country house view, a genre that he would develop over the following decade which would help establish his reputation as the 'father of British landscape painting'.

Situated south of Canterbury and next to the Little Stour River, Bourne Park was built by Elizabeth, Lady Aucher in 1701 for her son, Sir Hewitt Aucher, 3rd Bt., on the site of an old house that had been originally owned by the Bourne family. When Sir Hewitt died in 1726 the house passed to his eldest sister, Elizabeth, who married Dr. Corbett. Their eldest daughter married the antiquarian collector Stephen Beckingham (c. 1730-1813) who commissioned this picture.

The dating of this fine landscape within Wilson's *oeuvre* has been the subject of some debate by scholars. Constable (*op. cit.*) described the picture in his 1953 catalogue of Wilson's work as being dated 1774. However, David Solkin (*op. cit.*) has observed that any such date is no longer visible and that the landscape would appear to have been executed at a considerably earlier point in the artist's career. He notes the style and technique - the 'overlapping of foliage in green and rust-coloured screens, the extensive application of very small and precise brushstrokes throughout a smoothly polished foreground, and the use of a range of blues and blue-greys to give a complex modelling to the sky' (*ibid.*) - is entirely consistent with Wilson's work from the late 1750s when he was much influenced by Gaspard Dughet and the tradition of the Dutch panoramic landscape. He compares the

picture stylistically with Wilson's *Tivoli: Villa of Maecenas* (c. 1756-7; London, Tate Britain), and notes the artist's use of 'Gaspardesque repoussoirs' (*ibid.*) in the form of the unbalanced trees which, in this picture, draw the viewer's attention to the sunlit east front of the house. Moreover, Solkin argues that Stephen Beckingham, who had been one of Wilson's most important patrons in Rome, was then living at Bourne Park and was surely the obvious patron. This earlier dating of the picture has been more recently supported by Paul Spencer-Longhurst (*op. cit.*).

Beckingham was introduced to Wilson's work in Rome, through his friendship with William Legge, 2nd Earl of Dartmouth, by the painter and agent Thomas Jenkins. He subsequently acquired four pictures from the artist, two of which have been identified as the *Landscape on the Via Aemilia* and the *Landscape Capriccio with the Tomb of the Horatti and Curatii*, and the *Villa of Maecenas at Tivoli*, both of which are now in private collections.

With this picture Wilson establishes a formula for the country house view that he would develop over the following decade. During this period he received commissions to paint various estates: these included his views of Wilton House, Wiltshire, (one of which, dated circa 1758-60, is now at the Yale Centre for British Art, New Haven); Croome Court, Worcestershire (1758-9; Private collection); Tabley House, Cheshire (c. 1764-65; Private collection, on loan to Tabley House); and the *View of Minchenden House, the Seat of the Duke of Chandos* (c. 1765-7; Private collection).





161

**GEORGE MULLINS
(DUBLIN AND LONDON ACTIVE 1756-1775)**

A wooded river landscape with bathers and cattle in the foreground

oil on canvas
19¼ x 23¾ in. (48.9 x 60.3 cm.)

£12,000-18,000

\$15,000-21,600

€13,000-20,000

Among the more sophisticated Irish landscape painters of the late 18th century, George Mullins has rightly been compared to Cornelis van Poelenburgh (1594-1667) on the basis of two works he exhibited at the Royal Academy, London in 1771 (A. Crookshank & the Knight of Glin, *Ireland's Painters 1600-1940*, London and New Haven, 2002, p. 143). From Poelenburgh came the inspiration to populate his landscapes with nudes, something almost unheard of in Ireland at the time. In Dublin, Mullins taught the precocious Thomas Roberts (1748-1778), with whose early work he is often confused, but was somewhat eclipsed by his gifted student.



162

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

*Portrait of a lady, bust-length, with pearl earrings,
unfinished*

oil on canvas

23½ x 17⅞ in. (59.7 x 45.4 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

The relatively finished head of this engaging portrait, contrasted with the unfinished drapery and background, gives a fascinating insight into Reynolds's working technique. At the time of its 2007 sale, Dr. Martin Postle dated the work to *circa* 1755-60, and suggested that the sitter may be an unidentified member of the artist's family.

PROVENANCE:

Anonymous sale; Christie's, London, 7 December 2007, lot 226 (€34,100).



163

**ANGELICA KAUFFMAN, R.A.
(CHUR, GRAUBÜNDEN 1741-1807 ROME)**

Portrait of Maria Marow Wilmot, later Lady Eardley of Spalding (1743-1794), three-quarter-length, in a white dress

oil on canvas

36¼ x 27⅞ in. (92.1 x 70.9 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Newbiggin Hall, Temple Sowerby, Westmoreland, and by descent to, David Crackanthorpe; Sotheby's, London, 14 July 1976, lot 111, when acquired by the present owner.

The sitter was the eldest daughter of Sir John Eardley Wilmot PC SL (1709-1792), Chief Justice of the Common Pleas. On 6 December 1768, she married the Jewish City of London banker Sir Sampson Gideon, 1st Bt., later 1st Baron Eardley (1746-1824).

Maria sat to Reynolds for two portraits and also to Gainsborough, firstly for the full-length, painted in *circa* 1766, now in the Nationalmuseum, Stockholm, and again for the full-length with her daughter (Private collection), which was exhibited at the Royal Academy in 1770.



PROPERTY OF A GENTLEMAN

■164

JOSEPH WRIGHT OF DERBY, A.R.A. (DERBY 1734-1797)

Portrait of Thomas Oldknow (c.1755/6-1791) of Marple, full-length, in a green suit and breeches, in a landscape

oil on canvas

96½ x 60 in. (245 x 152.5 cm.)

£40,000-60,000

\$49,000-73,000

£45,000-67,000

PROVENANCE:

Mrs. C. J. Pooley, 1897.

Anonymous sale; Christie's, London, 5 July 1929, lot 70, as

'Portrait of Robert Oldknow' (60 gns. to Kings Galleries).

Anonymous sale; Motcomb Galleries, London, 24 March 1965, as 'Raeburn', when acquired by,

D. R. Sherborn, Fawns Manor, Bedfont, Middlesex; Sotheby's, London, 12 March 1969, lot 117 (361 gns. to Capt. Mackintosh).

Anonymous sale [The Property of a Gentleman]; 23 November 1973, lot 162 (4,800 gns. to Pelham).

EXHIBITED:

Leeds, Leeds Art Gallery Committee, 1897.

LITERATURE:

B. Nicholson, *Joseph Wright of Derby: Painter of Light*, London, 1968, I, pp. 74, 160, 163 and 215, no. 114; II, p. 211, pl. 334.

The sitter, Thomas Oldknow, is shown in an open landscape in a green coat and red-topped boots. In 1786, he had become the managing partner of his brother, Samuel Oldknow's, bleaching and printing works at Heaton Mersey and was eagerly engaged in the burgeoning hub of manufacture centred in the Midlands. Wright records in his account book 'A full length of the late Mr. Oldknow, £52.10' in the opening years of the 1790s and below it 'D^o. of Mr. Samuel Oldknow, £52.10', suggesting that the two brothers' portraits were commissioned at the same time. Thomas Oldknow died in 1791, leaving a will dated 2nd February, and bequeathing his substantial assets to his widow and young children. Wright's portrait, dated to a similar period, was probably begun from life but completed posthumously.



THE MINORCO COLLECTION

165

JACOB MORE (EDINBURGH 1740-1793 ROME)

The Campagna viewed from the North, with Rome in the distance and figures in the foreground; and The Falls at Tivoli and the Villa of Maecenas, with figures in the foreground

oil on canvas

39 x 53 $\frac{3}{8}$ in. (99.2 x 135.4 cm.)

£60,000-80,000

a pair (2)

\$74,000-97,000

€67,000-89,000

PROVENANCE:

Commissioned by Jonas Langford Brooke in 1783-4, and by family descent.

Mrs. Helen Langford-Brooke, Mere Hall, Knutsford, Cheshire; Christie's house sale, 23 May 1994, lots 239 and 240 (£45,500 and £40,000).

LITERATURE:

MS letter between the Rev. John Parkinson and Jonas Langford Brooke (British Public Record Office), received 18 February 1784. P.R. Andrew, 'Jacob More: Biography and Checklist of Works', *Walpole Society*, LV, 1993, p. 163, nos. B.1.v and B.5.ix, figs. 90 and 91.

Jonas Langford Brooke was born in 1758, the second son of Peter Brooke of Mere and his wife Elizabeth, daughter of Jonas Langford of Antigua. On 16 August 1783, he left London for the Grand Tour, accompanied by his tutor the Rev. John Parkinson, who kept a journal of their travels. Parkinson recorded them living in Naples in January and February 1784, and then moving to Rome, where they stayed throughout March and April of that year. The correspondence between Brooke and his tutor suggested that a visit should be made to several artists living in Rome, one of them being Jacob More, as he would 'do any Subject One bespeaks'. This visit obviously took place, and commissions were given for the two pictures that form the present lot, with the prospect of two further works. This



second commission, however, is said to have been withdrawn by the executors following Brooke's death in Milan on his way home in July 1784. In a letter dated 1785 to his patron Thomas Harvey, More wrote:

'had a Commission to paint two Pictures of my 1st Size for one Mr Brook a Young Gentleman who latly died. I have received a letter from his relations Countermanding the Order one of these Pictures is begun, if it would Suit You I could have it finish'd by the time 12 months'.

The son of an Edinburgh merchant, More was originally apprenticed to a goldsmith in the city before changing his trade and becoming an apprentice in the decorating firm of Norie. More's training here led him to painting sets for the New Theatre in Edinburgh, but he soon moved to London to become a landscape painter. In the early 1770s, under the guidance of Robert Alexander, the Edinburgh banker and collector, he went to Rome, thereby following many of his fellow artists and former teacher, Alexander Runciman. He settled in rooms in the former Palazzo del Portoghesino in the Strada Rosella, by the Piazza di Spagna, an area already much populated by other artists from England and Scotland. His initial years

were spent in studying and sketching the countryside and, from 1775, assisting Allan Ramsay with his projected book on tracing the location of Horace's Sabine Villa. From these *in situ* studies he was able to work up full scale paintings, and quickly established a flourishing painting practice, attracting the patronage of many making the Grand Tour. Recommendations such as that made to Jonas Langford Brooke were taken up and commissions followed - from Lord Bristol, the Earl-Bishop of Derry, Lord Breadalbane, Lord Cowper and Lord Grey de Wilton, who noted in his Grand Tour diary that the artist 'is reckoned the best landscape painter in Rome and called the English Claude'. He became a very influential figure in Roman society, acting also as a dealer in pictures and works of art for both Grand Tourists and collectors back in England. Such was his importance in artistic circles that Prince Marcantonio Borghese chose him to paint a large decorative scheme for his villa of a *Landscape with the Metamorphosis of Daphne*, and to design the Giardino Inglese in the grounds. This, with its landscape garden, lake and temple, was very popular as a meeting place, not only for the British colony living in the city, but also with the Roman public. The painting, carried out in 1783-5, was taken down in 1891, and is now lost.



166

166
STUDIO OF SIR JOSHUA REYNOLDS, P.R.A.
(PLYMPTON 1723-1792 LONDON)

Study of a young girl, half-length - unfinished

oil on canvas, unframed
 30 $\frac{1}{8}$ x 25 $\frac{1}{4}$ in. (76.5 x 64 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with A.S. Drey, Munich.
 Theodor E. Simon, Berlin; his sale, Paul Cassirer und Hugo
 Helbing, Berlin, 5 November 1929, lot 135, as 'Sir Joshua
 Reynolds'.

EXHIBITED:

Berlin, Akademie der Kunstes, 3 December 1925, no. 49, as
 'Joshua Reynolds'.

LITERATURE:

D. Mannings, *Sir Joshua Reynolds, A Complete Catalogue of his
 Paintings*, New Haven and London, 2000, I, p. 566, no. 2166j.

167

JOHN INIGO RICHARDS (LONDON 1731-1810)

*Rosamund's Pond, St. James's Park, London, with
 Westminster Abbey beyond*

oil on canvas
 40 $\frac{1}{4}$ x 61 $\frac{1}{8}$ in. (102.2 x 155.3 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Samuel Ireland (1744-1800), Norfolk Street, Strand, London; his
 sale (t), Leigh, Sotheby and Son, London, 11 May 1801 (=5th day),
 lot 443, as 'Hogarth' (5 gns. to Vernon).

Sir James Wright; his sale (t), Christie's, London, 8 June 1804
 (=1st day), lot 80, as 'Hogarth'.

Anonymous sale; Christie's, London, 18 June 1805, lot 67, as
 'Hogarth'.

Thomas Gwennap; No. 20, Lower Brook St., London, 24 April
 1819, lot 7, as 'William Hogarth'.

Thomas Gwennap, Senior; Christie's, London, 5 April 1821 (=2nd
 day), lot 36, as 'Hogarth' (19 gns. to Colnaghi).

William Barnes; Sotheby's, London, 29 April 1826 (=4th day), lot
 326, as 'Hogarth' (2 gns. to Gilliland).

Reverend William Browne; Sotheby's, London, 14 May 1828, as
 'Hogarth' (1 gn. to Willett).

H. R. Willett; (t) Christie's, London, 10 July 1869, lot 56, as
 'William Hogarth' (140 gns.).

Louisa Caroline Baring, Lady Louisa Ashburton (1827-1903),
 London, by 1888.

Francis C. Harper, by 1912.

Sir James Horlick, 4th Baronet, OBE, MC (1886-1972), Cowley
 Manor, Gloucester (according to a label on the reverse).



167

EXHIBITED:

Manchester, *The Art Treasures of Great Britain*, 5 May-17 October 1857, no. 12, as 'William Hogarth'.
 London, Royal Academy, 1871, no. 34, as 'William Hogarth'.
 London, Grosvenor Gallery, 1888, no. 23, as 'William Hogarth'.
 London, Royal Academy, 1912, no. 118, as 'William Hogarth'.

LITERATURE:

Anon., 'Hogarth's Painting of Rosamund's Pond', in *The London Saturday Journal*, I, London, 1841, p. 125.
 A. Dobson, *William Hogarth*, London, 1907, p. 219.

ENGRAVED:

F. Ross, 1840.

St. James's Park is the oldest of London's royal parks and now extends to about 90 acres. King Charles II laid the park out afresh, advised by André Le Nôtre, the great landscape gardener, whose work at Versailles he so much admired. He planted it with fruit trees, stocked it with deer and built an avenue. He left untouched the romantic pond known as Rosamund's Pond which is seen in the foreground of the picture. The pond features in a print by N. Smith which carries the following descriptive text: 'The South West corner of Saint James's Park was enriched with this romantic scene. The irregularity of the Trees, the rise of the Ground, the venerable Abbey, afforded great entertainment to the Contemplative Eye, but its melancholy secluded situation seems to have tempted more persons (especially young women) to suicide by drowning than any other places in Town....The pond was filled in 1770. During Queen Anne's reign, the park was a notorious haunt for whores. The gates were locked at night, but 6,500 people were authorised to possess keys unofficially. After the

appointment of Lord Pomfret in 1751, the condition of the park began to improve. A guidebook in 1755 wrote that there 'are stands of cows, from whence the company at small expense, may be supplied with warm milk'. A French visitor of 1765 elaborated: 'The cows are driven about noon and evening to the gate which leads from the Park to the quarter of Whitehall. Tied in a file to posts at the extremity of the grass plot, they will swill passengers with their milk, which is being drawn from their udders on the spot (and which) is served with all the cleanliness peculiar to the English in little mugs.' The west front of Westminster Abbey is depicted with Nicholas Hawksmoor's towers which were completed in 1745.

Born in London, John Inigo Richards was a landscape and scene painter. He exhibited at the Royal Academy from 1769 until 1809 and was principal painter at Covent Garden between 1777 and 1803. This picture is comparable with Richards's view, of smaller dimensions (30 x 47½ in.), of Saint James's Park which was sold in these Rooms, 26 November 1999, lot 19, for £150,000.

We are grateful to Brian Allen for confirming the attribution after inspection of the original.



168

**JOHN CONSTABLE, R.A.
(EAST BERGHOLT 1776-1837 LONDON)**

*Portrait of Elizabeth, Lady Croft (1754-1815), half-length,
in a white dress, in a wooded landscape*

oil on canvas

30¼ x 25 in. (76.9 x 63.5 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Commissioned by the sitter's sister, Magdalena, Countess of Dysart, by 1821, and bequeathed in 1832 to her brother, Henry Greswold Lewis, Malvern Hall, Warwickshire, and by inheritance to, John Francis Greswolde Lewis, and bequeathed in 1892 to, Captain Thomas Suckling, and by descent to his widow, Mrs. Florence Horatio Nelson Suckling, and by inheritance through the Wickstead family to, Captain Hugh Gurney, Shakenhurst, Cleobury Mortimer, Shropshire; Sotheby's, London, 10 December 1925, lot 125 (11 gns. to Pawsey). Anonymous Sale; Sotheby's, London, 7 April 1954, lot 93 (95 gns. to Leger). Anonymous sale [The Property of a Lady]; Christie's, London, 10 April 1992, lot 25. (£20,000) Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 22 November 2007, lot 62, when acquired by the present owner.

LITERATURE:

R. Edwards, 'A Portrait by John Constable at the Tate Gallery', *Burlington Magazine*, no. 434, LXXIV, May 1939, pp. 204, footnote 8.

R.B. Beckett, *John Constable's Correspondence: IV: Patrons, Dealers and Fellow Artists*, Ipswich, 1966, p. 48.

G. Reynolds, *The Early Paintings and Drawings of John Constable*, New Haven and London, 1996, p. 117, no. 7.10, pl. 680.

At the beginning of September 1807, Constable was commissioned by the Dysarts of Helmingham Hall, Suffolk, to make copies of portraits by Sir Joshua Reynolds, John Hoppner and Daniel Gardner. In this portrait Constable adapts to a half-length format, an oval portrait of Elizabeth Lewis picking flowers in a wooded landscape painted by Daniel Gardner, a work which is last recorded in the collection of Asher Wertheimer in 1921.

Elizabeth, Lady Croft (1755-1815), was a daughter of David Lewis of Malvern Hall, Warwickshire, and sister of Magdalena, Countess of Dysart, and Henry Greswold Lewis. On 25 September 1795, she married the author Sir Herbert Croft, 5th Bt.



PROPERTY OF WILLIAM DRUMMOND

169

HENRY WALTON (DICKLEBURGH 1746-1813 LONDON)

Portrait of James Nelthorpe and his sister Ann (b. 1755), later Mrs John White, small full-lengths, he in a red coat and breeches, and she seated in a slate dress with an open book of music, a wooded landscape beyond

oil on canvas

35 $\frac{7}{8}$ x 28 $\frac{1}{8}$ in. (91 x 71.4 cm.)

in an English 18th century carved giltwood frame

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

with Knoedler, London, 1932, as 'Zoffany'.
Mrs Robert Tritton, Godmersham Park, Kent; (†) Christie's,
London, 15 July 1983, lot 69, as 'Francis Wheatley' (£8,000),
when acquired by the present owner.

Evelyne Bell, to whom we are grateful, has confirmed the attribution to Walton after inspection of the original and dates the portrait to *circa* 1775. She has suggested that the sitters are likely to be James Nelthorpe of Lynford Hall, Norfolk, and his sister Ann, who sat to Walton for two small bust-length portraits on panel, both now in the Yale Center for British Art, New Haven. As well as the strikingly similar features of the sitters, she notes that this portrait and that at Yale, in which Miss Nelthorpe is shown in a pink dress, are the only recorded examples of Walton painting young women with flowers in their hair. On 15th August 1780, Ann married John White of Wherstead, Suffolk, at Swaffham.

SCIPIONE PULZONE (GAETA 1544-1598 ROME)*Christ on the Road to Calvary*

oil on canvas

47½ x 65½ in. (120.7 x 165.5 cm.)

£80,000-120,000

\$98,000-150,000

€90,000-130,000

PROVENANCE:

(Possibly) Marcantonio II Colonna, duca di Tagliacozzo and duca and principe di Paliano (1535-1584), Palermo, 1583.
 (Possibly) Mateo Vázquez de Leca (1542-1591), Madrid.
 (Possibly) Mateo Vázquez de Leca (1573-1649), Seville.

EXHIBITED:

Gaeta, Museo Diocesano, *Scipione Pulzone. Da Gaeta a Roma alle Corti europee*, 26 June-27 October 2013, no. 16.

LITERATURE:

R. Borghini, *Il Riposo di Raffaello Borghini in cui della pittura e della scultura [...]*, Florence, 1584, p. 578.
 F. Pacheco, *Arte de la Pintura*, 1649, ed. F. J. Sanchez Cantón, Madrid, 1956, I, pp. 482-3.
 F. Tomassetti, 'Il pittore Scipione Pulzone detto il "Gaetano" e il ritratto di Marcantonio Colonna', *Roma: rivista di studi e vita romana*, VII, 12, 1928, p. 544, note 9.
 A. Venturi, *Storia dell'arte italiana. IX. La pittura del Cinquecento*, part VII, Milan, 1934, note p. 763.
 F. Zeri, *Pittura e Controriforma. L'arte senza tempo* di Scipione da Gaeta, Turin, 1957, p. 25.
 A. Marabottini, 'Un dipinto di Scipione Pulzone in Sicilia', *Commentari*, XIII, 1962, p. 48.
 F. Campagna Cicala, 'La diffusione dell'iconografia della 'Madonna degli Angeli' nelle chiese cappuccine in Sicilia: Scipione Pulzone e Alberto Duranti', *Prospettiva*, 19, 1979, III, p. 42.
 V. Abbate, 'I tempi del Caravaggio. Situazione della pittura in Sicilia (1580-1625)', in *Caravaggio in Sicilia. Il suo tempo, il suo influsso*, Palermo, 1984, pp. 47-50.
 P. Leone De Castris, *Pittura del Cinquecento a Napoli 1573-1606. L'ultima maniera*, Naples, 1991, pp. 259-60.
 J.M. Ruiz Manero, 'Obras y noticias de Girolamo Muziano, Marcello Venusti y Scipione Pulzone en España', *Archivo Español de Arte*, 272, 1995, pp. 376-8.
 A. Donò, 'Scipione Pulzone (1545-1598), il pittore della "Madonna della Divina

Provvidenza"', *Barnabiti Studi. Rivista di ricerche storiche dei Chierici Regolari di S. Paolo*, XIII, 1996, pp. 13 and 91.

P. Leone De Castris, 'Le cardinal Granvelle et Scipione Pulzone', in J. Brunet and G. Toscano (eds.), *Les Granvelles et l'Italie au XVIème siècle: le mécénat d'une famille*, Besançon, 1996, p. 184.

V. Abbate (ed.), *Porto di mare 1570-1670. Pittori e pittura a Palermo tra memoria e recupero*, Naples, 1999, p. 12.

A. Dern, *Scipione Pulzone (ca. 1546-1598)*, Weimar, 2003, pp. 44-5, 68, 198 and 205, notes 116 and 198, no. 101.

F. Nicolai, 'La committenza artistica di Marcantonio II Colonna: le decorazioni pittoriche dei palazzi 'Della Torre' ai Santi Apostoli, di Pio IV sulla via Flaminia e gli esordi romani di Scipione Pulzone', *Studi romani*, 54, 2006, pp. 302-3 and 310, doc. 6.

A. Vannugli, 'La subida al calvario de Scipione Pulzone para Marcantonio Colonna', *Archivo Español de Arte*, LXXXV, 340, October-December 2012, pp. 303-328, passim., fig. 1.

Scipione Pulzone was a key figure at the time of the Counter Reformation in Rome in the later 16th century. Born in Gaeta, he excelled as both a portraitist and history painter, working for major families in Rome, and travelling to the courts at Florence and Naples. In the wake of the Council of Trent, his spirited history painting was aimed at stirring pathos, creating devotional pictures that would bring the viewer closer to the story and suffering of Christ. This picture is an ambitious demonstration of that intent. It was first shown publicly during the 2013 exhibition at Gaeta, the first to be dedicated to Pulzone, when the early history of the picture was reconstructed. The circumstances of the commission were known through documented sources: Marcantonio II Colonna, a key patron of Pulzone, had ordered the picture in 1581, and the finished work was delivered to Palermo in 1583. Colonna

then gifted it to Mateo Vázquez de Leca, the powerful secretary of Philip II, in order to ingratiate himself to the Spanish court, and the picture passed subsequently to the nephew of Vázquez de Leca in Seville, after which all traces of the work were lost. When the picture in question came to light and was exhibited in 2013, it was documented as the lost Colonna picture. An alternative theory however has recently been proposed that our picture is instead the version that Pulzone painted for Cardinal Ferdinando de' Medici in 1583. The emergence of an old copy, or replica (*Scipione Pulzone. Da Gaeta a Roma alle Corti europee*, 2013, p. 292), testifies to the importance and popularity of the composition, which is one of Pulzone's most elaborate works.

The subject itself and complex arrangement of the figures owes much to the revival of interest in the work of Sebastiano del Piombo during the Counter Reformation and to Pulzone's own admiration for Raphael. The debt to the latter's *Lo Spasimo di Sicilia* (c. 1514, Madrid, Museo del Prado) is evident. The pious expressions of the Madonna, and the figure behind her on the right, are typical of Pulzone's devotional art. They can be compared to the figures in *The Crucifixion* in the Chiesa Nuova, Rome, which dates to the same moment, 1583, and to the *Lamentation*, made for the Chiesa del Gesù, Rome (now New York, Metropolitan Museum of Art). The drama wrought by such intensity of expression is due in part to his renowned skill as a portraitist, which was highly praised by Raffaello Borghini, saying that he was 'very excellent in painting portraits [which] seem to be alive' ('che paiono vivi') and that his portraits were sought after by the 'most important gentlemen of Rome and all of the beautiful women' ('Signori principali di Roma, e tutte le belle donne') (R. Borghini, *Il Riposo*, Florence, 1584, p. 578). We are grateful to Antonio Vannugli for his assistance in cataloguing this lot.





PROPERTY OF A NOBLEMAN

■171

**STUDIO OF PAOLO CALIARI, IL VERONESE
(VERONA 1528-1588 VENICE)**

The Finding of Moses

oil on canvas

58½ x 94¾ in. (148.5 cm. x 239.5 cm.)

with inventory number '59.' (lower left)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

Private collection, Germany, *circa* 1830-40, acquired in Southern Europe or Germany, and by descent to the present owner.

This composition relates to an autograph picture by Veronese in the Gemälde Galerie, Dresden, of which a number of studio versions exist: this work relates most directly to the picture in the Walker Art Gallery, Liverpool.



172

PIETRO PAOLINI (LUCCA 1603-1681)

Figures in an interior around a lantern

oil on canvas

49¼ x 63¾ in. (125 x 160.8 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

In the family of the present owner since the early 20th century.

Pietro Paolini was a key exponent of Tuscan Caravaggism, developing a highly idiosyncratic body of work that singled him out as a leading figure in the Lucchese school. Details of his early life are scarce, though he is known to have trained in Rome with Angelo Caroselli. Baldinucci describes him as a

'pittore di gran bizzarria, e di nobile invenzione' (F. Baldinucci, *Notizie dei Professori del Disegno da Cimabue in qua*, Florence, 1728, p. 365). That sentiment is borne out in this remarkable, and apparently unrecorded, composition. It is as complex as it is intriguing: behind a drawn red curtain, figures are arranged around a wooden window frame, the scene lit by a hanging candle. The man in armour seems to proposition the young, seated woman, who gestures to a girl in front of the window. To the right, an old woman stares at the young man; a very similar profile portrait appears in other pictures by Paolini, including *Achilles and the daughters of Lycomedes*, in the J. Paul Getty Museum, Malibu and the *Allegory of Death* in the Museo Cerralbo, Madrid. The bearded man in the shadows stage left looks out at the viewer; perhaps it might be a self-portrait.

We are grateful to Dr Marco Ciampolini for confirming the attribution on the basis of a photograph.



173
ROMAN SCHOOL, CIRCA 1620
Boy playing a lute

oil on canvas, unframed
48 $\frac{7}{8}$ x 34 $\frac{3}{4}$ in. (123.4 x 88.3 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Mrs. Acton Pile, London; Christie's, London, 22 May 1953,
lot 144, as 'Honthorst' (9 gns. to Osborne).

The work of Caravaggio had a profound impact on artists working throughout Europe during the opening years of the 17th century. This influence was, perhaps, felt most strongly in Rome where Caravaggio had worked from *circa* 1592 until his exile in 1606. During these years, he produced many of the works that would maintain a position of great significance for painters succeeding him. This picture of a fancifully dressed young boy playing a lute is characteristic of the realism and strong chiaroscuro that typified the Caravaggesque movement. In its effects of light and composition, it is similar in many ways to the work of the French-born Valentin de Boulogne, who was active in Rome from 1614 (in particular his *Concert with Three Figures* painted in Rome in *circa* 1615, now in the Devonshire Collection, Chatsworth).



174

**FOLLOWER OF MICHELANGELO MERISI DA
CARAVAGGIO**

The Cardsharps

oil on canvas, unframed
36 $\frac{5}{8}$ x 50 $\frac{1}{4}$ in. (93.1 x 127.4 cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Sold at auction, Scotland, late 1990s (private communication from a previous owner).

This is an exact size replica of the picture in the Kimbell Art Museum that is acknowledged as the prime version of one of Caravaggio's most celebrated and most copied compositions. There is a slight difference in colour in the shirt worn by the card player on the left, and signs of some slight adjustment in the details, but in general the picture follows the Kimbell prototype with admirable precision. While copies are documented as early as the 1620s, most of the replicas that are known today were produced in the second half of the 18th century when the original, then hanging in the Palazzo Barberini, became one of the most admired pictures in Rome by Grand Tourists. *The Cardsharps* seems to have proved especially popular with Scottish visitors, judging by the large number of versions, including this one, that entered into Scottish collections.



175

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

The Penitent Saint Peter

oil on canvas

50¼ x 39¾ in. (127.6 x 100 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

This canvas shows one of the most emotive scenes of the New Testament, which became a canonical subject for painters in Spain and Italy during the 17th century. During the Last

Supper, Jesus predicted that before the cock crowed twice in the morning, Saint Peter would deny him three times. Here, the repentant saint sits in grieved contemplation following Christ's arrest, tears gathering in his eyes and on his cheeks, his face turned toward heaven and illuminated from above.

Ribera and his studio painted a number of works of the *Penitent Saint Peter*, with two versions of almost identical size to this canvas. In 2010, Professor Nicola Spinosa proposed that it be attributed in full to Ribera on the basis of first-hand inspection, comparing it to those painted during the artist's early maturity in Naples in the later 1620s or early 1630s.



PROPERTY OF A PRIVATE EUROPEAN FAMILY

176

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

The Madonna at Prayer

oil on canvas, unframed
20 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in. (52.4 x 41.5 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

In the family of the present owner since the second half of the 19th century.

We are grateful to Professor François Macé de Lépinay for confirming the attribution on the basis of photographs.

177

ANDREA VACCARO (NAPLES 1604-1670)

The Magdalene surrounded by angels, with a saint

oil on canvas

72% x 58% in. (183.6 x 149 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

EXHIBITED:

Turin, Castello di Miradolo, *Caravaggio e il suo tempo*, 21 November 2015-10 April 2016, no. 40.

Dating to *circa* 1630, this captivating picture can be placed early in Andrea Vaccaro's career, when he was influenced by Massimo Stanzione and the current of Caravaggismo that was still felt strongly in Naples. The work was unpublished until its recent inclusion in an exhibition at the Castello di Miradolo near Turin. The unusual composition was previously known only through a copy held in the Palazzo Arcivescovile in Naples, whose subject was identified by Leone De Castris as Saint Mary of Egypt in ecstasy with Saint Zosimus. It is more probable though that it instead shows the Magdalene with a different

saint. There are analogous elements to the stories of both Saint Mary and the Magdalene; the former however is generally shown in meditative pose, at a more advanced age and with three loaves of bread, which she took with her into the desert. The Magdalene, by contrast, is usually shown younger in age, as here. Saint Zosimus too is represented in a different manner, with a white beard and dressed in a habit. Riccardo Lattuada has suggested that the saint might instead be identified as Gaetano da Thiene (see *Caravaggio e il suo tempo*, exhibition catalogue, 2015, p. 158).





178

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 178, 185, 192 & 194)

178
ANTONIO MARIA VASSALLO
(GENOA C. 1620-C. 1664-72 MILAN)

Latona Turning the Lycian Peasants into Frogs

oil on canvas
 23½ x 37½ in. (59.6 x 96.1 cm.)

€20,000-30,000	\$25,000-37,000
	€23,000-33,000

PROVENANCE:

Simone Bò, Genoa.
 Anonymous sale; Christie's, Rome, 9 June 1975, lot 127.

LITERATURE:

O. Grosso, 'A.M. Vassallo e la Pittura d'Animali nei primi anni del '600 a Genova', *Dedalo*, III, 1922-23, p. 520.

Born into a wealthy Genoese family, Antonio Maria Vassallo trained under the Flemish-born painter Vincent Malo and later pursued a short, but prolific, career painting mythological and pastoral scenes. This picture shows the climax of the myth of Latona, mother of Apollo and Artemis, who, in revenge for being denied the opportunity to drink from a spring in Lycia in Asia Minor, turned the inhospitable peasants into frogs.

PROPERTY OF A GENTLEMAN (LOTS 179 & 193)

179
CARLO CERESA
(SAN GIOVANNI BIANCO 1609-1670 BERGAMO)

Portrait of Baron Ignazio de Pizzis, full-length, in half-armour and a sash over a buff jerkin and breeches

oil on canvas
 84¾ x 52 in. (214.2 x 132.1 cm.)

€30,000-50,000	\$37,000-61,000
	€34,000-56,000

PROVENANCE:

Anonymous sale; Artcurial, Paris, 13 November 2013, lot 58, as 'Attributed to Luigi Gentile'.

Carlo Ceresa was one of the leading portraitists in 17th century Lombardy. The attribution has been confirmed by Simone Facchinetti in a private communication to the present owner. Dr. Facchinetti dates the picture to the 1640s and notes that the costume is similar to that worn by Don Diego de Ollauri, the governor of Cremona from 1657 to 1668, in the portrait by Carlo Francesco Nuvolone.





180
FRANCESCO SOLIMENA
(CANALE DI SERINO 1657-1747 BARRA)
Adam and Eve in the Garden of Eden

oil on canvas
49 $\frac{1}{8}$ x 39 $\frac{3}{4}$ in. (124.9 x 101 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

The number of versions and replicas of this composition of *Adam and Eve* testify to its great success and popularity, and to the burgeoning reputation of Francesco Solimena after the

turn of the 18th century. The autograph variants, which are all of comparable size, show minor differences in detail, in the positioning of the animals and angels; it is worth highlighting the pictures in the Landesmuseum in Bonn and that at Schloss Rohrau, near Vienna, which was formerly in the collection of Aloys Thomas Raimund, Count Harrach, viceroy of Naples from 1728 to 1733, and a patron of Solimena. Like the latter versions, this lot can be dated to *circa* 1730. The attribution to Solimena was confirmed in a private communication to the owner by Professor Nicola Spinosa, and the work will be included in his forthcoming monograph on the artist.



181

**MATTIA PRETI, IL CAVALIERE CALABRESE
(TAVERNA, CALABRIA 1613-1699 VALLETTA, MALTA)**

The Risen Christ

oil on canvas

48 $\frac{7}{8}$ x 39 $\frac{1}{8}$ in. (124,3 x 99,2 cm.)

£50,000-70,000

\$61,000-85,000

€56,000-78,000

PROVENANCE:

with Colnaghi, London, 1967.

Anonymous sale; Finarte Casa d'Aste, Milan, 12-13 December 1973, lot 13.

Anonymous sale; Finarte Casa d'Aste, Milan, 21 November 1974, lot 70.

LITERATURE:

B. Nicholson, "Current and Forthcoming Exhibitions", *The Burlington Magazine*, CIX, no. 770, May 1967, p. 318.

J. T. Spike, *Mattia Preti: Catalogue Raisonné of the Paintings*, Florence, 1999, pp. 383-4, no. 356, illustrated.

This 'fine expression of Preti's rugged piety' has been dated by John Spike to the decade between 1675 and 1685, a period of intense activity for the painter, following his arrival in Malta (*op. cit.*). It shows the Risen Christ bearing the Cross and presenting His wounds to the viewer. This picture perfectly demonstrates the combination of Caravaggesque chiaroscuro, expressive realism and grand theatricality that came to characterise the artist's dramatic mature style.



182

GASPARE DIZIANI (BELLUNO 1689-1767 VENICE)

A bacchanal with Pan and the Triumph of Silenus beyond

oil on canvas

21 $\frac{3}{8}$ x 30 $\frac{3}{4}$ in. (54.1 x 78 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

Gaspare Diziani initially trained as a painter in Belluno before moving to Venice where he worked under Sebastiano Ricci until the latter's departure from the city in 1715. Diziani remained in Venice, undertaking a number of decorative secular and religious schemes and establishing a successful career painting theatrical scenery.

This work, which shows his clear debt to Ricci, is painted with the artist's typically spirited brush strokes and assured technique. The large draped urn at the left of the canvas and the painting's multi-layered compositional recession reflect the influence of the artist's experience in stage design.



183

GASPAR LOPEZ

(NAPLES C. 1650-1732 FLORENCE OR VENICE)

*An urn and fountain strewn with flowers by a stream; and
An urn on a pedestal brimming with flowers in a garden*

oil on canvas

53½ x 38⅞ in. (136 x 98.8 cm.)

a pair (2)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

(Probably) Sir Thomas L. H. Neave, 5th Baronet (1874-1940), Dagnam Park, Essex, and by inheritance to, Captain Kenelm Digby Neave, Saunders Farm, Kent, in 1940, and by descent to the present owner.

We are grateful to Alberto Crispo for proposing the attribution to Gaspare Lopez on the basis of photographs.



184



185

184
ATTRIBUTED TO SEBASTIANO RICCI
(BELLUNO 1659-1734 VENICE) AFTER PAOLO VERONESE
Christ and the Woman of Samaria

oil on canvas, unframed
 18¾ x 32¾ in. (47.6 x 83.2 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

Sebastiano Ricci was known to have produced copies and sketches after Veronese which, as Michael Levey pointed out, were often homages to his predecessor but sometimes 'bordered on the fraudulent', such was his skill at imitation (M. Levey, 'Sebastiano Ricci's 'Heads' after Veronese', *The Burlington Magazine*, CIV, 713, August 1962, p. 351). This composition is based on the picture given to Veronese in the Kunsthistorisches Museum, Vienna.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 178, 185, 192 & 194)

185
SEBASTIANO CONCA (GAETA 1680-1764 NAPLES)
King Solomon holding a model of the First Temple

oil on canvas, unframed
 25¼ x 19½ in. (65.2 x 49.8 cm.)
 inscribed 'CANTEV / CANTICO / SALAMO / 1015'
 (lower centre, on the book spine)

£10,000-15,000

\$13,000-18,000

€12,000-17,000



186

LUCA FORTE (NAPLES C. 1615- BEFORE 1670 ?)

A garland of fruits and flowers

oil on canvas

52½ x 42¾ in. (133.4 x 108.1 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

EXHIBITED:

Munich, Kunsthalle der Hypo-Kulturstiftung, *Natura morta italiana tra Cinquecento e Settecento*, 6 December 2002-23 February 2003.

Florence, Palazzo Strozzi, *La natura morta italiana.*

Da Caravaggio al Settecento, 26 June-26 October 2003.

LITERATURE:

M. Gregori, 'Qulache nota aggiuntiva a Luca Forte', in *Ricerche sul '600 napoletano. Scritte in memoria di Raffaello Causa*, Naples, 1996, pp. 176 and 179, illustrated.



PROPERTY OF A EUROPEAN COLLECTOR (LOTS 143 & 187)

187

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

The defeat of Darius by Alexander the Great at the Battle of Issus

oil on canvas
26 x 23½ in. (66.1 x 59.6 cm.)

£35,000-45,000

\$43,000-55,000

€39,000-50,000

PROVENANCE:

(Possibly) Colonna di Stigliano, Naples.
with Hazlitt Gallery, London, by 1969, until 1970,
with Bruno Meissner, Zurich, 1981.
Anonymous sale; Christie's, London, 9 July 1999, lot 208
(£29,900).

EXHIBITED:

Naples, Museo e Gallerie Nazionali di Caponimonte; Palazzo Reale; Museo Diego Aragona Pignatelli Cortes; Museo Nazionale di San Martino; Museo Duca di Martina; Caserta, Palazzo Reale, *Civiltà del '700 a Napoli 1734-1799*, December 1979–October 1980, no. 80, as 'Battaglia di Dario contro Alessandro'.

Detroit, Institute of Arts, *The Golden Age of Naples*, 9 August–1 November 1981, no. 47.

LITERATURE:

(Possibly) F. Bologna, *Francesco Solimena*, Naples, 1958, p. 257.

This is possibly the *bozzetto* recorded by Francesco Colonna di Stigliano in 1895 in the inventory of the collection of his family ('Inventario dei quadri di Casa Colonna fatto da Luca Giordano', *Napoli Nobilissima*, V, 1895, p. 30). It relates to a picture of the same subject in the Escorial, Madrid. A preparatory drawing for that picture is in the Museo di San Martino, Naples (no. 20881, F. Bologna, *op. cit.*, p. 270).

We are grateful to Professor Nicola Spinosa for confirming the attribution upon first-hand inspection. Professor Spinosa will include the work in his forthcoming monograph on the artist.



188

GIAMBATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Saint Joseph with the Infant Christ and Saints Anthony of Padua, Francis of Paola, Anne and Peter of Alcantara - a modello

oil on canvas, unframed
16 x 10½ in. (40.4 x 26.9 cm.)
inscribed 'GAB[?]T' (upper left)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Francesco Vason, Venice.
Anonymous sale [The Property of a Gentleman]; Christie's,
London, 23 March 1973, lot 56 (£9,450).

EXHIBITED:

Venice, *Mostra Tiepolesca*, May 1896.

LITERATURE:

E. Sack, *Giambattista und Domenico Tiepolo: ihr Leben und ihre Werke. Ein Beitrag zur Kunstgeschichte des achtzehnten Jahrhunderts*, Hamburg, 1910, no. 114, p. 161.

A. Morassi, *A Complete Catalogue of the Paintings of G.B. Tiepolo*, London, 1962, p. 54.

This sketch relates to the altarpiece formerly in the church of San Prosdodimo in Padua (now Venice, Galleria dell'Accademia). Morassi dates the finished composition to circa 1730-35 and suggests it is a characteristic work of his early maturity, at the moment of his 'transition from the influence of Piazzetta to his own style' (Morassi, *op. cit.*, p. 54).



189

MICHAEL WUTKY (KREMS 1739-1823 VIENNA)

Mount Vesuvius in eruption

oil on canvas

15¾ x 32½ in. (40.5 x 82.7 cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 January 1999, lot 57.

Anonymous sale; Sotheby's, London, 12 July 2001, lot 229 (£21,200).

Prof. Nicola Spinosa confirmed the attribution in 1999.



190

PIETRO FABRIS (NAPLES ACTIVE 1756-79)

A capriccio of a mountainous landscape with the Arch of Trajan, Benevento

signed 'Pietro. Fabris. F.' (lower left)

oil on canvas

25 x 30 in. (63.4 x 76.2 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000



191

ANDREA LOCATELLI (ROME 1695-1741)

A landscape with figures resting among classical ruins by a lake

oil on canvas

68 $\frac{3}{4}$ x 50 $\frac{3}{4}$ in. (174.1 x 128.9 cm.)

£15,000-25,000

\$19,000-30,000

€17,000-28,000

PROVENANCE:

Morandotti Collection, Rome.

Anonymous sale; Finarte Casa d'Aste, Rome, 14 May 1973, lot 529.

LITERATURE:

M. Mosco, 'Les trois manières d'Andrea Locatelli', *Revue de l'Art*, 7, Paris, 1970, pp. 23 and 28.

A. Busiri Vici, *Andrea Locatelli*, Rome, 1974, pp. 37, 40, 135, and 138, no. 21, figs. 48 and 168 (details).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 178, 185, 192 & 194)

192

NOËL HALLÉ (PARIS 1711-1781)

Apollo and Midas

oil on canvas, unframed
21 $\frac{3}{8}$ x 16 $\frac{5}{8}$ in. (54.2 x 42.2 cm.)

£30,000-50,000

\$37,000-61,000
€34,000-56,000

PROVENANCE:

Anonymous sale; Christie's, Rome, 20-21 May 1974, lot 96.

LITERATURE:

N. Willk-Brocard, *Une Dynastie Les Hallé*, Paris, 1995, p. 377, no. 40b.

Hallé's scene is taken from Book XI of Ovid's *Metamorphoses* and shows the musical contest between Pan and Apollo, witnessed by King Midas of Phrygia and arbitrated by the mountain god Tmolus, shown here wreathed and cloaked in white. In the tale, Pan's rustic

music was 'excelled by [the] beauty of Apollo's lyre', who was consequently declared the winner (Ovid, *Metamorphoses*, B. More (ed.), Boston, 1922). This judgment 'pleased all those present, all but Midas, who / blaming Tmolus called the award unjust'. Apollo, angered by the king's delight in Pan's 'uncouth notes', punished him by changing his ears into those of an ass. Hallé's canvas, remaining faithful to its textual source, depicts the climax of the competition as the victorious Apollo languidly points towards the king, who clasps his hands to his head as his new ears emerge.

While Hallé worked across numerous genres, his primary output consisted of history paintings, and he received a number of royal commissions from Louis XV and Louis XVI for mythological scenes, which decorated the Palace of Versailles and Trianon. The artist revisited the subject of *Apollo and Midas* on a number of occasions, such as the version of similar dimensions now in the Palais des Beaux-Arts, Lille, on which this work is probably based.



PROPERTY OF A GENTLEMAN (LOTS 179 & 193)

193

NOËL HALLÉ (PARIS 1711-1781)

Une Savoyarde: A mother and child with a dog in an interior

signed and dated 'Hallé / 1757' (upper right)
oil on canvas

25¾ x 21¼ in. (65.4 x 54 cm)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale [A. de Stuers]; Frederik Muller & Cie, Amsterdam, 12 April 1932, lot 279.
Comtesse Elisabeth Oberndorff (1928-1995), Mannheim.
Anonymous sale, Sotheby's, London, 25 April 1956, lot 73 (152 gns.) with Leger, London, 1956,
with Leger, Brussels, 1957.
Anonymous sale; Christie's, London, 7 July 2010, lot 187.

LITERATURE:

E. Bellierand and L. Auvray, *Dictionnaire général des artistes de l'école française depuis l'origine des arts*, Paris, 1882-1885, I, p. 738.
N. Willk-Brocard, *Une dynastie: Les Hallé*, Paris, 1995, pp. 129 and 393, no. 69b, illustrated.

ENGRAVED:

R.-E.-M. Lépicier.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 178, 185, 192 & 194)

194

SEBASTIANO CONCA (GAETA 1680-1764 NAPLES)

Allegory of Temperance, painted oval

oil on canvas

32 x 26 $\frac{1}{8}$ in. (81.5 x 66.5 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 July 1973, lot 73.
with Central Picture Gallery, New York, by 1981.

EXHIBITED:

Gaeta, Palazzo de Vio, *Sebastiano Conca*, July-October 1981,
no. 94.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 111, 114, 121, 125, 126, 129 & 195)

***195**

LOUIS TESSIER (FRANCE C. 1719-1781)

Allegory of the Arts; and Allegory of Design and Architecture

oil on canvas

27 x 34½ in. (68.6 x 87.5 cm.)

a pair (2)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

PROVENANCE:

with Chaucer Fine Arts, London, 1985.

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

EXHIBITED:

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



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

Tessier also completed a number of autonomous still-lives in architectural settings. These charming paintings were probably originally intended as a pair of overdoors, indicated by their pronounced foreshortening, and were probably commissioned by a Dutch client: the inscriptions are in Dutch, the measurements on the architectural drawing are in *Voeten* (feet) and the book is *Troutingh*, the most popular volume of poetry by the renowned Dutch poet Jacob Cats (1577-1660).

196

GIUSEPPE ZOCCHI (NEAR FLORENCE 1711/17-1767 FLORENCE)

An architectural capriccio of classical ruins with Alexander visiting the Tomb of Achilles

oil on canvas

54 $\frac{3}{8}$ x 45 $\frac{5}{8}$ in. (138 x 115.8 cm.)

£60,000-80,000

\$74,000-97,000

€67,000-89,000

PROVENANCE:

Anonymous sale; Sotheby's, Milan, 16 November 2010, lot 76, as 'Circle of Giovanni Paolo Panini' (€60,750).

LITERATURE:

G. Sestieri, *Il Capriccio architettonico in Italia nel XVII e XVIII secolo*, Rome, 2015, III, pp. 326-9, no. 1, illustrated.

Giuseppe Zocchi spent much of his career in Florence, where he earned the sobriquet 'Canaletto of Florence' for his *vedute* of the city. At an early age, he was taken under the protection of the Marchese Andrea Gerini, a noble Florentine intellectual and patron of the arts, and sent to study the work of his contemporaries in Rome, Bologna, Milan and in particular Venice, where he remained for almost two years before returning to Florence around 1741. There he undertook an extensive project for the Marchese, who commissioned him to produce two series of etched views of Florence and its environs intended for visitors as mementos of their time in the city. A versatile artist, Zocchi also painted *capricci* of ancient ruins, following the footsteps of Giovanni Paolo Panini, whose work he could admire and study during a long stay in Rome in 1744. Several paintings attributed to Panini in the past are now considered to be by

Zocchi, with this picture in particular discussed at length by Giancarlo Sestieri in his recent publication on Italian *capricci* (*op. cit.*). Professor Sestieri notes that Zocchi's *capriccio* is indeed part of the Panini tradition, yet marked with his own independent creations: just as Zocchi's foreground has a wealth of ancient architectural fragments, in the style of Panini, so his composition is structured with a second layer of architectural ruins above the three Corinthian columns, creating greater depth in the background to reveal an urban setting not commonly found in Panini. The arrangement of the figures is one not derived from Panini or Joli but indeed one original to Zocchi. These collective elements suggest a tentative date for the picture after the artist's stay in Venice in 1740, with views of Canaletto, Bellotto and especially Marieschi fresh in his mind, and before his main stay in Rome.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a **lot** 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 any 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 carry out any work which is in good working order. Certificates are not available unless described in the catalogue.

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

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 year you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

You can write a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale when 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 highest amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £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 reclaim are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(iii) 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 honourable for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

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

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

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

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

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

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

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

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

(a) This additional **warranty** does not apply to:

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots sold without a printed estimate;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

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

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2(h)(i) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

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

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

- Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-00. Swift code: LLOYGB21. Lloyds International bank account number: G881 LOYD 3000 0200 0727 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 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

You must cash subject to a maximum of £5,000 per buyer per year on 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 SW1W 9GT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3. TRANSFERRING RISK TO YOU

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

- When you collect the lot; or
- At the end of the 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 assert our rights under paragraph F5 and any other rights or remedies we have by law):

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

(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 (i). In such circumstances paragraph G(d)(v) 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 an appropriate way. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction or 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 which 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 handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licence if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol – in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

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

(b) If 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

(i) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency conversion and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You do not use them without our prior written permission. We cannot 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

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

authenticity warranty: a genuine example, rather than a copy or forgery of:

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

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

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

condition: the physical condition of a **lot**.

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

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

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

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

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

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

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

provenance: the ownership history of a **lot**.

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 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.

- ? *, Ω, α, #, † See VAT Symbols and Explanation.
- See Storage and Collection Pages.

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.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

**Attributed to ..."

- In Christie's qualified opinion probably a work by the artist in whole or in part.
- **"Studio of ..."/"Workshop of ..."
- In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
- **"Circle of ..."
- In Christie's qualified opinion a work of the period of the artist and showing his influence.
- **"Follower of ..."
- In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
- **"Manner of ..."
- In Christie's qualified opinion a work executed in the artist's style but of a later date.
- **"After ..."
- In Christie's qualified opinion a copy (of any date) of a work of the artist.
- "Signed ..."/"Dated ..."/
- "Inscribed ..."
- In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
- "With signature ..."/"With date ..."/
- "With inscription ..."
- In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.
- The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.
- **This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

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.

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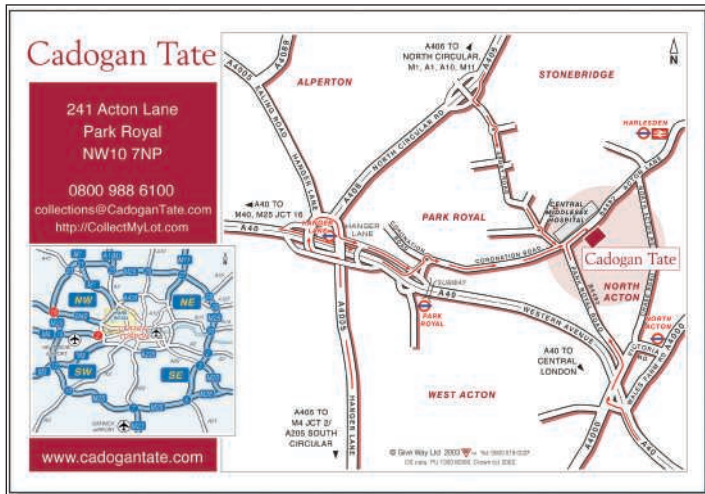
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Property from a Private Collection, France

PETR KONCHALOVKSY (1876-1956)

Harvest

signed in Cyrillic and dated 'P. Konchalovskii/1923.' (lower left);

further signed, inscribed with title in Russian, dated and numbered

'P. Kontchalovsky/489/1923' (on the reverse) · oil on canvas · 28½ x 39½ in. (72.5 x 100.5 cm.)

£250,000–350,000

RUSSIAN ART

London, King Street, 28 November 2016

VIEWING

25–27 November 2016

8 King Street

London SW1Y 6QT

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CHRISTIE'S



Salvador Dalí (1904-1989) and Edward James (1907-1984)

Mae West Lips Sofa

wood carcass upholstered in red and green Melton wool fabric with green appliqué and black wool fringing
Length: 81 in. (205.7 cm.); Height: 30.1/4 in. (77 cm.); Depth: 37.3/4 in. (96 cm.)

Conceived by Salvador Dalí and Edward James in 1936, and executed by Green & Abbott in 1938 as one of a pair for the dining room at Monkton House

£250,000 – 400,000

A SURREAL LEGACY

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London, King Street, 15 December 2016

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FROM ANCIENT TO MODERN
A DISTINGUISHED PRIVATE COLLECTION

London, King Street, 7 December 2016

VIEWING
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Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
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L1	Old Master and British 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
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