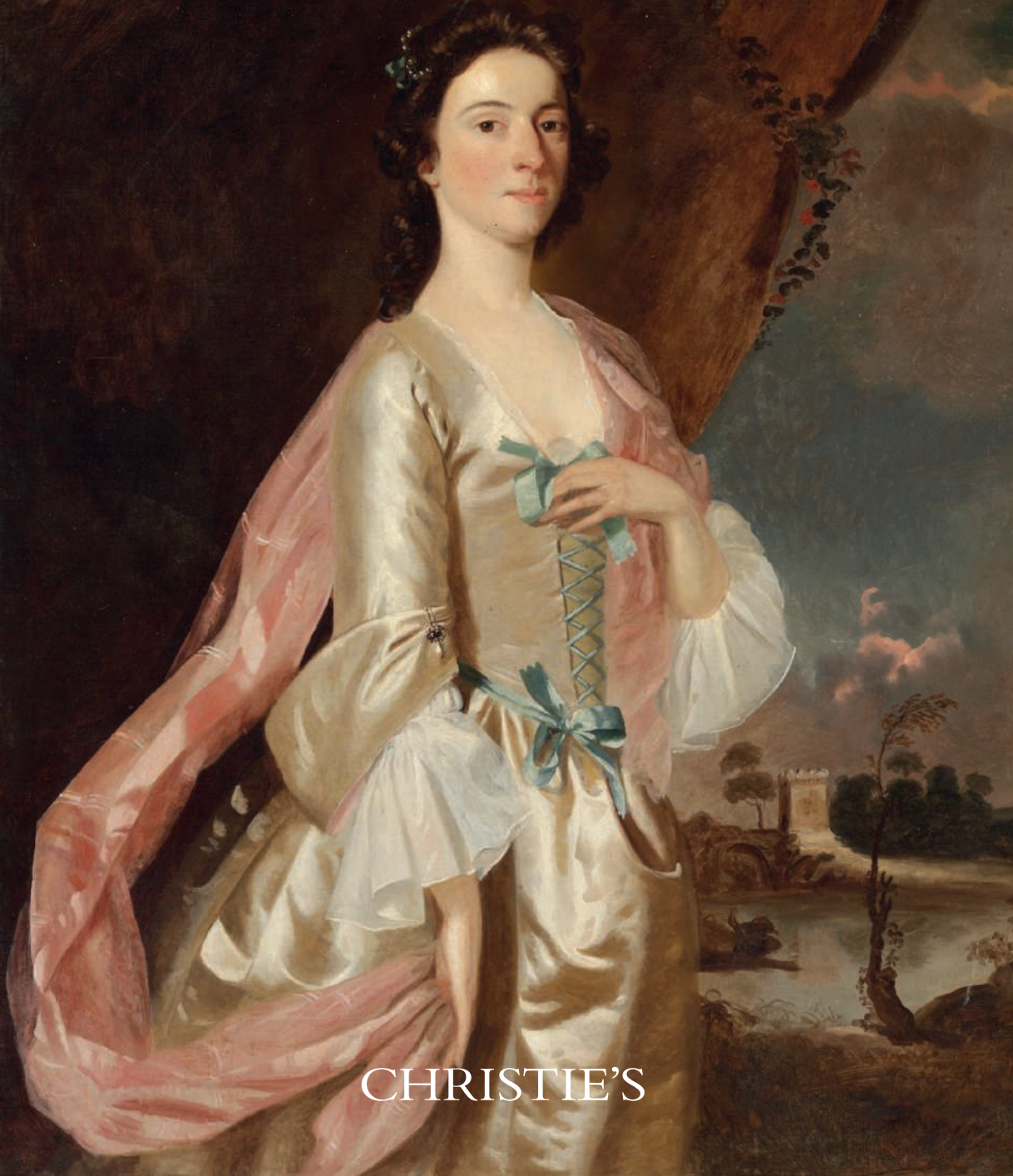


OLD MASTERS

SOUTH KENSINGTON · 29 MARCH 2017



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8 DECEMBER

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LONDON, KING STREET

22/2/17

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OLD MASTER & BRITISH PAINTINGS

WEDNESDAY 29 MARCH 2017



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Flavia Lefebvre D'Ovidio



Lottie Gammie

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Front cover: Lot 28
Index: Lot 10
Back cover: Lot 37

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Wednesday 29 March 2017
at 1.00 pm Lots 1-99
85 Old Brompton Road
London SW7 3LD

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CHRISTIE'S



■ 1

PRAGUE SCHOOL, 16TH CENTURY

The Mystical Marriage of Saint Catherine

oil on copper

8 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (23.1 x 17.2 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



■ 2

FOLLOWER OF JOOS VAN CLEVE

The Christ Child eating grapes

oil on panel

16 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in. (42.5 x 29.2 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

This lot relates to the picture by van Cleve of circa 1520 in a private collection, Madrid.

■ 3

BRUSSELS SCHOOL, CIRCA 1530

The Virgin and Child

oil on panel

14¾ x 10⅞ in. (37.5 x 26.4 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400



■ 4

FOLLOWER OF LUIS DE MORALES, EL DIVINO

Christ carrying the Cross

oil on panel

16⅞ x 11¾ in. (41 x 29.8 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000



■ 5

FOLLOWER OF MARINUS VAN REYMERSWAEL

Saint Jerome in his study

oil on panel

40 $\frac{1}{8}$ x 48 $\frac{1}{2}$ in. (102 x 123 cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

PROVENANCE:

Anonymous sale [The Property of an Institution]; Christie's, London, 13 July 1979, lot 134, where acquired by a private collector until sold,
Anonymous sale; Christie's, London, 22 April 2005, lot 69.

Wearing his customary anachronistic cardinal's garb, Saint Jerome sits at a table in his study, his left hand resting on his most recognizable attribute, the skull. The bookstand holds a tome open to a page showing the Last Judgment, which alludes to his meditations on the end of earthly existence and the vanity of life, as illustrated by the skull and the cross. Other items in the study also function as symbols of mortality, such as the candle on the shelf. Behind him sits the lion, in reference to the popular hagiographical belief that Jerome had tamed a lion in the wilderness by healing its paw.

Beginning in the fifteenth century, Saint Jerome became the patron saint of literati, and depictions of him as a penitent in the desert were joined by others of him in his studio, showing his work as an intellectual, surrounded by writing material and books. The saint is here shown aged and excessively thin. His forced gestures and the exaggerated shapes of his hands are characteristic of Marinus van Reymerswaele's depictions of the saint.





■ 6

NETHERLANDISH SCHOOL, 17TH CENTURY

Portrait of a gentleman, bust-length, in a black coat and cap

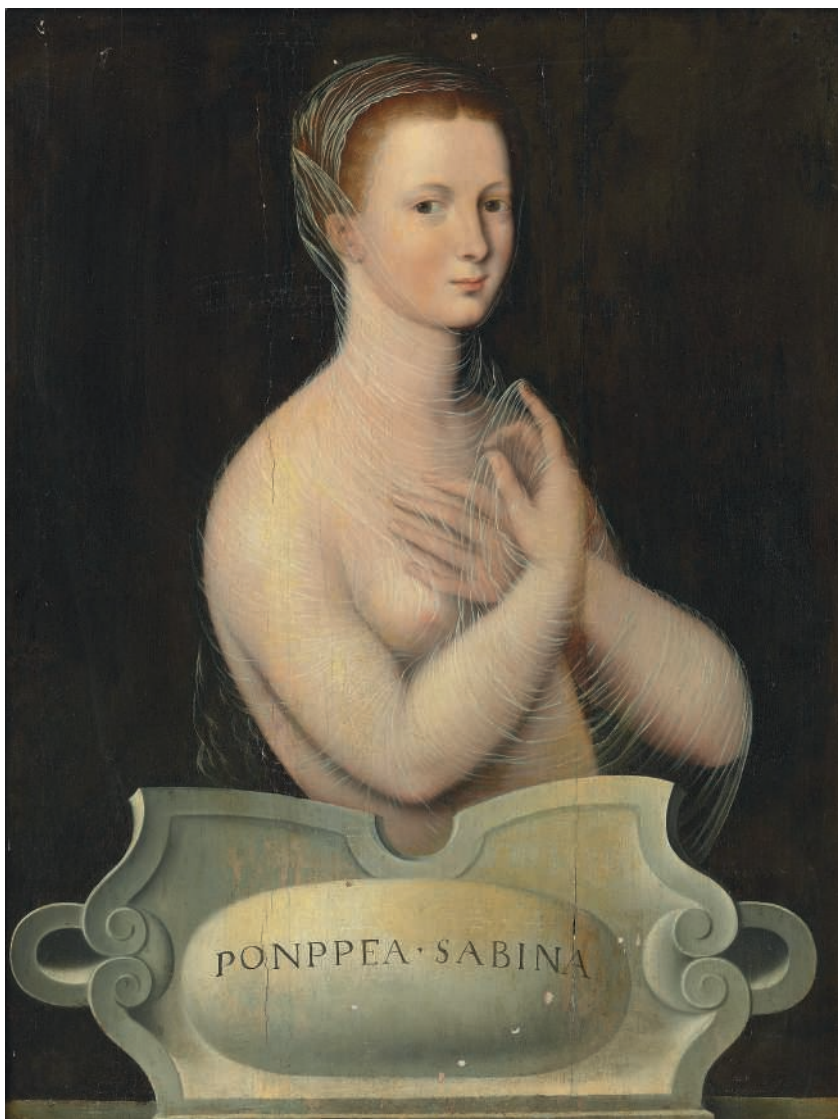
oil on panel

15½ x 13½ in. (39 x 34.5 cm.)

£7,000-10,000

\$8,800-12,000

€8,300-12,000



■7
SCHOOL OF FONTAINEBLEAU, 16TH CENTURY

Portrait of Poppaea Sabina, half-length, in a transparent veil, in front of a stone cartouche

oil on panel, laid down on panel

34 $\frac{5}{8}$ x 26 $\frac{1}{2}$ in. (87.8 x 67.1 cm.)

inscribed 'PONPPEA · SABINA' (lower centre, on the cartouche)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

■ 8

FOLLOWER OF ANTOINE CARON

The Massacre of the Triumvirate

oil on panel

39 $\frac{3}{4}$ x 55 $\frac{1}{4}$ in. (100.2 x 139.5 cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

PROVENANCE:

Private collection, until sold,

Anonymous sale; Sotheby's, London, 1 November 2007, lot 28.

The present lot depicts the massacres that took place in Rome in 43 B.C. carried out by Mark Anthony, Octavius and Lepidus when they became triumvirs that year. They are seen enthroned to the right of the picture. Some twenty versions of this composition are known, all of them anonymous. The subject was probably drawn from Claude de Seyssel's *Les Guerres des Romains*, which went through several editions between 1544 and 1560.

Like the present lot, these paintings were probably intended as a commentary upon contemporary events, in particular the savage repression of the French Protestants at the massacre of Vassy in 1562 under the Duc de Guise, whose alliance with the Constable de Montmorency and Jacques d'Albon de Saint-André was also known as the Triumvirate.



■ 9

ROELOF KOETS (ACTIVE HAARLEM 1627-1654)

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

oil on panel

29¼ x 48 in. (74.3 x 122 cm.)

£25,000-35,000

\$32,000-44,000

€30,000-41,000

PROVENANCE:

with Galerie Arthur de Heuvel, Brussels, 1961.

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

As per the etiquette of Dutch society, fruit, nuts and confectionary were part of the dessert, with cheese also served as a part of this course. Like Gills and van Dijck, Koets builds a pyramid of cheese in many layers and colours, rendering the irregular traces of cuts with great accuracy. Symbolically, the dairy product was regarded as Lenten fare particularly among Protestants and described by the Dutch poet Jacob Westerbaen as 'a metaphor of the powerful flavour of a simple repast'. In the present picture, further religious allusions are made in the bread and wine, which act as a reminder of the Eucharist.

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

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



■ 10

FOLLOWER OF JOACHIM BEUCKELAER

A fish market

with signature in monogram and indistinctly dated 'IB' (lower right, 'IB' linked)
oil on panel

44½ x 64¾ in. (113.2 x 163.5 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

(Possibly) George Hamilton Constantine (1878 - 1967), and by descent to his son, Harry Francis Constantine (1919-2014); his sale (†), Sheffield Auction Gallery, 8 May 2015 (=2nd day), lot 748, as 'Flemish School, early 19th century'.

The present composition is known in twelve other versions, of which several are autograph works by Beuckelaer. They were painted during the tumultuous times of the Iconoclasm (1566), which disrupted the art market and motivated a change from purely religious to more secular themes. Here, the flourishing fish industry is celebrated through the display of the great bounty from the sea. Such pictures also increasingly embraced a moralizing subtext, warning against the excesses of food and sexual pleasures, a theme that is intimated here.

The scene is set in a market stall with architectural features, incorporating a biblical episode in the background. In this case, The Miraculous Draft of Fish can be seen through the archway on the upper left part of the composition. The masterfully composed view of a daily fish market invites the viewer to examine closely the rich products on offer. The fishmonger gazes out at the viewer directly with a collusive expression, holding the salmon fillet in a suggestive manner.

Paintings such as this one remained popular through the end of the seventeenth-century and were hung specifically in kitchen and dining room settings.





■ 11
ATTRIBUTED TO JAN VAN PEE
(AMSTERDAM 1620/40-1710
ANTWERP)

A study of cats, monkeys and dogs

signed (?) 'Pee' (upper left)

oil on canvas

25¼ x 30 in. (64 x 76.3 cm.)

£7,000-10,000

\$8,800-12,000

€8,300-12,000

PROVENANCE:

Sir Bruce S. Ingram O.B.E., M.C.,
 Great Pednor Manor, Chesham,
 Buckinghamshire; Christie's, London,
 27 June 1958, lot 36, as 'Adriaen van de
 Velde' (420 gns. to Leggatt).

Lord Wharton; Christie's, London, 1 April
 1960, lot 77, as 'Adriaen van de Velde'
 (450 gns.), when acquired by the family of
 the present owner.



■ 12
FOLLOWER OF SEBASTIAN VRANCX
The Battle of Lekkerbetje

oil on panel

22¼ x 36¾ in. (56.6 x 93.4 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400



■ 13

JACOB DE BACKER (ANTWERP C. 1555-C. 1585)

The Mirror of Time

oil on paper, laid down on canvas
16¼ x 11⅞ in. (41.3 x 29.5 cm.)

€6,000-10,000

\$7,500-12,000

€7,100-12,000

PROVENANCE:

Leonard J. Slatkes, New York, until 2003 (+), from whom acquired by the following, Anonymous sale; Christie's, New York, 31 January 2013, lot 231 (\$13,750), when acquired by the present owner.

Warning against luxury and overindulgence, this allegorical grisaille depicting the *Mirror of Time* relates to a larger, finished painting by De Backer (sold Sotheby's, New York, 6 June 2012, lot 17), as well as to a print by Hieronymus Wierix published by Godevaard van Haecht (see E. Leuschner, 'Defining De Backer,' *Gazette des Beaux-Arts* 137, no. 1587, April 2001, fig. 25). As with De Backer's *Madonna and Child with Saint John* in the Metropolitan Museum of Art, New York (inv. 2002.88), the precise function of this grisaille in Backer's working process is unknown. It may have served as a preparatory study, or it could be a record of a completed painting, or a finished work in its own right (see E. Leuschner, 'A Grisaille Oil Sketch from the 'De Backer Group' and Workshop Practices in Sixteenth-Century Antwerp,' *Metropolitan Museum Journal* 43, 2008, p. 101).



■ 14

ENGLISH SCHOOL, 16TH CENTURY

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

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

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

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

Anonymous sale; Christie's, London, 23 April 1976, lot 138, as 'Mor'.

Charles Howard, 1st Earl of Nottingham, was a key figure of the Elizabethan court, a close confidant of Elizabeth I and the commander of the English naval forces during the Spanish Armada. Little is known of his youth but he seems to have earned Elizabeth's trust at an early stage, becoming keeper of the queen's house at Oatlands in 1562. His links to

the monarch were strengthened when, in 1563, he married Katherine Carey (d. 1603), the queen's second cousin and her closest female companion. In 1570 he received his first naval appointment, acting in joint command of the fleet that was to accompany the Spanish ships bringing Anne of Austria to Spain. Following the death of Thomas Radclyffe, 3rd Earl of Sussex in 1583, Howard was appointed lord chamberlain and then privy councillor before being made a commissioner for the trial of Mary Stuart.

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

■ 15

**JAN DAEMEN COOL
(ROTTERDAM C. 1589-1660 AMSTERDAM)**

Portrait of a gentleman, three-quarter-length, in a black doublet and cloak, with a ruff, his right hand resting on a table and a glove in his left hand

inscribed 'AETA[T]IS 33[?]' / ANNO 1634' ('AE', 'TA' and 'ANN' linked, upper right)

oil on panel

39 $\frac{7}{8}$ x 30 $\frac{3}{4}$ in. (101.3 x 78.1 cm.)

£5,000-7,000

\$6,300-8,700

€5,900-8,200



■ 16

FOLLOWER OF REMBRANDT HARMENSZ. VAN RIJN

A Philosopher

oil on panel

14 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in. (37 x 29 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000





■ 17

THOMAS MURRAY (SCOTLAND 1663-1735 LONDON)

Portrait of a gentleman, traditionally identified as Sir Bulstrode Whitelock (1605-1675), three-quarter-length, in a yellow coat, against a rocky outcrop, a landscape beyond

with identifying inscription on the reverse

oil on canvas

50 x 40 in. (127 x 101.5 cm)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

While traditionally identified as a portrait of Sir Bulstrode Whitelock, this painting, executed by Thomas Murray, dates to the late 17th, or early 18th century, and is therefore likely to represent another member of the family.

Caynham Court, Ludlow, was purchased by Sir William Curtis, 3rd Bt (1804-1870), in 1852. After the death of his grandson, Sir William Michael Curtis, 4th Bt (1859-1916), the house was purchased from his widow by Edward Beaumont Cotton Curtis, whose son Peter succeeded in 1943 as Sir Peter Curtis, 6th Bt (1907-1976) and sold Caynham Court in 1945.

PROVENANCE:

Caynham Court, Ludlow.

with Agnew's, London.

A.C. Raphael (according to labels on the stretcher and frame).

Anonymous sale; Christie's, London, 8 April 1998, lot 11, as part of a pair.

18 No Lot



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 19, 20, 21 & 85)

■ 19

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

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

oil on canvas

60½ x 53½ in. (152.6 x 134.8 cm.)

in an English 18th century carved pine frame

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 December 1998, lot 135,
as 'Attributed to Tobias Stranover'.
with Simon Dickinson, London, where acquired by the present
owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 19, 20, 21 & 85)

■ 20

JAKOB BOGDANI (EPERJES 1660-1724 LONDON)

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

oil on canvas

54¼ x 72¾ in. (132.7 x 184.4 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

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



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 19, 20, 21 & 85)

■ 21

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

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

signed and dated 'HDanckerts 1680' (lower centre, 'HD' linked) oil on canvas

23⁷/₈ x 48³/₄ in. (60.6 x 124 cm.)

in an English 18th century carved and gilded frame

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

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

LITERATURE:

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

Hendrick Danckerts arrived in England following King Charles II's restoration to the throne in 1660. Having spent time in Italy from 1653, he soon became established as a talented painter of classicising and topographic landscapes, winning the patronage of both Charles II and his brother James, Duke of York and Albany, later King James II. In 1675 and 1679, Danckerts was paid the total of £100 3s. 6d. for 'several prospect pictures and landskips by the King's command' (O. Millar, *The Tudor, Stuart and Early Georgian Pictures in*

the Collection Her Majesty the Queen, London, 1963, p. 153).

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

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

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



■ 22

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

*Portrait of a gentleman, half-length, in a red slashed doublet, his left hand
on a plumed hat*

oil on canvas
40 $\frac{1}{4}$ x 30 $\frac{3}{8}$ in. (103.5 x 77 cm.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000



■ 23

THOMAS HUDSON (DEVON 1701-1779 TWICKENHAM)

Portrait of a gentleman, half-length, in a lace collar

oil on canvas, oval

30½ x 25½ in. (77 x 65 cm.)

in a George III giltwood frame carved with ribbon-tied laurel branches

£6,000-8,000

\$7,500-10,000

€7,100-9,400

■ 24

JOHN HAMILTON MORTIMER (EASTBOURNE 1740-1779 LONDON)

The Progress of Vice: The Initiation

signed with monogram and dated 'JHM / 1774' (lower right, 'JHM' linked)

oil on canvas

30% x 25% in. (77.1 x 64.5 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Commissioned from the artist by Dr. Benjamin Bates, Little Missenden, Buckinghamshire, and passed onto The Duke of Buckingham, and probably by descent until, The Stowe House sale; Christie's, Stowe House, 12 September 1848 (=21st day), lot A9, as a set of four 'The Progress of Vice and Virtue' by 'Mortimer' (26 gns. to the following), Lord George Nugent-Grenville, 2nd Baron Nugent of Carlanstown. James Hay Nichol, and by descent to Mrs. Helen Snaith; Christie's, London, 6 April 1973, lot 110 (650 gns.).

EXHIBITED:

Society of Artists, London, 1774, no. 166 (lent by Spink and Son Ltd).

LITERATURE:

J. Ireland, *Letters and Poems by John Henderson*, London, 1786, p. 53.

The European Magazine, London, 1795, p. 34.

J. Sunderland, 'John Hamilton Mortimer's "Progress of Vice"', *The Burlington Magazine*, CXVIII, November 1976, pp. 768-769 and 771, fig. 59.

W. de Gruyter, *Reflecting Senses: Perception and Appearance in Literature, Culture, and the Arts*, Berlin and New York, 1995, p. 201.

T. Barringer, G. Quilley et al., *Art and the British Empire*, Manchester & New York, 2007, p. 129.

This picture is the first of a series of four, entitled *The Progress of Vice*, which Mortimer exhibited at the Society of Artists in 1774. The other three paintings were entitled *Preparation*, *Perpetration*, and *Preparing for Execution*. In the *European Magazine* (1795) *The Initiation* is described as 'In the first of these pictures, the Chief of the Banditti, examining the raw recruit to villainy that was brought to him, whilst a bowl of human blood is presented to him to drink, is a masterpiece of character and expression.'

A year later, in 1775, the painter exhibited his *Progress of Virtue* series (in the Tate Gallery since 1948) at the Society of Artists. It clearly intended to complement the *Progress of Vice*. Together, the two series follow the 1770s fashion for allegorical narrative painting, combining Hogarth's morals to the magical world of Salvator Rosa.

John Hamilton Mortimer closely associated himself with Salvator Rosa, fascinated by both his myth and his works. Starting his career as a history painter, Mortimer dedicated to conversation pieces and English history pictures in the 1760s, started painting *Banditti* in 1772, possibly inspired by de Louthembourg, and hence forward turned his attention towards Rosa. Melancholic, anti-academic and unpredictable in his art as in his life, he seems to have partly fashioned both his personality and painting on that of the Neapolitan master.





THE MINORCO COLLECTION (LOTS 25 & 63)

■ 25

CIRCLE OF GEORGE LAMBERT (LONDON ?1700-1765 ?)

*An extensive Italianate landscape with a shepherd and his flock by a river;
and An extensive Italianate river landscape with figures loading cargo into a boat*
oil on canvas

42½ x 54¼ in. (107 x 138.2 cm.)

a pair (2)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Anonymous sale; Christie's, London, 18 July 1980, lot 2, as 'Hackert'.

Anonymous sale; Sotheby's, London, 14 July 1993, lot 73, as 'Circle of George Smith
of Chichester'.

G.R. Duff (according to a label on the reverse).





■ 26

ATTRIBUTED TO GEORGE STUBBS, A.R.A. (1724-1806)

Portrait of an officer, half-length, in a painted oval

oil on canvas, unframed
30½ x 25 in. (76.4 x 63.6 cm.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

PROVENANCE:

Private Collection, East Yorkshire.

The pose of the sitter and his strong modelled features can be closely compared to the few known early portraits by George Stubbs. His earliest known portrait dates to *circa* 1745; the double portrait probably painted from life of Sir Henry Nelthorpe and his second wife Elizabeth, painted when Stubbs was aged 21-22. The manner of painting full, solid, frontal faces, can also be compared to another of Stubbs' early portraits, that of George Fothergill of *circa* 1747, at Ferens Art Gallery. The use of the feigned oval in the present lot is also similar to the portraits of Walter Smythe and James Stanley of *circa* 1755, in a private collection and in the Walker Art Gallery respectively.

Whilst Stubbs was known to have worked for some time as a portraitist before and after his visit to Italy in 1754, only a handful of works have so far come to light. The uniform that the sitter wears is of a pattern that was common between the 1740s and mid-1760s, with the combination of gold lace and yellow facings being somewhat unusual, and not immediately identifiable.

We are grateful to Dr. Andrew Cormack for his thoughts on the uniform.



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 27 & 81)

■ *27

EDWAERT COLLIER (BREDA C. 1640-1708 LONDON)

An open book with a violin, a flute and music sheets on a draped table

signed 'E. Collier fecit' (lower right, on the musical notation)

oil on canvas

30 x 25 in. (76.4 x 63.4 cm.)

inscribed 'A minuet' (lower right, on the musical notation); 'VITA BREVIS / ARS / LONGA.' (lower left, on the slip of paper); 'The Bookseller to the Reader / Leunclaviuss / APOLOGY / FOR / ZOSIMUS. / Against the unjust Reflectio[...]. / of / Evgrinus / Nicephorus, / Cedrenus. / and others. (upper right, in the book); and 'ESOPUS. / PLINIO. / SISERO.' (upper right, on the book spines)

£12,000-18,000

\$15,000-22,000

€15,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22 May 1997, lot 82.

■ 28

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

Portrait of Mrs Connock (d.1804), three-quarter-length, in a white satin dress with blue ribbons, in a landscape

oil on canvas

49 $\frac{7}{8}$ x 40 in. (126.8 x 101.6 cm.)

in a George III giltwood frame carved with pierced C-scrolls and cabochon-centred cartouches

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

Treworkey Manor, Liskeard, and by descent,
until acquired by the present owner.

LITERATURE:

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*,
London, 1899, I, p. 190, IV, p. 1285.

Since the reign of Henry VIII, the family of Connock resided in Treworkey Manor in the parish of St. Cleer. The family was of considerable distinction and wealth in Cornwall and throughout the years, several of the Connocks served as members of parliament, justices of the peace and sheriffs of Cornwall. The sitter in the present portrait is Mary, wife of Nicholas Connock, who was the last of the male line. He died in 1757 and bequeathed the family seat, Treworkey, to his wife, who survived her husband for over 40 years.

This fine portrait is a rediscovered, rare early work by Reynolds. Having shown an early interest in art, Reynolds was apprenticed in 1740 to the fashionable London portrait painter Thomas Hudson, who had been born in Devon. He spent 1749-52 abroad, mainly in Italy, and set up practice in London shortly after his return. He soon established himself as the leading portrait painter. When the Royal Academy was founded in 1768, Reynolds was elected its first President.

We are grateful to David Mannings for confirming the attribution, on the basis of photographs.





■ 29

LORENZO DA PAVIA FASOLO (PAVIA 1463 - 1518 GENOVA)

The Deposition

oil on panel

78 x 53¾ in. (198.1 x 136.5 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000



■ 30
MANTUAN SCHOOL, EARLY 16TH CENTURY

Saint John the Baptist

oil on pine panel
19½ x 14⅞ in. (49.6 x 35.9 cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

PROVENANCE:
Private collection, Italy.

■ 31

ATTRIBUTED TO GERVASIO GATTI (ACTIVE IN CREMONA, 1549 - 1631)

Portrait of a lady, half-length, in an embroidered dress with a lace ruff and bejewelled headpiece, with her son, in an interior

oil on copper (?), laid down on panel
35¼ x 29¼ in. (90.8 x 74.3 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Duke of Bedford, Woburn Abbey, by 1868; Christie's, London, 19 January 1951, lot 85 as 'Bronzino, Portrait of Jeanne d'Albret, Queen of Navarre, and her son Henri, later Henri IV of France' (70 gns. to Colonel A. Dower); Anonymous sale; Christie's, London, 16 December 1977, lot 112, as 'Allori, Portrait of a Lady and her Son'. Anonymous sale; Karl & Faber, Munich, 8 November 2013, lot 134, as 'Circle of Allori, Portrait of a Noble Florentine lady and her son (Bianca Cappello?)'.

LITERATURE:

G. Scharf, *Catalogue of Pictures, Miniatures, Drawings and Busts at Woburn Abbey*, London, 1868, no. XV, as 'Agnolo Bronzino, Jeanne D'Albret, daughter of the Queen of Navarre, and her son, afterwards Henry the Fourth of France'.

G. Scharf, *Catalogue of the Collection of Pictures at Woburn Abbey*, London, 1890, no. 15 as 'Bronzino'.





■ 32

PIETRO MARTIRE NERI (CREMONA 1601-1661 ROME)

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

oil on canvas

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

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

£3,000-5,000

\$3,800-6,200

€3,600-5,900

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



■ 33

NORTH ITALIAN SCHOOL, CIRCA 1580

An Apostle

oil on panel

17 $\frac{1}{4}$ x 11 $\frac{1}{8}$ in. (43.9 x 28.2 cm.)

£7,000-10,000

\$8,800-12,000

€8,300-12,000

PROVENANCE:

Anonymous sale; Christie's, Rome, 24 November 1981, lot 187,
as 'Studio of Bronzino'.



■ 34

CARLO FRANCESCO NUVOLONE (MILAN 1609-1662)

Tobias and the Archangel Raphael

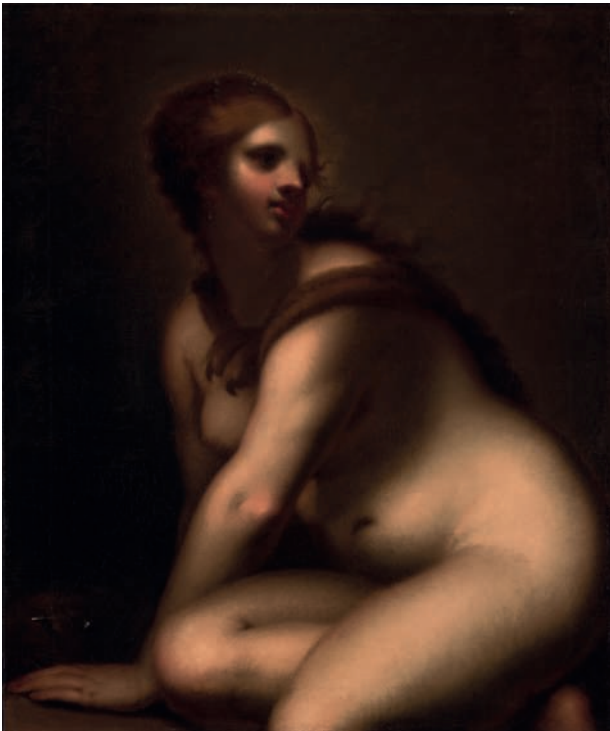
oil on canvas

38¼ x 30½ in. (97.2 x 76.7 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000



■ 35
**CIRCLE OF FRANCESCO MONTELATICI,
CALLED CECCO BRAVO
(FLORENCE 1600-1661 INNSBRUCK)**
The Penitent Magdalene

oil on canvas, unframed
35½ x 29¾ in. (90 x 76 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400

■ 36
FLORENTINE SCHOOL, 17TH CENTURY
A monkey picking fleas from a dog, and a parrot

oil on canvas
14¾ x 19½ in. (37½ x 49 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000





■ 37

OTTAVIO COCCHI (ACTIVE VENICE, SECOND HALF OF THE 17TH CENTURY)

Sine Baccho et Ceres friget Venus

signed 'Octavivs Cochvs Crem.i / Pingebat' (lower right)

oil on canvas

46½ x 59¼ in. (118 x 151.8 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 July 1988, lot 177.

The Collection of a Roman Lady; Sotheby's, Milan, 18 October 2006, lot 271.



■ 38
GIOVANNI BATTISTA BEINASCHI
(FOSSANO 1636-1688 NAPLES)

Lot and his Daughters

oil on canvas
54¾ x 66¾ in. (139.3 x 169.5 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-18,000

PROVENANCE:

Anonymous sale; Christie's, London, 22 April 2005, lot 63.

LITERATURE:

V. Pacelli and F. Petrucci, *Giovanni Battista Beinaschi: Pittore barocco tra Roma e Napoli*, Rome, 2011, pp. 58 and 318, no. Cb.15, illustrated fig. 80 and p. 318.

Dr. Erich Schleier has described the present picture as 'absolutely typical' of Beinaschi (letter 1 December 2002). We are also grateful to Professor Nicola Spinosa who has confirmed the attribution after inspection of the original.



■ 39

**GIOVANNI BATTISTA MERANO
(GENOA 1632-1698 PIACENZA)**

Christ Among the Doctors

oil on canvas

51½ x 80 in. (131.2 x 203 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Private collection, Novi, 2000;

Private collection, Paris.

Anonymous sale; Sotheby's, London, 10 July 2008, lot 11.

EXHIBITED:

London, John Lishawa & Co., *A Journey through Taste: Exhibition of Old Master Paintings from the Spier Collection and other Loans*, June - July 2004, no. 17 (as Domenico Fiasella).

LITERATURE:

A Journey through Taste: Exhibition of Old Master Paintings from the Spier Collection and other Loans, exhibition catalogue, London, John Lishawa & Co., June - July 2004, cat. no. 17, reproduced in colour (as Domenico Fiasella); M. Newcome Schleier, "More Merano", in *Paragone*, year LVI, no. 667, vol. 63, September 2005, pp. 66-67, and p. 71, footnote 19, reproduced plate 39.

A pupil of Giovanni Andrea de Ferrari and Valerio Castello, Giovanni Battista Merano studied closely the works of Correggio and Parmigianino in Parma, where he went in the 1650s. His earliest known painting is a monogrammed Crucifixion with Saints Lawrence and George in the Palazzo Ducale, Genoa, datable to circa 1652. Like his contemporary Domenico Piola, who had also studied with Valerio Castello, Merano's activity in Genoa greatly increased in the 1660s and by 1670 he was taking on accomplished pupils such as Giovanni Maria delle Piane. In the 1680s Merano travelled to Piacenza where he was patronised by Duke Ranuccio II Farnese, from whom he received an annual stipend. He also had patrons in Novi, where genoese nobleman owned country retreats



■ 40
ITALIAN SCHOOL, LATE 17TH CENTURY
Judith with the Head of Holofernes

oil on canvas, laid down on board
45¼ x 32 in. (115 x 81.5 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400

PROVENANCE:

Anonymous sale; Bonham's, London, 21 April 2009, lot 19.



■ 41

FOLLOWER OF PIER FRANCESCO MOLA

An oriental man smoking a pipe

oil on canvas

39 x 28¾ in. (99 x 73 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400

PROVENANCE:

Anonymous sale; Sotheby's, Milan, 9 June 1994, lot 28, as 'attributed to Mola'.

Brass collection, Venice, and by descent until;

Anonymous sale; Sotheby's, Milan, 17 November 2008, lot 66.



■ 42
BOLOGNESE SCHOOL, 17TH CENTURY

A philosopher and his apprentice

inscribed 'CINERES / HERMETIS'; 'PIETRA DE PHILOSO.. / DETTA /
 ATHANATOPHILIA' 'CHE A' NESSUN PIACE / IL MORIRE' 'VANITAS VANITATUM /
 ET OMNIA VANITAS' (right hand side)

oil on canvas

29½ x 38¾ in. (74.9 x 98.5 cm.)

£7,000-10,000

\$8,800-12,000

€8,300-12,000

PROVENANCE:

Anonymous sale; Bonhams, London, 7 July 2010, lot 11, as 'Pietro Muttoni'.



■ 43

GIROLAMO TROPPIA (ROCCHETTE IN SABINA 1637-C.1706/10 ROME)

The Healing of Tobias

oil on canvas

38% x 53% in. (97.5 x 135 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 11 January 1990, lot 74.

Property from the London residence of Luigi Koelliker; Sotheby's, London, 4 December 2008, lot 182.

Dr. Erich Schleier endorsed the attribution to Girolamo Troppa at the time of the 2008 sale.



■ 44

DOMENICO FIASELLA, IL SARZANA (SARZANA 1589-1669 GENOVA)

Lot and his Daughters

oil on canvas

20 $\frac{3}{8}$ x 26 $\frac{1}{8}$ in. (52.3 x 66.3 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Anonymous sale; Wannenes, Genoa, 6 June 2009, lot 146.



■ 45

ORAZIO DE FERRARI (VOLTRI 1606-1657 GENOVA)

The Vision of Saint Francis

oil on canvas

48 x 38 7/8 in. (122 x 98.8 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Proprieta' di una importante collezione romana; Sotheby's, Milan, 30 November 2004, lot 120.

The attribution to Orazio de Ferrari was confirmed by Dr. Mary Newcombe on the basis of photographs at the time of the 2004 sale.



■ 46

STUDIO OF JOHANN CARL LOTH (MUNICH 1632-1698 VENICE)

The Abandonment of Moses

oil on canvas

50½ x 75 in. (128.2 x 190 cm.)

£12,000-18,000

\$15,000-22,000

€15,000-21,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 6 May 2008, lot 60.

The present composition is a studio replica of the original by Loth in the Bayerische Staatsgemäldesammlungen, Munich.



■ 47
VENETIAN SCHOOL, CIRCA 1650
Lot and his Daughters

oil on canvas
63½ x 86⅞ in. (161.3 x 220.6 cm.)
£20,000-30,000

\$25,000-37,000
€24,000-35,000

PROVENANCE:
Anonymous sale; Christie's, London, 22 April 2005, lot 4.



48

■ 48

**ATTRIBUTED TO NICOLÒ CASSANA
(VENICE 1659-1714 LONDON)**

*Portrait of a gentleman, possibly a portrait of the artist,
half-length*

oil on canvas

29 x 21 $\frac{1}{8}$ in. (73.7 x 54.2 cm.)

inscribed '185 / N. Cassano / Genovese' (on the reverse)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

■ 49

BALDASSARE DE CARO (1689-1750 NAPLES)

*Fruit and flowers with a snake and sparrows
in a landscape; and Fruit and flowers with game on a shore*

the first signed with monogram 'BDC.' (lower left)

oil on canvas

25 $\frac{1}{8}$ x 30 $\frac{1}{8}$ in. (65 x 76.5 cm.)

£6,000-8,000

a pair (2)

\$7,500-10,000

€7,100-9,400



49 (a pair)



PROPERTY FROM A SWISS PRIVATE COLLECTION (LOT 50)

■ *50

**CIRCLE OF PHILIPPE MERCIER
(BERLIN 1689/91-1760 LONDON)**

Elegant company playing music in a garden

oil on panel
11 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (30.4 x 23.7 cm.)
in a Louis XV style giltwood frame

£6,000-8,000

\$7,500-10,000
€7,100-9,400

PROVENANCE:

Mrs. James B. Haggin.
Mrs. William M. Haupt, by whom given in 1965 to the following,
The Metropolitan Museum of Art, New York; Sotheby's,
New York, 1 June 1990, lot 1, as 'Circle of Jean Antoine
Watteau' (\$23,100).

LITERATURE:

K. Baetjer, *European Paintings in the Metropolitan
Museum of Art*, 1980, I, p. 103; III, p. 505, as 'Nicolas
Lancret'.



■ 51

JEAN RANC (MONTEPLIER 1674-1735 MADRID)

*Portrait of a lady, bust-length, in a blue silk dress
trimmed with lace and embroidered with gold
thread*

oil on canvas
(30 $\frac{1}{8}$ x 24 $\frac{3}{4}$ in.) 76.5 x 62.8 cm.

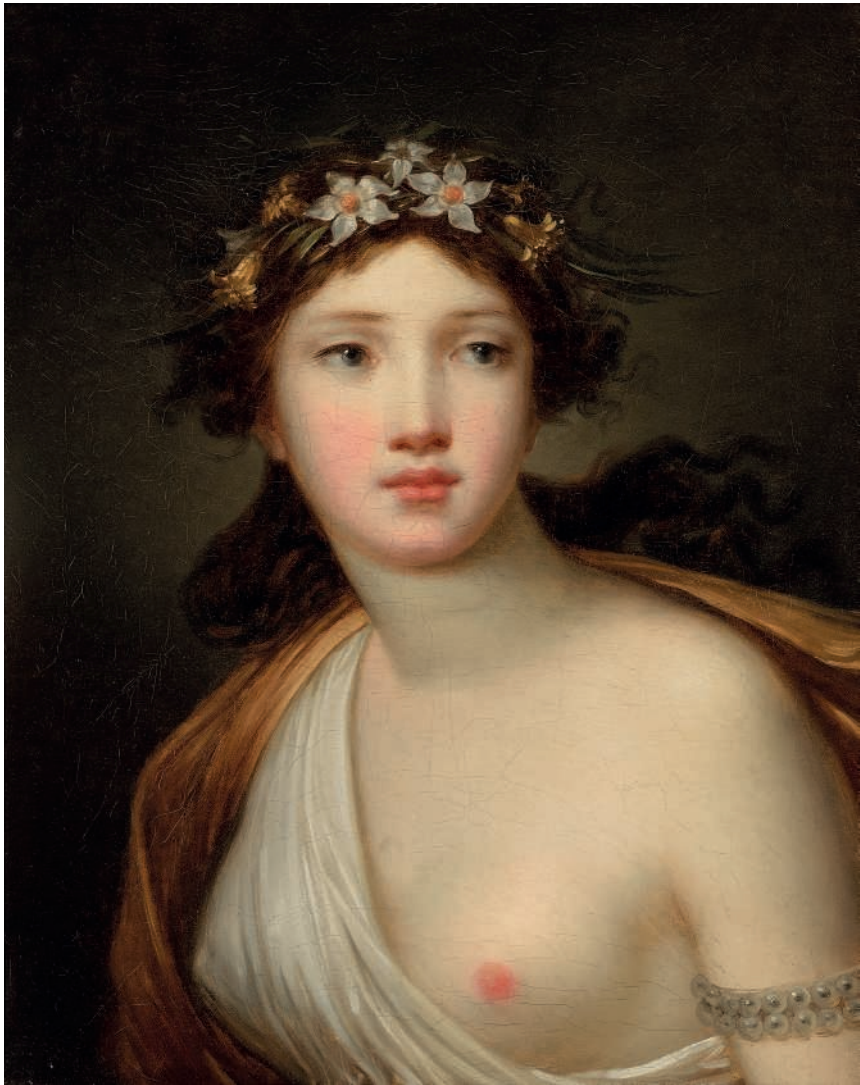
£7,000-10,000

\$8,800-12,000
€8,300-12,000

PROVENANCE:

Anonymous sale; Christie's, London, 9 December 2005,
lot 147.

Dominique Brême suggested the attribution from a transparency at the time of the 2005 sale. Jean Ranc was one of the most talented of Hyacinthe Rigaud's pupils. He joined the Académie Royale de Peinture et de Sculpture in 1703 and, as Rigaud's protégé, worked for the French court, painting portraits of Louis XV and the aristocracy. In 1722, he was summoned to Spain by Philip V where he painted portraits of members of the royal families of Spain and Portugal. The present lot, with the brilliance of the satin shawl contrasting with the blue of the sitter's dress, is comparable to a *Portrait presumably of Marie Anne Victoire, daughter of Philip V of Spain* (Hôtel Drouot, 30 November 1994, p. 44, no. 127), which, though at the time 'attributed to Jean Ranc', Brême believes to be an autograph painting by the artist.



■ 52

ATTRIBUTED TO JACQUES ANTOINE VALLIN (PARIS C. 1760-AFTER 1831)

Flora

oil on canvas

17¼ x 14¼ in. (44.5 x 36.5 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 26 October 1990, lot 50, as 'Follower of Jacques Antoine Vallin'.



■ 53

GABRIEL REVEL (CHÂTEAU THIERRY 1642-1712 DIJON)

Portrait of Monsieur Jean Bouhier (1673-1746), Président au Parlement de Dijon, half-length, in a red coat with lace collar and cuffs, his left hand resting on a book

signed 'Revel. pin' (lower left) and inscribed 'LOIX . ROM'

(on the book)

oil on canvas, oval

36 x 29¼ in. (91.5 x 75.7 cm.)

in a Louis XIV giltwood frame

£8,000-12,000

\$10,000-15,000

€9,400-14,000

Jurisconsultus and the first Président à Mortier to the Parlement de Bourgogne from 1704 to 1728, Jean Bouhier was also a learned literary scholar, an archaeologist, a translator and a poet. He was renowned as much for his erudition as for the splendid library he had inherited from his ancestors, which held 35,000 works and 2,000 manuscripts and which Bouhier opened to any writer or scholar who requested it. Following his 1727 election to the Académie Française, Bouhier resigned to devote himself to his historic and literary work. He wrote a treatise on Burgundian customs, considered to be his masterpiece, and was the author of several works on jurisprudence as well as many dissertations. He maintained vast correspondence with literary figures throughout Europe and he also translated Latin classical texts.



■ 54

ATTRIBUTED TO SÉBASTIEN BOURDON (MONTPELLIER 1616-1671 PARIS)

Figures brawling in a guardroom

oil on canvas

29 $\frac{7}{8}$ x 23 $\frac{3}{4}$ in. (75.8 x 60.3 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000



55

■ 55
FRENCH SCHOOL, CIRCA 1800

Still life with a sculpture

oil on canvas
 12¾ x 16 in. (32 x 40.6 cm.)

£4,000-6,000

\$5,000-7,500

€4,700-7,000



56

■ 56
**FOLLOWER OF JEAN-HONORÉ FRAGONARD
 (GRASSE 1732-1806 PARIS)**

A family in an interior

oil on canvas
 24 x 29¼ in. (61 x 74.3 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

PROVENANCE:

Rene Gimpel (+); his sale, Christie's, London, 24 May 1963, lot 50, as 'Jean Honore Fragonard' (to Legett).
 The Wills sale; Sotheby's, London, 5 July 2005, lot 15.



57

FROM THE COLLECTION OF THE LATE PETER AND ANN LAW,
 TO BE SOLD FOR THE BENEFIT OF OXFAM (LOT 57)

■ 57
**CIRCLE OF VINCENZO VOLÒ, CALLED VINCENZINO
 DEI FIORI (RÉMONDANS 1620-1671 MILAN)**

*Parrot tulips, roses, morning glories and other flowers
 in a basket*

14½ x 20½ in. (36.2 x 52 cm.)
 oil on slate

£6,000-8,000

\$7,500-10,000

€7,100-9,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 December 1995, lot 124, as 'North Italian School, circa 1700'.

We are grateful to Alberto Crispo for his assistance
 in cataloguing this lot.

■ 58

AUSTRIAN SCHOOL, 18TH CENTURY

Portrait of an artist, three-quarter-length, seated at a draped table with a palette knife and a rolled portfolio of drawings, in a fur-trimmed gown, embroidered waistcoat and negligee cap, holding a palette and brushes

oil on canvas

45 x 35 in. (116.4 x 88.9 cm.)

inscribed '464' (lower right)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

PROVENANCE:

Prince Dmitry Mikhailovich Galitzine (1721-1793), Ambassador of the Russian Empire, Vienna, 1761-1792, by whom bequeathed with the entirety of his collection to his brother, Prince Alexandre Mikhailovich Galitzine (1723-1807), Vice-Chancellor of the Imperial Court, at his residence in Moscow, by whom bequeathed with the entirety of the collection to the Galitzine Hospital, Moscow, Prince Serge Mikhailovich Galitzine the Elder (1774-1859), in the picture gallery of the Galitzine Hospital, Moscow; (probably) sale, Galitzine Hospital, Moscow, 1818, lot 464, as 'a self-portrait by Kupetsky'.



LITERATURE:

'Catalogue des tableaux envoyés de Vienne qui se trouvent actuellement dans la Galerie du Grand Chambellan Prince Alexander Michailoviez Galitzin', 1793, MS, Saint Petersburg, Hermitage Archives, Fund 1, *opis* VI-A, *delo* 144, p. 10, no. 58, 'Portrait - sur toile - Jean Kopetzky - 3 pieds 8 pouces x 2 pieds 9 pouces'.
Inventory of the collection of Prince A.M. Galitzine, MS, Saint Petersburg, Hermitage Archives, Fund 1, *opis*

VI-A, *delo* 122, p. 15r., no. 79, '58. - Jean Kupetsky - Portrait d'un peintre'.
Catalogue des tableaux, statues, vases et autre objets, appartenant l'Hôpital de Galitzin, Moscou, de l'imprimerie N.S. Vsevolojzsky, Moscow, 1817, p. 17, 'Koupetsky - Le portrait du Peintre lui-même'.

We are grateful to Vittoria Markina and Liubov Savinskaya of the Pushkin State Museum of Fine Arts, Moscow, for these references.



■ 59

JOHANN BAPTIST DRECHSLER (VIENNA 1756-1811)

Carnations, roses, jasmine, a tulip and other flowers in a sculpted bronze urn, with butterflies, dragonflies, a caterpillar, a beetle and a bee, on a ledge in a niche
signed and dated 'Johann / Drechsler / fecit / 1786[?]'
(lower centre, on the vase)

oil on mahogany panel
21¼ x 15½ in. (54 x 39.8 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Anonymous sale [The Property of a Gentleman]; Phillips, London, 9 December 1980, lot 131.

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



PROPERTY FROM THE COLLECTION OF DR PETER D. SOMMER (LOT 60)

■ 60

PIERRE-NICOLAS HUIILLIOT (PARIS 1674-1751)

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

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

oil on canvas

67½ x 44¼ in. (172.4 x 112.3 cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

PROVENANCE:

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

Marquis de Paris.

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

EXHIBITED:

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

LITERATURE:

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

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

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



61



62 (a pair)

■ 61

**ATTRIBUTED TO JOHANN HEINRICH TISCHBEIN I
(HAINA 1722-1789 KASSEL)**

Tarquin and Lucretia

oil on canvas, unlined
61½ x 46¾ in. (156.2 x 116 cm.)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 6 May 2008, lot 103.

PROPERTY OF A LADY (LOT 62)

■ *62

ATTRIBUTED TO HUBERT ROBERT (PARIS 1733-1808)

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

oil on canvas, unframed
22½ x 16¾ in. (57.4 x 42.8 cm.)

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

a pair (2)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

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



63

THE MINORCO COLLECTION (LOTS 25 & 63)

■ 63

**CIRCLE OF JAKOB PHILIPP HACKERT
(PRENZLAU 1737-1807 SAN PIETRO DI CAREGGI)**

Aeneas and the Cumaean Sibyl, Lake Avernus beyond

oil on canvas

50% x 78% in. (128.8 x 199.8 cm.)

inscribed 'HAC NV[...] / TVMAS' (lower left)

£8,000-12,000

\$10,000-15,000

€9,400-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 26 November 1986, lot 82, as 'Circle of Johann Nepomuk Schödlberger' (£6,600).

EXHIBITED:

Crawley & Asquith, London, *The Art of the Landscape: Classical, Neoclassical & en Plein-air 1650-1900*, July 1998, no. 5, as 'Jakob Philipp Hackert'.

■ 64

PAOLO ANESI (ROME 1697-1773)

A classical river landscape with travellers and washerwomen amongst ruins; and A mountainous river landscape with travellers

oil on canvas

8 x 13 in. (20 x 32.5 cm.)

£12,000-18,000

a pair (2)

\$15,000-22,000

€15,000-21,000

PROVENANCE:

The Late P. V. Emrys-Evans, Esq.; Christie's, London, 1 November 1968, lot 92.



64 (a pair)

■ 65

PIERRE-ATHANASE CHAUVIN (PARIS 1774-1832 ROME)

An Italianate landscape with a carriage surrounded by cuirassiers entering Acquapendente

signed, inscribed and dated 'Chauvin F. Rome / 1829[?]' (lower right)

oil on canvas

21½ x 31½ in. (55 x 79.8 cm.)

£15,000-25,000

\$19,000-31,000

€18,000-29,000

PROVENANCE:

Bier, Russia, before 1917 (according to an old inscription on the reverse of the frame).

Bobrin (according to an old inscription on the reverse of the frame).

The present lot shares the same landscape with Chauvin's picture of 1819 in the Musée d'Amboise, which depicts the entry of Charles VIII into Acquapendente in 1494. This was considered as one of Chauvin's most important works, it was commissioned by King Louis XVIII for the Gallery of Diane at the castle of Fontainebleau. It recounts an episode during Charles VIII's invasion of Italy in September 1494. He marched across the peninsula with 25,000 men and encountered virtually no opposition, reaching Naples on 22 February 1495. Alfonso II was expelled and Charles was crowned King of Naples. The present lot revisits the same landscape and architectural background, with different figures in the foreground.

In 1813, Chauvin settled in Rome and became a member of the Accademia di San Luca. Chauvin's views of Italy were popular with French and Russian patrons who were on their Grand Tour and placed orders with Chauvin, as is probably the case with the present lot.





66



67

■ 66

CHARLES-FRANÇOIS GRENIER DE LACROIX, CALLED LACROIX DE MARSEILLE (MARSEILLE C. 1700-1782 BERLIN ?)

A Mediterranean harbour scene at sunset, with figures smoking and conversing in the foreground and an anchored ship beyond

indistinctly signed and dated '...e Lacroix / 1769 (?)' (lower left)

oil on canvas

19 x 28½ in. (48.3 x 71.4 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

■ 67

FOLLOWER OF CLAUDE-JOSEPH VERNET

A coastal landscape with shipping and fishermen unloading their catch

oil on canvas

24 x 32 in. (60.9 x 81.5 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400



68 (a pair)

■ 68

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

*A coastal landscape with fishermen on a shore, a volcano beyond;
and A shipwreck in stormy waters*

oil on canvas
19 x 29½ in. (47.8 x 73.8 cm.)

£8,000-12,000

a pair (2)

\$10,000-15,000

€9,400-14,000



■ 69

FOLLOWER OF PETER PAUL RUBENS

*Portrait of a gentleman, bust-length, in a black brocade doublet
and a lace-trimmed ruff*

oil on oak panel
19 $\frac{1}{8}$ x 16 $\frac{1}{4}$ in. (48.6 x 41.5 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

PROVENANCE:

Mrs. Dew; (†) Ewer & Winstanley, Salisbury, 20-21 August 1874, lot 129.
Anonymous sale; Koller Auktionen AG, 17 September 2010, lot 3066,
as 'Netherlands, first half of 17th century'.



70 (a pair)

■ 70

FOLLOWER OF PETER PAUL RUBENS

The Emperor Claudius; and The Emperor Caligula, both bust-length, in painted ovals

oil on panel

26% x 20% in. (66.8 x 51.6 cm.)

the former inscribed 'CLAVDIVS·V·' (lower centre); and the latter inscribed 'CALIGVLA·IIII·' (lower centre)

a pair (2)

£6,000-8,000

\$7,500-10,000

€7,100-9,400

PROVENANCE:

with Holbein Gallery, London.

Caligula and his uncle Claudius, the third and fourth Roman Emperors, reigning from AD 37-41 and 41-54, have contrasting reputations. Caligula is known as mad and bad, while Claudius's reign is remembered as more beneficent. The image of Caligula, as does most likely that of Claudius, derives from the painting which is part of a series of Roman Emperors at Stuttgart recently accepted as by Rubens and painted as a young man before he went to Italy; the Claudius panel is lost. The inscription on the present Caligula differs from the prototype, while that on the Claudius differs from those on other early copies and like that of its pendant is in yellow rather than the gold employed in the Stuttgart series. The present supports seem to be old and typical of those used in Antwerp in the 17th century (they have not been studied dendrochronologically), so they are likely to be part of an as yet unrecorded series of emperors inspired by Rubens. For a discussion of the Stuttgart series and its copies, see K. Jonckheere, *Corpus Rubenianum Ludwig Burchard, Part XIX, Portraits after existing Prototypes*, 2016, pp. 84-104 nos. 21-38.

■ 71

CIRCLE OF JACOB JORDAENS (ANTWERP 1593-1678)

The Four Doctors of the Church

oil on canvas

65¼ x 89⅞ in. (165.6 x 226.3 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Chanoine Barbier, Nancy; his sale, Fievez, Brussels, 12-13 June 1912, lot 107, as 'Jordaens'.

Charles Joseph Eugène Ruch (1873 - 1945), Strasbourg, as 'Jordaens'.

Charles Gredner, Strasbourg, by 1925.

Jules Jaeckert, Strasbourg, by 1930, until 1942.

Eric-Nicolas Zehnter, Strasbourg.

Anonymous sale; Hôtel des Cheval-Légers, Versailles, 10 March 1963, lot 34, illustrated.

Anonymous sale; Drouot, Paris, 16 November 2016, lot 53, as 'Studio of Jacob Jordaens'.

LITERATURE:

(Probably) L. van Puyvelde, *Jordaens*, Paris and Brussels, 1953, p. 124, as 'after Jordaens'.

(Probably) R.-A. D'Hulst, N. De Poorter and M. Vandenven, *Jacob Jordaens (1593-1678)*, exhibition catalogue, Koninklijk Museum voor Schone Kunsten, Antwerp, 1993, under no. A40.

The Four Doctors (from the Latin for teacher) are to be identified by their attributes: Saint Jerome with the lion (and cardinal's hat), Saint Augustine with the flaming heart, Saint Gregory with the dove, and Saint Ambrose with the beehive (expressing the sweetness of his discourse). From the Middle Ages these Saints when grouped together were known as the Four Doctors of the Church, see *The Oxford Dictionary of the Christian Church* ed. F.L. Cross and E.A. Livingstone, 2nd ed., revised, Oxford, 1974, p. 414, under Doctors of the Church. The writings on the Faith by these Saints, respectively from the left a Cardinal, Bishop, Pope and Bishop and all of the early Church, were subsequently acknowledged by papal decree as those which had special authority. This composition had particular success in 17th century Antwerp, being engraved by Cornelis Galle I. The prototype by Jordaens, which was sold at Christie's, London, 13 December 1996, lot 40, shows a close affinity between him and Rubens, with some suggestion that the initial design may have been by the latter.



■ 72

GERARD SEGHERS (ANTWERP 1591-1651) AND WORKSHOP

The Sacrifice of Isaac

oil on canvas

84½ x 58¼ in. (215 x 148 cm.)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

Private Collection, Nice, by the early twentieth century until sold,
Anonymous sale; Christie's, Paris, 20 June 2007, lot 34.

Dr. Anne Delvingt believes the painting to be by Seghers and his workshop, and dates it to the 1630s. While the composition is largely based upon Rubens' version at the Nelson-Atkins Museum of Art, Kansas City, Delvingt points out that the picture also recalls Seghers' typical works such as his *Madonna appearing to Francis-Xavier* (Sint Carolus Borromeuschurch, Antwerp) or his *Saint Sebastian* (Petworth House, West Sussex).

This picture was traditionally ascribed to Gaspar de Crayer, whose signature it bore until restoration by Johannes van Deudekem in 1987.





■ 73

FRENCH FOLLOWER OF CARAVAGGIO, FIRST HALF OF THE 17TH CENTURY

Saint Mark

oil on canvas

36½ x 48½ in. (92.7 x 123.2 cm.)

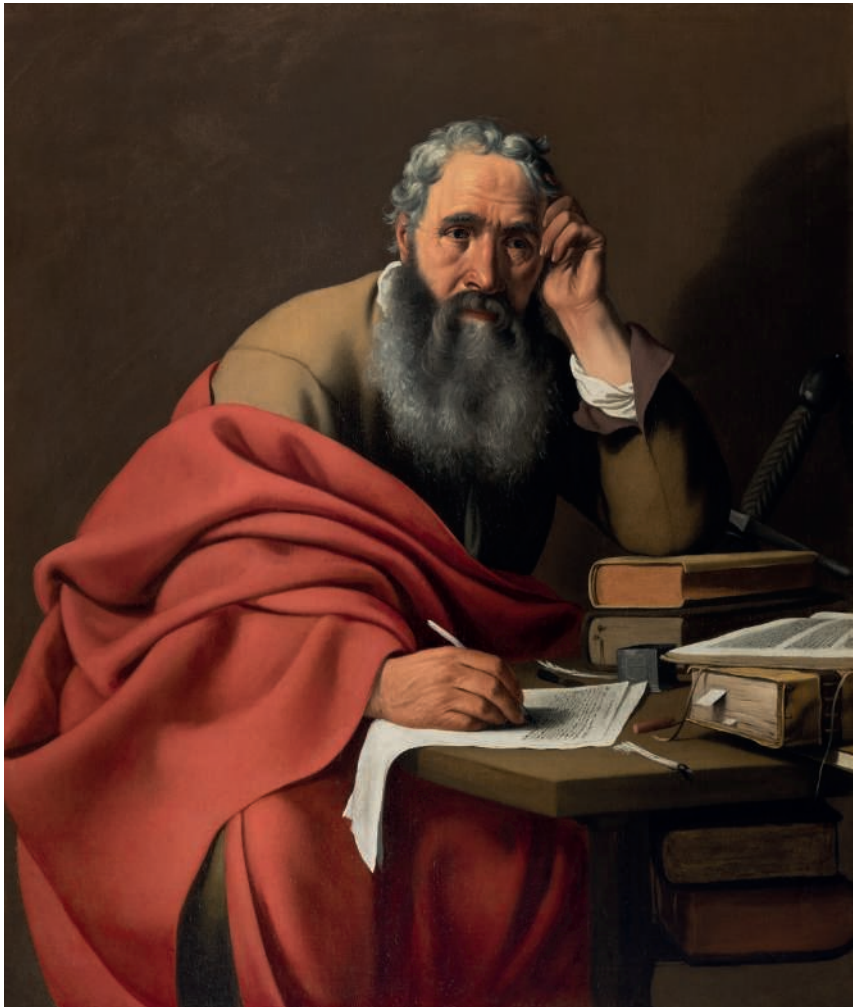
£12,000-18,000

\$15,000-22,000

€15,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 July 2008, lot 190.



■ 74

HENDRICK BLOEMAERT (UTRECHT C. 1601-1672)

Saint Paul

oil on canvas

45½ x 38½ in. (114.3 x 97.8 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London, 9 December 2005, lot 187.

Professor Marcel Roethlisberger confirmed the attribution to Hendrick Bloemaert on the basis of photographs at the time of the Christie's sale in 2005. He dates the painting to the 1630s.



PROPERTY OF A EUROPEAN COLLECTION (LOT 75)

■ 75

**DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)
AND LUCAS VAN UDEN (ANTWERP 1595-1672)**

*An extensive landscape with a bagpiper and other figures on a path,
a farmhouse beyond*

oil on canvas
37 $\frac{7}{8}$ x 52 $\frac{3}{4}$ in. (96.2 x 133 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000



■ 76

**LAMBERT DE HONDT (BEFORE 1620-C. 1665 MECHELEN)
AND WILLEM VAN HERP THE ELDER (ANTWERP 1614-1677)**

Saint Francis with the Animals

oil on copper

31 $\frac{7}{8}$ x 45 $\frac{1}{2}$ in. (81 x 115.5 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

The attribution to Lambert de Hondt and Willem van Herp the Elder has been confirmed by Dr Marijke de Kinkelder in a private communication to the present owner.



77



78



79

■ 77

ROMAN SCHOOL, 17TH CENTURY

An Italianate wooded landscape with shepherds and their flock at rest

oil on canvas
21¼ x 38½ in. (54 x 98 cm.)

£4,000-6,000	\$5,000-7,500
	€4,700-7,000

■ 78

FOLLOWER OF JOHANNES LINGELBACH

An Italianate harbour with a hunting party and workmen unloading by the docks

oil on canvas
25¾ x 35½ in. (65.3 x 90 cm.)

£4,000-6,000	\$5,000-7,500
	€4,700-7,000

This composition relates to the painting by Lingelbach in the Städel Museum, Frankfurt.

PROPERTY FROM THE ESTATE OF THE LATE HERBERT NORMAN CONSTANTINE (LOT 79)

■ 79

CIRCLE OF WILLEM VAN DE VELDE II (LEIDEN 1633-1707 LONDON)

An English man-of-war and other vessels in a gale

oil on canvas
27¾ x 37½ in. (70.7 x 94.2 cm.)

£5,000-8,000	\$6,300-10,000
	€5,900-9,400

PROVENANCE:

The Constantine Family, Yorkshire; Christie's, London, 14 May 1971, lot 126, as 'Willem van de Velde the Younger'.

EXHIBITED:

Middlesbrough, Municipal Art Gallery, October 1949.



■ 80

MATHIJS NAIVEU (LEIDEN 1647-1726 AMSTERDAM)

Anthony and Cleopatra

signed 'Naiveu' (lower centre)

oil on canvas

18 $\frac{7}{8}$ x 25 in. (48 x 63.5 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

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

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

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

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

Private collection, Italy.

LITERATURE:

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

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

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

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

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

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



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 27 & 81)

■ *81

JACOB FERDINAND SAEYS (ANTWERP C. 1658-1725/6 VIENNA)

The courtyard of a fantastical palace with figures gathered around a fountain

oil on canvas

27 x 35 in. (70.5 x 90.1 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Anonymous sale; Christie's, New York, 31 May 1990, lot 38 as 'Jacob Peeters'.

Anonymous sale; Christie's, New York, 25 May 1999, lot 105 as 'Jacob Peeters'.

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

■ 82

PIETRO DELLA VECCHIA (VICENZA 1603-1678 VENICE)

Jupiter and Samele

oil on canvas
53½ x 52¾ in. (136.5 x 134 cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

PROVENANCE:

Palazzo Fini, Venice
Eduard Safarik Collection.
Luigi Koelliker, London, acquired from the above in 2002; his sale, Sotheby's, London, 4 December 2008, lot 175.

EXHIBITED:

Salzburg, Residenzgalerie, *Die Melancholie Veneziens: die Gemäldesammlung Safarik in den Sammlungen von Luigi Koelliker, Venezianische Malerei / Malinconia delle Venezie: la raccolta Safarik nella collezione di Luigi Koelliker: pittura veneziana*, 22 November 2003 - 1 February 2004, no. 28.

LITERATURE:

B. Aikema, *Pietro della Vecchia and the Heritage of the Renaissance in Venice*, Florence, 1984, p.95, no. 199, ill. 61.
E.A. Safarik and G. Milantoni, *La Pittura del Seicento a Venezia*, Milan, 1988, pp. 146-147, no. 148, ill. 212.
E.A. Safarik and G. Milantoni, *La Pittura del Seicento a Venezia*, Milan, 1989, pp. 170-171, no. 172, ill. 235.
Aikema, *Pietro della Vecchia and the Heritage of the Renaissance in Venice*, Florence, 1990, p. 31, 136, no. 135, ill. 72.
E.A. Safarik, *La Pittura*, Rome, 1995, p. 81, 87, ill. 16.

Pietro della Vecchia was the leading painter in Venice in the first half of the 17th century, as well as a founding member of the Collegio de Pittori, the precursor to the great Venetian academy created in 1752. His first documented work dates to the late 1620s, and by the 1630s Vecchia had become the preeminent religious painter in the city. Well versed in the art of his 16th-century Venetian predecessors, Vecchia was also a respected connoisseur, agent, and restorer, who himself conserved Giorgione's Castelfranco altarpiece in 1643-1645. His art blends the monumentality achieved by Titian and Tintoretto with the dramatic *chiaroscuro* of the Caravaggeschi – indeed, Vecchia himself was married to the daughter of the accomplished Caravaggesque painter Nicholas Regnier. His unique style, tendency towards esoteric subject matters, and taste for feats of artistic virtuosity made Vecchia's work highly sought-after by the most sophisticated Venetian collectors of his day.

Dr. Aikema dates this painting to *circa* 1660-70, comparing it on stylistic grounds to the series considered the masterpiece of his mature period: seven canvases painted for the Monastero dei Gesuiti, Venice (1664-74). The picture was probably part of the decoration for the Portego of Palazzo Fini in San Moisè, Venice. The dramatic composition of the present lot is inspired by a now lost work by Giulio Romano, known to us through a watercolour (Mertoun House, St. Boswells, Scotland).





■ 83

JACOPO AMIGONI (VENICE 1675-1752 MADRID)

Madonna della Vittoria - a bozzetto

oil on canvas

9¼ x 7¼ in. (23.2 x 18.4 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400

It has been suggested that the commander portrayed is Count Johann Matthias von der Schulenburg (1661-1747), appointed Field Marshal and Commander in Chief of the Forces of the Venetian Republic in 1715. His defense of Corfu against the Turks in 1715-1716 made him a hero to the Venetians, who erected a statue in his honor and granted him a life pension.

PROVENANCE:

with Galerie Sanct Lucas, Vienna, by 1962.

We are grateful to Dott. Annalisa Scarpa for confirming the attribution on the basis of a photograph.



84 (a pair)

■ 84

CARLO INNOCENZO CARLONE
(SCARIA 1686-1775 COMO)

Bacchus and Ariadne - a pair of bozzetti

oil on canvas

9 x 16½ in. (22.8 x 41 cm.)

£10,000-15,000

a pair (2)

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Lord Gerald Wellesley (1885-1972), later 7th Duke of Wellington (according to a label on the reverse).
with Hazlitt Gallery, London, by 1962.

LITERATURE:

A. B. Brini, *Carlo Innocenzo Carloni*, Milan, 1967, pp. 120 and 124 (in the latter with erroneous measurements).

These preparatory sketches relate to Carlone's frescoes for Palazzo Agliardi, Bergamo, which date to circa 1750.



85 (a pair)



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 19, 20, 21 & 85)

■ 85

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

*An Allegory of Music; and An Allegory of Painting,
with a portrait of the artist on an easel*

oil on canvas

24¾ x 29½ in. (62.2 x 74.9 cm.)

in 17th century Italian carved and gilded frames a pair (2)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

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

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

■ 86

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

Venus sleeping in a landscape

oil on canvas

49 x 64 cm. (124½ x 163 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

PROVENANCE:

The Kings of Wurttemberg.

Anonymous sale; Christie's, London, 20 March 1964, lot 163, as Albani (for 480 gns. to Norbury), and by descent until; The Property of a Lady; Sotheby's, London, 12 February 2008, lot 155.

■ 87

GASPARE DIZIANI (BELLUNO 1689-1767 VENICE)

Saint John the Baptist

inscribed 'ECCE AGNUS / DEI' (on the cartouche)

oil on canvas, unframed

70½ x 51½ in. (179 x 131 cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 4 December 2008, lot 252.





■ 88

VENETIAN SCHOOL, 18TH CENTURY

Head of a man in an oriental costume

oil on canvas

24½ x 18¾ in. (61.2 x 47.8 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400

■ 89

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

Venus at the Forge of Vulcan

oil on canvas

28 x 35¾ in. (71 x 91 cm.)

£7,000-10,000

\$8,800-12,000

€8,300-12,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 15 April 2008, lot 96.

88



89



PROPERTY OF A LADY (LOT 90)

■ 90

DUTCH SCHOOL, LATE 17TH CENTURY

An urn on a ledge with flowers in a garden

oil on canvas

66¾ x 46¾ in. (169.4 x 118.8 cm)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Sir Harold Wernher, Bt. G.C.V.O. (1893-1973), Luton Hoo, Bedfordshire, and by descent.



■ 91

GIACINTO DIANO (POZZUOLI 1731-1804 NAPLES)

The Apotheosis of a Hero: a modello for a ceiling decoration

oil on canvas, shaped
37 $\frac{7}{8}$ x 58 $\frac{1}{2}$ in. (95.5 x 148.6 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

Professor Nicola Spinosa confirmed the attribution to Giacinto Diana and identified the painting as a preparatory sketch for the ceiling of the Palazzo Cellamare in Naples, the then residence of the Michele Imperiale, Prince of Francavilla (private communication with the vendor). The present picture can therefore be dated to the early 1780s when Diana was at the height of his fame and artistic powers. There are other known preparatory sketches for the ceiling that bear resemblance to the present picture, most notably one in monochrome, *Apotheosis of a Prince* (also called *Apotheosis of a Victorious Commander*) from the Staatgalerie, Stuttgart. The compositional resemblance with this picture is striking, extending even to the arrangement of the figures in the spandrels. The other sketches include two in the Pisani collection, Naples, which are limited to some of the peripheral figures; a polychrome *bozzetto*, *Allegory of a Prince received to Mount Olympus* in the Acton Collection, Naples; and *Allegory* in the Musée des Beaux-Arts, Brest, also in monochrome. The present painting is larger than these other two compositions and depicts the elevation of an armed figure, a prince or a field commander, to Olympus—where he is received by Jupiter and the other gods.

■ 92

FRANCESCO DE MURA (NAPLES 1696-1782)

The Madonna and Child with the infant Saint John

oil on copper, oval
9¾ x 7⅞ in. (24.8 x 19.4 cm.)

£6,000-8,000

\$7,500-10,000

€7,100-9,400



■ 93

FEDELE FISCHETTI (NAPLES 1734-1789)

The Madonna and Child with Saint John the Baptist

oil on copper, oval
9¾ x 7⅞ in. (24.8 x 19.1 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

We are grateful to Prof. Nicola Spinosa for confirming this is a late work by Fidele Fischetti.





94 (a set of six)

■ 94
NEAPOLITAN SCHOOL, 18TH CENTURY
A set of six interior scenes
oil on canvas
24¾ x 19⅞ in. (62.9 x 50.5 cm.)
£15,000-20,000

a set of six (6)
\$19,000-25,000
€18,000-23,000



■ 95

PIERRE RONCHE (ACTIVE ROME, 17TH CENTURY)

Portrait of Pietro Banchieri (possibly b. 1667?), full length, in sutler's dress

oil on canvas
52 x 36 $\frac{7}{8}$ in. (132 x 93.7 cm.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

LITERATURE:

F. Petrucci, "Ritratto di Pietro Banchieri in veste di "bella", *Quaderni del Barocco*, 6, Palazzo Chigi in Ariccia, 2008, p. 3, fig. 2.

Pietro Banchieri was the son of Caterina Rospigliosi (1640-1703), and the nephew of Clemente IX. This portrait is one of a series of ten by Pierre Ronche that show the boy in various

theatrical or carnival costumes: as Cupid, Pulcinella, a dancer, a Swiss guard, and also dressed as a girl and, in this instance, as a female sutler.

The young boy is wearing a gold-embroidered, pink silk doublet with ruff collar and cuffs, adorned with strings of pearls and red ribbons. The skirt is slightly raised to show off the footwear, and a white fur headpiece frames his face. With the sutler's keys dangling from his waist and his right hand holding an elaborate silver pitcher, he is offering wine and buttered bread to the viewer.

Following a taste for serial portraiture fashionable at the time, this series of portraits could have been dedicated to the theatre, as a sort of gallery of costumes. The family was notoriously passionate about theatre, owning scene costumes and holding performances at their palaces.



(a set of four)

■ 96

VENETIAN SCHOOL, EARLY 19TH CENTURY

Four views of Venice: The Piazzetta, looking South, with the Palazzo del Doge and San Giorgio Maggiore in the background; The Piazzetta, looking South, with the Biblioteca Marciana; The Riva degli Schiavoni, looking East, with the Ponte dei Sospiri; and The Piazza San Marco, looking West towards San Geminiano

oil on canvas

7¼ x 10½ in. (18.5 x 25.7 cm.); 7¼ x 10½ in. (18.5 x 25.7 cm.);

7 x 9¾ in. (17.8 x 24.7 cm.); 7 x 9¾ in. (17.8 x 24.7 cm.)

£6,000-8,000

a set of four (4)

\$7,500-10,000

€7,100-9,400



(a pair)

■ 97

MANNER OF FRANCESCO GUARDI

A capriccio of San Giorgio Maggiore, Venice; and A view of Santa Maria del Rosario (I Gesuati), on the Giudecca Canal, Venice

oil on canvas
11 x 19 in. (28 x 46 cm.)

£6,000-8,000

a pair (2)

\$7,500-10,000

€7,100-9,400

■ 98

FOLLOWER OF MICHELE MARIESCHI

View of the Riva degli Schiavoni, Venice, with the Ducal Palace, the Piazzetta, the Library, the Mint and Santa Maria della Salute beyond

oil on canvas

29¾ x 50 in. (75.6 x 126.8 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Sir Edward Arthur Palk, 8th Bt., 5th Baron Haldon (1854-1939), Haldon House, Devon.
Little Testwood House, Netley Marsh, Southampton, and by descent.





■ 99

STUDIO OF GIOVANNI ANTONIO CANAL, IL CANALETTO (VENICE 1697-1768)

*A capriccio with figures seated beneath a bridge, mountains beyond;
and A capriccio with travellers crossing an old bridge, an extensive
landscape beyond*

oil on canvas

8¾ x 15 in. (22.1 x 38.1 cm.)

£15,000-25,000

a pair (2)

\$19,000-31,000

€18,000-29,000



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** are our opinion and may 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 you 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 no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

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

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not 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 **lots** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale you wish to view 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 and wherever such taxes may 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 on 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 7389 9060 (email: VAT_London@christies.com; fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **x** next to the **lot** number. If you have the permission of the owner to sell 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 will 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**, you must pay us the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is **not authentic**, subject to the terms below, we will refund the **purchase price** paid

by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

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

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

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

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

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

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

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

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

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

(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 collection any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

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

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration; or
- drawings, sketches, engravings, or manuscripts, signed photographs, music, atlases, maps or periodicals;

(ii) books not identified by title;

(iii) **lots** sold without a printed estimate;

(iv) books which are described in the catalogue as sold not subject to return; or

(v) defects stated in any **condition** report or announced at the time of sale;

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

(c) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and 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 determined 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 in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

(ii) You must make payments to: Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account Number: 00172710, sort code: 30-00-02 Swift code: LOYGB22LTY. IBAN (international bank account number) code: GB81 2030 0200 1727 10.

(iii) Credit Card.

You accept 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

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment in full, we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(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 any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any balance due to you. If there is a shortfall, you must pay any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

(b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

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

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

(i) we will charge you storage costs from that date.

(ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the lot in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other 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@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@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 this at your own cost. If a lot contained 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, 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 known in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots 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 £39,219 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.

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, 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) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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 the original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.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: 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 lot 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. **Movement within the EU must be within 3 months from the date of sale.** 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'.

o

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.

o 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 o 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**, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

In Christie's opinion a work by the artist.

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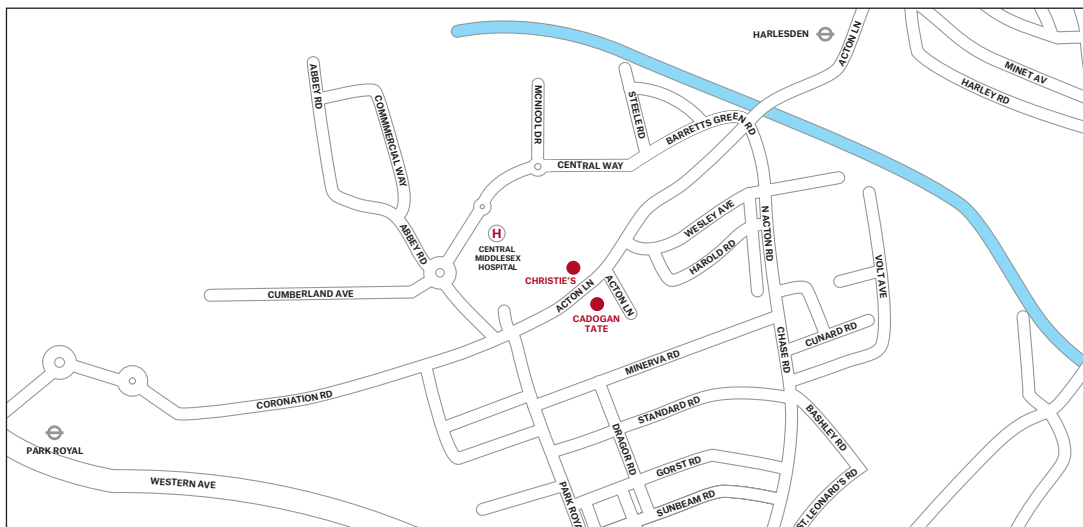
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09/12/16

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UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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