

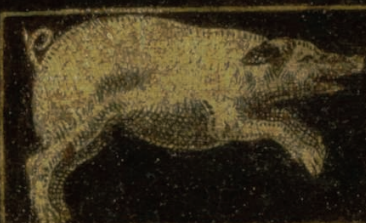


# OLD MASTER

PAINTINGS AND SCULPTURE

NEW YORK, THURSDAY 19 APRIL 2018

CHRISTIE'S



Thomas Kipps fecit



des fait N 1646



# OLD MASTER PAINTINGS AND SCULPTURE

THURSDAY 19 APRIL 2018

## PROPERTIES FROM

Property of La Salle University  
Property from The Estate of Mr. Gerard  
Arnhold

Property from The Estate of Carroll  
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Property from Weill Cornell Medicine,  
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## AUCTION

Thursday 19 April 2018  
at 2.00 pm (Lots 101-254)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	13 April	10.00 am - 5.00 pm
Saturday	14 April	10.00 am - 5.00 pm
Sunday	15 April	10.00 am - 5.00 pm
Monday	16 April	10.00 am - 5.00 pm
Tuesday	17 April	10.00 am - 5.00 pm
Wednesday	18 April	10.00 am - 5.00 pm

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James Hastie (#1244430)

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Christie's (#1213717)

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[40]

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21/06/16

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# CHRISTIE'S

13/03/2018



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# OLD MASTER AND BRITISH PAINTINGS DEPARTMENT

## **CHAIRMAN, AMERICAS**

Ben Hall  
Tel: +1 212 636 2121

## **CHAIRMAN, EMERI**

Paul Raison  
Tel: +44 (0)20 7389 2086

## **DEPUTY CHAIRMAN, EMERI**

John Stainton  
Tel: +44 (0)20 7389 2945

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## **HEAD OF DEPARTMENT, LONDON**

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Nicholas White  
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Manja Rottink  
Sophie Bremers  
Tel: +31 (0)20 575 59 66

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

### **HONG KONG**

CC Wang  
Tel: +85 29 44 89 918

### **LONDON**

Clementine Sinclair  
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Flavia Lefebvre D'Ovidio  
Maja Markovic  
Tel: +44 (0)20 7389 2407

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Joshua Glazer  
Jonquil O'Reilly  
John Hawley  
Louisa Howard  
Tel: +1 212 636 2120

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Adriana Marin  
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## **PARIS**

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Tel: +33 (0)1 40 76 86 15

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Alexis Ashot (International)  
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## **AUCTION CALENDAR 2018**

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

### **21 MARCH**

DESSINS ANCIENS ET DU XIXE  
SIÈCLE  
PARIS

### **20 JUNE**

TABLEAUX 1400-1900  
PARIS

### **3 JULY**

OLD MASTER AND BRITISH  
DRAWINGS AND WATERCOLORS  
LONDON

### **5 JULY**

OLD MASTERS EVENING SALE  
LONDON

### **6 JULY**

OLD MASTERS DAY SALE  
LONDON

### **30 OCTOBER**

OLD MASTERS  
NEW YORK

### **6 DECEMBER**

OLD MASTERS EVENING SALE  
LONDON

### **7 DECEMBER**

OLD MASTERS DAY SALE  
LONDON



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Specialist



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Associate Specialist

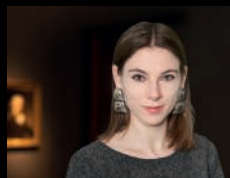


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### SALE COORDINATOR

Olivia Paone  
OPaone@christies.com  
Tel: +1 212 636 2610

### HEAD OF SALE MANAGEMENT, NEW YORK

Lauren Carlucci  
LCarlucci@christies.com  
Tel: +1 212 641 7535

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PROPERTY FROM THE COLLECTION OF JAMES P. AND JOAN M. WARBURG

101

**GODFRIED SCHALCKEN**  
(MADE 1643-1706 THE HAGUE)

*Two maids by candlelight*

oil on panel

6¼ x 4⅞ in. (15.9 x 12.4 cm.)

\$20,000-30,000

£15,000-21,000

€17,000-24,000

**PROVENANCE:**

(Probably) [Fiseau]; (†) his sale, v.d. Schley a.o., Amsterdam, 30 August 1797, lot 206 (f 23 to Rooyers).

**LITERATURE:**

(Probably) C. Hofstede de Groot, *A Catalogue Raisonné of The Works of the Most Eminent Dutch, Flemish and French Painters of the Seventeenth Century*, V, London, 1913, p. 386, no. 265.

(Probably) T. Behermann, *Godfried Schalcken*, Paris, 1988, p. 404, no. 265.

This recently rediscovered painting by Schalcken is a remarkable addition to the artist's *oeuvre*. It is Schalcken's earliest candlelight painting and datable to circa 1665-68, shortly after he had completed his training with Gerrit Dou in Leiden. Indeed, the present painting is particularly close in conception to Dou's *Clearing the Table* of about 1655-60 in the Städel Museum, Frankfurt am Main, of which a copy by Schalcken in the Residenzgalerie, Salzburg, is also known (see T. Behermann, *op. cit.*, p. 362, no. 339, illustrated).

Much like Dou's painting in Frankfurt, the two figures in the present painting wear clothing typical of domestic servants. The younger girl is probably a scullery maid or chargirl employed to do odd jobs or deliver messages, as she appears to be doing here, while the blue apron worn by the older girl indicates that she is probably a live-in domestic servant.

We are grateful to Professor Wayne Franits for endorsing the attribution following firsthand inspection of the painting and to Eddy Schavemaker, who endorsed it on the basis of photographs.



102

**JACOB OCHTERVELT**  
(ROTTERDAM 1634-1682  
AMSTERDAM)

*The Visit*

oil on canvas  
27¾ x 23½ in. (70.4 x 58.8 cm.)  
\$20,000–30,000

£15,000–21,000  
€17,000–24,000

**PROVENANCE:**

C.J. Nieuwenhuys; Christie's, London, 10 May 1833, lot 24, as 'Hugterveld' (10 gns. to Lord Dunford for Northwick).  
Albert Levy.  
J.M. Dennison, Brixton; Christie's, 21 March 1919, lot 155, as 'G. Terburg', 700 gns. to the following, Mr. Hugh Blaker, Isleworth, Middlesex; Christie's, London, 18 July 1924, lot 68.  
with W.E. Duits, London, 1945-46.  
Mrs. R.A. Constantine, Yorkshire, from 1946, and by descent to

Herbert Norbert Constantine, Rogate, Petersfield, Hampshire; Christie's, Amsterdam, 15-16 November 2016, lot 137, where acquired by the present owner.

**EXHIBITED:**

London, Arcade Gallery, *Baroque Painting of Flanders and Holland*, 15 June-14 July 1945, no. 22.  
Nottingham, Central YMCA, *Dutch and Flemish Art*, 10-29 September 1945, no. 38.  
Bristol, Red Lodge, *Dutch Old Masters*, March 1946, no. 20.  
Scarborough, Municipal Art Gallery, *Dutch and Flemish Masters from the Collection of Mrs. R.A. Constantine and family: Dutch Festival 1960*, June 1960-61, no. 30.

**LITERATURE:**

E. Plietzsch, 'Jacob Ochtervelt', *Pantheon*, XX, 1937, p. 372, note 1.  
*The Burlington Magazine*, LXXXVII, December 1945, p. v, illustrated.  
E. Plietzsch, *Hollandische und flämische Maler des XVII Jahrhunderts*, Leipzig, 1960, p. 66.  
S. D. Kuretsky, *The Paintings of Jacob Ochtervelt, 1634-1682*, Oxford, 1979, pp. 89-90, no. 85, fig. 99.

This painting bears a particularly strong relationship to Gerard ter Borch's well-known and influential *The Suitor's Visit* of circa 1658 (fig. 1; National Gallery of Art, Washington). In both paintings, a suitor dressed in black enters through a doorway at left, doffs his cap, and bows to an elegant young woman dressed in a red bodice and white satin gown. The short sleeves of the woman's bodice and her corkscrew curls in Ochtervelt's painting allow for it to be dated to the early 1670s, an enormously productive chapter in the artist's career. As with the best of his compositions, however, there is a degree of ambiguity to the outcome of the narrative in the present work. The profusion of red employed in the curtains, the woman's bodice, the velvet upholstered chair at right and the costly oriental carpet implies the warmth of love and passion. Similarly, the small lapdog, who alertly sits on the chair and raises his paw to mirror the gentleman's own act of deference, as well as the bunch of grapes in the sumptuous silver bowl at right, signal to the attentive beholder the cavalier's seemingly fruitful attempts at courting the young lady.

103

**AMBROSIUS BOSSCHAERT I**  
(ANTWERP 1573-1621 THE HAGUE)

*Peaches, apples, apricots and grapes in a Wan Li bowl with cherries, pears, apricots and an apple on a ledge*

signed in monogram 'AB' (lower left, on the front of the ledge)

oil on panel

14 x 21 $\frac{1}{8}$  in. (35.6 x 53.7 cm.)

\$100,000-150,000

£72,000-110,000

€81,000-120,000

**PROVENANCE:**

[The Property of a Foreign Nobleman]; Sotheby's, London, 13 July 1977, lot 14.

[The Property of a Lady]; Christie's, London, 5 July 1996, lot 9, where acquired by the present owner.

**LITERATURE:**

J. Briels, *Peintres flamands en Hollande*, Antwerp, 1987, pp. 251-252, fig. 318.

This painting, which probably dates to the second half of the 1610s, represents a rare fruit still life within the *oeuvre* of Ambrosius Bosschaert I. Only around fifty paintings by the artist are known, with all but a handful being floral still lifes. Bosschaert's use of an elevated vantage point enabled him to carefully arrange each element of the composition so it can be seen individually. The artist appears to have favored this perspective in his other fruit still lifes, including his *Grapes and cherries with a Wan Li bowl*, now in a private collection (see L. Bol, *The Bosschaert Dynasty: Painters of Flowers and Fruits*, Leigh-on-Sea, 1980, p. 58, no. 1).

Fruits such as grapes and peaches would have been available to only the well-to-do in Holland during the late 16th and early 17th centuries, as their cultivation required that they be imported from warmer climates or grown locally in hot-houses. The sheer abundance of expensive fruits laden onto a costly Chinese export dish in Bosschaert's painting, therefore, represents an image of marked luxury and conspicuous consumption. The precision and detail with which Bosschaert depicts the fruit can thus be seen as substituting his fictive fruits for the real thing. The painting, however, is not simply an image of luxury but, as is so often the case with Dutch still life painting, likely would have elicited symbolic associations for the painting's affluent, educated viewers. Fruit, which spoiled quickly, was frequently regarded as an allusion to the brevity and transience of human life. Here, Bosschaert appears to allude to these ideas through the minor blemishes visible on some of the fruits, which serve to indicate their eventual decay.



104

**JAN BREUGHEL II**

(ANTWERP 1601-1678)

*Roses, tulips, bluebells and carnations in a wicker basket on a stone ledge*

oil on panel, with the Antwerp hands and an unidentified panel maker's mark on the reverse

19¼ x 25¾ in. (48.9 x 64.3 cm.)

\$60,000–80,000

£43,000–57,000

€49,000–64,000

**PROVENANCE:**

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

Jan Breughel II probably studied with his father, Jan Breughel I, prior to a trip to Milan (where he met his father's patron, Cardinal Federico Borromeo) and Palermo in the first half of the 1620s. Upon his father's sudden death from a cholera epidemic in early 1625, Jan II returned to Antwerp and took over the studio. The composition of this painting ultimately derives from Jan I's *A basket of flowers* of about 1620 in the Metropolitan Museum of Art, New York (see K. Ertz, *Jan Brueghel der Ältere: Die Gemälde*, III, Lingen, 2010, pp. 960–961, no. 453). Further variants by Jan II are also known, including a painting offered Christie's, Amsterdam, 11 May 1994, lot 170.

Dr. Klaus Ertz has endorsed the attribution based on firsthand inspection of the work and suggested a date in the 1630s. His certificate (dated 16 January 2012) will be included with this painting.



PROPERTY FROM A PRIVATE COLLECTION

105

## GIOVANNI PIETRO RIZZOLI, IL GIAMPIETRINO

(ACTIVE MILAN C. 1495-1540)

### *The Penitent Magdalene*

oil on panel, unframed  
26¾ x 20⅝ in. (67.9 x 52.4 cm.)  
\$50,000–70,000

£36,000–50,000  
€41,000–56,000

#### PROVENANCE:

Casimir Sipriot, Marseilles; Hôtel des ventes, Marseille, 27 April-6 May 1909, lot 337, as Luini.

Among the most faithful and celebrated of Leonardo da Vinci's disciples, Giampietrino has been identified as Giovanni Pietro Rizzoli, an artist who appears in documents of Leonardo's Milanese workshop between 1497 and 1500 as '[g]ioanpietro'. A gifted painter of altarpieces and devotional works, Giampietrino also became known for his depictions of classical and biblical heroines, which are often imbued with erotic overtones. Giampietrino's pictures were renowned during his lifetime, and would reverberate in the work of his contemporary, Correggio, and in that of Giulio Cesare Procaccini and Daniele Crespi in the 17th century.

Datable to the 1520s or 30s, Giampietrino's *Penitent Magdalene* depicts the saint in a mountain grotto where, according to the *Golden Legend*, she spent the last years of her life in spiritual contemplation. Though Mary has renounced her former sinful life as a prostitute, she still retains her seductive allure. Giampietrino portrays her nearly nude, decorously (and tantalizingly) concealing her breasts with a prayer book, while luxurious red drapery envelopes her torso. The Magdalene's long hair cascades over her shoulders and, following a medieval tradition, is tied across her stomach in a love knot. The dark Leonardesque background with rocky outcroppings alludes to her reclusive setting, while the alabaster jar at lower right refers to the

ointment she used to cleanse Christ's feet during the dinner at the house of Simon the Pharisee (Luke 7: 36-50). Three-quarter-length depictions of the Magdalene were among Giampietrino's most commercially successful and celebrated compositions, and accordingly numerous autograph treatments of the subject survive. The present panel is compositionally closest to the *Penitent Magdalene* in the Brera, Milan, in which the saint similarly covers her chest with a book. The contemporary version in the Pinacoteca del Castello Sforzesco, Milan is also stylistically related, particularly in the treatment of the drapery.

In the early 20th century, this painting was owned by the collector and art dealer Casimir Sipriot, who at the time was living in Marseilles. A native of Milan, Sipriot assembled a formidable collection of Renaissance paintings and sculptures, mostly of the Lombard school. In 1904, he donated 63 paintings to the Brera Gallery (see E. Modigliano, "A Gift to the Brera Gallery in Milan", *The Connoisseur*, VIII, 1904, pp. 242-244), including Bergognone's *Ecce Homo*, Fra Carnevale's *Saint Peter*, Bernardo Strozzi's *Portrait of a Knight of Malta* and Barnaba da Modena's *Adoration of the Christ Child*.

We are grateful to Professor Mauro Natale for endorsing the attribution on the basis of a photograph (written communication, 12 March 2018).





106

**A BRONZE FIGURE OF A WOMAN BATHING**

AFTER A MODEL BY GIAMBLOGNA (1529-1608), WORKSHOP OF ANTONIO SUSINI (FL. 1580-1624), FIRST QUARTER 17TH CENTURY

14¼ in. high (36.2 cm.), overall

\$70,000-100,000

£51,000-72,000

€57,000-81,000

**PROVENANCE:**

Private collection, United Kingdom.  
London, art market.

**EXHIBITED:**

*The Age of Vasari*, exh. cat., University of Notre Dame, Indiana and State University of New York, Binghamton, 1970, pp. 168-167, no. S 7.  
Minneapolis, *The Minneapolis Institute of Art*, 1975-1981.  
St. Petersburg, Florida, Museum of fine Arts, *The Bronze Figure in Italy*, 1981.  
Louisville, J. B. Speed Art Museum, 1981, no. 14.  
Malibu, The J. Paul Getty Museum, *Dirty business/ Princely Bronzes: Casting techniques of the Italian Renaissance*, 1991 [video].  
C. Avery, *Giambologna: An Exhibition of Sculpture by the Master and His Followers*, exh cat., Salander O'Reilly Galleries, New York, 1998, no. 1, pp. 2-5.

**LITERATURE:**

*The Connoisseur*, August 1968, vol. 168, no. 678, front cover.  
M. Busco, 'The eye on the prize', *Art and Auction*, December 1989, vol. XXI, no. 5, pp. 147-151, illustrated p. 149.

**COMPARATIVE LITERATURE:**

C. Avery, A. Radcliffe and M. Leithe-Jasper eds., *Giambologna. Sculptor to the Medici*, London, 1978, pp. 74-75



*Kneeling Venus*, Firenze, Museo Nazionale del Bargello

The model for the *Woman Bathing*, or *Kneeling Venus*, was one of Giambologna's most celebrated compositions, which he developed in different variations and was widely reproduced including versions by his most talented pupil, Antonio Susini. The woman, possibly Venus is kneeling to dry herself in a complicated pose known as a *figura serpentinata*, an elegant upwardly spiraling form. This elaborate position, so typical of Giambologna, would allow the viewer to examine the sculpture from all sides and for every angle to be both beautiful and engaging.

A unique signed example can be found in the Museo del Bargello which Avery dates to 1565-66 (Avery, *op cit.*, p. 4). Originally in the collection of Ferdinand de' Medici, and documented in the collection as early as 1584 and already exhibited in the Uffizi's Tribuna by 1589, it is initialed on a bracelet around the figure's arm. The present version, illustrated on the cover of Michael Hall's iconic 1998 exhibition in New York, perfectly illustrates both the original genius of Giambologna's design and the Susini workshop's brilliantly executed bronzes.





■ 107

**A MASSIVE ROMAN MOSAIC PANEL**

BY GIOVANNI BATTISTA PONFRENI, THE VATICAN MOSAIC STUDIO,  
CIRCA 1790

From a floor fragment, depicting the Papal keys and scrolling foliage against a  
light blue ground, set in a gilt-metal frame

39½ in. (100.3 cm.) high, 89½ in. (227.3 cm.) wide

\$30,000–50,000

£22,000–36,000

€25,000–40,000

Please note the present lot is accompanied by a copy of letter of  
authentication from the Vatican Studio





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

■ 108

**A SET OF FOUR WHITE MARBLE BUSTS OF ROMAN EMPERORS ON PEDESTALS**  
PROBABLY NETHERLANDISH, EARLY 18TH CENTURY

Some minor variations to the carving of the pedestals

31¼ in. (80.5 cm.) high, 28½ in. (72 cm.) wide, the largest bust, 51 in. (129.5 cm.) high, the pedestals (8)

\$40,000–60,000

£29,000–43,000  
€33,000–48,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

109

## GAETANO GANDOLFI

(SAN MATTEO DELLA DECIMA 1734-1802  
BOLOGNA)

### *The Annunciation*

oil on canvas, oval, unframed

21¾ x 15 in. (55.3 x 38 cm.)

\$70,000–90,000

£51,000–64,000

€57,000–73,000

#### PROVENANCE:

Commissioned together with the finished altarpiece by Filippo Trenta, Bishop of Foligno (d. 1795), *circa* 1789, for the Clarissa nuns of the Chiesa dell' Annunziata, Foligno, by whom it was rejected (being too small), and bought back by the bishop in 1791, together with the altarpiece, the latter of which is recorded in his collection in 1784 and again in 1796.

Alberto Pignatelli, Porto San Giorgio, from 5 June 1905.

Private collection, Vienna, until the early 2000s.

Anonymous sale; Sotheby's, London, 4 July 2007, lot 58, where acquired for the present owner.

#### LITERATURE:

P. Bagni, *I Gandolfi*, Padua, 1992, p. 335, under no. 315.

D. Biagi Maino, *Gaetano Gandolfi*, Turin, 1995, p. 399, under no. 203.

This exquisite *bozzetto* was made in preparation for Gaetano Gandolfi's large-scale altarpiece, *The Annunciation*, commissioned by Bishop Filippo Trenta (d. 1795) around 1789 for the Chiesa dell' Annunziata, Foligno. Gandolfi was then at the height of his career, having recently returned from a 6-month sojourn in London at the invitation of Richard Dalton, librarian to King George III. The trip had been immensely formative, exposing the artist to a broader European artistic milieu and strengthening a budding interest in English Neo-classicism. He began wholeheartedly to incorporate the simplified forms and static compositions that he had encountered into his preexisting, robust and informal style upon his return. Indeed, the present sketch combines the characteristic freshness and vitality of Gandolfi's *bozzetti* with the restrained palette and stylized gestures typical of his later years.

Upon completion, the measurements of the related altarpiece were found to be incorrect. The bishop reimbursed the painters fee of 150 *scudi* to the monastery and a second, larger altarpiece of varying composition was

commissioned for the allotted space, and is still installed in the church today. In July of 1791, the original altarpiece was returned to the bishop, who was convinced of its superiority, writing "*L'ovalone, inservibile all'Altare del Monistero, è stato da me ricomprato per prezzo in tutto con la sua cornice scudi 150. È il lavoro più corretto che sia uscito da sì gran uomo, e non solo vince gli altri due quadri ma supera le più belle cose del gran Guido Reni. In somma è un vero miracolo dell'arte pittorica*" ("It is the best work to have been done by this great man, and not only does it win over the other two, but it surpasses the most beautiful things done by the great Guido Reni. All told, it is a true miracle of pictorial art"; see Foligno, Biblioteca Comunale, MS. F.6, Coresi, c. 2v, no. 47). The present *bozzetto* was most likely returned to the bishop simultaneously, for it was sold together with the altarpiece on 5 June 1905, for the total sum of 125 *lire*.

Donatella Biagi Maino endorsed the attribution to Gaetano Gandolfi after first-hand inspection at the time of the sale in 2007.







110

**PIER FRANCESCO MOLA**  
(COLDRETERIO, NEAR LUGANO  
1612-1666)

*Saint Andrew*

oil on canvas  
25½ x 19¼ in. (64.8 x 48.9 cm.)  
\$40,000–60,000

£29,000–43,000  
€33,000–48,000

**PROVENANCE:**

(Probably) Lorenzo Onofrio Colonna, 8th Duke and Prince of Paliano (1637–1689), Rome, and by descent to (Probably) Filippo II Colonna, 9th Duke and Prince of Paliano (1663–1714), Rome. Anonymous sale; Stockholms Auktionsverk, Stockholm, 29 November 2007, lot 2441, as Attributed to Pier Francesco Mola, where acquired by the present owner.

**LITERATURE:**

F. Petrucci, *Pier Francesco Mola (1612–1666): Materia e colore nella pittura del '600*, Rome, 2012, p. 326, no. B66.

Recently rediscovered, this dramatic rendering of Saint Andrew was published for the first time by Francesco Petrucci in his monograph on the artist in 2012. It dates to the early 1650s, shortly after Mola's return to Rome from Venice and Bologna, where he had spent two years with Francesco Albani and acquired a deep knowledge of the work of Guercino. Both the palette and the monumentality of the bearded figure of Saint Andrew are profoundly indebted to the older, Emilian artist.

During this period, the grander figural style evident in his public commissions was also reflected in his smaller-scale paintings, such as the present work. He enjoyed commercial success with a number of distinguished collectors, among them Pope Alexander VII and the Colonna family and, indeed, the work is very probably identifiable with a work listed in inventory of Lorenzo Onofrio Colonna in 1664, on account of its subject and dimensions: "Quadro in tela di testa, con la testa di S.to Andrea, opera del Mola con sua Cornice

*grande tutta lavorata d'intaglio, et un festone attorno, dorata tutta*" (a bust-length painting on canvas, with the head of Saint Andrew, by Mola, with a large, gilt frame carved with a festoon) (see E.A. Safarik, *Collezione dei dipinti Colonna; inventari 1611-1795*, Munich, 1996, p. 95, n. 130). The same picture is featured in the inventory of 1679 as "Un Quadro di p.mi 2 e 2 Ω con S: Andrea con cornice intagliata, e festone intorno t[ut]ta dorata opera del Mola" (a painting measuring 2 x 2½ palms of Saint Andrew, with a gilt frame carved with a festoon, by Mola) (*op. cit.* p. 129, n. 190), and again, in the Filippo II Colonna's 1714 inventory together with the head of a woman: "Due quadri in tela da testa per alto, rapp.ti uno S.And.a e l'altro una testa dj Donna originali sul Gusto del Mola, con sue Cornici Antiche dorate, spettanti come sopra" (Two bust-length paintings on canvas, one showing Saint Andrew and the other showing the head of a woman, both originals in the style of Mola, with antique gilt frames, as above) (*op. cit.* p. 342, n. 1551).



111

**FRANCESCO TREVISANI**  
(CAPODISTRIA 1656-1746 ROME)

*The Martyrdom of Saint Lawrence*

oil on canvas

27 $\frac{1}{8}$  x 22 $\frac{1}{2}$  in. (68.8 x 57.2 cm.)

\$30,000–50,000

£22,000–36,000

€25,000–40,000

**PROVENANCE:**

Anonymous sale; Bukowskis, Stockholm, 28 May 2013, lot 265, as Attributed to Francesco Trevisani, where acquired by the present owner.

This composition relates to Francesco Trevisani's altarpiece of Saint Lawrence, completed during the 1730s for the Oratorian church of San Filippo Neri in Turin. It may have been intended as a 'presentation piece' for Filippo Juvarra, who, while in the process of reconstructing and remodeling the church, had engaged Trevisani to work on the decoration of the altar. The two men had known each other at the court of Cardinal Pietro Ottoboni in Rome, and Juvarra's inventories indicate that it was common for him to retain *bozzetti* and *modelli* of the decorative projects that he commissioned.

We are grateful to Dr. Karin Wolfe for her assistance in cataloguing this lot.



PROPERTY OF A FAMILY

112

**FAUSTINO BOCCHI**  
(BRESCIA 1659-1742)

*An allegory of marriage*

oil on canvas  
59¾ x 36¾ in. (151.7 x 93.3 cm.)  
\$40,000–60,000

£29,000–43,000  
€33,000–48,000

**PROVENANCE:**

Private collection, Buenos Aires, since the beginning of the 20th century, and by descent to the present owner.

Faustino Bocchi is believed to have been a pupil of Angelo Everardi, called Fiamminghino, which would account for his evident familiarity with Flemish 'low-life' subjects. He may also have known the works of Hieronymus Bosch from the engravings after his compositions, which enjoyed enormous popularity in the 17th century.

This lively scene is rife with the artist's characteristically complex symbolism and should be interpreted as an allegory of marriage, indicating that the picture was commissioned in anticipation of impending nuptials. We are grateful to Dr. Mariolina Olivari for confirming the attribution on the basis of photographs, and for her assistance in cataloguing this lot (written communication, 8 March 2018).



113

**PSEUDO-CAROSELLI**

(ACTIVE ROME, FIRST QUARTER OF THE  
17TH CENTURY)

*An allegorical scene with a courtesan, a handmaid, a leopard  
and a lion*

oil on canvas, unlined  
15¾ x 18½ in. (39 x 46.8 cm.)  
\$20,000–30,000

£15,000–21,000  
€17,000–24,000

We are grateful to Prof. Marta Rossetti for endorsing the  
attribution on the basis of photographs.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

114

**JAN FRANS VAN BLOEMEN,  
CALLED L'ORIZZONTE**  
(ANTWERP 1662-1749 ROME)

*A classical landscape with the Tomb of Cecilia Metella,  
figures conversing on the bank of a river, and mountains  
beyond; and A classical landscape with a capriccio of the  
Vatican Belvedere, figures conversing in the foreground*

oil on canvas

19% x 26% in. (49.9 x 67.6 cm.)

\$70,000-100,000

a pair (2)

£51,000-72,000

€57,000-81,000

**PROVENANCE:**

George Wyndham, 3rd Earl of Egremont (1751-1837), Egremont House, 94 Piccadilly, London, and later moved to Petworth House, Sussex, and by descent to Max Wyndham, 7th Baron Leconfield, 2nd Baron Egremont (b. 1948), Petworth House, Petworth, West Sussex; Christie's, London, 3 December 2014, lot 153, where acquired by the present owner.



Nicknamed Orizzonte for his panoramic views, Jan Frans van Bloemen produced some of the finest classical landscapes in Rome during the first half of the 18th century. He began his career in Antwerp, the pupil of his elder brother Pieter. In 1689 he moved to Rome, where he would remain for the rest of his career, and where he became a prominent member of the Bamboccianti, the confraternity of Dutch and Flemish artists active there. Based on the Roman campagna, van Bloemen's landscapes were inspired by those of Claude Lorrain and Gaspard Dughet in their recession through a series of horizontal planes, warm, even lighting, Arcadian mood, and classical and religious subject matter.

Until recently, this exquisite pair of landscapes by Jan Frans van Bloemen formed part of the celebrated picture collection at Petworth. They were acquired by George, 3rd Earl of Egremont (1751-1837), who left an indelible mark on Petworth and its collections during his seventy-five-year tenure, and is now recognized as one of the great art patrons of his time. The landscapes were originally housed at Egremont House but, in 1794, the third Earl sold it, calling in James Christie to sell many of his pictures, but transferring these, among others, to Petworth.

On the death of the third Earl, Petworth passed to his eldest natural son, George Wyndham (1789-1869), who was created Lord Leconfield in 1859. In 1947 Charles, 3rd Lord Leconfield gave the house and park with an endowment to the National Trust.



PROPERTY FROM A PRIVATE COLLECTION

115

**GHERARDO POLI**  
(FLORENCE 1676-1746 PISA)

*A capriccio of classical ruins with musicians and a country dance; and A capriccio of classical ruins and players performing the Commedia dell'Arte*

oil on canvas  
each 23 $\frac{1}{8}$  x 17 $\frac{1}{8}$  in. (58.8 x 43.6 cm.)  
\$30,000–50,000

a pair (2)  
£22,000–36,000  
€25,000–40,000

This recently rediscovered, previously unpublished pair of *capricci* constitutes an important addition to the corpus of Gherardo Poli. Both canvases are in a beautiful state of preservation and display the full force of Poli's characteristically energetic line and flickering brushwork. His purely fantastical architecture is greatly indebted to the graphic works of Jacques Callot, as are several of the figures of the musicians and performers, which bear a strong resemblance to those in Callot's engraved series *Balli di Sfessania* (see J. Lieure, *Jacques Callot: Catalogue de l'oeuvre gravé*, Paris, 1927, nos. 397-402).

These paintings can be compared to pair of similar subject matter in the Musée des Beaux-Arts, Nancy (inv. nos. 84.4.1 and 84.4.2). They are sold with a letter of expertise from Franco Canepa, who will be including them in a forthcoming article to be published in Italy.





116

**FRANCESCO FOSCHI**  
(ANCONA 1710-1780 ROME)

*An extensive winter mountainscape*

oil on canvas  
24¾ x 19½ in. (62.8 x 49.5 cm.)  
\$10,000–15,000

£7,200–11,000  
€8,100–12,000

The vertical composition of this painting is unusual among the artist's known, extant works. It was likely conceived as one of a pair, the other of which has yet to be identified, as indicated by the existence of a pair of larger scale canvases of almost identical format in a private collection (see M. Vinci Corsini, *Francesco Foschi*, Milan, 2002, p. 189, nos. 129 and 130, illustrated).

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

*The Campo Vaccino, Rome, with the Arch of Septimus Severus*

oil on canvas, unlined  
11½ x 16 in. (28 x 40.7 cm.)  
\$50,000–70,000

£36,000–50,000  
€41,000–56,000

By the beginning of the 18th century, Vanvitelli was enjoying significant demand for his Roman *vedute*, in large part for their faithful, unidealized documentation of the city, which was so distinct from the generic Italianate landscapes of many of his 17th-century forbears. This carefully observed view is taken from the road which runs at the base of the Capitoline Hill between Santa Maria della Consolazione and Santi Luca e Martina. Visible at left is the Dogana della Grascia and the Column of Phocas; to the right are the remains of the once magnificent Temple of Saturn, with the Romanesque *campanile* of Santa Maria in Cosmedin and the *cupola* of the church of Santa Maria della Consolazione just discernable beyond. Dominating the center of the composition is the Arch of Septimius Severus. Constructed in 203 A.D. to commemorate Roman victories over the Parthians in the final decade of the 2nd century, it remains remarkably intact today.

Vanvitelli returned to the Arch of Septimus on several occasions. Three larger-scale, panoramic views of this location are recorded: one, signed with initials and dated 1703, is in a private collection, London (see G. Briganti, *Gaspar van Wittel*, Milan 1996, p. 151, no. 50, illustrated); another, unsigned and in a Roman private collection, has been dated to the end of the first decade of the 18th century (*op. cit.*, p. 152, no. 51, illustrated); and a third, formerly in the collection of Consul Joseph Smith (*circa* 1674-1770), is dated earlier to 1695 and was recently sold at Sotheby's, London, on 8 December 2010, lot 38 for £600,000 (along with a pendant view of *Florence from the Cascine*). Two further variants of smaller dimensions are known: one, a vertical composition, is in Rome, in the collection of Count Brachetti Peretti (*op. cit.*, p. 152, no. 52, illustrated); the other, in oval format and dating to between the first and second decade of the 18th century, was formerly in the Colonna collection, Rome, and is now in private hands (*op. cit.*, p. 152-153, no. 53, illustrated). A squared-up architectural drawing of the arch is in the Metropolitan Museum of Art, New York (*op. cit.*, p. 382, no. D276, illustrated), and likely served as the artist's *aide-mémoire* for the subsequent paintings.

Laura Laureati endorsed the attribution on the basis of first-hand inspection (London, 6 December 2010), noting the presence of some restoration in the foreground.



PROPERTY OF  
LA SALLE UNIVERSITY





118

**DOMENICO TINTORETTO**  
(VENICE 1560-1635)

*Portrait of a gentleman, half-length*

oil on canvas

33 $\frac{3}{8}$  x 26 $\frac{1}{4}$  in. (84.2 x 66.7 cm.)

\$50,000–70,000

£36,000–50,000

€41,000–56,000

**PROVENANCE:**

Baron von Lehemy, Vienna.  
with Agnew's, London.  
Swiss noble collection, New York, 1931.  
with F. Kleinberger Galleries, New York.  
with S. & G. Gump, San Francisco, by 1937.  
Samuel Borchard (1868-1930), San Francisco;

Parke-Bernet, New York, 9 January 1947, lot 28, as 'Jacopo Robusti (Called Tintoretto)' (\$1,600).  
with F. Kleinberger Galleries, New York.  
Robert Lehman, New York, until at least 1957, by whom given to Benjamin Sonnenberg (1901-1978), New York; (†) his sale, Sotheby's, New York, 5-9 June 1979, lot 133, as 'Jacopo Robusti, called Il Tintoretto', where acquired by the La Salle University Art Museum.

**EXHIBITED:**

Los Angeles, Los Angeles Art Association, *Loan Exhibition of International Art*, 15 October-15 December 1937, no. 21, as Jacopo Tintoretto.  
Milwaukee, Haggerty Museum of Art, *Loan Exhibition*, 25 January-20 May 2001, no. 35, as Jacopo Tintoretto.

**LITERATURE:**

B. Berenson, *Italian Paintings of the Renaissance: Venetian School*, London, 1957, I, p. 176, as Jacopo Tintoretto.  
M. Sharp Young, 'Treasures in Gramercy Park', *Apollo*, LXXXV, 1967, pp. 175, 178, fig. 7, as 'by Tintoretto'.  
C.P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, pp. 19, 84, illustrated, as Jacopo Tintoretto.  
C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 21, illustrated, as Jacopo Tintoretto.



119

**CIRCLE OF BARTOLOMEO MANFREDI**  
(OSTIANO, NR MANTUA 1582-1622 ROME)

*The Denial of Saint Peter*

oil on canvas  
41¼ x 55¼ in. (112.4 x 140.3 cm.)  
\$60,000–80,000

£43,000–57,000  
€49,000–64,000

**PROVENANCE:**

Mr. Favieres Lesjoueurs.  
[From a Private Collection]; Christie's, New York, 18 January 1984, lot 165, as  
Bartolomeo Manfredi.  
with The Schickman Gallery, New York, where acquired by the La Salle  
University Art Museum in 1998.

**LITERATURE:**

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*,  
Philadelphia, 2002, p. 28, illustrated, as Bartolomeo Manfredi.

While the author of this painting remains unknown, the painter was evidently influenced by Bartolomeo Manfredi, one of the leading painters working in Rome in the wake of Caravaggio. The composition is inspired by Manfredi's iconic *Card Players* in the Gallerie degli Uffizi, Florence, but substitutes the secular subject for a biblical scene, the *Denial of Saint Peter*. The artist has varied the figures but retained their arrangement close to the foreground, with the protagonist turning dramatically to look over his left shoulder, his hands rooted firmly on the table, and the other figures looking inward towards him.



120

**GIOVANNI MARTINELLI**  
(AREZZO 1600/4-1659 FLORENCE)

*The Holy Family*

oil on canvas  
44¾ x 38⅞ in. (113.6 x 96.6 cm.)  
\$50,000–70,000

£36,000–50,000  
€41,000–56,000

**PROVENANCE:**

Nelson Shanks (1937-2015), Andalusia, Pennsylvania, from whom acquired by the La Salle University Art Museum in 1990.

**LITERATURE:**

C. P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 115, fig. 3.  
F. Baldassari, *Le opere di devozione pubblica e privata di Giovanni Martinelli*, Florence, 2011, pp. 92-93, 95, fig. 33.

Publishing it in her monographic article on Giovanni Martinelli (*op. cit.*), Francesca Baldassari dates this tender representation of the *Holy Family* to around 1653. She posits that the canvas may be identifiable as the *Holy Family* called before the Accademia del Disegno that same year, alongside the artist's *Feast of Balthasar* (*op. cit.*). In this late phase of the artist's career, she notes his employment of broader brushwork, his shift toward more balanced compositions and a more tender, emotional approach to his subject. The face of the Virgin can be compared to that in Martinelli's *Madonna and Child with the Infant Saint John* (*op. cit.*, p. 88, 91, fig. 24), whose features and expression are remarkably similar.



121

**121**  
**FLEMISH SCHOOL, 18TH CENTURY**

*A church interior*

oil on canvas  
40¾ x 49¾ in. (103.4 x 125.9 cm.)  
\$12,000–18,000

£8,600–13,000  
€9,700–15,000

**PROVENANCE:**

with Central Picture Galleries, New York, where acquired by the La Salle University Art Museum in 1974.

**LITERATURE:**

C.P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, pp. 45, 87, illustrated, as 'Eighteenth century, Dutch'.  
C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 116, as 'Anonymous, Dutch'.

This painting derives from an engraving by Jan van Londerseel, which in turn replicates a lost painting by Hendrik Aerts. The subject had erroneously been described as a depiction of the Archbasilica of St. John Lateran. The composition must have been exceedingly popular, as numerous other painted versions are known (see B. G. Maillet, *Intérieurs d'Églises, 1580-1720: La Peinture Architecturale des Écoles du Nord*, Wijnegem, 2012, pp. 178-186).

**122**  
**NICOLAES MAES**  
(DORDRECHT 1634-1693  
AMSTERDAM)

*Portrait of a boy as Cupid*

oil on canvas  
41¼ x 31¾ in. (104.7 x 80.9 cm.)  
\$30,000–50,000

£22,000–36,000  
€25,000–40,000

**PROVENANCE:**

Patrick O'Connor, Dublin and New York; Parke-Bernet, New York, 21 February 1946, lot 174, as 'Jan van Noordt' and with incorrect dimensions (\$350). Samuel Friedenbergh, Byram, Connecticut; Parke-Bernet, New York, 23 April 1958, lot 35, with incorrect dimensions (\$550). Luis Ferré (1904-2003), Ponce and San Juan, Puerto Rico, and by whom donated in 1958 to Museo de Arte de Ponce, Ponce, Puerto Rico, and by whom deaccessioned after 1965 to the following with Central Picture Galleries, New York, where acquired by the La Salle University Art Museum in 1974.

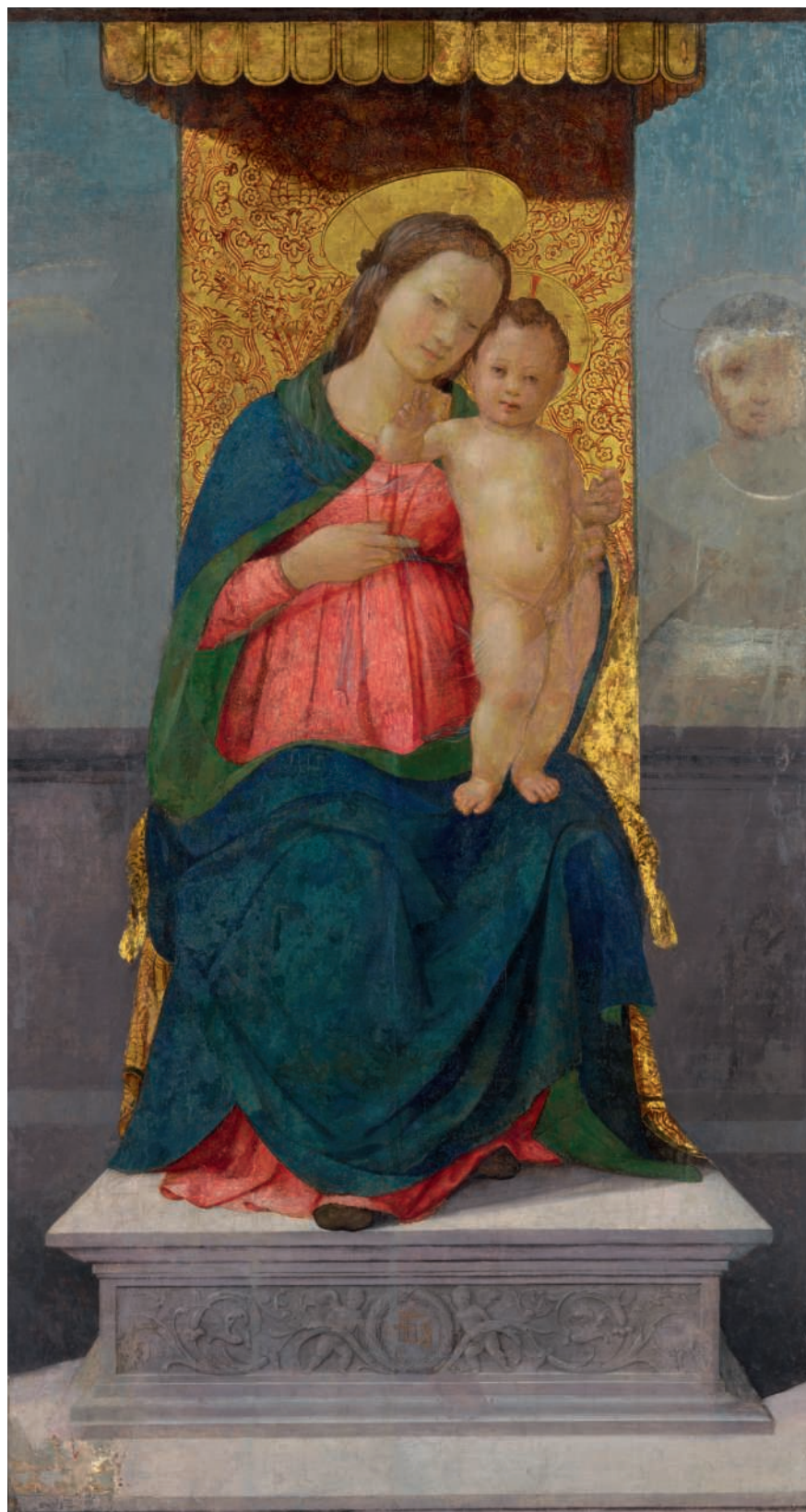
**LITERATURE:**

J. Held, *Museo de Arte de Ponce Fundación Luis A. Ferré: Catalogue I, Paintings of the European and American Schools*, Ponce, 1965, p. 107, no. 58.0040, with incorrect dimensions.  
W. Sumowski, *Gemälde der Rembrandt-Schüler*, Landau, 1983, III, pp. 2029, 2126, no. 1400, illustrated, with incorrect dimensions.  
C.P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, pp. 33, 85, illustrated.  
C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 41, illustrated.

We are grateful to Dr. William W. Robinson for endorsing the attribution and suggesting an execution date of 1664-65 following firsthand inspection of the painting.







123

**FRANCESCO GRANACCI**  
(VILLAMAGNA 1469-1543  
FLORENCE)

*The Virgin and Child Enthroned*

oil on panel

64¾ x 34¼ in. (163.5 x 86.9 cm.), with painted  
additions of ¼ in. on all sides

\$40,000-60,000

£29,000-43,000

€33,000-48,000

**PROVENANCE:**

Isabella Caroline, Lady Henry Somerset (1851-  
1921), Reigate Priory, Surrey, by 1911.

with Duveen, New York, 1923.

with Duveen, New York, 1963.

Norton Simon (1907-1993), Los Angeles.

with Newhouse Galleries, New York, where  
acquired by the La Salle University Art Museum  
in 1975.

**EXHIBITED:**

London, Arundel Club, 1911, no. 3, as 'Albertinelli'.

New York, Duveen, *Art of Tuscany: exhibition of  
painting and sculpture*, 1963, no. 22, as Mariotto  
Albertinelli.

Los Angeles, Los Angeles County Museum of Art,  
on loan, 1966.

**LITERATURE:**

B. Berenson, *Italian Pictures of the Renaissance:  
Florentine School*, London, 1963, p. 100.

C. von Holst, *Francesco Granacci*, Munich, 1974,  
pp. 66, 136, no. 10, fig. 28.

C.P. Wistar, *La Salle College Art Museum Guide  
to the Collection*, Philadelphia, 1984, pp. 18, 84,  
illustrated.

C.P. Wistar, *La Salle University Art Museum:  
Guide to the Collection*, Philadelphia, 2002, p. 20,  
illustrated.

Francesco Granacci was a pupil in the Florentine studio of Domenico Ghirlandaio, where he studied alongside the young Michelangelo. The two became friends, yet a dispute with Michelangelo prevented Granacci from assisting in what would have been the greatest commission of his career, the decoration of the Sistine Chapel. At the time of its sale in 1963, the background of this painting had been extensively reworked to depict a mountainous landscape with a lake and trees beyond the throne. A more recent cleaning, however, has revealed the artist's original composition, in which Saint Anne stands behind the ledge to the right of the Madonna and Child.



124

**JOHANN MICHAEL ROTTMAYR**  
(LAUFEN 1654-1730 VIENNA)

*The Lamentation*

signed and dated 'Jo. Michael Ro[...] / Fecit 169[1]' (lower right)

oil on canvas

64 $\frac{7}{8}$  x 47 $\frac{1}{4}$  in. (164.8 x 119.8 cm.)

\$30,000–50,000

£22,000–36,000

€25,000–40,000

**PROVENANCE:**

Nelson Shanks (1937-2015), Andalusia, Pennsylvania, from whom acquired by the La Salle University Art Museum in 1990.

**LITERATURE:**

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 29, illustrated.

Johann Michael Rottmayr was a leading Austrian Baroque painter of large-scale religious and secular subjects. This painting was executed while Rottmayr was resident in Salzburg, before he moved to Vienna in the late 1690s. Influenced by the works of Pietro da Cortona, Peter Paul Rubens and Rottmayr's master, Johann Carl Loth, this early work conveys the artist's penchant for solid figures swathed in intensely colored clothing like the vibrant red and blue employed in the Virgin's dress. The composition likely derives from that of Rottmayr's *Lamentation* of 1689 in the Bayerische Staatsgemäldesammlungen, Munich.



125

**GIROLAMO BRUSAFERRO**  
(VENICE 1679-1745)

*The Expulsion of Adam and Eve*

oil on canvas

46½ x 61¼ in. (118 x 156.7 cm.)

\$30,000–50,000

£22,000–36,000

€25,000–40,000

**PROVENANCE:**

with Central Picture Galleries, New York, where acquired by the La Salle University Art Museum in 1970.

**LITERATURE:**

*Art Journal*, XXIX, Spring 1970, n.p., as Antonio Molinari.

C.P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, pp. 32, 85, illustrated, as Antonio Molinari.

A. Craievich, 'Antonio Molinari pittore di "historie"', *Arte Veneta*, LIV, 1999, pp. 43-44, fig. 8, as Antonio Arrigoni.

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 39, illustrated, as Antonio Molinari.

V. Bralić, 'Doprinosi opusu Girolama Brusaferra', *Radovi Instituta za povijest umjetnosti*, XXVIII, 2004, pp. 143-144.

A. Craievich, *Antonio Molinari*, Soncino, 2005, pp. 293-294, no. R.31, as a dubious or wrongly attributed work.

Long attributed to Antonio Molinari due to the dramatic torsion of the figures arranged in a graceful composition, the present painting was first recognized as the work of the younger Venetian artist Girolamo Brusaferrero by Visnja Bralić in 2004 (*op. cit.*). The attribution has subsequently been endorsed by Giorgio Fossaluzza in an unpublished paper given at a 2005 conference on Molinari and Venetian art held at the Museum Kunstpalast, Düsseldorf (see A. Craievich, *op. cit.*, p. 294).

126

**CARLO GIUSEPPE RATTI**  
(SAVONA 1737-1795 GENOA)

*Christ Presenting the Keys to Saint Peter*

oil on canvas

63¼ x 41⅞ in. (160.5 x 105.6 cm.)

\$30,000–50,000

£22,000–36,000

€25,000–40,000

**PROVENANCE:**

John Franklin Dimon, Lima, Peru and Riverhead, New York, circa 1860, and by descent to his nephew

Frederic D. Philips, New York, and by whom given in June 1935 to

The Cathedral Church of St. John the Divine, New York; Sotheby's, New York, 14 October 1999, lot 123, where acquired after the sale by the La Salle University Art Museum.

**LITERATURE:**

B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, Cambridge, 1972, pp. 238, 610-611, as Roman school, 18th century.

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 46, illustrated.

At the time of its sale from the collection the Cathedral of Saint John the Divine, New York, in 1999, this painting was offered alongside two other works by Giuseppe Carlo Ratti of the same dimensions, *Christ and Peter on the Water* and *The Angel Liberating Peter* (Sotheby's, New York, 14 October 1999, lots 122 and 124). The three canvases relate to compositions from Ratti's monumental cycle of *Scenes from the Life of Saint Peter*, commissioned for the Oratory of Saints Peter and Catherine and completed in 1782. In her 1983 monograph, Rosalina Collu notes the existence of several smaller replicas and *bozzetti* for the finished Oratory canvases which measure 153 ½ x 93 ¾ in.; 390 x 238 cm. (R. Collu, *Carlo Giuseppe Ratti*, Genoa, 1983, pp. 64-65).



127

## SIR THOMAS LAWRENCE (BRISTOL 1769-1830 LONDON) AND STUDIO

*Portrait of Louisa Montagu, Viscountess Hinchinbrook, later Countess of Sandwich (1781-1862), full-length, as Hope*

oil on canvas

94 $\frac{1}{8}$  x 58 $\frac{1}{8}$  in. (240.4 x 148.4 cm.)

\$100,000-150,000

£72,000-110,000

€81,000-120,000

### PROVENANCE:

(Presumably) Commissioned by the sitter's husband, George Montagu, 6th Earl of Sandwich (1773-1818), and by descent to Victor Montagu (1906-1995), 10th Earl of Sandwich; Sotheby's, London, 4 December 1957, lot 191, as Sir Thomas Lawrence (£600 to Agnew). Earl Spring, Fort Worth; (†), Sotheby Parke-Bernet, New York, 16 January 1975, lot 191, as Sir Thomas Lawrence, where acquired by the La Salle University Art Museum.

### LITERATURE:

M.L. Boyle, *Biographical Notices of the Portraits at Hinchinbrook*, London, 1876, p. 87, as by Sir Thomas Lawrence.  
Sir W. Armstrong, *Lawrence*, London, 1913, p. 161.  
*Country Life*, 13 April 1929, pp. 519, 522, no. 13, illustrated.  
K. Garlick, *Sir Thomas Lawrence*, London, 1954, pp. 42, 70, 75.  
K. Garlick, 'A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas Lawrence,' *The Walpole Society*, XXXIX, 1964, pp. 106, 270, 313.  
C.P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, pp. 39, 87, illustrated, as Sir Thomas Lawrence.  
K. Garlick, *Sir Thomas Lawrence: A complete catalogue of the oil paintings*, Oxford, 1989, pp. 208-209, no. 409, illustrated.  
C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 55, illustrated, as Sir Thomas Lawrence.

Louisa Montagu, née Lowry-Corry, was the daughter of the Irish politician and peer, Armar, 1st Earl Belmore and his wife Lady Harriet Hobart, daughter of 2nd Earl of Buckinghamshire. The dissolution of her parents' marriage by an Act of Parliament in 1793 and their subsequent remarriages, meant that Louisa was sent to finish her education with relatives. In July 1804, she married George John Montagu, Viscount Hinchinbrooke, MP (1773-1818), who succeeded his father as the 6th Earl of Sandwich in 1814.

This impressive portrait dates to the year of their marriage. Positioned against an anchor and set against a turbulent sea, Louisa is the personification of Hope. It is one of only a small number of full-length portraits by Sir Thomas Lawrence, which present the sitter in allegorical guise, and may have been intended to convey the bride and her new husband's hopes for a successful union. Similar images proliferated in print culture during Lawrence's lifetime, for example in Gally's 1798 mezzotint after Burnet Reading, which also shows Hope as a female figure in classicizing dress and resting against an anchor. Of the handful of other allegorical portraits by Lawrence, another, depicting Georgiana, Lady Leicester, later Lady de Tabley, also shows the sitter as Hope (fig. 1; 1814, Tabley House, Cheshire, inv. no. 204.2). Lady Leicester's portrait was inspired by the character of Speranza in Edmund Spenser's epic poem *The Faerie Queene* (1590-1596) and Lawrence depicted her holding the character's 'dew-branch' and stepping lightly through a mass of billowing clouds. The Spenserian association was made explicit to contemporary audiences by the inclusion of a number of verses from the poem, published under the painting's entry in the catalogue at the time of the 1814 Royal Academy exhibition. Spenser's poem may also have partially informed Lawrence's depiction of Louisa, following the lines: 'But wise Speranza gave him comfort sweet, / And taught him how to take assured hold / Upon her silver anchor, as was meet' (E. Spenser, *The Faeries Queene*, I, Canto X, XXII).

Allegorical portraits were not uncommon in British portraiture during the late eighteenth and early nineteenth centuries. One of the most important proponents of this genre was Sir Joshua Reynolds, whose work had a definitive influence on Lawrence's career. Between 1761 and 1764, Reynolds painted three full-length female portraits in which he fused conventional female portraiture with imagery of allegorical significance and narratives of classical mythology. One of the most famous examples of new portrait-type was his 1784 *Portrait of Sarah Siddons as the Tragic Muse* (San Marino, Huntington Art Gallery, acc. no. 21.20) a portrait Lawrence greatly admired, writing in 1823 that it was 'indisputably the finest female portrait in the world' (G. Perry, 'Musing on muses: Representing the actress as 'artist' in British art of the late eighteenth and early nineteenth centuries', *Women, Scholarship and Criticism: Gender and Knowledge c. 1790-1900*, A. Laurence, J. Bellamy and G. Perry (eds.), Manchester and New York, 2000, p. 25). His praise and knowledge of Reynolds' intellectualizing, academic full-length portraits evidently informed the present portrait of Louisa, Viscountess Hinchinbrooke. The sitter's soft, classical drapery, her removal from a contemporary context and the elevated status thus afforded to her, clearly show Lawrence working within the traditions Reynolds had established some years earlier.



Fig. 1 Sir Thomas Lawrence, *Georgiana, Lady Leicester*, Tabley House, Cheshire





128

**ATTRIBUTED TO SIR JOHN  
WATSON GORDON**

(EDINBURGH 1788-1864)

*Portrait of a gentleman, said to be  
John Campbell, 2nd Marquess of  
Breadalbane (1796-1862), full-length*

oil on canvas

94 x 60¼ in. (238.8 x 153.1 cm.)

\$10,000-15,000

£7,200-11,000

€8,100-12,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 17 June 1983, lot 201, as Sir Henry Raeburn.

Anonymous sale; Christie's, New York, 18 May 1994, lot 32, as Sir Henry Raeburn, where acquired by the La Salle University Art Museum.

**LITERATURE:**

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 116, as 'Sir Henry Raeburn, R.A.'

John Campbell, 2nd Marquess of Breadalbane, was the son of the 4th Earl and 1st Marquis of Breadalbane, and a leading landowner in Scotland. He enjoyed an active career in politics, sitting in the House of Commons from 1820 to 1826 and again from 1830 to 1834, before his elevation to the House of Lords. His portrait is among the nearly 400 included in Sir George Hayter's remarkable large-scale Parliamentary group, *The Reformed House of Commons, 1833* (London, National Portrait Gallery), which documents the first parliament to meet after the passing of the Great Reform Bill of 1832, following fifty years of agitation for parliamentary reform.

David Mackie, of St Catharine's College, University of Cambridge, has long known the La Salle painting, and has rejected the historic attribution to Sir Henry Raeburn (oral communication, 11 March 2018). Dr. Mackie believes the portrait was painted after Raeburn's death by an artist working in Edinburgh, but does not endorse any specific attribution.





129

**JOHN HOPPNER, R.A.**  
(LONDON 1758-1810)

*Portrait of Mrs. Louisa Lushington, née  
Faulkner Phillips (1780-1819), half-  
length*

oil on canvas

30½ x 25¼ in. (76.6 x 64.1 cm.)

\$25,000-35,000

£18,000-25,000

€21,000-28,000

**PROVENANCE:**

with Agnew's, London, from 4 December 1961 to  
7 May 1962.

Mark Phillips, Esq., by 1962.

Anonymous sale; Sotheby's, London, 28 November  
1973, lot 27 (£550 to Douglas).

with Old Hall Gallery, Sussex, where acquired by  
the La Salle University Art Museum in 1974.

**LITERATURE:**

C.P. Wistar, *La Salle College Art Museum Guide to  
the Collection*, Philadelphia, 1984, p. 87, fig. 26.

Louisa Faulkner Phillips was the daughter of  
Thomas and Sarah Phillips. On 2 January 1801,  
she married Edmund Henry Lushington, Esq.  
(1766-1839), son of Reverend James Stephen  
Lushington and Mary Law, and a practicing  
Barrister-at-Law and Bencher of the Inner  
Temple. He was appointed a Puisne Judge in  
Ceylon, in 1806, and was elevated to Chief  
Justice of Ceylon in 1807. On their return to  
England, he subsequently held the office of Chief  
Commissioner of the Colonial Board of Audit, and  
Master of the Crown Office, respectively.

130

**BENJAMIN WEST, P.R.A.**  
(SPRINGFIELD 1738-1820 LONDON)

*Theirs is the Kingdom of Heaven*

signed and dated 'B. West / London. / 1775.' (center left, below Christ's elbow)  
oil on canvas

50 x 39½ in. (127 x 100.3 cm.)

\$80,000-120,000

£58,000-86,000

€65,000-97,000

**PROVENANCE:**

Gift of the artist to Johann Caspar Lavater (1741-1801), Zurich, in 1777.  
Markgraf Carl-Friedrich von Baden (d. 1829), Karlsruhe, and by descent in the family to  
Elizabeth Albers-Schoenberg, Zurich; Sotheby's, London, 17 June 1970, lot 38, where acquired by the following  
with Leger Galleries, London.  
with Central Picture Galleries, New York, by 1972.  
with Old Hall Gallery, Ltd., Iden, Rye, where acquired by the La Salle University Art Museum in 1973.

**EXHIBITED:**

Zurich, Kunsthaus Zurich, *Johann Caspar Lavater: das Antlitz, eine Obsession*, 9 February-22 April 2001, no. 428.

**LITERATURE:**

J.C. Lavater, *Physiognomische Fragmente, zur Beförderung der Menschenkenntnis und Menschenliebe*, IV, Leipzig and Winterthur, 1778, pp. 450-451, illustrated.

G.K. Nagler, *Neues allgemeines Künstler-Lexicon*, XX, Munich, 1851, p. 324.

F.O. Pestalozzi, 'J. C. Lavaters Kunstsammlung', *Neujahrsblatt des Zuercher Waisenhauses*, 1916.

O. Clemen, 'Kunstgeschichtliches aus Mitau', *Repertorium für Kunstwissenschaft*, XCI, 1919, p. 244, no. 20.

J. Dillenberger, *Benjamin West: The Context of His Life's Work, with Particular Attention to Paintings with Religious Subject Matter, Including a correlated version of early nineteenth-century lists of West's paintings, exhibitions, and sales records of his works, and also a current checklist of his major religious works*, San Antonio, 1977, pp. 21, 211, pl. 11.

'Pipe and Tobacco', *Apollo*, CX, 1979, pp. 244, 249, fig. 2.

C. P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, p. 88, fig. 33.

H. von Erffa and A. Staley, *The Paintings of Benjamin West*, New Haven and London, 1986, pp. 339-340, no. 323, as possibly dated 1776.

**ENGRAVED:**

J.H. Lips (1758-1817), 1778.

J.H. Lips (1758-1817), 1779.

F. Haid, 1787.

T. Holloway (1748-1827), 1794.

Anonymous French, 1809.

Benjamin West arrived in England in 1763 and quickly made a name for himself as one of the most successful history painters of his generation. Dubbed the 'American Raphael' by his contemporaries, West's portrayal of *The Death of General Wolfe* in 1770 marked a landmark moment in his career, and would become one of the most reproduced images of the late 18th century. His success as a history painter soon gained him the attention of significant patrons, not least King George III, who appointed him historical painter to the Court in 1772, and commissioned from him a series of eight large canvases of the life of Edward III and a proposed cycle of thirty-six paintings, representing 'the progress of revealed religion' for a chapel at Windsor Castle (though only twenty-eight were actually completed).

*Theirs is the Kingdom of Heaven* dates to this highly significant period in West's career. It is the earliest of several compositions by the artist, which depict Christ presenting a young child as the emblem of Heaven. The subject derives from Matthew (19:14), 'Suffer little children, and forbid them not, to come unto me: for of such is the kingdom of heaven.' West would return to it in circa 1790 when he began a monumental canvas for the publisher Thomas Macklin, later donated to the Foundling Hospital in London in 1801 (London, Foundling Museum, inv. no. FM61). In 1790 and 1794, he painted two smaller versions of this picture (both Private collections, *ibid.*, nos. 326 and 327), the latter of which also belonged to Macklin, and served as the model for John Hall's 1795 engraving of the subject, later published in Macklin's *Illustrated Bible*. A final version of the subject was painted in 1810 (Private collection, formerly with Trafalgar Galleries, London; H. von Erffa and A. Stanley, *op.cit.*, no. 328). While his initial treatment limited the composition to only two characters, West's subsequent canvases all included additional figures, though he retained the central motif of Christ pointing toward Heaven while presenting a small child.

West's composition is believed to have derived from Sir Joshua Reynolds's *Count Ugolino and his Children in the Dungeon*, exhibited at the Royal Academy in 1773 (fig. 1; Knole House, Kent, inv. no. NT 129934). This large history painting was the object of considerable critical interest at the time of its exhibition. Reynolds himself wrote to Lord Grantham, the British ambassador to Madrid, that it 'got me more credit than any [painting] I ever did before' (M. Postle, in D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings*, New Haven and London, 2000, p. 569). West seemingly emulated the strong chiaroscuro across the face of Reynolds' Ugolino and direct illumination of his son in his figures of Christ and the child.



Fig. 1 Sir Joshua Reynolds, P.R.A., *Count Ugolino and his Children in the Dungeon*, Knole, Kent, National Trust Photo Library / Art Resource, NY



A. Wall  
1700



131

## LOUIS-JEAN-FRANÇOIS LAGRENÉE

(PARIS 1725-1805)

### *The Return of Abraham to the Land of Canaan*

signed and dated 'L. Lagrenée. / 1765.' (lower left)  
oil on canvas  
19¾ x 23¾ in. (50.1 x 60.5 cm.)  
\$30,000–50,000

£22,000–36,000  
€25,000–40,000

#### PROVENANCE:

L. Flandrin, Paris, by 1925.  
Anonymous sale; Christie's, New York, 21 October 1997, lot 160, where acquired after the sale by the La Salle University Art Museum in 1998.

#### EXHIBITED:

Paris, Salon, 1765, no. 27, as 'Le retour d'Abraham au pays de Chanaan. Tableau de 2 pieds de large, sur 1 pieds 6 pouces de haut'.  
Paris, Petit Palais, *Le paysage français de Poussin à Corot*, 1925, no. 56.

#### LITERATURE:

C.-J. Mathon de la Cour, *Lettres à Monsieur \*\* , sur les Peintures, les Sculptures & les Gravures, exposées au Salon du Louvre en 1765*, Paris, 1765, p. 27.

D. Diderot, *Le Salon de 1765 par M. Diderot. Description des tableaux, gravures et morceaux de sculpture exposés au Salon du Louvre en 1765*, Paris, 1765, no. 27 [*Diderot Salons.*, ed. J. Seznac and J. Adhemar, 1967, IV, p. 23; *Diderot, Salon de 1765*, ed. E.M. Bukdahl and A. Lorenceau, 1984, p. 89; *Diderot on Art*, I, ed. and trans. J. Goodman, 1995, p. 42].

E. and J. de Goncourt, *Portraits intimes du dix-huitième siècle*, Paris, 1880, p. 338.

M. Sandoz, 'Louis, Jean, François Lagrenée, dit l'ainé, (1725-1805, peintre d'histoire)', *Bulletin de la société d'histoire de l'art français*, 1961, p. 121.

J. Seznec, *Diderot. Salons.*, II, Oxford, 1979 (2nd ed.), p. 23.

M. Sandoz, *Les Lagrenée*, Paris, 1983, pp. 203, 364, no. 150, pl. XLII.

C. P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 48, illustrated.

The year 1765 was something of an *annus mirabilis* for Louis Lagrenée. The painter had long followed the prescribed route to official success: he trained with Carle Vanloo, won the Prix de Rome in 1749, studied at the *École royale des élèves protégés*, and the French Academy in Rome, became a member of the art Académies in St. Petersburg and Paris, and exhibited prominently in the Salon. Yet it was at the Salon of 1765, to which he submitted a dozen works, that Lagrenée won Diderot's unqualified approval. In his highly influential commentaries on the biannual exhibition, Diderot for the first time placed Lagrenée on an equal footing with Greuze and Vernet, his favorite painters. He saw Lagrenée succeeding Deshayes -- who had just died suddenly at the age of thirty-five -- as the last and best hope for reforming the 'decadent' French school: he opened his review of Lagrenée's performance with a quotation from

Virgil: 'Magna spes altera Romae'--'the second great hope of Rome'.

'This is a real painter,' wrote Diderot. 'he has drawing, color, flesh, expression, the most beautiful draperies, the most beautifully characterized heads, everything except verve. What a great painter, if only he'd acquire some temperament! His compositions are simple, his actions truthful, his color beautiful and solid.... There are pictures by him in which the severest eye fails to discern the slightest fault' (J. Goodman's translation, *op. cit.*). So taken was the *philosophe* with Lagrenée's paintings at the 1765 Salon that he purchased one for himself: a small *Magdalene* on copper (no. 29), today in a private collection in France.

Nevertheless, *The Return of Abraham to the Land of Canaan* -- another of Lagrenée's entries in the exhibition -- did not meet with the unqualified praise of every reviewer. Mathon de la Cour, in his *Lettres a Monsieur \*\**, found the painting 'cold', though he did not blame Lagrenée for this weakness but regarded it as a fault inherent in the choice of a dull subject that could provide the artist with no incidents to paint or emotions to express. However, Diderot was more perceptive in recognizing the ingenuity with which Lagrenée universalized a biblical episode: 'It's absolutely necessary to identify this subject underneath the painting, for a landscape with mountains could be Canaan, or it could be somewhere else; a man making his way towards these mountains, followed by a man and a woman, could be Abraham and Sarah with their servants, or some other master with his wife and manservant.' Certainly, Lagrenée's painting provides few internal clues as to what episode in the Old Testament tale has been depicted, though its title suggests that it is Abraham, the first Hebrew patriarch, returning to Canaan with his wife and household following their escape to Egypt during the famine. Diderot, who was never very concerned with such matters, concluded that 'whatever the subject, this work is admirable for its vigorous coloring, the beauty of the site and the truth of the travellers and animals'.

Lagrenée's highly polished cabinet picture seems to have been made specifically for exhibition in the Salon: in his account book, drawn up in 1780, and published by the Goncourts a century later, Lagrenée recorded no patron or purchaser for the painting, though it must have been sold before the artist's death as it did not appear in his estate sale.



132

**JEAN-JOSEPH-XAVIER  
BIDAULD**

(CARPENTRAS 1758-1846  
MONTMORENCY)

*An Italianate landscape with a view of a  
fortified town*

oil on board  
10% x 7 in. (26.3 x 17.8 cm.)  
\$15,000-20,000

£11,000-14,000  
€13,000-16,000

**PROVENANCE:**

with Royer, Paris, by 1984, as French School, *circa*  
1800.  
with Stair Sainty Matthiesen, New York, where  
acquired by the La Salle University Art Museum  
in 1986.

**EXHIBITED:**

Philadelphia, La Salle University Art Museum,  
*Modest Pleasures: A Selection of Smaller Paintings  
from the Collection*, Fall 2002.

**LITERATURE:**

C.P. Wistar, *La Salle University Art Museum: Guide  
to the Collection*, Philadelphia, 2002, p. 117.

The reverse of the board bears the label of the  
art supplier Hippolyte Germain Jeanbin, who was  
active at Rue et Place Vendôme, No. 2 between  
1835 and 1853. The artist died in 1846, so the  
painting must therefore date to the final decade  
or so of his career.

**133**

**WILLIAM DANIELL, R.A.**

(KINGSTON UPON THAMES 1769-1837  
LONDON)

*An estuary in Devon, possibly Torquay, with figures and small boats in the foreground and a man-of-war at anchor in the background*

oil on canvas

24¼ 40¼ in. (61.6 x 102.3 cm.)

\$30,000-50,000

£22,000-36,000

€25,000-40,000

**PROVENANCE:**

Paul Mellon (1907-1999), Upperville, Virginia (inv. 2184); his sale, Sotheby's, London, 18 November 1981, lot 9, where acquired by the La Salle University Art Museum.

**EXHIBITED:**

New Haven, Yale Center for British Art, *Seascapes*, 21 October 1977-16 April 1978, no. 32, as *circa* 1824.

**LITERATURE:**

C.P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, pp. 40, 87, illustrated.

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 53, illustrated.

William Daniell returned to England in 1794, following an extensive tour of India with his uncle and tutor, Thomas Daniell. He exhibited at the Royal Academy the following year and secured a place at the Royal Academy Schools in 1799. Over the course of 10 summers between 1813 and 1823, Daniell set out from London with his friend, the English dramatist and writer, Richard Ayton, to document the coastline of Britain in the form of texts and drawings, which were later used to produce aquatints and published in sequential installments. Entitled, *A voyage around Great Britain*, the volumes met with critical approval and were a significant factor in Daniell's election to the Royal Academy in 1822. In the present canvas, the artist has captured a stretch of the picturesque Devonshire coastline, possibly identifiable as Torquay.



134

**THOMAS GAINSBOROUGH, R.A.**  
(SUDBURY, SUFFOLK 1727-1788 LONDON)

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

oil on canvas

49 $\frac{7}{8}$  x 39 $\frac{7}{8}$  in. (126.8 x 101.3 cm.)

\$60,000–80,000

£43,000–57,000

€49,000–64,000

**PROVENANCE:**

Kean Brown Osborn; his sale, Christie's, London, 4 February 1853, lot 39, as Sir Joseph Banks (2 gns. to Smith, Bond Street).

Campbell collection.

with H. J. Spiller, London; their sale, Christie's, London, 19 July 1946, lot 126 (16 gns. to Spiller).

with Leger Galleries, by 10 May 1963, where acquired by

with Khoury Brothers, New York and Texas, 1965.

Anonymous sale; Christie's, New York, 12 January 1978, lot 137.

Samuel Thomas Fee, Oklahoma; his sale (†), Sotheby's, New York, 12 January 1989, lot 147.

with Edgar Booth, 45 Pimlico Road, London, 1991.

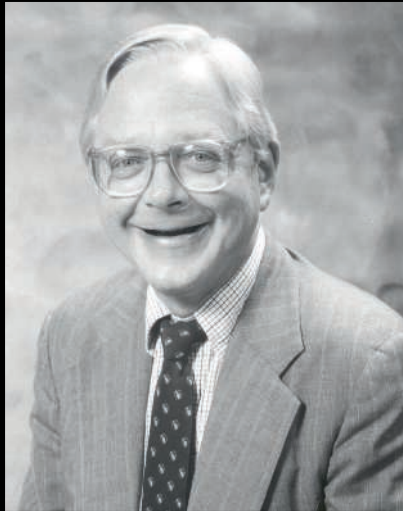
**LITERATURE:**

E.K. Waterhouse, *Gainsborough*, London, 1958, p. 53, no. 39.

The painting will be included in the forthcoming catalogue raisonné of Thomas Gainsborough by Hugh Belsey, who dates the portrait to the early 1760s, shortly after the artist moved into his Abbey Churchyard studio in May 1760. This portrait was formerly identified as Sir Joseph Banks. However, this attribution was rejected by John Ingamells in his entry for the National Portrait Gallery.







A well-respected patron of the arts and a scholar of Christian theology, Dr. George S. Heyer Jr. led a life characterized by his deep interest in, and love of, art. His passion and knowledge were expressed not only through his art collection, but also by his service as Chairman of the Texas State Commission on the Arts and Humanities, Chairman of the Advisory Council for the College of Fine Arts at the University of Texas, Austin, and as a longstanding Trustee of the Museum of Fine Arts, Houston. Dr. Heyer also served as a devoted member of the Museum Collections Committee for decades.

In graduate school, Dr. Heyer began collecting pieces that would eventually become the collection he is best known for publicly - one of the world's great small-scale collections of fine English silver produced between 1660 and 1760, which included the famous "Ely Ewer" by Paul de Lamerie. While he befriended and was well known to silver dealers in New York and London, it was legendary dealer Eric Shrubsole's friendship and guidance that proved indispensable to Dr. Heyer over the decades that

it took to assemble the collection. This collection has been bequeathed to the Museum of Fine Arts, Houston.

A voracious and passionate reader, Dr. Heyer loved the process of learning about, and then collecting, art across various categories, with his collection eventually including Old Master drawings and paintings, Impressionist art and Contemporary art. Coupled with his love of travel, Dr. Heyer developed lifelong friendships with some of the top art dealers in the world, whom he would see either in their shops or on his routine trips to international art fairs in New York, London and Maastricht. But it was likely an art tour he and his wife took to China in the late 1970s - a trip very few Americans made at the time - that sowed the seeds for the final collection he assembled -- early artworks from China, India, Southeast Asia and Himalaya. Over the years, many scholars have commented on how rare it is to see a collection with such breadth across various cultures, periods, and mediums, that also reflects a deep understanding of, and discerning eye for, pieces that express the true beauty of a particular art form.

Dr. Heyer's efforts as a patron were unmistakably concentrated on his home state of Texas, where his family had well-established roots: his great uncle was Earnest Nalle, who built the foundation for the Paramount Theater in Austin in 1915; and the gymnasium at the University of Texas at Austin was named after his grandfather, Thomas Watt Gregory, U.S. Attorney General under Woodrow Wilson. Dr. Heyer, however, received a bachelor's degree in religion at Princeton in 1952, a bachelor's of divinity from Yale in 1956, and finally, a PhD in religious studies from Yale in 1963. Dr. Heyer returned to Texas to serve as a minister at the First Presbyterian Church in San Angelo prior to pursuing his doctorate and later, to teach the history of Christian doctrine at Austin Presbyterian Theological Seminary, where he worked from 1964 to 1993.

A true gentleman and connoisseur, Christie's is pleased to offer a selection of works from the collection of Dr. George S. Heyer, Jr.



PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR. (1930-2015)

**135**

**TUSCAN SCHOOL, 14TH CENTURY**

*Saint Anthony Abbot and Saint Paul the Hermit*

tempera and gold on panel, in an engaged frame

12¼ x 13½ in. (31.1 x 33.3 cm.), with additions of ½ in. to the lower, left and right edges

\$8,000–12,000

£5,800–8,600

€6,500–9,700



PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR. (1930-2015)

136

**NETHERLANDISH SCHOOL, LAST QUARTER  
OF THE 15TH CENTURY, AFTER MARTIN  
SCHONGAUER**

*Christ carrying the Cross, with Saint Veronica*

oil on panel, a fragment  
12 $\frac{3}{8}$  x 9 in. (31.4 x 22.8 cm.)  
\$7,000–10,000

£5,100–7,200  
€5,700–8,100

**PROVENANCE:**

with Pieter de Boer, Amsterdam, where acquired in September 1958 by the present owner.

This fragment reproduces the composition of a print by the influential German engraver, Martin Schongauer. The painting would almost certainly have formed part of a larger cycle, comprised of several scenes from the life of Christ on a single, larger-scale panel.



PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR. (1930-2015)

137

**CHRISTOFFEL VAN DEN BERGHE**  
(SINT-MAARTENSDIJK 1588/92-1628  
MIDDELBURG)

*A candlelit interior with Christ, Saint John the Evangelist and  
Nicodemus seated at a table*

signed and dated 'CV / BERGHE / 1617' ('CV' linked, lower left)  
oil on panel

8 $\frac{3}{8}$  x 6 $\frac{1}{2}$  in. (22.6 x 16.5 cm.)

\$8,000–12,000

£5,800–8,600  
€6,500–9,700

**PROVENANCE:**

Mrs. Speelman, London, where acquired in October 1957 by the following  
with S. Nijstad, The Hague, where acquired in September 1958 by the present  
owner.

Christoffel van den Berghe was a Middelburg painter primarily known for  
his painted landscapes in the tradition of Jan Breughel I and floral still  
lives derived from those by his townsman Ambrosius Bosschaert I. This  
painting—a rare religious subject for the artist—is dated 1617, making it,  
alongside a floral still life in the Philadelphia Museum of Art, the earliest  
dated work by the artist.



PROPERTY FROM A PRIVATE TEXAS COLLECTION

**138**

**ATTRIBUTED TO JACOPO TINTORETTO**

(VENICE 1519-1594)

*Portrait of a gentleman, bust-length*

oil on canvas, laid down on panel

22 $\frac{3}{8}$  x 20 $\frac{7}{8}$  in. (57.5 x 53.1 cm.)

\$15,000-20,000

£11,000-14,000

€13,000-16,000



139

**NICCOLÒ BETTI**

(FLORENCE C. 1550-AFTER 1617)

*Madonna and Child with the Infant Saint John the Baptist*

oil on panel

19¾ x 16⅞ in. (49.3 x 40.7 cm.)

\$20,000–30,000

£15,000–21,000

€17,000–24,000

This beautifully preserved devotional panel displays Niccolò Betti's characteristic use of intensely-saturated colors and precise, delicate brushwork. The large number of documented variations is testament to the popularity of the composition; another version with an additional figure of Saint Joseph was recently sold at Christie's, London, 8 December 2017, lot 157.

PROPERTY FROM A PRIVATE COLLECTION

140

## BICCI DI LORENZO

(FLORENCE 1373-1452)

*Saint Anthony Abbot and the Apostle Saint James the Greater*

tempera and gold on panel, shaped top

25% x 17½ in. (64.5 x 44.5 cm.)

\$80,000-120,000

£58,000-86,000

€65,000-97,000

**PROVENANCE:**

with G. Sarti Gallery, Paris, where acquired by the present owner in 2014.

Bicci di Lorenzo belonged to an artistic dynasty that stretched for over a century. Born in 1373, he was the son of the prominent Late Gothic painter Lorenzo di Bicci, in whose Florentine studio he trained, and the father of Neri di Bicci. Bicci received commissions for some of the most important Florentine projects of his day, including the decoration of Sant'Egidio, where he worked alongside Domenico Veneziano and Piero della Francesca; several commissions for the Duomo; and a fresco decoration in the Compagni Chapel in Santa Trinita.

This panel, which probably dates to around 1430, almost assuredly once formed the left wing of an altarpiece. The figures turn inward toward what must have been a central panel depicting the Virgin and Child, which would have been flanked on the right by a corresponding wing with another pair of saints. Though the other panels of this composition have yet to be identified, the format is typical of Late Gothic painting in the period. The tooling visible along the panel's upper edge confirms that it retains its original arched appearance. The bottom edge appears to have been cut down at some point in its history, and it is unclear whether the figures were originally seen half- or full-length.

A similar pairing of Saints Anthony Abbot, identified by his tonsure, long beard, tau-shaped stick and monastic clothing, and James, who is seen with his pilgrim staff and a small scallop-shaped pouch, is known through a fragmentary panel by Bicci in the Galleria Doria Pamphilj, Rome.

We are grateful to Prof. Laurence Kanter for endorsing the attribution on the basis of photographs. The lot is accompanied by a copy of an expertise by Dr. Frank Dabell.







141

**JACOB GRIMMER**  
(ANTWERP 1525/6-1590)

*Summer: An Allegory of one of the Four Seasons*

oil on panel

14 $\frac{1}{2}$  x 20 $\frac{1}{2}$  in. (37 x 51.6 cm.)

\$30,000–50,000

£22,000–36,000

€25,000–40,000

**PROVENANCE:**

Private collection, Belgium, from whom acquired by the present owner.

This unpublished painting, an allegorical representation of Summer, once belonged to a series of the Four Seasons. A nearly identical composition but with slight changes, including differences in the color of the sheep in the right foreground, is part of an intact series in a Belgian private collection (see R. de Bertier de Sauvigny, *Jacob et Abel Grimmer: Catalogue Raisonné*, Paris, 1991, pp. 104, 106, under no. 1, fig. 48). The painting depicting Autumn from that series is known in no fewer than five versions, suggesting that further series, now disbursed or lost, must once have existed. The present painting, whose dimensions do not match those of any of the published depictions of Autumn, would appear to have formed part of yet another, as yet unidentified, series. The figures in this painting may have been painted by either Gillis Mostaert or Marten van Cleve I, to whom De Bertier de Sauvigny attributes those found in the complete series of the Four Seasons in the Belgian private collection.

PROPERTY FROM A PRIVATE COLLECTION

142

**BOHEMIAN SCHOOL, 16TH CENTURY**

*The Magus Melchior*

oil on panel, unframed  
19¼ x 7⅞ in. (50.2 x 20 cm.)  
\$20,000–30,000

£15,000–21,000  
€17,000–24,000



**CIRCLE OF HANS HOLBEIN II**

(AUGSBURG 1497/8-1543 LONDON)

*Portrait of Sir Thomas More as he was led to execution*

oil on panel, circular

2 $\frac{7}{8}$  in. (7.3 cm.) diameter

\$30,000–50,000

£22,000–36,000

€25,000–40,000

**PROVENANCE:**

(Possibly) Princess Mathilde de Bonaparte (1820-1904), Paris.

Trivulzio collection, Milan.

Private collection, Zurich.

Melander Shakespeare Society; Christie's, London, 16 March 1956, lot 45 (800 gns. to West).

with Newhouse Galleries, New York.

Morrie A. Moss, Memphis, Tennessee.

with T. Gilbert Brouillette, New York.

The Rojzman Foundation; Sotheby's, New York, 28 January 2005, lot 577, as

'Follower of Hans Holbein the Younger'.

The Rojzman Foundation; Sotheby's, New York, 21 June 2005, lot 11, as

'Follower of Hans Holbein the Younger', where acquired by the present owner.

**EXHIBITED:**

Fairfield, Connecticut, Fairfield University, Thomas J. Walch Art Gallery,

*Christian Art from the Rojzman Foundation Collection*, 22 February-6 April 1991, no. 2.**LITERATURE:**J.B. Trapp, ed., *The King's Good Servant: Sir Thomas More, 1477/8 -1535*, exhibition catalogue, London, 1977, under no. 286, as "a miniature in the possession of the Melander Shakespeare Society".

This small portrait represents the famed humanist scholar and former Lord Chancellor, Sir Thomas More, during the days prior to his execution. He is depicted with a full beard, in a black cap and holding a crucifix. More reputedly grew his beard while in prison, after having been convicted of high treason due to his refusal to endorse the Act of Supremacy, making King Henry VIII the head of the Church of England. The beard itself appears to have been the subject of one of More's most famous quips. First recorded by Edward Hall in his *Chronicle* (1548), the story was embellished by Francis Bacon in his *Apophthegms New and Old* (1625), in which he writes, "Sir Thomas Moore...at the very instant of his death, having a pretty long beard,

after his head was upon the block, lift it up again, and gently drew his beard aside, and said, This hath not offended the King" (see C.C. Doyle, "The hair and beard of Thomas More", *Moreana*, lIXX, 1981, 5-6).

The portrait derives from Holbein's likeness of More as Lord Chancellor, which exists in several versions, the most celebrated of which is the 1527 panel in Frick Collection, New York. As Mark Evans has observed (private communication), a version of the present portrait appears to have existed by the 1560s - in his *Vita Thomae Mori* (1588), Thomas Stapleton notes that his description of More was based on "a life-like image, made with great skill, of More going out to the place of execution", which he had been shown by More's foster-daughter Margaret Giggs (d.1570). Stapleton continues, "His beard was long and disordered, his face was pale and thin from the rigour of his confinement. He held in his hand a red cross and raised his eyes to heaven. His robe was of the very poorest and coarsest".

Our portrait appears to have originally been paired with the similarly-scaled portrait of More as Lord Chancellor, now in the Cleveland Museum of Art (fig. 1). Two other versions of our likeness are known, both of which are similarly paired with pendants of More while he was still in Henry VIII's good graces. Notably, these other examples are no earlier than 17th century in date. Of these two later versions, the first is painted in oil on card (Victoria & Albert Museum, P.37-1983 (45 x 41 mm) and the second is in oil on canvas (22.8 x 30.5 cm.; loaned by Thomas M. Eyston to the 1977 *The King's Good Servant: Sir Thomas More* exhibition at the National Portrait Gallery, London, no. 286). A photograph of a third version was seen in 1887 by Sir George Scharf, who noted that the work was at the time in the Barberini Palace, Rome, and portrayed More in gown, skull-cap and beard.

The present portrait has a photo certificate from Max J. Friedländer, dated October 27, 1952, stating it to be "a well preserved work by Hans Holbein." The 1982 catalogue of the Cleveland Museum of Art attributed their picture to a 17th-century follower of Holbein. This conclusion was endorsed by John Rowlands in his 1985 Holbein monograph (under no. 24, p. 132), who determined it to be a copy, painted no earlier than the 17th century. It is unlikely that Rowlands ever had the opportunity to view the present work in person, however, and close inspection reveals it to be of distinguished quality with refined and delicate brushwork. Dendrochronological examination by Peter Klein determined the support to be an oak board originating from the Polish/Baltic regions. Dr. Klein observed 45 growth rings, with the youngest heartwood ring formed out in the year 1511 and concluded that the earliest date of creation for our painting is 1522 upward, with a most plausible creation date of 1528 upward.

We are grateful to Dr. Jeanne Nuechterlein for first identifying the sitter of our portrait as Sir Thomas More. Our thanks also to Dr. Mark Evans for sharing his research about the origins and other versions of this likeness, as well as for providing additional provenance for the present lot.



Fig. 1 Circle of Hans Holbein II, *Portrait of Sir Thomas More*, Cleveland Museum of Art



actual size



144

144

**GOVAERT FLINCK**

(CLEVES 1615-1660 AMSTERDAM)

*Portrait of a lady in a turban, half-length*

oil on canvas

29½ x 23½ in. (74 x 59.7 cm.)

\$40,000-60,000

£29,000-43,000

€33,000-48,000

This opulent portrait is one of two versions, the second of which is at Chatsworth House, Derbyshire. The superlative quality of the present picture makes a strong case for this being the prime. It dates to *circa* 1640 and is comparable to a number of paintings produced by Flinck during the late 1630s and early 1640s, most notably *Saskia as a shepherd*, dated 1636 (Herzog Anton Ulrich-Museum, Braunschweig, inv. 252) and *Portrait of a man, known as Gozen Centen*, *circa* 1640 (Rijksmuseum).

145

**CIRCLE OF SIR PETER PAUL RUBENS**

(SIEGEN, WESTPHALIA 1577-1640 ANTWERP)

*Christ Blessing*

oil on panel

24½ x 19¾ in. (62.5 x 49 cm.)

\$50,000-70,000

£36,000-50,000

€41,000-56,000

**PROVENANCE:**

Collection of 'Sir A.B.' (according to a label on the reverse).

Private collection, Switzerland, where acquired by the present owner *circa* 1995.

Though the prime version of this composition appears to be lost, two further contemporary versions are known, one formerly in the Leuchtenberg Gallery, Munich, and today in the collection of the State Hermitage Museum, Saint Petersburg, and a second that was sold Sotheby's, Paris, 23 June 2011, lot 12 for €156,750.

A version of the painting in which the infant Christ wraps his left hand around an orb is also known through an engraving by Schelte Adams à Bolswert.



146

## FRANS SNYDERS (ANTWERP 1579-1657)

### *A wolf hunt with hunters emerging from a forest beyond*

inscribed with inventory numbers '444' and '1[07?]' (lower right)

oil on canvas, unframed

83% x 135% in. (213 x 343.8 cm.)

\$70,000–100,000

£51,000–72,000

€57,000–81,000

#### PROVENANCE:

Diego Messia Felipez de Guzmán, 1st Marqués de Leganés (c.1585-1655), recorded in his posthumous inventory of 1655, no. 157, as 'un quadro grande de una caza de 3 lobos con honça perros de mano de Snyders, y lo tasso en 8000'. Riviere collection, Barcelona, by 1948; Sotheby's, London, 12 July 2001, lot 32, where acquired by the present owner.

#### EXHIBITED:

Barcelona, Sala Parés, *Exposición de Cacerías y Paisajes de Colecciones Barcelonesas*, February–March 1950.

#### LITERATURE:

J. Milicua, 'Un Snyders inédito en la Colección Riviere', *Cobalto*, II, 1948, pp. 22–23, illustrated.

J. López Navío, 'La gran colección de pinturas del Marqués de Leganés', *Analecta Calasanciana*, VIII, 1962, p. 275, no. 157.

M. Díaz Padrón, *Museo del Prado, Catálogo de Pinturas I, Escuela Flamenca. Siglo XVII*, Madrid, 1975, p. 373, under no. 1773.

M. C. Volk, 'New Light on a Seventeenth-Century Collector: The Marquis of Leganés', *The Art Bulletin*, LXII, 1980, p. 264, note 49.

H. Robels, *Frans Snyders: Stilleben- und Tiermaler, 1579-1657*, Munich, 1989, p. 342, no. 247, p. 520, no. V79.

S. Koslow, *Frans Snyders*, Antwerp, 1995, pp. 230–231, as possibly a pendant to the *Bear Hunt*.

Around 1610 Frans Snyders increasingly turned his attention to hunting scenes like this painting, which Hella Robels dates to about 1620. While Snyders' earliest forays into these subjects suffer from a certain stiffness, perhaps due to the artist's unfamiliarity with working on such a large scale, by the time he executed this painting he had developed a greater freedom and vitality of style. Indeed, in her monograph on the artist, Susan Koslow described this painting and its putative pendant of a *Bear Hunt* as 'splendid pictures [that] situate the animals close to the picture plane in a tightly compressed, turbulent relief of interlocking bodies' (*loc. cit.*).

The painting was once a part of the celebrated collection formed by the Marqués de Leganés, whom Peter Paul Rubens praised in a letter dated 27 January 1628 to the French scholar Pierre Dupuy as 'one of the greatest connoisseurs of this age' (see R. Magurn, *The Letters of Peter Paul Rubens*, Cambridge, MA, 1955, no. 145). Leganés was the fourth son of the Count of Uceda and rose to prominence at the Spanish Court during the first decade of the reign of Philip IV due to his close relationship with Gaspar de Guzmán, the Count-Duke of Olivares, the King's prime minister and favorite. The Marqués had begun to collect paintings around this time, as indicated by the seventeen works, mostly 16th-century Italian paintings, described in a 1630 inventory of his house in Madrid. His collection evidently grew exponentially over the course of the next twelve years, for when a second inventory was drawn up in 1642 it numbered 1,149 paintings. A large number were by living Flemish artists, with Snyders being represented by numerous works, four of which are today in the collection of the Museo del Prado, Madrid (see H. Robels, *op. cit.*, nos. 42, 194, 195, 203). Leganés continued to collect toward the end of his life, but not on the scale he had in the 1630s and early 1640s. His posthumous inventory drawn up in 1655 lists 1,333 paintings. The entire collection was disbursed within a few decades of his death due to conflicting claims of inheritance.

This painting, which has been cut down along the top edge and for which Snyders' frequent collaborator, Jan Wildens, supplied the background landscape, is the prime version of a composition also known in three studio versions (see Robels, *op. cit.*, nos 247a-c).



Fig. 1 Sir Anthony van Dyck, *Diego Messia Felipez de Guzmán, Marqués de Leganés*, The National Museum of Western Art, Tokyo





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

147

## SIR PETER LELY

(WESTPHALIA 1618-1680 LONDON)

*Portrait of a lady, traditionally identified as Mary 'Moll' Davis (c. 1651-1708), three-quarter-length*

signed 'PL' ('PL' linked, lower right)

oil on canvas

49% x 41% in. (126.1 x 104.5 cm.)

\$120,000-180,000

£86,000-130,000

€97,000-150,000

### PROVENANCE:

with Philip Mould, London, 2011, where acquired by the present collector.

### EXHIBITED:

Boston, Museum of Fine Arts, April 2014, on loan.

As much as Holbein and van Dyck created the image of the courts of Henry VIII and Charles I, so the court of Charles II has become inextricably linked with the portraits of his Principal Painter, Sir Peter Lely. This portrait, dating to the late 1660s or early 1670s, represents the culmination of the development of Lely's style and of his creation of portrait types through which the Restoration court could fashion its identity. Imbued with a sense of style, glamour and splendour, the rapidly applied, broad brushwork of the sitter's brown silk dress, her smoothly painted face, and 'heavy-lidded' gaze are all hallmarks of the female portrait-types which gained Lely a position of absolute supremacy in British portraiture throughout the second half of the seventeenth century.

This portrait has traditionally been identified as Mary 'Moll' Davis, a famed actress of the Restoration and one of the favoured mistresses of Charles II. Details of her birth and upbringing are unknown, though Pepys believed her to be the illegitimate daughter of 'Collonell Howard, my Lord Barkeshire [Thomas Howard, Earl of Berkshire (1619-1706)]', though she may instead have been the daughter of a blacksmith on his Wiltshire estate. In 1660, she joined the Duke's Theatre Company with whom, as a famous beauty, she rapidly became a celebrated actress and singer. Pepys saw her perform on 14th January 1668, writing that she 'dances beyond any thing in the world'. By this time, she had met Charles II who attended her performances, 'gazing on her, and my Lady Castlemayne [Barbara Villiers, 1st Duchess of Cleveland and Countess of Castlemain (1640-1709), the King's then favourite] being melancholy and out of humour, all the play...The King, it seems, hath given her [Davis] a ring of L700, which she shews to every body...and he hath furnished a house for her in Suffolke Street most richly'. As the King's

mistress, Moll retired from the stage in May 1668, though continued to perform at Court masques like *Calisto* in 1675 and John Blow's *Venus and Adonis* in 1681-82. Her position as the King's favourite lasted only briefly, however, as Charles quickly tired of her extravagant habits. Her rivalry with Nell Gwyn, who had likewise begun an affair with the King in 1668, caused much gossip at Court. Famously Gwyn was alleged to have laced Davis' food with a purgative drug just before she spent an evening with the King. The ascendancy of 'Pretty, witty Nell' at Court saw Moll Davis' position decline, though she did give birth to Charles' last child, Lady Mary Tudor, in 1673. In December 1686, she married James Paisible, a musician from the Court. The couple went into exile in 1688 at the beginning of the Glorious Revolution (1688-89), returning to England in January 1698.

Portraits of Moll Davis are not common and few can be identified with absolute conviction. A portrait of the actress playing the guitar, an instrument which became highly fashionable at court from the early 1660s onwards, is now at Weston Park and remains the most securely identified portrait of the sitter, as it was copied in mezzotint and published by Richard Thompson (d. 1693) titled as 'Madame Davis'. The present portrait shares a number of similarities with the work, particularly in the modelling and features of the sitter's face. The sitter's pose is an early example of Lely's use of a full-length composition showing the sitter, sitting languidly on the ground with a landscape beyond, which he would use frequently in the mid- and late 1670s. The pose and dress of the sitter are reminiscent of other portraits of women at the court painted at the turn of the 1670s, like those of *Louise de Kéroualle, later Duchess of Portsmouth, as a shepherdess* and *Mary of Modena, Duchess of York* (both Althorp House, Northamptonshire).





PROPERTY FROM A WEST COAST COLLECTION

148

**HENDRICK VAN BALEN I**

(ANTWERP 1574-1632)

**AND JASPER VAN DER LANEN**

(ANTWERPEN C. 1585-AFTER 1624)

*Saint John the Baptist with two putti and a lamb in a rocky landscape*

signed with monogram 'HB' (lower right) and inscribed 'ECC[E] ANGUS'  
(center right, on the flag)

oil and gold on copper

19¾ x 25¾ in. (50.1 x 65.4 cm.)

\$30,000–50,000

£22,000–36,000

€25,000–40,000

**PROVENANCE:**

John Barton Payne (1855-1935), Washington, D.C., by 1915, and by inheritance to his niece, Nellie Payne, and by inheritance to the present owner.

**EXHIBITED:**

Williamsburg, Virginia, Muscarelle Museum of Art, *17th-Century European Paintings*, 1983-1984, as Hendrick van Balen and Jan Breughel I.  
San Diego, Timken Museum of Art, on loan, 2009.



149

**FLEMISH SCHOOL, 17TH CENTURY**

*A forest landscape with a stream, a village beyond*

oil on copper, the reverse stamped with the panel maker's mark of Jan Michielsens (active 1660-1690)

15 x 18<sup>7</sup>/<sub>8</sub> in. (38 x 47.9 cm.)

\$18,000-25,000

£13,000-18,000

€15,000-20,000

PROPERTY FROM THE ESTATE OF A DISTINGUISHED GENTLEMAN

150

**JAN BAPTIST VAN FORNENBURGH**  
(ANTWERP 1585/95-1648/49 THE HAGUE)

*Tulips, lilies, anemones, roses, a lily of the valley and other flowers in a glass vase on a stone plinth with a butterfly, a bee, a lizard and a snail*

signed with initials 'iB. F.' ('iB' linked, lower center, on the front of the plinth)  
oil on panel

28 $\frac{7}{8}$  x 23 in. (73.3 x 58.4 cm.)

\$150,000–200,000

£110,000–140,000

€130,000–160,000

**PROVENANCE:**

Private collection, Europe, until *circa* 1950.

Private collection, United States, *circa* 1950 until 1995.

with Johnny van Haeften, London, from whom acquired by the present owner in 1997.

Little is known about Jan Baptist van Fornenburgh, who belongs to the group of still life painters who came under the influence of Ambrosius Bosschaert I. Indeed, Fornenburgh's paintings are of such a high quality and grow so directly out of Bosschaert's works that his favored signature—"iB. F."—had, until the first half of the 20th century, been interpreted as 'Johannes Bosschaert Fecit' (see L.J. Bol, *The Bosschaert Dynasty: Painters of Flowers and Fruits*, Leigh-on-Sea, 1980, p. 42). Likely born in Antwerp between 1585 and 1595, he had moved to The Hague by 1629, the year in which he is first recorded as a member of the city's painters' guild.

Fornenburgh's works are extremely rare, with only about twenty paintings known today. Judging from his extant *oeuvre*, he appears to have particularly favored dramatically lit floral bouquets placed in bulbous glass vases and set atop stone plinths or ledges. It is likely that the artist made extensive use of preparatory drawings when developing his compositions, a working method that afforded Fornenburgh the opportunity to create fanciful bouquets composed of flowers that otherwise bloomed at different times of year. The open lily, the lizard and the snail in this painting all reappear in a painting offered Koller, Zurich, 30 March 2012, lot 3044 (fig. 1).



Fig. 1 Jan Baptist van Fornenburgh, *Floral still life with flowers in a glass vase on a stone pedestal*, private collection





PROPERTY FROM WEILL CORNELL MEDICINE, SOLD TO BENEFIT THE DEPARTMENT OF OPHTHALMOLOGY

151

## STUDIO OF DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

*A prisoner brought before an officer, a fortress beyond*

signed 'D. TENIERS. F.' (lower right)

oil on panel

26¼ x 36¼ in. (66.7 x 92.1 cm.)

\$30,000–50,000

£22,000–36,000

€25,000–40,000

### PROVENANCE:

Baron Léon de Pitteurs Hugaerts d'Orange, Brussels; (†), Galerie Fievez, Brussels, 14-17 December 1927, lot 104.

Anonymous sale; Internationales Kunst- und Auktionshaus, Berlin, 15 May 1935, lot 364.

Irene Bergman (1915-2016), New York, by whom bequeathed to Weill Cornell Medicine in 2016.

In the 1640s David Teniers produced numerous scenes with soldiers, subjects that no doubt owed their popularity to the Thirty Years' War (1618-1648) then enveloping Europe. The Southern Netherlands, and Teniers's native city of Antwerp in particular, were especially vulnerable, pressed by the Dutch to the north and the French to the south. Unlike the early satirical 'monkey pictures' that lampooned the perceived excesses of soldiers, the

present painting pays tribute to the important role played by the military in contemporary life. The gravity of the scene is evident in the image of a prisoner, perhaps a deserter or an enemy combatant, who has been brought, hands bound, before an officer who pronounces the prisoner's sentence.

The present painting is a contemporary copy of a fully autograph painting on copper and of slightly smaller size (Christie's, London, 7 July 2000, lot 31). Though largely the same, the two paintings nevertheless exhibit a handful of differences in detail. Among the most notable changes are the distinct cloud formations that appear in each and the lack of a sword slung from the waist of the figure at left in the present painting. Three further versions of this subject are known (Lange, Berlin, 7-8 February 1939, lot 55, as Teniers; Sotheby's, London, 24 November 1971, lot 7; Fischer, Lucerne, 27 July 1926, lot 55, as Teniers).

Irene Bergman settled as a refugee in New York in 1942, having fled Nazi persecution in her native Berlin. Shortly after her arrival she obtained a position as a secretary to a banker, eventually working her way up to senior vice president at the asset management firm Stralem & Co. At her death, she was the longest-working woman on Wall Street.





FROM THE COLLECTION OF ROBERT T. SAKOWITZ, HOUSTON, TEXAS

**152**

**JAN STEEN**

(LEIDEN 1626-1679)

*An interior with figures preparing fish*

signed 'JSteen' ('JS' linked, lower right)

oil on canvas

23 x 20 $\frac{3}{8}$  in. (58.4 x 51.8 cm.)

\$20,000-30,000

£15,000-21,000

€17,000-24,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 10 May 1967, lot 121, as 'J. Steen', where acquired by the present owner.

153

## FLORIS VAN SCHOOTEN

(? C. 1585-AFTER 1655 HAARLEM)

*An engraved silver beaker and spoon, a bread roll and berries on pewter plates and an overturned wine glass on a draped table*

oil on panel

15¼ x 21¾ in. (38.7 x 55.4 cm.)

\$70,000–90,000

£51,000–64,000

€57,000–73,000

**PROVENANCE:**

with Fritz Nathan, Zurich, by 1953.

Rutter collection, Vienna, by the 1960s; Sotheby's, London, 8 December 2016, lot 172, where acquired by the present owner.

Throughout his four-decade career, Floris van Schooten succeeded in adapting his style and compositional arrangements to suit contemporary tastes. His early works are generally either kitchen scenes with figures that derive from the tradition established by Pieter Aertsen and Joachim Beuckelaer or breakfast pieces viewed from an elevated position like those of his Haarlem contemporary Floris van Dyck. In the late 1620s and 1630s he transitioned to monochrome breakfast pieces in the manner of Pieter Claesz and Willem Heda. Such works in turn ultimately gave way to pleasing still lifes like this painting, where fruit is typically arranged diagonally on plates or in bowls, often including a pewter beaker with delicately engraved decoration to create a visually compelling composition.

A very similar composition but with an additional bowl of fruit and without the overturned wineglass was sold Christie's, London, 10 July 1992, lot 177.





154

**CORNELIS DE HEEM**  
(LEIDEN 1631-1695 ANTWERP)

*Pomegranates, chestnuts, a walnut, an orange, and a partially peeled lemon, with oysters and a roemer, on a stone ledge, in a niche*

oil on canvas  
30 $\frac{7}{8}$  x 25 $\frac{3}{4}$  in. (78.4 x 65.4 cm.)  
\$50,000–70,000

£36,000–50,000  
€41,000–56,000

**PROVENANCE:**

with François Heim, Paris, by December 1965, as Jan Davidsz. de Heem.  
Anonymous sale; Christie's, Paris, 21 June 2011, lot 18.  
Anonymous sale; Hampel Kunstauktionen, Munich, 7-8 March 2016, lot 188.  
Private collection, Russia.

**EXHIBITED:**

Naples, Museo Duca di Martina, *Un museo... tutto da bere: Arte e vino*, 21 December 2011-15 April 2012, no. 9.

**LITERATURE:**

*L'Oeil*, December 1965, illustrated, as Jan Davidsz. de Heem.

Born to an esteemed family of artists, Cornelis de Heem trained in the workshop of his father, Jan Davidsz. de Heem, arguably the greatest and most influential still life painter of the Dutch Golden Age. Cornelis remained in his father's studio until his admittance, in 1660 or 1661, to the Guild of St. Luke in Antwerp as an independent master. Many of Cornelis's compositions, as well as his meticulous use of rich oil glazes, demonstrate the profound influence of his father. However, by *circa* 1670, when this picture was painted, de Heem had begun to develop an independent visual vocabulary and had started increasingly to employ stronger, bolder coloring and a more draftsman-like technique. Here, De Heem's careful manipulation of light and addition of intricate highlights across the canvas confer a remarkable sense of tactility to the assembled foods and objects. Each pomegranate seed catches the falling light and the glistening juices from the open oysters trickle onto the stone ledge. The distinctive stone niche which frames the composition is a device seldom encountered in his father's *oeuvre*. Yet, other characteristics of this painting find ready analogues in Jan's work, such as the foliage that encircles the *roemer*, present in his sumptuous *Still life with ham, lobster and fruit* in the Museum Boijmans Van Beuningen, Rotterdam (inv. 1289).

We are grateful to Fred Meijer for confirming the attribution to Cornelis de Heem on the basis of a photograph, and for providing a dating of *circa* 1670 (written communication, 25 January 2018).



155

**OTTMAR ELLIGER I**

(GÖTEBORG 1633-1679 BERLIN)

*A lobster on a pewter platter with grapes and peaches in a Wan-Li bowl, cherries, and a spider, on a partially draped marble ledge*

signed and dated 'Ott Elliger fecit / Anno 1665' (lower left)

oil on panel

21¼ x 17¼ in. (54 x 43.8 cm.)

\$25,000-35,000

£18,000-25,000

€21,000-28,000



PROPERTY FROM THE ESTATE OF MR. GERARD ARNHOLD

156

**WILLEM VAN MIERIS**  
(LEIDEN 1662-1747)

*Vertumnus and Pomona*

signed and dated 'W Van Mieris Fet 1725' (lower left)

oil on panel

10 x 8½ in. (25.4 x 21.6 cm.)

\$12,000-16,000

£8,600-11,000

€9,700-13,000

**PROVENANCE:**

(Probably) Christiaan van Tarelink (1726-1797), Amsterdam; (†) his sale, van der Schley, Amsterdam, 18 August 1798, lot 12 (f 70 to Van der Schley).

(Probably) Maria Magdalena Sluypwijk, Comtesse van Moens; (†) her sale, van der Schley and Vinkeles, Amsterdam, 20-21 April 1803, lot 38 (f 200 to Pruysenaar).

with Norbert Fischman Gallery, London, 1954.

Anonymous sale; Sotheby's, London, 11 December 1996, lot 302, where acquired by the present owner.

**LITERATURE:**

(Probably) C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch painters of the seventeenth century*, Stuttgart, 1928, X, p. 131, no. 109.

*The Burlington Magazine*, XCVI, March 1954, p. v, illustrated.

*The Connoisseur*, CXXXII, February 1954.



157

**GILLIS PEETERS I**  
(ANTWERP 1612-1653)

*The Dutch man-of-war Amsterdam before the Brazilian coast*

with signature 'G · Peeters ·' (lower left, on a rock)

oil on panel

21 $\frac{1}{2}$  x 13 $\frac{3}{8}$  in. (54.9 x 34.5 cm.)

\$20,000-30,000

£15,000-21,000

€17,000-24,000

**PROVENANCE:**

[The Property of a Private Collector]; Sotheby's, London, 14 December 2000, lot 133, where acquired by the present owner.

**LITERATURE:**

E. Larsen, 'Neu entdeckte Brasilien-Bilder von Frans Post, Abraham Willaerts und Gillis I Peeters, Teil 2', *Weltkunst*, LXXII, June 2002, p. 937, fig. 5.

Though it was long believed that Gillis Peeters based his rare views of Brazil entirely on the works of artists like Frans Post, Dr. Eric Larsen recently posited that the artist may actually have travelled to the colony around 1637 and again in 1640/44 (*loc. cit.*). Dr. Larsen believed the present view to be taken from the region of Maranhao in northeastern Brazil and suggested that the indigenous figures are Tapuyas. He further identified the man-of-war as that of the *Amsterdam*, the largest ship of its type in the service of the Dutch West India Company. According to Larsen, the painting was probably executed circa 1645/50, a period in which the silvery tonality of Peeters' paintings suggests the prevailing influence of the Dutch marine painter, Simon de Vlieger.



158

**HIERONYMUS GALLE I**  
(ANTWERP 1625-1679)

*Roses, peonies, poppies, carnations, guelder roses and other flowers in a sculpted terracotta vase on a stone ledge*

oil on canvas  
38 $\frac{3}{4}$  x 33 $\frac{5}{8}$  in. (98.2 x 85.4 cm.)  
\$70,000–90,000

£51,000–64,000  
€57,000–73,000

**PROVENANCE:**

with Fritz Steinmeyer, Lucerne, by 1924, as 'Jan Fyt'.  
Dr. James Simon, Berlin; Lepke, Berlin, 29 November 1932, lot 51, as 'Jan Fyt'.  
Hugo and Ruth Klotz, Bonniebrook Farm, Monroe, NY.

Born in Antwerp in 1625, Hieronymus Galle became a pupil of Abraham Hack in 1636 and a master in the local guild when he was twenty. In 1661, Galle sojourned in Rome for a year, but is recorded back in Antwerp, where he died, in 1679. Dated works by the artist from 1650 to 1667 survive, allowing for a reconstruction of the painter's distinct stylistic development as he moved away from the example of Jan Brueghel and Daniel Seghers and began to embrace the work of Italian artists like Paolo Porpora and Michelangelo de Campidoglio, even modifying his signature from 'HIERONIMO GALLE f' to the more Italianate 'GIROLIMO GALLE'. In Rome Galle also came into contact with the art of Abraham Brueghel, whose influence is apparent in the present work. Fred G. Meijer has confirmed the attribution to Galle and pointed out that the present work likely dates to c. 1661-1662, probably during the artist's time in Rome and at the height of his Italianizing style.

We are grateful to Fred G. Meijer of the RKD, The Hague, for his assistance in cataloguing this lot.





159

**JEAN-BAPTISTE MONNOYER**  
(LILLE 1636-1699 LONDON)

*Peonies, carnations, poppies and auriculæ in a bronze urn on a stone ledge*

signed 'J. Baptiste fecit' (lower right)

oil on canvas

25 $\frac{1}{8}$  x 30 $\frac{1}{8}$  in. (63.6 x 76.4 cm.)

\$30,000-50,000

£22,000-36,000

€25,000-40,000

**PROVENANCE:**

Lady Young.

[From a Deceased's Estate]; Christie's, London, 24 May 1991, lot 99.

with Rafael Valls, London.

Private collection, England.

Born in Lille, Monnoyer began by studying history painting in Antwerp but had moved to Paris by 1650, where he was presented to the Académie Royale in 1663 and received in 1665 for the painting *Flowers, Fruit and Objets d'Art*, now at the Musée Fabre, Montpellier. In 1673, he exhibited four still lifes at the Salon and rapidly became associated with this genre. He was a favorite of Louis XIV, who owned no fewer than 60 of his works, and also worked at the Gobelins and Beauvais, designing floral borders for tapestries. His paintings were considered so lifelike by contemporaries that it was said they lacked nothing but the perfume.

In 1690, he was among a group of French painters invited by Ralph, later 1st Duke of Montagu, to decorate Montagu House. He later worked at both Burlington House and Kensington Palace, dying in London in 1699.



PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON

160

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

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

signed 'L.Boilly' (lower right)  
oil on canvas, unlined  
12¾ x 16½ in. (32.4 x 40.9 cm.)  
\$15,000-20,000

£11,000-14,000  
€13,000-16,000

**PROVENANCE:**

Madame Preponnier, Demonville, Fossard; her sale, Lacoste, Paris, 31 March 1828, lot 43 (FF 176).  
Emile Pereire (1800-1875), Paris, 1898.  
Anonymous sale; Ader Picart Tajan, Paris, 17 June 1997, lot 61.  
Anonymous sale; Christie's, New York, 23 October 1998, lot 119, where acquired by the present owner.

**LITERATURE:**

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

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

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



161

**ATTRIBUTED TO CHARLES MELLIN**  
(NANCY C. 1600-1649 ROME)

*A Saint*

oil on canvas  
25 x 19½ in. (63.5 x 49.5 cm.)  
\$30,000–40,000

£22,000–29,000  
€25,000–32,000

**LITERATURE:**

A. Brejon de Lavergnée, 'Réflexions sur l'activité des artistes français à Naples durant la première moitié du XVIIe siècle', in *L'Âge d'Or de la Peinture à Naples: de Ribera à Giordano*, eds. M. Hilaire and N. Spinosa, Paris, 2015, p. 87, fig. 3.

Arnauld Brejon de Lavergnée has recently attributed this painting of an unknown saint to Charles Mellin based on comparison with the *Angel carrying the instruments of the Passion* in the Museo Nazionale di Capodimonte, Naples (*loc. cit.*). Noting the painting's affinity with the works of Simon Vouet, Brejon de Lavergnée suggests a dating of circa 1626, when Mellin was directly under the influence of the elder artist in Rome.



PROPERTY OF A LADY

162

**FRANCESCO FONTEBASSO**  
(VENICE 1707-1769)

*Saint Leonard between Saint Lawrence Giustiniani, Saint Andrew and Saint Nicholas*

oil on canvas  
22½ x 16¾ in. (57.2 x 41.7 cm.)  
\$15,000–25,000

£11,000–18,000  
€13,000–20,000

**PROVENANCE:**

Nicolson collection.  
Anonymous sale; Bukowskis, Stockholm, 28 September 1916, lot 40, as Giandomenico Tiepolo.  
Consul General Karl Bergsten (1869–1953), Villa Dagmar, Stockholm, since 1916, and by descent to the present owner.

**EXHIBITED:**

Stockholm, Nationalmuseum, *Italienska tavlor och teckningar i Nationalmuseum o. andra svenska och finska Samlingar*, 1933, no. 140, as Giambattista Tiepolo.  
Stockholm, Nationalmuseum, *Konstens Venedig*, 20 October 1962–10 February 1963, no. 168.

**LITERATURE:**

K. Asplund, *Catalogue de la collection de M. et Mme K. Bergsten*, Stockholm, 1925, no. 47, as Giandomenico Tiepolo.  
F. Valcanover, 'La mostra "Venezia nell'arte" a Stoccolma', in *Emporium*, March 1964, p. 111.  
M. Magrini, *Francesco Fontebasso*, Venice, 1988, no. 144, fig. 25.

This fresh, spontaneously executed oil sketch dates to circa 1737. It is a variant of the *modelletto* formerly in the Foresti collection in Milan (see M. Magrini, *Francesco Fontebasso*, Venice, 1988, no. 91, fig. 26), and is comparable to the altarpiece of the church of San Salvador in Venice (op. cit. no. 179, fig. 24). Both palette and composition reveal a debt to the renowned 18th century Venetian painter, Giambattista Tiepolo. Indeed, the picture was mistakenly attributed to Tiepolo by Asplund, before it was recognized by Pallucchini and Moschini as a characteristic early work by Fontebasso (verbal communication, 1961).



163

**FRANÇOIS LEMOYNE**  
(PARIS 1688-1737)

*Ananias restoring the sight of Saint Paul*

oil on canvas

18¼ x 14¼ in. (46.3 x 36.3 in.)

\$15,000–20,000

£11,000–14,000

€13,000–16,000

The attribution of this painting to François Le Moyné was endorsed by Dr. Jean-Luc Bordeaux, who recognized this as a characteristic early work of circa 1715-20 (written communication, 15 April 2001). He noted that the figure of the young mother swaddling her child at left closely resembles the figure in another early work, *Joshuah destroying Idolatry*, private collection (see J.-L. Bordeaux, *François Le Moyné and his generation*, Paris, 1984, pp. 69-70, no. 1, illustrated). A similar preparatory study by Le Moyné, now in the National Gallery of Ireland, Dublin, and produced for his now lost work, 'Mai', shows *The Blinding of Elymas* (*op. cit.* p. 82, no. 23, illustrated). This canvas is also almost certainly a study for an as-yet unidentified larger work.



PROPERTY FROM THE ESTATE OF CARROLL PETRIE

164

**HUBERT ROBERT**  
(PARIS 1733-1808)

*Capriccio of an obelisk and a ruined classical building with figures; and Capriccio of a washerwomen and a dog*

the first signed 'H. ROBERT' (above the doorway);  
the second signed and dated 'H. ROBERT / 1795'  
(lower center)

oil on paper, laid down on canvas	
each 31¼ x 25½ in. (80.8 x 64.7 cm.)	a pair (2)
\$100,000-150,000	£72,000-110,000
	€81,000-120,000

**PROVENANCE:**

Lieutenant Général le Comte Le Gendre d'Onsenbray, Château de Villemereuil, Aube.  
Etienne-Marie Antoine Champion, Comte de Nansouty, Paris, and by descent to Comte de la Béraudière, Hôtel de la Béraudière, Paris.  
Edouard Jonas, Paris, 1928.  
Mrs. Joseph Heine; (†), Sotheby's, New York, 24-25 November 1944, lots 256 and 259.  
Anonymous sale; Sotheby's, London, 1 November 1978, lot 39.  
Anonymous sale; Christie's, London, 6 July 1984, lots 103 and 104, where acquired after the sale by the following.  
with Newhouse, New York, from whom acquired by  
Carroll Petrie, New York.

**EXHIBITED:**

New York, *French and English Art Treasures of the Eighteenth Century*, 1942, nos. 51 and 52.

**LITERATURE:**

A.L. Mayer in *Pantheon*, I, 1928, pp. 276-277.



From 29 October 1793 to August 1794, Hubert Robert was imprisoned in Sainte-Pélagie and in the seminary of Saint-Lazare, which had been converted into a jail, for failing to renew his citizen's card. During his incarceration, Robert managed to continue painting, even using the earthenware food plates from which he ate as supports (fig. 1; Christie's, London, 9 July 1999, lot 193). Often he gave these plates to the prison guards, who would sell them for a *louis d'or* (24 francs). According to the artist's obituary, written by his friend Etienne Vigée, Robert made many drawings and fifty paintings during his imprisonment.

The present works were likely painted just after Robert was released from prison. Classic

examples of the artist's notions of the picturesque and fantastical, the scenes play out against the backdrop of an imaginary ancient world, where figures in modest, contemporary dress going about their daily tasks provide a sense of harmony and timelessness. Both images are colored with the suffusive Italian light that Robert made the hallmark of his renowned architectural scenes, and the fluid brushwork typical of Robert's works during this period.

An early owner of the present pair, Count Étienne-Marie-Antoine Champion of Nansouty (fig. 1; 1768-1815) was a cavalry commander during the French Revolutionary Wars, who rose to the rank of General Division in 1803 and subsequently held important military commands during the

Napoleonic Wars. He was present at some of the most significant battles of the Third, Fourth, and Fifth coalitions, leading cavalry actions at the battles of Austerlitz, Friedland, Eckmühl, Aspern-Essling and Wagram. In 1812, during the campaign in Russia, Nansouty commanded the I Cavalry Corps, which he led with distinction at such battles as Ostrovno and Borodino, where he received a severe knee wound. The next year, he commanded the Imperial Guard cavalry, which he led at Dresden, Leipzig and Hanau, where he was again wounded. In 1814 he led his men in several engagements, including La Rothière, Montmirail, Vauchamps and Craonne until his incapacitation from wounds that year. His efforts led to his being awarded the *Ordre national de la Légion d'honneur*, or the Legion of Honor, a French order established by Napoleon in 1802.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**165**

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

*An Alpine landscape with figures bathing and fishermen in their boats nearby*

oil on canvas

15 $\frac{7}{8}$  x 20 $\frac{3}{4}$  in. (40.4 x 52.8 cm.)

\$50,000–80,000

£36,000–57,000

€41,000–64,000

**PROVENANCE:**

[The Property of a Gentleman]; Sotheby's, London, 14 December 2000, lot 85. George Magan, Castle Town House, County Kilkenny, no. 292 (according to labels on the reverse).

Jean-Joseph-Xavier Bidauld was the first landscape painter to be admitted to the Académie des Beaux-Arts, in 1823. His works, which were avidly sought by important patrons, among them King Louis XVIII, epitomize Neoclassical landscape painting in the rigorous compositional order of his bucolic subjects. This painting probably derives from a study made directly from nature. The diminutive figures may be by one of the many artists, including Guillaume Lethière, Carle Vernet, François Gérard and Louis-Léopold Boilly, with whom Bidauld is known to have collaborated.





166

## ÉTIENNE ALLEGRAIN

(PARIS 1644-1736)

*An Italianate river landscape with a fisherman, a shepherd and travelers on a path, a walled town beyond*

oil on canvas

34½ x 40½ in. (87.6 x 101.9 cm.)

\$50,000–70,000

£36,000–50,000

€41,000–56,000

**PROVENANCE:**

Private collection, France, where acquired by the present owner *circa* 2000.

Born to a family of artists, the French painter Étienne Allegrain is best known for his idyllic topographical compositions. He became a member of the Académie Royale in 1676 and in 1691 he painted a series of works depicting the parks and gardens of Versailles for the Grand Trianon, which still hang there today. Evidently inspired by the mythological landscape paintings of Nicolas Poussin, Allegrain introduced into his landscapes an atmosphere of quiet tranquility and suffused them with warm, golden light.

This sweeping landscape is a characteristic example of the artist's balanced and harmonious style. The terrain comprises carefully constructed layers of hills that fade into atmospheric perspective. In the foreground, various figures can be seen fishing, herding and otherwise enjoying the countryside. Just beyond the grove that dominates the horizon, Allegrain has placed an assemblage of buildings that appear to be imaginary edifices based on classical architectural ideals, which are a recurring feature of the artist's compositions.



PROPERTY RETURNED TO THE HEIRS OF FRITZ GUTMANN

**167**

**A PAIR OF CARVED LIMWOOD STATUES OF ANGELS**

CIRCLE OF VEIT STOSS, GERMAN, FIRST QUARTER 16TH CENTURY

Dressed as acolytes, each holding a torch and formerly with wings to backs

34 in. (86.3 cm.) high, 10 in. (25.4 cm.) wide, 10½ in. (26.7 cm.) deep (the first)  
36¼ in. (92 cm.) high, 11¼ in. (30 cm.) wide; 9 in. (22.9 cm.) deep (the second) (2)

\$15,000–25,000

£11,000–18,000

€13,000–20,000

**PROVENANCE:**

Benoit Oppenheim, Berlin (1842-1931) by 1911 and sold [probably] through the Galerie Goldschmidt-Wallerstein, Berlin, 17-19 March, 1924

Fritz Gutmann, Heemstede (Haarlem) (1886-1944) by 1928

Loaned by Fritz Gutmann to the World's Fair, New York, 30 April, 1939

In care of Frederic Stern, New York, 1939, and sold by Frederic Stern (as by Veit Stoss) to the Saint Louis Art Museum, 1948

By arrangement with St. Louis Museum 2017, returned to heirs of Fritz Gutmann

**EXHIBITED:**

New York, World's Fair, 30 April, 1939, catalogue no. 429.

Saint Louis, Saint Louis Art Museum, *Art at the Altar*, May 31, 1994 - February 1, 1995

Buffalo, Albright-Knox Art Gallery, *Religious Art from Byzantium to*

*Chagall*, December 13, 1964 - January 10, 1965

Indianapolis, John Herron Museum of Art, *Masterworks of Sculpture*, February 2 - March 18, 1956

**LITERATURE:**

*Originalbildwerke in Holz, Stein, Elfenbein usw. aus der Sammlung Benoit Oppenheim, Berlin*, Leipzig, 1911, catalogue nos. 120, 121.

Please note, Lucas Cranach I's *Portrait of John Frederick I, Elector of Saxony (1503-1554), half-length*, returned to the Gutmann heirs pursuant to a settlement agreement between the parties is offered in the Old Masters Part I sale, lot 7.







PROPERTY FROM THE BROOKLYN MUSEUM,  
NEW YORK, SOLD TO BENEFIT THE  
ACQUISITIONS FUND (LOTS 168-169)

■ 168

**A STAINED GLASS PANEL DEPICTING A  
PROCESSION ABOVE A COAT OF ARMS**  
SWISS OR GERMAN, THE CENTRAL  
PANEL POSSIBLY 16TH CENTURY, THE  
SURROUNDING GLASS 19TH CENTURY

Together with a stained glass roundel depicting  
the adoration of the Magi, Netherlands, 19th  
century

35½ in. (89.3 cm.) high, 27 in. (68.6 cm.) wide, the  
glass panel overall

8½ in. (20.6 cm.) diameter, the roundel (2)

\$2,000-3,000

£1,500-2,100

€1,700-2,400





■ 169

**TWO STAINED GLASS PANELS DEPICTING AN ANNUNCIATION AND A VISITATION**

FRENCH, SOME ELEMENTS PROBABLY 15TH CENTURY

80 in. (203.2 cm.) high, 32½ in. (82.6 cm.) each, overall

(2)

\$4,000–6,000

£2,900–4,300

€3,300–4,800



170



PROPERTY FROM THE COLLECTION OF NELSON SHANKS

**170**

**A GILT-BRONZE THURMSCHENHUR**  
GERMAN, 17TH/ EARLY 18TH CENTURY

Together with a gilt-bronze table clock, by Anton Meltzer, Vienna, 18th century, the interior signed *Antoni Meltzer in Wienn*

7¾ in. (17.8 cm.) high

(2)

\$6,000–9,000

£4,300–6,400

€4,900–7,300

PROPERTY FROM A PRIVATE COLLECTOR

**171**

**A CHARLES II GOLD MIRROR**  
CIRCA 1680

Of oval form with filigree scrolls terminating in chased leaves and flowers emanating from a bountiful basket and with four masks along the outer ring, with a suspension loop, *apparently unmarked*

4¼ in. (10.8 cm.) long

\$6,000–8,000

£4,300–5,700

€4,900–6,400

**PROVENANCE**

Acquired from Lavender, London, 1973.



171





**172**

**A BRONZE FIGURE OF MARSYAS**

ITALIAN, LATE 17TH/ EARLY 18TH CENTURY

On a later green marble base

10¼ in. (26 cm.) high, overall

\$5,000–8,000

£3,600–5,700

€4,100–6,400

173

## TOMÁS HIEPES

(?1610-1674 VALENCIA)

*Grapes, peaches and a snail in a Chinese porcelain bowl atop a gilt and inlaid cabinet*

signed and dated 'Thomas Hiepes fecit ANo 1646' (lower center, on the cabinet)

oil on canvas

34 x 32¾ in. (86.4 x 83.1 cm.)

\$80,000–120,000

£58,000–86,000

€65,000–97,000

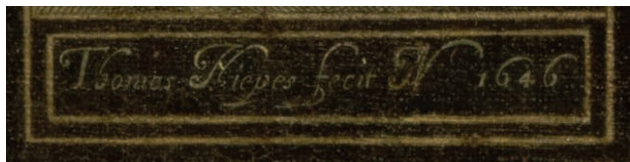
### PROVENANCE:

Private collection, Paris, from whom acquired by the present owner.

Tomás Hiepes was one of the most accomplished still life painters working in Valencia in the second and third quarters of the 17th century. First documented as a member of the city's College of Painters in 1616, dated works by the artist only appear in 1642. This painting—which Hiepes prominently signed and dated '1646' along the front of the ebony, gilt and inlaid cabinet—is, therefore, a relatively early work by the artist. Compared with still lifes by his contemporary, Antonio de Pereda, Hiepes displays a greater interest in monumental, strictly composed and geometric compositions.

The small, ebony cabinet inlaid with ivory in this painting is of a type known in Spanish as an *escritorio* (writing desk). From about 1560, they were widely produced in Augsburg, Antwerp and Naples, all cities that were at the time under Spanish imperial rule. Hiepes painted several similar still lifes with ebony cabinets. A particularly close example, also with a central image of Orpheus but with birds on the drawer fronts, as well as two additional examples in which Hiepes replaced Orpheus with an image of Athena copied from a 16th-century print by Jacob Binck, are documented in the literature (see A. E. Pérez Sánchez, *Thomas Yepes*, Valencia, 1995, pp. 60, 125, 126, no. 12, illustrated). While the precise source for Hiepes' image of Orpheus remains to be determined, it almost assuredly also derives from a northern European print of the 16th or 17th centuries.

The overflowing bowl of grapes and peaches with landscape decoration appears to be based on motifs found in contemporary English and Dutch Delftware, while the form of the bowl with its finely worked everted rim may suggest the artist's familiarity with Chinese porcelain (European-made porcelain would not appear until the first decade of the 18th century). A very similar bowl with apples, pears and plums likewise appears in one of a pair of fruit still lifes dated 1642 in the Museo del Prado, Madrid. Such images brimming with natural and artificial luxury objects afforded Hiepes' viewers the opportunity to contemplate the wondrous bounty created by both God and man.



Detail, signature





174

**FRANCESCO ALBANI**  
(BOLOGNA 1578-1660)

*The Rest on the Flight into Egypt*

oil on copper  
13 $\frac{3}{8}$  x 10 $\frac{1}{2}$  in. (34.1 x 26.7 cm.)  
\$40,000–60,000

£29,000–43,000  
€33,000–48,000

This luminous, small-scale devotional copper by Francesco Albani was first recognized as an autograph work by Catherine Puglisi in 2013, on the basis of first-hand inspection. It can likely be dated to circa 1608-10, during which time the artist was working in Rome in close proximity to Domenichino, which afforded him the occasion to study in detail works such

as the frescoes executed for the Palazzo Giustiniani in Bassano di Sutri (now Palazzo Odescalchi, Bassano Romano), and *Latona Nursing Apollo and Diana*, to which the present composition is clearly indebted.

The large number of documented variations is testament to the popularity of Albani's design. An identical composition of similar dimensions was sold at Sotheby's, New York, 25 January 2007, lot 42. Another version in the Museum of Fine Arts, Boston, includes the same arrangement of central figures, with the addition of two angels shown in profile at left (see C.R. Puglisi, *Francesco Albani*, New Haven and London, 1999, p. 111, no. 32.V.a, pl. 54). Yet another variant is at Brocklesby Park in the collection of the Earl of Yarborough, and also shows two angels, but angles the head of the Madonna towards Joseph who leans on a carved stone plinth, head in hand (*op. cit.* p. 111, no. 32, pl. 53).



175

**ATTRIBUTED TO ANGELO CAROSELLI**

(ROME 1585-1652)

*Portrait of a boy, bust-length*

oil on panel, *tondo*

11¼ inches (28.4 cm.) diameter

\$15,000–20,000

£11,000–14,000

€13,000–16,000

**LITERATURE:**

A. G. De Marchi, 'Qualcosa su Pietro Bianchi, su Colonnelli Sciarra e sull'uso del faggio in certe scuole di pittura', in *Studi di storia dell'arte in onore di Fabrizio Lemme*, Rome, 2017, p. 297, fig. 8.

This charming, early portrait attributed to Angelo Caroselli relates closely to his *tondo* of the same sitter in the collection of Ilaria Lemme, Rome, which differs only in the shape of boy's hat and the color of the feathers (see M. Rossetti, *Angelo Caroselli: 1585-1652: pittore romano: Copista, pasticheur, restauratore, conoscitore*, Rome, 2015, p. 284, no. 43, fig. 43). The brilliant palette, meticulous handling of the facial features, and, by contrast, broad, rapid brushwork across the clothing are characteristic of Caroselli's early works.

PROPERTY OF A LADY

176

**CARLO CORNARA**  
(MILAN 1605-1673 ?)

*Jupiter and Semele*

oil on canvas, unframed  
70½ x 82½ in. (179.1 x 260.7 cm.)  
\$60,000–80,000

£43,000–57,000  
€49,000–64,000

**PROVENANCE:**

Noble Austrian collection, and by descent to  
Nikolaus Daczicky von Heselau, Tichá and Prague, from whom acquired in 1968  
by a relative of the present owner.

Surprisingly little is known about the life and career of Carlo Cornara. He is believed to have begun his artistic training with Camillo Procaccini, after whose death he continued to paint independently in a style more refined than his master and, at times, strongly influenced by Correggio. He enjoyed the fervent admiration of a number of his contemporaries, among them, Gualdo Priorato, who remembered him among the most talented artists of his time working in Milan (G. Gualdo Priorato, *Relazione della Città e Stato di Milano*, Milan, 1666, pp. 64 and 77), and Pellegrino Orlandi, who declared that he “made beautiful things” (P. A. Orlandi, *Abecedario pittorico*, Bologna, 1704, p. 109). Orazio Archinti, Count of Novellara, ranked the painter among the “most famous in Milan” along with Ercole Procaccini, Antonio Busca, and Giuseppe Danedi (G. Campori, *Lettere artistiche ined.*, Modena 1866, p. 125).

The scene is taken from an episode in Ovid’s *Metamorphoses* (3.287-309), which tells of Jupiter’s love for Semele, the daughter of Cadmus, founder of Thebes, and the resulting birth of their son, Bacchus. Following an encounter with the god, Jupiter, in human guise, the mortal Semele becomes pregnant. Upon discovering his infidelity and mad with jealousy, his wife, the goddess, Juno, swears vengeance and, disguised as Semele’s elderly Epidaurian nurse, Beroë, visits the mortals home. There, she persuades Semele to entreat Jupiter to consort with her in the same majesty and splendor as he does his wife. Jupiter warns Semele of the danger of this request but, having sworn to grant her whatever she desired, he is forced to comply. He accordingly appears before her as the god of thunder and, doomed to perish from her own guileless wish, Semele is consumed by lightening, though Jupiter is able to rescue their unborn child, Bacchus.

Here, the artist has elected to illustrate the moment immediately preceding the demise of the unwitting mortal: Jupiter grasps Semele by the shoulder and around her partially swollen womb, as his messenger, the eagle, readies the lightening bolt; from behind a cloud at left, Juno looks on, seemingly impervious to the unfolding drama.

We are grateful to Professor Francesco Frangi for proposing the attribution to Carlo Cornara on the basis of photographs (email communication, 10 February 2018).





182

177

**STUDIO OF GIOVANNI BATTISTA GAULLI, IL BACICCIO**

(GENOA 1639-1709 ROME)

*Putto with the emblem of Giulio Gaulli*

inscribed 'INCVLTA RVBENT' (center, on the banderole)

oil on canvas

38 $\frac{3}{4}$  x 28 $\frac{3}{4}$  in. (96.9 x 73.1 cm.)

\$10,000-15,000

£7,200-11,000

€8,100-12,000

This picture relates closely to the canvas of almost identical dimensions formerly in the collection of Count Luigi Primoli and now in the Pinacoteca Capitolina, Rome (inv. Primoli no. 1).

178

**MICHELE PACE DEL CAMPIDOGGIO**

(VITORCHIANO OR ROME 1625-1669 ROME)

*Melons, peaches and plums; and A melon, peaches, plums and cherries, on a forest floor*

oil on canvas

19 $\frac{1}{2}$  x 25 $\frac{1}{4}$  in. (49.4 x 65.5 cm.)

\$20,000-30,000

a pair

£15,000-21,000

€17,000-24,000

Michele Pace del Campidoglio was one of the foremost still life painters in Rome in the 17th century. At that time, painters of *natura morta* were a rare inclusion in artists' biographies and, consequently, comparatively little is known of his life. His first recorded commission was in 1654 for Marcantonio Colonna, and the Colonna inventories show that a further seven pictures were subsequently commissioned for the family collections. He also benefited from frequent employment from Cardinal Flavio Chigi, the nephew of the incumbent Chigi Pope Alessandro VII. Notwithstanding his success with the Papal Curia and the noble families of Rome, it was only after his premature death in 1669 that his national and international reputation began to flourish. His works became highly sought after in England during the 18th century, and indeed, Abbot Luigi Lanzi described the artist as "*eccelente nei frutti e quasi Raffaele di tali pitture*" (Excellent in the depiction of fruit and almost the Raphael of that genre; see L. Lanzi, *Storia pittorica della Italia: Dall risorgimento delle Belle Arti fin presso al fine del XVIII secolo*, Florence, 1834, II, p. ). *A melon, peaches and plums* can be compared to a work by Campidoglio, with Galleria D'Orlane, Casalmaggiore, which repeats the arrangement of the peaches and plums in the foreground at center.





**FRANÇOIS BOUCHER**

(PARIS 1703-1770)

*The Little Alchemist, or Allegory of Chemistry*

signed and dated 'FBoucher 1769' (lower center)

oil on canvas

24 $\frac{7}{8}$  x 20 $\frac{3}{8}$  in. (63.3 x 51.8 cm.)

in a French 18th-century frame

\$70,000–90,000

£51,000–64,000

€57,000–73,000

**PROVENANCE:**

Louis-Auguste Alfred Beurdeley (1808–82), Paris; (†), Hôtel des Ventes Mobilières, Paris, 18 December 1855, lot 5.

(Possibly) Anonymous sale; Hôtel des Commissaires-Priseurs, Paris, 28 May 1863, lot 48, where acquired by (Possibly) Baur collection.

Joseph Fau, Paris; his sale, Hôtel Drouot, Paris, 9 March 1874, lot 25 (210 FF). Anonymous sale; Hôtel Drouot, Paris, 17 April 1875, lot 5.

with Auguste Sichel, Paris; his sale, Paris, Hôtel Drouot, 1–5 March 1886, lot 179 (to Settiner).

Sir Charles Hedworth Mills, 4th Baron Hillingdon (1922–1978), England.

Private collection, London, until 1951, when acquired by the following with Wildenstein, London and New York.

Anonymous sale; Sotheby's, London, 5 December 2013, lot 208, where acquired by the present owner.

**EXHIBITED:**Milwaukee, Art Institute, *The Story of Medicine in Art*, 11 September–25 October 1953, no. 498.New York, Wildenstein, *François Boucher*, 12 November–19 December 1980, no. 37.Tokyo, Metropolitan Museum of Art; Kumamoto, Prefectural Museum of Art, *François Boucher*, 24 April–22 August 1982, no. 70.**LITERATURE:**L. Soullié and C. Masson in A. Michel, *François Boucher*, Paris, 1906, p. 68, no. 1231.G. Pannier in P. de Nolhac, ed., *François Boucher, premier peintre du roi*, Paris, 1907, p. 144.A. Ananoff, *François Boucher*, Lausanne and Paris, 1976, II, pp. 69, 200, 288–89, no. 663, fig. 1737.A. Ananoff, *L'opera completa di Boucher*, Milan, 1980, pp. 141, no. 701, illustrated.

Known as *The Little Alchemist*, or *An Allegory of Chemistry*, this canvas is signed and dated 1769, and depicts a small boy in adult clothing, surrounded by the tools of his profession: glass phials, a mortar and pestle, earthenware jars, open books, and an overturned celestial globe. It is associated with a series of designs by Boucher originating in the early 1750s that fall under the rubric *Les enfants de Boucher* and were used as the basis for tapestries, decorative panels, Vincennes figurines, prints and paintings.

The subject was most famously depicted, with variations, as one of the elements in an eight-paneled decorative scheme entitled *The Arts and Sciences* that provides the décor of 'The Boucher Room' in The Frick Collection, New York. The series was purportedly painted around 1751 for the octagonal boudoir of the Marquise de Pompadour at the Château de Crécy. Although there is considerable doubt that the panels were made for Crécy, or even for the Pompadour - there is no documentation for such a commission, or inventory records to indicate that the Marquise ever owned them - they certainly accord with her progressive taste. Indeed, she is known to have had a practical interest in chemistry, and was a founder of the Bas-Meudon glass manufactory and patron of Vincennes, where chemists had invented an innovative new glaze for porcelain in 1752.

The present canvas was painted almost two decades after the Frick vignette. Taking his earlier composition as a starting point for this work, the artist made numerous small changes to the boy's pose and expression, to the layout of his room and disposition of objects within it. More significantly, he turned the fire into the central force of the composition, using its hot light to cast the scene in pink, yellow, orange and terracotta hues of striking intensity, rendering it in the broad, bold brushwork that constituted the his *dernier* style. Boucher appears to have returned to the subject with practical motives: at least two chair backs covered with tapestries woven at the Gobelins factory by Jacques Neilson and based on this painting have appeared recently (see Paris, Hôtel Drouot, 4 June 1993, lot 220, and 14 December 1994, lot 71). A copy of *The Little Alchemist* was in the collection of Mrs. Walter Lowenstein, New York, in 1938. Another featured in an auction in Palm Beach, Florida, at the Crowne Plaza legor auction house, 3 March 2004 (unnumbered lot).





180

**VENETIAN SCHOOL, 18TH CENTURY**

*The Grand Canal, Venice, looking south, with the Rialto Bridge and the Palazzo dei Camerlenghi*

oil on canvas

13 $\frac{5}{8}$  x 21 $\frac{1}{8}$  in. (34.6 x 53.6 cm.)

\$20,000-30,000

£15,000-21,000

€17,000-24,000



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

181

**AFTER GIOVANNI ANTONIO CANAL, IL  
CANALETTO**

*The Molo, Venice, with the Doge's Palace and the Piazzetta  
from the Bacino di San Marco*

oil on canvas

20½ x 29¾ in. (52.1 x 74.6 cm.)

\$50,000–70,000

£36,000–50,000

€41,000–56,000

**PROVENANCE:**

Anonymous sale, Christie's, London, 22 July 1988, lot 10, where acquired by the present owner.

This work repeats the composition of Canaletto's picture of the same subject in the Uffizi, Florence (inv. 1890, no. 1334).



182

**FRANCESCO ZUCCARELLI, R.A.**  
(PITIGLIANO 1702-1788 FLORENCE)

*A village fête*

oil on canvas  
15 $\frac{1}{2}$  x 22 in. (39.8 x 55.8 cm.)  
\$40,000–60,000

£29,000–43,000  
€33,000–48,000

**PROVENANCE:**

Private collection, Milan, by 1945.  
Art market, Lucerne, where acquired in 2004 by the present owner.

**LITERATURE:**

G. Rosa, *Zuccarelli*, Milan, 1945, illustrated.  
F. Spadotto, *Francesco Zuccarelli*, Milan, 2007, pp. 172 and 343, illustrated.

Dating to the beginning of the 1780s, this canvas was executed several years after Zuccarelli's return from England, during his fruitful retirement in Florence. The energy of the dense and richly textured brushwork conveys the speed of the artist's hand, and reveals a painter still wholly confident in his mastery of his art. The influence of Northern landscape painting which materialized in the artist's later *oeuvre* is evident here above all in the setting, while the marquee bears a notable affinity with that of the *Refreshment during the ride*, The Fitzwilliam, Cambridge (inv. 198) painted around 10 years earlier. The exceptionally animated stances of the characters invites comparison with another work of the artist's late maturity, the celebrated *Banchetto in villa*, in the Fondo per l'ambiente italiano, Milan (inv. C135).



183

**ENGLISH FOLLOWER OF GIOVANNI ANTONIO CANAL, IL CANALETTO**

*The Grand Canal, Venice, with San Geremia, Palazzo Labia, and the entrance to the Cannareggio*

oil on canvas  
29¾ x 50⅞ in. (75.5 x 127.3 cm.)  
\$60,000–80,000

£43,000–57,000  
€49,000–64,000

This canvas takes inspiration from Canaletto's celebrated view of *San Geremia and the Entrance to the Cannaregio*, in the Royal Collection (inv. RCIN 400532). That picture is part of a series of twelve views of the Grand Canal, all of which were formerly in the collection of the British Consul to Venice, Joseph Smith (c. 1682-1770), Canaletto's most significant patron, before their acquisition by King George III in 1762. The twelve views form the basis of the fourteen engraved plates in Visentini's 'Prospectus Magni Canalis Venetiarum' (Venice, 1735). This view shows the entrance of the Grand Canal, with the church and *campanile* of San Geremia at left and, opposite, the Palazzo Querini detti Papozze, and the façade of the Palazzo Emo. At centre, the Ponte delle Guglie spans the canal, with the buildings of the former Jewish Ghetto just visible beyond.

184

**SIR THOMAS LAWRENCE, P.R.A.**

(BRISTOL 1769-1830 LONDON)

*Portrait of Charles Gardiner, 1st Earl of Blessington (1782-1829), full-length, in coronation robes, by a draped table and balustrade*

oil on canvas

93½ x 56½ in. (237.5 x 143.6 cm.)

\$120,000-200,000

£86,000-140,000

€97,000-160,000

**PROVENANCE:**

By inheritance in the sitter's family to Lady Jennifer Fowler (1949-2013), Rahinston, Summerhill, Ireland; Christie's, London, 8 December 2010, lot 273. Art market, London, where acquired by the present owner.

**EXHIBITED:**

Boston, Museum of Fine Arts, April 2014, on loan.

**LITERATURE:**

(Probably) K. Garlick, *Sir Thomas Lawrence*, London, 1954, p. 51, no. 2, and Appendix III, p. 73, no. 22. (Probably) K. Garlick, 'A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', *Walpole Society*, XXXIX, London, 1964, p. 38, no. 2 and Appendix IV, p. 293, no. 201. K. Garlick, *Sir Thomas Lawrence: A Complete Catalogue of the Oil Paintings*, Oxford, 1989, p. 154, under no. 111(b).

The son of the Irish peer and landowner, Luke, 1st Viscount Mountjoy (1745-1798), Charles Gardiner succeeded his father as 2nd Viscount in 1795 before being created Earl of Blessington in 1816. Two years later, after the death of his first wife with whom he had several children, he married Margaret Farmer, née Power (1789-1849). The Irish born Countess had previously been unhappily married to Maurice St. Leger Farmer, a Captain in the 47th Regiment of Foot. After only three months of marriage however, in March 1804, the couple had separated. Having resigned his commission, Farmer travelled to India, returning to Ireland in 1816 where he died a year later after falling from a window while drunk. The widowed Margaret formed a close attachment with Captain Thomas Jenkins of the 11th Light Dragoons and was living with him when she met Lord Blessington. Blessington was obliged to reimburse Jenkins £10,000 for the clothing and jewelry acquired for her. The debt settled, Blessington and Margaret married in February 1818 and established their London residence in St James's Square. The couple travelled to Italy in 1822 where the Countess later met Lord Byron at Genoa. She recorded the details of their meetings and later published them in her *Conversations with Lord Byron* in 1824. The Earl died of a sudden stroke in Paris in 1829. Following her husband's death, Margaret became a celebrated writer, editing several popular journals of the day, as well as a literary hostess at Gore House in South Kensington, surrounding herself with writers like Charles Dickens, Hans Christian Andersen and Benjamin Disraeli (who wrote his 1837 novel *Venetia* there).

Lawrence's portrait of the Earl is likely that recorded in *The Claims of Works of Art, Books etc. under the Estate of the late Sir Thomas Lawrence*, drawn up by the artist's executor Archibald Keightley in 1830. A painting of the 'Late Earl of Blessington' was recorded as having been started in 1815 or 1816 and as '4/5 finished...w.l. [whole length] price 300 Gs' (Garlick, *op.cit.*, 1964). The later date would appear to be entirely appropriate for the portrait, since it was in this year that the sitter, who wears the ermine lined robes of his position, was created Earl of Blessington. Indeed, the commission of a full-length portrait in the regalia of his new station was presumably designed to commemorate this institution. As the leading portraitist of English Society during the early nineteenth century, Lawrence was an obvious and fashionable choice for such a commission. Indeed, his work was evidently admired by the Earl and his wife. In the posthumous inventory of the painter's studio, five paintings were recorded as belonging to the Earl's estate including, alongside the present work, two portraits of the Countess and Lawrence's portrait of the actor *John Philip Kemble Kemble as Cato* (London, National Portrait Gallery, inv. no. 6869), which Blessington had commissioned in 1811. Another portrait of *Margaret, Countess of Blessington* (fig. 1; London, Wallace Collection, inv. no. P558) had been painted by Lawrence in *circa* 1821 and was exhibited at the Royal Academy the following year where, according to Lord Byron, it 'set all London raving'.

The present portrait appears to have passed to the sitter's sister, the Honourable Louisa Gardiner, who had married the Rev. Robert Fowler (d. 1841) of Rahinston House in County Meath, Ireland in 1796. It remained in the family at Rahinston until 2010.







185

185

**NORTH ITALIAN SCHOOL, SECOND  
HALF OF THE 16TH CENTURY**

*Portrait of a cardinal in a galero and fur capelet,  
bust-length*

oil on panel  
12¾ x 10 in. (32.5 x 25.4 cm.)  
\$10,000–15,000

£7,200–11,000  
€8,100–12,000



186

186

**CENTRAL ITALIAN SCHOOL,  
CIRCA 1500**

*The Four Evangelists*

oil and gold on panel  
25¾ x 26¾ in. (65 x 66.8 cm.)  
\$8,000–12,000

£5,800–8,600  
€6,500–9,700



187

**NORTH ITALIAN SCHOOL, CIRCA 1520**

*The Martyrdom of Saint Lucy*

tempera on panel

43 x 28 $\frac{3}{8}$  in. (107.6 x 72.3 cm.)

\$12,000–18,000

£8,600–13,000

€9,700–15,000



188

PROPERTY OF A NEW YORK ESTATE

■ 188

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

SPANISH, 16TH CENTURY

Formerly on a sphere now truncated

30 in. (76.2 cm.) high

\$3,000-5,000

£2,200-3,600  
€2,500-4,000

PROPERTY OF A NEW YORK ESTATE

■ 189

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

SPANISH, FIRST HALF 17TH CENTURY

37½ in. (94 cm.) high

\$3,000-5,000

£2,200-3,600  
€2,500-4,000



189

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**190**

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

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

\$2,000–3,000

£1,500–2,100

€1,700–2,400



190



191

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

**191**

**TWO BRONZE FIGURES OF BACCHUS AND CERES**  
ITALIAN, CERES PROBABLY 17TH CENTURY, BACCHUS LATER

On later marble bases

16 in. (40.6 cm.) high overall, Ceres

15¾ in. (38.1 cm.) high overall, Bacchus

\$1,500–2,500

(2)

£1,100–1,800

€1,300–2,000



■ 192

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

FRENCH, MID-18TH CENTURY

The socle probably original

31 in. (78.7 cm.) high, overall

\$6,000–9,000

£4,300–6,400

€4,900–7,300

**PROVENANCE:**

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



PROPERTY OF A PRIVATE COLLECTOR

■ 193

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

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

\$5,000–8,000

£3,600–5,700

€4,100–6,400

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

PROPERTY OF A NEW YORK COLLECTOR

**194**

**A PAIR OF BRASS CANDLESTICKS**

NORTH EUROPEAN, FIRST QUARTER 18TH CENTURY

25¼ in. (64.1 cm.) high

(2)

\$3,000–5,000

£2,200–3,600  
€2,500–4,000



194



195

PROPERTY OF A NEW YORK COLLECTOR

**195**

**A PAIR OF BRASS CANDLESTICKS**

NORTH EUROPEAN, 17TH CENTURY

26 in. (66 cm.) high

(2)

\$3,000–5,000

£2,200–3,600  
€2,500–4,000





PROPERTY OF A NEW YORK COLLECTOR

**196**

**A PAIR OF BRASS CANDLESTICKS**  
NORTH EUROPEAN, 17TH CENTURY

32½ in. (82.5 cm.) high

(2)

\$4,000–6,000

£2,900–4,300  
€3,300–4,800



197

**197**  
**ANTWERP SCHOOL, 16TH CENTURY**

*Saint Jerome*

oil on panel  
 19 $\frac{5}{8}$  x 15 $\frac{5}{8}$  in. (49.8 x 39.7 cm.)  
 \$10,000–15,000

£7,200–11,000  
 €8,100–12,000



198

PROPERTY FROM THE ESTATE OF A DISTINGUISHED GENTLEMAN

**•198**  
**GERMAN SCHOOL, 16TH CENTURY**

*Lot and his daughters*

oil on panel  
 13 $\frac{7}{8}$  x 9 $\frac{3}{8}$  in. (35.2 x 23.8 cm.)  
 \$7,000–10,000

£5,100–7,200  
 €5,700–8,100

**PROVENANCE:**

Anonymous sale; Neumeister Kunstauktionen, Munich, 17 March 1989, lot 866, as Circle of Lucas Cranach I, where acquired by the present owner.

THIS LOT IS OFFERED WITHOUT RESERVE



199

**FLEMISH SCHOOL, 17TH CENTURY**

*A landscape with hunters and other figures*

indistinctly signed lower left '[...]R · F. 1624'

oil on copper

5½ x 7 in. (14 x 17,8 cm.)

\$6,000–8,000

£4,300–5,700

€4,900–6,400

**PROVENANCE:**

Private collection, Austria.



**200**  
**SOUTH NETHERLANDISH SCHOOL,**  
**LAST QUARTER OF THE 15TH**  
**CENTURY**

*The Virgin and Child*

oil and gold on panel, in an integral frame

14¾ x 10⅝ in. (37.5 x 27 cm.)

\$6,000–8,000

£4,300–5,700

€4,900–6,400

**PROVENANCE:**

Private collection, Germany.



201

## FOLLOWER OF QUINTEN METSYS

*The Tax Collectors*

oil on panel  
48¾ x 37⅞ in. (123.8 x 94.3 cm.)  
\$15,000–20,000

**PROVENANCE:**  
with Lederer, Berlin, c. 1934.

£11,000–14,000  
€13,000–16,000

The prototype for this picture is in the Liechtenstein Collection, Vaduz. Previously known only through photographs, the Liechtenstein painting was taken for a copy and, when it resurfaced on the art market in 2008, was attributed to a 'Follower of Marinus van Reymerswaele' and entitled *The Misers*. Recent scholarship has confirmed the painting to be an autograph work by Quinten Metsys and the picture has now been correctly renamed *The Tax Collectors*.

The composition enjoyed considerable popularity in the 16th century and there are a large number of extant versions, including the celebrated *Tax Gatherers* by Marinus van Reymerswaele in the National Gallery, London. All may derive from a lost original by Jan van Eyck, described by Marcantonio Michiel as 'El quadretto a meze figure, del patron che fa conto cun el fattor fo de man de Zuan Heic, credo Memelino, Ponetino, fatto nel 1440' when he encountered it in the collection of Camillo and Niccolò Lampognano in Milan in about 1520.



202

**GERMAN SCHOOL, CIRCA 1500**

*A diptych with Saint Erasmus of Formia and Saint Andrew*

oil on panel, shaped top, in an engaged frame

38½ x 27⅞ in. (97.8 x 68.9 cm.)

\$7,000–9,000

£5,100–6,400

€5,700–7,300

**PROVENANCE:**

Private collection, Italy.



PROPERTY FROM THE ESTATE OF MR. GERARD ARNHOLD

**203**

**ATTRIBUTED TO BARTHEL BRUYN I**  
(WESEL 1493-1555 COLOGNE)

*Portrait of a lady, said to be Princess Sybille of Cleves, half-length, wearing a black costume, gold chain and an elaborate headdress, holding a book and rose bud*

oil on panel, laid down to panel, shaped top  
19 x 14 in. (48.1 x 35.5 cm.)

\$10,000-15,000

£7,200-11,000  
€8,100-12,000

**PROVENANCE:**

[Property of a Private Collector]; Christie's, New York, 4 April 1990, lot 232, as 'Barthel Bruyn, the Elder', where acquired by the present owner.

Princess Sybille of Cleves, the eldest daughter of Johann III, Duke of Cleves and Count of Mark, married John Frederick I, later Elector of Saxony, in 1527. Several portraits of her by Lucas Cranach I are known, all with similar features, including the almond-shaped face, high forehead, and fine eyebrows evident in this painting.

In a certificate dated Berlin, 13 August 1931, Max Friedlander described the painting as by Barthel Bruyn and suggested a date of circa 1540.



PROPERTY FROM THE ESTATE OF MR. GERARD ARNHOLD

**204**

**ATTRIBUTED TO ANTOINE MIROU**  
(?ANTWERP C. 1570-1661 OR AFTER)

*A wooded landscape with peasants and a horse-drawn cart in the foreground*

oil on copper, laid down on panel

7½ x 9¼ in. (18.1 x 23.5 cm.)

\$5,000-7,000

£3,600-5,000

€4,100-5,600





PROPERTY FROM THE ESTATE OF MR. GERARD ARNHOLD

**205**

**HENDRICK VAN STEENWIJK II**  
 (?ANTWERP C. 1580- 1649 ?LEIDEN)

*Interior of a cathedral at night with a priest celebrating Mass*

signed with initials and dated 'H.V.S. 1609' (lower right, beneath the bench)  
 oil on panel  
 10 x 14¾ in. (25.4 x 37.5 cm.)  
 \$8,000–12,000

£5,800–8,600  
 €6,500–9,700

**PROVENANCE:**

E.L. Paget.  
 Anonymous sale; Christie's, New York, 15 January 1985, lot 212, where  
 acquired by the present owner.

**LITERATURE:**

J. Howarth, *The Steenwyck Family as Masters of Perspective*, Turnhout, 2009,  
 pp. 151, 435, no. II.B.14, illustrated.  
 B. G. Maillet, *Intérieurs d'Églises, 1580-1720: La Peinture Architecturale des*  
*Écoles du Nord*, Antwerp, 2013, p. 388, no. M - 1262, illustrated.

A second painting of this composition, also signed and dated 1609 and of  
 similar dimensions but on copper and with slight differences in the figures,  
 is on long-term loan to the Yale University Art Gallery in New Haven,  
 Connecticut from the collection of Dr. and Mrs. Herbert Schaefer.

**206 No lot**



PROPERTY FROM THE ESTATE OF MR. GERARD ARNHOLD

207

**ISAAC VAN DUYNEN**

(DORDRECHT 1630-1680 THE HAGUE)

*A kitchen interior with a maid*

signed with initials 'IVD' (center right, on the box lid)

oil on panel

24¾ x 29¾ in. (62.9 x 75.6 cm.)

\$15,000-20,000

£11,000-14,000

€13,000-16,000

**PROVENANCE:**

Sir Frederick de la Pole (1850-1926), 11th Bt., Shute House, Devon; Christie's, London, 24 February 1922, lot 94, where acquired for 90 gns. by the following with Frank T. Sabin, London.



208

**MARTIN MIJTENS I**

(THE HAGUE 1648-1736 STOCKHOLM)

*Portrait of a boy with a dog and spear, three-quarter-length, a rocky landscape beyond*

signed, indistinctly inscribed and dated 'M: Mytens f. / [...] 1667' (lower right)

oil on panel

15½ x 12¾ in. (39.3 x 32.4 cm.)

\$8,000–12,000

£5,800–8,600

€6,500–9,700

Martin Mijtens I was the nephew of the fashionable Hague portrait painter Daniel Mijtens I. This is an early work by the artist painted before he moved to Sweden in 1677.



PROPERTY FROM THE ESTATE OF MR. GERARD ARNHOLD

**209**

**JAN VAN GOYEN**

(LEIDEN 1596-1656 THE HAGUE)

*A river landscape with a village beyond*

oil on panel, a fragment  
12 x 14 $\frac{3}{4}$  in. (30.5 x 36.5 cm.)  
\$15,000–20,000

£11,000–14,000  
€13,000–16,000

**PROVENANCE:**

Friedrich Frey-Fürst (1882-1953), Der Bürgenstock, Lucerne, and by descent to his son  
Fritz Frey, Der Bürgenstock, Lucerne; Sotheby's, London, 11 December 1996, lot 70, where acquired by the present owner.

**LITERATURE:**

F. Frey, *Der Bürgenstock: Kunst, Geschichte, Tradition, Hoteldorf*, Zürich and Stuttgart, 1967, pp. 72-73, illustrated.

Beck confirmed the attribution of the painting at the time of the 1996 sale and dated it to circa 1623-24. He further noted that most of van Goyen's early river landscapes are on long horizontal panels and suggested that this was the left-hand portion of such a composition.



PROPERTY OF A GENTLEMAN

**210**

**GEORGE WEBSTER**

(BRITISH, ACTIVE 1797-1864)

*A thirty-gun frigate of the blue squadron off Dover castle in choppy seas*

oil on canvas  
28 x 36 in. (71 x 91.4 cm.)  
\$30,000-50,000

£22,000-36,000  
€25,000-40,000

**PROVENANCE:**

with Frost & Reed, Ltd., London.  
Anonymous sale; Christie's, New York, 27 July 2006, lot 259, where acquired  
by the present owner.



211

211

**CIRCLE OF JOSÉ CAMARÓN Y BORONAT**  
(SEGORBE 1731-1803 VALENCIA)

*The Concert*

oil on canvas  
22 $\frac{3}{8}$  x 29 $\frac{1}{2}$  in. (56.8 x 74.8 cm.)  
\$8,000–12,000

£5,800–8,600  
€6,500–9,700

PROPERTY FROM A PRIVATE COLLECTION

212

**HENDRIK FRANS VAN LINT, LO STUDIO**  
(ANTWERP 1684-1763 ROME)

*A lady with children visiting a village vegetable stand*

signed and dated 'H. van Lint lo studio F. / 1738' (lower left)  
oil on canvas

25 $\frac{3}{8}$  x 19 $\frac{1}{8}$  in. (64.5 x 48.6 cm.)  
\$20,000–30,000

£15,000–21,000  
€17,000–24,000

Though an uncommon subject in van Lint's *oeuvre*, comparison can be made with a vegetable still life sold Christie's, London, 8 July 1983, lot 50 that is signed and dated 1735 (see A. Busiri Vici, *Peter, Hendrik e Giacomo Van Lint: Tre pittori di Anversa del '600 e '700 lavorano a Roma*, Rome, 1987, pp. 262–263, no. 316, illustrated).





213

**213**  
**FLEMISH SCHOOL, 17TH CENTURY**

*Portrait of a man, bust-length*

oil on canvas  
14 x 10¼ in. (35.6 x 26 cm.)  
\$4,000–6,000

£2,900–4,300  
€3,300–4,800



214

**214**  
**AFTER ADRIAEN BROUWER**

*A peasant crushing a louse*

oil on panel  
8 x 6⅝ in. (20.3 x 16.8 cm.)  
\$8,000–12,000

£5,800–8,600  
€6,500–9,700

**PROVENANCE:**

Anonymous sale; Hargesheimer Kunstauktionen, Düsseldorf, 10 March 2012, lot 77, as Adriaen Brouwer, where acquired by the present owner.

The prime version of this composition appears to be lost. Further copies are known, including examples in the Niedersächsisches Landesmuseum, Hannover and formerly in the Suermondt-Ludwig-Museum, Aachen (now lost).





215

PROPERTY FROM A PRIVATE COLLECTION

• 215

**GERARD WIGMANA**  
(WORKUM 1673-1741 AMSTERDAM)

*Time Revealing Truth*

signed 'wigmana' (lower left, on the base of the column)

oil on panel

21¾ x 16⅞ in. (54.2 x 41 cm.)

\$6,000–8,000

£4,300–5,700

€4,900–6,400

**PROVENANCE:**

Isaak Hoogenbergh; his sale, Verkolje a.o., Amsterdam, 10 April 1743, lot 92 (f 27).

Anonymous sale; de Winter and Yver, Amsterdam, 19 December 1770, lot 162 (f 15.10).

Stephanus Loquet, and others; Doorschot, The Hague, 8 September 1789, lot S (under 'Extra Catalogus'; f 5 to Nijman).

von Scheibler; his sale, Aachen, 13 September 1842, lot 12 (according to Hofstede de Grootfiches).

Acquired by the family of the present owner in Estonia circa 1930, and by descent.

**LITERATURE:**

G. Hoet, *Catalogus of naamlyst van schilderyen, met derzelver pryzen, zedert een langen reeks van jaaren zoo in Holland als op andere plaatzen in het openbaar verkogt, benevens een verzameling van lysten van verscheyden nog in wezen zynde cabinetten*, The Hague, 1752, II, p. 86, no. 92.

THIS LOT IS OFFERED WITHOUT RESERVE



216

216

**MANNER OF REMBRANDT HARMENSZ. VAN RIJN**

*An old man reading at a table with sheets of music, a lute and an oriental carpet, a curtain behind*

oil on canvas

43½ x 34¼ in. (110.5 x 87 cm.)

\$8,000–12,000

£5,800–8,600

€6,500–9,700



217

PROPERTY FROM THE ESTATE OF MR. GERARD ARNHOLD

**217**

**PIETER VAN DER WERFF**  
(KRALINGEN-AMBACHT 1665-1722  
ROTTERDAM)

*The infant Christ with Saint John the Baptist*

oil on panel

12¾ x 9¾ in. (32.4 x 24.8 cm.)

\$5,000–7,000

£3,600–5,000

€4,100–5,600

**PROVENANCE:**

[The Property of a Private Collector]; Christie's, New York, 31 May 1990, lot 25, where acquired by the present owner.

This composition derives from one by Pieter's elder brother, Adriaen van der Werff, today in the Gemäldegalerie, Dresden. In her monograph on Adriaen, Barbara Gaehtgens noted that the figure of Saint John closely resembles that in Nicolas Poussin's *The Holy Family with the Infant Saint John the Baptist and Saint Elizabeth*, jointly owned by the Norton Simon Art Foundation, Pasadena and The J. Paul Getty Museum, Los Angeles (see B. Gaehtgens, *Adriaen van der Werff*, p. 336, no. 84).

Another version of this painting, also by Pieter van der Werff but with a different landscape background and slightly larger dimensions, was sold Sotheby's, London, 13 December 2001, lot 120 (£9,600).



218

PROPERTY FROM THE ESTATE OF MR. GERARD ARNHOLD

**218**

**ATTRIBUTED TO DAVID BAILLY**  
(LEIDEN 1584-1657)

*Portrait of a young man, bust-length, in an oval*

oil on copper, oval

4⅞ x 3¼ in. (10.5 x 8.3 cm.)

\$3,000–5,000

£2,200–3,600

€2,500–4,000

**PROVENANCE:**

Private collection, England.  
with Brian Koetser Gallery, London, where acquired by the present owner in 1972.

**EXHIBITED:**

London, Brian Koetser Gallery, *Exhibition of Paintings by Old Masters*, 12 April–June 1972, no. 2, as Gonzales Coques.



219

**FLEMISH SCHOOL, 17TH CENTURY**

*The Prodigal Son*

oil on copper

6¾ x 8⅞ in. (17.1 x 22.5 cm.)

\$12,000-15,000

£8,600-11,000

€9,700-12,000



220

**FOLLOWER OF ANNIBALE CARRACCI**

*Portrait of a gentleman, bust-length*

oil on panel

13 $\frac{5}{8}$  x 9 $\frac{1}{2}$  in. (34.6 x 23.9 cm.)

\$8,000–12,000

**PROVENANCE:**

Sam and Rie Bloomfield Foundation, Newport Beach, California, by whom  
gifted to

Friends University, Wichita, Kansas, 1997.

£5,800–8,600

€6,500–9,700



221

**EMILIAN SCHOOL, 16TH CENTURY**

*A young man breaking a stick over his knee*

oil on canvas

20 $\frac{7}{8}$  x 15 $\frac{7}{8}$  in. (53.1 x 40.3 cm.)

\$4,000–6,000

£2,900–4,300

€3,300–4,800



222

**JACOPO CESTARO**

(BAGNOLI IRPINO 1718-1778 ?)

*The Coronation of Saint Joseph*

oil on canvas, unframed  
26½ x 17½ in. (67.3 x 44.8 cm.)  
\$6,000-8,000

£4,300-5,700  
€4,900-6,400

We are grateful to Nicola Spinosa for recognizing this previously unpublished *bozzetto* as the work of Jacopo Cestaro, and for identifying its relation to the artist's altarpiece in the Chiesa dell' Assunta, Bagnoli Irpino, Avellino (written communication 12 September 2017). The altarpiece was completed in 1761 and this sketch can be dated to the same year. A replica of the altarpiece at Bagnoli Irpino can be found in the Collegiata di San Giovanni Battista, Angri, Salerno.



PROPERTY FROM A PRIVATE COLLECTION

**223**

**JEAN-JACQUES LAGRENÉE II**  
(PARIS 1739-1821)

*A Bacchanale*

oil on canvas

32¾ x 25¾ in. (83.2 x 65.4 cm.)

\$7,000–10,000

£5,100–7,200  
€5,700–8,100

This painting is a *modello* for Lagrenée's *Fête à Bacchus ou l'Automne*, which was exhibited to great acclaim at the *Salon* in 1783 (no. 14) and is today at the Palais de Compiègne (see M. Sandoz, *Les Lagrenée: II. — Jean-Jacques Lagrenée (le jeune), 1739-1821*, Paris, 1988, pp. 237-39). There are numerous differences between this painting and the final composition, including changes to poses and the arrangement of the figures as well as the addition of a tiger at center in the present work.

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 26 January 2008, lot 103, as 'French School, circa 1780', where acquired by the present owner.



224

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**224**

**CIRCLE OF CHARLES BEAUBRUN**  
(AMBOISE 1604-PARIS 1692)

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

oil on canvas  
36½ x 30½ in. (92.8 x 76.8 cm.)  
\$20,000–30,000

£15,000–21,000  
€17,000–24,000

**PROVENANCE:**

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

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



225

PROPERTY FROM A PRIVATE COLLECTION

**225**

**ENGLISH SCHOOL, EARLY 17TH CENTURY**

*Portrait of a lady, half-length*

oil on canvas, unframed  
24⅞ x 20 in. (63.3 x 50.8 cm.)  
\$20,000–30,000

£15,000–21,000  
€17,000–24,000

**PROVENANCE:**

Private collection, United Kingdom; Bonhams, London, 8 July 2015, lot 77, as Circle of Paul van Somer, where acquired by the present owner.





226

**ANTOINE PESNE**

(PARIS 1683-1757 BERLIN)

*Portrait of a girl, probably Empress Maria Theresa of Austria (1717-1780), full-length, in a silver dress and red velvet robe, with a dog and a monkey*

oil on canvas  
68% x 37% in. (173.7 x 94.9 cm.)  
\$15,000-20,000

£11,000-14,000  
€13,000-16,000

**PROVENANCE:**

The Collection of the Electors of Hanover, thence by descent in the Electoral and subsequently Royal Collection, to Ernst August, Duke of Cumberland and King of Hanover, and by descent at Schloss Herrenhausen, subsequently transferred to Schloss Marienburg. Anonymous sale; Christie's, New York, 15 April 2008, lot 66 (as one of a pair), where acquired after the sale by the present owner.

Empress Maria Theresa of Austria was the oldest daughter of Emperor Charles VI and Elisabeth Christine of Brunswick-Wolfenbüttel. She was the only female ruler of the House of Hapsburg and, though expected to cede power to her husband, Francis I, she was, in fact, the absolute sovereign. She played a crucial role in strengthening Austria's position by initiating financial and educational reforms, reorganizing the army, and promoting commerce and agriculture.

The frames of both this and the subsequent lot are branded 'EAFS', which denotes 'Ernst Augustus Fidekommis' and signifies that they were entailed property of Ernest Augustus, Duke of Cumberland, and later King of Hanover.



227

**ANTOINE PESNE**

(PARIS 1683-1757 BERLIN)

*Portrait of a lady, probably Archduchess Maria Anna of Austria (1718-1744), full-length in a gold-and-jewel-embroidered dress, with a fleur-de-lys cape, a figure of Cupid and a small dog beside*

oil on canvas  
68% x 39% in. (174.3 x 100 cm.)  
\$15,000-20,000

£11,000-14,000  
€13,000-16,000

**PROVENANCE:**

The Collection of the Electors of Hanover, thence by descent in the Electoral and subsequently Royal Collection, to Ernst August, Duke of Cumberland and King of Hanover, and by descent at Schloss Herrenhausen, subsequently transferred to Schloss Marienburg. Anonymous sale; Christie's, New York, 15 April 2008, lot 66 (as one of a pair), where acquired after the sale by the present owner.

Archduchess Maria Anna of Austria was the younger sister of Empress Maria Theresa, and a Governor of the Austrian Netherlands. She married Prince Charles Alexander of Lorraine, the younger brother of her brother-in-law, Francis I, Holy Roman Emperor. A second portrait of Maria Anna as a child by Franz Stampart was formerly in the collection at Schloss Marienburg, and was sold at Sotheby's, Munich, 5-15 October 2005, lot 443.



228

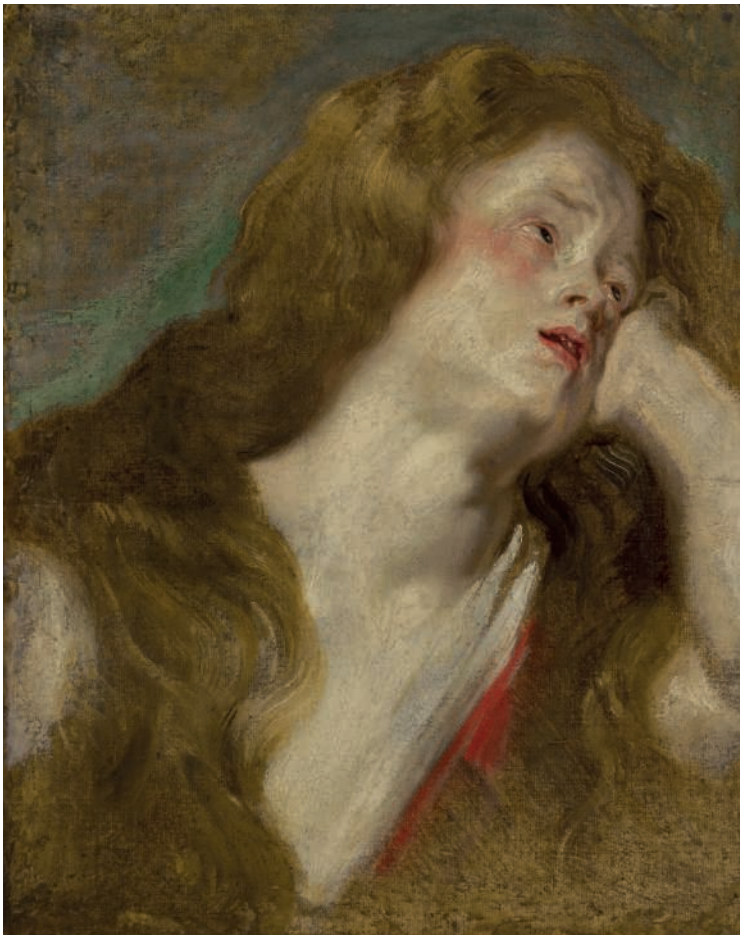
**228**

**FLORENTINE SCHOOL, 17TH CENTURY**

*Christ Crowned with Thorns*

oil on canvas  
28 x 27¼ in. (71.1 x 69.3 cm.)  
\$8,000–12,000

£5,800–8,600  
€6,500–9,700



229

**229**

**AFTER SIR ANTHONY VAN DYCK**

*A young woman resting her head on her hand, probably a Penitent Magdalene*

oil on paper, laid down on canvas  
19½ x 15½ in. (49.5 x 39.4 cm.)  
\$6,000–8,000

£4,300–5,700  
€4,900–6,400

The prime version of this composition, formerly in the Weldon Collection, New York, sold Sotheby's, New York, 22 April 2015, lot 35.

230

**SIMON HARDIMÉ**

(ANTWERP 1672-1737 LONDON)

*Flowers in a terracotta urn on a ledge*

oil on canvas

30¼ x 25¼ in. (76.9 x 64.2 cm.)

\$15,000-25,000

£11,000-18,000

€13,000-20,000

Simon Hardimé was born in Antwerp in 1672. Around 1697 he moved to The Hague but left for London only a few years later, where he resided for the remainder of his life.

We are grateful to Fred Meijer for suggesting the attribution to Simon Hardimé.



230

231

**FRENCH SCHOOL, 19TH CENTURY**

*Porcelain on a table, recto and verso*

oil on board

10¼ x 10¼ in. (25.9 x 27.2 cm.)

\$3,000-5,000

£2,200-3,600

€2,500-4,000



231



232

**NICOLAS BERTIN**  
(PARIS 1668-1736)

*The Dream of Saint Joseph*

oil on canvas

25 $\frac{3}{8}$  x 20 $\frac{1}{8}$  in. (64.5 x 51.1 cm.)

in a French 18th-century frame

\$15,000-20,000

£11,000-14,000  
€13,000-16,000

**PROVENANCE:**

Acquired by the family of the present owner in the 1980s.

A copy of this painting was offered Artcurial, Paris, 26 September 2017, lot 182.



233

**NICOLAS-GUY BRENET**  
(PARIS 1728-1792)

*Saint Louis receiving the ambassador of the King of Tartary*

signed and dated 'Brenet-1773' (lower right)

oil on panel

17½ x 12½ in. (43.6 x 31.8 cm.)

in a French 18th-century frame

\$10,000–15,000

£7,200–11,000

€8,100–12,000

**PROVENANCE:**

Nicolas-Guy Brenet; his sale, 16 April 1792, lot 12 ("Cinq autres, dont Métellus fauvé par fon Fils, & S. Louis recevant les ambaffadeurs du Prince des Affaffins.").

Charles Otzenberger-Detaille (according to the bookplate on the reverse).

**LITERATURE:**

M. Sandoz, *Nicolas-Guy Brénet (1728-1792)*, Paris, 1979, pp. 98, 147, no. 67 Ba.

This painting is a preparatory sketch for a larger work now in the Chapelle de l'Ecole Militaire, which was exhibited at the Salon in 1773, and which belongs to a cycle of the life of Saint Louis.



234

PROPERTY OF A LADY

**234**

**PIERRE-ANTOINE BAUDOIN**  
(PARIS 1723-1769)

*Portrait of Simon Antoine de Lucy, half-length*

with inscription 'Simon-Antoine- / De Lucy / Age De:7 ans / peint par Bauden / en 1771' (on the reverse)

oil on canvas

25 $\frac{7}{8}$  x 21 $\frac{1}{4}$  in. (65.8 x 54 cm.)

\$12,000-18,000

£8,600-13,000

€9,700-15,000

**PROVENANCE:**

De Lucy collection, France.

with Newhouse Galleries, New York (according to a label on the reverse).

Private collection, New York (according to a label on the reverse).

with Richard J. Collins, New York (according to a label on the reverse).



235

**235**

**PIERRE GOBERT**  
(FONTAINEBLEAU 1662-1744 PARIS)

*Portrait of a lady, three-quarter-length, traditionally identified as Louise Bernardine de Durfort, Duchess of Duras (1678-1747), with Cupid and a page, by a fountain*

oil on canvas

50 $\frac{1}{4}$  x 39 $\frac{3}{8}$  in. (127.7 x 100 cm.)

\$8,000-12,000

£5,800-8,600

€6,500-9,700

Regarded as one of the foremost portrait painters of his day, Pierre Gobert enjoyed enormous success as a portraitist to the courts of both Louis XIV and Philippe d'Orléans. The present sitter can perhaps be identified as Louise Bernardine de Durfort, Duchess of Duras (1678-1747), owing to an identifying inscription on the canvas of a secondary version of the composition by an anonymous artist, which was offered at Tajan, Paris, on 25 October 2002, lot 3. Louise Bernardine was the wife of Jacques-Henri de Durfort, Duke of Duras (1625-1704), who served as a general in the army of Louis XIV, and was awarded the title of Marshal of France for his exceptional achievements on the field of battle. The elaborate hairstyle of the sitter dates this portrait to *circa* 1695-1700, which would accord with the dates of Louise Bernardine de Durfort, who would have been between 17 and 22 years old at the time.



PROPERTY OF A LADY

• 236

**CHARLES-AMÉDÉE-PHILIPPE VAN LOO**  
(RIVOLI ?1719-1795 PARIS)

*Portrait of a gentleman, half-length; and Portrait of a lady, half-length*

the second signed and dated 'A: Vanlo pinxit / 1760' (center left)

oil on canvas

30½ x 25½ in. (76.5 x 63.8 cm.)

\$8,000-12,000

(2)

£5,800-8,600

€6,500-9,700

THIS LOT IS OFFERED WITHOUT RESERVE



237

PROPERTY FROM A PRIVATE COLLECTION

• 237

**JOHN HOPPNER, R.A.**

(WHITECHAPEL 1758-1810 LONDON)

*Portrait of Miss Sally Isabella Ward (1783-1868), half-length*

oil on canvas

27 1/8 x 23 1/8 in. (68.6 x 58.6 cm.)

\$3,000-5,000

£2,200-3,600

€2,500-4,000

**PROVENANCE:**

By descent in the family of the sitter to  
Reverend J. Sharp.

with Arthur Tooth and Sons, London, from whom acquired in 1914 for  
\$12,500 by  
Mr. Robins.

with Mellors Fine Arts Limited, Toronto, from whom acquired in 1938  
for \$1,300 by  
Mr. A.F. Zimmerman, Hamilton, Canada, and by descent to the  
present owner.

**LITERATURE:**

W. McKay and W. Roberts, *John Hoppner, R.A.: New Edition with  
Supplement and Index*, London, 1914, p. 50.

**ENGRAVED:**

Herbert Sedcole (1864-1920), 1912.

Sally Isabella Ward married T.B. Sharp, an eminent engineer and  
founder of the Union Club, Manchester, in 1807. A pendant portrait  
of her sister, Miss Fanny Ward, was sold Sotheby's, London, 24  
November 1965, lot 110.

THIS LOT IS OFFERED WITHOUT RESERVE



238

PROPERTY OF A LADY

• 238

**FOLLOWER OF THOMAS HUDSON**

*Portrait of a lady, traditionally identified as Mary  
Barrett, half-length, in a feigned oval*

oil on canvas

29 1/8 x 24 3/4 in. (74.1 x 62.8 cm.)

\$2,000-3,000

£1,500-2,100

€1,700-2,400

THIS LOT IS OFFERED WITHOUT RESERVE





PROPERTY FROM THE JENKINTOWN, PENNSYLVANIA, COLLECTION OF MURRAY AND BEVERLY GOLDBERG

239

**ISAAC SEEMAN**  
(DANZIG ?-1751 LONDON)

*Portrait of Henrietta Boyle (née Hamilton), Countess of Cork and Orrery (d. 1732), first wife of John Boyle, 5th Earl of Cork and 5th Earl of Orrery, three-quarter-length*

inscribed 'Henrietta Lady / Boyle Anno 1720 / Since Countess / Orrery' (center right) and 'HENRIETTA / LADY BOYLE / S[EE?]M[AN?] PINXIT' (on the reverse)

oil on canvas, unlined  
50 x 40<sup>3</sup>/<sub>8</sub> in. (127 x 102.6 cm.)  
\$7,000–10,000

£5,100–7,200  
€5,700–8,100

**PROVENANCE:**

Delmas Antiques, Sussex, as Robert Walker, where acquired in 1975 by the present owner.

**LITERATURE:**

J. Kerslake, *National Portrait Gallery: Early Georgian Portraits*, London, 1977, I, p. 63, under no. 4621.

**ENGRAVED:**

George Vertue, 1732.

Lady Henrietta Hamilton was the daughter of Field Marshal George Hamilton, 1st Earl of Orkney (1666-1737) and Elizabeth Villiers (1657-1733), the reputed former mistress of King William III. On 9 May 1728, Henrietta married John Boyle, 5th Earl of Cork and 5th Earl of Orrery (1707-1762), at Albemarle Street in London, and the couple went on to have three children. A bust-length portrait of her husband attributed to Isaac Seeman forms part of the primary collection at the National Portrait Gallery, London. The present portrait bears an indistinct inscription on the reverse identifying Seeman as the painter and an engraving after this picture by George Vertue, dated 1732, confirms his authorship.



PROPERTY OF A GENTLEMAN

• 240

**FIDELE FISCHETTI**  
(NAPLES 1732-1792)

*The Conversion of Saint Paul*

oil on canvas  
31½ x 29½ in. (79 x 74.9 cm.)  
\$10,000–15,000

£7,200–11,000  
€8,100–12,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 29 January 2009, lot 173, where acquired by the present owner.

Working from photographs, Nicolas Spinosa has identified this work to be a *modello* for the lower section of the signed and dated altarpiece of *The Conversion of Saint Paul*, which Fischetti painted for the church of Santo Spirito, Naples (see N. Spinosa, *Pittura napoletana del Settecento. Dal Rococò al Classicismo*, Naples, 1988, 2nd edition, 1993, p. 133, no. 204, fig. 265).

THIS LOT IS OFFERED WITHOUT RESERVE



PROPERTY OF A GENTLEMAN

• 241

**LOMBARD SCHOOL, 18TH CENTURY**

*The Holy Family*

oil on canvas

35 $\frac{5}{8}$  x 27 $\frac{3}{4}$  in. (90.5 x 70.5 cm.)

\$6,000–8,000

£4,300–5,700  
€4,900–6,400

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 31 January 2009, lot 46A, where acquired by the present owner.

The reverse of the original canvas is inscribed 'C.A.L. 1758'.

THIS LOT IS OFFERED WITHOUT RESERVE



242

**242**

**ETIENNE JEURAT**

(PARIS 1699-1789  
VERSAILLES)

*A couple surprised by a young boy in a tree*

oil on canvas  
25 $\frac{5}{8}$  x 32 $\frac{1}{8}$  in. (65 x 81.5 cm.)  
in a French 18th century frame  
\$15,000-20,000

£11,000-14,000  
€13,000-16,000

The literary works of Jean de la Fontaine provided inspiration for French painters in the 18th century, who most commonly drew from his *Fables*. In this painting, Etienne Jeurat chooses instead a scene, *Le Villageois qui cherche son Veau*, which was also the source for an engraving by François Eisen. It is possible that Jeurat conceived a series of works based on de la Fontaine's stories, as a painting of the same size, *Les Oies de Frère Philippe*, is now in the collection of the Musée des Beaux-Arts, Valenciennes.



243 (actual size)

PROPERTY FROM A PRIVATE COLLECTION

**243**

**ATTRIBUTED TO FRANÇOIS VAN LOO**

(AIX 1708-1732 TURIN)

*An Assembly of the Gods*

oil on panel  
3 $\frac{1}{8}$  in. (7.9 cm.) diam.  
\$8,000-12,000

£5,800-8,600  
€6,500-9,700

**PROVENANCE:**

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

• 244

**ATTRIBUTED TO DANIEL  
NIKOLAUS CHODOWIECKI**  
(DANZIG 1726-1801 BERLIN)

*La coiffeuse*

indistinctly signed with initials 'DC. f.' (lower left)

oil on canvas

16¼ x 13¾ in. (41.2 x 33.9 cm.)

\$3,000–5,000

£2,200–3,600

€2,500–4,000

**PROVENANCE:**

with Satinover Galleries, New York.

THIS LOT IS OFFERED WITHOUT RESERVE



244

245

**FRENCH SCHOOL, 18TH CENTURY**

*A boy writing by candlelight*

oil on canvas

29¾ x 24¾ in. (75.3 x 63.3 cm.)

\$4,000–6,000

£2,900–4,300

€3,300–4,800

**PROVENANCE:**

Private collection, Belgium.



245



246

**246**  
**FRENCH SCHOOL, CIRCA**  
**1810**

*Portrait of a boy, bust-length*

oil on canvas  
18¼ x 15½ in. (46.4 x 38.5 cm.)  
\$6,000–8,000

£4,300–5,700  
€4,900–6,400

**PROVENANCE:**  
Private collection, France.



247

**247**  
**NORTH ITALIAN SCHOOL,**  
**17TH CENTURY**

*Study of three heads*

oil on canvas, a fragment  
10¾ x 12½ in. (27.2 x 32.1 cm.)  
\$8,000–12,000

£5,800–8,600  
€6,500–9,700



248

**FRENCH SCHOOL, 18TH CENTURY**

*Portrait of a girl, half-length, with a spaniel*

oil on canvas, oval  
23 $\frac{7}{8}$  x 19 $\frac{3}{4}$  in. (60.7 x 50.2 cm.)  
\$8,000–12,000

£5,800–8,600  
€6,500–9,700



249

**THOMAS MITCHELL**  
(LONDON 1735-1790)

*The Tiber, Rome, looking downstream with the Castel and Ponte Sant'Angelo, Saint Peter's and the Vatican*

signed 'Thos. Mitchell' (lower left)

oil on canvas, unlined

31 x 40½ in. (78.8 x 102.8 cm.)

\$10,000-15,000

£7,200-11,000

€8,100-12,000

A highly skilled painter of marine and naval subjects, Thomas Mitchell was also an infrequent but accomplished landscape painter. This rare topographical painting of Rome is taken from the river's south bank, in the quarter of Tor di Nona, near the Arco di Parma. On the right is the monumental fortress of Castel Sant' Angelo, originally constructed as a mausoleum for the Emperor Hadrian (A.D. 76-138), and spanning the river is the Ponte Sant' Angelo. Beyond is the Vatican, bathed in warm, Italian light and crowned by the dome of Saint Peter's. The lantern and pediment of the Ospedale di Santo Spirito in Sassia and part of the façade of Santa Maria in Transpontina are visible immediately to the right.

By the second half of the 18th century, the Castel Sant' Angelo had become something of an icon of Rome, immediately recognizable to the cultivated and affluent patrons of the arts in Mitchell's native England, who had made the Grand Tour to Italy and desired mementos of its major artistic and historic sights.





PROPERTY OF A GENTLEMAN

**250**

**THOMAS LUNY**

(ST EWE, CORNWALL 1759-1837

TEIGNMOUTH, DEVON)

*A frigate in three positions at the mouth of the Thames Estuary, with a naval cutter and other coastal craft beyond*

signed 'T-LUNY-1801' (lower left)

oil on canvas

34¼ x 57¾ in. (87.1 x 146.3 cm.)

\$20,000-30,000

£15,000-21,000

€17,000-24,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 7 June 2006, lot 205, where acquired by the present owner.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

**251**

**STUDIO OF FRANÇOIS BOUCHER**  
(PARIS 1703-1770)

*A wooded landscape with a bridge over a river and a peasant couple fishing in the foreground, a farm beyond*  
with signature 'F Boucher' (lower center, on the stone slab)

oil on canvas

29½ x 34¼ in. (74.9 x 87 cm.)

\$20,000-30,000

£15,000-21,000

€17,000-24,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 July 1988, lot 107, as 'Attributed to François Boucher', where acquired by the present owner.

This composition appears to derive from Boucher's *Le Pont* of 1751 in the Musée du Louvre, Paris.



252

**JEAN-BAPTISTE HUET I**

(PARIS 1745-1811)

*A pastoral landscape with figures and sheep*

signed and dated 'J. B. huet 1774' (lower right)

oil on canvas

17¾ x 21¾ in. (45.1 x 55.3 cm.)

\$20,000-30,000

£15,000-21,000

€17,000-24,000

**PROVENANCE:**

Private collection, France; Hôtel Drouot, Paris, 19 May 1911, lot 14.



253

**ATTRIBUTED TO JEAN-VICTOR BERTIN**  
(PARIS 1767-1842)

*A view in Essonnes*

oil on canvas, unlined  
16 x 12¾ in. (40.6 x 32.4 cm.)  
\$8,000-12,000

£5,800-8,600  
€6,500-9,700

**PROVENANCE:**

Private collection, France.

A signed example of this composition executed on a slightly reduced scale sold Christie's, Paris, 14 September 2016, lot 126 (€18,750).



254

**LOUIS-GABRIEL MOREAU**  
(PARIS 1740-1805)

*A rustic water mill with two figures in a landscape*

signed 'LM' (lower right)  
oil on panel  
10¼ x 8 in. (26 x 20.3 cm.)  
\$7,000–9,000

**PROVENANCE:**

Comte de la Béraudière; his sale, Féral, Paris, 18-30 May 1885, lot 54 (FF 1546).

£5,100–6,400  
€5,700–7,300



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

### 2 RETURNING BIDDERS

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

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

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

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## 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 5 years of the date of the auction, you give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 auction 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - (a) This **additional warranty** does not apply to:
    - (i) the absence of blanks, half titles, tissue guards nor 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 21 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 property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- (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 applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(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 States in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
- (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 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 you.

## 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.

## 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) we can charge interest from the **due date** at a rate of up to 1.34% per month 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) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - (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.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (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. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- (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.



- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 2 STORAGE

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

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto:PostSaleUS@christie.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

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

cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

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

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

## I OUR LIABILITY TO YOU

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

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

### 8 WAIVER

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

### 9 LAW AND DISPUTES

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

confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHIRSTIES.COM

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

## K GLOSSARY

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

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.

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

# SYMBOLS USED IN THIS CATALOGUE

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

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

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.

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

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

■ See Storage and Collection pages in the catalogue.

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

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**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### 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.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

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

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

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

\*\*Circle of ..."

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

\*\*Follower of ..."

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

\*\*Manner of ..."

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

\*\*After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

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

18/05/17

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

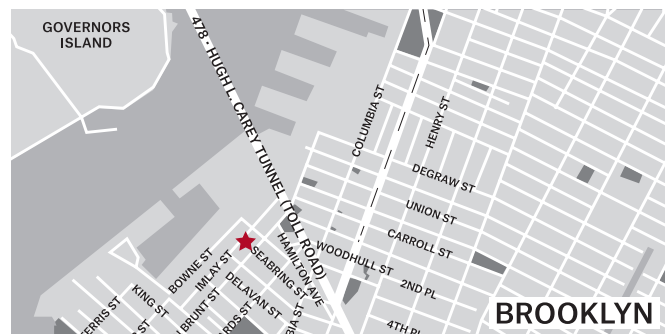
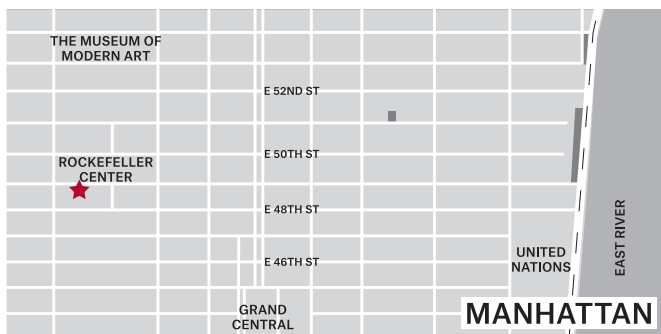
**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
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INVITATION TO CONSIGN



CARLO MARATTI (CAMERANO 1625-1713 ROME)

*Saint John the Evangelist disputing the Doctrine of the Immaculate Conception with Saints Gregory, Augustine and John Chrysostom*

black and red chalk, within an arched top, the upper edge trimmed

21½ x 12¾ in. (54.5 x 32.3 cm.)

£80,000-120,000

Price realized: £209,000

Old Master & British Drawings & Watercolours, London, 5 July 2017

**OLD MASTER & BRITISH DRAWINGS  
& WATERCOLOURS**

*London, 3 July 2018*

**CLOSING FOR ENTRIES**

30 April 2018

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PROPERTY FROM A FRENCH COLLECTOR  
A POLYCHROME-GLAZED TERRACOTTA BUST OF A YOUTH  
IN A FRAME OF FRUIT, VEGETABLES, PINE CONES AND FLOWERS  
BY GIOVANNI DELLA ROBBIA (1469-1529), FLORENCE, EARLY 16TH CENTURY  
\$100,000-150,000

**THE EXCEPTIONAL SALE**

*New York, 20 April 2018*

**VIEWING**

13-19 April 2018  
20 Rockefeller Plaza  
New York, NY 10020

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**ANTIQUITIES**

*New York, 18 April 2018*

**VIEWING**

13-17 April 2018  
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PROPERTY FROM A NEW YORK  
PRIVATE COLLECTOR

AN EGYPTIAN LIMESTONE STATUE  
OF SEKHEMNANKPTAH  
OLD KINGDOM, 5TH-6TH DYNASTY,  
2520-2195 B.C.

45 in. (114.3 cm.) high  
\$1,000,000-1,500,000

**CHRISTIE'S**

# THE COLLECTOR



A Louis XV ormolu-mounted marquetry commode  
*Stamped by Louis Peridiez*  
Mid-18th Century  
40,000 - 60,000 €

## LE GOÛT FRANÇAIS

*Paris, 25 April 2018*

### VIEWING

20-21 and 23-24 April 2018  
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ROCKEFELLER

*“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”*

— DAVID ROCKEFELLER

**THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER**

New York, 7–11 May 2018

**VIEWING**

Begins 28 April 2018

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EUGÈNE DELACROIX (1798-1863)  
*Tigre jouant avec une tortue*  
signed and dated 'Eug Delacroix 1862.' (lower left)  
oil on canvas  
17 ¾ x 24 ½ in. (45.1 x 62.2 cm.)  
Painted in 1862  
\$5,000,000-7,000,000

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