

OLD MASTERS

LONDON

7 JULY 2017



CHRISTIE'S







OLD MASTERS DAY SALE

FRIDAY 7 JULY 2017

AUCTION

Friday 7 July 2017
at 10.30 am
8 King Street, St. James's
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AUCTION CODE AND NUMBER

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Sunday	2 July	12.00 noon – 5.00 pm
Monday	3 July	9.00 am – 4.30 pm
Tuesday	4 July	9.00 am – 8.00 pm
Wednesday	5 July	9.00 am – 4.30 pm
Thursday	6 July	9.00 am – 3.00 pm

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13 JULY

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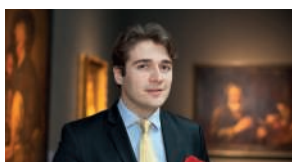
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(actual size)

101
FLORENTINE SCHOOL, CIRCA 1380
Saint Dominic

on gold ground panel
6½ x 3 in. (16.5 x 7.4 cm.)
£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:
Anonymous sale; Christie's, London, 8 December 2006, lot 220.

Professor Miklós Boskovits suggested that this panel is close to the Master of the Ashmolean Predella at the time of the 2006 sale. The artist, who worked in both the Orcagna and the Jacopo di Cione workshops before setting up on his own, was named after a predella panel of the *Birth of the Virgin*, in the Ashmolean Museum, Oxford (see C. Lloyd, *A catalogue of the Earlier Italian Paintings in the Ashmolean Museum*, Oxford, 1977, pp. 137-9, pl. 96). The present panel can be instructively compared to *The Littleton Pilaster Saints*, attributed to Jacopo di Cione and his workshop, formerly in the collection of William Young Ottley, and now in the National Gallery, London.



102
BENEDETTO DI BINDO
(CASTIGLIONE DI VALDORCIA ?1380/85-1417 PERUGIA)

A male saint

on gold ground panel
13 $\frac{3}{8}$ x 4 $\frac{1}{4}$ in. (33.8 x 10.7 cm.)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Carlo de Carli, Florence.
Anonymous sale; Sotheby's, New York, 26 May 2005, lot 99.

LITERATURE:

S. Weppelmann, *Geschichten auf Gold: Bilderzählungen in der frühen italienischen Malerei*, exhibition catalogue, Berlin, Gemäldegalerie, 2005, pp. 193-5, figs. 1 (as part of the reconstruction of the original altarpiece) and 2.

Benedetto de Bindo may have been a pupil of Paolo di Giovanni Fei. He was also influenced by Taddeo di Bartolo, especially in his early works, and even more so by Simone Martini. He is recorded active in Siena in 1409, where he worked with Gualtieri di Giovanni, Niccolo di Naldo and Giovanni di Bindino on the decoration of the sacristy of Siena Cathedral. In 1415-6 he painted the now damaged frescoes in the chapel of SS Catherine and Peter Martyr in San Domenico, Perugia.

This panel was published by Stefan Weppelmann (*op. cit.*), who recognised that it belonged to an altarpiece dated to the early phase of his short career, circa 1410. The circumstances of the commission are not known but it was likely that it was dedicated to Saint Margaret of Antioch, given that one of the predella panels, exhibited in 2005, shows Saint Margaret and Olybrius (Berlin, Gemäldegalerie). Other known elements of the polyptych are dispersed: a predella showing the Crucifixion is in Szépművészeti Múzeum, Budapest; the left wing showing Saint Anthony Abbot and the right Saint Margaret are unlocated; and two small full-length saints, of the same dimensions of the present lot, are in the Museum Catharijneconvent, Utrecht. In Weppelmann's reconstruction, this panel is placed as a pilaster, above one of the Utrecht saints, to the right of the wing showing Saint Margaret.

Keith Christiansen and Laurence B. Kanter also independently suggested the attribution in 2005.



103

ATTRIBUTED TO LORENZO DI NICCOLO GERINI
(ACTIVE FLORENCE 1392-1440)

The Madonna and Child

on gold ground panel, shaped top, in an integral frame

46 x 23¼ in. (16.7 x 59 cm.)

inscribed 'AVE-MARIA-GRACIA-PLENA-DOMIN' (lower centre)

£20,000-30,000

\$26,000-39,000

€24,000-35,000



104

BATTISTA DI BIAGIO SANGUIGNI (FLORENCE 1393-1451)

The Madonna and Child enthroned, with Saints John the Baptist, Anthony Abbot, a Bishop Saint, and an Evangelist, with roundels of the dead Christ, the Virgin Mary and Saint John the Evangelist

on gold ground panel, arched top, in an engaged frame
46 3/8 x 22 in. (117.5 x 56 cm.)

£50,000-80,000

\$65,000-100,000

€58,000-92,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 April 2000, lot 73.

Battista di Biagio Sanguigni was formerly known by the sobriquet 'The Master of 1419', the date on a *Madonna and Child* now in the Cleveland Museum, Ohio, that originally formed part of an altarpiece commissioned by Antonio

di Domenico Giugni. Professor Miklós Boskovits crystallized the corpus of this artist to whom about a dozen altarpieces, altarpiece fragments and private devotional panels have been assigned from the period around 1410-30. The *oeuvre* of this artist shows that he was moving away from the highly expressive Gothicism of Lorenzo Monaco towards Masolino and the more classicizing style which was to be developed fully by Fra Angelico (M. Boskovits, 'Ancora sul Maestro del 1419', *Arte Cristiana*, XC, September-October 2002, pp. 332-40).

Laurence B. Kanter first identified The Master of 1419 with Battista di Biagio Sanguigni, a Florentine painter and illuminator who trained with Lorenzo Monaco (L.B. Kanter, 'Zanobi Strozzi miniatore and Battista di Biagio Sanguigni', *Arte Cristiana*, XC, 812, September-October 2002, pp. 327-9; and 'Battista di Biagio Sanguigni and Zanobi Strozzi', in *Fra Angelico*, exhibition catalogue, New York, Metropolitan Museum of Art, 2006, pp. 227-230).

The attribution was confirmed by Dr. Everett Fahy at the time of the 2000 sale.



***105**

GIOVANNI DAL PONTE (FLORENCE 1385-1437/8)

The Madonna and Child with God the Father above

on gold ground panel, shaped top, in an integral frame

33 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in. (85 x 36.5 cm.)

inscribed 'AVE-MARIA-G-P.' (lower centre)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Anonymous sale [Property from a family collection]; Sotheby's, New York, 29 January 2015, lot 218, as 'Attributed to Giovanni di Marco, called Giovanni dal Ponte'.

EXHIBITED:

Florence, Galleria dell'Accademia, *Giovanni dal Ponte (1385-1437), protagonista dell'Umanesimo tardogotico fiorentino*, 22 November 2016-12 March 2017, no. 23.

Angelo Tartuferi dates the picture to the second half of the 1420s and notes that 'La salda impostazione plastica del gruppo divino riscontrabile nella tavola presente sembrerebbe rinviare ancora al fondamentale periodo masaccesco del nostro, accompagnata però da una ripresa del gusto tardogotico' (The strong plastic setting of the divine group visible in the present panel seems to refer back to the fundamental Masaccio-esque period of the artist, accompanied though by a recovery of the late-gothic taste) (Florence, 2016-2017, *loc. cit.*).



106

ITALIAN SCHOOL, CIRCA 1450

A triptych: the central panel: The Lamentation with God the Father; the wings: Saints Francis of Assisi and Nicholas of Tolentino with The Annunciation

on gold ground panel, in an integral frame, pointed top
 17½ x 17¾ in. (44.5 x 44.8 cm.)

£50,000-70,000

\$65,000-91,000

€58,000-81,000

We are grateful to Carl Brandon Strehlke for pointing out that the present lot must post-date the canonization of St. Nicholas of Tolentino, shown in the left wing, which occurred in 1446.



107
ATTRIBUTED TO JACOBELLO DEL FIORE (VENICE ACTIVE 1400-C. 1439)

The Madonna and Child surrounded by angels in a meadow

tempera on gold ground panel
32 x 28½ in. (81.3 x 72.4 cm.)

£25,000-35,000

\$33,000-45,000
€29,000-40,000



(verso)

108
ASSOCIATE OF SPINELLO DI LUCA SPINELLI, CALLED SPINELLO ARETINO
(AREZZO 1350/2-1410)

The Madonna and Child with a goldfinch

with a pen and ink drawing of the Madonna of Humility on the verso
oil and tempera on gold ground panel, in an integral frame
21 $\frac{1}{8}$ x 14 $\frac{1}{4}$ in. (55.5 x 36.2 cm.)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

The pen and ink drawing on the reverse of this panel is a remarkably rare survival. It is possibly by the same hand, or by a hand in the same workshop, as the artist who painted the Madonna and Child on the verso. The drawing is close in style to Parri Spinelli (c. 1387-1453), the son of Spinello Aretino, who was a prolific draughtsman.



109

109

**ATTRIBUTED TO GIOVANNI DI PIETRO, LO SPAGNA
(? C. 1450-1528 SPOLETO)**

The Madonna and Child

oil and gold on panel
7 $\frac{3}{8}$ x 5 $\frac{1}{8}$ in. (8.7 x 12.8 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-12,000

We are grateful to Professor Filippo Todini for his assistance in cataloguing this picture. On the basis of a photograph he believes it could be attributed to lo Spagna.



110

110

CIRCLE OF GIOVANNI BELLINI (?1431/6-1516 VENICE)

Saint Peter and Saint John the Evangelist - en grisaille

oil on panel, in an integral frame
17 $\frac{1}{4}$ x 9 $\frac{1}{4}$ in. (43.8 x 23.4 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-12,000

We are grateful to Antonio Mazzotta who points out that this *grisaille* is related to the lower left section of Bellini's *Assumption of the Virgin* in the church of San Pietro Martire, Murano, which was commissioned in 1501. He further suggests that this picture may have been based on a lost drawing prepared by the artist for Bellini's altarpiece.



(a pair)

111

SIENESE SCHOOL, 16TH CENTURY

A Bishop Saint; and Saint Nicholas of Bari, in a niche

oil on panel

both 13 $\frac{7}{8}$ x 5 $\frac{5}{8}$ in. (35.3 x 14.9 cm.)

£10,000-15,000

a pair (2)

\$13,000-19,000

€12,000-17,000



112
ATTRIBUTED TO MARCELLO VENUSTI (COMO ?1512/5-1579 ROME)

The Deposition

oil on panel, unframed
40¾ x 30¾ in. (103.5 x 77.9 cm.)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

This picture relates closely to a work on canvas attributed to Venusti in the Accademia di San Luca, Rome (inv. no. 0742).



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113

**STUDIO OF JACOPO NEGRETTI, PALMA IL VECCHIO
(SERINA, NEAR BERGAMO C. 1480-1528 VENICE)**

The Holy Family with Saint John the Baptist and Saint Catherine of Alexandria

oil on panel, laid down on panel
26 x 34 $\frac{5}{8}$ in. (66 x 87.9 cm.)

€20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

with Julius Böhrer, Munich, 1937.
I. Rosenbaum N.V., Amsterdam, by August 1940,
Confiscated by the Dienststelle Mühlmann from the above, March 1942,
Recovered by the Monuments Fine Art & Archives Section from the Reichsbank
Würzburg and transferred to the Munich Central Collecting Point, February 13,
1946 (MCCP no. 19953),
Transferred to the Stichting Nederlands Kunstbezit (SNK), The Netherlands,
March 7, 1946,
Dienst voor Rijksverspreide kunstvoorwerpen, The Hague (NK 1436),
Instituut Collectie Nederland, Amsterdam, inv. no 2032 (formerly NK 1436),
Restituted to the heirs of Saemy Rosenberg, December 2011.

In keeping with a number of similar subjects by Palma and his studio, this previously unrecorded painting appears to be based on Titian's *Madonna and Child with Saints George and Dorothy* of circa 1515-1518 (Museo Nacional del Prado, Madrid, inv. no. P00434). Depicting a *sacra conversazione* with the Madonna and Child with attendant saints half-length, however, may also have been ultimately drawn from works by Giovanni Bellini, like his *Sacra conversazione* of 1504 (Gallerie dell'Accademia, Venice, inv. no. 881). Saints John the Baptist and Catherine of Alexandria frequently appear in such paintings by Vecchio (such as a similarly sized panel sold at Sothebys', London, 26 January 2006, lot 38), but the inclusion of Saint Joseph, here, is somewhat less typical, appearing in very few *sacre conversazioni* by the artist.

We are grateful to Professor Peter Humfrey and Mauro Lucco for confirming the attribution after first-hand inspection, and to Philip Rylands for confirming the attribution on the basis of photographs. Rylands further suggests a date of circa 1515-20.

PROPERTY OF A GENTLEMAN

114

**WORKSHOP OF ANDREA D'AGNOLO, CALLED ANDREA DEL SARTO
(FLORENCE 1486-1530)**

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

oil on panel

35¼ x 26¼ in. (89.5 x 66.6 cm.)

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

with Colnaghi, London, 1982.

LITERATURE:

P. Rubin, 'Current and Forthcoming Exhibitions:
Cinquecento at Colnaghi's', *The Burlington
Magazine*, CXXIV, October 1982, pp. 644 and 646,
fig. 71.

This picture, which seems to have been unrecorded until the Colnaghi exhibition of 1982, is a variant of a slightly smaller panel in the Galleria Colonna, Rome, attributed to Andrea del Sarto (E. Safarik, *Galleria Colonna in Roma, Dipinti*, Busto Arsizio, 1981, pp. 25-7, no. 8).

The attribution was discussed by Patricia Rubin (*op. cit.*), who notes that it belongs to a group of pictures produced in the workshop of del Sarto around 1512, including a panel of the *Madonna and Child with the Infant Saint John* (see J. Shearman, *Andrea del Sarto*, Oxford, 1965, I, pl. 34a and II, p. 289), and the *Dresden Marriage of St. Catherine* (*ibid.*, I, pl. 29, and II, pp. 210-11, no. 25). It was at this moment that Rosso Fiorentino, together with Pontormo, was directly associated with del Sarto and his workshop. Dr. Rubin suggests that the 'inventiveness of the [...] painting, which is more than a simple studio copy, and its maverick qualities, make it a very serious candidate for the earliest work of Rosso'.



PROPERTY OF A NOBLEMAN

115

BENEDETTO CALIARI (VERONA 1538-1598 VENICE)

The Finding of Moses

oil on canvas

58½ x 94¾ in. (148.5 cm. x 239.5 cm.)

with inventory number '59.' (lower left)

£60,000-80,000

\$78,000-100,000

€70,000-92,000

PROVENANCE:

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

Benedetto Caliari is recorded already working in the studio of his elder brother, Veronese, at the age of eighteen in 1556 and appears to have remained there for the majority of his career. He continued the running of the workshop after the elder master's death in 1588 in conjunction with his nephews Carletto and Gabriele, often signing works collaboratively as the 'heirs of Paolo' ('Haeredes Pauli'). Caliari is cited as collaborating with his brother in several instances, often contributing to the architectural elements in his compositions. He also, however, established a successful independent career alongside his work in Paolo's workshop. As such, he produced several cycles of frescoes, unfortunately now lost, the most famous of which adorned the courtyards of the Moncenigo Palace at San Samuele and the Morosini palace of Santo Stefano (X. Salomon, *Veronese*, exhibition catalogue, London, National Gallery, 2014, p. 35). The painter produced a number of easel paintings, the best documented of which is his *The Birth of the Virgin* painted in 1577 for the Scuola dei Mercanti (Venice, Gallerie dell'Accademia).

Veronese and his workshop produced a number of paintings of the finding of Moses. The majority of these share a number of common elements, with the princess of Egypt shown standing, surrounded by her women and attendants, before a kneeling servant who holds the infant Moses in her arms, having pulled him from the Nile. The compositions vary between vertical scenes, like the picture in the Museo Nacional del Prado, Madrid (inv. no. P00502), and horizontal versions, like Veronese's autograph picture in the Gemälde Galerie, Dresden (inv. no. 229), but a number of versions were produced in the artist's studio. Benedetto's treatment of the subject relates most directly to the picture in the Walker Art Gallery, Liverpool, though the physicality of his figures, treatment of light and construction of the composition are entirely indicative of an independent work by Benedetto himself.

We are grateful to Dr. Xavier Bray for proposing the attribution after inspection of the original.





PROPERTY FROM A PRIVATE COLLECTION

116

ATTRIBUTED TO PASQUALE OTTINO (VERONA 1578-1630)

The Punishment of Cupid

oil on slate

14½ x 11½ in. (35.9 x 28.9 cm.)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 December 2005, lot 40, when acquired by the present owner.

The attribution to Pasquale Ottino was proposed by Dr. Giorgio Marini on the basis of a transparency at the time of the 2005 sale. Professor Sergio Marinelli, although not dismissive of the attribution to the Veronese painter, noted in 2005 strong Emilian overtones in the direction of Giovanni Lanfranco. Similarly, Dr. Angelo Mazza deemed the picture to be Bolognese and close stylistically to Alessandro Tiarini.

The nature of the subject alone is vaguely Emilian in recalling the tradition of prints established by the *Lascivie* executed by Agostino Carracci, of overtly profane and sexual themes. The Emilian characteristics may also be explained by the fact that Ottino's output was strongly influenced by Bolognese art of the period and by Guido Reni and Ludovico Carracci in particular. Caravaggesque traits can also be found within his *oeuvre*, showing his awareness of the work of Marcantonio Bassetti and, more obviously, Alessandro Turchi, with whom he had trained under Felice Brusasorci. Dal Pozzo (*Le vite de' pittori, degli scultori et architetti veronesi*, Verona, 1719, pp. 167-8) records a visit to Rome, although this remains disputed.

Paintings on slate are very often related to Verona, a city where slate was quarried nearby and could be easily obtained. Between 1590 and 1630 there developed a huge growth in demand for these small, intimate paintings, that were often enriched by ornate frames and admired for their jewel-like qualities. The use of a new support inevitably resulted in a new and original way of painting that was characterised by the simple, uncrowded compositions defined by strong colour and the dramatic nocturnal effects made possible by the slate coloured background. For a full discussion on painting on slate, see the exhibition catalogue, *Pietra dipinta. Tesori nascosti del '500 e del '600 da una collezione privata milanese*, ed. M. Bona Castellotti, Milan, 2000, in particular S. Marinelli, 'I dipinti su paragone veronesi', pp. 27-31.



117
MAESTRO DEL MONTE DI PIETÀ (ACTIVE TREVISO C. 1520-1550)

The Concert

oil on panel

40¾ x 36½ in. (108.1 x 92.6 cm.)

inscribed 'TENOR XLVII' (lower right, on the musical notation)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

LITERATURE:

H. Colin Slim, 'Arcadelt's "Amor, tu sai" in an Anonymous Allegory', *I Tatti Studies in the Italian Renaissance*, II, 1987, pp. 91-106, as 'North Italian(?)'.

This panel is remarkable in its representation of a specific musical score, providing a fascinating insight into the relationships between painting and music during the late Renaissance in Italy, as well as establishing a secure *terminus post quem* date for the picture. The score resting on the table is an almost exact copy (though written over three lines, rather than six) of the tenor part from the first known printed copy of a madrigal, written for four voices, entitled 'Amor, tu sai'. This was written by the French or Flemish born

composer Jacques Arcadelt (c. 1500-1568), an important figure in the history of early Italian music, and had been printed in Venice by Antonio Gardane (1509-1569) in 1539. It was this printed edition that provided the basis for the Maestro del Monte di Pietà's careful replication in his painting, including the slightly misshapen final 'l' of the 'XLVII', which appears in surviving copies of the music (*op.cit.*, p. 98, fig. 3).

Amor, or Love, stands as the central figure in Arcadelt's madrigal, as one who has 'greater dominion over us all' (Brussels, MS 27.731, fol. 17v., in *op.cit.*, p. 103). This celebration of Love can consequently be seen to have been interpreted in visual terms in *The Concert* as a visual elucidation of Arcadelt's poem. The group of fashionably dressed men and women singing the madrigal gather around the central figure of Love, who holds up a copy of the music for the figures on the left of the composition. In a broader sense, therefore, it is possible to interpret the scene as an Allegory of Love and Music, concurrent with many late Renaissance ideals that discussed the two as inextricably linked. Thus, as Vasari declared in the 1568 edition of his *Lives*, 'Amor is born from Music...[and] always in the company of Music' (G. Vasari, *Le vite de' più eccellenti pittori, scultori e architettori*, ed. G. Milanesi, Florence, 1906, VI, p. 373).



PROPERTY OF A PRIVATE COLLECTOR

***118**

ATTRIBUTED TO CARLO SARACENI (VENICE C. 1579-1620)

The Madonna and Child with Saint Anne and an angel

oil on copper, unframed
11⅞ x 14½ in. (30 x 36.7 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Ader Picard Tajan, Paris, 5 March 1986, lot 177.
Anonymous sale; Sotheby's, London, 5 July 1989, lot 11, as 'Carlo Saraceni'.
Property from the Estate of Giancarlo Baroni; Sotheby's, New York,
29 January 2013 (=1st day), lot 11, as 'Carlo Saraceni and Studio'.

LITERATURE:

A. Ottani Cavina, 'Saraceni: tre dipinti, qualche dato', *Scritti in Onore di Giuliano Briganti*, Milan, 1990, pp. 161 and 164, fig. 3.



PROPERTY FROM A PRIVATE COLLECTION

119

**CIRCLE OF MICHELANGELO MERISI DA CARAVAGGIO
(CARAVAGGIO 1571-1609 PORTO ERCOLE)**

The Flagellation

oil on canvas

72¾ x 42 in. (184.6 x 106.7 cm.)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Anonymous sale; Christie's, London, 9 December 2005, lot 207, when acquired by the present owner.

This painting has previously been associated with two important followers of Caravaggio: the Neapolitan artists Battistello Caracciolo and Carlo Sellitto. However, the picture can perhaps be more closely aligned with Roman painting in the early half of the seventeenth century, and thus the work of an artist working within Caravaggio's immediate circle.

The years Caravaggio spent in Rome had a formative impact on the development of painting in the city. The deep chiaroscuro and heightened sense of drama of this *Flagellation* are typical of the lasting impact his work maintained. The present figure of Christ, which appears to use both Caravaggio's circa 1607 *Flagellation* in the Musée des Beaux Arts, Rouen (inv. no. 955.8.1), as well as that in Sebastiano del Piombo's famed fresco in the Chiesa di San Pietro in Montorio as the source of its composition, is shown with his hands tied as one of his persecutors binds a bundle of branches with rope beyond in anticipation of his flagellation.

PROPERTY FROM A PRIVATE COLLECTION

120

LOUIS DE CAULLERY (CAMBRAI 1555-1622 ANTWERP)

A fireworks display at the Castel Sant' Angelo, Rome

oil on copper, the reverse stamped with the maker's mark of Peeter Stas
19½ x 26½ in. (48.6 x 67.3 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale [The Property of a European Nobleman]; Christie's, London, 28 April 2006, lot 16.

Anonymous sale; Sotheby's, London, 4 December 2008, lot 113.

Louis de Caullery trained in Antwerp from 1594 under Joos de Momper, before becoming an independent master in 1602. Specialising as a genre and landscape painter, it is generally assumed that he travelled to Italy, possibly visiting Venice, Florence and Rome. This hypothesis is evidenced through the painter's use of colour, which was somewhat innovative in Antwerp.

This picture, animated by elegant figures, shows the famed firework display or *girandola* at Castel Sant'Angelo, Rome. This tended to be organised around religious festivals, including the election and coronation of the Pope, as well as the festival of Saints Peter and Paul. Though no strict programme was used, the spectacle was normally divided into distinct phases: firstly, lights were illuminated between the *merlos* of the castle while cannons fired salutes. Then wood and straw were set alight in front of the palazzos along the Tiber, prompting fireworks to be set off, and finally a rocket and catherine-wheel were lit from the top of the castle. The Castel provided the ideal setting for the displays since its position on the river reflected the lights, enhancing the spectacle.

This picture bears the mark of Peeter Stas (c. 1565-1617) on the reverse, one of Antwerp's most significant makers of copper plates. As the popularity of using copper as a support for painting grew during the latter half of the sixteenth century, the number of trained coppersmiths in Antwerp began to increase and by 1602, twenty-five masters were registered at the Blacksmith's Guild. Despite the relatively large group of specialised coppersmiths in the city, only five can be associated with making copper plates for painters (J. Wadrum, 'Peeter Stas: An Antwerp Coppersmith and his Marks (1587-1610)', A. Roy and P. Smith (eds.), *Painting Techniques, History Materials and Studio Practice*, Windsor, 1998, p. 140). Stas, who supplied leading Antwerp painters like Jan Brueghel, appears to have been the most prolific, judging from the number of known panels.



121

LAVINIA FONTANA (BOLOGNA 1552-1614 ROME)

Portrait of a young nobleman of the Colonna family, possibly Giulio Cesare Colonna, Principe di Carbognano (1602-1681), full-length, in an embroidered jerkin and matching padded hose

oil on canvas
43 $\frac{1}{8}$ x 30 $\frac{3}{8}$ in. (109.5 x 77 cm.)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

with Herner Wengraf, London, by 1973.
George Encil, né Georg Eisenschiml (1906-1996),
Vienna and the Bahamas.

LITERATURE:

N. Barbanti-Grimaldi, in G. Encil (ed.) *Experience and Adventures of a Collector*, Paris, 1989, pp. 86-7, as 'Scipione Pulzone'.

Lavinia Fontana was the first Italian female artist to achieve renown both in Italy and abroad. Though she followed the style of her father, the leading Bolognese mannerist Prospero Fontana, in her depictions of historical scenes, she developed an independent idiom in her portraits. As such, these are typically characterised by a combination of the formality of central Italian models with the naturalistic tendencies of the northern Italian tradition.

The sitter, holding flowers in his hand, stands by a table draped in a heavy red velvet cloth, fringed with gold. On this stands a parade burgonet, plumed with red and white feathers, similar to examples of such helmets typically dating to the last quarter of the sixteenth century (like that, for example, in the Metropolitan Museum of Art, New York, inv. no. 22.168). This is decorated with gilded and embossed columns: the distinguishing feature of the arms of the Colonna family.

This work is sold with a letter of expertise from Maria Teresa Cantaro, confirming the attribution on the basis of first hand inspection, and suggesting that the sitter could be Giulio Cesare Colonna, Principe di Carbognano (1602-1681), painted in *circa* 1612 or 1614, at the end of the Fontana's life in Rome.





122

BOLOGNESE SCHOOL, 17TH CENTURY

Portrait of Francesco Albani (1578-1660), bust-length

oil on canvas, unlined

18 $\frac{5}{8}$ x 15 $\frac{1}{8}$ in. (47.2 x 38.4 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

(Probably) Richard Boyle, 3rd Earl of Burlington (1694-1753), and by descent to, William Cavendish, 4th Duke of Devonshire (1720-1764), Chatsworth House, Derbyshire, and thence by descent.

Chatsworth: The Attic sale; Sotheby's, on the premises, 5 October 2010 (=1st day), lot 68, as 'After Andrea Sacchi'.

This picture relates to Andrea Sacchi's unfinished portrait of Francesco Albani, painted in 1635 when the artist was in Bologna, and now in the Museo Nacional del Prado, Madrid (see A. Sutherland Harris, *Andrea Sacchi*, Oxford, 1977, pp. 77-78, no. 44, fig. 74). The Prado picture remained in Sacchi's possession until his death in 1661, at which point it was bought by Carlo Maratta before entering the collection of Philip V of Spain. The present picture corresponds more closely to Albani's *Self-Portrait* in the Pinacoteca Nazionale, Bologna, which Puglisi considers to be inspired by Sacchi's picture and dateable to *circa* 1636-38 (see C. Puglisi, *Francesco Albani*, New Haven and London, 1999, p. 169, no. 82).



123

ROMAN SCHOOL, CIRCA 1620

*Portrait of the artist, bust-length, in a slashed doublet and white collar,
in a painted oval*

oil on canvas

23¼ x 19¼ in. (58.8 x 48.9 cm.)

in a 17th century Italian carved and gilded frame

£15,000-25,000

PROVENANCE:

Private collection, Vienna, 1926.

Carl Mechel, Wisconsin, 1928.

Private collection, USA.

with Whitfield Fine Art, London, 2003, where acquired by the present owner.

\$20,000-32,000

€18,000-29,000



124
ANDREA VACCARO (NAPLES 1604-1670)

The Penitent Saint Peter
oil on canvas
38¼ x 29¼ in. (97.2 x 74.2 cm.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

We are grateful to Professor Riccardo Lattuada for proposing the attribution on the basis of photographs.



PROPERTY FROM A PRIVATE COLLECTION

125

**THE MASTER OF THE ANNUNCIATION TO THE SHEPHERDS
(ACTIVE IN NAPLES, FIRST HALF OF THE 17TH CENTURY)**

A man playing the guitar

oil on canvas

30 x 24 $\frac{5}{8}$ in. (76.3 x 62.5 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Emilio de Matteis, Enviado Extraordinario y Ministro Plenipotenciario de la Republica Argentina en Praha.
with Gallery Valmont, Buenos Aires, by 1957, where acquired by,
Dr. Mario G. Fumasoli, Swiss Ambassador, Buenos Aires, as 'School of Ribera',
by whom given to the following,
Anonymous sale [Property from a Swiss Institution]; Christie's, London, 3 July
2013, lot 199, where acquired by the present owner.

LITERATURE:

M. Heimbürger, *Bernardo Keilhau detto Monsù Bernardo*, Rome, 1988, pp. 88 and
193, fig. 57.

N. Spinosa, *Grazia e tenerezza 'in posa': Bernard Cavallino e il suo tempo 1616-
1656*, Rome, 2013, p. 210, fig. 173.

A photograph of this painting from the Max J. Friedländer archive, today in the RKD, The Hague, is filed under 'Keilhau'. When in the possession of the Swiss Ambassador in Buenos Aires, Dr. Mario G. Fumasoli, this painting was described as: 'toile du 17ème, guitariste, attribuée à Ribera. Très belle, mais presque certainement d'un excellent peintre italien'. The attribution of this picture to The Master of the Annunciation to the Shepherds was first proposed by Mr. José Requena Bravo de Laguna and was published as such by Professor Spinosa in his publication on Cavallino and his time (*op. cit.*). The artist's close affinity with Ribera and Francesco Fracanzano, with whom he has sometimes been confused, is evident in the dynamic brushwork, in the sympathetic representation of humble subjects, and in the sombre palette.

The identity of The Master of the Annunciation to the Shepherds has fascinated the academic world for decades. There is no doubt that he was a major figure in Naples in the first half of the 17th century, as the exceptional quality of his pictures demonstrates. His hand was first identified in the *Annunciation to the Shepherds* in the Birmingham Museum and Art Gallery, formerly attributed to Velázquez, only in the 1920s. But since then, there has not been a convincing identification for this anonymous artist and it remains uncertain as to whether he was of Spanish or Italian origin. He has variously been recognised as Bartolomeo Passante, or Bassante, and as Juan (or Giovanni) Dò from Valencia, artists who are both documented as working in Naples in the 1620s (for a recent summary of this debate see N. Spinosa, *Pittura del Seicento a Napoli: da Caravaggio a Massimo Stanzione*, Naples, 2010, pp. 326-8).

PROPERTY FROM A PRIVATE COLLECTION

126

BARTOLOMÉ ESTEBAN MURILLO (SEVILLE 1618-1682) AND STUDIO

Portrait of a gentleman, full-length, presumably a member of the Ostigliani family

oil on canvas

78 $\frac{3}{8}$ x 50 in. (199.6 x 127 cm.)

with the coat-of-arms of the Ostigliani family, Treviso, dated and inscribed

'Año 1677. ETAT.S.34' (upper left)

£80,000-120,000

\$110,000-160,000

€93,000-140,000

PROVENANCE:

with Charles Sedelmeyer, Paris, by 1894.

William T. Donnat, Paris.

with Knoedler, Paris, from whom acquired by, Counts Contini-Bonacossi, Florence, by 1930.

with Robert Holden, London.

Anonymous sale; Sotheby's, London, 16 December 1999, lot 79, as 'Bartolomé Esteban Murillo'.

Anonymous sale; Christie's, New York, 26 January 2005, lot 312.

Anonymous sale; Sotheby's, New York, 9 June 2011, lot 52.

EXHIBITED:

Paris, Charles Sedelmeyer Gallery, 1894, no. 66.

New York, Metropolitan Museum of Art, on loan 1906-8.

Paris, René Gimpel Gallery, no. 72.

Toronto, Art Gallery, 1929.

Rome, Galleria nazionale d'arte moderna a Valle Giulia, *Antichi pittori spagnoli della collezione Contini Bonacossi*, May-June 1930, no. 48. as 'Murillo'.

LITERATURE:

Catalogue of the First Series of 100 paintings of Old Masters, Paris (Sedelmeyer Gallery), 1894, pp. 78-79, no. 66, illustrated.

A. L. Mayer, *The Old Spanish Masters from the Contini Bonacossi Collection*, Rome, 1930, p. 31, fig. 41.

A. L. Mayer, 'Zur Ausstellung der Spanischen Gemälde des Grafen Contini in Rom', *Pantheon*, 1930, p. 204.

D. Angulo Iñiguez, *Murillo*, Madrid, 1981, II, p. 583, no. 2.857, as 'not by Murillo'.

E. Valdivieso, *Pintura barroca sevillana*, Seville, 2003, p. 75.

G. Martínez del Valle, *La imagen del poder. El retrato sevillano del siglo XVII*, Seville, 2010, p. 215.

E. Valdivieso, *Murillo. Catalogo Razonado de Pinturas*, Madrid, 2010, pp. 570-571, no. 423, illustrated.

Murillo's talents as a portraitist are often overlooked given the relative infrequency with which they occur throughout his *oeuvre*. Fewer than a dozen full-length portraits by Murillo are known today, but remain some of the most impressive examples of seventeenth century Spanish portraiture outside of Madrid and the work of Velázquez. The elegant monochrome of the sitter's clothes in the present portrait, a black doublet and breeches figured with leaves and black lace covering his white shirt sleeves, is elegantly off-set by the voluminous red curtain which is tied round the column behind him. The picture can be compared to Murillo's portraits of the *Knight of Alcántara or Calatrava* in the Metropolitan Museum of Art, New York (inv. no. 54.190) and the *Portrait of a Gentleman* in Madrid (Museo Nacional del Prado, inv. no. P02845). In 1981, the picture was doubted by Angulo Iñiguez on the basis of photographs and a misreading of the inscribed date. However, the attribution to Murillo has since been confirmed by Professor Enrique Valdivieso González who, correctly dating the portrait to 1677, notes, in conjunction with the hand of the master himself, participation by 'some of the disciples and apprentices' from the studio.

The coat-of-arms in the upper left of the portrait has been identified as that of the Ostigliani family. Originally from Treviso, they would likely have been amongst the numerous ex-patriots who settled in Seville as active members of the city's commercial and banking activities during the second half of the seventeenth century.



PROPERTY OF A GENTLEMAN

127

ANIELLO FALCONE (NAPLES 1607-1656)

*The Battle between the Israelites and the Amalekites overlooked
by Moses, his arms held aloft by Aaron and Hur*

oil on canvas, unframed
80¾ x 59⅝ in. (205 x 151.4 cm.)

£50,000-70,000

\$65,000-91,000

€58,000-81,000

PROVENANCE:

Emilio Colombo (1920-2013), Prime Minister
of Italy, until 1994.

A native Neapolitan, Falcone trained briefly under Jusepe de Ribera, where no doubt lie the roots of his powerful brushwork, strong contrasts of light and dark, and harsh realism in subject matter. His early works are largely influenced by the works of Pieter van Laer, Michelangelo Cerquozzi and Diego Velázquez's Roman period, most of which are genre scenes or early Neapolitan interpretations of *bambocciate*.

Falcone's *métier*, however, was battle painting. It is often believed that Aniello captained the *Compagnia della Morte*, the band of artists who were revolutionaries by day and painters by night, in the 1647 Masaniello uprising against Spanish Rule. Although it seems the story is not founded on fact, arguably the foundations could be seen in his paintings. What was exceptional in his work was the heightened sense of reality in his depictions of the battleground, as opposed to the often heroic and glorified images that had come before. Often, such as with the present lot, the fight is not a historical event but a vivid description of the reality of war, as can be seen in the intense expressions of fear and pain in the figures, their highly modelled twisted torsos heightened by the glints of weaponry and armour throughout the composition.

Aniello's accomplishments led the genre into great popularity in the mid-seventeenth century, to which his followers gave him the epithet 'l'Oracolo delle Battaglie'. As his workshop grew to take on the growing commissions, it became a school for the next generation of Neapolitan artists including Andrea di Leone and Salvator Rosa.

We are grateful to Professor Riccardo Lattuada for confirming the attribution on the basis of photographs.





128

128
GIOVANNI BATTISTA SALVI, CALLED SASSOFERRATO
(SASSOFERRATO 1609-1685 ROME) AND STUDIO
The Madonna and Child

oil on canvas
 10¾ x 8¾ in. (27.2 x 22.3 cm.)

£10,000-15,000

\$13,000-19,000
 €12,000-17,000

PROVENANCE:

Lt. Col. Thomas Birchall, Ribbleton Hall, Preston; (f) Christie's, London, 6 February 1904, lot 140, as 'Sasso Ferrato' (95 gns. to Prior). Mrs. Marianne Matella, Karlovy Vary, Czech Republic, from whom acquired in Prague by the mother of the present owner in 1938.

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

129
CARLO DOLCI (FLORENCE 1616-1687)
The Mystic Marriage of Saint Catherine of Alexandria

oil on canvas
 28½ x 24 in. (72.5 x 61 cm.)

£30,000-50,000

\$39,000-65,000
 €35,000-58,000

PROVENANCE:

The Earls Spencer, Althorp, Northamptonshire, by 1835 and by descent to, John Spencer, 8th Earl Spencer (1924-1992), from whom acquired by, with Colnaghi, London, from whom acquired in 1986 by, Sir John Pope-Hennessy (1913-1994), by whom given to the present owner.

EXHIBITED:

Manchester, *Art Treasures*, 1857, no. 38.
 London, British Institution, 1860, no. 50.



129

LITERATURE:

- G.F. Waagen, *Works of Art and Artists in England*, London, 1838, III, p. 332, 'A very delicately executed picture'.
 G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, III, p. 456.
 K.J. Garlick, 'A Catalogue of Pictures at Althorp', *Walpole Society*, 1976, XLV, no. 130.
 C. McCorquodale, 'Some Paintings and Drawings by Carlo Dolci', *Kunst des Barock in der Toskana*, Munich, 1976, p. 320.
 G. Cantelli, *Repertorio della pittura fiorentina del seicento*, Fiesole, 1983, p. 72 (as a copy).
 J. Pope-Hennessy, *Learning to Look*, New York and London, 1991, p. 317.
 F. Baldassari, *Carlo Dolci*, Florence, 1995, p. 132, no. 104.

Carlo Dolci, one of the leading Florentine artists of the 17th century, was employed by members of the Medici dynasty and many of the great Tuscan families, who prized his polished devotional pictures. Francesca Baldassari observed that this composition reflects works by Dolci's predecessors, Santi di Tito and Cigoli, but that the painter introduced 'alcune note originali', such as the head of the cherub in the cloud and Jacob with his branch of oleander, a shrub which flourishes in parts of Tuscany. She dates the picture to circa 1656 and notes that the model for the Virgin was frequently used by the artist in the 1650s, appearing, for example, in the *Magdalens* in the Fitzwilliam Museum, Cambridge and the Uffizi (Baldassari, *op. cit.*, nos. 81 and 82).

Although first recorded by Waagen in 1838, after his visit to Althorp in 1835, the picture is likely to have been acquired earlier. Much of the old master collection at Althorp and Spencer House was assembled by John Spencer, 1st Earl Spencer (1734-1783), who inherited the very substantial fortune of his maternal grandmother, Sarah, Duchess of Marlborough in 1744. Lord Spencer's elder brother, who succeeded as the Duke of Marlborough on the death of his aunt in 1733, inherited Blenheim, the picture collection at which included two notable works by Dolci, *The Adoration of the Magi* and the *Madonna delle Stelle* and it is possible that there was a degree of competition among members of the family to acquire pictures by the artist.

The picture is one of a number of distinguished later Italian works acquired by Sir John Pope-Hennessy. The most incisive scholar of Italian Renaissance art of his generation, Sir John also wrote the seminal catalogue of the Domenichino drawings at Windsor Castle and owned such notable pictures as Annibale Carracci's *Vision of Saint Francis*, Domenichino's *Way to Calvary* (both J. P. Getty Museum, Los Angeles) and Marcantonio Franceschini's *Communion of the Magdalen* (Metropolitan Museum of Art, New York).

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

130

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

The Madonna and Child

oil on canvas, tondo

29 in. (73.5 cm.) diameter

£50,000-80,000

\$65,000-100,000

€58,000-92,000

PROVENANCE:

Anonymous sale; Christie's, Rome, 19 May 1978,
lot 305.

We are grateful to Dr. François Macé de Lépinay for confirming the attribution on the basis of photographs and for his assistance in cataloguing this lot. Dr. de Lépinay notes that this is the only autograph example of this composition known to him, which derives from the *Holy Family* by Pompeo Cesura in the Wallace Collection, London.



PROPERTY OF A PRIVATE COLLECTOR

131

CESARE DANDINI (FLORENCE 1596-1657)

Saint John the Evangelist

oil on canvas

41½ x 36½ in. (105.9 x 93 cm.)

£70,000-100,000

\$91,000-130,000

€81,000-120,000

PROVENANCE:

with Jean-Luc Baroni, London, where acquired by the present owner.

A leading figure in Florentine *seicento* painting, Cesare Dandini initially trained with Francesco Curradi, who, according to tradition, used the youth as the model for his Madonnas. He then briefly worked in the studio of Cristofano Allori, before finishing his studies with Domenico Cresti, called Il Passignano. After becoming an independent master in 1621, Dandini rapidly began to achieve considerable success, counting leading Florentines, like Prince Don Lorenzo de' Medici, Grand Duke Ferdinando II de' Medici, and his wife, Vittoria della Rovere, among his patrons. The artist specialised in half-length allegorical and Biblical figures, typically presented with a polished elegance, richly saturated coloration and graceful pose and composition. The refinement of execution and elegant structure of this picture are typical of the features that brought Dandini such acclaim.

This *Saint John the Evangelist* depicts the young saint, posed against a plain background, bending slightly to sharpen the nib of his quill pen as his half-written Gospel lies open on his lap. His traditional attribute, the eagle, is perched majestically before him holding a large leather bound folio in its talon. The cool tonality of Saint John's skin, and the strong colouring

employed for his satin robe and mantle, are all characteristic of Dandini's fully evolved style that owed much to his training from his formative years in the workshops of Allori and Passignano. Another painting of the saint, in the Guido Bruscoli collection, Florence, replicates the present composition (c.f. S. Bellesi, *Cesare Dandini*, Turin, 1996, p. 68, no. 17). This picture has been dated to the early 1630s by Dr. Sandro Bellesi and the present work towards the end of the decade and suggesting that Dandini, or a patron, was pleased with the composition, and returned to it later and refining the figure's face and gesture, and lavishing more attention of the crisp sheen of the draperies.

The present painting may perhaps have been designed as part of a series of four canvases depicting the Four Evangelists. Dandini painted at least one series of bust-length portraits of the Evangelists (*ibid.*, pp. 99-101, no. 46), as well as likely collaborating with his brother, Vincenzo, on another series of octagonal pictures earlier in his career (*ibid.*, pp. 63-4, no. 13).

We are grateful to Dr. Sandro Bellesi for confirming the attribution on the basis of photographs.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

***132**

STUDIO OF LUCAS CRANACH I (KRONACH 1472-1553 WEIMAR)

A Vanitas or The Three Ages of Man

oil on panel

19⁷/₈ x 13⁵/₈ in. (50.4 x 34.6 cm.)

£60,000-80,000

\$78,000-100,000

€70,000-92,000

PROVENANCE:

Anonymous sale [Property of a Gentleman]:
Christie's, London, 16 December 1988, lot 138,
as 'Follower of Lucas Cranach I'.

EXHIBITED:

Zurich, Landesmuseum; Cologne, Schnütgen-
Museum and Wallraf-Richartz Museum, *Himmel,
Hölle, Fegefeuer. Das Jenseits im Mittelalter*, 1994,
no. 12, as 'Lucas Cranach I and Studio'.

The iconography of this panel remains somewhat elusive to interpretation and can be read either purely as a *vanitas* or *momento mori*, or as a depiction of Saint Jerome. The frequency of the portrayals of the saint in the workshop of Cranach was relatively common, and a number of paintings by the master and his assistants show the saint at various moments of his *vita*, most often in a state of repentance (like that now in the Kunstsammlungen der Veste, Coburg) or writing in the wilderness (Berlin, Gemäldegalerie). Indeed, though the present composition appears to be somewhat unique in paintings produced by Cranach and his studio, perhaps suggesting that it was a specific commission for a patron and not produced for sale on speculation or the open market, the bearded figure bears a number of strong physiognomic similarities to these other depictions of Saint Jerome. Paintings showing the saint meditating on the brevity of life, seated with a skull before him, abounded in the Netherlands and Germany, with the famous precedent established by Albrecht Dürer during his sojourn in the Netherlands in 1521 (Lisbon, Museu Nacional de Arte Antiga), frequently reproduced and adapted by painters like Joos van Cleve (for example that in Princeton, Princeton University Art Museum), and Marinus van Reymerswaele (Madrid, Museo Nacional del Prado). The present *vanitas*, therefore, can perhaps be seen to follow the same model, using Dürer's famed example as the basis for its iconography and formal composition.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

***133**

WOLF HUBER (FELDKIRCH C. 1490-1553 PASSAU)

Portrait of a gentleman, bust-length, a landscape beyond

dated and inscribed 'M·D·XXI· / III· AVGVSTI·' (upper centre)

oil on panel

13⁷/₈ x 10³/₈ in. (35.2 x 26.2 cm.)

£50,000-70,000

\$65,000-91,000

€58,000-81,000

EXHIBITED:

Sankt Florian, Austria, Stift Sankt Florian; and Linz, Schlossmuseum, *Die Kunst der Donauschule 1490-1540. Ausstellung des Landes Oberösterreich*, 14 May-17 October 1965, no. 264.

LITERATURE:

A. Stange, *Malerei der Donauschule*, Munich, 1964, pp. 111 and 149, no. 5, fig. 197.
F. Winzinger, *Wolf Huber: Das Gesamtwerk*, Munich and Zurich, 1979, I, p. 181, no. 297; II, fig. 297.

Born in the Austrian town of Feldkirch, Huber spent the early years of his career as a journeyman, when he developed his draughtsmanship by drawing the scenery on his travels. Later settled in Passau, Huber became a prolific painter, draughtsman and woodcut designer, as well as architect. Though it has been posited that Huber studied under Altdorfer, his works retain an individualistic style, which designates him to be one of the leaders of the Danube school.



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134

STUDIO OF HANS WERTINGER (LANDSHUT C. 1465/70-1533)

Portrait of Johann III of the Palatinate (1488-1538), half-length, in a black slashed doublet with a black overgown, in a black baret, a landscape beyond

oil on panel, curved top
27¼ x 18⅞ in. (69.2 x 46 cm.)

inscribed and dated 'ANNO, 1526. AM FYNFZEHENDEN, TAG, DES BRACHMONETS, VON GOTTES GENADEN, IOHANS. PHALENCZGRAVE. BEÿ. REINE, ADMINISTRATOR, Z[...] REGENSPVRGH. HERCZOGH, IN, NIDER, VND, OBERN, BAYREN' (along the top edge of the frame)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

I. Rosenbaum N.V., Frankfurt, by whom expropriated, 1936.
Heinrich Scheufelen, Stuttgart-Oberlenningen, by whom bequeathed in 1948 to, Staatsgalerie Stuttgart.
Restituted to the heirs of the owners of the former I. Rosenbaum art dealers of Frankfurt am Main, Germany in August 2015.

LITERATURE:

S. Reinach, *Repertoire de Peintures*, Paris, 1923, VI, p. 12.

Portraits by Wertinger and his workshop are frequently characterised by gilded festoons or garlands which serve as framing devices at the top of the composition. That included in this portrait of *Johann III*, with the two hanging tassels, emerged during the 1520s with a very similar example included in Wertinger's double portraits of *William IV, Duke of Bavaria* and his wife, *Marie of Baden-Sponheim* (Bayerisches Nationalmuseum Munich). The sitter in the present portrait, John III of the Palatinate (the prototype of which, also dated 1526, is now in the Germanische Nationalmuseum, Nuremberg, inv. no. Gm899), was the 48th Archbishop of Regensburg. Though he never officially entered the clergy, he reigned from 1507 until his death 1538, working in favour of the Emperor Maximilian during the city revolt in 1511-1513, and later championing the Lutheran faith.

135

PETER MURER (CONSTANCE ACTIVE 1446-1469)

Saint Simon; The Coronation of the Virgin; and Saint Jude

oil and gold on panel

the central panel: 38½ x 33½ in. (97.5 x 85 cm.);

the left and right wings: 38½ x 15½ in. (97.5 x 39.4 cm.)

inscribed on the left wing: 'S · SIMON · SANCTORUM · ME / RITIS · CREDO

PECCATA REMITTI'; and on the right wing: 'S · THATEUS · DOLT CARNIS MO /

RTEM NOS CREDO RELUZGEZE NUTOS' (both lower centre) a set of three (3)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

(Probably) Commissioned by Ullrich II of Werdenberg (1447-c. 1503) in circa 1465 for the chapel at Schloss Heiligenberg, near Lake Constance, Baden-Württemberg, and by inheritance to his sister, Anna von Werdenberg (d. 1544), wife of Friedrich II zu Fürstenberg (1496-1559), at Schloss Heiligenberg, and by descent in the Fürstenberg family.

Private collection, the Rhenish Palatinate.

LITERATURE:

C. Grimm and B. Konrad, *Die Fürstenbergsammlungen Donaueschingen: Altdeutsche und schweizerische Malerei des 15. und 16. Jahrhunderts*, Munich, 1990, p. 111, illustrated, as 'Constance School (Peter Murer?)'.

Peter Murer, formerly known as the Master of the Werdenberg Annunciation, is one of the few painters active in south-west Germany during the fifteenth century who remains an identifiable artistic figure, and with whom a number of works can be associated. The Murer family was composed of a number of painters, all of whom appear to have been active and significant members of the artistic environment of the city of Constance, which bordered Germany, Switzerland and Austria.

Though separated some time before 1937 to form a triptych, the panels of Saint Simon and Saint Jude would originally have formed the *recto* of the *Coronation*, doubtless functioning as the outer faces of the wing of a movable triptych. While cradles have now been applied to the reverses of the panels, obscuring obvious structural connections, other evidence can be brought forward to support such a reconstruction. The profusion of gold and relief gilding on the Marian panel, in contrast to the more restrained colouring of the Apostles, indicates the typical material arrangement employed with triptychs, reserving bright colour and a wealth of gold and metal leaf for the interior panels, only revealed during the celebration of Mass and on specific feast days. The hypothesis is further supported by the survival of three paintings associated with the *Coronation*, which appear to have come from the same altarpiece (*op. cit.*). These panels, now in

the Würth collection, represent *The Annunciation*, *The Nativity*, and *The Adoration of the Magi*, with both the latter two still retaining the painted reverses showing Saints John the Evangelist and Thomas (with the *Nativity*) and James the Minor and Matthew (with the *Adoration*). In light of the clear physical, technical and stylistic associations between these works and the *Coronation*, as well as a shared early provenance, it is clear not only that the pictures came from the same altarpiece but that the present three panels were originally one, with the Apostles, separated by a now lost fictive border, on the reverse of the Marian panel.

Taken together, all four of the surviving scenes appear to be representative of the Seven Joys of the Virgin, a popular iconography across Northern Europe during the late Middle Ages. The most likely arrangement for the scenes of this devotion in relation to the surviving panels can be suggested as showing those of the Infancy of Christ (the *Annunciation*, *Nativity* and *Adoration*) on the left wing; the *Resurrection of Christ*, likely as a sculpted group, in the centre; and the Joys of the Virgin after the death of Christ (the *Ascension of Christ*, *Pentecost* and the present *Coronation*) on the right altar wing.

We are grateful to Dr. Bernd Konrad and Ludwig Meyer for confirming the attribution on the basis of photographs.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

***136**

NORTH NETHERLANDISH SCHOOL, CIRCA 1490

Christ as the Man of Sorrows; and Mater Dolorosa

oil and gold on panel, in integral frames, circular
12¾ in. (32.4 cm.) diameter

£30,000-50,000

a pair (2)

\$39,000-65,000

€35,000-58,000

EXHIBITED:

Nuremberg, Germanischen Nationalmuseum, *Sammlung Heinz Kisters. Altdeutsche Und Altniederlandische Gemalde*, 25 June-15 September 1963, nos. 73 and 74, as 'Dutch School, circa 1510'.

LITERATURE:

P. Pieper, 'Die Sammlung Heinz Kisters', *Kunstchronik*, XVI, no. 8, August 1963, p. 209, as 'Master of the Virgo inter Virgines'.





137
VICENTE JUAN MASIP, CALLED JUAN DE JUANES
(VALENCIA C. 1510-1579 BOCAIRENTE)
Saint Blaise

oil on panel, the top with the remains of a gilded engaged frame
 38¼ x 23¾ in. (96.8 x 60 cm.)
 with inventory number '779'

£25,000-35,000

\$33,000-45,000

€29,000-40,000

We are grateful to Dr. Vicente Samper for confirming the attribution on the basis of photographs, and for dating the present picture to the late 1530s, when the artist was still working with his father Vicente Macip. Dr. Samper further confirms that the picture was part of an altarpiece, from which two other panels with similar compositions and measurements are known, now in a private collection, Valencia (see Domenech, *Joan de Joanés: una nueva vision del artista y su obra*, exhibition catalogue, Museu de Belles Arts de Valencia, 2000, pp. 54-5, nos. 7 and 8). Dr. Samper notes that Saint Blaise's gloved hands clearly relate to the iconic series of Valencian prelates at the Cathedral of Valencia, which Juanes began working on during the second half of the 1560s, in particular to the portrait of Alfonso de Borja (Pope Callixtus III), who raises his right hand in the same act of blessing.



(open)

PROPERTY FROM A PRIVATE COLLECTION

138

FLEMISH SCHOOL, CIRCA 1580

A triptych: central panel: The Coronation of the Virgin; the wings: Saint Helena; and Saint Barbara; outer faces: The Annunciation

oil on panel, the wings in engaged frames
 open: 41¾ x 62½ in. (106 x 157.8 cm.); closed: 41¾ x 33¾ in. (106 x 85.7 cm.)
 inscribed '1602' (on the frame, upper centre)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Anonymous sale; Christie's, New York, 17 October 2006, lot 213, as 'Attributed to Otto van Veen and Studio', when acquired by the present owner.

The depiction of St Helena in the Netherlands was relatively unusual through the fifteenth and sixteenth centuries. The presence of some of the saint's relics in Trier may have been the impetus for her depiction by German painters like Lucas Cranach the Elder, but aside from a panel now in Munich by Cornelis Engebrechtsz. of the *Emperor Constantine and Saint Helena* (Alte Pinakothek, in. no. 1458), her depiction in Flanders and the Netherlands was by no means a standard iconography. The painter of this triptych was evidently on more familiar grounds with the central and left panels since both were popularly iconographies well represented across the visual arts. Indeed, the painter was even able to make use of existing models in his own work: his Virgin, for example, is almost identical to that in Joos van Cleve's *Annunciation* (New York, Metropolitan Museum of Art, inv. no. 32.100.60). The presence of the two saints and the central *Coronation of the Virgin* suggests the possibility that the triptych may have been commissioned for a Benedictine church. The Coronation was celebrated in the popular *Salve Regina* hymn, originally composed by a Benedictine monk Hermann of Reichenau (1013-1054), and which was frequently sung by the Order. Likewise, Saint Helena appears to have been important for Benedictine devotions since the majority of her relics were preserved at their abbey at Saint-Pierre d'Hautvillers in the Marne. Though such a theory must remain conjectural, the specific and relatively unusual combination of iconographies in this triptych could, perhaps, lend credence to such a hypothesis.



(closed)

139*ANTOINE DE LONHY (THE MASTER OF THE TRINITY OF TURIN),
(ACTIVE 1446-C. 1490 SAVOY)***Saint John the Baptist presenting a kneeling female donor – a fragment*

oil and gold on panel

36¼ x 17⅞ in. (91.8 x 45.3 cm.)

€60,000-80,000

\$78,000-100,000

€70,000-92,000

PROVENANCE:

Francesco Molinari, Cremona; his sale, Giulio Sambon, Milan, 30 November 1885, lot 218, as 'Macrino d'Alba'.

Private collection, Switzerland, by 1972.

EXHIBITED:

Alba, Fondazione Ferrero, *Napoleone e il Piemonte: Capolavori ritrovati*, 29 October 2005-27 February 2006, no. 19.

LITERATURE:

C. Sterling, 'Etudes savoyardes II: Le Maître de la Trinité de Turin', *L'Oeil*, no. 215, November 1972, pp. 24 and 25, fig. 22.

F. Avril, 'Le maître des Heures de Saluces: Antoine de Lonhy', *Revue de l'Art*, no. 85, 1989, pp. 19 and 25, fig. 39.

G. Romano, 'Sur Antoine de Lonhy en Piémont', *Revue de l'Art*, no. 85, 1989, p. 36, fig. 7.

G. Romano (ed.), *Dal Trecento al Seicento: Le Arti a Paragone*, exhibition catalogue, Turin 1991, p. 35, under no. 5, illustrated.

G. Romano (ed.), *Primitivi piemontesi nei Musei di Torino*, Turin, 1996, pp. 197-198, illustrated.

This panel is typically grouped with a further four that were auctioned with it at the Molinari sale of 1885: *Saint Michael* (whereabouts unknown); *Saint Dominic in his Study* (Turin, Galleria Sabauda, inv. no. 1133); *Saint Vincent Ferrer Preaching* (Paris, Musée de Cluny); and *The Nativity* (Antwerp, Museum Mayer van den Bergh, inv. no. 127). The size, style and pattern of gilding and *pastiglia* in each bear strong similarities and establish a convincing connection between the pictures. Together, they would have formed an impressive retable, probably dedicated to Saint Dominic and Saint Vincent Ferrer, an influential Dominican preacher from Valencia whose cult was devoutly followed after his canonisation in 1455. The choice of saints thus suggests that the altarpiece was originally designed for a Dominican church and it is tempting to suggest that the donatrix in the present work is a nun of the Order. Her dress, however, is not comparable with Dominican habits and it may be more reasonable to suggest that she was instead a wealthy lay woman, almost certainly a widow, who would have financed and commissioned the altarpiece for the friars. The original appearance of the retable cannot be fully reconstructed but the size and shape of the surviving panels, and the examples of more complete retables by de Lonhy in Barcelona and Novalesa, suggest that it would have been a large, fixed altarpiece with the figures combining the artist's knowledge of French and Netherlandish models, along with his observations of contemporary painting in Northern Italy. The face of his Saint John the Baptist, for example, is remarkably similar to that of the same saint in the Piedmontese painter Martino Spanzotti's *Four Saints* in the Institute Rosmini, Stresa.

Antoine de Lonhy's career is one of remarkable breadth and diversity. Until the publications of Romano and Avril, the artist was known only as the Master of The Trinity of Turin (named after a large panel of the Holy Trinity now in the Museo Civico de Arte Antica, Turin), or as the Master of the Saluce Hours. His identification as de Lonhy, however, and further investigation into the painter's life, has provided a rough chronology of his fascinating career. The earliest reference to the painter is found in a contract, dated 8 October 1446, for the glass-maker 'Euvrard Rubert' and painter 'Anthoine de Loigny', to undertake the creation of the stained-glass windows at the Authume chateau of Nicolas Rolin (P. Lorentz, 'Une commande du chancelier Nicolas Rolin au peintre Antoine de Lonhy (1446): la vitrierie du château

a'Authumes', *Bulletin de la Société de l'Histoire de l'Art français*, 1994, p. 10). As chancellor to Philip the Good, Duke of Burgundy, Rolin was one of the most important political figures of his day. He was also a significant patron of the arts, commissioning his portrait before the Virgin and Child in *circa* 1435 from the ducal court painter Jan van Eyck (Paris, Musée du Louvre) as well as the famed *Last Judgement Polyptych* for the Hospice de Beaune from Rogier van der Weyden in 1443. De Lonhy can thus be placed, even at an early period in his career, within a circle of discerning patrons who evidently regarded him as a talented artist.

As was often the case with painters in the Southern Netherlands, de Lonhy is documented working across a number of different media, as a panel painter, illuminator, fresco painter and glass painter. This was not unusual. Van Eyck, for example, is thought to have worked as a manuscript illuminator during his early career and is documented polychroming sculpture for the Burgundian Court and civic authorities in Bruges. Two years after his commission from Rolin, de Lonhy illuminated a Presentation miniature of Jean Germain, Bishop of Chalon-sur-Saône, presenting his *Mappemonde spirituelle* to Philip the Good, Duke of Burgundy (Lyon, Bibliothèque municipale, P.A. 32, f. 1), again demonstrating his esteemed position as an artist in the Burgundian Netherlands. The painter appears to have remained in France and Burgundy until the late 1450s, probably visiting Avignon where he may have been exposed to the work of the great French painter Enguerrard Quarton whose *Coronation of the Virgin* appears to have influenced de Lonhy's later work. By 13 June 1460, he signed the contract to paint the decoration on the stained glass of the new rose-window of the Cathedral de Santa Maria del Mar in Barcelona. He continued to work in the city, painting a large retable, dated to *circa* 1460-1462, dedicated to Saint Nicholas of Tolentino and Saint Augustine (now split between the Museu Nacional d'Art de Catalunya, Barcelona and the Museu del Castell, Peralada). During these years, the painter was also active in Toulouse, where he is recorded as resident on the Rue La Porterie. In 1466, de Lonhy was working for Duke Amadeus IX of Savoy (1435-1472) at Chambéry. He remained in the duchy working for the court until at least the 1480s, painting several retables, including one for the parish church of Novalesa, and some frescoes, which included a portrait of Amadeus IX, at the Chiesa di San Domenico in Turin, a city the under Savoyard control.





(recto)



(verso)

140
ANTWERP SCHOOL, LATE 16TH CENTURY
Christ taking leave of His Mother (recto);
and The Miracle of the Loaves and the Fishes (verso)

oil on panel
 25 $\frac{7}{8}$ x 31 $\frac{3}{4}$ in. (65.7 x 80 cm.)
 £10,000-15,000

\$13,000-19,000
 €12,000-17,000

We are grateful to Peter van den Brink for confirming that this panel was executed by an Antwerp hand, on the basis of photographs. He notes furthermore, that the panel would have been part of a larger winged, compound altarpiece, the subject of which most likely was the Passion of Christ. Many Antwerp altarpieces were dismantled in the early 19th century, during Napoleon's division of Church and State.



141

ATTRIBUTED TO PIETER HUYS (ANTWERP C. 1520-1584)

The Descent into Limbo

oil on panel

21¼ x 26¾ in. (53.8 x 67.9 cm.)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 2 October 2002, lot 109, as 'Jan Mandijn'.
Anonymous sale; Christie's, New York, 15 April 2008, lot 248, as 'Pieter Huys'.
Anonymous sale [The Property of a European Collector]; Christie's, London,
5 December 2012, lot 106.

PROPERTY FROM A PRIVATE COLLECTION

142

**THE MASTER OF FRANKFURT (ANTWERP C. 1460-?1533)
AND WORKSHOP**

A triptych: central panel: The Holy Family with Frederick III, Holy Roman Emperor as Melchior offering gold to the Christ Child; left wing: Balthasar offering myrrh; right wing: Maximilian I, Holy Roman Emperor, as Caspar offering incense; outer panels: The Annunciation

oil on panel, shaped top, the wings in engaged frames
open: 56½ x 78½ in. (143.7 x 199.4 cm.); closed: 56½ x 39¾ in. (143.7 x 99.7 cm.)
inscribed 'AVE · / GRACIA · PLENA / DOMINVS / TECVM' (on the left wing);
and 'ECCE / ANCILLA · / DOMINI · FIAT · MICH / SECVNDVM / VERBVM ·
TVVM' (on the right wing)

£70,000-100,000

\$91,000-130,000

€81,000-120,000

PROVENANCE:

Anonymous sale [The Property of a Lady];
Christie's, New York, 17 October 2006, lot 208,
when acquired by the present owner.

Tentatively identified as the painter Hendrik van Wueluwe, active in Antwerp from 1483 until 1533, the Master of Frankfurt gained his notname after two large paintings commissioned by patrons originating in Frankfurt: the *Altarpiece of the Holy Kinship* made for the city's Dominican church (Frankfurt, Historisches Museum; inv. no. 261), and the *Crucifixion Triptych* (Frankfurt, Städelsches Kunstinstitut; inv. no. 715) made for the patrician Humbracht family, some of whom were resident in Antwerp by 1503. Though a suggestion has been made that the master visited Frankfurt himself, the use of Baltic oak panels precludes his painting there indicating that the commissions were sought and made in Antwerp, the economic and cultural centre of the Netherlands during the early sixteenth century. The Master was an important proponent of the so-called 'Antwerp Mannerist' movement and ran a large, successful workshop. Indeed, his putative identification as de Wueluwe strengthens the painter's prominence in the city, since he served as Dean of the Guild of Saint Luke six times, and is documented as having at least seven apprentices.

Triptychs showing the *Adoration of the Magi* on a scale roughly comparable to the present work, appear to have been regularly produced by the master and his workshop, catering for a range of patrons. Some, like that in the Staatsgalerie, Stuttgart, were evidently significant commissions with the patron's portrait included as the standing king (Balthasar) in the left wing of the altarpiece. The present triptych however, does not include a donor portrait, depicting Balthasar as the more traditional Moorish king. As with the Stuttgart picture and a number of other versions in Copenhagen, Guadalupe and formerly in the William Serri collection, this triptych includes disguised portraits of the Emperor Frederick III (1415-1493), as the kneeling Melchior in the central panel; and of his son and heir, the Emperor Maximilian I (1459-1519), as Caspar in the right wing. The precise reason for the inclusion of these portraits is somewhat unclear and evidently not all were imperial commissions (especially so in the light of the donor's portrait in Stuttgart). The probable reason for the inclusion can perhaps be attributed to a desire for the patrons to boast their loyalties to the imperial family. The scale of the present work would suggest that it was intended for at least a semi-public location, probably adorning the altar of a church side chapel. The inclusion of the emperors' portraits would, perhaps, have been used to assert a family's ties to imperial circles as well as to serve as a focus for prayers for the Habsburg line.

We are grateful to Till-Holger Borchert for suggesting the attribution to the Workshop of the Master of Frankfurt on the basis of photographs.



(closed)



(open)

143*JAN PROVOST
(BERGEN-MONS, HENEGOUWEN C. 1465-1529 BRUGES)***Portrait of a gentleman, half-length, in a blue fur-lined coat,
a rosary with a pomander in his right hand*oil on panel, rounded top
14¾ x 9⅞ in. (36.4 x 25.2 cm.)

£50,000-70,000

\$65,000-91,000

€58,000-81,000

PROVENANCE:

Johann Peter Weyer collection (1794-1864),
Cologne, by 1852; his sale, Heberle (Lempertz),
Cologne, 25 August 1862, lot 224, as 'Follower of
van Eyck' (to Heberle).
Kühlmann collection, Berlin.
with Leo Blumenreich (1884-1932), Berlin, from
whom acquired by the following,
with Galerie Cassirer, Berlin, 1929, jointly owned by
Theodor Fischer and Galerie Cassirer by 1939 and
at least until 1954.
Anonymous sale; Galerie Fischer, Lucerne, 13 May
1939 (=4th day), lot 1550.
Anonymous sale; Galerie Fischer, Lucerne, 26 June
1954, lot 2395.
Heinz Kisters collection, Kreuzlingen, Switzerland,
by 1973, and by descent.

EXHIBITED:

Cologne, Kölnischer Kunstverein, *Meisterwerke
Älterer Kunst aus dem Deutschen Kunsthandel*,
10 May-5 June 1930, no. 66.
Zurich, Kunsthaus Zurich, *Tafelbilder des 15. und 16.
Jahrhunderts. Schweiz. Deutschland. Niederlande*,
May-August 1934, no. 108.
Brussels, Palais des Beaux-Arts, *Albert Dürer aux
Pays-Bas: son voyage (1520-1521), son influence*,
1 October-27 November 1977.

LITERATURE:

M.J. Friedländer, *Der Altniederländische Malerei:
Joos van Cleve, Jan Provost, Joachim Patinir, Leiden*,
1934, IX, p. 151, no. 183.
H. Vey, 'Johann Peter Weyer, seinen
Gemäldesammlung und seinen Kunstliebe',
Wallraf-Richartz-Jahrbuch, XXVII, 1966, p. 219,
no. 109, as 'School of van Eyck'.
M. J. Friedländer, *Early Netherlandish Painting: Joos
van Cleve, Jan Provost, Joachim Patinir*, New York
and Washington, 1973, IXb, p. 117, no. 183, fig. 183.
H. Kier and F. G. Zehnder (eds.), *Lust und Verlust II:
Corpus-Band zu Kölner Gemäldesammlungen 1800-
1860*, Cologne, 1998, p. 471, no. 136, illustrated.

This *Portrait of a man* was probably initially part
of a diptych. Though the original appearance
is not known, two distinct reconstructions can
be suggested. The more common form of this
type of object would have been a devotional one,
portraying the donor opposite a religious image,
like the Virgin and Child or Christ as the Man of
Sorrows. Though the sitter's hands are not joined
in prayer, he holds a rosary, an element which
appears in other diptych donor portraits made
in the Netherlands during the fifteenth and early
sixteenth century, like that of Philippe de Croÿ by
Rogier van der Weyden in *circa* 1460 (Antwerp,
Koninklijk Museum voor Schone Kunsten, inv.
no. 254). However, Provost's *Portrait of a man* is
depicted facing to the right on the left panel, the
place typically reserved for iconographically more
'significant', Holy, figures. While this rule was not
universal and could be adapted according to the
uses and intended location of an image (Jan van
Eyck's *Chancellor Rolin with the Virgin and Child*,
for example, shows the donor on the left of the
composition, allowing his image to be presented
kneeling in the direction of the high altar of his
parish church of Notre-Dame-du-Chastel in
Autun), it remained relatively unusual. Instead,
the present portrait could have been paired with
a pendant of the donor's wife. The position of the
man's portrait in this case would be appropriate
and the existence of other, highly similar examples,
like that by Ambrosius Benson, another Bruges
based painter, of *Cornelius de Scheppere and
Elisabeth Donche* (New South Wales, Art Gallery
of New South Wales), is convincing evidence in
establishing this as the most likely original format
of this small portrait.





(actual size)

***144**

**ATTRIBUTED TO PIETER BRUEGHEL II
(BRUSSELS C. 1564-1637/8 ANTWERP)**

Head of a man; and Head of a woman

with initials on the first 'PB' (upper right) and on the second (upper left)

oil on panel, circular

6¼ in. (15.5 cm.) diameter

£20,000-30,000

a pair (2)

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale [The Property of a Gentleman]; Christie's, London, 15 December 1989, lot 178.



(actual size)



145
JACOB GRIMMER (ANTWERP 1525-1589)
AND GILLIS MOSTAERT (HULST 1528-1598 ANTWERP)

A panoramic landscape with the Parable of the Good Samaritan

oil on panel
 22¾ x 46½ in. (58 x 118.6 cm.)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

with P. de Boer, Amsterdam.
 J. de Bousies, Brussels; Charpentier, Paris, 24 March 1953, lot 23.
 In the collection of the family of the present owner since at least 1963.

EXHIBITED:

Laren, Singer Museum, *Modernen van Toen*, 1963, no. 98.

LITERATURE:

G.T. Faggin, *La Pittura ad Anversa*, 1969, pp. 82, 215 and 316, illustrated, with the mention of a reproduction in *The Burlington Magazine*, as 'Attributed to Cornelis Matsys, and with the top edge still intact'.

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer. Catalogue Raisonné*, Brussels, 1991, pp. 124-5, no. 4, as signed with monogram 'GM'.

E. Mai (ed.), *Gillis Mostaert (1528-1598). Ein Antwerper Maler zur Zeit der Bruegel-Dynastie*, exhibition catalogue, Cologne, Wallraf-Richartz-Museum and Antwerp, Museum Mayer van den Bergh, 2005, p. 142, no. 6, as signed with monogram.

From a slightly elevated viewpoint an uninterrupted view is offered to a backdrop of mountains bordering on a sea. In the sixteenth century, when landscape was not yet a genre on its own, Biblical subjects provided artists with a thankful pretext to indulge in the depiction of elaborate landscape settings. In the left foreground of the present sweeping panorama we see one of the most favoured themes: the parable of the Good Samaritan. In the New Testament Christ relates about a traveller who was robbed and then left for dead by thieves. Several who saw the man, passed by, first a priest and then a Levite, here seen further down the road. A Samaritan was the only who stopped to tend to the wounded man and we see him bending over to pour oil and wine on the poor man's wounds.

Another focal point in this dynamic scene is the group of exotically dressed figures in the right foreground. Jacob Grimmer regularly engaged Gillis Mostaert to add figures to his landscapes and the duo indeed exemplifies an early and successful type of collaboration that was to become quintessential in Flemish art. Mostaert's figures blend seamlessly into Grimmer's landscape. Grimmer artfully connects the foreground to the middle zone, luring the beholder's eye deeper into the varied landscape.

Grimmer continued the traditional scheme of the "Weltlandschaft" but organised the varied motifs with greater ease than his predecessors into a unified whole, skilfully manipulating space, atmosphere, light and shadow. The expressive arrangement of the present landscape has a Mannerist feel to it, making it likely that it is late production. Reine de Bertier de Sauvigny, who wrote the monograph with *catalogue raisonné* of Grimmer's work, dated the present picture to *circa* 1560. The dress and silhouette of the male figure, standing in the middle ground besides the peasant woman carrying a copper milk jug on her head, seem to point, however, to a much later date - in the 1580s - confirming that the present landscape actually belongs to Grimmer's late productive years.

Both Grimmer and Mostaert hold important positions in the canon of Flemish painting and in fact they were already widely collected and highly acclaimed during their lifetimes. Grimmer's contemporary fame reached well beyond the borders of Flanders and Giorgio Vasari even hailed him as one of the best landscapists of his time, a praise Karel van Mander repeated in his 1604 *Schilder-Boeck*. Mostaert was equally famed and praised extensively by Van Mander.



146

JOHANNES BAERS (?-1641/61 UTRECHT)

Fruit in a basket and flowers in a Delft porcelain vase, on a ledge

signed with monogram 'JB . f.' (lower centre)

oil on canvas, octagonal
41 x 57¾ in. (104.3 x 147 cm.)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Bönninghausen-van Nispen tot Sevenaer Collection, Wassenaar.
with Douwes, Amsterdam and London, 2013.
Private collection, Europe, since 2014.

LITERATURE:

L. J. Bol, 'Goede onbekenden': *hedendaagse en waardering van verscholen, voorbijgezien en onderschat talent*, Utrecht, 1982, p. 76, fig. 3.
E. Gemar-Koeltzsch, *Holländische Stillebenmaler in 17. Jahrhundert*, Lingen, 1995, II, p. 64, no. 11/4.

Unfortunately there is few information known about Johannes Baers. His birth date is unknown and there is a discussion about the date of his death; in or after 1641. If he is the same person as Hans Baers, recorded as a member of the Antwerp Sint Lucas guild in 1618, he was active in Antwerp between 1618-1619. Nevertheless Johannes Baers spent most of his working life in Utrecht, though paintings from his hand are found in Amsterdam as well. Roelandt Savery (1576-1639) and Balthasar van der Ast (1593/4-1657), both artists active in Utrecht in the 1620s, are of great influence in the work of Johannes Baers. This painting is signed with Johannes Baer's monogram and stands out because of its octagonal shape.

147

GILLIS VAN CONINXLOO II (ANTWERP 1544-1607 AMSTERDAM)

*An extensive wooded river landscape with a hunting party,
a village beyond*

oil on panel

37 x 58¾ in. (94 x 149.1 cm.)

£60,000-80,000

\$78,000-100,000

€70,000-92,000

PROVENANCE:

Acquired by the grand-father of the present owner,
before 1933, and by descent.

It has been suggested that the staffage in the
present composition may be by Sebastiaen Vrancx
(Antwerp 1573-1647).





148

148
JAN VICTORS
(AMSTERDAM 1619- AFTER 1676 EAST INDIES)

Laban reconciled with Jacob

oil on canvas
 61 x 53¾ in. (154.9 x 136.5 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Acquired by the grandparents of the present owner in the 1920s from a collection in Brunswick.

Dr. Volker Manuth, who has confirmed the attribution to Jan Victors on the basis of photographs, has dated the present work to between *circa* 1655 and 1665. Victors signed another slightly larger picture of this subject at around the same period, now in the Szépművészeti Múzeum, Budapest (W. Sumowski, *Gemälde der Rembrandt-Schüler*, Landau, 1983, IV, no. 1774). This large canvas illustrates the culmination of the Old Testament history of Jacob and Laban. Jacob, having fled from his homeland, sought refuge and a livelihood with his uncle Laban, whose daughters, Leah and Rachel, he eventually married. After a series of disagreements, Jacob departed from Laban's lands and Rachel stole the household gods from her father. Angered upon discovering that they were missing, Laban pursued them, insisting on searching Jacob's tents for the statues. Rachel hid the stolen gods in a saddle bag and sat on them so as to prevent her father from discovering them. Failing to find the statues, Laban sought to make amends with his nephew, parting with him on good terms.



149

149
FOLLOWER OF SIR PETER PAUL RUBENS

Nymphs Returning from the Hunt

oil on panel
 26¾ x 19¾ in. (67 x 50.1 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

The present lot relates to the picture by Rubens and Frans Snyders depicting Diana returning from the hunt, now belonging to the Hessisches Landesmuseum in Darmstadt, with the figures in three-quarter view and the composition ending with the two nymphs depicted here. Variations of this composition include the spear resting on the other shoulder of the nymph and changing the colour of her dress to vermilion.



***150**

JAN WYCK (HAARLEM 1652-1700 MORTLAKE)

A Turkish army on its march to Egypt

signed 'F: Jan Wijck' (lower left)

oil on canvas

65 x 52½ in. (165.1 x 132.4 cm.)

in a George II carved and gilded English frame in the style of William Kent

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Simon, 1st Viscount Harcourt (1661-1727), created Earl Harcourt, Stanton Harcourt, Oxfordshire, and by descent to the following, The Right Hon. Viscount Harcourt, Nuneham Park, Oxford; Christie's, London, 11 June 1948, lot 199 (50 gns. to Hurst).

R. W. Lloyd; (f) Christie's, London, 29 May 1959, lot 112, sold for 209 gns. to the following,

with Agnew's, London, where acquired by the present owner in circa 1964.

151

**STUDIO OF SIR PETER PAUL RUBENS (SIEGEN 1577-1640 ANTWERP)
AND FRANS SNYDERS (ANTWERP 1579-1657)**

Ceres and Pan

oil on canvas, unframed
54¾ x 76¾ in. (138.4 x 194.7 cm.)

£60,000-80,000

\$78,000-100,000

€70,000-92,000

PROVENANCE:

M. P.J.F. Vrancken (1757-1833), Lokeren; his sale (t), P. van Regemorter, Antwerp, 15 May 1838 [=1st day], lot 1, as 'Rubens', when acquired by the following, Henry Arteria, by whom sold by 1842 to, Edmund Higginson, Esq., Saltmarshe, London. Philip L. Hinds, London; his sale, Christie's, London, 11 June 1870, lot 91, as 'Rubens' (100 gns. to Philpot). Mr F. van Eemeren Sils, by 1877. M. Ant. Sils, Antwerp; his sale, Jean Dirickx, Antwerp, 19 March 1882, lot 190, as 'Rubens'. Raymond and Maria Puthomme, Arles, from whom acquired in 1969 by the family of the present owner.

EXHIBITED:

Antwerp, Académie royale d'archéologie de Belgique, *L'oeuvre de P.P. Rubens 1577-1877: Troisième centenaire de la naissance du Maître*, 1877.

LITERATURE:

J. Smith, *A catalogue raisonné of the works of the most eminent Dutch, Flemish, and French painters*, London, 1830-1842, II, p. 263, no. 888; IX, p. 325, no. 297, as 'Rubens and Brueghel'.
M. Rooses, *L'oeuvre de P.P. Rubens: Histoire et Description de ses tableaux et dessins*, Antwerp, 1890, p. 69, under no. 584.
M. Jaffé, *Rubens: Catalogo Completo*, Milan, 1989, p. 230, under no. 439.
M. Díaz Padrón, *El Siglo de Rubens en el Museo del Prado: Catálogo Razonada de Pintura Flamenca del Siglo XVII*, Madrid, 1995, II, p. 1100, under no. 1672.

This picture is based on a prototype by Rubens and Snyders, painted in mid-1610s and brought to Spain by Rubens in 1628 as a present for Philip II, where, from 1636, it formed part of the decorations at the Real Alcázar de Madrid, the city's royal palace (Madrid, Museo Nacional del Prado, inv. no. P01672). Snyders frequently collaborated with Rubens with great success from around 1610 onwards, contributing the still-life and animal elements to the latter's larger works. Though a little smaller than the Prado picture (the composition is cropped more closely behind Ceres, eliminating the more extensive still-life), the present painting was presumably made in Rubens' workshop sometime before the prototype was taken to Spain. It provides a fascinating example of the collaborative working methods of the Rubens workshop. Indeed the figures, the overflowing cornucopia of fruits and vegetables and the landscape beyond the figures each appear to have been painted by a different hand, demonstrating the careful division of labour observed in the workshop, allowing specialist painters to work individually on their favoured elements. The fact that this version was sold from the collection of an Antwerp connoisseur in the early nineteenth century, suggests that the picture remained in the Netherlands and was not, unlike its prototype, intended for a foreign patron.





PROPERTY FROM A PRIVATE COLLECTION

152

AMBROSIUS BOSSCHAERT II (ARNEMUIDEN 1609-1645 UTRECHT)

Fruit in a wicker basket with a lizard and a Red Admiral butterfly on a stone ledge

signed and dated 'Ambrosius-Boschaert-fecit / -1631-' (lower centre)

oil on panel, the corners made up
22¾ x 22¼ in. (56.9 x 56.5 cm.)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

E. Günter Trock, San Francisco, circa 1970.

Anonymous sale; Christie's, London, 9 December 2005, lot 178, when acquired by the present owner.



PROPERTY FROM A PRIVATE COLLECTION

153

JAN VERMEULEN (ACTIVE HAARLEM 1638-1674)

Books, a globe and musical instruments on a draped table

indistinctly signed 'J. v. meulen' (upper centre)

oil on canvas

34 x 28 $\frac{1}{8}$ in. (86.5 x 71.5 cm.)

inscribed with inventory number '92.' (on the reverse of the canvas lining)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 6 May 2008, lot 152, when acquired by the present owner.



PROPERTY FROM A PRIVATE COLLECTION

154

PETER WTEWAEI (UTRECHT 1596-1660)

An Allegory of Love

oil on canvas

28 $\frac{1}{2}$ x 42 $\frac{1}{2}$ in. (71.9 x 108.4 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Christie's, London, 22 April 2005, lot 8, catalogued with incorrect dimensions.

This composition exists in a number of versions, each with minor differences (see A. Lowenthal, *Joachim Wtewael and Dutch Mannerism*, Groningen, 1986, cat. nos. D-8,9). Another fragmentary version, showing the left part of the picture, was sold at Sotheby's, Olympia, 10 December, 2001, lot 315. It seems that although the present picture was probably an original composition by Peter Wtewael (*Ibid.*, p. 177), it was no doubt partly inspired by his father, Joachim Wtewael, whose *Caritas* of the 1620s (*Ibid.*, A-89) treats both a monkey, a symbol of sensuality and bestiality, and a cat, signifying carnal appetite, in similar poses. Dr. Lowenthal regards the symbolism as more complex than in Joachim's work of the same title, and thus it is more accurate to describe it as an *Allegory of Love* (private communication). She further remarks on the use of a patterned floor in this version of the composition, which does not appear in the other pictures listed. This may again have been copied from his father's work, *Jacob and Esau* (*Ibid.*, A-90), which also dates from the 1620s.



PROPERTY FROM A PRIVATE COLLECTION

155

ATTRIBUTED TO GERARD SEGHERS (ANTWERP 1591-1651)

A musical company

oil on canvas

38 7/8 x 54 in. (98.2 x 137 cm.)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Private collection, Paris.

Anonymous sale; Charpentier, Paris, 6 June 1958, as 'Gerrit van Honthorst'.
Julius H. Weitzner; Christie's, London, 29 June 1962, lot 145, where acquired by,
Anonymous sale [Property from a German Private Collection]; Sotheby's,
London, 10 July 2008, lot 149.

EXHIBITED:

Florida, Sarasota, John and Mable Ringling Museum, *Figures at a Table*, 1960,
no. 13 (lent by Julius H. Weitzner, New York).

LITERATURE:

Ringling Bulletin, I, no. 1, 1960.

B. Nicholson, *The International Caravaggesque Movement*, Oxford, 1979, p. 89,
fig. 82, as 'St. Cecilia'.

J. Foucart, 'Quelques oeuvres de Gerard Seghers', *Essays in Northern European
Art Presented to Egbert Haverkamp-Begemann on his Sixtieth Birthday*,
Doornspijk, 1983, p. 91.

D. Bieneck, *Gerard Seghers*, Lingen, 1992, pp. 135-6, no. A6, illustrated.

We are grateful to Professor Wayne Franits for confirming the attribution
to Seghers on the basis of photographs. However, Dr. Anne Delvingt has
expressed reservations about the attribution.



156

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

*Grapes with a peeled lemon and bread on a pewter plate, on a ledge;
and Grapes with bread and hazelnuts on a pewter plate, on a ledge*

the former indistinctly signed with initials 'I·V·E·F' (lower right)

oil on panel

12¾ x 17½ in. (32.5 x 43.3 cm.)

£15,000-25,000

a pair (2)

\$20,000-32,000

€18,000-29,000



PROPERTY FROM A PRIVATE COLLECTION

157

STUDIO OF FRANS SNYDERS (ANTWERP 1579-1657)

A basket of grapes with a halved peach on a ledge

oil on panel

18 $\frac{1}{8}$ x 27 $\frac{3}{8}$ in. (45.6 x 69.5 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 1 November 2007, lot 63, when acquired by the present owner.

158

DIRCK VAN DELEN
(HEUSDEN, NEAR 'S HERTOGENBOSCH, 1604/5-1671 ARNEMUIDEN)

A palatial interior with the parable of Lazarus and Dives

signed with initials and dated 'd.v.d / 1626' (on the doorframe, centre right)
oil on panel

24¼ x 28⅞ in. (61.4 x 73.3 cm.)

£80,000-100,000

\$110,000-130,000

€93,000-120,000

Principally depicting palatial interiors and arcades or ecclesiastical settings, Van Delen was one of the most successful architectural painters working in the Netherlands during the seventeenth century. This painting's open arcade, palatial interior and careful perspective are typical of the painter's *oeuvre*. The picture illustrates the Parable of the rich man, Dives, and the poor man, Lazarus (Luke 16:19-31), a popular subject during the seventeenth century. As with most depictions of the story, van Delen shows Dives in a lavishly decorated banqueting hall, feasting with fashionably dressed company, while musicians play to the diners and servants convey a succession of laden dishes to their already full table. Beyond the arcade at the back of the composition is the beggar Lazarus 'laid at [the] gate, full of sores, / And desiring to be fed with the crumbs which fell from the rich man's table', with dogs licking his wounds (Luke 16: 20-21). The parable concludes with Lazarus ascending into Heaven to be comforted while Dives, who had enjoyed these comforts in life, descends into Hell.

Van Delen frequently collaborated with other painters who painted the figures to his works. Whilst a very similar figural composition appears in a picture by Bartholomeus van Bassen in a private collection (sold Koller, Zurich, 18 September 2007, lot 3038), Bernard Vermet, who has previously confirmed the attribution, believes the figures in the present painting to be by van Delen himself.





159



160

PROPERTY FROM A PRIVATE GERMAN COLLECTION

159

JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

A dunescape with farmers resting by an inn

signed 'VG' (lower centre)

oil on panel

9 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in. (25.2 x 32.7 cm.)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Private collection, Germany.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

160

JOOST CORNELIS DROOCHSLOOT (UTRECHT 1586-1666)

An extensive wooded landscape with townsfolk by a villa

signed with initials 'JC.DS.' ('JC' and 'DS' linked, lower right)

oil on canvas

35 $\frac{5}{8}$ x 54 $\frac{7}{8}$ in. (90.2 x 139.4 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, Germany.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

161

CIRCLE OF HENDRICK AVERCAMP (AMSTERDAM 1585-1634 KAMPEN)

Figures skating on a frozen lake

with indistinct monogram 'HA' (lower centre, on the wood)

oil on panel

8 $\frac{3}{8}$ x 12 in. (21.3 x 30.3 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Private collection, Germany.

PROPERTY FROM A PRIVATE COLLECTION

162

LAMBERT DE HONDT II (? 1645/1655-1708/9 BRUSSELS)

The Surrender of the City of Utrecht, 30 June 1672

oil on canvas

24¾ x 34¼ in. (62.8 x 87.2 cm.)

inscribed 'VYTREQVE: / AN 1672' (lower centre, on the cartouche)

£50,000-80,000

\$65,000-100,000

€58,000-92,000

PROVENANCE:

Eugénie de Montijo, Empress Consort of the French (1826-1920), at the Palais des Tuileries, Paris (according to a label on the stretcher) and Farnborough Hill, Hampshire; (†) Christie's, London, 1 July 1927, lot 89, as 'D. Teniers' (480 gns. to Knoedler).

with A. Seligmann, New York, 1941.

Anonymous sale; Christie's, Paris, 14 December 2004, lot 206, when acquired by the present owner.

LITERATURE:

Figaro Artistique, 10 November 1927 (an account of the London sale of the collections of Empress Eugénie), as 'Teniers'.

This picture shows the culminative moment of Louis XIV's 1672 siege of the city of Utrecht. The king, shown on a white charger, stands before the distant city while the burghers, dressed in black, approach to present him the keys of Utrecht in a bid to prevent a full military assault on the town. The picture bears a number of striking similarities to a further two paintings by Lambert de Hondt II, depicting other significant moments of the Franco-Dutch war (1672-1678): *The Siege of Rijnberg, 6 June 1672* and *Louis XIV with his troops at the Siege of Schenkenschanz, 18 June 1672* (both now in the Rijksmuseum, Amsterdam). The early provenance of the Rijksmuseum pictures is not known before their sale at Christie's in October 1974, but their scale, style and subject are very close to the present *Surrender of Utrecht*. Though neither possess the gilded cartouche at the lower centre of the present picture, both are similarly inscribed with the name of the battle, and it is tempting to suggest that they originally formed a series, documenting momentous French victories during the war.

According to a label on the reverse, the picture once formed a part of the collection of Eugénie de Montijo, Empress consort of the French, at the Tuileries Palace and later, after the fall of the Second Empire, at her exiled home at Farnborough in Hampshire. The Empress was an important patron of the arts both in her public and private capacities. She became a leading buyer, often on behalf of the State, at the annual Salon exhibitions,

supporting and encouraging contemporary painters, a practice she continued to pursue for her own private collection. Aside from numerous works by Salon painters of the 1850s and '60s, Eugénie's personal art collection also included a number of Old Master pictures, including a large and significant group of seventeenth century Dutch and Flemish paintings, mainly comprising of landscapes and genre scenes. It is not known when exactly the present picture, then attributed to David Teniers the Younger, entered the imperial collections or where in the Tuileries it was displayed, but given its relatively small scale and the Empress' affection for Flemish pictures, it is possible that it would have hung in her private apartments and certainly would not have seemed out of place in the richly furnished interiors of her study and private drawing room recorded in watercolour by Giuseppe Castiglione in 1861. The fall of the Second Empire in 1870 forced the empress into exile in England. In the following decades, Eugénie tirelessly petitioned for the restitution of the imperial family's *domain privé* (private property) which had largely remained in France. This painting appears to have been amongst the properties returned to Eugénie and remained at Farnborough until its posthumous sale in 1927.

We are grateful to Dr. Margret Klinge for confirming the attribution on the basis of photographs.



163**WORKSHOP OF HANS HOLBEIN II (AUGSBURG 1497/8-1543 LONDON)**

Portrait of Elizabeth Jenks, Lady Rich (d. 1558), half-length, in a white shirt and black dress and headdress decorated with pearls and gold medallion

oil on panel
18 x 14 in. (45.7 x 35.5 cm.)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Rt. Rev. Herbert (1603-1691), Bishop of Hereford, Croft Castle, Herefordshire, and by descent to, Sir Archer Croft (1731-1792), 3rd Bt., Croft Castle, Herefordshire, and by inheritance to his cousin, Walter Michael Moseley (1765-1827), Buildwas Park, Salop, Shropshire, and by descent to, Walter Moseley (d. 1887), Buildwas Park, Salop, Shropshire, and by inheritance to his nephew, Captain Herbert Richard Moseley, Buildwas Park, Salop, Shropshire, by whom sold in 1912. Private collection, America. (Possibly) with Norbert Fischman, London, 1939, with N. Katz, Dieren and Basel, by August 1939, with Schaeffer Galleries, New York, circa November 1939–circa January 1947, on behalf of the above, with N. Katz, Dieren and Basel, until circa 1963, with F. Schöni, Zurich, by 1967, where acquired by, Georg Schäfer (1896-1975), Schweinfurt. Augsburg, Städtische Kunstsammlungen, on long-term loan, from 1979. Coburg, Kunstsammlungen der Veste Coburg, on long-term loan.

EXHIBITED:

(Possibly) London, South Kensington Museum [Victoria & Albert Museum], *The First Special Exhibition of National Portraits Ending with the Reign of King James the Second*, April 1866, no. 74, as 'Katharine of Aragon'. Augsburg, Städtische Kunstsammlungen, on long-term loan, from 1979. Coburg, Kunstsammlungen der Veste Coburg, on long-term loan.

LITERATURE:

(Possibly) A. Woltmann, 'Holbein at the National Portrait Exhibition', *Fortnightly Review*, 6, 1866, p. 162. (Possibly) A. Woltmann, *Holbein and his Time*, London, 1872, p. 402, as 'Hans Holbein II'. (Possibly) R.N. Wornum, *Some Account of the Life and Works of Hans Holbein, Painter of Augsburg*, London, 1867, pp. 296-7 and 412, under no. 37, as 'Hans Holbein II'. (Possibly) A. Woltmann, *Hans Holbein und seine Zeit*, Leipzig, 1874-6, I, p. 425; II, p. 121, as 'Hans Holbein II'. A.B. Chamberlain, *Hans Holbein the Younger*, London, 1913, II, p. 212. P. Ganz, *Catalogue raisonné des dessins de Hans Holbein le Jeune*, Geneva, 1938, p. 24, under no. 76, as a copy. H.B. Wehle, M. Salinger, *A Catalogue of Early Flemish, Dutch and German Paintings*, New York, 1947, p. 221. P. Ganz, *The Paintings of Hans Holbein, First Complete Edition*, London, 1950, pp. 254, no. 117, fig. 156, as 'Hans Holbein II'. H.W. Grohn, *L'opera pittorica completa di Holbein il Giovane*, Milan, 1971, p. 107, no. 125, as 'Hans Holbein II'. S. Foister, *Drawings by Holbein from the Royal Library Windsor Castle*, London, 1983, p. 44, under no. 55, as a copy. J. Rowlands, *Holbein, The Paintings of Hans Holbein the Younger*, Oxford, 1985, p. 120, 334, no. R.26 (a), under 'Paintings by Followers in England'. J. Roberts, *Drawings by Holbein from the Court of Henry VIII: Fifty Drawings from the Collection of Her Majesty the Queen Elizabeth II*, Windsor Castle, exhibition catalogue, Houston, 1987, p. 37, under no. 37, as 'probably a studio copy'. M.W. Ainsworth, 'Paternes for phiosioneames': Holbein's portraiture reconsidered', *The Burlington Magazine*, CXXXII (1990), p. 183, as 'a workshop copy'. M.W. Ainsworth, J. Waterman, *German Paintings in The Metropolitan Museum of Art, 1350-1600*, New York, 2013, pp. 149-52, under no. 35, p. 305, notes 15 and 18, as 'a workshop copy'.

Arguably the most accomplished portraitist of the Renaissance, Holbein's supremely elegant images endowed Henry VIII's reign with the visual lustre that enabled it to take on an almost mythical status. In addition to the king, Holbein immortalised many of the most prominent figures of the day, from the members of the old landed aristocracy to the rising class of court officials, often of lower social extraction, but whose intelligence, political acumen and astute

manoeuvring allowed them to reach the highest echelons of power. Elizabeth Jenks (d. 1558) was the daughter and heiress of a wealthy London grocer and spice merchant. She married Sir Richard Rich, 1st Bt. (1496/7-1567), in circa 1535. Rich's meteoric rise from a comfortable bourgeois background to the rank of Lord Chancellor and Baron was marred by a series of betrayals that have tarnished his posthumous reputation. Showing an incredible ability to adapt to the changing political and religious climate, Rich served four Tudor kings and queens - Henry VIII and his three children, Edward VI, Mary Tudor and Elizabeth I.

As a central figure in Henry VIII's court, it seems only natural that Rich would have commissioned portraits of himself and his wife from Holbein. Two drawings survive in the Royal Collection (Windsor Castle). In keeping with Holbein's working method, these drawings would almost certainly have served as preparatory studies for painted portraits. The style of the costumes suggests a date of circa 1536, indicating that they may have been commissioned as marriage portraits. No such painting of Rich survives, however, two effigies in oil of his wife, Elizabeth are extant: the present portrait and a similarly sized panel now in the Metropolitan Museum in New York. Interestingly, both paintings belonged to the same English collection until 1912, making it difficult to discern which one is being referred to in the early literature and exhibition history. Today they are both considered to have been executed by a close and talented associate of Hans Holbein who had access to the Windsor drawing. Technical examination has shown that the transfer technique for each painting was different: while tracing was used for the Metropolitan Museum panel, the present work's underdrawing shows signs of pouncing. In scholarship on the artist, the present picture has benefited from a superior critical appreciation, and in 1939, the great Holbein specialist Paul Ganz, on the basis of technical examination, authenticated it as a fully autograph work by the German master. This opinion was subsequently disputed by later experts, notably by John Rowlands, Susan Foister and most recently Maryan Ainsworth. However, the skill deployed in this portrait points to an artist keenly aware of Holbein's painting technique and strongly advocates for the panel to have emerged from within the master's studio, thus making it a genuine rarity.





164

SIR GODFREY KNELLER (LÜBECK 1646-1723 LONDON)

Portrait of an officer, three-quarter-length, in a breast plate, a cavalry engagement beyond

indistinctly signed: 'G Knell(...)' (lower left)

oil on canvas

49½ x 39½ in. (125 x 100.5 cm.)

in an elaborate English early 17th century carved giltwood frame

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 June 1966, lot 64.
J.D.I. Barclay, by 1971.

EXHIBITED:

London, National Portrait Gallery, *Sir Godfrey Kneller*, 1971, no. 84
(lent by J.D.I. Barclay).



165

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

Portrait of Queen Henrietta Maria (1609-1669), three-quarter-length, in a gold satin dress and lace collar and cuffs

oil on canvas

40½ x 32¼ in. (102.9 x 81.9 cm.)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

This picture is an unrecorded studio version of the portrait painted for Cardinal Barberini in 1636-7, now in a private collection, New York (see O. Millar in S. Barnes et. al., *Van Dyck, A complete catalogue of the paintings*, New Haven and London, 2004, p. 526, no. IV.123).

166

WILLIAM HOGARTH (LONDON 1697-1764)

Portrait of a lady, traditionally identified as Margaret 'Peg' Woffington (1720-1760), half-length, in a white satin dress with a pink rose, in a painted oval

with signature 'W Hogarth Pin[.]' (lower right)

oil on canvas

30 $\frac{7}{8}$ x 25 $\frac{1}{8}$ in. (76.6 x 63.8 cm.)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

(Possibly) Colonel Alexander Ridgway, Sheplegh Court, Devon; Christie's, London, 14 January 1886, lot 103, when acquired by the following, Sir Charles Tennant, 1st Bt., and by descent to, The Hon. Colin Tennant; Sotheby's, London, 23 March 1960, lot 77 (£3,000) to the following, The Hon. Mrs Nellie Ionides, and by descent to the present owner.

EXHIBITED:

London, Grosvenor Gallery, *A Century of British Art from 1737-1837*, 1888., no. 34.

Paris, Jeu de Paume, *Cent Portraits des Femmes du XVIII^e Siècle*, 1909, no. 14.

Manchester, Manchester City Art Gallery, *William Hogarth 1697-1764*, 1954, no. 18.

London, Leggatt, Autumn 1958, no. 8.

LITERATURE:

A. Dobson, *William Hogarth*, London, 1907, p. 223. *Catalogue of pictures in the Tennant Gallery...*, London, 1910, pp. 17-18, illustrated, as 'Peg Woffington'.

R. B. Beckett, *Hogarth*, London, 1949, pp. 62 and 78, pl. 126.

F. Antal, *Hogarth and his place in European Art*, London, 1962, pl. 70a.

G. Mandel, *L'Opera Completa di Hogarth Pittore*, Milan 1967, p. 105, no. 138.

J. Dunbar, *Peg Woffington and her World*, London, 1968, front cover, illustrated.

M. Webster, *Hogarth*, London, 1979, no. 152, illustrated.

E. Einberg, *William Hogarth: A Complete Catalogue of the Paintings*, The Paul Mellon Centre for Studies in British Art, New Haven and London, 2016, p. 272, no. 183, illustrated, as 'Young Woman with a Rose Corsage, Called Peg Woffington'.

The sitter in this engaging portrait has traditionally been identified as the celebrated actress Margaret (Peg) Woffington (1714(?)-1760). Born in Dublin, Woffington had already attracted attention on account of her beauty as a child, and by the age of ten she was already acting with the Dublin Lilliputian company in the role of Polly Peachum in John Gay's *The Beggar's Opera*. She later performed as Ophelia in Dublin in 1737, before undertaking one of her greatest roles as Sir Harry Windair in Farquhar's *Constant Couple* which, in 1740, saw her engagement by John Rich at Covent Garden. She continued to play several Shakespearian roles in London and performed opposite David Garrick, with whom she had a much publicized affair, in *King Lear* and *Richard III*. Ill-health forced her to retire from the stage in 1757.

On stylistic grounds, this portrait appears to date from the mid 1740s. The dress worn by the sitter, which incorporates a number of lace frills up the sleeves, indicates that the sitter was a very young woman. Almost unique amongst Hogarth's portraits framed in a fictive oval is the artist's virtuoso rendering of the woman's dress which is caught over the edge of the stone frame, conveying a lively sense of physicality and immediacy to the portrait. The sitter's physiognomy bears some resemblance to known portraits of Woffington, for example to that by John Brooks in the National Portrait Gallery, London (inv. no. 5729), but such comparisons do not make for a conclusive identification. In the absence of any known early provenance which links the picture to Woffington, and the lack of any definite attributes which were commonly included in portraits of actors, the traditional identification as Woffington was questioned by both Becket (*op.cit.*) and also by Kerslake, who implicitly rejected it, dismissing 'all the portraits by Hogarth or attributed to Hogarth ...' (J. Kerslake, *National Portrait Gallery, Early Georgian Portraits*, London, 1977, I, p. 313).

The painting is first recorded in the collection of Sir Charles Tennant, 1st Bt. (1823-1906), a prominent Glasgow industrialist and Member of Parliament for Glasgow between 1879 and 1880 and later for Peebles and Selkirk between 1880 and 1886. As a trustee of the National Gallery, Tennant also formed his own notable collection of paintings with the help of W. Morland Agnew who catalogued the collection in 1896. He was principally interested in British paintings, with his collection including ten paintings by Reynolds, as well as works by almost all of the leading British artists of the eighteenth and early nineteenth centuries: Gainsborough, Romney, Hoppner, Morland, Bonnington, Turner, Constable, Wilkie and Etty. The collection was divided between Tennant's London house in Queen Anne's Gate, where the 'Tennant Gallery' was regularly opened to the public, and his Scottish baronial mansion, The Glen, near Inner Leithen. This picture was acquired in 1960 by The Hon. Mrs Nellie Ionides (1883-1962), the eldest daughter of Sir Marcus Samuel, later Viscount Bearsted, Lord Mayor of London from 1902-3, whose family had established Shell Transport (later known as Shell Oil). Together with her husband Basil Ionides, she built up a remarkable collection of topographical paintings and prints of Thameside pictures of Twickenham and Richmond which were left on her death to Orleans House, which she had bought to save from demolition in 1926.





167
CIRCLE OF JACQUES-LAURENT AGASSE (GENEVA 1767-1849 LONDON)

A caracal in a landscape
oil on panel
9 $\frac{3}{8}$ x 11 $\frac{1}{2}$ in. (23.8 x 29.3 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-12,000



PROPERTY FROM THE PORTLAND COLLECTION

168

BEN MARSHALL (1768-1835)

A saddled grey hunter by a tree, in a paddock

signed and dated 'B. Marshall p / 1799' (lower left)

oil on canvas

29 $\frac{1}{2}$ x 38 $\frac{1}{2}$ in. (75.3 x 96.6 cm.)

£25,000-35,000

PROVENANCE:

The Viscounts Maynard of Easton Lodge, Dunmow, Essex.

The Maynard Collection, Sold by Order of Frances, Countess of Warwick;
Sotheby's, London, 21 November 1934, lot 73 (to Borenius).

\$33,000-45,000

€29,000-40,000

169

**GEORGE ROMNEY
(DALTON-IN-FURNESS, LANCASHIRE 1734-1802 KENDAL, CUMBRIA)**

*Portrait of Francis Lind (1752/3-1840), three-quarter-length, seated
at a window, a one-keyed Simpson ivory flute in his right hand*

oil on canvas

49¾ x 40 in. (126.3 x 101.7 cm.)

in a contemporary Maratta frame

£60,000-80,000

\$78,000-100,000

€70,000-92,000

PROVENANCE:

Painted for the sitter's mother, Elizabeth Lind, née Farrer, and by inheritance to the sitter's niece, Elizabeth Lind, wife of George Denys, and by descent to their daughter, Juliana Louisa Denys, wife of Arthur Montagu, and by descent to their son, Leopold Agar Denys Montague (1861-1940), and by descent until, Anonymous sale; Sotheby's, London, 13 June 1994, lot 54.

Anonymous sale; Christie's, London, 26 November 2003, lot 6, when acquired by the present owner.

LITERATURE:

H. Ward & W. Roberts, *Romney. A Biographical and Critical Essay with a Catalogue Raisonné of his Works*, London, 1904, II, p. 95.

M. Pastoreau, *Green: The History of a Color*, Princeton, 2013, p. 169, illustrated.

A. Kidson, *George Romney, A complete catalogue of his paintings*, II, New Haven and London, 2015, pp. 367-68, no. 803.

The sitter was the son of Captain Francis Lind, M.D., of the 14th Regiment of Foot and his wife, Elizabeth, daughter of Major Montague Farrer. He was born on 13 February 1753 and married his cousin, Ann Cooper, on 12 October 1785. He served in the Indian Civil Service. Dated by Alex Kidson to 1775-6 (*op. cit.*, p. 367), the sitter is depicted reclining before a music stand, holding in his right hand a one-keyed Simpson ivory flute. Kidson notes that the romantic view through the window behind the sitter probably represents a scene in the Lake District. The sitter's mother, who commissioned this portrait and one of his younger brother, Edward George Lind (*Ibid*, no. 801), was living in Cumberland at the time. Edward's wife, Elizabeth, daughter of James Ainslie, M.D., later sat for Romney in the spring of 1787 and 1788 (*Ibid*, no. 802). There is a memorandum on the fly-leaf to Romney's 1776 diary: 'Mrs. Lind, Carlisle, to be sent on Friday morning to the Castle Inn' - presumably the address to which the portraits of the Lind brothers were to be sent.



FRANCIS LIND WATSON



THE MINORCO COLLECTION

170

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

Aeneas and the Cumaean Sibyl, Lake Avernus beyond

oil on canvas

50 $\frac{1}{2}$ x 78 $\frac{3}{4}$ in. (128.8 x 199.8 cm.)

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

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

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

EXHIBITED:

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



171
MICHAEL DAHL (STOCKHOLM 1659-1743 LONDON)

Portrait of the artist, bust-length, in a gown and cap

oil on canvas, oval
21 $\frac{7}{8}$ x 17 in. (55.7 x 43.3 cm.)

£7,000-10,000

PROVENANCE:

Private collection, Yorkshire.

Dateable to c. 1715-20, this is the last of four known self-portraits by the Swedish-born Dahl who was the leading rival to Sir Godfrey Kneller in late Stuart and early Georgian England. The earliest surviving example is that dated 1691 in the National Portrait Gallery, London, showing the artist three-quarter-length, with a bust of the Venus de Medici, and described by the late Sir Oliver Millar as Dahl's masterpiece.

\$9,100-13,000

€8,100-12,000

***172**

SIR EDWIN HENRY LANDSEER, R.A. (LONDON, 1802-1873)

Lions at a Kill

oil on canvas

13⁷/₈ x 18 in. (35.2 x 45.6 cm.)

£60,000-80,000

\$78,000-100,000

€70,000-92,000

PROVENANCE:

Joseph Fenton, Bamford Hall, Rochdale; Christie's, 5 May 1879, lot 173 (44 gns. to Hooper). Thomas Corns, and by descent to his daughter, Mary, wife of William Berry, 1st Viscount Camrose (1879-1954), and by descent until, Hackwood Park sale; Christie's, 21 April 1998 (=2nd day), lot 763, when acquired by the present owner.

EXHIBITED:

London, Royal Academy, *Exhibition of the Works of Sir E. Landseer*, Winter 1874, no. 271.
London, Royal Academy, *Landseer Exhibition*, 10 March-14 May 1961, no. 3.
Sheffield, Mappin Art Gallery, *Landseer and his World*, 6 February-12 March 1972, no. 4.
Philadelphia, Museum of Art, and London, Tate Gallery, *Sir Edwin Landseer*, 25 October 1981-12 April 1982, no. 11.

Painted by 1818, this small canvas dates to an important moment in Landseer's early career, at around the time he was concluding his studies at the Royal Academy of Arts and beginning to fully formulate and articulate his artistic identity. The painting is demonstrative not just of Landseer's early fascination with animals (which would continue to guide his work and establish him as a favourite painter of Queen Victoria and one of the leading artists working in nineteenth century Britain) but also of his considered, rapid brushwork, which describes the ruffled fur of the fighting lions, and which would continue to be used to great effect throughout the painter's career. In this, Landseer perhaps shows the profound influence that Old Masters, in particular Sir Peter Paul Rubens, had on his work. Indeed, the latter's work inspired not only the painter's technique but also his compositions, with Landseer copying lions and other wild cats by Rubens for his 1823-1828 *Engravings of lions, tigers, panthers, leopards, dogs*, as well as pictures like the *Wolf and fox hunt*, copied in circa 1824-1825 (Metropolitan Museum of Art, New York, inv. no. 1990.75).

Throughout the course of his studies in London, Landseer would have had ample opportunity to visit both the Exeter 'Change and the menagerie kept at the Tower of London, studying the animals housed in the two collections. The painter's particular interest in the lions he saw and his desire to understand their anatomy further, even saw him borrowing a series of drawings of a dissected lion from the painter Benjamin Robert Haydon (1786-1846) in 1815 to improve and augment his own life studies. In 1814, Landseer published, with his brother Thomas, an engraving of *Nero, a Lion from Senegal* and resident in the Tower menagerie. By that year, the menagerie had a male lion, Nero, and two females, and it is tempting to suggest that these served as the source for Landseer's *Lions at a Kill*. Nero, however, appears considerably older in Landseer's engraving than the lion in the present work. It is more likely that Landseer's studies were taken at the Exeter 'Change where the specimens were younger (they would have cubs in 1820) and which, by the time the present work was painted, far exceeded the Tower in the number and quality of its collection.









173
FRENCH FOLLOWER OF CARAVAGGIO, 17TH CENTURY

Saint Jerome in his Study
oil on canvas
33¼ x 40¼ in. (85 x 102.3 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000



174
NICOLAS VLEUGHEL (PARIS 1668-1737 ROME)
The Presentation in the Temple
signed with initials and dated 'N.V. / 1718' (lower centre)
oil on paper, laid down on panel
8½ x 11¼ in. (21.5 x 29.8 cm.)
£10,000-15,000

PROVENANCE:
Madame le Baron de Montesquiou (according to a label on the reverse).

\$13,000-19,000
€12,000-17,000



PROPERTY FROM A PRIVATE COLLECTION

175

NICOLAS-JACQUES JULIARD (PARIS 1715-1790)

An extensive river landscape with figures resting by a waterfall, with a herder and his goats; and An extensive river landscape with shepherds and their livestock at rest

the first indistinctly signed and dated 'j.n.juliar.fecit.175[?]' (lower centre);

the second signed and dated 'n.juliar.fecit.1750' (lower centre)

oil on canvas

33 x 40¼ in. (83.9 x 102.2 cm.)

a pair (2)

£60,000-80,000

\$78,000-100,000

€70,000-92,000

PROVENANCE:

Anonymous sale [Property of a Lady]; Sotheby's, New York, 22 January 2004, lot 93.

176 No Lot





PROPERTY FROM A PRIVATE COLLECTION

177

**JEAN-JOSEPH-XAVIER BIDAULD
(CARPENTRAS 1758-1846 MONTMORENCY)**

A wooded river landscape with a fisherman and bathers

oil on canvas

10³/₈ x 14¹/₂ in. (28.7 x 37 cm.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Anonymous sale; Artcurial, Paris, 27 March 2015, lot 162.



***178**

PIERRE-ANTOINE PATEL II (PARIS 1648-1707)

A stag hunt in an extensive wooded landscape with ruins

signed and dated 'P. PATEL / 1697' (lower left, on the stone plinth)

oil on canvas

95 $\frac{5}{8}$ x 46 $\frac{1}{8}$ in. (90.4 x 117.2 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

LITERATURE:

N. Coural, *Les Patel: Pierre Patel (1605-1676) et ses fils - le paysage de ruines à Paris au XVIIe siècle*, Paris, 2001, p. 219, no. PAP 35.

PROPERTY OF A GENTLEMAN

179

FRANÇOIS-HUBERT DROUAI (PARIS 1727-1775)

Portrait of Lady Amelia Darcy, later 9th Baroness Conyers and 12th Baroness Darcy de Knayth (1754-1784), wife of Francis Godolphin Osborne, Marquess of Carmarthen, later 5th Duke of Leeds, half-length, in a blue silk gown with an embellished stomacher and sleeves trimmed with frills, holding a basket of flowers

oil on canvas, oval
27 $\frac{7}{8}$ x 23 $\frac{1}{8}$ in. (70.8 x 58.9 cm.)

with identifying inscription 'AMELIA / BARONESS / CONYERS.' (lower left)

£50,000-70,000

\$65,000-91,000

€58,000-81,000

PROVENANCE:

By descent at Hornby Castle from the sitter to the 11th Duke of Leeds; Sotheby's, London, 14 June 1961, lot 31 (1,523 gns.).

Anonymous sale; Christie's, London, 10 July 1987, lot 149.

with Richard Green, London, where acquired by the present owner.

LITERATURE:

Historical and Descriptive Catalogue of Pictures belonging to his Grace the Duke of Leeds, 1902, pp. 5 and 108, no. 412.

This engaging portrait of Lady Amelia Darcy, painted when the sitter was ten years old, is an autograph version of the picture, signed and dated April 1764, in a private collection, now on loan to the Ashmolean Museum, Oxford. The sitter was the only surviving child of Robert, 4th and last Earl of Holderness, 8th Baron Conyers and 11th Lord Darcy de Knayth. On 29 November 1773 she married Francis Osborne, Marquess of Carmarthen, later 5th Duke of Leeds (1751-99), as his first wife. They had two sons, George, 6th Duke of Leeds and 10th Baron Conyers, and Francis, 1st Baron Godolphin. On 13th December 1778 she eloped with Captain John 'Mad Jack' Byron. Following her divorce by Act of Parliament in May 1779, they were married in June of that year and eventually settled in Paris. She bore him a daughter, Augusta, later the Hon. Mrs Leigh, before her early death, probably of tuberculosis, on 27 January 1784 aged 29. Captain Byron subsequently married Catherine Gordon in 1785, with whom he had one son, the poet George Gordon Byron, later 6th Baron Byron.

Born in Paris in 1727, the son of Hubert Drouais, a distinguished portrait painter and miniaturist, François Hubert Drouais studied with Boucher, Natoire and Carle Vanloo. Drouais emerged as the court portraitist *par excellence* soon after his first Salon appearance in 1755. His glossy, highly finished manner, meticulous rendering of sumptuous costumes, and shameless flattery of his female sitters accorded with the aristocratic tastes of the era of Madame de Pompadour, and he eventually succeeded his chief rival, Jean-Marc Nattier, as portraitist to the royal family.



AMELIA
BARONESS
CONYERS.

Francis Hubert Drouais
1727-1775



180

CIRCLE OF CLAUDE JOSEPH VERNET (PARIS 1714-1789)

*A coastal landscape with fishermen pulling in their catch at sunset,
with a British man-o'-war at anchor in the bay*

oil on canvas

38¾ x 54¾ in. (98.3 x 138.7 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

The Marquesses of Headfort, Headfort House, Co. Meath, Ireland, and by descent until, Anonymous sale [The Trustees of the Most Hon. Marquis of Headfort]; Christie's, London, 29 November 1968, lot 44, as 'Vernet'.



PROPERTY OF A GENTLEMAN

181

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

A Mediterranean seaport with figures by a fortified tower and a ship at anchor, a mountain beyond

signed and dated 'DeLacroix / 1779' (lower right)

oil on copper

12 x 14¾ in. (30.5 x 37.2 cm.)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Anonymous sale; Kohn, Paris, 29 June 1994, lot 50, when acquired by the present owner.

Lacroix de Marseille enjoyed great popularity with both Italian and French patrons, yet surprisingly little is known about his life. He is thought to have been born in Marseilles in circa 1700 and a pair of Italianate seaports exhibited at the Heim Gallery in Paris in 1956 are said to be signed and dated 1743. Otherwise nothing is known of his first fifty years. The first documentary reference to the artist dates from 1750 when the Marquis de Vandieres, travelling with Soufflot and Cochin, met Lacroix in Rome. Indeed his *Seaport*, now in the Toledo Museum of Art, Ohio, is signed and dated 'Grenier. de La.Crois. fecit Rom 1750'. From the clear stylistic links between the two artists it has been assumed that Lacroix was a pupil of Claude-Joseph Vernet and they were evidently working side by side in Rome in 1751 when Lacroix executed four copies, now at Uppark House, Sussex, of four works by Vernet painted in that year, also at Uppark. Lacroix's copies are almost indistinguishable from Vernet's prototypes, which may help to explain why he only emerges from obscurity after his and Vernet's paths separated in 1753, when Vernet returned to France leaving Lacroix in Rome. Lacroix was in Naples in 1757 and may have spent over a decade there before returning to France, where he is recorded in 1776 and 1780 before leaving for Berlin where he died in 1782.



PROPERTY FROM A PRIVATE COLLECTION

182

LOUIS-JEAN-FRANCOIS LAGRENÉE (PARIS 1725-1805)

An Allegory of Music: Orpheus, Pluto and Euridices

signed and dated 'L. Lagrenée / 1772.' (lower left)

oil on copper

16¾ x 13¼ in. (42.5 x 33.7 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Rue du Gros Chenet, No. 488, Paris, 16 February 1798 (=1st day), lot 69, sold with '*Anacréon couronné sur le Parnasse*' (220 francs). Anonymous sale; Artcurial, Paris, 12 December 2004, lot 35.

EXHIBITED:

Paris, Salon, 1773, no. 16, as part of a set of four paintings (nos. 13-16) representing the Arts with mythological subjects.

LITERATURE:

Mercure de France, Paris, 1773, I, p. 170.

M. Sandoz, *Les Lagrenée: I. - Louis, Jean, Francois Lagrenée 1725-1805*, Paris, 1983, pp. 235-236, no. 245.



PROPERTY FROM A PRIVATE COLLECTION

183

JEAN-FRANÇOIS DE TROY (PARIS 1679-1752 ROME)

Danaë

oil on canvas

35 $\frac{7}{8}$ x 29 in. (91 x 73.7 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Drouot, Paris, 30 March 1984, lot 41.

Anonymous sale; Sotheby's, Monaco, 29 November 1986, lot 352.

Private collection, Madrid.

Anonymous sale; Sotheby's, London, 4 December 2008, lot 255.

LITERATURE:

C. Bailey (ed.), *Les Amours des Dieux: La Peinture mythologique de Watteau à David*, exhibition catalogue, Paris, Grand Palais, 1991, pp. 118 and 121, fig. 7, under nos. 17 and 18.

C. Leribault, *Jean-François de Troy*, Paris, 2002, p. 247, no. P.79, illustrated.

The son and pupil of the painter François de Troy, Jean-François entered the Académie Royale in 1708, quickly establishing a reputation as one of the leading fashionable painters to the Parisian élite. Though frequently painting 'tableaux de modes' (modern genre paintings), de Troy specialised as a history painter, of which his *Danaë* is an especially seductive and vibrant example.

The artist had painted a version of the subject a few years before this picture in circa 1712-1714, which was later sold as part of the Pierre Crozat collection in Paris in 1751 as a pendant to *The Judgement of Paris* (Sotheby's, New York, 8 June 2007, lot 260), and now only known from an engraving. The present picture demonstrates a more careful and considered composition however, utilising the canvas' upright format to convey a more dynamic depiction of the shadowy curtains and furniture contrasted with the bright light emanating from Zeus, disguised as the glittering shower of gold, descending on the reclining princess. The picture was probably intended as the pendant to a now lost painting of *Jupiter and Semele*, recorded in an engraving by Claude Duflos, which similarly shows the naked Semele, partially covered by a richly embroidered cloth, reclining on a bed. As scenes of Jupiter's amorous exploits, both subjects afforded the painter opportunity for depicting a seductive female nude in a sensuously furnished and draped bedroom interior.

The pose of de Troy's *Danaë* is echoed in his 1727 *Lot and his Daughters*, now in the Musée des Beaux-Arts, Orléans and appears, with various modifications, throughout many of the history paintings for which he became so renowned during his lifetime.



■184
**LAMBERT DE HONDT (BEFORE 1620-C. 1665 MECHELEN)
AND WILLEM VAN HERP THE ELDER (ANTWERP 1614-1677)**
Saint Francis with the Animals

oil on copper
31 $\frac{7}{8}$ x 45 $\frac{1}{2}$ in. (81 x 115.5 cm.)
£10,000-20,000

\$13,000-26,000
€12,000-23,000

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



***185**

JOSEF VAN BREDAEL (ANTWERP 1688-1739 PARIS)

A village kermesse with figures dancing around a maypole

oil on copper

10¾ x 14½ in. (27.3 x 36.7 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

with Galerie Koller, Zurich, 1981.

Anonymous sale; Christie's, London, 19 April 1985, lot 83.

with Galerie d'Art Saint Honoré, Paris, 1986.

LITERATURE:

K. Ertz and C. Nitze-Ertz, *Josef van Bredael 1688-1739*, Lingen, 2006, pp. 56 and 172-173, no. E88, pl. 20.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

186

CIRCLE OF JAN BRUEGHEL II (ANTWERP 1601-1678)

Travellers and carts on a road in a wooded landscape

oil on panel

8⁷/₈ x 13¹/₈ in. (21.2 x 33.2 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Private collection, Germany.



187

STUDIO OF JAN BRUEGHEL II (ANTWERP 1601-1678)

The Parable of the Sower

oil on panel, the reverse stamped with the coat-of-arms of the city of Antwerp

and the panel maker's mark of Michiel Vriendt

22 $\frac{5}{8}$ x 17 $\frac{3}{8}$ in. (57.3 x 44.2 cm.)

sold with a drawing after Jan Brueghel I, of the same subject, with inscription 'Brugel' (lower right), ink and indigo on paper, 340 x 240 mm. a set of two (2)

£20,000-30,000

\$26,000-39,000

€24,000-35,000

PROVENANCE:

Graf von Brockdorff-Rantzau collection, Berlin.

M.-Ant. W.M. Mensing collection; Frederik Muller, Amsterdam, 15 November 1938, lot 17.

Private collection, Enschede, until 1991.

LITERATURE:

K. Ertz, *Jan Brueghel the Younger (1601-1678)*, Freren, 1984, I, p. 186, under no. 5, as 'a copy by an unidentified follower of Brueghel'.





188

188

NICOLAES MAES (DORDRECHT 1634-1693 AMSTERDAM)

Portrait of a gentleman, half-length, in a breast plate, a plumed helmet in his right hand, in a landscape

oil on canvas, unframed
18¾ x 15½ in. (47.5 x 39.6 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Asscher and Welcker, London.
with Daniel Katz, Dieren, by 1937.
D. Vos collection, Amsterdam.
Brandt sale; Fred. A. van Braam, Amsterdam, 1 July 1943, lot 21.
Private collection, U.S.A., since circa 1960.

LITERATURE:

W. Sumowski, *Gemälde Der Rembrandt-Schüler*, Landau, 1983, III, pp. 2022 and 2148, no. 1422, illustrated.



189

***189**

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

Portrait of a girl, three-quarter-length, in a blue dress by a fruit bowl on a draped table

oil on canvas
32½ x 25¾ in. (81.4 x 65.4 cm.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Baron Nathaniel Rothschild (1836-1905), Vienna, by 1903, and thence by descent.
with Frederick Mont, New York, by 1960.
Dr. Günter & Anne Liese Henle, Duisburg, by 1964.
Anonymous sale; Sotheby's, London, 3 December 1997, lot 33, as 'Nicolaes Maes' (£84,000).

EXHIBITED:

Cologne, 1964, cat. no. 21, illustrated.

LITERATURE:

N. Rothschild, *Notizen über einige meiner Kunstgegenstände*, 1903, no. 59, as a portrait of a princess of Orange by 'Jan Weenix'.
W. Sumowski, *Gemälde der Rembrandt-Schüler*, 1983, III, pp. 2031 and 2142, no. 1416, illustrated, as 'Nicolaes Maes'.



190
JAN MIJTENS (THE HAGUE C. 1614-1670)

Portrait of a lady as Diana, three-quarter-length, in an oyster satin dress, a bow in her left hand, her right resting on a hound's head, in a landscape

indistinctly signed 'M[...]en[...] F.' (lower right)

oil on canvas

42 $\frac{7}{8}$ x 34 $\frac{3}{4}$ in. (108.8 x 88.2 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 March 1985, lot 38, as 'Attributed to Jan Mytens' (£8,800).

LITERATURE:

A. N. Bauer, *Jan Mijtens (1613/14-1670): Leben und Werk*, Berlin, 2002, pp. 212 and 392, no. A 81, illustrated.

After training in the studio of his uncle, Isaac Mijtens the Elder (c. 1590-c. 1647), Jan Mijtens joined The Hague's guild of painters in 1639. Having been Court painter to Willem II, Prince of Orange, until his death in 1650, Mijtens distinguished himself as an eminent portrait painter. In 1656, he was appointed governor of the guild and established the society of painters *De Pictura*, of which he was the dean from 1669-70. His paintings exhibit influences of the later works of Anthony van Dyck and Gonzales Coques.

Bauer recognised this fine depiction of a lady as a mature work in Mijtens' oeuvre, executed around 1665, and compared it with the portrait of Maria Princess of Orange-Nassau (c. 1660-1665), which may have served as a model (*op. cit.*). Both paintings represent examples of a *portrait historié*, depicting known sitters in the guise of mythological and biblical figures, in this case, as Diana.



191
BONAVENTURA PEETERS I (ANTWERP 1614-1652 HOBOKEN)

*A coastal landscape with a Dutch three-master in distress
and a shipwreck by a fortified town*

signed with initials and dated 'G.P. 1643' (lower right)

oil on panel

27½ x 46 in. (69.8 x 116.7 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 8 May 2001, lot 14.

with Rafael Valls, London, 2002.

with P. de Boer, Amsterdam, where acquired by the present owners in 2002.

Bonaventura Peeters, thought to have been apprenticed to Andries van Eertvelt and Simon de Vlieger, was elected a member of the Antwerp Guild by 1634. The artist was famed for his stormy shipping pictures, such as the present work, with intricately drawn compositions often crowded with boats and mariners. As a young man Peeters is believed to have made several voyages at sea, and during the siege of the town of Calloo, he is said to have been employed as a cartographer.



192
PHILIP VAN DIJK (AMSTERDAM 1680-1753 THE HAGUE)
The Penitent Magdalene

oil on canvas
18¾ x 15⅞ in. (47.7 x 40.5 cm.)
£10,000-15,000

\$13,000-19,000
€12,000-17,000



193

193
FLEMISH SCHOOL, 17TH CENTURY

A seated elderly woman

oil on canvas, unframed
28 x 22 $\frac{3}{8}$ in. (70.8 x 56.8 cm.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000



194

194
JUSTUS VAN HAMME (BRUSSELS 1629/30-AFTER 1657 ROME)

Saint Paul the Hermit and Anthony Abbot

oil on canvas
47 $\frac{1}{2}$ x 38 $\frac{5}{8}$ in. (120.6 x 98.2 cm.)
in a 17th century Italian carved and gilded frame

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, Sweden.
with Whitfield Fine Art, London, where acquired by the present owner in
2003.

EXHIBITED:

Bath, The Holborne Museum of Art, *A Pelican in the Wilderness: Hermit and
Solitude in Art*, 16 April-2 June 2002.



***195**

QUIRINGH VAN BREKELINKAM
 (?ZWAMMERDAM, NEAR LEIDEN, AFTER 1622-?1669 LEIDEN)

An interior with figures making pancakes by a fire
 indistinctly signed(?) 'Q[...]' (upper left, on the mantelpiece)
 oil on panel
 23 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (59.5 x 53.6 cm.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000

PROVENANCE:

Daniël de Jongh (1721-1796); R. Muys, Rotterdam, 26 March 1810 (=1st day), lot 26 (101 florins to Johannes van Eyk).
 P. M. Kesler, C. Apostool, *et. al.*; C.F. Roos, Amsterdam, 13 May 1844, lot 14 (149 florins to Roos).
 Anonymous sale; De Vries, Roos and Brondgeest, Amsterdam, 6 May 1845, lot 25 (125 florins to Engelberts).
 J. A. A. de Leile *et. al.*; De Vries, Roos and Brondgeest, Amsterdam, 29 July 1845, lot 24 (165 florins to Keizer).
 Anonymous sale; Sotheby's, London, 21 June 1961, lot 85 (857 gns.), to the following, with Duits & Co., London.

LITERATURE:

H. Harvard, 'Quringh Brekelenkam', *L'Art et les artistes hollandais*, Paris, 1881, p. 120.
 C. Brière-Misme, 'Un 'Intimiste' hollandaise, Esaïas Boursse, 1631-1672. II. and III. L'Oeuvre D'Esias Boursse', *Oud-Holland*, 69, 1954, pp. 80-81, fig. 9.
 A. Lasius, 'Quringh Gerritsz. van Brekelenkam', PhD dissertation, Göttingen, 1987.
 A. Lasius, *Quringh van Brekelenkam*, Doornspijk, 1992, p. 124, no. 152, pl. 43.





196

JAN MIEL (BEVEREN-WAES 1599-1664 TURIN)

Figures feasting at a fair in Prati, outside the walls of Rome, with the Basilica di San Pietro and Monte Mario beyond

oil on canvas

34½ x 68¾ in. (87.6 x 174 cm.)

£120,000-180,000

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Commissioned from the artist by Marchese Tommaso Raggi (1595/6-1679), Rome, in *circa* 1650 or shortly afterwards, and by descent until after 1710. Jean, Comte de Sellon (1736-1810), Château d'Allaman, near Geneva, and by descent to his son, Jean-Jacques, Comte de Sellon (1782-1839), and by descent to his daughter, Eugénie-Julie-Amélie Revilliod (1818-1893), and by inheritance to her son-in-law, Albert-Louis-Auguste de Loriot (1835-1879), and thence by descent. Anonymous sale; Sotheby's, Amsterdam, 8 May 2007, lot 33.

EXHIBITED:

Rome, Chiostro di San Salvatore in Lauro, 1701 and 1710, as part of a set of five.

LITERATURE:

Catalogue raisonné, Des 215 Tableaux les plus capitaux du Cabinet de Mr. le Comte de Sellon d'Allaman, Geneva, 1795, pp. 42-43, no. 117. *Notice sur les objets d'art de toute nature qui se voient dans la campagne du Comte de Sellon*, Geneva, 1837, p. 27, no. 117, as 'Jean Miel...le catalogue raisonné a été imprimé il y a trente ans environ'. *Catalogue des objets d'arts contenus dans la maison du Comte de Sellon*, Geneva, 1838, p. 13. T. Kren, 'Jan Miel (1599-1664). A Flemish Painter in Rome', PhD. Dissertation, Yale University, 1979, II, p. 166, no. C26, under lost works. E. Haverkamp-Begemann (ed.), *Wadsworth Atheneum Paintings: The Netherlands and German-speaking Countries*, Hartford, Connecticut, 1978, p. 162. E. Zafran (ed.), *Renaissance to Rococo: Masterpieces from the Wadsworth Atheneum Museum of Art*, New Haven and London, 2004, p. 120, under no. 41.

Though his presence is documented only after 1636, Jan Miel is thought to have arrived in Rome early in the decade, certainly by 1633, where he rapidly came under the influence of Pieter van Laer and the *Bamboccianti*. This group comprised of mainly ex-patriot artists from the Netherlands, Flanders, France and Germany who specialised their practice in painting usually small-scale works of low or trivial subjects taken from contemporary Italian life. Miel worked primarily on such a scale during his earlier years in Rome, but during the 1640s, his work increased in size with more ambitious multi-figural compositions of Roman life. It appears to have been these larger works which garnered Miel the most contemporary praise and, indeed, it is tempting to think of works like the present when writers like Filippo Baldinucci, who included the painter's life in his *Notizie de' Professori del Disegno*, wrote that Miel 'had...in his invention a talent that we can almost say was uniquely his, and this was to depict from life brigades of slovenly idlers, urchins, beggars, and others absolutely just as they look, with appropriate physiognomies, gestures, ways of dressing, and implements, along with their rest-takings and revels in the countryside' (L. Trezzani in G. Briganti, L. Trezzani and L. Laurenti, *The Bamboccianti: The Painters of Everyday Life in Seventeenth Century Art*, Rome, 1983, p. 102).

Miel's panoramic view of Prati encompasses not only a carefully rendered topographic study of the area, but an animated, lively throng of figures, which stretches across the composition, enabling a wealth of different narratives to be depicted at once. To the left, for example, a party of men, dressed in the uniform of the Swiss Guard, are seated at a table drinking (this portion of the canvas appears to have been left unfinished); the composition continues, teeming with activity, showing figures eating, drinking and dancing; a gypsy woman telling fortunes; men rushing to stop two donkeys fighting and an array of others bustling between the tents, with the carriages of wealthy Romans making their way slowly through the crowds beyond. Some of Miel's figure types appear to have been recurrent elements throughout a number of his paintings. The woman cooking over an open stove, for example, finds a close equivalent in *The Tooth Puller* (private collection) and the young lady holding a small lap dog, who looks directly out towards the view in the centre of the composition, reoccurs in pictures like the *Return from the Vintage* (private collection) and *Peasants dancing* (Madrid, Museo del Prado, inv. no. P01572).

This large canvas has been identified as one of a series of paintings commissioned from the painter in *circa* 1650 or later by the Marchese Tommaso Raggi (1595/6-1679). Raggi, a Genoese nobleman, was living in Rome by 1629 where he was later appointed as Chief of the papal prisons ('generale delle galere papali'). The family palazzo, located near the Campidoglio, had an impressive collection of pictures, including paintings by Van Dyck. The series commissioned by Miel is mentioned in Baldinucci's biography, which describes at length a painting of a Roman carnival, now identified as the painting of *A Carnival in Piazza Colonna* (Hartford, Wadsworth Atheneum, inv. no. 1938.603). Though Baldinucci's biography only describes the *Carnival*, exhibitions of the Raggi collection held in Rome in 1701 and 1710 included a four further paintings of the same dimensions, representing soldiers playing dice near a fountain, beggars and dancing peasants near the walls of Rome, a fair behind Saint Peter's with a view of Monte Mario (the present picture) and 'picturesque' figures in Roman ruins (E. Haverkamp-Begemann, *op.cit.*). Comparison in the scale, subject and treatment of the two known paintings, that in the Wadsworth Atheneum and the present picture, provide convincing evidence of the homogeneity of the group, suggesting that the paintings were certainly conceived as a unified series.

The pictures have been dated by Kren to the 1640s (*op. cit.*), but comparison with an upright painting of *A Carnival in Rome* dated 1653 by Miel (Madrid, Museo Nacional del Prado, inv. no. P01577), suggests that a date to the mid-1650s would perhaps be more likely. Indeed, as Laura Laureati has demonstrated, the Wadsworth Atheneum painting is included in Baldinucci's biography directly after he describes Miel's 1656 frescoes in a Vatican chapel and, given the chronological arrangement of much of Baldinucci's writing, a comparable date could thus be suggested.

The paintings passed from the Raggi collection to that of Jean, Comte de Sellon, a Swiss nobleman, probably during the latter's sojourn in Italy between 1789 and 1794. It was during this period that Sellon amassed a large collection of paintings, and presumably purchased the Miel series during his visit to Rome in 1790. The present work remained in the family by descent until its sale at Sotheby's in 2007.



PROPERTY FROM A PRIVATE COLLECTION

197

PIETRO LIBERI (PADUA 1605-1687 VENICE)

Jupiter in the guise of Diana and the nymph Callisto

oil on canvas, unlined

46¼ x 67¼ in. (117.3 x 170.6 cm.)

with Schulenburg inventory number '245' (lower right); inscribed 'Kr. Liberi'
(on the reverse)

£50,000-80,000

\$65,000-100,000

€58,000-92,000

PROVENANCE:

Field Marshal Count Johann Matthias von der Schulenburg (1661-1747), by whom bequeathed to his nephew, Christian Günther von der Schulenburg, Berlin, and by descent.
Anonymous sale [The Property of a Private Collector]; Christie's, London, 25 April 2008, lot 102.

LITERATURE:

Specificazione de Quadri spediti in Germania, Terza Spedizione in Aprile 1738, Hanover, Niedersächsisches Staatsarchiv, MS, Dep. 82, Abt. III, N. 37, as one of a pair by 'Kr. Liberi', purchased for 90 ducats and subsequently valued at 300.
Inventario Generale della Galleria di S. Eccelza Felt Marescial Conte di Shulembourgh...La qual Galleria pincipiò a formarsi dal 1724, e Fino al presente 1738 30 Maggio, Hanover, Niedersächsisches Staatsarchiv, MS, Dep. 82, Abt. III, N. 37, as one of a pair by 'Cavalier Liberi' purchased for 90 ducats and subsequently valued at 600 ducats.
1741, 30 Giugno Venezia, Inventario Generale della Galleria di S.E. Maresciallo Co: di Schulemberg...La qual Galleria pricipio à formarsi l'anno 1724 ripartita coll'ordine che segue, Hanover, Niedersächsisches Staatsarchiv, MS, Dep. 82, Abt. III, N. 37, as one of a pair by 'Kr Liberi' valued at 300 ducats.
Inventaire de la Gallerie de Feu S. e. Mgr. Le Feldmarechal Comte de Schulenburg, annotated copy, Hanover, Niedersächsisches Staatsarchiv, Dep. 82, Abt. III, N. 95. No. 245, as part of a pair by 'Kr. Liberi'.
A. Binion, *La Galleria scomparsa del maresciallo von der Schulenburg*, Milan, 1990, pp. 205, 232, 265 and 276.

Taken from the second book of Ovid's *Metamorphoses*, this impressive canvas illustrates the culmination of one of Jupiter's most brazen and famed seductions. The nymph Callisto, a favourite of the goddess Diana, was coveted by Jupiter for her beauty. So overcome was he with desire that the god disguised himself as Diana in order to seduce the innocent Callisto. In this sensuous work, Liberi depicts the moment of her seduction by the disguised Jupiter, whose identity is signified by the presence of his eagle in the background. Following her seduction, Callisto's pregnancy was discovered and Diana, outraged, exiled her from her forests, prompting the jealous wife of Jupiter, Juno, to transform the nymph into a bear. Callisto, pursued by Diana's hounds, was later rescued by Jupiter and transformed into the constellation Ursus Major.

This painting formed part of the famous collections of Johann Matthias, Count von der Schulenburg (1661-1747), who had commanded the forces of Saxony under Augustus the Strong. Schulenburg was later appointed Field Marshal of the Venetian armies in 1715 and remained in the service of the Republic until his death in 1747. His liberation of Corfu from the Ottoman Empire in

1716 counted as a monumental victory. Vivaldi's opera *Juditha triumphans* was commissioned in celebration of it and Schulenburg was declared the Saviour of the Republic, commemorated by a statue and given a pension of 5,000 ducats a year. Arguably the greatest single patron of contemporary Venetian painters, by 1747 Schulenburg's collection numbered some 957 items, including paintings, drawings and sculpture, and is documented by numerous inventories throughout the eighteenth century. The collection, one of the most remarkable of its time, was kept in his Venetian residence, the Palazzo Loredan a San Trevaso. Schulenburg's collection had begun, in a sense, accidentally, accepting his first group of paintings as collateral for a loan in 1724, though he soon came to treat his new occupation with passion and determination. Schulenburg's ultimate, patriotic intention was to establish the largest collection of pictures in Germany, at the Berlin palace built by his nephew Adolph Friedrich. To this end, a number of his purchases were sent northwards from Venice, with notable shipments recorded in the years 1736-1740.

The attribution to Liberi was confirmed by Prof. Ugo Ruggeri at the time of the 2008 sale.



PROPERTY OF A PRIVATE COLLECTOR

198

DOMENICO MARIA CANUTI (BOLOGNA 1625-1684)

A young groom holding a rearing stallion in a landscape

oil on canvas

86½ x 58 in. (219.2 x 147.4 cm.)

£60,000-80,000

\$78,000-100,000

€70,000-92,000

PROVENANCE:

with Jean-Luc Baroni, London, where acquired by the present owner.

A student of Guido Reni and Guercino, Domenico Maria Canuti is chiefly known for his numerous ceiling and wall frescoes. Originally from Bologna, he moved to Rome where he executed important commissions, such as the *Apotheosis of Saint Dominic* on the vault of the Church Santi Domenico e Sisto, and where he also became a member of the Accademia di San Luca in 1672. His newly introduced form of scenographic fresco painting influenced artists such as Andrea Pozzo. The composition of the horse's head in this painting closely resembles the depiction of a horse in the *Allegory of Europe*, a fresco in the library of San Michele in Bosco, Bologna, which Canuti decorated between 1677-1678.



PROPERTY OF A PRIVATE COLLECTOR

199

**NICCOLÒ CASSANA (VENICE 1659-1714 LONDON)
AND GIOVANNI AGOSTINO CASSANA (GENOA C. 1658-1720)**

A young boy in livery with two English setters in a landscape

oil on canvas

38¾ x 52½ in. (98.3 x 133.7 cm.)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

with Jean-Luc Baroni, London, where acquired
by the present owner.

This engaging portrait of a boy in livery rescuing a pair of breeding partridges (denoted as such by the red ribbons on their legs) from two black and white English setters is a fine example of the work Niccolò Cassana produced with his brother Giovanni Agostino during the early eighteenth century. Trained by their father Giovanni Francesco Cassana, whose work owed much to the Genoese tradition of Bernardo Strozzi, the brothers later worked in Venice and Florence, frequently for the Medici family, until Niccolò's departure for England in 1709. Whilst his brother was a talented portraitist, Giovanni Agostino Cassana focused his attentions as a genre painter, often contributing the animal and still-life elements in his sibling's work. The spirited animals in the present picture are a characteristic example of the 'living still-lives' which typify his work.

Niccolò Cassana had attempted to succeed as the official portraitist to the Medici after the death of Sustermans in 1681. Though his attempt was not successful, he later met Grand Prince Ferdinando de' Medici in Venice in 1688, and soon established a fruitful working relationship with him. The present picture can be related to a number of pictures the brothers produced for the Medici family, like the *Portrait of Angiola Biondi, a dwarf in the service of Violante Beatrice of Bavaria* (Florence, Palazzo Pitti), which also shows animals by Giovanni Agostino.





200
CIRCLE OF VITTORE GHISLANDI, CALLED FRA GALGARIO
(BERGAMO 1655-1743)

Portrait of a gentleman, half-length, in a fur hat and cape, his right hand resting on an axe

oil on canvas, unlined
33⁷/₈ x 25³/₄ in. (86 x 65.4 cm.)

£7,000-10,000

\$9,100-13,000

€8,100-12,000



201

GIOVANNI BATTISTA ROSSI (ACTIVE NAPLES 1749-1782)

Saint Peter receiving Saint Aspren, with Saints Claire, Candida the Elder and Augustine - a modello

oil on canvas
29¾ x 40¼ in. (75.2 x 102.4 cm.)

£8,000-12,000

\$11,000-16,000
€9,300-14,000

PROVENANCE:

Anonymous sale; Christie's, Milan, 27 May 2010, lot 132.

LITERATURE:

C. Badet, 'La découverte d'un grand tableau napolitain en Provence ou Les divines surprises d'une restauration', *ArtItalia*, Paris, 2014, no. 20, p. 107.

N. Spinosa, 'Giovan Battista Rossi, pittore napoletano tra rococò e classicismo', *ArtItalia*, Paris, 2014, no. 20, p. 113, note 1.

This modello relates to the monumental work by Giovanni Battista Rossi in Saint-Pierre-ès-Liens, La Detrousse, in the South of France. Saint Aspren, the first bishop of Naples, was venerated from the 2nd century A.D., and was also the city's patron saint for centuries until being replaced by San Gennaro following the eruption of Vesuvius in 1631.

We are grateful to Professor Nicola Spinosa for his assistance in cataloguing this lot.

PROPERTY OF A GENTLEMAN

202

ATTRIBUTED TO GIACOMO CERUTI (MILAN 1698-1767)

A platter with meat and hanging game by a jug

oil on canvas

21 $\frac{3}{8}$ x 15 $\frac{5}{8}$ in. (51.8 x 39.7 cm.)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

Celebrated above all for his realistic genre paintings of everyday life rooted in the tradition of Lombard naturalism, Giacomo Ceruti also executed religious scenes and still-life paintings. Born in Milan in 1698, he began his career as a pupil of Carlo Ceresa (1609-1679) and worked mainly in the region of Brescia. Though he enjoyed work as a portraitist, the artist's scenes of daily life, described by Ellis Waterhouse as works of 'genuine realism', were perhaps his most significant output. In response to these remarkable depictions of beggars and vagabonds (*pitocchi*), Ceruti was later nicknamed 'Il Pitochetto'. In painting these subjects, as well as in painting still-lives, Ceruti was greatly encouraged by the famed collector Field Marshal Count Johann Matthias von der Schulenburg. Indeed, between 1735 and 1736, Ceruti painted at least eleven pictures for Schulenberg, including four of mendicants, three landscapes with animals, and four still lifes described in an inventory as 'small pictures representing chickens, doves, ducks, fish, and fruits'.

In the present work, the painter's careful attention to rendering the lines and marbling of the fat of the beef can be compared with two still-lives painted by Ceruti around 1760, which similarly portray cuts of meat in an equally prominent way (M. Gregori, *Giacomo Ceruti*, Bergamo, 1982, pp. 350-351, figs. 189, 190). In these, Ceruti likewise presents carefully observed pieces of flesh surrounded by other ingredients and kitchen objects. The strong lighting in the present picture, which brightly illuminates the cut of meat, throwing the rest of the composition into darkness, is directly similar to the way in which the painter arranges his *Still life of a piece of meat on a platter with lettuce and lemons* (*Ibid*, p. 350, fig. 189).



***203**

VITTORE GHISLANDI, FRA GALGARIO (BERGAMO 1655-1743)

Portrait of a gentleman, three-quarter-length, in a silver-trimmed brown suit, with a steel breastplate and a patent of nobility on a table beside

oil on canvas, oval

54% x 42½ in. (138.2 x 107.9 cm.)

in a period carved and painted gilt frame with a floral motif

£70,000-100,000

\$91,000-130,000

€81,000-120,000

PROVENANCE:

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

Giuseppe Ghislandi is considered the most gifted Italian portrait painter of the late Baroque. Famed for his lively portraits and fanciful character studies, he was himself one of the most interesting and popular artistic personalities of his generation. Despite lifelong ties to his native Bergamo, he was widely travelled, and his long career was to be informed by artistic developments in Venice, Milan and Bologna, as well as by Northern European stylistic currents. Born into a family of artists, he studied painting in his early years but soon felt a gravitation toward the church, and it was during his Venetian period (1675-1688) that he was first tonsured as a monk in the Order of the Minims, taking the monastic name Vittore and joining the monastery of San Francesco di Paola. Refusing an invitation to move to Rome in 1702, he settled in the Convento del Galgario in Bergamo, which would become the origin of his sobriquet, 'Fra Galgario'.

A visit to Milan occurred by 1709, where he seems to have come under the influence of Salomone Adler, a Northern and somewhat mysterious artist living in Milan during that period, whose own portraits and character studies played an important role in transmitting the style of Rembrandt to an Italian audience. Amongst Fra Galgario's works from this moment is the amusing shop sign commissioned by the barber Oletta (Bergamo, Accademia Carrara), which foreshadows the achievements of Fra Galgario's contemporaries, Watteau and Hogarth. Although he mainly lived in monastic isolation in Bergamo, Fra Galgario's fame spread across Europe and the demand for his works led to other journeys. He was in close contact with Bolognese artistic circles, where he was elected to the Accademia Clementina in 1717, and a knowledge of the work of Giuseppe Maria Crespi is implied by their similar impasto. Further trips to Milan occurred between 1719 and 1733, when Fra Galgario was commissioned to paint a series of official portraits (all untraced) of the governors of Milan, including the lost portraits of Count Gerolamo Colloredo and Count Wirico Filippo Lorenzo di Daun.

His works were sought out by some of the most prestigious collectors of the time, such as Prince Eugene of Savoy and Field Marshal Johann Matthias von der Schulenburg, who owned no fewer than 11 examples, most of which are also untraced. Famous artists likewise paid their homage – Sebastiano Ricci was a friend and correspondent who exchanged rare painting materials with the friar, while Giambattista Tiepolo made a point of visiting him while working on the Colleoni Chapel in Bergamo. Fra Galgario's admiration of the Venetian School was such that, according to legend, he destroyed a Head by Titian in his zealous search for the secrets of the latter's genius, peeling off the layers of paint one by one in an attempt to 'reverse engineer' his technique.

Aristocratic patrons flocked to his easel, and Fra Galgario became well known for grand portrait compositions like the present one. The oval format was evidently one that he favoured, and it can be found in a number of other portraits, for example those of Elisabetta Piavini Guidotti (1725) and the lawyer Giacomo Bettami de' Bazini (c. 1725; both Bergamo, Accademia Carrara). The choice of attributes in such aristocratic portraits is always carefully considered; many are lavishly attired in costly garments, sometimes to an extreme degree, as in the earlier Portrait of Count Giovanni Battista Vailletti (1710; Bergamo). In the present work, the sitter's dress is more understated, but the richly piled silver thread of the trim bespeaks a comfortable wealth; the breastplate that he displays allude to a readiness or a history of military service, while the portfolio with an attached seal would seem to allude explicitly to the ennoblement of the sitter's family, perhaps as a reward for military valour, at some distant time in the past.

We are grateful to Dr. Francesco Frangi for confirming the attribution to Fra Galgario, and for noting that this portrait is likely to date to the 1720s.



***204**

**GASPAR VAN WITTEL, CALLED VANVITELLI
(AMERSFOORT 1652/3-1736 ROME)**

*The Colosseum, Rome, from the Meta Sudans, with figures and horse
drawn carriages in the foreground*

oil on canvas

15% x 25½ in. (39.7 x 64.8 cm.)

£80,000-120,000

\$110,000-160,000

€93,000-140,000

Born in Amersfoort in Holland, Gaspar van Wittel studied briefly with Mathias Withoos before he travelled to Rome. Aside from brief excursions to Naples and northern Italy, his career was so centred on his adoptive city of Rome that he became, and remains, widely known by his Italianised name – Vanvitelli.

Vanvitelli enjoyed significant commercial success by the beginning of the 18th century, in particular with the *granturisti* who were buying for their prominent and burgeoning art collections. Unlike those of his forebears, Vanvitelli's *vedute* are distinctive in that they were not generic, idealised visions of ruined architecture, but show the city with a veracity which lent the pictures an authenticity that was popular with those who were seeking aide-memoires of their time in Italy. Vanvitelli's views further set him apart from his contemporaries as he relished in depicting the ever-changing urban space that was Rome as opposed to focusing on the great relics of the past, with few exceptions such as the Colosseum.

There are no fewer than eight known versions of the *Colosseum from the Meta Sudans*, deriving from a drawing which until its loss in 1972 was housed in the Biblioteca Nazionale Vittorio Emanuele, Rome. As was characteristic of Vanvitelli's work, the picture is grounded at street-level, in this instance taken from Titus's fountain. The view's popularity must have been rooted in the fact that it offers a cross section of the amphitheatre, allowing the viewer to see all three of the concentric rings. The present lot is most similar in composition to numbers 65 and 66 in Briganti (G. Briganti, *Gaspare van Wittel*, Milan 1996, p. 158), as the view is taken from an angle which also shows ones of the domes of the Santa Maria Maggiore. This picture is particularly interesting as it realizes the beautiful idea of allowing the viewer to peak through the arches of the structure to see the out wall curve around the back, giving a sense of the scale and grandeur of this impressive ruin.





PROPERTY OF A ROMAN FAMILY

205

LUCA GIORDANO (NAPLES 1634-1705)

The Education of the Virgin

oil on canvas

50 $\frac{1}{8}$ x 67 $\frac{3}{8}$ in. (127.3 x 171.1 cm.)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Anonymous sale; Christie's, Rome, 6 June 1995, lot 391, when acquired by the present owner.

This picture is an autograph version of the *Education of the Virgin*, dated by Ferrari and Scavizzi to circa 1690, now in Palazzo Spinola, Genoa (see O. Ferrari and G. Scavizzi, *Luca Giordano, L'opera completa*, Naples, 1992, I, p. 327, no. A476).

We are grateful to Professor Nicola Spinosa for confirming the attribution on the basis of photographs, and for dating the work to circa 1685-90. Dr. Giuseppe Scavizzi has expressed reservations about the attribution to Giordano on the basis of photographs.



206

GIUSEPPE BARTOLOMEO CHIARI (LUCCA OR ROME 1654-1727 ROME)

Apollo and the Muses

oil on canvas

39¼ x 53⅞ in. (99.6 x 136.8 cm.)

£30,000-50,000

\$39,000-65,000

€35,000-58,000

PROVENANCE:

Cefyn Bryntalch Hall, Llandyssil, Montgomeryshire, *circa* 1946, and by descent to the present owner.

Anonymous sale; Christie's, London, 29 November 1968, lot 122.

Born in Rome, Chiari was one of the principal pupils of Carlo Maratta, whose studio he entered in 1666, at the age of twelve. By 1686 he had completed his first public commission to paint frescoes of the *Birth of the Virgin* and the *Adoration of the Magi* for the Marchionni chapel in Santa Maria del Suffragio. In the following years the artist received commissions from many of the great Roman patrons of the day, including the Barberini and Colonna families, and Pope Clement XI, for whom he executed a *Saint Clement in Glory*

for the eponymous church. As Maratta's heir, Chiari's success was by no means limited to the city of his birth. His work was particularly popular with several key English collectors of the day, including Richard Boyle, 3rd Earl of Burlington, known as the 'Architect Earl', and John, 5th Earl of Exeter, who acquired no fewer than four works by the artist for his collection at Burghley House. Chiari was prince of the Accademia di San Luca between 1723-25 and counted the English architect, William Kent, among his students.

We are grateful to Professor Giancarlo Sestieri for confirming the attribution on the basis of photographs. Another version of this picture, with variations, is in the collection of the Banca di Roma, Palazzo De Carolis, Rome. In the Rome picture, which Sestieri dates to *circa* 1712 (G. Sestieri, *Repertorio della Pittura Romana della fine del Seicento el del Settecento*, II, Torino, 1994, no. 266) the attributes of the two seated Muses in the foreground (holding a viol and mask respectively) are substituted.

Cefyn Bryntalch Hall, where this picture hung for many years, was built by G.F. Bodley and Philip Webb in 1869 and is regarded as marking the beginning of the Georgian revival of the 1870s. It was later the home of the Anglo-Welsh composer and critic, Peter Warlock, born Philip Arnold Heseltine (1894-1930).



207

ROMAN SCHOOL, 18TH CENTURY

*A wooded landscape with figures on a path overlooking St. Peter's
Basilica, Rome*

oil on canvas

38½ x 53½ in. (97.7 x 135.8 cm.)

£8,000-12,000

\$11,000-16,000

€9,300-14,000



PROPERTY FROM A PRIVATE COLLECTION

208

PAOLO DE MATTEIS
(PIANO DEL CILENTO, SALERNO 1662-1728 NAPLES)

The Triumph of Neptune and Amphitrite

oil on canvas

20¾ x 30⅞ in. (51.4 x 76.6 cm.)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Anonymous sale; Christie's, London, 14 December 1990, lot 393, as 'Attributed to Paolo de Matteis'.

Anonymous sale; Sotheby's, Milan, 18 October 2006, lot 277.

LITERATURE:

L. Pestilli, *Paolo de Matteis: Neapolitan Painting and Cultural History in Baroque Europe*, Rome, 2013, p. 358.



PROPERTY OF A PRIVATE COLLECTOR

***209**

ALESSANDRO MAGNASCO, IL LISSANDRINO (GENOA 1667-1749)

Saint Ambrose standing in a niche - en grisaille, a bozzetto

oil on paper, laid down on canvas

15 x 7 1/8 in. (38.1 x 18.1 cm.)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Property from the Estate of Giancarlo Baroni; Sotheby's, London, 29 January 2013 (=1st day), lot 13.

LITERATURE:

L. Muti & D. De Sarno Prignano, *Magnasco*, Faenza, 1994, p. 227, cat. no. 153, fig. 312 (with incorrect dimensions of 85 x 61 cm.).

Muti and De Sarno Prignano recognised this vibrant depiction of St Ambrose as a later work of Alessandro Magnasco, executed around 1725-1726 (*op. cit.*). For the painting of the following lot, showing Pope Saint Gregory the Great, Guelfi endorsed an attribution to Magnasco in 2013, suggesting its execution in the 1720s. Featuring the same dimensions and closely resembling each other in compositions, both these small canvases might have originally belonged to a group of grisaille paintings depicting the four great Latin Fathers of the Church and were probably intended as preparatory *bozzetti* for sculptures or large-scale paintings. Another series by Magnasco, designed for a private chapel around 1715-1720, displays figures of the Twelve Apostles, similarly placed within illusionistic stone niches (F.F. Guelfi, 'La pittura di Alessandro Magnasco dalle fonti figurative e culturali alle tenebre della realtà', *Alessandro Magnasco 1667-1749*, Milan, 1996, pp. 24 and 26, illustrated).

Trained by Filippo Abbiati in Milan, Magnasco's early works were influenced by the dramatic and contrasting style of seventeenth century artists from Lombardy. Swift and disjointed brushstrokes, an almost monochromatic palette and broad impasto became characteristic for his later oeuvre, which inspired artists such as Guiseppe Bazzani, Marco Ricci and Francesco Guardi.



PROPERTY OF A PRIVATE COLLECTOR

***210**

ALESSANDRO MAGNASCO, IL LISSANDRINO (GENOA 1667-1749)

*Pope Saint Gregory the Great standing in a niche - en grisaille,
a bozzetto*

oil on paper, laid down on canvas
15 x 7 1/8 in. (38.1 x 18.1 cm.)

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

Property from the Estate of Giancarlo Baroni; Sotheby's, London, 29 January
2013 (=1st day), lot 14.



211

ANTONIO ZUCCHI (VENICE 1726-1795 ROME)

A ruined triumphal arch with figures conversing on path, a bridge beyond

oil on canvas

63 $\frac{3}{8}$ x 51 $\frac{1}{2}$ in. (160.8 x 130.8 cm.)

£25,000-35,000

\$33,000-45,000

€29,000-40,000



PROPERTY FROM A PRIVATE COLLECTION

212

GIOVANNI BATTISTA PIAZZETTA (VENICE 1682-1754)

The Good Samaritan

oil on canvas, unlined

31 $\frac{3}{8}$ x 42 $\frac{1}{4}$ in. (79.5 x 107.2 cm.)

inscribed with Schulenburg inventory number '436' (lower left); '92' (lower left); '33' (on the reverse); 'Piazzetta p.' (on the reverse)

€15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Purchased by Field Marshal Count Johann Matthias von der Schulenburg (1661-1747) in 1741, by whom bequeathed to his nephew, Christian Günther von der Schulenburg, Berlin, and by descent. Anonymous sale; Christie's, London, 25 April 2008, lot 98.

LITERATURE:

Schulenburg *libri-cassa*, Hanover, Niedersächsisches Staatsarchiv, MS, 31 August 1741, recording payment of 10 zecchini to Schulenburg's secretary Johann Friedrich Werner for the purchase of 'due quadri...uno del autore Piazzetta rappresenta Abel morto, e l'altro il Samaritano caduto tra i ladri'. 1741, 30 Giugno Venezia, *Inventario Generale della Galleria di S.E. Maresciallo Co: di Schulemberg...La qual Galleria pricipio à formarsi l'anno 1724 ripartita coll'ordine che segue*, Hanover, Niedersächsisches Staatsarchiv, Dep. 82, Abt. III, N. 37, as part of the 'Quadri due pma maniera uno rapta Abel morto, e l'altro il Samaritano' by Piazzetta, valued at 100 ducats.
Inventaire de la Gallerie de Feu S. e. Mgr. Le Feldmarechal Comte de Schulenburg, annotated copy. Hanover, Niedersächsisches Staatsarchiv, Dep. 82, Abt. III, N. 95. No. 444, as part of the two 'Tableaux prim manière, l'un repress. Abel mort, l'autre le Samaritain' by Piazzetta.
 A. Binion, 'From Schulenburg's Gallery and Records', *Burlington Magazine*, CXIII, no. 806, May 1970, p. 301.
 A. Binion, *La Galleria scomparsa del maresciallo von der Schulenburg*, Milan, 1990, pp. 96, 172, 236 and 284.
 L. Moretti, 'Notizie e appunti su G.B. Piazzetta, alcuni piazzetteschi e G.B. Tiepolo', *Atti dell' Ist. Veneto di Scienze, Lettere e Arti*, 143, 1985, pp. 362-3.
 G. Knox, *Giambattista Piazzetta, 1682-1754*, Oxford, 1992, p. 31, fig. 27.
 J. Martineau and A. Robinson (eds.), *The Glory of Venice: Art in the eighteenth century*, exhibition catalogue, London, Royal Academy of Arts and Washington D.C., National Gallery of Art, 1994, p. 169, note 14.

Along with its pendant picture, *The Dead Abel* (private collection, sold Sotheby's, London, 12 December 1984, lot 21), *The Good Samaritan* has been identified as Piazzetta's earliest recorded painting, serving as a unique example of his work as he perfected his talents. The pictures probably date from the period Piazzetta was working in the studio the leading Venetian tenebrist, Antonio Moinari (1655-1704) and allow fascinating insight into not only the master's early working methods and style but also, more broadly, the means by which painters were trained and learned their craft during the late seventeenth century. Both scenes make use of a detailed life study for the recumbent figures of Abel and the wounded traveller. The pose of the figures was one which could be adopted to long periods of time by the painter's model and thus permitted a prolonged opportunity for detailed observation, allowing for the complicated scheme of foreshortening and modelling such a composition necessitated to be fully observed and established.

The pair formed part of the illustrious collections of Johann Matthias von der Schulenburg (1661-1747) in Venice. Schulenburg frequently purchased paintings from Piazzetta himself, though it appears that the present work and its pendant were not purchased directly from him, and were more likely bought from an unknown source through Schulenburg's secretary, Johann Friederich Werner (Binion, 1990, *op.cit.*, p. 96). The relationship between the collector and the painter remained close from between around 1738 and 1745, with Piazzetta assuming a number of projects for Schulenburg as an artist, dealer and connoisseur. Indeed, alongside his contemporary Francesco Simonini, the painter was charged with valuing the Schulenburg collection in advance of the 1741 inventory, to which the numbers on the present picture ('436') and its pendant ('435') relate. Piazzetta apparently had little regard for his own early works however, and only valued them at 100 ducats, a low figure in comparison to the 60 ducats at which he valued a single drawing.

213

PIETRO LONGHI (VENICE 1700/2-1785)

Figures eating and drinking in an interior

oil on canvas

24½ x 19½ in. (61.5 x 49.5 cm.)

£50,000-70,000

\$65,000-91,000

€58,000-81,000

PROVENANCE:

E. Dibley, and by descent.

Though Pietro Longhi initially worked as a history painter following his training in the studio of Antonio Balestra, by the mid-1730s he had adapted his painterly idiom to become the most successful painter of interior scenes in eighteenth-century Venice, capturing the city's vibrancy and colour in small-format canvases that were hugely popular among patrons. Depicting subjects from peasant street scenes to noble balls and fashionable concerts, Longhi's innovative images served to invite the viewer into intimate spaces, showing the city as a site of seduction and enjoyment. Indeed, as the painter himself is reputed to have said, his work was designed to 'be tasteful and give pleasure' (A. Ravà, *Pietro Longhi*, Florence, 1923, pp. 27-28).

This previously unpublished painting shows a young woman seated at a table with two men, while a boy sits on the floor, drinking from a bowl. The somewhat ambiguous subject matter, with the grinning youth in a blue coat holding the terracotta jug up to the seated man's mouth, and the coy smile on the mouth of the young lady, is typical of the sense of intrigue and playful deceit which characterises Longhi's genre scenes. The drinking man appears to have been something of a stock figure for the painter. Presumably based on a drawing of a figure drinking in an identical manner, now in the Museo Correr, Venice, Longhi included the figure again in the background of his *Farmers at the Inn* (Venice, Querini Stampalia).

We are grateful to Professor Ugo Ruggeri for confirming the attribution on the basis of photographs.



PROPERTY FROM A PRIVATE COLLECTION

214

ANTONIO JOLI (MODENA C. 1700-1777 NAPLES)

Lake Maggiore with Isola Bella, and Isola dei Pescatori beyond

oil on canvas

23¼ x 42¾ in. (58.9 x 107.6 cm.)

£70,000-100,000

\$91,000-130,000

€81,000-120,000

PROVENANCE:

Anonymous sale; Christie's, London, 16 November 1973, lot 11.

Anonymous sale; Dorotheum, Vienna, 3 December 1974, lot 79, as 'Studio of Antonio Joli'.

Anonymous sale; Christie's, London, 15 July 1977, lot 95, as 'A. Joli'.

Anonymous sale; Sotheby's, London, 19 March 1995, lot 84, as 'Studio of Antonio Joli'.

Anonymous sale [The Property of a European Private Collector]; Sotheby's, London, 17 March 1996, lot 682, as 'Attributed to Antonio Joli'.

Anonymous sale; Christie's, New York, 30 July 2002, lot 110, as as 'Studio of Antonio Joli'.

Anonymous sale [The Property of a New York Private Collector]; Christie's, New York, 26 January 2005, lot 268.

LITERATURE:

M. Manzelli, *Antonio Joli: opera pittorica*, Venice, 1999, p. 121, no. W.16.

C. Beddington, 'Review of *Antonio Joli: opera pittorica*. By Mario Manzelli', *The Burlington Magazine*, CXLII, no. 1171, October 2000, p. 640, under 'doubtful or wrong attribution'.

R. Toledano, *Antonio Joli*, Turin, 2006, p. 263, no. V. VII.

Following his initial training in his native Modena, Antonio Joli moved to Rome, where he was exposed to the architectonic fantasies of the Galli-Bibiena family and Giovanni Paolo Panini. As an up-and-coming *vedutista*, he next executed scene paintings in Modena, Perugia and Venice, where he came into contact with Canaletto around 1735. Joli's reputation spread across the Alps, inspiring him to travel to Germany, England (1744-48) and Spain (1750-54). He returned to Venice in 1754 and was elected a founder-member of the Academy the following year. Shortly thereafter he was summoned to Naples by Charles VII (future Charles III of Spain), for whom he organized court entertainments. Joli remained in Naples for the remainder of his life, becoming a successful *vedute* and capriccio painter for English aristocrats on the Grand Tour such as Lord John Brudenell.

The present work depicts two islands in the popular Lake Maggiore in northern Italy, a subject represented by Vanvitelli in 1690 (Palazzo Colonna, Rome) and again in 1715, possibly as an overdoor (Sotheby's, New York, 22 January 2004, lot 76). Isola Bella, which dominates the composition in the left foreground, houses the seventeenth-century Palazzo Borromeo, a masterpiece of Baroque architecture and landscaping. The smaller Isola dei Pescatori is nestled in the right middle ground before the distant rolling hills of Lombardy. Joli painted both islands independently in a pair of view pictures possibly for Lord Brudenell (Sotheby's, London, 5 July 1989, lot 4; see M. Manzelli, *op.cit.*, no. W.17, fig. 105 and W.18, fig. 106). The present painting reveals the artist's unique blend of topographical exactitude (evinced in the precise rendering of the Palazzo Borromeo) and creative manipulation of nature (the background hills perfectly echo the forms of the prominent islands).





215
GIUSEPPE BERNARDINO BISON (PALMANOVA 1762-1844 MILAN)

Lot and his Daughters

signed 'Bison / f.' (lower left)
 oil on canvas, unlined
 13 $\frac{3}{8}$ x 10 $\frac{1}{2}$ in. (33.8 x 26.6 cm.)

£10,000-15,000

\$13,000-19,000
 €12,000-17,000

PROVENANCE:

Enos Malaguti (according to an inscription on the reverse).



215A
VIVIANO CODAZZI (BERGAMO C.1604-1670 ROME)
AND DOMENICO GARGIULO, CALLED MICCO SPADARO
(NAPLES 1609/10-1675)

An architectural capriccio with figures

oil on canvas
 23 $\frac{1}{4}$ x 26 $\frac{1}{2}$ in. (59 x 67.4 cm.)

£8,000-12,000

\$11,000-16,000
 €9,300-14,000

We are grateful to Professor Nicola Spinosa for confirming the attribution on the basis of photographs.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

216

ATTRIBUTED TO PELAGIO PALAGI (BOLOGNA ?1775/7-1860 TURIN)

Hercules at the crossroads between Vice and Virtue

tempera on canvas, tondo
95½ in. (243.7 cm.) diameter

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 6 December 1987, lot 114.
Gianni Versace, Villa Fontanelle, Moltrasio; Sotheby's, London, 18 March 2009,
lot 156.



217
ATTRIBUTED TO THE MASTER OF THE LANGMATT FOUNDATION
VIEWS, APOLLONIO DOMENICHINI? (ACTIVE VENICE C. 1740-1770)
The Piazza San Marco, Venice

28¾ x 43¾ in. (73.2 x 111.1 cm.)

£40,000-60,000

\$52,000-78,000

€47,000-69,000



PROPERTY FROM A PRIVATE COLLECTION

218

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

An architectural capriccio with figures ferried along a river, an extensive landscape beyond

oil on canvas

42 $\frac{3}{4}$ x 60 in. (108.2 x 152.3 cm.)

£40,000-60,000

\$52,000-78,000

€47,000-69,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 10 July 2008, lot 272, when acquired by the present owner.

Entirely in keeping with the painter's works of the second half of the 1740s, this painting possesses many of the hallmarks of the pictures Giuseppe Zocchi produced following his return to Florence after travelling to various cities across Italy. These journeys were of particular significance for Zocchi's career. In this *Architectural capriccio* he can be seen to combine the warm effects of light found in the work of Marco Ricci which he had observed in Venice, with architectural elements and details recalling pictures by *vedutisti* working in Rome, most notably Giovanni Paolo Panini.

Based on the tomb of Gaius Cestius in Rome, which he may have seen on his sojourn in the city or, indeed, in the compositions of Panini, the central pyramid in Zocchi's composition lends focus to the picture, with its strong perspective and shading. This element recalls Zocchi's later 1760 painting, *L'Africa*, now in the Museo dell'Opificio delle Pietre Dure, Florence (inv. no. 952) which employs a similar device.

The attribution to Zocchi was confirmed by Professor Dario Succi and Dr. Annalisa Scarpa Sonino at the time of the 2008 sale, both of whom proposed a date of *circa* 1745-50 for the painting.



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

219

PIETRO BELLOTTI (VENICE 1725-BEFORE 1818 ?TOULOUSE)

Dolo, on the Brenta; and Padua seen from the outskirts, with the Torre d'Ezzelino and the Basilica di Sant'Antonio

the first signed 'Bellotti Dit Canaletto' (lower right)

oil on canvas

£120,000-180,000

a pair (2)

\$160,000-230,000

€140,000-210,000

PROVENANCE:

Private collection, Venice.

Pietro Bellotti was the younger brother of Bernardo Bellotto, and like him used the name by which their maternal uncle, Antonio Canal, Canaletto was known. The researches of Charles Beddington and Domenico Crivellari, published in the exhibition catalogue *Pietro Bellotti, un altro Canaletto*, Venice, Ca' Rezzonico, 2013-4, have clarified a sustained, if at times itinerant, career that evidently began in the uncle's workshop and took the artist by way of Genoa, Nantes, Paris and London to Toulouse. Many of Bellotti's pictures were based on compositions by Canaletto, and of this pair one follows the latter's etching, *Le porte del Dolo* (W.G. Constable, *Canaletto*, Oxford, 1962, etchings, no. 3), while the other was taken from the second of a set of six engravings by Fabio Berardi, *Sei Villaggi Campestri* (Constable, I, p. 619, no. 52.2), showing the outskirts of Padua with the Torre d'Ezzelino and the Basilica di Sant'Antonio in the distance, which was based in reverse on a drawing by Canaletto (Constable, no. 685). The view of Dolo is of particular interest as one of the few pictures Bellotti is known to have signed. Four signed *capricci* were published by Beddington in the 2013-4 exhibition catalogue (nos. 40-3).







PROPERTY OF A PRIVATE COLLECTOR

***220**

FRANCESCO GUARDI (VENICE 1712-1793)

An architectural capriccio with figures by ruins

oil on panel, oval

10¾ x 8½ in. (27.5 x 21.8 cm.)

with inventory number 'B. 35' (on the reverse)

£60,000-80,000

\$78,000-100,000

€70,000-92,000

PROVENANCE:

with Derek Johns, London, where acquired by the following, Property from the Estate of Giancarlo Baroni; Sotheby's, London, 29 January 2013 (=1st day), lot 17.

EXHIBITED:

New York, Jean-Luc Baroni, *Master Paintings and Sculpture*, 16 January-31 February 2003, no. 15a (loaned by Giancarlo Baroni).

This charming *capriccio* is highly characteristic of Guardi's work in the genre. Executed with sparkling detail on a small scale, it was likely made for a domestic Venetian audience, as with many *capricci*. The composition can be compared to a larger work on canvas, of rectangular format, in the Museu Calouste Gulbenkian in Lisbon, dated to the 1770s, where the arch and figures are similarly positioned. Our picture, however, is finished with greater precision, the light intelligently playing across the architecture. The pleasing device of showing the dome through the arch gives the composition depth and perspective. This, and the Lisbon picture, can be grouped together with a series of architectural capricci that show classical ruins set in landscapes, all of varying sizes and formats (see A. Morassi, *Guardi. I dipinti*, I, nos. 705-753). Occasionally they are integrated into coastal landscapes, and almost always have figures tending the land in the foreground, as in this fine example.



PROPERTY OF A PRIVATE COLLECTOR

***221**

FRANCESCO GUARDI (VENICE 1712-1793)

An architectural capriccio with figures by ruins near a shore

oil on panel, oval

10¾ x 8⅝ in. (27.5 x 21.8 cm.)

with inventory number 'B. 36' (on the reverse)

£60,000-80,000

\$78,000-100,000

€70,000-92,000

PROVENANCE:

with Derek Johns, London, where acquired by the following, Property from the Estate of Giancarlo Baroni; Sotheby's, London, 29 January 2013 (=1st day), lot 18.

EXHIBITED:

New York, *Master Paintings and Sculpture*, Jean-Luc Baroni, 16 January-31 February 2003, no. 15b (loaned by Giancarlo Baroni).

Fascinatingly, this picture is the only known example of Guardi replicating a composition by his near contemporary Giovanni Paolo Panini. Guardi here follows the engraving, by Elisabeth Cousinet-Lempereur, after Panini's composition for *Les Trois Colonnes de Campo Vaccino*; Panini's original only recently re-surfaced in a sale at Christie's, South Kensington on 30 April 2015, lot 567. It was engraved, along with its pendant, *The Prediction of a Sybil with the Pyramid of Caius Cestius*, while in the collection of Claude-Henri Watelet's mistress, Madame Maguerite Le Comte. David Marshall notes that the latter may be by Ghisolfi; it was not unusual for Panini to paint pictures to pair with works by Ghisolfi (see David R. Marshall, 'Early Panini Reconsidered: The Esztergom 'Preaching of an Apostle' and the Relationship between Panini and Ghisolfi', *Artibus et Historiae*, Vol. 18, no. 36., 1997, pp. 137-199). Le Comte travelled to Italy in 1763-4, and probably acquired the pictures then.

Marshall notes that the architectural elements in Panini's picture, which are repeated here by Guardi, are loosely inspired by Roman examples: 'Although the three columns are identified in the Lempereur engraving as those of the Temple of Castor Pollux in the Forum, they are not completely based on them: the shafts in our picture are unfluted, the capitals have more in common with those of the Temple of Vespasian, and the arrangement of the entablature does not correspond to the upward tapering of those of the Temple of Castor and Pollux.' (*ibid.*, pp. 147 and 149).







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** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and 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

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

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our 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 they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

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

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

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

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

(l) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us.

We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

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

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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


2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that we will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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


(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

(b) (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) We do not 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 (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.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

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

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

Δ

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

◆

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

λ

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

•

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

~

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

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ 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 Δ 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.

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.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty.

Buyers are advised to inspect the property themselves. Written condition reports are usually available on request. Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

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

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

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

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

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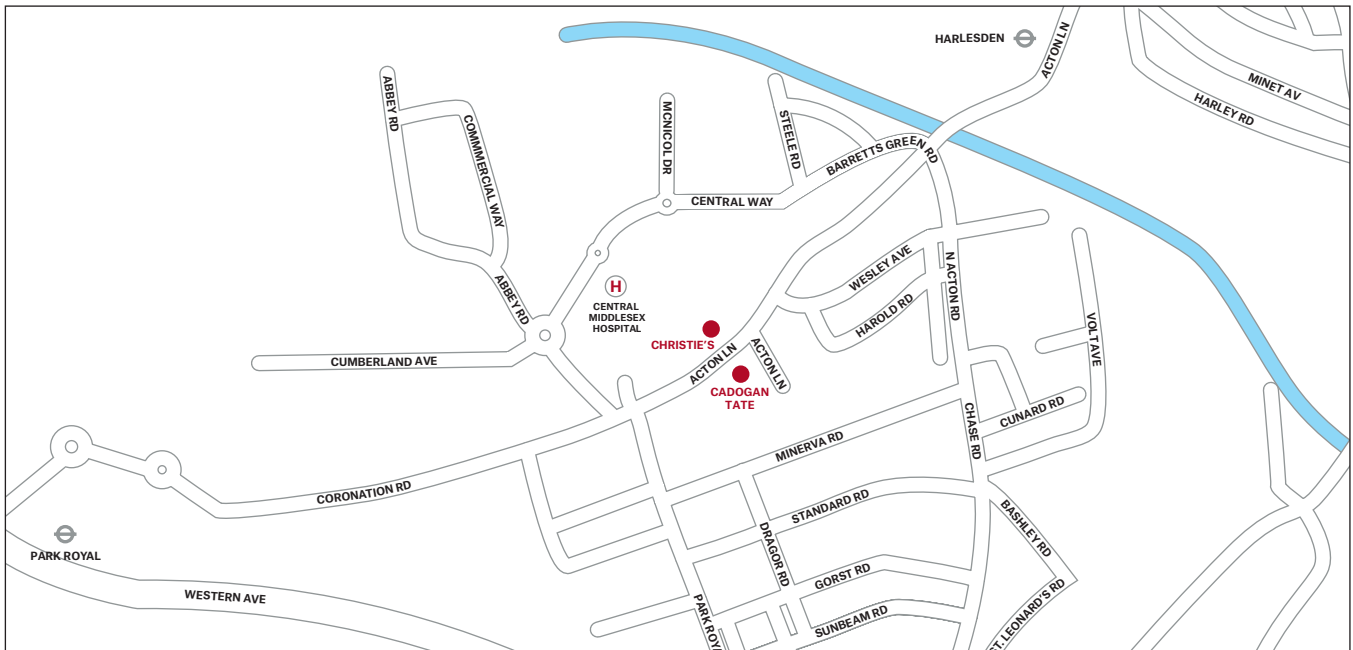
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Pluto carrying off Proserpine
oil on canvas
Length: 51½ x 77¾ in. (130.8 x 196.5cm.)
with inscription 'No 1' (on the reverse)
£70,000-100,000

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