

# OLD MASTER

PAINTINGS AND SCULPTURE

NEW YORK, THURSDAY 27 APRIL 2017

CHRISTIE'S



Alonso Hakert.  
Olmec 1797





# OLD MASTER PAINTINGS AND SCULPTURE

THURSDAY 27 APRIL 2017

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21/06/16

## AUCTION

Thursday 27 April 2017  
at 2.00 pm (Lots 101-250)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	22 April	10.00 am - 5.00 pm
Sunday	23 April	1.00 pm - 5.00 pm
Monday	24 April	10.00 am - 5.00 pm
Tuesday	25 April	10.00 am - 5.00 pm
Wednesday	26 April	10.00 am - 5.00 pm

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Christie's (#1213717)

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[40]

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# CHRISTIE'S



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## **DEPUTY CHAIRMAN**

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## **INTERNATIONAL DIRECTORS**

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Tel: +44 (0)20 7389 2084  
Nicholas White  
Tel: +44 (0)20 7389 2565  
François de Poortere  
Tel: +1 212 636 2469  
Eivire de Maintenant  
Tel: +33 (0)140 76 8615

## **DEPUTY CHAIRMAN, UK**

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## **WORLDWIDE SPECIALISTS**

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Sarah de Clercq  
Manja Rottink  
Anke Charlotte Held  
Sophie Bremers  
Tel: +31 (0)20 575 59 66

### **BRUSSELS**

Roland de Lathuy  
Tel: +32 (0)2 289 13 36

### **LONDON KING STREET**

Clementine Sinclair  
Alexis Ashot (Private Sales)  
Freddie de Rougemont  
Eugene Pooley  
Maja Markovic  
Tel: +44 (0)20 7389 2407

### **LONDON SOUTH KENSINGTON**

Amparo Martinez-Russotto  
Flavia Lefebvre D'Ovidio  
Tel: +44 (0)20 7752 3245

## **NEW YORK**

Alan Wintermute  
Joshua Glazer  
Emma Kronman  
Louisa Howard  
Tel: +1 212 636 2120

## **PARIS**

Elvire de Maintenant  
Olivier Lefeuvre  
Cloe Faure  
Tel: +33 (0)1 40 76 86 15

## **CONSULTANTS**

Gregory Martin (UK)  
Sandra Romito (UK)  
Clare McKeon (UK)  
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Alexis Ashot  
Tel: +44 (0)20 7389 2248  
Alexandra Baker  
Tel: +44 (0)20 7389 2521

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### **REGIONAL MANAGING DIRECTOR**

**LONDON KING STREET**  
Armelle de Laubier-Rhally  
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### **BUSINESS DIRECTOR**

**LONDON KING STREET**  
Alexandra Baker  
Tel: +44 (0)20 7389 2521

### **BUSINESS MANAGER**

**NEW YORK**  
Chloë Waddington  
Tel: +1 212 974 4469

### **BUSINESS MANAGER**

**LONDON SOUTH KENSINGTON**  
Nigel Shorthouse  
Tel: +44 (0)20 7752 3221

### **HEAD OF SALE**

#### **MANAGEMENT, UK**

Harriet West  
Tel: +44 (0)20 7389 2541

## INTERNATIONAL OLD MASTER AUCTIONS

### **AUCTION CALENDAR 2017**

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

#### **6 JULY**

**OLD MASTER & BRITISH  
PAINTINGS EVENING SALE**  
LONDON, KING STREET

#### **7 JULY**

**OLD MASTER & BRITISH  
PAINTINGS DAY SALE**  
LONDON, KING STREET

#### **18 SEPTEMBER**

**TABLEAUX 1400-1900**  
PARIS

#### **11 OCTOBER**

**OLD MASTER PAINTINGS**  
LONDON, SOUTH KENSINGTON

#### **23 OCTOBER**

**OLD MASTER PAINTINGS**  
NEW YORK

#### **21 NOVEMBER**

**OLD MASTER PAINTINGS**  
AMSTERDAM

#### **7 DECEMBER**

**OLD MASTER & BRITISH  
PAINTINGS EVENING SALE**  
LONDON, KING STREET

#### **8 DECEMBER**

**OLD MASTER & BRITISH  
PAINTINGS DAY SALE**  
LONDON, KING STREET



# SPECIALISTS FOR THIS AUCTION



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International Director, Head of Department



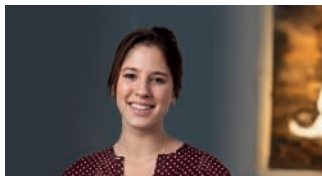
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Chairman, Americas



Alan Wintermute  
Senior Specialist



Joshua Glazer  
Specialist



Emma Kronman  
Specialist, Head of Sale



Louisa Howard  
Junior Specialist



Will Russell  
Specialist Head of Department,  
European Sculpture & Works of Art



Astrid Malingreau  
Junior Specialist,  
European Sculpture & Works of Art



Dominic Ferrante  
Researcher

## **SALE COORDINATOR**

Alexa Armstrong  
aarmstrong@christies.com  
Tel: +1 212 468 7143

Alexandra Oppenheim (Sculpture)  
aoppenheim@christies.com  
Tel: +1 212 636 2252

## **BUSINESS MANAGER**

Chloë Waddington  
cwaddington@christies.com  
Tel: +1 212 974 4469

## **EMAIL**

*For general enquiries about this auction, emails should be addressed to the Sale Coordinator(s).*

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Payment, Shipping and Collection  
Tel: +1 212 636 2650  
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PROPERTY FROM A FLORIDA ESTATE

**101**

**THE MASTER OF 1518**

(ANTWERP C. 1470-C. 1527)

*A donor praying with the Prophet Daniel, an angel carrying Habakkuk beyond*

inscribed 'DANELUS · CA... / PROFETA[?] · I[?]N[?]'

(center, on the bänderole)

oil on panel

29 x 27 in. (73.7 x 68.6 cm.)

\$30,000-50,000

£25,000-41,000

€28,000-47,000

This unusual scene takes as its subject the biblical episode of Daniel and Habakkuk (Daniel 14:33-36). As Daniel relates, the prophet Habakkuk had made a stew that he intended to take to reapers working in the fields. However, the angel of the Lord instructed Habakkuk to take the food instead to Daniel, who was in the lions' den in Babylon. Habakkuk confessed never having been to Babylon and that he did not know about the den, whereupon the angel took him by the crown of his head and carried him there by his hair.

Infrared reflectography of the painting reveals free and extensive underdrawing entirely characteristic of the work of The Master of 1518.

We are grateful to Peter van den Brink for confirming the attribution to the Master of 1518.



102

**FLORENTINE SCHOOL,  
FIRST HALF OF THE 16TH CENTURY**

*The Martyrdom of Saint Barbara*

oil on panel

8½ x 15¾ in. (21.6 x 40.2 cm.)

\$15,000-20,000

£13,000-16,000

€14,000-19,000

**PROVENANCE:**

Private collection, Parma, 1993.

**LITERATURE:**

M. Lucco, *Opera d'arte da una collezione privata*, Parma, 1993, pp. 58-62, as Mariotto Albertinelli

Presumably a predella panel to a now-dismantled altarpiece, this small yet powerful painting depicts the martyrdom of Saint Barbara, who embraced Christianity while locked in a tower by her father, Dioscurus, in an effort to protect her from suitors. Horrified by his daughter's conversion, Dioscurus had her tortured and eventually cut off her head with his own sword. In the background, lightning bolts rain down from the sky, illustrating how God struck down the pagans as punishment for this act. On the basis of the painting's style, Mauro Lucco has attributed this painting to the Florentine Mariotto Albertinelli (*loc. cit.*). Lucco dates the panel to the second decade of the 16th century, noting its strong ties to the work of Fra Bartolomeo, but also an awareness of the art of Andrea del Sarto and Franciabigio. The scholar compares the present painting's fluid brushwork and lavish yet detailed treatment of landscape elements to Albertinelli's contributions to the *Holy Family* in the Galleria Borghese, Rome, the *Madonna and Child* in the Seminario Patriarcale, Venice and the Carondelet panel in the Duomo of Besançon, among other works.



103

**THE MASTER OF 1518**

(ANTWERP C. 1470-C. 1527)

*The Nativity*

oil on panel

21¼ x 12¾ in. (54 x 31.4 cm.)

\$30,000-50,000

£25,000-41,000

€28,000-47,000

**PROVENANCE:**

Private collection, Spain.

We are grateful to Peter van den Brink for confirming the attribution. Although the identity of the Master of 1518 is not known with any certainty, the names of both Jan Mertens II and Jan van Dornicke have been proposed. Infrared reflectography of the painting reveals extensive underdrawing entirely synonymous with the work of The Master of 1518.

PROPERTY FROM A PRIVATE COLLECTION

104

**BRUGES SCHOOL,  
C. 1475-1500**

*The Visitation*

oil on panel  
14 $\frac{1}{8}$  x 9 $\frac{1}{8}$  in. (35.9 x 23.3 cm.)

\$50,000-70,000

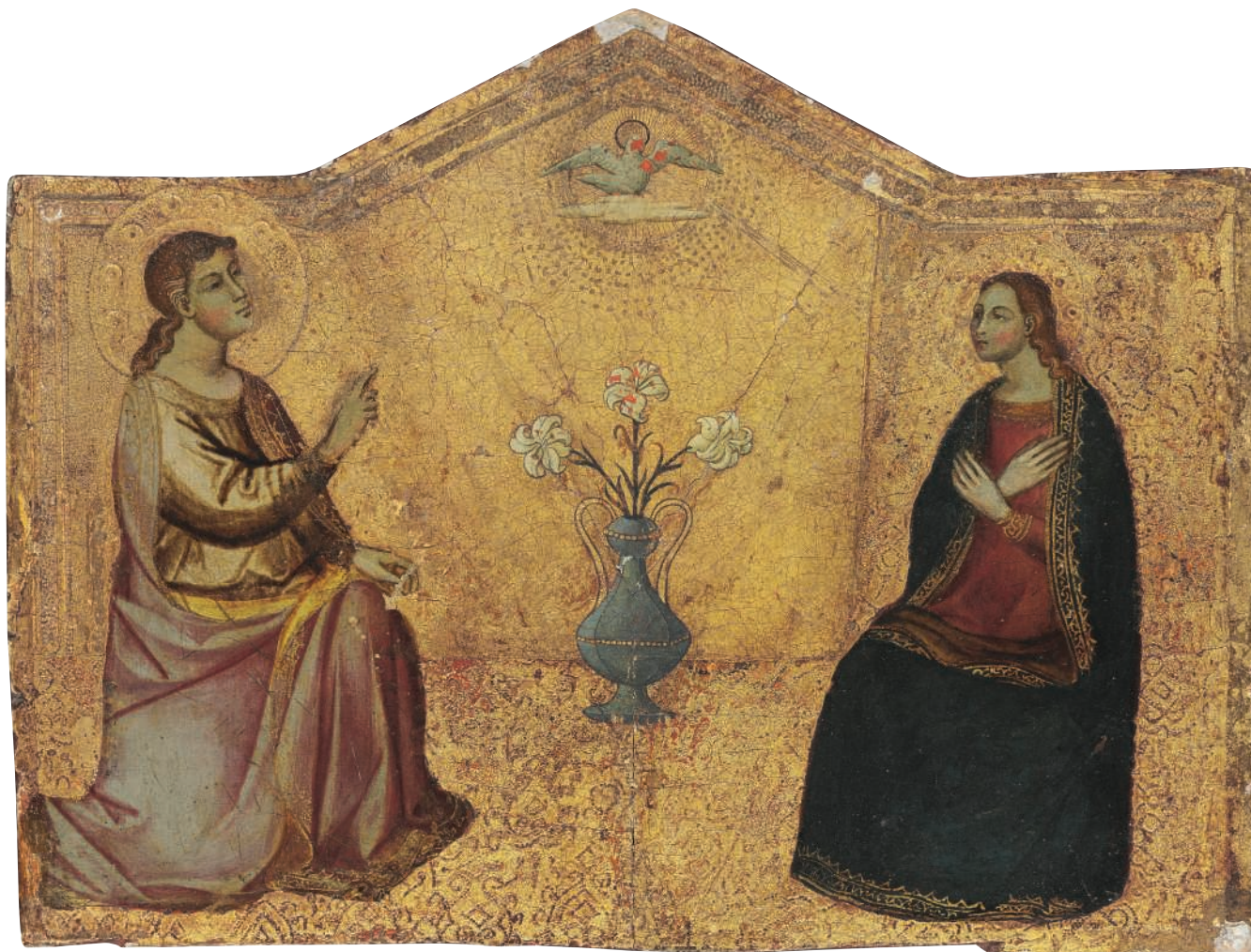
£41,000-57,000  
€47,000-65,000

**PROVENANCE:**

Private collection, Germany.

This small work on panel represents the biblical episode in which the Virgin Mary visits the house of her cousin, Elizabeth. The story is recounted by Luke (1:36-56), who tells how the elderly Elizabeth, already six months pregnant with John the Baptist, happily greeted Mary, exclaiming that she knew that her cousin was carrying the Lord, since her unborn child leaped with joy upon their arrival. Remarkably, the figures are executed in demi-grisaille, halfway between the fictive sculptures often seen on the outer wings of early Netherlandish triptychs and the natural representations seen on their inner panels. The holy figures are thus positioned outside of the viewer's world, underscoring their divinity while drawing extra attention to the painter's mimetic skill. Infrared reflectography reveals that the artist made several changes to the underdrawing, particularly relating to the positions of the figures' hands.





PROPERTY FROM THE ESTATE OF JAMES S. DOYLE

105

**ATTRIBUTED TO ANDREA DI BONAIUTO,  
CALLED ANDREA DA FIRENZE**

(ACTIVE FLORENCE C. 1343-1377/9)

*The Annunciation*

tempera and gold on panel, shaped top, unframed  
8¼ x 10⅞ in. (20.9 x 27.6 cm.)

\$15,000-20,000

£13,000-16,000

€14,000-19,000

**PROVENANCE:**

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

This intriguing little panel is actually a composite construction: the left and right elements were formerly the pinnacles of the wings of a triptych, while the center – where the vase of lilies has been painted in – is a modern addition created to give a cohesiveness to the scene after the original structure had been dismantled and the present one invented. Notwithstanding this intervention, the figures at left and right – respectively, the Angel Gabriel and the Annunciate Virgin – are well-preserved, and the scene reads well in its new arrangement: while the figures would originally have interacted with each other across the expanse of an intervening panel, probably showing the Madonna and Child Enthroned, here they meet each other directly at the moment Gabriel informs Mary of her divine burden.

The style in which the figures are painted reveals close similarities to the work of Andrea di Bonaiuto, a Florentine painter active in the mid-14th century who may have worked with the Andrea di Cione, called Orcagna, one of the preeminent artists of the previous generation who ran a thriving workshop in the city. Particularly comparable are a pair of pinnacles now in the Museo di Capodimonte, Naples (fig. 1), in which the physiognomy of Gabriel and Mary are notably similar and in which the decoration of the richly tooled gold ground is comparable. In both works, a similarly described brocaded carpet appears beneath the figures along with an ornately embellished Cloth of Honor, whose hand-tooled design appears to be almost identical in this and the Capodimonte panel.

We are grateful to Dr. Laurence B. Kanter for suggesting the present attribution on the basis of firsthand inspection.



Fig. 1. Andrea di Bonaiuto, called Andrea da Firenze, *Annunciation*, Museo di Capodimonte, Naples



PROPERTY FROM A FLORIDA ESTATE

106

## JUAN MATES

(VIL·LAFRANCA DEL PANADÈS  
C. 1370-1431 BARCELONA)

*The Adoration of the Shepherds*

tempera and gold on panel  
30½ x 28½ in. (76.5 x 72.7 cm.)

\$25,000-35,000

£21,000-29,000  
€24,000-33,000

**PROVENANCE:**

Mrs. Dohan, Darling, Pennsylvania.  
Miguel Otero Silva and by descent; Christie's, New York, 27 January 2000, lot  
127 (\$63,000).

**EXHIBITED:**

Caracas, Museo de Bellas Artes, *Exposicion Grandes Maestros*, 5 November-17  
December 1967, no. 1.

**LITERATURE:**

C.R. Post, *A History of Spanish Painting*, 1941, VIII, pt. 2, p. 602, fig. 283; 1947,  
IX, pt. 2, p. 752; 1953, XI, p. 377, as The Master of Peñafiel.  
J. Ainaud, 'Tablas inéditas de Joan Mates', *Anales y Boletín de los Museos de  
Arte de Barcelona*, VI, June-December 1948, p. 344.  
J.A. Gaya Nuño, *La pintura española fuera de España*, 1958, p. 233, no. 1760.  
J. Gudiol and S.A.I. Blanchi, *Pintura Gòtica Catalana*, 1986, p. 90, 352, no. 224,  
fig. 438.

For many years the artist Juan Mates was known by the anonymous  
sobriquet 'The Master of Peñafiel', whose oeuvre was built around a pair of  
retables formerly in the ermita at Peñafiel by C.R. Post (*op. cit.*). It was Juan  
Ainaud who identified the Master of Peñafiel as Juan Mates (*loc. cit.*), on the  
basis of a contract and receipts documenting the commission of his works.  
He also found the actual record of the installation of the retables and was  
therefore able to date their execution to 1411-1415. A native of Villafranca del  
Panadés, Mates was active in Barcelona by 1400.

## PROPERTY FROM THE PRIVATE COLLECTION OF MARGOT GORDON LOTS 107-116

New York dealer Margot Gordon has approached art from every possible angle. Since studying art history at Smith College, she has painted, sculpted, collected and worked as a dealer, first in modern and contemporary art and later in Old Master and Italian drawings. With her well-developed eye, she has always championed established but underrated artists — from Florence in 1955 during her junior year abroad, when she bought a canvas by Giorgio Morandi, to the Cubist sculptures by Henri Laurens she purchased at a time when the artist was virtually forgotten in this country. Gordon's high-ceilinged apartment-cum-gallery, built in 1917 as an artist's studio, leaves no doubt that her tastes and knowledge range wide and deep. An 18th-century Neapolitan portrait cozies up to a Matisse drawing; Milton Avery and Guido Reni paintings make themselves equally at home; and contemporary works stare across the living room at Bolognese terracottas of saints. As a dealer, Gordon found her home in the Old Masters, and in the 1990s she had one of the biggest inventories of Italian drawings in New York City. She is also known for her role in founding the United States' premier drawings fair, Master Drawings New York. Christie's is honored to have been entrusted with this refined group of pictures from her personal collection, which attest to Gordon's sophisticated eye and to her decades of discerning collecting and connoisseurship.



### 107

ECCE HOMO, miniature by the circle of Jean Poyet cut from an illuminated book of hours on vellum [Tours, c.1490]

3 ¾ x 2 ¼ in. Mounted and framed. Likely part of a Passion Cycle in a Book of Hours. Small tear to the upper left corner, some fraying and loss of gilding to edges.

The miniature is by a close associate of one of the great masters of illumination of Renaissance France, Jean Poyet. The recognised successor of Jean Fouquet in Tours and the contemporary and rival of Jean Bourdichon, he was celebrated by the poet Jean Lemaire de Belges (1473-1525) as the equal of Simon Marmion and Rogier van der Weyden and worked for the courts of three successive French kings: Louis XI, Charles VIII, and Louis XII. The hallmarks of his style are evident in the present miniature: daring color juxtapositions, strong, three-dimensional figures, thick and heavy draperies, and a dramatic use of space, with the three-quarter-length figures crowding the frame.

\$12,000-18,000

£9,800-15,000  
€12,000-17,000

#### PROVENANCE:

Christie's London, *Old Master Drawings from the Woodner Collection*, 7 July 1992, lot 43, where acquired by Margot Gordon.

#### LITERATURE:

New York, William H. Schab Gallery, Los Angeles, County Museum and Indianapolis, Museum of Art, *Woodner Collection I, Selection of Old Master Drawings before 1700*, 1971, no 54.





108

**GIACOMO RAIBOLINI,  
CALLED GIACOMO FRANCIA**

(BOLOGNA C. 1486-1557)

*The Madonna and Child with Saint John the Baptist and the  
Mystic Marriage of Saint Catherine*

oil on panel  
30 x 25 in. (76.2 x 63.5 cm.)

\$25,000-35,000

£21,000-29,000  
€24,000-33,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 27 January 2000, lot 122, where  
acquired after the sale by Margot Gordon.

The present lot can be compared to a group of works that Emilio Negro and  
Nicosetta Roio attributed to Giacomo and Giulio Francia (see, for instance,  
E. Negro and N. Roio, *Francesco Francia e la sua Scuola*, 1998, pp. 306-307,  
nos. 293, 294). At the time of the 2000 sale, Everett Fahy confirmed the  
attribution to Giacomo Francia on the basis of firsthand inspection.



109

**ATTRIBUTED TO FRANCESCO MAFFEI**

(VICENZA 1605-1660 PADUA)

*The Madonna and Child in Glory with Saints Francis and Aloysius and the donor Alvise Gozzi, in a feigned arch*

oil on canvas  
10¾ x 8¼ in. (27.4 x 20.9 cm.)

\$6,000-8,000

£4,900-6,500  
€5,600-7,400

**PROVENANCE:**

with Arthur Ackermann, London.

with Agnew's, London.

Miss Alice Tully; (t), Christie's, New York, 18 May 1995, lot 88, where acquired after the sale by Margot Gordon.

The present work is based on the upper portion of Titian's altarpiece of 1520 in the Museo Civico, Ancona, originally painted for Alvise Gozze for the High Altar of the Church of San Francesco ad Alto, Ancona. Maffei made numerous copies after older masters, sometimes adapting their works for his own compositions; indeed Paola Rossi records several paintings by Maffei after Venetian artists, such as Titian and Palma Vecchio.



110

**FOLLOWER OF POLIDORO DA CARAVAGGIO**

*A trompe-l'oeil of a plaster or marble bas-relief of Roman soldiers: a fragment*

oil on canvas  
41½ x 34¼ in. (105.4 x 87.1 cm.)

\$5,000-7,000

£4,100-5,700  
€4,700-6,500

**PROVENANCE:**

Palazzo Massimo, Rome.

Marcello Aldega, New York, from whom acquired c. 1992 by Margot Gordon.

This sculptural, fictive bas-relief is one of four related fragments, one of which is in the Princeton University Art Museum, Princeton (y1992-18), and the other two of which are in the Metropolitan Museum of Art, New York (1998.238; and 1998.204). All four works were originally in the Palazzo Massimo, Rome.



111

**LUDOVICO CIGOLI**

(CASTELLO DI CIGOLI 1559-1613 ROME)

*The Madonna and Child*

oil on canvas, unframed  
18 x 14 $\frac{7}{8}$  in. (45.8 x 37.8 cm.)

\$8,000-12,000

£6,600-9,800  
€7,500-11,000

**PROVENANCE:**

Private collection, New York, where acquired c. 1992 by Margot Gordon.

A version of this picture was offered at Sotheby's, New York, on 30 January 1998, lot 184. We are grateful to Professor Miles Chappell for confirming the attribution to Ludovico Cigoli (written communication, 10 March 2017).



PROPERTY FROM THE PRIVATE COLLECTION OF MARGOT GORDON

**112**

**GIUSEPPE NOGARI**

(VENICE 1699-1766)

*Portrait of a girl with a pearl necklace, bust-length*

oil on canvas, unframed  
17 $\frac{3}{8}$  x 15 $\frac{1}{8}$  in. (44.3 x 38.4 cm.)

\$7,000-10,000

£5,800-8,100  
€6,600-9,300

**PROVENANCE:**

Bartolo Braccaglia, New York, from whom acquired c. 1964 by  
Margot Gordon.



PROPERTY FROM THE PRIVATE COLLECTION OF MARGOT GORDON

**113**

**FELICE GIANI**

(SAN SEBASTIANO CURONE 1758-1823 ROME)

*Charity*

oil on canvas, in a painted oval  
9¼ x 7¾ in. (23.5 x 18.8 cm.)

\$8,000-12,000

£6,600-9,800  
€7,500-11,000

**PROVENANCE:**

Wynne M. Willim; (†), Sotheby's, New York, 19 May 1994, lot 202 (\$9,200), where acquired by Margot Gordon.



actual size

•114

**ATTRIBUTED TO MARIE-GENEVIÈVE BOULIARD**

(PARIS 1772-1819)

*Portrait of the artist, bust-length*

oil on panel

6 x 4½ in. (15.3 x 10.5 cm.)

\$4,000-6,000

£3,300-4,900

€3,800-5,600

**PROVENANCE:**

Private collection, Europe, where acquired c. 2000 by Margot Gordon.

This lively sketch relates to Bouliard's self-portrait at the Musée d'Angers (inv. no. MBA J 189 (J1881)P).



115

**ATTRIBUTED TO WILLIAM HAMILTON, R.A.**

(LONDON 1751-1801)

*A scene from the Antique or the Old Testament, possibly  
Hannah Presenting Samuel to Eli*

oil on canvas  
8½ x 10 in. (21.6 x 25.4 cm.)

\$7,000-10,000

£5,800-8,100  
€6,600-9,300

**PROVENANCE:**

Acquired in London c. 1989 by Margot Gordon.



**116**

THE NATIVITY, miniature on vellum illuminated by an artist in the Circle of Giovanni Battista Castello, il Genovese [Genoa, c.1600]  
3 in. diameter. 8 x 4 ½ in. mounted and framed.

The miniature is attributable to an artist working in the close circle of Giovanni Battista Castello, called *il Genovese* (c.1548-1637) and so was produced in Genoa, probably around 1600. Castello was much in demand, chiefly as an illuminator: between 1583 and 1585 he was working in Spain for Philip II on choirbooks for the Escorial. Otherwise he seems mainly to have painted independent illuminated pictures, with the notable exception of a leaf from a Carthusian choirbook (Genoa, Galleria di Palazzo Bianco). In terms of palette and composition, the present miniature is especially close to an *Adoration of the Magi* sold at Christie's South Kensington 9 July 2009 lot 538.

Sold with:

JOHN THE BAPTIST AND MARY MAGDALENE, historiated initials 'D' and 'N' cut from a choirbook on vellum [northern Italy, mid-14th century] (2)

\$2,500-3,500

£2,100-2,900  
€2,400-3,300

**PROVENANCE:**

Giovanni Battista Castello: Private collection, New York, where acquired c. 1988 by Margot Gordon





PROPERTY OF A NEW YORK ESTATE

117

**WORKSHOP OF BARTOLOMEO VIVARINI**

(ACTIVE VENICE C. 1440-AFTER 1500)

*The Madonna and Child*

oil on panel

19½ x 14¾ in. (49.5 x 37.4 cm.)

\$20,000-30,000

£17,000-24,000

€19,000-28,000

**PROVENANCE:**

Acquired by the parents of the late present owner, c. 1930.

PROPERTY FROM A FLORIDA ESTATE

118

## NICCOLÒ DI SEGNA

(ACTIVE SIENA C. 1331-1345)

*The Madonna and Child*

tempera and gold on panel  
26¼ x 18½ in. (66.6 x 46.1 cm.)

\$20,000-30,000

£17,000-24,000  
€19,000-28,000

**PROVENANCE:**

Guido Ajmone-Marsan, Biella, Italy, by 1960.  
Anonymous sale; Christie's, New York, 31 January 1997, lot 126, as Segna di Buonaventura.

This rare, early *Madonna and Child* was formerly given by Everett Fahy to Segna di Buonaventura, under which attribution it was sold at Christie's in 1997. The painting is a rather unusual survival: a stepped line is visible to the naked eye running a jagged course from the lower left corner of the panel, reaching a pinnacle just to the left of the Madonna's chin, and then continuing along a jagged course off to the upper right through the Christ child's chest and along the side of his proper left cheek. Everything below this line is a modern addition, likely created in an effort to salvage the upper portion with the figures' faces — perhaps due to some sort of irreparable damage to the original bottom half of the composition. Almost certainly, at the same time this reconstruction took place, the upper portion of the painting was moved to a new panel, possibly because the original support was no longer stable.

Notwithstanding its current state, the painting was obviously once venerated as an object of great devotion. Punctures in the panel around the Madonna's head are surely evidence of a crown or similar ornament made of precious metals that would have been affixed to her head and helped link her, for contemporary worshippers, to the Byzantine icon tradition that was still very much alive in Italy. In Siena, the great Duccio di Buoninsegna (along with his Florentine counterpart Giotto di Bondone), had only recently made a humanistic break with these older models, leading Italian painting towards what we now consider the western tradition. Niccolò di Segna — possibly the son of Segna di Buonaventura — emerged from this milieu. He was greatly influenced by the work of Duccio as well as that of Duccio's close follower, Simone Martini, and may have been a collaborator of Pietro Lorenzetti.

We are grateful to Dr. Laurence B. Kanter for proposing the attribution on the basis of firsthand inspection.





PROPERTY OF A SOUTHEASTERN ESTATE

119

**CIRCLE OF BIAGIO DALLE LAME,  
CALLED BIAGIO PUPINI**

(BOLOGNA, ACTIVE 1511-1551)

*The Holy Family with Saint Catherine*

oil on panel, unframed  
26 $\frac{7}{8}$  x 22 $\frac{3}{4}$  in. (68.3 x 57.8 cm.)

\$15,000-20,000

£13,000-16,000  
€14,000-19,000

The present work bears strong similarities to the *Mystic Marriage of Saint Catherine* by Biagio Pupini sold in These Rooms on 30 January 2013, lot 149 (\$68,500). We are grateful to Professor David Ekserdjian for his assistance in cataloguing this lot.



PROPERTY OF A NEW YORK ESTATE

120

**GIOVANNI LARCIANI,  
THE MASTER OF THE KRESS LANDSCAPES**

(ACTIVE IN FLORENCE, 1484-1527)

*The Madonna and Child with the young Saint John the Baptist*

oil on panel  
36 $\frac{1}{8}$  x 29 $\frac{1}{8}$  in. (91.8 x 74.1 cm.)

\$25,000-35,000

£21,000-29,000  
€24,000-33,000

**PROVENANCE:**

Anonymous sale; Dorotheum, Vienna, 18 May 1965, lot 42 as Francesco Granacci, where acquired by the parents of the late present owner.

Previously attributed to Francesco Granacci, this tender depiction of the Madonna and Child with Saint John is now recognized as a work by Giovanni Larciani, the Master of the Kress Landscapes. The figure of the Christ child appears to have been adapted from Leonardo's *Madonna of the Carnation* in the Alte Pinakothek, Munich, who's dimpled infant is repeated here in reverse.

We are grateful to Dr. Louis Waldman for confirming the attribution on the basis of a photograph (written communication, 8 March 2017).

121

**LEONARDO GRAZIA,  
CALLED LEONARDO DA PISTOIA**

(PISTOIA 1503-AFTER 1548 ?NAPLES)

*Lucretia*

oil on panel  
41 x 27½ in. (104 x 69.7 cm)

\$80,000-120,000

£66,000-98,000  
€75,000-110,000

**PROVENANCE:**

A Neapolitan noble family, probably since the 18th century.

This striking and dramatic panel is an important addition to the oeuvre of Leonardo da Pistoia. Born in Pistoia in 1503, Leonardo is documented as having worked in Lucca, Naples and in Rome, where he was the student and collaborator of Gianfrancesco Penni, a former assistant of Raphael. In Rome, Leonardo absorbed the influence of Raphael and his followers, while also coming under the sway of the dominant artistic trend of the day in Florence, the so-called *maniera*, whose grace and sensuous artificiality characterize Leonardo's best works.

Leonardo executed several paintings of the heroines of Antiquity over the course of his career. Although he repeated the subject of Lucretia taking her own life on several occasions, the present painting far outshines all other examples by the artist that survive. Indeed, the attribution of the present panel to Leonardo Grazia has been confirmed by Dr. Louis Waldman, who believes that this picture 'deserves to be considered Leonardo's most important and ambitious work—his masterpiece—and reveals an unheralded depth of expression that parallels the work of Tuscan *maniera* painters such as Rosso Fiorentino' (private communication, 1 March 2017). Compared to Leonardo's other depictions of Lucretia, this outstanding example is notable for its impressively dynamic composition, rich colors, dramatic use of light and shadow, and beautiful details in the coiffure, tassels, hilt of the sword, and drapery.

We are grateful to Dr. Louis Waldman for his assistance in cataloguing this lot.





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**122**  
**A GILT AND POLYCHROME DECORATED GROUP**  
**OF NEPTUNE RIDING HIPPOCAMPI**  
NORTH ITALIAN, 18TH CENTURY

21¼ in. (54 cm.) high, 21½ in. (54.6 cm.) wide, the group

\$6,000-9,000

£4,900-7,300

€5,600-8,400

PROPERTY OF A PRIVATE COLLECTOR

**123**

**A POLYCHROME CARVED WOOD RELIEF OF**  
**ADAM AND EVE**  
SOUTH GERMAN, FIRST QUARTER 17TH CENTURY

In a later polychrome wood frame

71¼ in. (182.5 cm.) high, 49¼ in. (125.2 cm.) wide, overall

\$15,000-25,000

£13,000-20,000

€14,000-23,000







PROPERTY OF A NEW YORK ESTATE

■124

**A CARVED GILTWOOD AND POLYCHROME-DECORATED  
FIGURE OF A SEATED POPE**

SPANISH, 16TH CENTURY

Formerly on a sphere now truncated

30 in. (76.2 cm.) high

\$8,000-12,000

£6,600-9,800

€7,500-11,000

PROPERTY OF A NEW YORK ESTATE

■125

**A GILTWOOD AND POLYCHROME-DECORATED FIGURE OF  
ST. THERESA**

SPANISH, FIRST HALF 17TH CENTURY

37½ in. (94 cm.) high

\$8,000-12,000

£6,600-9,800

€7,500-11,000



126

**A POLYCHROME WAX RELIEF OF THE MARRIAGE OF THE VIRGIN**

AFTER RAPHAEL, ITALIAN, PROBABLY 19TH CENTURY

The central scene imitating *pietra dura*, within an elaborate frame modeled in wax with a border of twisted garlands enclosing relief portrait heads possibly representing Italian painters of the fifteenth and sixteenth centuries

21¼ in. (53.3 cm.) high, 16 in. (40.6 cm.) wide

\$6,000-9,000

£4,900-7,300  
€5,600-8,400

**PROVENANCE:**

Signor Raoul Torentino, sold American Art Galleries, New York, 21-27 April 1920, lot 873 (almost certainly).



127

**A GILT-COPPER RELIEF OF THE ASCENSION OF THE VIRGIN**  
ITALIAN, LATE 17TH / 18TH CENTURY

13¾ in. (33 cm.) high, 6⅞ in. (15.2 cm.) wide

\$2,000-3,000

£1,700-2,400  
€1,900-2,800

PROPERTY OF A NEW YORK ESTATE

■ 128

**A POLYCHROME DECORATED STUCCO  
OF THE VIRGIN AND CHILD**

AFTER THE MODEL BY LORENZO Ghiberti,  
ITALIAN, PROBABLY 16TH CENTURY

Inscribed 'AVE MARIA', on a later giltwood plinth

31 in. (78.7 cm.) high, overall

\$10,000-15,000

£8,200-12,000

€9,400-14,000





PROPERTY OF A DISTINGUISHED EUROPEAN PRIVATE COLLECTOR

**129**

## **LOUIS DE CAULLERY**

(CAMBRAI 1555-1622 ANTWERP)

*A capriccio of the Bacino di San Marco, Venice,  
on Ascension Day*

oil on panel  
19 $\frac{3}{8}$  x 26 $\frac{3}{8}$  in. (49.3 x 67 cm.)

\$50,000-70,000

£41,000-57,000  
€47,000-65,000

### **PROVENANCE:**

Sir William Stirling-Maxwell of Keir, 9th Baronet (1818-1878),  
and by descent; Sotheby's, London, 14 December 2000, lot 5.  
with Andre Gombert, where acquired by the present owner.

This *capriccio* shows Venice, viewed from across the lagoon, with a group of elegantly dressed figures in the foreground watching the Ascension Day regatta. De Caullery painted a number of comparable vistas of the city, looking towards the Riva degli Schiavoni, Piazzetta and Basilica San Marco, and often featuring the *Bucintoro*, the doge's state barge, on the water.

Louis de Caullery was born in Cambrai and trained under the great Antwerp landscapist Joos de Momper from 1594. Though the precise details of his biography remain unknown, De Caullery appears to have travelled to Italy and, judging from his surviving oeuvre, to have visited Venice, Florence and Rome. He regularly used views of these cities in his work, often reinterpreting their specific topographies with his own distinctive style.



PROPERTY OF A DISTINGUISHED EUROPEAN PRIVATE COLLECTOR

**130**

**LOUIS DE CAULLERY**

(CAMBRAI 1555-1622 ANTWERP)

*The Rape of the Sabines*

oil on panel

20 $\frac{1}{8}$  x 29 in. (51.2 x 73.7 cm.)

\$40,000-60,000

£33,000-49,000

€38,000-56,000

**PROVENANCE:**

with Andre Gombert, where acquired by the present owner.

131

## ATTRIBUTED TO JACOB DE BACKER

(ANTWERP C. 1555-C.1585)

### *The Last Judgment*

oil on panel, transferred to canvas  
29 x 38 $\frac{3}{8}$  in. (73.7 x 97.5 cm.)

\$60,000-80,000

£49,000-65,000

€56,000-74,000

#### PROVENANCE:

Maurice Spero; Christie's, London, 24 March 1917, lot 87, as Italian School, on panel.

Struve collection, Voorburg, c. 1942.

Acquired by the parents of the late present owner, c. 1945.

Although he was one of the foremost history painters in Antwerp during the final decades of the 16th century, little is known about Jacob de Backer's life and career. According to Karel van Mander, he died young at the age of 30, yet seems to have been prodigiously industrious and prolific. In his essay on De Backer's legacy, Eckhard Leuschner of Julius-Maximilians-Universität in Würzburg – who has published extensively on De Backer – points out that 'only three known pictures can be traced back by means of provenance to the days of De Backer' and serve as the basis for the attribution of 'other, undocumented paintings' ("Defining De Backer: New Evidence on the Last Phase of Antwerp Mannerism Before Rubens", *Gazette des Beaux-Arts*, CXXXVII, no. 1587, 2001, p. 168). Two of these works are depictions of the Last Judgment – one painted for the funerary monument of a fellow Antwerp painter, Pieter Goetkind I (d. 1583), remembered chiefly for his role as an early teacher of Jan Brueghel I; the other for the funerary monument of Christopher Plantin (d. 1589), the pioneering, world-renowned printer and publisher. The "Plantin Epitaph" is still in Antwerp's Onze-Lieve-Vrouwe Cathedral. The other painting recently sold in These Rooms on 28 January 2015, lot 107 (\$269,000).

Of nearly every composition by or attributed to De Backer two or more versions exist and large-scale depictions of the Last Judgment were one of the artist's signature products. The present work is a version of the aforementioned Goetkind epitaph which presents the lower half of the composition in a horizontal format. Only the lowermost, central angel of judgment is retained to signal the cataclysmic event. Another version, similarly modified to fill a horizontal format, is in the Koninklijk Museum voor Schone Kunsten, Antwerp (inv. 653), and was for some time believed to be the artist's earliest dated work, but both the date and its authenticity have been questioned by Leuschner. In his articles, Leuschner observes there is a varying quality and a "plurality of substyles" within the works attributed to the artist and he prefers to speak of the "De Backer group" instead of attempting to make a strict division between fully autograph works and those produced by members of the studio. The present version of the composition, which originally was painted on panel, is of distinguished quality.





132

PROPERTY FROM A FLORIDA ESTATE

**132**

**ADAM VAN NOORT**

(ANTWERP 1561-?1641)

*The Virgin and Child*

oil on panel

31 $\frac{1}{8}$  x 22 $\frac{1}{2}$  in. (80.3 x 57.2 cm.)

\$12,000-18,000

£9,800-15,000

€12,000-17,000

**PROVENANCE:**

with Jacques Goudstikker (1897-1940), Amsterdam (according to a label and seal on the reverse). Acquired by a private collector prior to 1929, and by descent to Cecile Kahn; (f), Sotheby's, New York, 11 January 1996, lot 191.

Adam van Noort is best known as a portraitist and a painter of history paintings. He opened his studio in Antwerp in 1587 and counted Sir Peter Paul Rubens and Jacob Jordaens among his most illustrious pupils.

**133**

**VICTOR WOLFVOET**

(ANTWERP 1612-1652)

*The Virgin and Child Enthroned with Saints*

oil on copper

34 $\frac{1}{4}$  x 27 $\frac{1}{2}$  in. (87 x 69.8 cm.)

\$30,000-50,000

£25,000-41,000

€28,000-47,000

**PROVENANCE:**

with Don Lorenzo Pellerano, Buenos Aires; his sale, Guerrico & Williams, Buenos Aires, October 1933, lot 123, as Attributed to Peter Paul Rubens. Anonymous sale; J.C. Naón & Cia S.A., Buenos Aires, August 1938, lot 920 (according to a label on the reverse). Private collection, South America, where acquired by the present owner.

**LITERATURE:**

E. Dupuy De Lôme, 'La Galleria de Cuadros de Cuadros de Don Lorenzo Pellerano', *Plus Ultra*, II, 9, 1917.

A version of this picture of almost identical dimensions and with some minor variants, also by Wolfvoet, is in the Rubenshuis, Antwerp. Both pictures derive from the large altarpiece of the same subject created by Sir Peter Paul Rubens for the Augustijnenkerk, Antwerp (now Royal Museum of Fine Arts, Antwerp).

We are grateful to Dr. Ben Van Beneden for confirming the attribution to Victor Wolfvoet on the basis of a photograph (written communication, 22 February 2017).







PROPERTY FROM A MIDWEST PRIVATE COLLECTION

**134**

**ANTWERP SCHOOL, C. 1500**

*Saint Catherine of Alexandria*

oil on panel  
16½ x 12⅝ in. (41.9 x 32.2 cm.)

\$20,000-30,000

£17,000-24,000  
€19,000-28,000

**PROVENANCE:**

Alfred Pringsheim (1850-1941), Munich;  
Confiscated by the Gestapo, 21 November 1938, Beuerberg repository  
(Inventory No. 314);  
Transferred to the Munich Central Collecting Point, 23 July 1946 (MCCP No.  
36306);  
Transferred to Wiesbaden Central Collecting Point, 29 May 1949;  
Restituted to the heirs of Alfred Pringsheim, 19 June 1951.  
Acquired by the father of the present owner in Belgium, and by descent.



PROPERTY FROM A PALM BEACH PRIVATE COLLECTION

135

## CRISPIN VAN DEN BROECK

(MECHELEN 1523-1589/91 ANTWERP)

### *The Crossing of the Red Sea*

oil on canvas

66¾ x 92 in. (169.6 x 233.7 cm.)

\$40,000-60,000

£33,000-49,000  
€38,000-56,000

#### PROVENANCE:

Private collection, Molins de Rei, Barcelona; Fernando Durán Subastas de Arte, Madrid, 9 May 1997, lot 28.

Anonymous sale; Sotheby's, Amsterdam, 3 May 1999, lot 41.  
with Jack Kilgore, New York and London, by 2000.

#### LITERATURE:

M. Díaz Padrón, 'Algunas pinturas inéditas de Crispin van den Broeck en España (un homólogo del Greco en los Países Bajos)', *Studies in the History of Art*, no. 13, Washington, 1984, pp. 78-9, fig. 2.

This rare, large-scale work by Crispin van den Broeck illustrates an episode in the biblical narrative of the escape of the Israelites, led by Moses, from the pursuing Egyptians (Exodus 13:17-14:29). A number of sizeable works by van den Broeck are listed in historic sources. However, very few of them are known today and, besides a handful of large altarpieces in churches in Italy and Antwerp, only two of a size comparable to the present picture are known in public collections: the first, *Christ healing the Stricken at Bethesda* (signed and dated 1577; Royal Collection, Hampton Court); and the *Battle of Roman Horsemen* (Kulturhistorisch Museum of Stralsund, Sweden) (see. P. Wescher, 'Cripstin van den Broeck as Painter', in *Jaarboek van het Koninklijk Museum voor Schone Kunsten te Antwerpen*, 1974, pp. 171-4).

We are grateful to Dr. Thomas Fusenig for confirming the attribution to Crispin van den Broeck.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

136

**CIRCLE OF CHARLES BEAUBRUN**

(AMBOISE 1604-PARIS 1692)

*Portrait of a lady with a floral garland and a vase of tulips, roses and other flowers*

oil on canvas

36½ x 30½ in. (92.8 x 76.8 cm.)

\$40,000-60,000

£33,000-49,000  
€38,000-56,000

**PROVENANCE:**

Art market, Paris, where acquired in 1989 by the present owner.

Mistakenly attributed to Georg Flegel and Lucas van Valckenborch by Didier Bodart in 1989, this canvas compares better to a group of female portraits with similar floral arrangements given to Jacques Linard by Michel Faré (M. Faré, *Le grand siècle de la nature morte en France: le XVIIe siècle*, Fribourg, 1974). The attribution of these works to Linard is, however, no longer accepted. According to contemporary scholarship, the figure here is best compared to works by Charles Beaubrun, Claude Deruet and their circle. The flowers were likely painted by a collaborator.



137

**FLEMISH ARTIST  
ACTIVE IN NORTHERN ITALY, C. 1600**

*Allegory of Poetry*

oil on panel  
26¾ x 22⅞ in. (67.8 x 58 cm.)

\$15,000-20,000

£13,000-16,000  
€14,000-19,000



138

PROPERTY OF A PRIVATE COLLECTOR

138

**BERNARDINO CESARI**

(ROME 1623-1703)

*Leda and the Swan*

oil on slate

7¾ x 10⅞ in. (19.7 x 25.5 cm.)

\$8,000-12,000

£6,600-9,800  
€7,500-11,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 12 January 1996, lot 134, as 'Giuseppe Cesari, Il Cavalier D'Arpino', where acquired by the present owner.

We are grateful to Dr. Herwarth Röttgen for proposing the attribution to Bernardino Cesari, who was the second son of Giuseppe Cesari, il Cavalier d'Arpino, and the successor to his father's studio.

139

**ATTRIBUTED TO GIOVANNI MANNOZZI, CALLED GIOVANNI DA SAN GIOVANNI**

(SAN GIOVANNI VALDARNO 1592-1636 FLORENCE)

*An Allegory of the Arts*

oil on canvas

18⅞ x 12¼ in. (46.1 x 31.2 cm.)

\$25,000-35,000

£21,000-29,000  
€24,000-33,000

**PROVENANCE:**

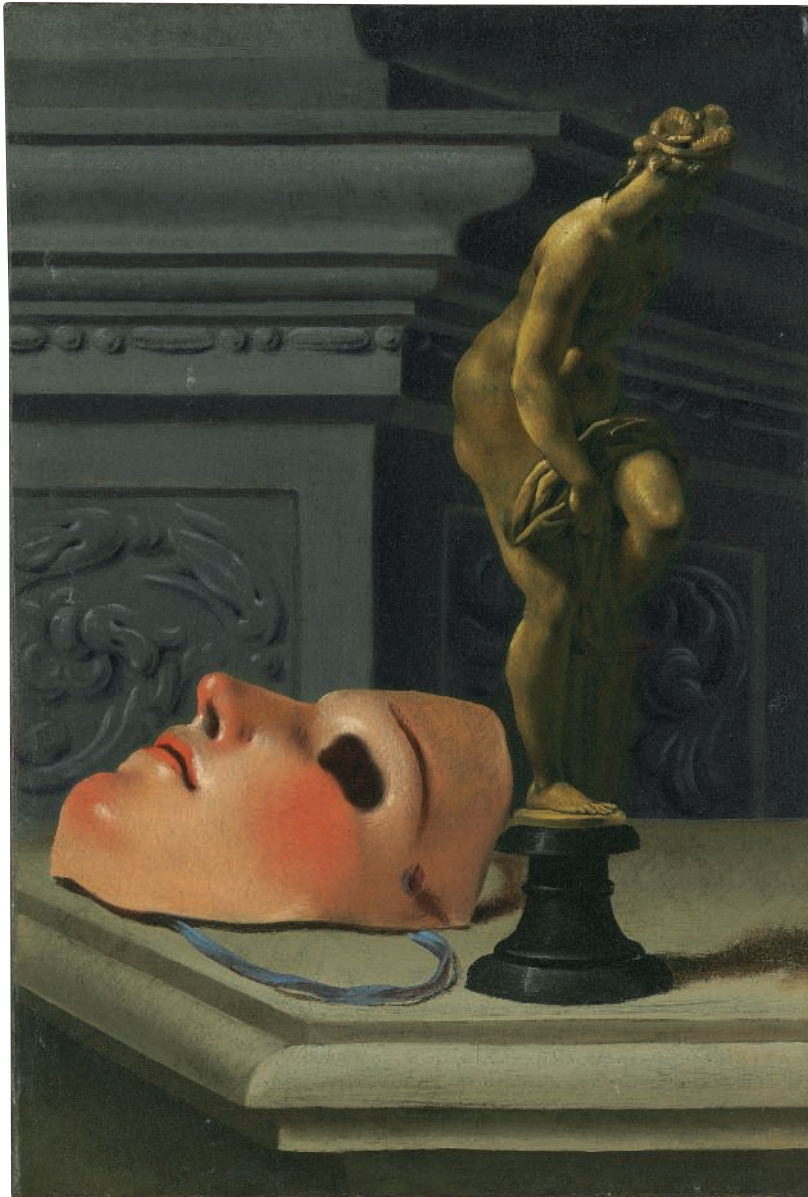
Private collection, Rome. Anonymous sale; Christie's, London, 8 December 2006, lot 250, where acquired by the present owner.

**LITERATURE:**

S. Bellesi, *Cesare Dandini*, Turin, 1996, pp. 195-6, no. 21, as School of Cesare Dandini. B. Paolozzi Strozzi and D. Zikos, *Giambologna: gli dei, gli eroi*, exhibition catalogue, Florence and Milan, 2006, p. 335, pl. 5a, as Cesare Dandini.

The Renaissance lingered longer in Florence, where its roots were deepest. The present lot is an intriguing Allegory that testifies to the survival of Bronzino's enamelled brilliance well into the 17th century. The corner of a marble table sets an evocative stage for a mask and a statuette. The vivid mask is the single note of colour amidst the shadows. The gilt-bronze statuette is a famous Venus by Giambologna (1529-1608), the multi-faceted genius who served the Medici court for thirty years. Masks and the goddess of love had fascinated Florentine artists since the 1540s, when Bronzino first combined them in his Allegory of Venus (London, National Gallery).

The symbolism is straightforward, even if the painter has added an original twist, as we shall see. Masks are ancient emblems of the theatre and, by extension, of the other arts of imitation: painting and sculpture. Its proximity to the statuette recalls the customary representation of painting as a liberal art personified by a beautiful woman.



139

The allegory was a Florentine idea, possibly due to Giorgio Vasari, that was ratified in Cesare Ripa's *Iconologia* published in Rome in 1603. Ripa stipulates that the personification of Pittura (Painting) should be accompanied by a mask, and he takes pains to relate the intellectual beauty of painting to the physical allure of women.

The present Allegory respects this theme, while offering some ingenious variations. The association of a mask that, unusually, has painted features, with a Giambologna masterpiece recalls the Renaissance competition, or 'paragone', between painting and sculpture. One of the strongest arguments on behalf of sculpture was its ability to show things from all sides, not merely the front. The painter's response is to depict Venus's back. Hiding her face is a conciliatory gesture, however, since it allows sculpture to share in the time-hallowed

comparison of painting to mute poetry and poetry to painting that speaks — ut pictura poesis. (Most artists ignored Ripa's pedantic advice to convey this lesson by binding Pittura across the mouth.) One final point: the stone plinth behind the marble table is too imposing to be merely incidental. Its monumentality qualifies it as the third of the sister arts, Architecture. Comparing the proportions of human beauty to the perfection of the classical orders was a favourite pastime of Renaissance theorists. Nowhere is the theme expressed more pleasingly than in the present picture in which we find the curvature of Venus's spine correlated to the profile of the classical cornice.

The present picture was first published by Sandro Bellesi in his book, *Cesare Dandini*. Noting Dandini's penchant for allegorical figures

who hold statuettes, Professor Bellesi assigned this 'Mask and Statuette on a Table' to the artist's school. A fully autograph attribution was suggested in the catalogue of the Giambologna retrospective recently organized in Florence. On the other hand, Dandini's allegories, though finely executed, are not characterized by the kind of warmth, inventiveness and intellect displayed in the present picture. Such qualities, as well as comparable flesh tones and undulating contours, can be found in the contemporary works of Giovanni Mannozi, called Giovanni da San Giovanni.

We are grateful to Dr John Spike for the above catalogue entry, provided at the time of the 2006 sale.



■ 140

**AN ITALIAN BRASS-MOUNTED EBONY AND  
EBONIZED SCAGLIOLA TABLE CABINET**  
FLORENCE, MID-17TH CENTURY

29½ in. (75cm.) high, 26 in. (66 cm.) wide, 15¼ in. (40 cm.) deep

\$25,000-40,000

£21,000-33,000

€24,000-37,000

**PROVENANCE:**

Anonymous sale, Christie's, London, 4 June 2014, lot 583.





141

**A PLASTER POLYCHROME DECORATED RELIEF OF THE VIRGIN AND CHILD**

FLORENCE, PROBABLY THE DELLA ROBBIA WORKSHOPS, 15TH CENTURY

23½ in. (58.4 cm.) high, 22¼ in. (55.9 cm.) wide

\$20,000-30,000

£17,000-24,000

€19,000-28,000

**PROVENANCE:**

Stefano Bardini Collection, American Art Association, New York, 23 April 1918, lot 336.

This composition was a very popular version of the Virgin and Child, listed by Marquand as the *Madonna of the Impruneta* after the eponymous chapel decorated by Luca della Robbia. The original representation is an identical intimate scene where the Madonna holds the Child in her arm in a characteristically naturalistic and humble expression. The double winged angels and the Holy Spirit are lacking on this first version but can be

found in one of the 'Madonna of the Impruneta' type, now in the Louvre (A. Marquand, *Luca della Robbia*, Princeton, 1914, no 80.) and likely by Andrea della Robbia. The double winged putti are indeed a recurrent element in the work of Andrea in which they are displayed framing the Madonna and Child in multiple fine examples such as on *The Madonna and Child with Cherubim* in the Museo Nazionale del Bargello, Florence or the *Madonna and Child* in the Museum of Fine Arts, Boston (both illustrated in M. Cambareri, *della Robbia: Sculpting in color in Renaissance Florence*, exh. cat., Museum of Fine Arts, Boston, 2017, p. 96, fig. 64., p. 112, fig. 77). The masterful modeling of the della Robbia workshop is conveyed through the fleeting expression and parted lips, the impression of movement with the turning heads and floating hair.

The tondo may relate to the Florentine tradition of birth trays, round or polygonal wooden platters decorated with appropriate images, given as gifts and used to serve delicacies to the new mother. The circular geometric form evokes eternity but also the form of a mirror which makes the image both a model of behavior and a mirror of life.



■ 142

**A TERRACOTTA BUST OF A GENTLEMAN IN MILITARY UNIFORM**

FRENCH, MID-18TH CENTURY

The socle probably original

31 in. (78.7 cm.) high, overall

\$12,000-18,000

£9,800-15,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale, Hôtel Drouot, Paris, 12 December 1984, lot 80.



PROPERTY OF A PRIVATE COLLECTOR

■143

**A LARGE TERRACOTTA LUNETTE OF THE ANNUNCIATION**  
AFTER ANDREA DELLA ROBBIA, ITALIAN, 19TH CENTURY

40½ in. (102.9 cm.) high, 69 in. (175.2 cm.) wide, 7 in. (17.8 cm.) deep

\$10,000-15,000

£8,200-12,000

€9,400-14,000

After the Annunciation by Andrea Della Robbia, *circa* 1493, Ospedale degli Innocenti, Florence.



PROPERTY SOLD TO BENEFIT THE ART ACQUISITION FUND OF THE SEATTLE ART MUSEUM

■144

**A CARVED LIMWOOD RELIEF OF THE TRANSFIGURATION OF CHRIST**

GERMAN, POSSIBLY AUGSBURG, CIRCA 1500

Formerly with a painted and gilded surface

22¾ in. (57.8 cm.) high, 28¾ in. (73 cm.) wide

\$3,000-5,000

£2,500-4,100

€2,800-4,700

**PROVENANCE:**

with Blumka Gallery, New York.

Seattle Art Museum (Margaret E. Fuller Purchase Fund), 1962.

PROPERTY OF A GENTLEMAN

145

**A PARCEL-GILT POLYCHROME ENAMEL PLAQUE DEPICTING CHRIST BEFORE CAIAPHAS**

LIMOGES, SECOND HALF 16TH CENTURY

Inscribed *CAIPHE* and in a later velvet parcel-gilt walnut frame probably late 16th century.

8¾ in. x 7¼ in. (22 cm. x 18.1 cm.) the plaque, 28¾ (73 cm.) high overall (2)

\$3,000-5,000

£2,500-4,100

€2,800-4,700

**PROVENANCE:**

with Leonis S Olschki, Florence, Italy.

The Collection of Suzanne Spitz (Mrs. Mose F.) Bloomenstiel, 1960's.



PROPERTY FROM A PRIVATE EUROPEAN ESTATE

■146

**A CARVED LIMWOOD GROUP OF THE VIRGIN AND CHILD**  
PROBABLY ALPINE, LATE 15TH / EARLY 16TH CENTURY

On a later base

52½ in. (133.3 cm.) high, overall

\$3,000-5,000

£2,500-4,100

€2,800-4,700



SOLD BY THE LOS ANGELES COUNTY MUSEUM OF ART TO BENEFIT FUTURE ACQUISITIONS

■ 147

**A LIMESTONE RELIEF OF SAINTS IN THEIR NICHES**  
FRENCH, 14TH CENTURY

26½ in. (66 cm.) high, 17½ in. (43.2 cm.) wide, 3 in. (7.6 cm.) deep

\$15,000-25,000

£13,000-20,000

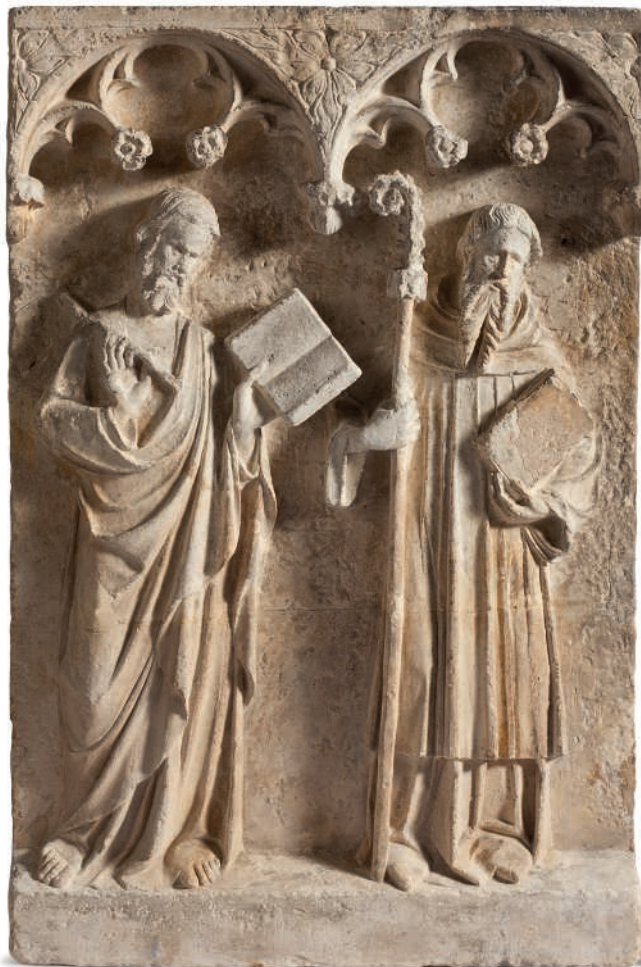
€14,000-23,000

**EXHIBITED:**

P. Berg, *Man Came This Way: Objects from the Phil Berg Collection*, Los Angeles, Los Angeles County Museum of Art, 9 March- 30 May 1971.  
Selections from the Phil Berg Collection, Los Angeles, Los Angeles County Museum of Art, 18 May-13 August, 1989.

**LITERATURE:**

Los Angeles County Museum of Art, *Annual Report*, July 1973- June 1975, pp. 194-195.



PROPERTY FROM A PRIVATE EUROPEAN ESTATE

■ 148

**A POLYCHROME-DECORATED CARVED LIMESTONE GROUP OF THE VIRGIN AND CHILD**  
FRENCH, POSSIBLY 14TH CENTURY

19¼ in. (50 cm.) high

\$8,000-12,000

£6,600-9,800

€7,500-11,000



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

149

## MATTIA PRETI, IL CAVALIERE CALABRESE

(TAVERNA, CALABRIA 1613-1699 VALLETTA, MALTA)

### *Study of a male nude*

oil on paper, laid down on canvas  
17¼ x 20¾ in. (45.1 x 53.1 cm.)

\$30,000-50,000

£25,000-41,000  
€28,000-47,000

#### PROVENANCE:

(Possibly) Adrien Manglard (1695-1760), Rome, and (possibly) by inheritance to his brother, Pierre Manglard, Paris, 29 January 1761.  
Anonymous sale; Christie's, New York, 25 January 2012, lot 36, where acquired by the present owner.

#### LITERATURE:

(Possibly) O. Michel, 'Adrien Manglard, peintre et collectionneur', *Mélanges de l'Ecole française de Rome: Moyen-Age, Temps modernes*, XCIII, no. 2, 1981, p. 903.  
N. Spinosa, *Pittura del seicento a Napoli, II, Da Mattia Preti a Luca Giordano*, Naples, 2010, p. 202, no. 145.

Nicola Spinosa dates the present study to the artist's Neapolitan sojourn in 1653-1660 (*loc. cit.*). In particular, Spinosa links this powerful exploration of light and shadow to similar male figures painted during this period, such as his *Saint Sebastian* for the church of Santa Maria dei Sette Dolori in Naples (today housed in the Museo di Capodimonte, Naples) and *Saint Paul the Hermit* (Art Gallery of Ontario, Toronto), both of which date to c. 1655-1656. The medium of paper, intimate scale and stylistic treatment, indicate that the present work was most likely a preparatory study for an as-yet-unknown composition. The pose and body type, as Spinosa notes, suggest that it could have been intended for a Christ figure in a Deposition or Pietà, or quite possibly a dying saint similar to the one seen in the Capodimonte canvas. Preti's preoccupation during this period with the potential spiritual and emotional impact of a dramatically lit, single figure presented against dark background is clearly conveyed with this male nude, who appears to emerge out of the shadows in a moment of intense quietude. This expressive use of chiaroscuro owes much to Caravaggio and Jusepe de Ribera, yet Preti's own innovations are evident in the bravura brushwork in the highlights around the figure's head, forearm and foot.

Spinosa (*loc. cit.*) has also identified this study as the painting recorded in the inventory of the collection of the French painter Adrien Manglard that was prepared upon the artist's death in Rome on 29 January 1761: 'Altro [quadro] di due palmi per traverse rappresentante Accademia del Calabrese, senza cornice', however, the inventory number does not appear to correspond with that on the reverse of the present canvas.



150

**GIUSEPPE BAZZANI**

(MANTUA 1690-1769)

*Christ mourned by seraphim*

oil on canvas

37¾ x 29½ in. (95.8 x 74.1 cm.)

\$30,000-50,000

£25,000-41,000

€28,000-47,000

**PROVENANCE:**

Copparoni collection, Rome, before 1988.

**LITERATURE:**

N. Ivanoff, 'Tre Pietà di Bazzani', *Emporium*, CIX, 1949, pp. 163-4, fig. 2.  
F. Caroli, *Giuseppe Bazzani: L'opera completa*, Milan, 1988, p. 90, no. 74.

This striking *Christ mourned by seraphim* is considered by Flavio Caroli to be an early work by Giuseppe Bazzani, painted c. 1739 (*loc. cit.*). A similar picture by Bazzani showing *The Deposition* and datable to the 1740s is currently in the Museo Diocesano, Mantua.



THE COLLECTION OF EARL AND CAMILLA MCGRATH

151

## NICOLAAS VERKOLJE

(DELFT 1673-1746 AMSTERDAM)

*An Allegory of Charity: A young woman and a boy offering sustenance to an old man*

signed and dated 'NVerkolje / Ae 1745' (lower center, on the stone)

oil on panel, unframed

21¼ x 18½ in. (54 x 46.1 cm.)

\$15,000-20,000

£13,000-16,000

€14,000-19,000

**PROVENANCE:**

Pecci-Blunt collection, Rome, and by descent to the present owner.

Nicolaas Verkolje was renowned for his versatility, demonstrating a mastery not only of genre and mythological painting but also portraiture. His paintings were highly sought-after by collectors during his lifetime and his popularity continued long after his death until the end of the 18th century. He is known to have collaborated on occasion with Isaac de Moucheron.





152

**DIRCK VAN DER LISSE**

(BREDA ?-1669 THE HAGUE)

*A classical landscape with sleeping nymphs*

oil on panel

9 $\frac{5}{8}$  x 16 $\frac{1}{8}$  in. (24.5 x 40.9 cm.)

\$20,000-30,000

£17,000-24,000

€19,000-28,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 12 July 2001, lot 174.

Anonymous sale; Christie's, New York, 26 January 2011, lot 5, where acquired after the sale by the present owner.

Marijke C. de Kinkelder, of the RKD, the Hague, noted at the time of the 2011 sale that this work compares favorably to a signed panel by the artist showing *Nymphs in a Landscape* in the Prinz zu Salm collection, Anholt (inv. 408).

153

## GERRIT VAN BRONCKHORST

(UTRECHT C. 1637-1673)

### *Susanna and the Elders*

signed and dated 'rardo V Bronchorn feci / 1662' (lower left)

oil on canvas

36 x 45½ in. (91.5 x 115.6 cm.)

\$60,000-80,000

£49,000-65,000

€56,000-74,000

#### PROVENANCE:

(Probably) anonymous sale; Hugo Helbing, Munich, 21-22 December 1931, no. 219, as Jan Gerritsz. van Bronckhorst.

Private collection, South Germany.

Anonymous sale; Neumeister Kunstauktionen, Munich, 25 March 2015, lot 265, where acquired by the present owner.

Taken from the *Apocrypha*, the story of Susanna and the Elders relates how the eponymous heroine, the virtuous wife of a prosperous Babylonian Jew, was surprised while bathing by two elders of the community who had contrived to watch her and take advantage of her vulnerability. Threatened that unless she surrendered herself they would testify that they had witnessed her committing adultery, she refused to comply, crying out to safeguard her honor. She was subsequently convicted on their falsified evidence and condemned to death, but the prophet Daniel cross-examined the two elders separately and, finding conflicting details in their evidence, proved her innocence. The story was widely depicted throughout Europe from the 15th century onwards, offering a suitably dramatic subject for history painting as well as providing an opportunity for painters to depict a prominent female nude.

Gerrit van Bronckhorst trained in the workshop of his father, Jan Gerritsz van Bronckhorst (1603-1661), alongside his brother Johannes and Cesar van Everdingen (1616/17-1678). Gerrit's life is not well-documented, but he is known to have spent time in Italy before returning to his native Utrecht where he is recorded in 1664. He later became dean of the Painter's Guild there between 1665 and 1666. Many of his known surviving works are landscapes containing small figures, in the style of Cornelis van Poelenburgh. In this context, the present *Susanna and the Elders* is unusual in its scale and drama. It seems likely that the composition and treatment of the figures was directly inspired by Gerrit's early training with his father, a notable Utrecht Caravaggist, as well as the works he would have encountered during his later sojourn in Italy. Indeed, his treatment of the subject suggests that he was able to study paintings by Guido Reni and Guercino, whose *Susanna and the Elders* (Parma, Galleria Nazionale) bears several striking similarities with the present work.



PROPERTY FROM A PRIVATE COLLECTION

154

## JACOB ISAACSZ. VAN RUISDAEL

(HAARLEM 1628/9-1682 AMSTERDAM)

*A river landscape with fir trees by a cascade*

oil on canvas

27¾ x 22 in. (70.5 x 56 cm.)

\$50,000-70,000

£41,000-57,000

€47,000-65,000

### PROVENANCE:

Sir Charles Bagot, G.C.B. (1781-1843), by 1835; his sale, Christie's, London, 17 June 1836, lot 7 (77 gns. to Mackenzie).

Colin A. Mackenzie; (t) Christie's, London, 6 March 1858, lot 17 (70 gns. to Wigram).

(Possibly) François Delessert; his sale, Charles Pillet, Paris, 16 March 1869 [= 2nd day], lot 80 (FF 15,500).

George E.W. Hood; Christie's, London, 20 May 1927, lot 76 (310 gns. to the following),

with van Diemen, Amsterdam, 1927.

G.A. Wahlund, Clearlake Oaks, California; Christie's, London, 26 July 1957, lot 136 (580 gns. to Engell).

with Douwes, Amsterdam, 1957, where probably acquired in 1958 by George Spencer Spitz, Vienna; (t) Sotheby's, London, 9 December 1992, lot 187.

with Lindsay Fine Arts, London, 1993.

### LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters, etc.*, VI, London, 1835, p. 51, no. 163; supplement, XI, London, 1842, p. 711, no. 95.

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, etc.*, London, 1912, IV, p. 117, no. 355.

J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, pp. 79-80, no. 122a.

S. Slive, *Jacob van Ruisdael*, New Haven and London, 2001, p. 240, no. 290.

Jacob van Ruisdael's reputation as the most talented and versatile of the Dutch landscape painters of the Golden Age has remained undiminished since his lifetime. Dating to his early maturity, c. 1660, this picture shows the key influence of his compatriot Allart van Everdingen, from Alkmaar, who had travelled to Scandinavia around 1644 and returned to Haarlem the following year. Everdingen continued to paint landscapes inspired by his visit to the Nordic countries, far from the flat surroundings of the Netherlands. Shortly after, Ruisdael too began to experiment with rugged, even mountainous landscapes, introducing rocky waterfalls and running streams, perhaps also inspired by his own trips to the Dutch-German border.

Ruisdael would become so renowned for his waterfall pictures that Arnold Houbraken reports seeing a play in 1721 on the subject of the artist's name 'Ruis-dael' ('noisy valley'). Ruisdael, he went on, 'painted both local and foreign landscapes, but especially those in which one sees water crashing

down from one rock to another, finally to spread out with a roar into dales and through valleys: and he could depict spray, or water foamy from dashing on the rocks, so naturally clear and translucent, that it appeared to be real' (quoted in *The Golden Age of Dutch Landscape Painting*, exhibition catalogue, Madrid, 1994, p. 199).

This compositional type would become Ruisdael's trademark: his oeuvre contains more landscapes with cascades and waterfalls than any other vista. Given the lack of dated pictures, establishing a chronology for this group has proved challenging. It is likely, though, that pictures of a vertical format, such as the present lot, generally date to the first years of this new, popular type, in the late 1650s and early 1660s. Indeed, Seymour Slive suggest a dating in the 1660s for the present canvas.



155

## JAN VAN KESSEL II

(ANTWERP 1654-1708 MADRID)

*Peaches, plums and other fruit in a Wan-li porcelain bowl,  
with a monkey and a bird on a wooden table*

oil on copper

9¾ x 13¾ in. (25 x 34 cm.)

\$60,000-80,000

£49,000-65,000

€56,000-74,000

**PROVENANCE:**

Private collection.

Acquired in 2009 by the present owner.

**LITERATURE:**

K. Ertz and C. Nitze-Ertz, *Die Maler Jan van Kessel*, Lingen, 2012, pp.

404-5, no. 27.

This previously unrecognized still life on copper was first published as an autograph work by Jan van Kessel II by Klaus Ertz and Christa Nitze-Ertz in 2012 (*loc. cit.*). Though perhaps best-known for his meticulous portraits produced as court painter to Charles II, King of Spain (1665-1700), and Marie Louise of Orléans, Queen consort of Spain (1679-1689), Jan van Kessel II was also an active still life painter. His small-scale paintings closely resemble those of his father, Jan van Kessel I, whose copiously-filled scenes of insects, animals, fruits and vegetables frequently display an almost scientific precision and a fascination with the exotic.

In this vibrantly-colored panel, Jan van Kessel II reveals himself to be a keen naturalist like his father. The busy array of fruits, animals, and receptacles is a dynamic celebration of the abundance of nature. An elegant *Wan-li* porcelain bowl overflowing with swollen peaches, plums and grapes dominates the center of the composition, its wispy, curling vines extending across the scene as if in motion. At either side sit a monkey and the duck, whose carefully described fur and plumage bristle and catch the soft light that also illuminates the slender canes of the wicker basket beyond.





156

**PIETER MULIER II, IL CAVALIER TEMPESTA**

(HAARLEM 1637-1701 MILAN)

*A wooded river landscape with a fisherman and a shepherdess*

oil on canvas  
15¾ x 14 in. (40 x 35.6 cm.)

\$12,000-18,000

£9,800-15,000  
€12,000-17,000

**PROVENANCE:**

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

We are grateful to Dr. Marcel Roethlisberger for confirming the attribution on the basis of a photograph.





157

## HUBERT ROBERT

(PARIS 1733-1808)

*Soldiers by a waterfall in a wooded landscape*

oil on canvas  
23¼ x 18 in. (58.9 x 45.7 cm.)

\$40,000-60,000

£33,000-49,000  
€38,000-56,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 22 January 2004, lot 247, where acquired by the following.  
Private collection.

A black chalk drawing at the Nationalmuseum, Stockholm (inv. no. NM 101/1966; see P. Bjuerström, *Nationalmuseum: French Drawings, Eighteenth Century*, Stockholm, 1982, no. 790) replicates the composition of the present canvas (fig. 1). Though signed 'SR' [Salvator Rosa], it is more likely attributable to Jean Robert Anjo, who frequently copied works by Robert and may even have trained with him.

The present work will be included in the forthcoming catalogue raisonné of the paintings of Hubert Robert being prepared by the Wildenstein Institute.



Fig. 1. Attributed to Jean Robert Anjo after Hubert Robert, Nationalmuseum, Stockholm / Photo: Nationalmuseum Sweden



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

■ 158

**A MONUMENTAL PAIR OF VENETIAN  
FIGURAL GILT AND POLYCHROME-  
DECORATED CARYATIDES**  
18TH / 19TH CENTURY

82 in. (208.3 cm.) high, 32 in. (81.3 cm.) wide,  
18 in. (45.7 cm.) deep (2)

\$25,000-40,000

£21,000-33,000  
€24,000-37,000

**PROVENANCE:**

Anonymous sale, Christie's, London, 15 December  
1994, lot 239 (£46,462.50).





**159**

**A WHITE MARBLE HEAD OF A BACCHIC FIGURE**

ITALIAN, LATE 16TH / EARLY 17TH CENTURY

With a fitted pedestal

22½ in. (57.3 cm.) high, overall

\$6,000-9,000

£4,900-7,300

€5,600-8,400

PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON

**160**

**A TERRACOTTA GROUP OF JOSEPH OR A MALE SAINT  
AND CHILD**

ITALIAN, LATE 17TH / 18TH CENTURY

The head of the child probably later

12¼ in. (31 cm.) high

\$3,000-5,000

£2,500-4,100

€2,800-4,700

**PROVENANCE:**

with J. Kugel, Paris, 1989.

Christie's, New York, 28 January 1998, lot 211.





■ 161

**AN ITALIAN RENAISSANCE EBONY AND INLAID  
PARCEL-GILT AND WALNUT CABINET**  
MANTUA OR FERRARA, MID 16TH CENTURY

The lower section possibly reconstructed and the top and base  
possibly associated

70 in. (177.5 cm) high, 53½ in. (136 cm.) wide, 20½ in. (52 cm.) deep

\$25,000-40,000

£21,000-33,000  
€24,000-37,000

**PROVENANCE:**

Collection of Bruno Perrier, Ader Tajan, Hotel Drouot, 6 April 1992,  
no. 26.

European Private Collector, Sotheby's, London, 15 May 2014, lot 19.

PROPERTY OF A PRIVATE COLLECTOR

162

## JACOPO LIGOZZI

(VERONA 1547-1627 FLORENCE)

### *Ecce Homo*

signed and dated 'JACOPO LIGOZZI / faceva 1593' (lower right, on the parapet)

oil on canvas

57½ x 43¾ in. (146.1 x 110.8 cm.)

\$100,000-150,000

£82,000-120,000

€94,000-140,000

#### PROVENANCE:

with Jean-Luc Baroni, London, 2011, no. 6, where acquired by the present owner.

Jacopo Ligozzi was a true 'Renaissance man'. A skilled painter, draughtsman, miniaturist, set designer, and long-serving court painter to four successive dukes of Tuscany, Ligozzi's paintings convey his remarkable naturalism and accomplished rendering of still-life detail. Ligozzi most likely served as an apprentice in his father's workshop before moving to Tuscany in 1577 and enrolling at the Accademia in Florence. There he would serve as court painter to the Medici, rewarded with a lavish retainer under the reign of Francesco I (1541-1587) and rising to the position of superintendent of the Uffizi galleries.

In the latter portion of his career, Ligozzi produced a group of works depicting scenes from the Passion of Christ. This impressive and dramatic *Ecce Homo*, signed and dated 1593, is one of the earliest surviving works from this group and displays Ligozzi's remarkable naturalism and highly accomplished rendering of detail. His controlled hand is evident in the haunting visage of Christ, the luxurious garments of Pontius Pilate, and the beautifully observed armor of the guards, who peer outwards to engage the viewer as a complicit participant in Christ's fate. Although Ligozzi's fastidious draughtsmanship and smooth handling often draws comparisons with the works of northern painters active in Italy, such as Hans Rottenhammer, here his influences are local. The vivid sky and Giorgionesque faces of Christ's captors recall Venetian painting of Ligozzi's day, while the bold colors – especially the vermilion red of the cloak – and the delicate modelling of Christ's body are distinctly Florentine.





163

**ITALIAN SCHOOL, C. 1700**

*Rebecca and Eliezer at the Well, in a painted arch*

oil on canvas  
23½ x 14½ in. (58.8 x 36.7 cm.)

\$10,000-15,000

£8,200-12,000  
€9,400-14,000

**PROVENANCE:**

Private collection, Switzerland.

164

**UBALDO GANDOLFI**

(SAN MATTEO DELLA  
DECIMA, NEAR BOLOGNA  
1728-1781 RAVENNA)

*Saint Sebastian and Saint Rocco*

oil on canvas, unlined  
27½ x 16¾ in. (69.8 x 42.6 cm.)

\$40,000-60,000

£33,000-49,000  
€38,000-56,000

**PROVENANCE:**

Private collection, Milan.

**EXHIBITED:**

Venice, San Giorgio Maggiore; Bologna, Palazzo  
Pepoli Campogrande, *I Gandolfi: Ubaldo, Gaetano,  
Mauro: Disegni e dipinti*, 10 September-20  
December 1987.

**LITERATURE:**

L. Riguzzi, *Il popolo e la chiesa dei Santi Sebastiano  
e Rocco nella Cento di Borgo da Mattina*, Cento,  
1987, pp. 98-103.

D. Biagi Maino, *Ubaldo Gandolfi*, Turin, 1990,  
p. 265, no. 75, fig. 137.

The present lot is a *bozzetto* for the now-lost  
altarpiece made by Gandolfi in 1775 for the  
church of Saints Sebastian and Rocco at Cento in  
the province of Ferrara, Emilia-Romagna.







PROPERTY FROM A PRIVATE COLLECTION

**165**

**CENTRAL ITALIAN SCHOOL, C. 1670**

*The Flagellation*

oil on canvas, unlined, unframed  
45½ x 55¾ in. (115.6 x 140.8 cm.)

\$10,000-15,000

£8,200-12,000

€9,400-14,000

**PROVENANCE:**

In the family of the present owner for at least 100 years.



PROPERTY OF A LADY

**166**

**ATTRIBUTED TO GIOVANNI STANCHI  
AND WORKSHOP**

(ROME C. 1645-1672 ?)

*A boy holding a bunch of grapes, with a melon, squash, figs  
and other fruit and a vase of tulips, morning glory and other  
flowers in a walled garden*

oil on canvas

38 x 50 $\frac{1}{2}$  in. (96.6 x 128.7 cm.)

\$40,000-60,000

£33,000-49,000  
€38,000-56,000

**PROVENANCE:**

Private collection; Sotheby's, London, 4 April 1984, lot 96.

While the flowers in this canvas are attributable to Giovanni Stanchi, the fruit  
appears to be by a second hand, and the figure a third.

167

## JOHANN BAPTIST LAMPI I

(ROMENO 1751-1830 VIENNA)

*Portrait of Count Franz Peter Friedrich von Diesbach  
(1739-1811), half-length*

signed, inscribed and dated 'Kamer Schlüssel / für / den kais. konigl.  
würdl. Kammer / herrn Grafen Franz von Diesbach / in Paris / Lampi  
Fecit / 1788.' (lower left) and inscribed 'TERESIA PIA FELIX AUGUSTA'  
(lower left, on the coin)

oil on canvas

40 $\frac{7}{8}$  x 32 $\frac{5}{8}$  in. (103.8 x 82.9 cm.)

\$50,000-70,000

£41,000-57,000

€47,000-65,000

### PROVENANCE:

The family of the sitter and by descent, from whom acquired by the present owner.

Trained initially in Salzburg and later in Verona, Johann Baptist Lampi became one of the leading portraitists at the imperial courts of Austria and Russia and the crown court of Poland. Upon the recommendation of the Archduchess Maria Elisabeth of Austria (1743-1808), he moved to Vienna in 1783, rapidly establishing a thriving career painting notable members of Court society. Lampi's talents soon caught the attention of other European powers and he subsequently worked for Stanisław II (1732-1798) in Warsaw from 1788 until his summons to Russia in 1791, where he became the favorite portraitist of Catherine the Great (1729-1796). After the death of his patroness, Lampi returned to Vienna where he continued to work until his death.

Lampi's portrait of Franz von Diesbach, painted shortly before he left Austria for Poland, the artist's formidable talent for capturing his sitter's character and personality. The open shirt, unbuttoned orange-yellow silk coat and large, fur-trimmed cloak thrown casually over Von Diesbach's shoulder lend an informality and intimacy to the portrait that may suggest a personal acquaintance between the two men. Von Diesbach was educated at Fribourg and served in the Swiss Guard in France between 1755 and 1759. He then moved to Vienna, where he was appointed chamberlain to the Emperor Joseph II (1741-1790). He continued to work in the imperial household after Joseph II's death and was made a Councillor of State in 1791, prefect of Fribourg in 1803, and a member of the Grand Council and judge of the canton of Fribourg in 1807 (B. Forclaz, ed., *L'expérience de la différence religieuse dans l'Europe moderne (XVIe-XVIIIe siècles)*, Neuchâtel, 2012, p. 284). Lampi's portrait shows him in the office of chamberlain to the imperial household, holding his key of office out toward the viewer. The plaster roundel prominently placed on the table behind him shows the bust of Empress Maria Theresa (1717-1780), and was perhaps included as a reference to von Diesbach's continued loyalty to the Habsburg family. A recent re-emergence, the portrait remained in the family of the sitter for over two hundred years until its acquisition by the present owner.





168

**ATTRIBUTED TO EUGENIO LUCAS  
VELÁZQUEZ**

(MADRID 1817-1870)

*The Inquisition;* and *A bullfight*

oil on canvas, unlined  
17 7/8 x 28 7/8 in. (45.6 x 73.4 cm.)

a pair (2)

\$8,000-12,000

£6,600-9,800  
€7,500-11,000

**PROVENANCE:**

Don Joaquín Roas Castro, Badajoz, by 1928 (the second only).  
Private collection, Spain.  
Anonymous sale; Christie's, London, 23 September 2015, lots 375 and 376.  
with Colnaghi, London, 2016.  
Anonymous sale; Morton Casa de Subastas, Lomas de Chapultepec, 26 May  
2016, lot 11.

**EXHIBITED:**

Seville, *Exposición Ibero-Americana*, 12 October 1928, no. 987  
(the second only).

In this pair of canvases, Velázquez draws his inspiration from Francisco Goya's *Corrida de Toros en un Pueblo* and *Escena de Inquisición*, now in the collection of the Museo de la Real Academia de Bellas Artes de San Fernando in Madrid. The original paintings by Goya are part of a series of five panels that the artist conceived probably between 1812 and 1820.

Eugenio Lucas Velázquez studied at the Academia de Bellas Artes de San Fernando in Madrid and spent considerable time copying works by Goya, who was a great influence. The scene here reproduced in *A bullfight* was described by the historian José Camón Aznar, when originally painted by Goya, as 'one of the richest and most substantial examples of Goya's art' (J.L. Morales y Marin, *Goya: a catalogue of his paintings*, Saragossa, 1997, p. 335, no. 474).

The scene depicted in *The Inquisition* seems to have been directly inspired by two important trials by the Inquisition which took place in Madrid on the 24th of November 1778, against Pablo de Olavide, and on the 9th of May 1784, against a man and two women. Both scenes were presumably witnessed by Goya (*op. cit.*, p. 334, no. 471). The condemned are wearing the typical penitential garment called Sanbenito and the Coroza, a conical hat. The Inquisition was abolished in 1812 by the Cortes de Cádiz and then dissolved in 1834, after the death of Fernando VII.



169

## FRENCH SCHOOL, C. 1820

*'Il est defendu de fai ici des ordures sous peine de punition corporelle'*

inscribed 'RUE DE LA PISOTTE.' and 'IL EST DÉFENDU DE FAI[...] / ICI DES ORDURES SOUS' (upper center), 'AVIS. / BELLES. [...] / ROBE DIVIN / DE / L'AFFECTUR [...]' (lower right)

oil on canvas, unlined  
16 x 12¾ in. (40.7 x 32.3 cm.)

\$15,000-20,000

£13,000-16,000

€14,000-19,000

### PROVENANCE:

Palazzo Corner Spinelli, Venice.

The subject of this canvas, 'It is forbidden to defecate here upon pain of corporal punishment', is taken from a proverb called *Le Peintre en Cul-De-Sac* by the French painter and playwright, Louis Carrogis, called Carmontelle (1717-1806). The son of a shoemaker, Carmontelle was a self-educated polymath, who initially studied as an engineer before entering the services of the Duke of Luynes. In 1758, he entered the services of the Duc of Orléans, where he was charged with the instruction of the Duc's eldest son, the Duc des Chartres, as well as the general entertainment of the Ducal family and their guests at the Chateaux of Saint-Cloud and Villiers-Cotterets, where he staged comedic plays and shorter dramatized proverbs, so called because the audience was encouraged to take an active role in what was being played. The bawdy humor of his proverbs followed the tradition of Rabelais and was a major influence on Carmontelle's contemporaries, including Voltaire.

A renewed interest in Carmontelle's work materialized in 1822 with the publication of M.C. de Mery's, *Proverbes Dramatiques de Carmontelle*, Paris, 1822, and the present subject relates to proverb XXVII in that work.



PROPERTY FROM THE COLLECTION OF  
NANCY RICHARDSON

**170**

**A PAIR OF TERRACOTTA GROUPS**  
FRENCH OR ITALIAN, LATE 18TH CENTURY

Depicting the abduction of Oreithya by the north  
wind Boreas and Zephyr with Flora or Psyche,  
each on later giltwood stands

23¾ in. (60.3 cm.) high and  
24¾ in. (62.8 cm.) high, overall (2)

\$30,000-50,000

£25,000-41,000  
€28,000-47,000

**PROVENANCE:**

Anonymous sale, Ader Picard Tajan, Monte Carlo,  
17 March 1988, lots 2-3.

These vigorous representations of the brothers  
Boreas and Zephyr give the impression of  
movement, strength and lightness and appear  
unbalanced but are actually rigorously composed  
structures with delicate and sensitive modeling.

The present version of abduction of Oreithya by  
Boreus recalls the marble sculpture symbolizing  
*Air* from the series of *The Four Elements*  
commissioned in 1674 for the garden at Versailles  
and executed by Gaspard Marsy and Anselme  
Flamen, both are now in the Louvre. Inspired by  
Ovid's *Metamorphosis*, the north wind, Boreas,  
abducted the Athenian princess Orithyia while  
battling another wind, probably the god Zephyr,  
which is a female figure in the present version.

Zephyr, the god of the western wind, is  
represented carrying Psyche from the rock to  
Eros's abode. The most famous representation of  
this scene is by Henri-Joseph Rutzhiel, a student  
of Houdon, now in the Louvre. The female figure  
could also represent Zephyr's wife Flora, which  
he abducted to give her the kingdom of flowers.







PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON

**171**

**A DIRECTOIRE TERRACOTTA MANTEL CLOCK**

BY FRANCOIS-NICOLAS DELAISTRE (1746-1832); THE CLOCK BY FERDINAND BERTHOUD (1727-1807), PARIS, CIRCA 1795

The scene depicting 'Love Leading Friendship to Hymen, who crowns her,' signed and identified with an inscription on the back: 'F. Delaistre. L'Amour qui conduit L'Amiti a himen qui la couronne,' the dial signed F. Berthoud Paris and inscribed under the dial 'L'Heure est venue'

25 in. (63.5 cm.) high, 18 $\frac{1}{2}$  in. (47.25 cm.) wide, 6 in. (16.5 cm.) deep

\$8,000-12,000

£6,600-9,800  
€7,500-11,000

**PROVENANCE:**

Acquired from Bernard Steinitz, Paris.

**EXHIBITED:**

Grand Salon du Musée Central des Arts Paris, 1795, no. 1030  
Musée de la Marine (Palais de Chaillot), "Ferdinand Berthoud 1727-1807 Horloger mécanicien du Roi et de la Marine", January-March 1985, cat. no. 72

**LITERATURE:**

*Collection du Livrets des Anciennes Expositions depuis 1675 Jusqu'en 1800: Exposition de 1795*, Paris, 1871, p.66, no. 1030.  
S. Lami, *Dictionnaire de Sculpteurs de L'école Française au dix-huitième siècle*, vol. I, Paris, 1910, p. 262.  
*Sculptures Française Néo-Classiques 1760-1830*, exh. cat., Musée du Louvre, Paris, 1990, p. 302., no. 62.  
J.D. Augarde, *Ferdinand Berthoud (1727-1807) Horloger Mécanicien du Roi et de la Marine*, Musée international d'horlogerie, La Chaux-de-Fonds; Musée de la Marine, Paris, 1984, pp. 67-79, no. 72

PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON

**172**

**A TERRACOTTA FIGURE OF A WOMAN RECLINING ON A COUCH**  
FRENCH, SECOND HALF 18TH CENTURY

14 in. (35.5 cm.) high, 25 in. (63.5 cm.) wide

\$10,000-15,000

£8,200-12,000  
€9,400-14,000





SOLD BY THE LOS ANGELES COUNTY MUSEUM OF ART  
TO BENEFIT FUTURE ACQUISITIONS

**173**

**A BRONZE FIGURE OF JUPITER**

ITALIAN, CIRCA 1625

On a later white and *verde antico* marble pedestal

12¾ in. (32 cm.) high, overall

\$7,000-10,000

£5,800-8,100

€6,600-9,300

**EXHIBITED:**

Los Angeles County Museum of Art, 1988-1989.



PROPERTY FROM THE COLLECTION OF  
NANCY RICHARDSON

**174**

**A BRONZE FIGURE OF ABUNDANCE**

VENETIAN, EARLY 17TH CENTURY

On an *antico verde* marble pedestal

17¼ in. (45 cm.) high, overall

\$4,000-6,000

£3,300-4,900

€3,800-5,600



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

■ 175

**A PAIR OF ITALIAN PATINATED BRONZE URNS**

ATTRIBUTED TO GIACOMO AND GIOVANNI ZOFFOLI, ITALIAN, LATE 18TH CENTURY

One after the Borguese vase and the other after the Albani or Giustiniani vase, the former depicting the feast of Bacchus and the later the Sacrifice of Iphigenie with Ulysses and Agamemnon

19 in. (48.3 cm.) high

(2)

\$25,000-40,000

£21,000-33,000

€24,000-37,000

Giacomo Zoffoli and his younger brother ran a successful workshop in Rome specializing in the casting of reproduction of the antique models which rapidly became an important destination on the Grand Tour.

A pair of comparable urns is illustrated in E.Colle, *Bronzi Decorativi in Italia*, Electa, Milan, 2001, p. 223.

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 10 December 2004, lot 86.



■ 176

**A WHITE MARBLE BUST OF THE APOLLO BELVEDERE**  
AFTER THE ANTIQUE, ITALIAN, 19TH CENTURY

31 in. (78.8 cm.) high, overall

\$15,000-25,000

£13,000-20,000

€14,000-23,000

■ 177

**A WHITE MARBLE BUST OF A LADY, POSSIBLY PRINCESSE DE BÉTHUNE-SULLY (1729-1783)**

BY JEAN-BAPTISTE DEFERNEX (1729-1783), 1773

Signed *J.B. Defernex fecit. 1773*, on a cream and red marble circular socle

12½ in. (31.6 cm.) high, overall

\$6,000-8,000

£4,900-6,500  
€5,600-7,400

**PROVENANCE:**

Acquired from Galerie de Bayser, Paris, 1980.

**LITERATURE:**

**COMPARATIVE LITERATURE:**

S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, T. 1, 1910, p. 255.

J-L. Champion ed., *Mille Sculptures des Musées de France*, Paris, 1998, no. 472, pp. 228-229.

J-R. Gaborit ed., *Musée du Louvre, Sculpture Française, II Renaissance et Temps Modernes*, I, no. RF 1518, p. 328.



■ 178

**A WHITE MARBLE BUST OF MADAME DE FONDEVILLE (1721-1787)**

WORKSHOP OF JEAN-BAPTISTE DEFERNEX (1729-1783), LATE 18TH CENTURY

On an associated circular marble socle

24½ in. (62.2 cm.) high, overall

\$3,000-5,000

£2,500-4,100  
€2,800-4,700

**PROVENANCE:**

Anonymous sale, Sotheby's, New York, 22 June 1989, lot 198.



■ 179

**A TERRACOTTA BUST OF A LADY, POSSIBLY CLAIRE-JOSÉPHE LÉRIS (1723-1803)**

ATTRIBUTED TO JEAN BAPTISTE DEFERNEX (1729-1783), THIRD QUARTER 18TH CENTURY

Standing on a *breccia* marble socle bearing a paper label 1234/450

19¼ in. (49 cm.) high, overall

\$3,000-5,000

£2,500-4,100  
€2,800-4,700

**LITERATURE:**

**COMPARATIVE LITERATURE:**

S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, 1910, vol. 1, p. 255.





PROPERTY FROM A PALM BEACH PRIVATE COLLECTION

**180**

**JEAN BARBAULT**

(VIARMES 1718-1762 ROME)

*Ruins with the Temple of Jupiter; and Ruins with the Pyramid of Cestius and the Temple of Sibyl*

oil on canvas

each 19¼ x 25½ in. (48.9 x 64.8 cm.)

a pair (2)

\$40,000-60,000

£33,000-49,000

€38,000-56,000





**PROVENANCE:**

Private collection, Switzerland.  
with Hall & Knight, New York, by 1998, where acquired by the present owner.

Jean Barbault entered the French Academy in Rome in 1749. While he is best known today for his affectionate portraits of his fellow *pensionnaires*, he was also an accomplished landscape painter. Examples of Barbault's landscape paintings can be found in a number of public collections, including the Musée des Beaux-Arts, Angers; Courthauld Institute Galleries, London; and The Snite Museum of Art, University of Notre Dame, South Bend, Indiana.

PROPERTY FROM A ROYAL EUROPEAN COLLECTION

181

## JEAN-LOUIS VOILLE

(PARIS 1744-C. 1805)

*Portrait of Elizaveta Alexandrovna, Baroness Stroganova (1776-1818), later Countess Demidova, half-length*

oil on canvas

27¼ x 22 in. (69.3 x 55.8 cm.)

\$60,000-100,000

£49,000-81,000

€56,000-93,000

### PROVENANCE:

(Probably) Baron Alexander Zachary Nikolaevich Stroganoff (1740-1789), the sitter's father, commissioned from the artist in Saint Petersburg before 1795, subsequently at his house on New Isaakievskaya Street, Saint Petersburg, and by inheritance through the sitter, Baroness Elisabeth Alexandrovna Stroganoff (1779-1818), to

Count Paul Nikolaevich Demidoff (1798-1840), Governor of Kursk, and by descent to his son,

Count Paul Pavlovich Demidoff, 2nd Prince of San Donato (1839-1885), at the Villa San Donato and subsequently (after 1872) at the Villa Demidoff di Pratolino, Tuscany, where by descent to his grandson,

Prince Paul of Yugoslavia (1893-1976), at the Villa Demidoff, and by descent to the present owner.

### EXHIBITED:

London, Royal Academy, *France in the eighteenth century*, 6 January-3 March 1968, no. 715, as 'Elisabeth Vigée Le Brun'.

Fashionably – if modestly – dressed in a double-breasted brown riding coat and a large, wide-brimmed hat trimmed with fur and decorated with flowers, Elizaveta Alexandrovna, Baroness Stroganova appears in this elegant, sensitively painted portrait shortly before her marriage to Count Nikolai Nikitich Demidov (1773-1828), which took place in September 1795 when she was just sixteen. Demidov, a diplomat, settled with his new bride in Paris, where they became avid supporters of Napoleon. However, with the increasing animosity between France and Russia, the couple was soon forced to return to their native country. Following a short period in Italy, they moved to Moscow in 1812, where their second son Anatoly Nikolaevich Demidov, 1st Prince of San Donato (1813-1870) was born. Elizaveta was famed for her wit and beauty and her disposition became increasingly ill-suited to her more reserved husband. In 1812, the couple separated and Elizaveta returned alone to Paris where she remained until her death at the age of thirty-nine in 1818.

Jean-Louis Voille, having trained at the Académie Royale in Paris from 1758, is documented working in St. Petersburg from 1768, possibly at the instigation of Grand Duke Paul Petrovich Romanov, later Tsar Peter I (1754-1801). Here he pursued a long, prosperous career as a portraitist of leading members of Russian court society. After the outbreak of the Revolution in France and the increasingly anti-Revolutionary sentiment

prevalent in Russia, Voille returned to Paris in 1795, remaining for a year and exhibiting at the Salon in 1796, before returning again to Russia in 1797. This portrait, as recorded by a label on the reverse, was formerly attributed to Elisabeth-Louise Vigée-Lebrun, but is in fact a characteristic example of the pictures that garnered Voille such attention in St. Petersburg's society. The modelling of the face and the engaging way in which the sitter turns to the viewer are typical of the portrait types he produced during the early 1790s, before his return to France, evoking an air of discreet formality while still preserving the unique personality of his sitter. Voille appears to have painted two versions of this portrait, the other of which is now in the Hermitage Museum, St. Petersburg (inv. no. GE-5724). It is possible that Voille was commissioned to paint two images of Elizaveta, one for the sitter's father and the other for her husband.

The remarkable unbroken provenance of the present work saw the painting in several prestigious collections since its creation in the late 18th century, including that of Count Paul Nikolaevich Demidoff (1798-1840), Governor of Kursk, who was the brother of celebrated collector Anatole Demidoff, Prince of San Donato. The Demidoff collection at San Donato was famed for its outstanding examples of 19th-century paintings by artists including Delaroche, Delacroix, Bonington and Gericault.



PROPERTY OF A EUROPEAN GENTLEMAN

182

## SÉBASTIEN BOURDON

(MONTPELLIER 1616-1671 PARIS)

### *King Solomon Sacrificing to the Idols*

oil on canvas

29 $\frac{3}{8}$  x 36 $\frac{1}{4}$  in. (74,5 x 92 cm.), with an addition of approximately 5 cm. along the left edge

\$60,000-100,000

£49,000-81,000

€56,000-93,000

#### PROVENANCE:

(Probably) Verrier collection; their sale, Paris, 14 November 1776, lot 62 (1,201 livres).

Tronchin collection, Château de Bessinge, Cognoy, from whom acquired in 1936 by the grandfather of the present owner.

#### EXHIBITED:

Geneva, Musée Rath, *De Genève à l'Ermitage: Les collections François Tronchin*, 21 June-15 September 1974.

Montpellier, Musée Fabre; Strasbourg, Galerie de l'Ancienne Douane, *Sébastien Bourdon 1616-1671*, 7 July 2000-4 February 2001, no. 3 (catalogue entry by J. Thuillier).

#### LITERATURE:

J. Thuillier, *Sébastien Bourdon 1616-1671: catalogue critique et chronologique de l'œuvre complet*, Paris, 2000, p. 151, no. 3.

"As Solomon grew old, his wives turned his heart after other gods (...). He followed Ashoreth the goddess of the Sidonians, and Molek the detestable god of the Ammonites (...). He did the same for all his foreign wives, who burned incense and offered sacrifices to their gods" (I. Kings 11. 1-8). So is the subject of Solomon's sacrifice, regularly represented by artists in the 17th century, described in the Bible. Here King Solomon, recognizable by his crown, gives his allegiance to the statue of the goddess Ashoreth. In the foreground a group of women officiates and sacrifices a young Sheep, whose blood spills out onto a large silver tray and is then poured over the steaming coals in a golden brazier.



The present lot in its frame

As a Protestant, Sébastien Bourdon was obviously attracted by a subject — which he represented several times — that raised the question of fidelity to God. His scene here is inventive but absolutely harmonious, a complex but perfectly balanced construction with no less than thirteen figures whose actions are all perfectly legible. The dating of the painting is not entirely certain, but Jacques Thuillier (*loc. cit.*) places it among the first works in the artist's oeuvre, which he calls 'personal production', between 1636 and 1638. Trained in Paris, the young Sébastien Bourdon is mentioned in Rome as early as 1636, where he ardently studied the works by Caravaggio and Claude Lorrain, as well as those of Pieter van Laer and the *Bamboccianti*. This early exposure to such a wide range of techniques and aesthetics would all become integral to the development of Bourdon's mature style, the beginnings of which are already in evidence here. There can be no question that the present work is a masterwork of the first phase of Bourdon's career.

The history of the present canvas is well-documented since the end of the 18th century. As early as 1777, the painting was part of the collection of Louis Tronchin of Waldkirch. It remained in the same family at the Château de Bassinge in Cognoy until the home was acquired by the ancestors of the present owner. Prior to the painting's arrival in Cognoy it was almost certainly sold as part of the Verrier collection in Paris in November 1776. The catalog of this sale described no. 62 as a painting by Bourdon representing 'A Sacrifice', with the same dimensions as the present work. A sketch by Gabriel de Saint-Aubin in the margin of his copy of the catalogue proves that this is indeed the same composition.

Recently cleaned and in very good state, the painting now reveals a number of details that had formerly been covered by old repairs, including the head of a broken statue at far left. Two other similar versions of the present composition, both of lesser quality, are known (formerly Francis Haskell collection; and sold Sotheby's, London, 25 June 25 1969, lot 64), making clear that the painting was already considered important in Bourdon's time.



183

## JEAN-HONORÉ FRAGONARD

(GRASSE 1732-1806 PARIS)

*A wooded landscape with figures at the edge of a pond*

oil on canvas

9¼ x 12⅞ in. (24.6 x 32.8 cm.)

\$70,000-100,000

£58,000-81,000

€66,000-93,000

**PROVENANCE:**

Anonymous sale; Christie's, Paris, 20 June 2007, lot 59 (€132,000), where acquired by the present owner.

**LITERATURE:**

J.-P. Cuzin and D. Salmon, *Fragonard: regards croisés*, Paris, 2007, p. 37, no. 44.

Although best-known for his amorous allegorical and mythological scenes and his portraits, Fragonard was also an accomplished landscape painter. He was inspired by the cattle and sheep-filled landscapes of Giovanni Benedetto Castiglione but was perhaps most influenced, as can be seen here, by the Dutch masters Jacob van Ruisdael and Jan Wijnants. Fragonard's landscape here is imbued with the same grayish light, gnarled trees, and looming clouds that characterize the works of his Dutch predecessors. The fallen branches at right are also motifs that seem to have been borrowed from Ruisdael or one of his contemporaries, and the topography of the rolling, grass-topped dunes also evokes a northern atmosphere. However Fragonard has, as ever, imbued the scene with his own personal touch, brushing in paint with a frivolity and lightness that betrays his hand and modernizes the older idiom. It is not surprising that Fragonard was so inspired by the northern landscape masters of the century before: 17th-century Dutch paintings were widely appreciated by French collectors of the second half of the 18th century, and it is almost certain that Fragonard would have had the opportunity to study such works firsthand.

The present canvas was rediscovered and published for the first time in 2007. A second version of similar dimensions, dated by Rosenberg and Cuzin to c. 1766-1770 — just after the artist's return from Italy — is in a private collection, and it is likely that this landscape dates to the same years (P. Rosenberg, *Tout l'oeuvre peint de Fragonard*, Paris, 1989, no. 144; J.-P. Cuzin, *Jean-Honoré Fragonard, Life and work, complete catalogue of the oil paintings*, Fribourg, 1988, no. 131). In comparison, however, the present work displays a richer composition and a number of additional details.



PROPERTY OF A BELGIAN PRIVATE COLLECTOR

184

## ALEXANDRE-JEAN DUBOIS-DRAHONET

(PARIS 1791-1834 VERSAILLES)

*Portrait of Achille Deban de Laborde (1808-1888), later Baron Dedebe de Laborde, full-length, with the medal of the Légion d'honneur*

signed and dated 'AJDDuboisd...Verff / Pin: 1817. Janv.' ('AJD' linked, lower left), inscribed 'MARENGO:26-MAI-1800X' (center, on the sword), inscribed 'canon' (center right, on the pistol) and inscribed 'Achille DeLa Borde / 1808. / Baron Delaborde. Colonel / Wagram le 6 Juillet. 1809.' (on the reverse)  
oil on canvas, unlined  
59 x 39 $\frac{5}{8}$  in. (149.8 x 100.7 cm.)

\$50,000-70,000

£41,000-57,000

€47,000-65,000

### PROVENANCE:

with Galerie Saint Georges, Paris, 1955.  
Huart collection, Namur, and by descent to the present owner.

Signed and dated 1817, this unlined canvas in beautiful state is an exceptional work by the French painter Alexandre-Jean Dubois-Drahonet. Drahonet worked primarily as a portraitist but also produced a number of studies of military uniforms and offices (several of which are now in the collection of Her Majesty the Queen of England). This portrait of the nine-year-old Achille Deban de Laborde combines both Drahonet's talent for portraiture as well as his detailed knowledge of military uniform and accoutrements.

This painting also serves as a memorial to the sitter's father, whose heroism and military service was renowned. Jean-Baptiste Deban de Laborde (1769-1809) was a prominent soldier and military figure during the French Revolution and Napoleonic wars, who had served as Colonel of the 8th Regiment of Hussars from 1805 until his death at the Battle of Wagram in 1809. Having risen through the ranks of numerous cavalry regiments, he participated in Napoleon's Italian campaign (1799-1800), acting as *Chef d'escadron* (squadron leader) at the Battle of Marengo, for which he was awarded a ceremonial sword in honor of his bravery. Laborde was also rewarded with the medal of the Legion of Honour on 14th April 1804. In 1805, he was made a Colonel, serving successively in Napoleon's Polish and Prussian campaigns between 1806 and 1807. Was also given a baronetcy

of the Empire, a title later restored by his son in 1853 during the Second Empire. Laborde's final campaign in Germany and Austria culminated in the Battle of Wagram on 6th July 1809, where he died in the field.

Leaning on the ceremonial sword presented to his father by Napoleon after the Battle of Marengo, Achille Deban de Laborde wears a version of a hussar's uniform with the distinctive silver frogging on the short jacket, tight red embroidered trousers and tasselled hessian boots. Behind him on the sofa are piled his father's *sabretache* (a flat pouch worn from cavalry men's belts, here prominently decorated with his regimental number), sabre scabbard and plumed shako cap. High on the wall at upper left hang Colonel Laborde's medals, among them the *Légion d'honneur*. The commemorative nature of the portrait, celebrating the distinguished military career of Laborde, is especially significant given the period during which it was painted. After the fall of Napoleon in 1814, the Bourbon monarchy was restored under Louis XVIII and by 1817, the date inscribed on the present work, France had been swept by an outpouring of anti-Imperial sentiment from royalist supporters. The emphasis on the sitter's father's distinguished military career under Napoleon would therefore have been a significant, perhaps daring, statement of the Laborde family's political allegiances during a period of staunchly anti-Napoleonic feeling.







185

185

## PIAT-JOSEPH SAUVAGE

(TOURNAI 1744-1818)

*A trompe l'oeil bas-relief of putti with a basket and garlands of flowers*

signed 'Sauvage' (lower centre)  
oil on canvas, laid down on board  
9 7/8 x 37 1/2 in. (24.4 x 95.3 cm.)

\$15,000-20,000

£13,000-16,000  
€14,000-19,000

### PROVENANCE:

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

Regarded as a master of *trompe l'oeil* painting, Piat-Joseph Sauvage painted imitations of the bas-relief sculptures of great French masters, such as François Duquesnoy, Clodion, Jean-Baptiste Pigalle and Jacques Sarazin. The present canvas is particularly reminiscent of the carved reliefs of Duquesnoy, such as his *Bacchanale of Children* and *Victory of Divine Love* in the Galleria Doria-Pamphilj, Rome.

Sauvage trained in his native Belgium before settling in Paris in 1774, and was received into the Académies of Toulouse and Lille, the Académie de Saint-Luc in Paris, and finally the Académie Royale in 1783. He was made painter to the Prince de Condé from whom he received commissions to decorate the royal residences at Versailles, Fontainebleau and Compiègne with overdoors of faux marble, bronze, cameo and terracotta.

186

## LOUIS-JEAN-FRANÇOIS LAGRENÉE

(PARIS 1724-1805)

*The Education of Cupid*

signed and dated 'L. Lagrenée. / 1777.' (upper left)  
oil on copper, laid down on panel  
7 1/2 x 6 3/8 in. (19.1 x 15.9 cm.)

\$15,000-20,000

£13,000-16,000  
€14,000-19,000

### PROVENANCE:

Commissioned by Hyacinthe-Hughes Timoléon de Cossé, Duc and Marquis de Cosse (1746-1813), by whom given to his son Augustin Marie Paul Petronville Timoléon de Cossé, the Chevalier de Cosse, and later Duc and Marquis de Cosse (1775-1848).  
Private Collection, Ghent.

### EXHIBITED:

Paris, Salon, 1779, no. 7.

### LITERATURE:

*Etat des tableaux faits par Monsieur Lagrenée depuis son retour de Rome*, 1779, p. 273, no. 274;  
*Explication des Peintures, Sculptures, et Gravures de Messieurs de l'Académie Royale*, Paris, 1779, p. 3, no. 7  
'Lettre d'un Italien sur l'exposition de 1779', *Mercur de France* [manuscript].  
E. and J. de Goncourt, *Portraits intimes du dix-huitième siècle*, Paris, 1878, p. 349, no. 274.  
M. Sandoz, *Les Lagrenée*, Paris, 1983, I, pp. 122, 252, 368, 369, 389, no. 304, as 'location unknown'.

### ENGRAVED:

Jacques Bouillard (1744-1806), 1783.

This copper panel is one in a series of four paintings that were commissioned by Hyacinthe-Hughes Timoleon, Marquis De Cossé. Along with his brother, Francois-Arthus-Hyacinthe Timoleon, Chevalier de Cossé, the Marquis was an important patron of the Arts in Paris during the second quarter of the 18th century. Jacques Bouillard produced engravings dedicated to the Marquis de Cossé in 1783 (fig. 1).

We are grateful to Alastair Laing for confirming the attribution on the basis of a photograph and for identifying the picture in the artist's list of his paintings as well as noting that it was among those sent to the Salon of 1779 by the Marquis de Cossé.



Fig. 1 Jacques Bouillard after Louis-Jean-François Lagrenée, *The Education of Cupid*, Harvard Art Museums / Fogg Museum © President and Fellows of Harvard College



186 (actual size)

PROPERTY OF A PRIVATE COLLECTOR

187

## FRANÇOIS FERRIÈRE

(GENEVA 1752-1839 MORGES)

*A youth wearing a hat and holding a picture*

signed and dated 'F. Ferriere / 1783' (incised into paint, lower left)

oil on canvas

19 $\frac{3}{8}$  x 15 $\frac{3}{4}$  in. (49 x 40 cm.)

\$80,000-120,000

£66,000-98,000

€75,000-110,000

**PROVENANCE:**

with Jean-Luc Baroni, London, 2011, no. 17, where acquired by the present owner.

Born in Geneva, Ferrière probably received his early training with Jean-Étienne Liotard before moving to Paris to study at the Académie des Beaux-Arts under Joseph-Marie Vien. By 1770 he had returned to his native city where he established himself as a painter and is documented 'restoring' paintings belonging to the city's library. With the outbreak of the French Revolution and the ensuing unrest in Switzerland, Ferrière and his family emigrated to England, where the painter began specializing in miniatures and became a frequent exhibitor at the Royal Academy from 1793. After a period in Russia, Ferrière spent some time working in London before returning to Switzerland where he once again became a prominent artistic figure and member of the Société des Arts.

As he is perhaps best-known as a miniaturist, paintings by Ferrière are rare in the artist's surviving oeuvre. This lively depiction of a young boy carrying a painting under his arm is therefore a rare example that demonstrates the artist's remarkably lucid, refined technique in oil. Comparable in tone and composition to pictures Ferrière would likely have seen in Paris, like Vien's *Portrait of Jacques-Louis David as a youth* (c. 1765; Angers, Musée des Beaux-Arts, MBA J 777 (J1881P)), the present portrait shows a remarkable sense of animation and character. The shadow cast by the boy's hat creates stronger highlights that emphasize his ruddy cheeks and the shining reflections in his eyes, while his gesture and engagement with something outside the picture field convey a sense of imminent movement.





188

**JOSEPH-MARIE VIEN**

(MONTPELLIER 1716-1809 PARIS)

*A bearded man*

with signature 'JMV' ('JMV' in monogram, lower right)

oil on canvas

28¾ x 24 in. (73 x 61 cm.)

\$30,000-50,000

£25,000-41,000

€28,000-47,000

**PROVENANCE:**

Private Collection, Spain.

We are grateful to Alastair Laing for endorsing the attribution on the basis of a photograph.



PROPERTY FROM A BOSTON PRIVATE COLLECTOR

**189**

**JEAN-LOUIS VOILLE**

(PARIS 1744-C. 1796 OR 1801 ?)

*Portrait of John Cayley (1730-1795), bust-length*

signed and dated 'Voille. / 1788.' (center right)

oil on canvas

26 $\frac{1}{8}$  x 20 $\frac{3}{4}$  in. (66.3 x 52.7 cm.)

\$30,000-50,000

£25,000-41,000  
€28,000-47,000

**PROVENANCE:**

Sarah Moberly, daughter of the sitter, and by descent to Herbert Guy Moberly, Mitcham, Surrey, and by descent in 1931 to Reverend Edgar William Moberly.

Anonymous sale; Christie's, London, 23 November 1984, lot 89, with Colnaghi's, New York.

John Cayley (1730-1795) was born at Richmond, Surrey, and was the son of Cornelius Cayley of Hull. He married Sarah Cozens in 1756. He was a merchant and British Consul-General at Saint Petersburg.

PROPERTY OF A PRIVATE COLLECTOR

190

## MOÏSE JACOBBER

(BLIESKASTEL 1786-1863 PARIS)

*Roses, carnations, sweet william and other flowers in an alabaster vase, with pineapples and a basket of fruit and vegetables, on a marble ledge*

oil on canvas

47 $\frac{1}{2}$  x 36 in. (120.9 x 91.5 cm.)

\$100,000-150,000

£82,000-120,000

€94,000-140,000

### PROVENANCE:

with Galerie J. Kugel, Paris (according to a label on the reverse).  
Anonymous sale; Sotheby's, New York, 19 May 1994, lot 130, where acquired  
by the present owner.

### EXHIBITED:

(Possibly) Paris, Salon, 1839, no. 1056.

As an easel painting by the Moïse Jacobber, this impressive still life is relatively unusual in the artist's oeuvre. Though a supremely talented painter in oils, Jacobber in fact spent the majority of his career as a freelance painter for the Sèvres porcelain factory. Founded in 1738 at the instigation of Louis XV and his *maitresse-en-titre*, Madame de Pompadour, as a rival to other leading manufactories like those at Chantilly and Meissen, the Sèvres factory quickly emerged at the forefront of European ceramic production. The enthusiastic patronage of Louis XV, an early and generous investor in the firm, and later Louis XVI and Marie Antoinette, assured the Sèvres factory a dominance among upper class households during the 18th century. Even with the onset of the French Revolution in 1789 and the subsequent tumultuous political and social upheavals of the ensuing decades, Sèvres remained a dominant producer of fine porcelain and china in France and across Europe.

Born in Blieskastel in southwest Germany, Moïse Jacobber trained as a painter under the still-life specialist Gerard van Spaendonck (1746-1822) in Paris. Spaendonck had been working in Paris since 1780 and had, by the time Jacobber began his pupillage, become professor of flower painting at the Jardin des Plantes and a member of the Académie Royale, as well as miniature painter to Louis XVI. Sam Segal, who confirmed the attribution on the basis of firsthand inspection, has noted that the composition bears a number of striking resemblances to a lost painting by Spaendonck formerly in the French Royal collection (written communication, 22 October 1988). Spaendonck was an exceedingly popular painter in France, with critics writing that he had 'no rival in the art of painting flowers, plants, fruits, nor in the art of arranging them in beautiful vases. He can only be compared... to nature that he renders in all of its freshness, its brilliance, its vivacity' ('Observations ou réflexions sur l'exposition des peintures, sculptures, dessins et gravures de MM. de l'Académie royale en 1783', *Mercure de France*, 1783). Jacobber's reworking of his former master's composition here, therefore, is unsurprising.

The present canvas can be roughly dated due to the existence of a nearly identical copy of the design painted by the artist on a porcelain plaque for the Sèvres factory (fig. 1). Since it is more likely that Jacobber would have established his composition in oils first and then replicated the finished picture on the plaque, the usual dating of the Sèvres picture to c. 1837 can thus be regarded as a date for both. The plaque appears to have been one of the works exhibited by Jacobber at the Paris Salon of 1839 where it was recorded as '1057 - Fleurs d'après Van Spaendonck; porcelaine'. Alongside his painting on porcelain, Jacobber exhibited an oil, referred to in the Salon catalogue only as '1056 - Fleurs et fruit', and, given this description, it is tempting to hypothesize that Jacobber might have exhibited his porcelain next to the oil on which it was based.



Fig. 1 Moïse Jacobber, *Bouquet of flowers with a basket of fruit*, hard-paste porcelain, Cité de la céramique, Sèvres © RMN-Grand Palais (Sèvres, Cité de la céramique) / Martine Beck-Coppola









PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 191

**THREE ALLEGORICAL MARBLE RELIEF PANELS**  
ITALIAN, LATE 18TH / 19TH CENTURY

Depicting mythological scenes probably Zeus and Hera, Hades  
abducting Persephone and Poseidon seizing Amphitrite

30 in. (76.2 cm.) high, 19½ (48.2 cm.) wide, 3 in. (7.6 cm.) deep

\$7,000-10,000

£5,800-8,100

€6,600-9,300

**PROVENANCE:**

Anonymous sale, Sotheby's, New York, 1 July 1993, lot 20.



■ 192

**A MARBLE FIGURE OF LA COMÉDIE**

WORKSHOP OF LOUIS-CLAUDE VASSÉ (1717-1772), CIRCA 1765

Inscribed *Ludovius/ Vassé/ f. 1765*

23¾ in. (60 cm.) high

\$10,000-15,000

£8,200-12,000

€9,400-14,000

**PROVENANCE:**

Harry Bailey, New York, as of 1983; by inheritance to Adrian Ward-Jackson, London.

Property of a European Foundation, Sotheby's, New York, 26 October 1990, lot 208.

**LITERATURE:**

L. Réau, 'Louis-Claude Vassé 1716-1772', *Gazette des Beaux-Arts*, July, 1930, p. 41.

The prototype of this model belonged to the Comtesse Du Barry and is now in the Musée du Louvre (inv. no. RF 2870).

193

**A WHITE MARBLE BUST OF A CRYING BOY**

AFTER THE MODEL BY DUQUESNOY, FRENCH OR FLEMISH, 18TH CENTURY

The socle probably later

12¾ in. (32.4 cm.) high, overall

\$3,000-5,000

£2,500-4,100

€2,800-4,700



■ 194

**A TERRACOTTA BUST OF A GIRL, POSSIBLY MME. D'HAUTMESNIL OR MME. CÉCIL CRAMER**

ATTRIBUTED TO JOSEPH CHINARD (1756-1813), PARIS, CIRCA 1805

17½ in. (44.5 cm.) high

\$5,000-8,000

£4,100-6,500

€4,700-7,400

**PROVENANCE:**

Private collection.

Sotheby's, London, 12 December 1985, lot 314.

PROPERTY OF A SOUTHERN COLLECTOR

**195**

**A GREY-PAINTED PLASTER HEAD OF THE DYING ALEXANDER**  
ATTRIBUTED TO THE FLORENTINE GRAND DUCAL WORKSHOPS,  
AFTER THE ANTIQUE, CIRCA 1722

26½ in. (67.3 cm.) high, overall

\$3,000-5,000

£2,500-4,100  
€2,800-4,700

**PROVENANCE:**

One of the 35 'casts in jess' acquired by Thomas, 1st Earl of Macclesfield, described in a letter written by Lord Parker in Florence in January 1722. Thence by descent at Shirburn Castle. The Macclesfield Sculpture, Christie's, London, 1 December, 2005, lot 53.

**LITERATURE:**

T. P. Connor, 'The fruits of a Grand Tour - Edward Wright and Lord Parker in Italy, 1720-22', in *Apollo*, July 1998, pp. 23-30.



**197**

**A WHITE MARBLE VANITAS BUST**  
ITALIAN, LATE 19TH / EARLY 20TH CENTURY

21½ in. (54.7 cm.) high, overall

\$6,000-8,000

£4,900-6,500  
€5,600-7,400

**196**

**A MARBLE BUST OF A YOUNG GIRL**  
ATTRIBUTED TO ROBERT LE LORRAIN (1666-1743), EARLY 18TH CENTURY

With an oak crown in her hair, standing on an associated outswept marble base

16½ in. (41.9 cm.) high

\$2,000-4,000

£1,700-3,300  
€1,900-3,700

**LITERATURE:**

M. Beaulieu, *Robert Le Lorrain 1666-1743*, Arthéna, 1982, fig. 41-43.





198 (actual size)

198

**WILLIAM HOGARTH**

(LONDON 1697-1764)

*Portrait of two gentlemen, bust-length*

oil on canvas, unlined  
3½ x 2½ in. (8 x 6.4 cm.)

\$20,000-30,000

£17,000-24,000

€19,000-28,000

**PROVENANCE:**

Marie Marignane, Paris and Nice (Lugt no. 1848).  
Dominique Brême, Paris.  
with Eric Turquin, Paris, 2008.  
Hubert Duchemin, Paris, from whom acquired by the present owner.

**LITERATURE:**

E. Einberg, *William Hogarth: A Complete Catalogue of the Paintings*, Yale, 2016, p. 70, no. 31.

This little fragment may once have been part of a larger, unfinished conversation piece. The work is similar in technique to the *Lady and her Son* (see *op. cit.*, no. 32) and it is possible that the two might have come from the same canvas.

199

**SIR JOSHUA REYNOLDS, P.R.A.**

(PLYMPTON 1723-1792 LONDON)

*Portrait of a lady, three-quarter-length*

oil on canvas  
35¾ x 28 in. (91.2 x 71.2 cm.)

\$20,000-30,000

£17,000-24,000

€19,000-28,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 5 June 2008, lot 61.  
Anonymous sale; Sotheby's, London, 9 July 2015, lot 220, where acquired by the following.  
Private collection, by whom given to the present owner.

Dr. Martin Postle dated this portrait to c. 1767-1768 at the time of its 2008 sale.



PROPERTY FROM THE ESTATE OF RONALD P. STANTON

**200**

**BEN MARSHALL**

(SEAGRAVE 1768-1835 LONDON)

*The Malcolm Arabian*

signed and dated 'B. Marshall / 1825' (lower center)

oil on canvas

35¾ x 48¾ in. (90.8 x 122.8 cm.)

\$60,000-80,000

£49,000-65,000

€56,000-74,000

**PROVENANCE:**

(Probably) anonymous sale; Sotheby's, New York, 5 June 1986, lot 103A, as 'Two Arab horses in landscape, 1825' (\$220,000), where acquired by with Richard Green, London, and with Arthur Ackermann & Sons, London, where acquired in 1987 by Ronald P. Stanton.

Major-General Sir John Malcolm, GCB, KLS (1769-1833) acquired this magnificent grey stallion when its owner, the Pasha of Bagdad, was killed in action. He brought the horse to England and either presented or sold him to H.R.H. The Prince Regent, later George IV, King of the United Kingdom and Hanover. The so-called Malcolm Arabian, as the horse became known, is pictured here rearing in a sun-scorched desert landscape with an equine companion.

A slightly earlier version of this picture, signed and dated 1823, is almost identical to this canvas, with minor differences in the landscape and additional detail in the foreground (see W. S. Sparrow, *British Sporting Artists from Barlow to Herring*, London, 1922, opposite p. 163). A portrait of the Malcolm Arabian was exhibited by Charles Henry Schwanfelder at the Royal Academy in 1814 and now hangs in the Royal Collection, England; another portrait of the stallion with a groom by Henry Bernard Chalou (dated 1819) is with Simon Dickinson, London and New York.







actual size

201

**CIRCLE OF CARL LUDWIG KAAZ**

(KARLSRUHE 1773-1810 DRESDEN)

*Prague, a view of the Old Town from a window with the  
Church of Our Lady before Týn*

oil on copper  
6 x 4½ x in. (15.1 x 11.3 cm.)

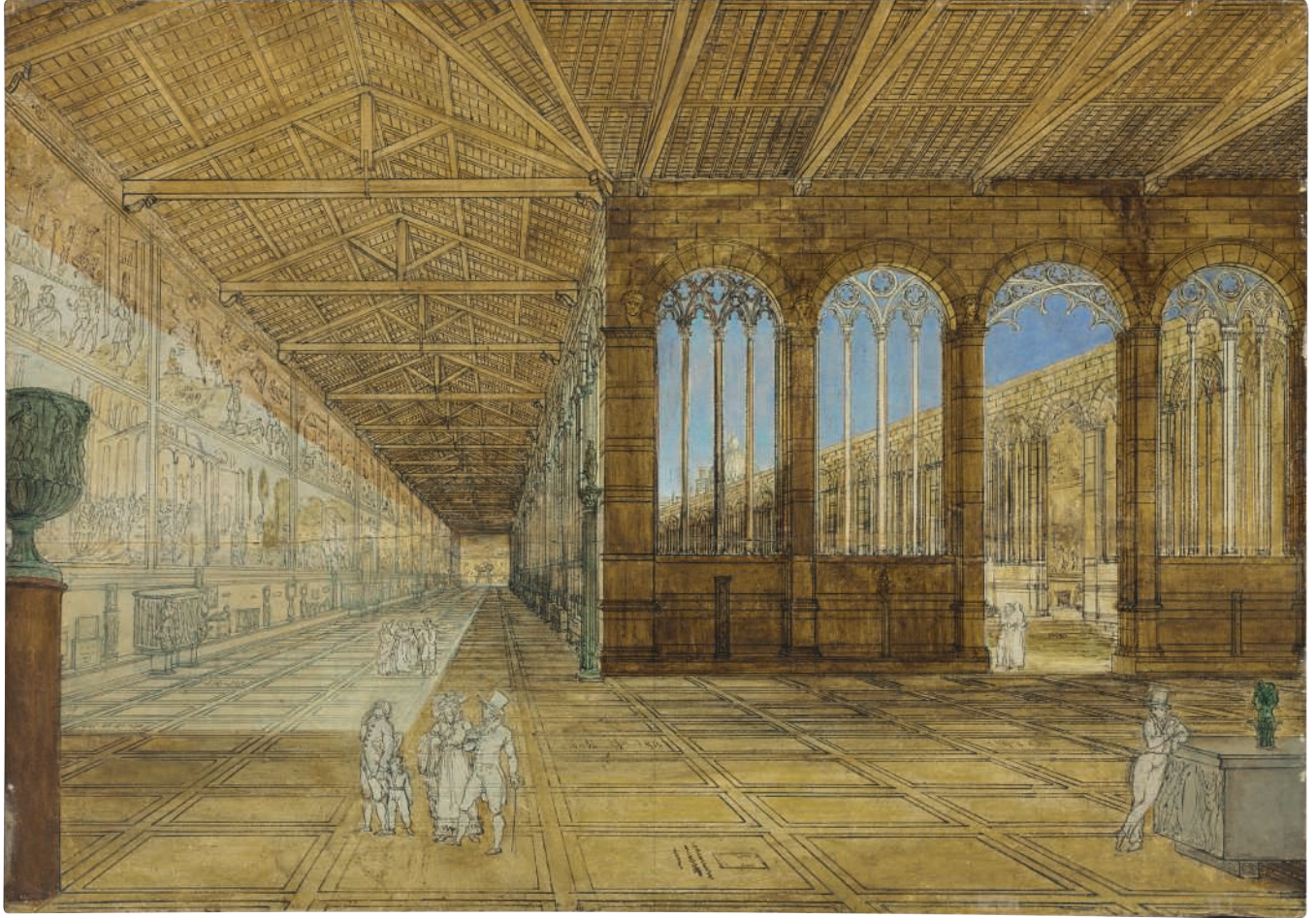
\$10,000-15,000

£8,200-12,000

€9,400-14,000

**PROVENANCE:**

Private collection, London.



202

**ENGLISH SCHOOL, EARLY 19TH CENTURY**

*The interior of the Camposanto, Pisa*

oil on panel  
14% x 20% in. (36.5 x 51.8 cm.)

\$12,000-18,000

£9,800-15,000  
€12,000-17,000

**PROVENANCE:**

Private collection, New York.

This unfinished panel shows the interior of the cemetery of Camposanto Monumentale, at the northern edge of the Piazza dei Miracoli in Pisa. The Camposanto is said to have been built on holy soil brought back from Golgotha by Ubaldo Lanfranchi, archbishop of Pisa in 1203. The interior of the cemetery contains Etruscan, Roman and Medieval funerary art objects, including a large collection of sarcophagi. The walls of the cemetery were once covered in renowned frescoes that were widely toured, among them Francesco Traini, Benozzo Gozzoli, Andrea Bonaiuti, and Taddeo Gaddi. On 27 July 1944, a bomb fragment from an Allied raid started a fire that tragically damaged the contents of the cemetery, destroying many of the sculptures and sarcophagi and compromising all of the frescoes. The present panel is a poignant record of the interior of the monument as it was before the devastation.



PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON

**203**

**LOUIS-LÉOPOLD BOILLY**  
(LA BASSÉE 1761-1845 PARIS)

*Portrait of a gentleman, bust-length*

oil on panel  
9½ x 7½ in. (23.5 x 18.5 cm.)

\$8,000-12,000

£6,600-9,800  
€7,500-11,000

**PROVENANCE:**

Anonymous sale; Lair-Dubreuil, Paris, 30 April 1924, lot 20.  
Anonymous sale; Hôtel Rameau, Paris, 26 June 1985, lot 35.  
with Stair Sainy Matthiesen, New York, by 1985.  
Anonymous sale; Christie's, New York, 23 October 1998, lot 118, where  
acquired by the present owner.

**LITERATURE:**

P. Marmottan, *Le peintre Louis Boilly (1761-1845)*, Paris, 1913, p. 206.

The present panel will be included in the forthcoming catalogue raisonné of  
Boilly's work by Etienne Breton and Pascal Zuber.



PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON

**204**

**LOUIS-LÉOPOLD BOILLY**  
(LA BASSÉE 1761-1845 PARIS)

*Portrait of a lady, bust-length*

oil on canvas, unlined  
8¾ x 6¾ in. (22.3 x 17.2 cm.)

\$8,000-12,000

£6,600-9,800  
€7,500-11,000

**PROVENANCE:**

with Stair Sainty Matthiesen, New York, by 1985.  
Anonymous sale; Christie's, New York, 23 October 1998, lot 117, where  
acquired by the present owner.

**LITERATURE:**

The present canvas will be included in the forthcoming catalogue raisonné of  
Boilly's work by Etienne Breton and Pascal Zuber.



PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON

**205**

**ÉTIENNE BOUHOT**

(BARD-LES-ÉPOISSES 1780-1862  
SEMUR-EN-AUXOIS)

*The Pont d'Austerlitz, Paris*

oil on canvas  
18 $\frac{1}{2}$  x 27 in. (47.3 x 68.6 cm.)

\$20,000-30,000

£17,000-24,000  
€19,000-28,000

**PROVENANCE:**

Sturla J. Gudlaugsson (1913-1971), The Hague.  
Anonymous sale; Christie's, New York, 23 October 1998, lot 152, where  
acquired by the present owner.

This canvas was formerly in the collection of the preeminent art historian, Sturla Gudlaugsson. Director of the Netherlands Institute for Art History and the Mauritshuis in The Hague, Gudlaugsson was an internationally recognized authority on Dutch 17th-century painting and the author of the award-winning catalogue raisonné on Gerard ter Borch.

In 1814, European forces allied against Napoleonic France and marched triumphantly into Paris, formally ending a decade of French domination on the Continent. The soldiers in the foreground of this picture are Scottish troops, which were stationed in Paris in 1814-1815.



PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON

206

## LOUIS-LÉOPOLD BOILLY

(LA BASSÉE 1761-1845 PARIS)

*La bouillie pour le chats* (*The soup for the cats*)

signed 'L.Boilly' (lower right)  
oil on canvas, unlined  
12¾ x 16½ in. (32.4 x 40.9 cm.)

\$30,000-50,000

£25,000-41,000  
€28,000-47,000

### PROVENANCE:

Madame Preponnier, Demonville, Fossard; her sale, Lacoste, Paris, 31 March 1828, lot 43 (FF 176).

Emile Pereire (1800-1875), Paris, 1898.

Anonymous sale; Ader Picard Tajan, Paris, 17 June 1997, lot 61.

Anonymous sale; Christie's, New York, 23 October 1998, lot 119), where acquired by the present owner.

### LITERATURE:

H. Harris, *Louis Boilly, Peintre-Dessinateur Lithographe*, 1898, p. 91, no. 99.

Boilly was one of the most successful portrait and genre painters in France from the final years of the Ancien Régime until the middle of the 19th century. His bourgeois and proletarian interiors offer fascinating insight into French life at that time. An almost identical version of the present painting was offered at Sotheby's, Monaco, 26 May 1980, lot 534, and later at Ader Picart Tajan, Paris, 25 June 1991, lot 73, on both occasions with its pendant, *La Lecture*. Etienne Breton and Pascal Zuber consider both that version and the present lot to be autograph and date them to Boilly's early career, probably while the artist was working in Paris. Boilly would later adapt the central standing female figure for his *La Repasseuse*, offered at Koller Auktionen, Zurich, 19 September 2014, lot 3096.

The present painting will be included in the forthcoming catalogue raisonné of Boilly's paintings being prepared by Etienne Breton and Pascal Zuber.



PROPERTY FROM THE COLLECTION OF NANCY  
RICHARDSON

**207**

**CIRCLE OF JACQUES-  
ANTOINE VALLIN**

(PARIS 1760-1831)

*A putto, possibly Hymen; and A putto,  
possibly Cupid*

oil on canvas

each 7½ x 9½ in. (19.1 x 24.2 cm.)

a pair (2)

\$6,000-8,000

£4,900-6,500

€5,600-7,400

**PROVENANCE:**

with Jacques Kugel, Paris.





PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON

208

## JAKOB PHILIPP HACKERT

(PRENZLAU 1737-1807 SAN PIETRO DI CAREGGI)

*A capriccio river landscape of the Giardino Inglese at Caserta, with cattle and reclining figures*

signed and dated 'Filippo Hackert. / Dipinse 1797.' (center, on the riverbank)  
oil on canvas  
26 x 38½ in. (66.1 x 97.8 cm.)

\$40,000-60,000

£33,000-49,000  
€38,000-56,000

### PROVENANCE:

Prince Adelbert, Bad Homburg, near Frankfurt.  
Anonymous sale; Christie's, New York, 31 May 1989, lot 87, where acquired by the present owner.

### LITERATURE:

C. Nordhoff and H. Reimer, *Jakob Phillip Hackert 1737-1807: Verzeichnis seiner Werke*, 1994, II, pp. 127-8, no. 265.

The *giardino inglese*, or "English garden", is a style of landscape design that incorporates both natural and artificial elements and presents an idealized view of nature. It emerged in England in the early 18th century and soon spread throughout Europe, supplanting the more formal, geometric *jardin à la française* of the 17th century as the principal gardening style of Europe. The *giardino inglese* that inspired this work was designed in 1792 by Luigi Vanvitelli (1700-1773) for the park at the Palazzo Reale di Caserta, just north of Naples. The present landscape incorporates the neo-Gothic *tholos* temple found at the center of the garden's maze, as well as a distant landscape redolent of the countryside near Volturno, but the lush, sprawling grounds have been depicted with some imaginative artistic license. As court painter in the employ of King Ferdinand IV of Naples from 1786 until 1797, Jacob Phillip Hackert would have been well acquainted with the gardens, and motifs of the *giardino inglese* reappear in several other paintings from that period, such as his *River Landscape with Elements of the English Garden at Caserta* of the same year (Attingham Park, Shropshire).

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE / SOLD TO BENEFIT  
COLUMBIA UNIVERSITY

■ 209

**A WHITE MARBLE FIGURE OF HERCULES**  
ITALIAN, LATE 17TH / EARLY 18TH CENTURY

67 in. (170.1 cm.) high

\$12,000-18,000

£9,800-15,000  
€12,000-17,000



■ 210

**A WHITE MARBLE BUST OF THE VENUS DE CAPUA**  
AFTER THE ANTIQUE, ITALIAN, LATE 19TH CENTURY

25¼ in. (64 cm.) high, overall

\$6,000-9,000

£4,900-7,300  
€5,600-8,400



PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE / SOLD TO  
BENEFIT COLUMBIA UNIVERSITY

■ 211

**A SET OF FOUR MONUMENTAL WHITE MARBLE  
FIGURES REPRESENTING THE SEASONS**  
FLEMISH, LATE 17TH CENTURY

Approximately 91 in. (231.1 cm.) high, each

\$150,000-250,000

£130,000-200,000

€140,000-230,000









212

**FOLLOWER OF MARTEN VAN CLEVE**

*A peasant couple*

oil on panel  
17 x 20½ in. (43.2 x 52.1 cm.)

\$20,000-30,000

£17,000-24,000  
€19,000-28,000

**PROVENANCE:**

Private collection, United States.



213

## FOLLOWER OF QUINTEN METSYS

### *The Tax Collectors*

inscribed 'Ceulen' (upper left)  
oil on canvas, unlined, unframed  
36 x 29¼ in. (91.4 x 74.3 cm.)

\$25,000-35,000

£21,000-29,000  
€24,000-33,000

**PROVENANCE:**

Private collection, Belgium.

The prototype for this picture is in the Liechtenstein Collection, Vaduz. Previously known only through photographs, it was taken for a copy and, when it resurfaced on the art market in 2008, was attributed to a 'Follower of Marinus van Reymerswaele'. Recent scholarship, however, has confirmed the painting to be an autograph work by Quinten Metsys. The composition enjoyed considerable popularity in the 16th century and numerous, somewhat varying versions survive, including the celebrated *Tax Gatherers* by Marinus van Reymerswaele in the National Gallery, London. All may have been inspired by a lost original by Jan van Eyck, described by Marcantonio Michiel as 'El quadretto a meze figure, del patron che fa conto cun el fattor fo de man de Zuan Heic, credo Memelino, Ponetino, fatto nel 1440' when he encountered it in the collection of Camillo and Niccolò Lampognano in Milan in about 1520.



214

**CIRCLE OF JUSTUS SUTTERMANS**

(ANTWERP 1597-FLORENCE 1681)

*Portrait of Cosimo II de' Medici (1590-1621), Grand Duke of  
Tuscany, half-length*

oil on canvas  
23¾ x 18¾ in. (59.4 x 47.6 cm.)

\$7,000-10,000

£5,800-8,100  
€6,600-9,300

**PROVENANCE:**

Reverend H. Gregory, 1895.

Thomas Hesslein, Santa Fe, New Mexico, by whom bequeathed to the Bell  
Gallery in 2001.

This portrait of Cosimo II de' Medici (1590-1621) can be dated, based on  
the sitter's apparent age, to early in the second decade of the 17th century.  
It appears to relate to Justus Suttermans' full-length portrait of the Grand  
Duke in the Uffizi, Florence, with some differences to the costume (see K.  
Langedijk, *The Portraits of the Medici: 15th-18th Centuries*, Florence, 1981, I,  
pp. 540-541, no. 31, fig. 28,31).





215

## THE MASTER OF THE BOB JONES ADORATION

(ACTIVE BRUSSELS, 16TH CENTURY)

*A triptych: central panel: The Adoration of the Magi; the wings: The Nativity; and The Rest on the Flight into Egypt*

oil on panel, transferred to a new panel, shaped top  
open: 40% x 55 in. (102.6 x 139.7 cm.); closed: 40% x 27% in. (102.6 x 68.8 cm.)

\$15,000-20,000

£13,000-16,000

€14,000-19,000

### PROVENANCE:

In the collection of Brown University, Providence, Rhode Island, since before the establishment of the Bell Gallery in 1971.

We are grateful to Peter van den Brink for confirming the attribution on the basis of firsthand inspection.

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

216

## GABRIEL GUARDIA

(ACTIVE MANRESA 1482-1501)

*God the Father surrounded by the celestial hierarchy*

tempera, oil and gold on panel  
53¼ x 52¾ in. (136.5 x 133 cm.)

\$80,000-120,000

£66,000-98,000

€75,000-110,000

### PROVENANCE:

Carlo Foresti, Milan; Galerie Fischer, Lucerne, 23-26 August 1939, lot 1592, as Catalanian School, 15th Century.

Private collection, Milan, before 1947.

Ludwig Losbichler Gutjahr, Barcelona, by 1955 (according to a photograph in the Amattler Archive, Barcelona).

Anonymous sale; Berkowitsch, 15-16 February 1983, lot 159.

Private collection, Madrid.

Anonymous sale; Sotheby's, Madrid, 11 November 1997, lot 4, where acquired by the present owner.

### LITERATURE:

C. R. Post, *A History of Spanish Painting*, IX, part II, Cambridge, Massachusetts, 1947, pp. 862-864, fig. 369.

J. Gudiol and S. Alcolea I Blanch, *Pintura Gótica Catalana*, Barcelona, 1986, p. 210, no. 696, fig. 1051.

This majestic panel was probably the central element of a large polyptych for a church in Catalonia. The brilliantly colored, highly ordered composition represents at center God the Father, holding a celestial orb and blessing with his right hand against a ground of pale yellow and golden flames. He is immediately surrounded by red Seraphim, while at his feet, blue Cherubim kneel and Thrones stand with open books in hand. In perpetual adoration of the Lord, together they represent the highest hierarchy of angels according to a tradition codified in a 5th century text known as *De Hierarchia Celesti*. The remaining six choirs of angels are depicted in registers on either side of God, and are also identified by banderoles inscribed with their names in Catalan. At left from top to bottom are the Dominations holding orbs and scepters, the Powers clad in armor, and the Virtues, who carry glass vessels. Brandishing swords and crowns, the Princedoms appears at top right. Beneath them are the Archangels holding palm leaves, symbols of Christian martyrdom, and then finally, the Angels who provide a celestial concert by sounding their horns.

As Chandler R. Post observed, the panel's inscriptions, pastiglia haloes and overall compositional style reflect its Catalanian origin (*op. cit.*, p. 862.). God the Father bears a striking resemblance to the analogous figure in Gabriel Guardia's sole documented work, the *Altarpiece of the Trinity*, painted in 1501 for the Collegiate Basilica of Santa Maria in Manresa. In addition to their strict frontality, both figures share the same solemn expression and virtually identical physiognomies. Further parallels may be found between several of the angels and other figures by the artist, such as the Archangel holding the banderole who is closely related to Saints John and Catherine from the *Triptych of the Crucifixion* in Barcelona Cathedral.

The contract for the Manresa retable identifies Gabriel Guardia as a citizen of that town, but specifies that he was living in Vich[Vic]. Stylistic affinities with the work of the Catalan painter Jaume Huguet (c. 1415-1492) have led some scholars to suggest that Guardia may have been his student, although the possibility that he was an independent master who took inspiration from Huguet's works must also be considered (see J. Molina i Figueras, *Arte, Devoción y Poder en la Pintura Tardogótica Catalana*, Murcia, 1999, p. 89; and B. Rowland, Jr., 'Gabriel Guardia: A Fifteenth Century Painter of Manresa', *The Art Bulletin*, XIV, no. 3, September 1932, pp. 242-257).





217

**217**  
**CRETAN SCHOOL,**  
**16TH CENTURY**

*Saint Jerome*

oil on panel  
 28 $\frac{7}{8}$  x 24 $\frac{1}{2}$  in. (73.3 x 62.3 cm.)

\$10,000-15,000

£8,200-12,000  
 €9,400-14,000

**PROVENANCE:**

with Beaumont Art Galleries, Chicago.  
 Anonymous sale; Sotheby's, New York, 7  
 November 1984, lot 52, as 'Ferrarese School, 16th  
 Century', where acquired by the present owner.

PROPERTY OF A NEW YORK ESTATE

**218**  
**STUDIO OF ANDREA**  
**SOLARIO**

(MILAN C. 1465-1524)

*Ecce Homo*

oil on panel  
 25 $\frac{3}{4}$  x 18 $\frac{3}{4}$  in. (65.4 x 47.4 cm.)

\$15,000-20,000

£13,000-16,000  
 €14,000-19,000

**PROVENANCE:**

Acquired by the parents of the late present owner,  
 c. 1930.

One of Andrea Solario's most enduringly popular compositions, this *Ecce Homo* is among a number of high quality studio repetitions that survive. Two autograph versions are listed in David Alan Brown's 1987 catalogue raisonné: one, signed, in the Philadelphia Museum of Art, which is thought to be the prime; and a second in the Museum der bildenden Künste, Leipzig. Both paintings are thought to date from the artist's stay in France in 1507-1509.

PROPERTY OF A PRIVATE COLLECTOR

219

**CIRCLE OF ROCCO MARCONI**

(ACTIVE VENICE 1504-1529)

*The Tribute Money*

oil in panel

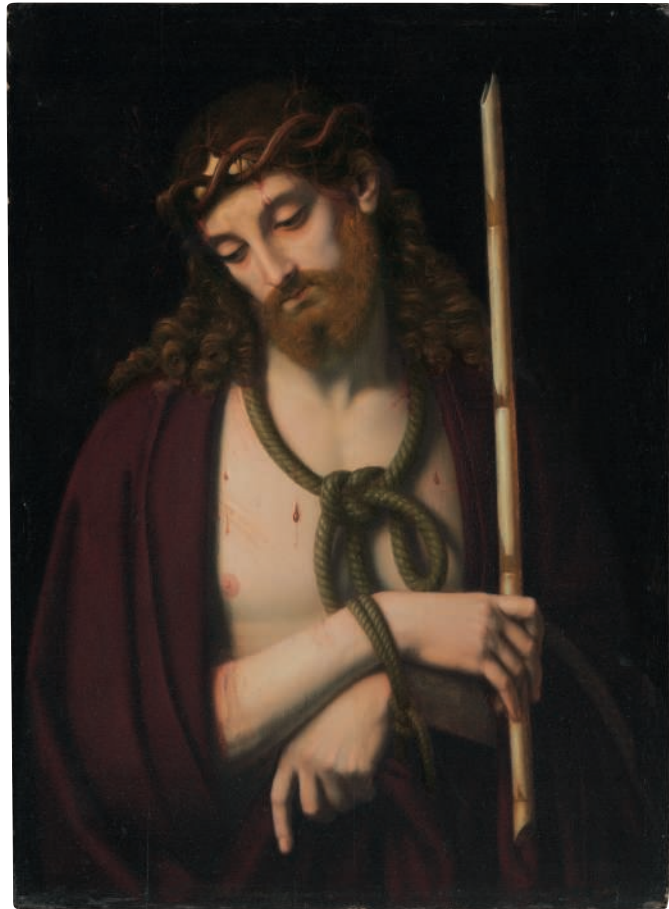
41¼ x 66½ in. (106.1 x 168.9 cm.)

\$15,000-20,000

£13,000-16,000

€14,000-19,000

The prototype for this picture is in the Pinacoteca Nazionale, Ferrara (inv. 95). Previously attributed to Giovanni Cariani, it is now given to Rocco Marconi and illustrates an episode in the New Testament in which the relationship between Christianity, secular government, and society is examined (Matthew 22:15-22; Mark 12:13-17; Luke 20:20-26). Hostile questioners attempt to trick Christ into taking a clear stance on whether Jews should pay taxes to the Roman authorities, to which he replies 'Render therefore unto Caesar the things which are Caesar's; and unto God the things that are God's' (Matthew 22:21).



218



219



220

**FRANÇOIS DE NOMÉ**

(METZ C. 1593-AFTER 1644 NAPLES)

*The Stoning of Saint Stephen, a Classical architectural capriccio beyond*

oil on canvas, unframed  
36% x 34% in. (93.1 x 87.4 cm.)

\$8,000-12,000

£6,600-9,800  
€7,500-11,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 14 October 1992, lot 133.



PROPERTY OF THE ART GALLERY OF ONTARIO,  
DEACCESSIONED TO BENEFIT ART PURCHASES AT  
THE AGO

221

**ANTONIO MARINI**

(VENICE 1668-1725)

*A shipwreck off a rocky coast with survivors on the shore, a fortified town beyond; and A shipwreck off a rocky coast with survivors on the shore*

oil on canvas  
each 32¾ x 56½ in. (82.3 x 143.5 cm.) a pair (2)

\$15,000-20,000 £13,000-16,000  
€14,000-19,000

**PROVENANCE:**

with Herrn Goldmann, as Salvatore Rosa, where probably acquired in 1826 by Johann I. von Liechtenstein, and by descent to Liechtenstein collection, Fürstlich

Liechtensteinsche Gemäldegalerie, Vienna (inv. nos. 1473 and 1491, as Salvator Rosa), and Schloss Feldsberg, Valtice, Czech Republic (inv. no. of the second picture 1224), where acquired in September 1955 by with Galerie Sanct Lucas. with Julius Böhrler, Munich. Walter C. Laidlaw, and by inheritance to the following. Private collection, from whom purchased in 1962 by the Art Gallery of Ontario, Toronto.

**EXHIBITED:**

Vancouver, Vancouver Art Gallery, *Of Ships and the Sea*, 1 November-1 December 1963, nos. 9, 10, as 'Marco Ricci (attributed)'. Toronto, Art Gallery of Ontario, *The Arts of Italy in Toronto Collections 1300-1800*, 19 December 1981-14 February 1982, nos. 104, 105, as 'Marco Ricci'. Toronto, Art Gallery of Ontario, *Vital Signs: A Look at How Art Communicates*, 25 October-14 December 1986.

**LITERATURE:**

(Probably) G. F. Waagen, *Die vornehmsten Kunstdenkmaler von Wien*, Vienna, 1866, I, p. 286, as 'Salvator Rosa'. (Probably) W. Bode, *Die Fürstlich Liechtenstein'sche Galerie in Wien*, Vienna, 1896, p. 80, as 'Marco Ricci'. M. Milkovich, *Sebastiano and Marco Ricci in America*, exhibition catalogue, Lexington, 1966, pp. 48, 52, nos. 73, 74 as 'Marco Ricci'. G.M. Pilo, 'Sebastiano and Marco Ricci in America', *Arte Veneta*, XX, 1966, p. 305, as 'Marco Ricci'. *Art Gallery of Ontario: Handbook*, Ontario, 1974, p. 55, as Marco Ricci. E. Martini, *La pittura del Settecento veneto*, Udine, 1982, p. 493, fig. 92. L. Moretti, 'Risarcimento di Antonio Marini', *Scritti di storia dell'arte in onore di Federico Zeri*, Milan, 1984, II, p. 797. L. Muti and D. de Sarno Prignano, *Antonio Marini: Pittore (1668-1725): Catalogo generale*, Rimini, 1991, pp. 228-230, nos. 68, 69, pls. XXIII, XXIV. M.S. Proni, *Antonio Maria Marini: L'opera completa*, Naples, 1992, pp. 130, 132, 133, nos. 2.7.a, 2.7.b.



■ 222  
**A BRONZE MODEL OF THE EDUCATION  
OF ACHILLES**  
AFTER THE MODEL BY FRANCOIS RUDE,  
FRENCH, 19TH CENTURY

17 in. (43 cm.) high, 17¾ in. (45.2 cm.) wide

\$4,000-6,000

£3,300-4,900  
€3,800-5,600

■ 223  
**AN ALABASTER GROUP OF  
GREEK WRESTLERS**  
AFTER THE ANTIQUE, ITALIAN,  
19TH CENTURY

21½ in. (54.6 cm.) high, 26 in. (66 cm.) wide

\$10,000-15,000

£8,200-12,000  
€9,400-14,000







PROPERTY FROM A PRIVATE WEST  
COAST COLLECTION

■ 224

**AN ITALIAN OVER-LIFESIZE BRONZE  
GROUP OF LAOCOON AND HIS SONS**  
CAST BY FONDERIA CHIURAZZI, NAPLES,  
20TH CENTURY

Stamped *FONDERIA CHIURAZZI NAPOLI*

86½ in. (219.6 cm.) high, 61½ in. (156.2 cm.) wide,  
37¾ in. (95 cm.) deep

\$60,000-90,000

£49,000-73,000  
€56,000-84,000



SOLD BY THE LOS ANGELES COUNTY MUSEUM OF ART TO BENEFIT  
FUTURE ACQUISITIONS

**225**

**A FRENCH TERRACOTTA BUST OF A WOMAN**  
BY ALBERT-ERNEST CARRIER-BELLEUSE, THIRD  
QUARTER 19TH CENTURY

Signed 'A. CARRIER.', on an ebonized wood socle

28 in. (71 cm.) high, overall

\$4,000-6,000

£3,300-4,900  
€3,800-5,600

PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON

■ **226**

**A FRENCH TERRACOTTA AND LEAD VASE**  
BY FELIX MAURICE CHARPENTIER, DATED 1910

Signed and dated *Maurice Charpentier 1910*

23 in. (58.4 cm.) high

\$6,000-8,000

£4,900-6,500  
€5,600-7,400

**PROVENANCE:**

Acquired from Didier Aaron, New York, 30 March 1989.





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

■ 227

**A GROUP OF PATINATED BRONZE FIGURES OF *FANCIULLO ORANTE AND DISCOBOLO***

CAST BY FONDERIA CHIURAZZI, NAPLES, 20TH CENTURY

Each stamped with the Chiurazzi cachet, the wrestlers numbered in pairs 4/199 and 7/199, the standing figure numbered 1/199

The wrestlers: 45¾ in. (116.3 cm.) high

The standing figure: 53 in. (145.2 cm.) high

(5)

\$15,000-30,000

£13,000-24,000  
€14,000-28,000



PROPERTY OF A NEW YORK ESTATE

**•228**

**CIRCLE OF CORNEILLE DE LA HAYE,  
CALLED CORNEILLE DE LYON**

(THE HAGUE 1500/10-1575 LYON)

*Portrait of a gentleman, bust-length*

oil on panel  
7½ x 5¼ in. (19.1 x 14.6 cm.)

\$5,000-7,000

£4,100-5,700  
€4,700-6,500

**PROVENANCE:**

Acquired by the parents of the late present owner, c. 1930.

PROPERTY FROM A NEW YORK STATE COLLECTION

**229**

**ANTWERP SCHOOL, C. 1620**

*Hagar and the Angel*

oil on copper  
4¾ x 6¼ in. (10.9 x 15.8 cm.)

\$7,000-10,000

£5,800-8,100  
€6,600-9,300

**PROVENANCE:**

Karl Lilienfeld (1885-1966), New York, since the 1930s, and by descent to the mother of the present owner.

228



229

PROPERTY FROM A FLORIDA ESTATE

**230**

**ATTRIBUTED TO CLAUDE DÉRUET**

(NANCY C. 1588-1660)

*Portrait of a lady, traditionally identified as Marie de' Medici (1575-1642), Queen of France, half-length*

oil on panel  
25¾ x 19½ in. (65.4 x 49.8 cm.)

\$10,000-15,000

£8,200-12,000

€9,400-14,000

PROPERTY FROM PRIVATE BELGIAN COLLECTION

**231**

**JOHANN JOSEPH HARTMANN**

(MANNHEIM OR AUGSBURG  
1752/3-1830 COTTERD)

*A wooded river landscape with travelers on a path,  
a town beyond*

oil on copper  
9½ x 14¾ in. (24.5 x 36.6 cm.)

\$20,000-30,000

£17,000-24,000

€19,000-28,000

**PROVENANCE:**

Miss E. Course, 12 Queen Street, Stony Stratford,  
Buckinghamshire, by 1904.

Acquired before 1980 by the parents of the present owner.



230



231



**232**

**JACOB FERDINAND VOET**

(ANTWERP 1639-1689 PARIS)

*Portrait of a lady, bust-length*

oil on canvas, the corners made up  
26½ x 19¾ in. (66.4 x 50.2 cm.)

\$6,000-8,000

£4,900-6,500  
€5,600-7,400

**PROVENANCE:**

Private collection, France, until 2016, when acquired by the present owner.

This canvas belongs to Voet's late oeuvre, c. 1688-1689, when the artist was working in Paris. We are grateful to Dr. Francesco Petrucci for confirming the attribution on the basis of a photograph.



PROPERTY OF A NEW YORK ESTATE

**233**

**GASPAR DE WITTE**

(ANTWERP 1624-1681)

*Landscape with a cottage*

with indistinct signature 'R VH...' (lower right)  
oil on panel  
19½ x 25½ in. (49.6 x 64.8 cm.)

\$8,000-12,000

£6,600-9,800  
€7,500-11,000

**PROVENANCE:**

Acquired by the parents of the late present owner, c. 1930.

We are grateful to Jan de Maere for proposing the attribution on the basis of photographs (written communication, 9 March 2017). Professor de Maere dates the work to the artist's early period.

PROPERTY OF A NEW YORK ESTATE

**234**

**ATTRIBUTED TO CASPAR NETSCHER**

(?HEIDELBERG 1639-1684 THE HAGUE)

*Portrait of a lady, three-quarter-length, seated by a balustrade*

signed and dated 'C.Netscher / 16...8' (lower left)

oil on canvas

19 $\frac{1}{8}$  x 15 $\frac{5}{8}$  in. (48.7 x 39.8 cm.)

\$12,000-18,000

£9,800-15,000

€12,000-17,000

**PROVENANCE:**

Acquired by the parents of the late present owner, c. 1930.



PROPERTY OF A NEW YORK ESTATE

**•235**

**ANTHONIE PALAMEDESZ.**

(DELFT 1601-1673 AMSTERDAM)

*An interior with elegant company making music*

signed 'A. Palamedes' (lower left)

oil on panel

15 $\frac{3}{4}$  x 21 $\frac{1}{4}$  in. (39.9 x 54 cm.)

\$6,000-8,000

£4,900-6,500

€5,600-7,400

**PROVENANCE:**

The Earls of Caledon (according to a label on the reverse).

Acquired by the parents of the late present owner, c. 1930.





**236**

**FOLLOWER OF REMBRANDT  
HARMENSZ. VAN RIJN**

*Portrait of a man, bust-length*

oil on panel  
24½ x 20¾ in.

\$8,000-12,000

£6,600-9,800  
€7,500-11,000

**PROVENANCE:**

T. B. Hook Esq., Norton Hall, Worcester.  
with Agnew's, London.



PROPERTY OF A NEW YORK ESTATE

**237**

**STUDIO OF DANIEL MIJTENS I**

(DELFT C. 1590-C. 1647 THE HAGUE)

*Portrait of King Charles I (1600-1649), bust-length*

oil on canvas  
28½ x 24¾ in. (72.4 x 62.8 cm.)

\$8,000-12,000

£6,600-9,800  
€7,500-11,000

**PROVENANCE:**

with Knoedler's, New York.  
Acquired by the parents of the late present owner, c. 1930.

This is a studio replica of the elegant life portrait of Charles I (1600-1649) painted c. 1632 by the court artist, Daniel Mytens (with Philip Mould, London, 2008).





**238**

**TUSCAN SCHOOL, C. 1700**

*A falcon*

oil on canvas, unframed  
29¼ x 23½ in. (74.3 x 59.7 cm.)

\$10,000-15,000

£8,200-12,000  
€9,400-14,000



PROPERTY OF A LADY

**239**

**CIRCLE OF ANDREA SACCHI**

(?ROME C. 1599-1661)

*Portrait of Cardinal Girolamo Colonna (1604-1666),  
half-length*

oil on canvas  
29 x 23<sup>7</sup>/<sub>8</sub> in. (73.7 x 60.6 cm.)

\$10,000-15,000

£8,200-12,000  
€9,400-14,000

**PROVENANCE:**

Private collection.

**LITERATURE:**

E. A. Safarik, *Collezione dei dipinti Colonna: inventari 1611-1795*,  
Munich and New Providence, 1996, fig. 26, as 'Francesco Albani (?)'.  
E. A. Safarik, *Palazzo Colonna*, Rome, 1999, p. 30, fig. 29, as 'Pittore  
attivo a Roma attorno al 1650'.

We are grateful to Dr. Francesco Petrucci for his assistance in  
cataloguing this lot.



PROPERTY OF A LADY

**240**

**CIRCLE OF GUIDO RENI**

(BOLOGNA 1575-1642)

*The Crucifixion, in a painted oval*

oil on canvas  
29<sup>1</sup>/<sub>4</sub> x 24<sup>1</sup>/<sub>8</sub> in. (74.3 x 61.3 cm.)

\$6,000-8,000

£4,900-6,500  
€5,600-7,400

**PROVENANCE:**

Private collection, Rome.

**LITERATURE:**

S. Pepper, *Guido Reni: L'opera completa*, London, 1984, p. 289,  
under no. 162, fig. 151B, as Guido Reni.

The present canvas relates to Guido Reni's full-length  
*Crucifixion* in the church of San Lorenzo in Lucina, Rome.



**241**

**FLORENTINE SCHOOL, C. 1600**

*Portrait of a lady, half-length*

oil on canvas

29½ x 23½ in. (74.9 x 59.8 cm.)

\$7,000-10,000

£5,800-8,100  
€6,600-9,300

**PROVENANCE:**

Private collection, USA.



PROPERTY OF A MIDWESTERN COLLECTOR

**242**

**FOLLOWER OF JACOPO TINTORETTO**

*A wooded landscape with Diana and her nymphs bathing in a rocky pool*

oil on canvas  
13 x 13<sup>7</sup>/<sub>8</sub> in. (33.1 x 35.3 cm.)

\$4,000-6,000

£3,300-4,900  
€3,800-5,600

**PROVENANCE:**

George Durlacher; Christie's, London, 8 April 1938, lot 100, as 'Il Tintoretto' (360 gns.), where acquired by the following, with Agnew's, London, where acquired by the father of the present owner.

In his *Metamorphoses*, Ovid relates that Diana, goddess of the hunt, bathed with her nymphs in a stream of clear water. Here, only the nymphs immerse themselves in the water while Diana reclines languorously on the bank under a red canopy.



PROPERTY OF AN ESTATE

243

**ANTONIO FRANCESCO PERUZZINI**

(ANCONA 1643/6-1724 MILAN)

*Castaways landing on the beach after a storm*

oil on canvas  
45¼ x 68½ in. (115 x 174 cm.)

\$15,000-20,000

£13,000-16,000  
€14,000-19,000

**PROVENANCE:**

with Durlacher Bros., New York, from whom purchased by The Saint Louis Art Museum, by 1940; Christie's, New York, 24 January 2003, lot 155, where purchased by the late owner.

**EXHIBITED:**

New York, Durlacher Bros., *A loan exhibition of paintings by Alessandro Magnasco*, 1940, no. 5, as Magnasco.  
Chicago, The Art Institute of Chicago; Minneapolis, The Minneapolis Institute of Arts; Toledo, The Toledo Museum of Art, *Painting in Italy in the 18th Century, Rococo to Romanticism*, 19 September-1 November 1970; 24 November 1970-10 January 1971; 7 February-21 March, 1971, no. 10, as 'Alessandro Magnasco'.

**LITERATURE:**

(Possibly) A. Frankfurter, *Art News*, XXXVIII, 13 January 1940, p. 9, as 'Alessandro Magnasco'.  
P. Rathbone, *Bulletin of the City Art Museum of St. Louis*, XXVI, December 1941, pp. 78-9, as 'Alessandro Magnasco'.  
B. Geiger, *Magnasco*, Bergamo, 1949, p. 135, fig. 479, as 'Alessandro Magnasco'.  
B.B. Fredericksen and F. Zeri, *Census of Pre-19th Century, Italian Paintings in North American Public Collections*, Cambridge, 1972, pp. 116, 630, as 'Alessandro Magnasco'.  
L. Muti and D. de Sarno Prignano, *Magnasco*, Faenza, 1994, p. 326, no. R416, as 'Genoese follower of Alessandro Magnasco'.  
L. Muti and D. de Sarno Prignano, *Antonio Francesco Peruzzini*, Faenza, 1996, p. 170, no. 130, as 'attributable to Peruzzini with assistance, for the figures, of an anonymous collaborator working in the style of Lissandrino'.

The present painting and its pendant (New Haven, Yale University Art Gallery), have traditionally been ascribed to Peruzzini's well-known Genoese collaborator Alessandro Magnasco, but were recognized in 1996 as works by Peruzzini by Laura Muti, who has suggested the staffage was painted by a collaborator.



PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN

**244**

**PHILIP MERCIER**

(BERLIN 1689/91-1760 LONDON)

*A school for girls*

oil on canvas  
36 x 42 $\frac{7}{8}$  in. (91.4 x 109 cm.)

\$15,000-20,000

£13,000-16,000  
€14,000-19,000

**PROVENANCE:**

Admiral Sir Adam Drummond, K.C.H., 7th of Megginch, and by descent to The Hon. Mrs. Agnew-Somerville; Sotheby's, London, 5 July 1984, lot 268, where acquired by Dr. Anton C.R. Dreesman (inv. no. A-53); Christie's, London, 11 April 2002, lot 581.

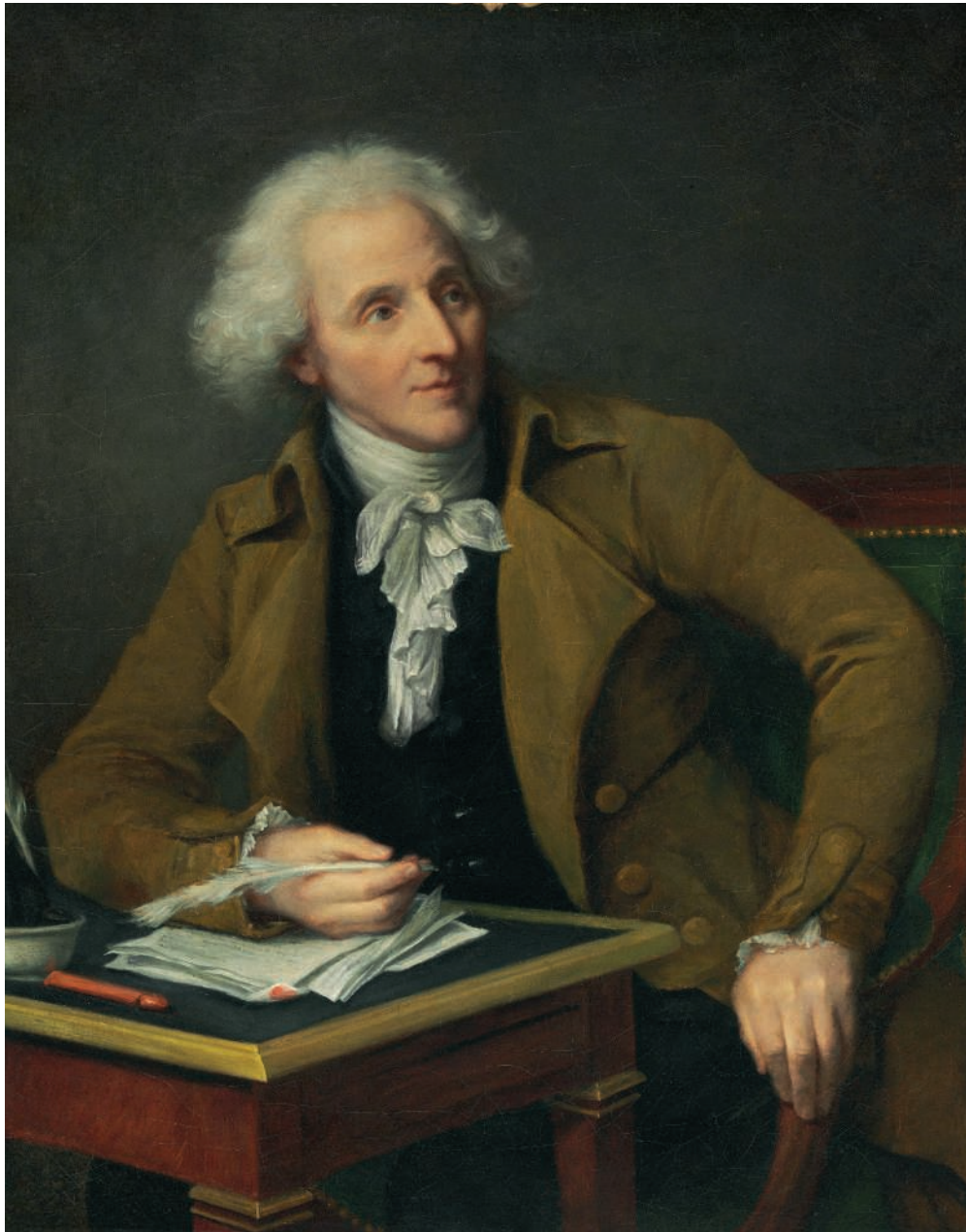
**LITERATURE:**

J. Ingamells and R. Raines, 'A Catalogue of the Paintings, Drawings and Etchings of Philip Mercier', *The Walpole Society*, XLVI, 1978, no. 262, pl. 5a.

**ENGRAVED:**

J. Faber II, 1739.

The pendant to this picture, *A school for boys*, was also engraved by Faber in 1739 and sold at Christie's, London, 11 July 1997, lot 9. It is dated 1734 and measured 40 x 50 in.; the present work was probably originally of the same dimensions (Ingamells and Raines, *loc. cit.*). Another, larger, signed version of this composition was sold at Sotheby's, London, 6 December 2012, lot 382.



245

## CIRCLE OF JEAN-BAPTISTE GREUZE

(TOURNUS 1725-1805 PARIS)

*Portrait of Jean-Baptiste Greuze, half-length*

oil on canvas

36½ x 29¼ in. (92.7 x 74.3 cm.)

\$25,000-35,000

£21,000-29,000

€24,000-33,000

### PROVENANCE:

Count Nicolas Demidoff (1773-1828), Villa San Donato, Florence, and by descent to his son Anatole N. Demidoff (1812-1870), Prince of San Donato, Villa San Donato, Florence, and by inheritance to his nephew

Paul Demidoff, Prince of San Donato (1839-1925); his sale, Florence, Villa San Donato, 15 March 1880, lot 1472, as Greuze, 'Portrait of himself' (FF 6,500), where acquired by

Alexis Joseph Febvre (1810-1881); his sale, Hôtel Drouot, Paris, 17-20 April 1882, lot 13, as Greuze, 'Portrait du peintre' (FF 4,300).

Georges Moreau-Chaslou (b. 1840), Paris, by 1885.

Count Daupais, Lisbon; his sale, Galerie Georges Petit, Paris, 16-17 May 1892, lot 19, as Greuze (FF 9,000).

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

### EXHIBITED:

Paris, École nationale supérieure des Beaux-Arts, *Portraits du siècle*, 20 April 1885, no. 124, as Jean-Baptiste Greuze, 'Son portrait'.

### LITERATURE:

*The Art Amateur*, II, no. 5, April 1880, p. 99, as Jean-Baptiste Greuze.

J. Martin, *Oeuvre de J.-B. Greuze*, Paris, 1908, p. 70, no. 1138, as 'Greuze (Jean-Baptiste) Portrait présumé de'.



246

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

**246**

**JOHN FERNELEY, SEN.**

(THRUSSINGTON 1782-1860  
MELTON MOWBRAY)

*The hunt in full cry in the Vale of Belvoir with the Duke of Rutland, the Earl of Bradford, the Earl of Wilton and others, Clawson windmill and village beyond*

oil on canvas  
24¼ x 64⅞ in. (61.5 x 162.8 cm.)

\$25,000-35,000

£21,000-29,000  
€24,000-33,000

**PROVENANCE:**

Commission from the artist by J. Atkinson Esq., in 1850/51 for £157 10s. Colonel A.C.S. Delmege. with Arthur Ackermann & Sons, London, in 1972, where acquired by Sir Ronald Wallace Wates (1907-1986), London, from whom acquired in 1977 by Ronald P. Stanton.

**EXHIBITED:**

London, Arthur Ackermann & Son, *The Ferneleys of Melton Mowbray*, 3-25 April 1975, no. 8.

**LITERATURE:**

The artist's account book, February 1851, no. 641, as 'A large Hunting Picture with portraits of Horses and gentlemen.'

This picture shows the hunt in full cry in the Vale of Belvoir. The Vale is a celebrated area of natural beauty on the borders of Leicestershire, Nottinghamshire and Lincolnshire, and is dominated by Belvoir Castle, the ancestral home of the family of the Dukes of Rutland. The Vale is renowned hunting country and the Belvoir hunt remains to this day one of the most preeminent foxhunts in England.

The picture was commissioned from the artist by J. Atkinson Esq., who appears in the centre of the composition riding the dark chestnut.

PROPERTY FROM A PRIVATE COLLECTION

**247**

**CIRCLE OF RICHARD BUCKNER, R.A.**

(WOOLWICH 1812-1883 LONDON), **C. 1840**

*Two girls picking berries in an extensive landscape*

oil on canvas  
70¼ x 47⅞ in. (178.4 x 121.7 cm.)

\$10,000-15,000

£8,200-12,000  
€9,400-14,000

**PROVENANCE:**

with Agnew's, London. Anonymous sale; Christie's, London, 9 September 1999, lot 215, as 'Circle of Richard Buckner, R.A. (1812-1883)'.







248

**LOUIS-MICHEL VAN LOO**

(TOULON 1707-1771 PARIS)

*Portrait of a girl, three-quarter-length, in a feigned oval*

signed and dated 'L.M·Van·Loo / fecit[?] · 1730' (lower left)

oil on canvas

32 $\frac{1}{8}$  x 25 $\frac{3}{4}$  in. (81.6 x 65.4 cm.)

\$10,000-15,000

£8,200-12,000

€9,400-14,000



PROPERTY OF A NEW YORK ESTATE

249

**LOUIS-MICHEL VAN LOO**

(TOULON 1707-1771/5 PARIS)

*Portrait of a lady, bust-length*

signed and dated 'L. M. Van Loo / 1760' (centre right)

oil on canvas, oval

23 $\frac{3}{8}$  x 19 $\frac{5}{8}$  in. (61 x 49.9 cm.)

\$8,000-12,000

£6,600-9,800

€7,500-11,000

**PROVENANCE:**

Marie-Thérèse Trinidad Brocheton (1872-1958), Comtesse de la Béraudière; her sale, American Art Association, New York, 11-13 December, lot 28, where acquired by William Fox.

Acquired by the parents of the late present owner in the 1930s.



250

**ATTRIBUTED TO FRANCESCO TREVISANI**

(CAPODISTRIA 1656-1746 ROME)

*The Rape of Europa; Diana and Acteon; Hercules, Deianira, and Nessus; and Galatea and Polyphemus*

oil on canvas, laid down on board, unframed

the scenes from Ovid: 9¼ x 11½ in. (23.5 x 29.3 cm.); the inserts: 9 x 3½ in. (22.8 x 8.9 cm.); the board: 21¼ x 26½ in. (53.7 x 67.3 cm.)

\$8,000-12,000

£6,600-9,800

€7,500-11,000

**PROVENANCE:**

Private collection, Washington, D.C., until 2016, when acquired by the present owner.

We are grateful to Professor Nicola Spinosa for suggesting an attribution to Francesco Trevisani on the basis of photographs (written communication, 22 February 2017).

# 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** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- 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 do not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

- 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.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking 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

- 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.
- 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** from auction 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

- 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.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

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

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://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. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (c) Written Bids

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

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading

to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
  - The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
  - In order to claim under the **authenticity warranty** you must:
    - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
    - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
    - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
  - 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, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
    - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
      - This **additional warranty** does not apply to:
        - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
        - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
        - books not identified by title;
        - lots** sold without a printed **estimate**;
        - books which are described in the catalogue as sold not subject to return; or
        - defects stated in any **condition** report or announced at the time of sale.
      - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
    - South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- F PAYMENT**
- ### 1 HOW TO PAY
- Immediately following the auction, you must pay the **purchase price** being:
    - the **hammer price**; and
    - the **buyer's premium**; and
    - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
  - 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.
  - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
    - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
    - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.  
To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
      - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
      - Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
      - Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
    - You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
    - For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

- 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;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out on the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - we will charge you storage costs from that date.
  - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - we may sell the **lot** in any commercially reasonable way we think appropriate.
  - the storage terms which can be found at christies.com/storage shall apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the **lot** is still at our saleroom; or
  - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form 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. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmed hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the US or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

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

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

## 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

**due date:** has the meaning given to it paragraph F1(a).  
**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

**Heading:** has the meaning given to it in paragraph E2.  
**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.  
**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■  
See Storage and Collection pages in the catalogue.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

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

#### ◦ Minimum Price Guarantees:

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

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

### Other Arrangements

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

#### Bidding by parties with an interest

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

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

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

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

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

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

\*\*"Follower of ..."

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

\*\*"Manner of ..."

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

\*\*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA  
BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**AUSTRALIA  
SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

**AUSTRIA  
VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

**BELGIUM  
BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

**BERMUDA  
BERMUDA**  
+1 401 849 9222  
Betsy Ray

**BRAZIL  
RIO DE JANEIRO**  
+5521 2225 6553  
Candida Sodre

**SÃO PAULO**  
+5511 3061 2576  
Nathalie Lenci

**CANADA  
TORONTO**  
+1 416 960 2063  
Brett Sherlock

**CHILE  
SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff  
de Lira

**COLOMBIA  
BOGOTA**  
+571 635 54 00  
Juanita Madrinan

**DENMARK  
COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø  
(Consultant)

+45 2612 0092  
Rikke Juul Brandt  
(Consultant)

**FINLAND AND  
THE BALTIC STATES  
HELSINKI**  
+358 40 5837945  
Barbro Schauman (Consultant)

**FRANCE  
BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

**GREATER  
EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémils  
(Consultant)

**•PARIS**  
+33 (0)1 40 76 85 85

**POITOU-CHARENTE  
AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE -  
ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

**RHÔNE ALPES**  
+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

**GERMANY  
DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 (0)173 317 3975  
Anja Schaller (Consultant)

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

**STUTTGART**  
+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

**INDIA  
•MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

**DELHI**  
+91 (011) 6609 1170  
Sanjay Sharma

**INDONESIA  
JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**ISRAEL  
TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**ITALY  
•MILAN**  
+39 02 303 2831

**ROME**  
+39 06 686 3333  
Marina Cicogna

**NORTH ITALY**  
+39 348 3131 021  
Paola Gradi  
(Consultant)

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene Valenti Gonzaga  
(Consultant)

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori Venenti  
(Consultant)

**GENOA**  
+39 010 245 3747  
Rachele Guicciardi (Consultant)

**FLORENCE**  
+39 055 219 012  
Alessandra Niccolini di Camugliano  
(Consultant)

**CENTRAL &  
SOUTHERN ITALY**  
+39 348 520 2974  
Alessandra Allaria (Consultant)

**JAPAN  
TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

**MALAYSIA  
KUALA LUMPUR**  
+60 3 6207 9230  
Lim Meng Hong

**MEXICO  
MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

**MONACO**  
+377 97 97 11 00  
Nancy Dotta

**THE NETHERLANDS  
•AMSTERDAM**  
+31 (0)20 37 55 255

**NORWAY  
OSLO**  
+47 975 800 78  
Katinka Traaseth  
(Consultant)

**PEOPLES REPUBLIC  
OF CHINA  
BEIJING**  
+86 (0)10 8583 1766

**•HONG KONG**  
+852 2760 1766

**•SHANGHAI**  
+86 (0)21 6355 1766

**PORTUGAL  
LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

**RUSSIA  
MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

**SINGAPORE  
SINGAPORE**  
+65 6735 1766  
Nicole Tee

**SOUTH AFRICA  
CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomborg  
(Independent Consultant)

**DURBAN &  
JOHANNESBURG**  
+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

**WESTERN CAPE**  
+27 (44) 533 5178  
Annabelle Conyngham  
(Independent Consultant)

**SOUTH KOREA  
SEOUL**  
+82 2 720 5266  
Hye-Kyung Bae

**SPAIN  
MADRID**  
+34 (0)91 532 6626  
Juan Varez  
Dalia Padilla

**SWEDEN  
STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dylhén (Consultant)

**SWITZERLAND  
•GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

**•ZURICH**  
+41 (0)44 268 1010  
Dr. Bertold Mueller

**TAIWAN  
TAIPEI**  
+886 2 2736 3356  
Ada Ong

**THAILAND  
BANGKOK**  
+66 (0)21 652 1097  
Yaovanee Nirandara  
Punchalee Phenjati

**TURKEY  
ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

**UNITED ARAB EMIRATES  
•DUBAI**  
+971 (0)4 425 5647

**UNITED KINGDOM  
• LONDON,  
KING STREET**  
+44 (0)20 7839 9060

**• LONDON,  
SOUTH KENSINGTON**  
+44 (0)20 7930 6074

**NORTH AND NORTHEAST**  
+44 (0)20 3219 6010  
Thomas Scott

**NORTHWEST  
AND WALES**  
+44 (0)20 7752 3033  
Jane Blood

**SOUTH**  
+44 (0)1730 814 300  
Mark Wrey

**SCOTLAND**  
+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

**ISLE OF MAN**  
+44 (0)20 7389 2032

**CHANNEL ISLANDS**  
+44 (0)20 7389 2032

**IRELAND**  
+353 (0)87 638 0996  
Christine Ryall (Consultant)

**UNITED STATES  
CHICAGO**  
+1 312 787 2765  
Lisa Cavanaugh

**DALLAS**  
+1 214 599 0735  
Capera Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**NEWPORT**  
+1 401 849 9222  
Betsy D. Ray

**•NEW YORK**  
+1 212 636 2000

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

**AUCTION SERVICES  
CHRISTIE'S AUCTION  
ESTIMATES**  
Tel: +1 212 492 5485  
www.christies.com

**CORPORATE  
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09/12/16



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31st day onwards: Administration	\$100	\$50
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Property from the Estate of Richard J. Schwartz  
LÉON BAKST (1866-1924)  
*Costume design for 'Moskwa'*  
signed and dated 'Bakst/1922' (lower right)  
pencil, watercolour and gouache, heightened with silver and gold, on paper  
26 x 16½ in. (66 x 42 cm.)  
£80,000-120,000

## **RUSSIAN ART**

*London, King Street, 5 June 2017*

### **VIEWING**

1-4 June 2017  
8 King Street  
London SW1Y 6QT

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LUCA CAMBIASO (MONEGLIA 1527-1585 MADRID)

*Venus disarming Cupid*

Oil on canvas

62½ x 44¾ in. (157.8 x 114.1 cm.)

£400,000-600,000

US\$500,000-750,000

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*King Street, London, 6 July*

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1-6 July 2017

London, King Street

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