

OLD MASTERS

LONDON 6 JULY 2018



CHRISTIE'S







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FRIDAY 6 JULY 2018

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AUCTION

Friday 6 July 2018
at 10.30 am
8 King Street, St. James's
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Saturday	30 June	12.00 pm – 5.00 pm
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Tuesday	3 July	9.00 am – 8.00 pm
Wednesday	4 July	9.00 am – 4.30 pm
Thursday	5 July	9.00 am – 3.00 pm

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Henry Pettifer
Georgina Hilton

Front cover: Lot 188 (detail)
Inside front cover: Lot 144 (detail)
Opposite page: Lot 143 (detail)
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3 JULY

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5 JULY

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LONDON

6 JULY

OLD MASTERS DAY SALE
LONDON

30 OCTOBER

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6 DECEMBER

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7 DECEMBER

OLD MASTERS DAY SALE
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PROPERTY FROM THE COLLECTION OF A EUROPEAN FAMILY (LOTS 101 AND 179-184)

101

GERMAN SCHOOL, 16TH CENTURY

The Last Supper, with Christ washing the feet of the Disciples beyond

oil on panel

24½ x 13½ in. (62.3 x 34.2 cm.)

£12,000–18,000

\$17,000–24,000
€14,000–21,000

PROVENANCE:

Sig. Gardini (according to a label on the reverse).
Acquired by the grandfather of the present owners.

The scenes of the Last Supper and Christ washing the feet of the Disciples derive from prints by Albrecht Dürer in *The Small Passion* series of circa 1511 (see W. Kurth (ed.), *The Complete Woodcuts of Albrecht Dürer*, New York, 1927, p. 31, nos. and figs. 230 and 231).



102

GEORG GÄRTNER II (NUREMBERG C. 1575/80-1654)

Christ as the Man of Sorrows

oil on panel

13 $\frac{7}{8}$ x 10 $\frac{1}{8}$ in. (35.4 x 26.3 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Karl August Reichsgraf von Heydeck (1768-1823), made Reichsfürst von Bretzenheim in 1789, the illegitimate son of Karl Philipp Theodor (Charles Theodore) von Pfalz-Sulzbach, Elector of Bavaria (1724-1799), Palais Bretzenheim, Mannheim, possibly inv. no. 50 (according to a label and inscription on the reverse).

This exquisitely detailed, minutely rendered work is a rare painting by the Nuremberg painter Georg Gärtner the Younger, a leading figure of the so-called 'Dürer Renaissance'. The *Christ as the Man of Sorrows* appears to have been adapted from Dürer's *Christ at the Column* dated 1509, from his *Engraved Passion* (Bartsch VII.33.3). Gärtner's head, however, seems to have been based on a lost compositional drawing for this print, since his version is in reverse to the engraving, suggesting that both shared a common source. Interestingly, this *Man of Sorrows* is different from the painting (Göttingen, Kunstsammlung der Universität Göttingen) and highly finished drawing likewise attributed to Gärtner after a lost prototype by Dürer (Vienna, Albertina, inv. no. 14525).



THE PROPERTY OF A LADY

103

**THE MASTER OF THE VAN GROOTE ADORATION
(ACTIVE ANTWERP C. 1500-20)**

Two wings of an altarpiece: Saint Anthony Abbot with a kneeling donor and his five sons; and Saint Catherine with a kneeling female donor and her six daughters

oil on panel

32½ x 12¼ in. (82.6 x 30.9 cm.)

a pair (2)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

with Luigi Grassi, Florence, 1903.

with Lawrie & Co., London; (†) Christie's, London, 28 January 1905, lot 73, as 'H. de Bles' (110 gns. to Pursley[?] & Co.).

Harald Bendixson, Roxley House, William, Hertfordshire; (†) Christie's, London, 5 July 1929, lot 120, as 'Cornelisz. van Oostsanen' (160 gns. to Sparo[?]).

Anonymous sale [Commander Bush, Frampton Lodge, Frampton on Severn, Gloucestershire]; Christie's, London, 9 April 1954, lot 117, as 'Cornelisz. van Oostsanen' (400 gns.).

LITERATURE:

M.J. Friedländer, *Die Altniederländische Malerei*, XI, Leiden, 1924, pp. 36 and 119, no. 31.

M.J. Friedländer, *Early Netherlandish Painting*, XI, Leiden, 1974, pp. 24 and 70, no. 31, pl. 40.

We are grateful to Peter van den Brink for confirming the attribution on the basis of photographs. The panels originally formed the wings of an altarpiece, probably a triptych. While the subject of the central panel is unknown, it most likely depicted an *Adoration of the Magi* or *Nativity*, rather than a *Crucifixion*, since the donor figures are looking downward.



104

**CIRCLE OF MASTER OF THE HOLY BLOOD
(ACTIVE BRUGES 1500-20)**

The Virgin and Child with an angel

oil on panel

24½ x 19¾ in. (62.2 x 49.3 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000



105

SOUTHWEST GERMAN SCHOOL, CIRCA 1480

Ecce Homo; and Mater Dolorosa

oil and gold on panel, in engaged frames

13¼ x 10 in. (33.6 x 25.4 cm.)

a pair (2)

with the inventory numbers of the Princely Collection of Hohenzollern '2178' (on the reverse of the first); and '2179' (on the reverse of the second)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

Princely Collection of Hohenzollern, Sigmaringen Castle, inv. nos. 2178 and 2179, until 1928.

Private collection, Cologne.

Private collection, Germany.

EXHIBITED:

Frankfurt, Städel Museum, 1928, nos. 55 and 56.

Cologne, Cologne Art Association, *Alte Kunst aus Kölner Privatbesitz*, August–September 1948, no. 14.

LITERATURE:

F.A. Lehner, *Fürstlich Hohenzollernsches Museum zu Sigmaringen: Verzeichnis der Gemälde*, VII, Sigmaringen, 1871, nos. 36 and 37.

The format of this small diptych of Christ as the Man of Sorrows, flanked by his grieving mother, was established by the Leuven painter Dirk Bouts (c. 1410/15–1475) and popularised by the workshop of his son, Albrecht (c. 1455–1549), during the second half of the fifteenth century. Designed to emphasise Christ's humanity, and to inspire the viewer to imitate the Virgin's anguish at His suffering, such objects became widely popular. Indeed, so



seemingly prevalent was demand for these pictures that painters across Europe began emulating Netherlandish models, with artists like Domenico Ghirlandaio (1449-1494) producing faithful copies of Flemish *Ecce Homo* types (Ghirlandaio's copy of Hans Memling's (c. 1433-1494) *Christ as the Man of Sorrows*, composed as a diptych with a depiction of the Virgin, is now in the Philadelphia Museum of Art, inv. no. 1176a, and Memling's picture in the Palazzo Bianco, Genoa, inv. no. P.B. 1569).

This small diptych shows the evidently important influence that Bouts's model had in Germany. Instead of depicting the grieving Virgin in prayer, as Bouts and his workshop had done, the painter instead followed the example of an engraving by Martin Schöngauer (c. 1445-1491), which showed Mary raising her hand to her face, wiping away her falling tears. This gesture was ultimately derived from compositions by Rogier van der Weyden (c.

1399-1464), appearing in a number of his great works, like the figure of Mary of Cleophas(?) in the *Descent from the Cross* (Madrid, Museo Nacional del Prado, inv. no. P002825); the Magdalene in the *Triptych of the Crucifixion* (Vienna, Kunsthistorisches Museum, inv. no. GG901) and the Virgin in his monumental *Crucifixion* made for the Scheut charterhouse outside Brussels (Madrid, Real Monasterio de San Lorenzo, El Escorial, inv. no. 10014602). The master of the present *Mater Dolorosa*, in fact, remained closer to Rogierian types by covering the Virgin's hand with her mantle, rather than using the ambitious foreshortening of Schöngauer's example. The style of the diptych is comparable to the work of the Sterzinger Master, active in Ulm during the mid-fifteenth century. Panels like his *Crucifixion* in the Kunsthalle, Karlsruhe (inv. no. 33) show numerous similarities in the modelling of the figures' faces, the sculptural drapery and even the repetition of the female figure wiping her eyes.

106

PIETER CLAEISSENS II (?BRUGES C. 1535-1623 ?)

The Virgin and Child in a garden

signed in monogram 'PCS' (lower right)

oil on panel, shaped top

36% x 26% in. (96.6 x 66.4 cm.)

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

M. J. Haest, Antwerp, by at least 1867.

Baroness Edith van Eersel (Karel Ooms-van Eersel) (d. 1921), Antwerp; her sale (†), Eugène Van Herck en Zonen, Antwerp, 15-22 May 1922 (according to a wax seal on the reverse).

In the family of the present owners since at least the 1950s.

EXHIBITED:

Bruges, Guild of Saint Thomas and Saint Luke, *Tableaux de l'ancienne école Néerlandaise*, 1867, no. 136, as 'Pieter Claeissens the Younger' (lent by M. J. Haest, Antwerp).

LITERATURE:

W.H.J. Weale, 'A Family of Flemish Painters', *The Burlington Magazine for Connoisseurs*, XIX, 1911, p. 198.

The Virgin and Child are here shown seated in a *hortus conclusus*, with an angel descending from Heaven to place a crown on Mary's head, signifying her as Queen of Heaven. Set within the landscape of the garden, the iconography is expanded by the inclusion of numerous symbolic details, including a gatehouse surmounted by a star, a fountain, a well and a tower, which is surmounted by a crescent moon. In the early sixteenth century, these had emerged as central symbols to the iconography of the Litany of the Blessed Virgin. The imagery for this was based on the numerous theological debates that surrounded the questions of the Immaculate Conception during the later fifteenth and early sixteenth centuries. The source for many visual interpretations of the iconography is typically believed to be an engraving, published by the German librarian and engraver Thielman Kerver in a Parisian Book of Hours (Use of Rome) in 1502. The various symbols and objects which made up the Litany of the Virgin were derived mainly from the Old Testament, typically from the Song of Songs and the Psalms, and used to emphasise the Virgin's purity. Claeissens painted several treatments of this iconography, most notably in the *Immaculate Conception*, on long-term loan to the Bonnefantenmuseum in Maastricht (Geneva, Gallery Rob Smeets). The complexity of the iconography of the *Virgin and Child in a garden* is expanded through the inclusion of further details such as the seven-headed dragon in the sky to the left of the Virgin's shoulder, signifying her as the Woman of the Apocalypse. Beyond the walls of the garden, Claeissens shows a unicorn being hunted. The

unicorn was typically associated with purity and chastity, but as a wild beast, it could only be tamed by a virgin. Within a religious context, such hunting scenes came to be understood as an allegory of the Passion. The flowers, painted with great naturalistic detail, all symbolise aspects of the Virgin's purity, humility and salvific aid.

Pieter Claeissens the Younger was born in Bruges into an established family of painters, and documentation about his life has in the past frequently been confused with information about his father, Pieter Claeissens the Elder, and his brother, Antonius. Recent research has made it possible, however, to distinguish the hands of these masters. Pieter the Younger established himself as an artist specialised in Bruges compositions of the first half of the sixteenth century, and continued in this way the success of the Bruges art. He is known to have collaborated with his father in painting the monumental *Resurrection* in Sint-Salvatorskathedraal in Bruges, completed in 1585, and to have continued painting in the city, using the work of his father and preceding generations of Bruges artists, until the early seventeenth century. A now lost preparatory drawing for this *Resurrection* was signed with a monogram very similar to that inscribed on the present *Virgin and Child* (Weale, *op. cit.*).

We are grateful to Anne van Oosterwijk and Sara Armas for their assistance in the cataloguing this lot. The picture has been documented with infrared reflectography by Guenevere Souffreau.





107

FLEMISH SCHOOL, CIRCA 1525

The Nativity; and The Crucifixion

oil on panel, shaped top, in integral frames
7 x 5½ in. (17.8 x 13 cm.)

£10,000–15,000

a pair (2)

\$14,000–20,000

€12,000–17,000

PROVENANCE:

with Robert Noortman, Maastricht and London, as 'Nederrijn, circa 1530', where acquired by the late father of the present owner.



(actual size)

PROPERTY FROM THE COLLECTION OF ERNST HOLZSCHEITER (LOTS 108 AND 111)

*** 108**

GERMAN SCHOOL, 16TH CENTURY

*Portrait of Johann Friedrich II, Duke of Saxony (1529-1595),
half-length, in an ermine-trimmed cloak and hat*

indistinctly monogrammed and dated '1567[?]' (upper right)

oil on panel

4¼ x 3½ in. (12.1 x 8.9 cm.)

with a later inscription 'IMAGO IO. / FRID. SEC. V. / DVCIS SAX' (upper right)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROVENANCE:

Friedrich Neuburg (1876–1966), Litoměřice; Hôtel Drouot, Paris, Part II, 25 May 1939 (=1st day), lot 17, as 'French School, 16th century', where acquired by the family of the present owner.

*** 109**

ANTWERP SCHOOL, CIRCA 1540

The Virgin and Child

oil on panel

24 x 19¼ in. (61 x 48.9 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Private collection, Switzerland.

This *Virgin and Child* shows the influence of the Romanist school that had become increasingly prominent in the Netherlands during the early decades of the sixteenth century. In the fifteenth century, the influence of Italian models had been negligible north of the Alps. However, in 1508, the painter Jan Gossaert (c. 1478-1532) had accompanied Philip of Burgundy to Rome as part of a delegation sent to meet Pope Julius II by Philip the Handsome, King of Castile and Lord of the Netherlands. Upon his return to Flanders in 1509, the artist's drawings of antique statuary, friezes and buildings had a rapid and formative impact on the work of his fellow artists and the development of Netherlandish painting. Indeed, following Gossaert's example, other painters began to make the journey south, inspired by the opportunity to study Classical and Italian models.

While the painter of the present work remains anonymous, his engagement with contemporary artistic developments is clear. The sculptural conception of the figures show the influence of

other Romanist painters like Jan van Hemessen (c. 1500-1575/9) and Jan van Scorel (1495-1562), who had made careful observation of antiquities in Italy. The figure of the Virgin, meanwhile, is very closely modelled on Jan Gossaert's *Mary Magdalen* (Boston, Museum of Fine Arts, acc. no. 1991.585), painted in *circa* 1525-1530, replicating almost exactly the careful drawing of the pose, face and hands. Likewise, the figure of the Christ Child appears to rely on such models, though the pose is unusual in Netherlandish painting and must have been taken from a specific source. Such, perhaps, was found in the famous sculpture of the *Madonna and Child* by Michelangelo, which had arrived in Bruges at the Cathedral of Our Lady after 1504. The way in which the Child crosses His arms, resting them on the Virgin with His legs bent, suggest the present master at least knew the work, even if his composition did not absolutely depend upon it.





110

**CORNELIS VAN DER VOORT
(?ANTWERP C. 1576-1624 AMSTERDAM)**

Portrait of a lady, three-quarter-length, in a black vlieger brocade gown, with an elongated embroidered stomacher and embroidered mill ruff, holding a chain

inscribed and dated 'Ætatis Sua / 1619' (upper left)

oil on panel

45¼ x 32¼ in. (115 x 82 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

with Kunsthandel P. de Boer, Amsterdam, in 1955.

Anonymous sale; Sotheby's, London, 5 July 2007, lot 139.



(actual size)

PROPERTY FROM THE COLLECTION OF ERNST HOLZSCHEITER (LOTS 108 AND 111)

* 111

**CIRCLE OF ANTHONIS MOR VAN DASHORST
(UTRECHT 1516/20-?1576 ANTWERP)**

Portrait of a gentleman, bust-length, in a black doublet and white ruff

oil on panel, circular
3½ in. (8.9 cm.) in diameter

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Edouard Warneck (1834–1924), Paris; his sale (†), Galerie Leo Schidlof, Vienna, 18 November 1926, lot 37, as 'Antonis Mor'.
Friedrich Neuburg (1876–1966), Litoměřice; Hôtel Drouot, Paris, Part II, 25 May 1939 (=1st day), as 'Attributed to Anthonis Mor', where acquired by the family of the present owner.

This small roundel is an exquisitely painted portrait by an artist evidently familiar with the work of Anthonis Mor, one of the most influential portraitists of his generation. As court painter to Philip II of Spain, he portrayed members of the most powerful ruling elite in sixteenth-century Europe, with his travels across the continent leaving a significant and international artistic impact, particularly in Italy, Spain, Portugal and England.

The artist of the present picture evidently looked to assimilate many of the characteristic attributes of Mor's style, such as the distinctive three-quarter profile, the careful observation of this sitter's features and the precise modelling of the face and ruff. The costume, with a high-collared black doublet and small ruff, was typical of fashionable attire in the second half of the sixteenth century. The small scale of the painting suggests that the portrait was painted to be given or exchanged with a personal friend or acquaintance. Such practice was relatively common at the time and often used as a significant part of marriage negotiations or as a gift in the case of a prolonged absence as a memorandum.



PROPERTY OF A EUROPEAN GENTLEMAN

112

ATTRIBUTED TO TOBIAS VERHAECHT (ANTWERP 1561-1631)

A hermitage with monks in a mountainous landscape, a coastal town beyond

oil on panel

36 x 53 $\frac{3}{8}$ in. (91.6 x 135.7 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000



113

ANTWERP SCHOOL, CIRCA 1590

The Legend of Saint George and the Dragon: the king relents to the sacrifice of his daughter, with figures fleeing from the dragon in the distance

oil on canvas, unframed
55 x 95⁵/₈ in. (139.8 x 242.3 cm.)

£15,000–20,000

\$21,000–27,000
€18,000–23,000

PROVENANCE:

Art Market, Netherlands, where acquired by the present owner.

In this rare depiction of an episode from the legend of Saint George and the Dragon, the artist shows the moment when the king of Silene, Libya, must relent to the sacrifice of his daughter so as to appease the dragon terrorising the town. The unusual absence of Saint George from the scene suggests that this canvas may have been one of many painted for a larger narrative series. The fame of Saint George was greatly increased throughout Europe by the publication of Jacobus de Voragine's *Legenda Aurea* (*The Golden Legend*) in 1265, and became a popular subject in the visual arts in the late fifteenth century following the founding of the Order of Saint George by the Holy Roman Emperor Frederick III in 1464, and the secular confraternity of Saint George, founded in 1494 under his son and successor Maximilian I. The artist of the present picture reflects the Mannerist influences of Antwerp artists like Frans Floris (1517-1570) and Ambrosius Francken the Elder (c. 1544-1618), and the Italianate style of Jan van der Straet (1523-1605).



114

**ATTRIBUTED TO CLARA PEETERS
(ANTWERP ?1589-AFTER 1657)**

A cat sitting on a table by a bowl of fish and a pewter plate, with two oysters, a crayfish and shrimps

oil on panel
11 $\frac{1}{8}$ x 18 $\frac{7}{8}$ in. (28.9 x 47.9 cm.)

£20,000–30,000

\$27,000–40,000
€23,000–34,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 1 November 2011, lot 115, when acquired by the present owner.

Though little is known about her life, Clara Peeters stands as one of the most significant still life painters working in the Netherlands during the first half of the seventeenth century, and one of the most important female artists of her generation. Working in the still life tradition of the late sixteenth century, exemplified by painters like Osias Beert the Elder (c. 1580-1623/24), it is not known where she trained, but Peeters is recorded as active in Amsterdam in 1612 and again in The Hague in 1617. She appears to have continued working, with her last known dated work, now lost, having apparently been made in 1657.

The motif of a cat, seated on a table laden with fish and seafood, seems to have been favoured by Peeters in around the 1620s, and the present picture closely relates to two similar works now in Washington (National Museum of Women in Art) and a private collection (sold, Sotheby's, New York, 27 January 2011, lot 292). The meticulous realism of detail in the present picture is remarkable. The painter lavishes the panel with careful observation, from the minutely rendered crayfish and glistening scales of the fish, to the varying degrees of texture in the cat's fur.



115

**STUDIO OF JOACHIM BEUCKELAER
(ANTWERP C. 1530-C. 1573)**

*A kitchen scene with a maid preparing a joint at a table laden with
meat, fruit and vegetables, a landscape beyond*

oil on panel
38¼ x 51 in. (87.2 x 129.5 cm.)

£15,000-20,000

\$21,000-27,000
€18,000-23,000

PROVENANCE:

The Dukes of Sutherland, Trentham Hall, Staffordshire, and by descent,
The Countess of Sutherland; Christie's, London, 22 July 1988, lot 113, as 'Circle
of Pieter Aertsen'.

Anonymous sale; Trajan, Paris, 30 March 1998, lot 48, as 'Studio of Joachim
Beuckelaer'.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

116

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

An extensive mountainous landscape with travellers on a path

indistinctly signed 'BR[...]E[...]'

oil on panel

19½ x 28¾ in. (49.5 x 73.2 cm.)

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

In the collection of the family of the present owners since the early 20th century.

This previously unpublished pastoral landscape represents a collaboration between two of Antwerp's leading painters at the beginning of the seventeenth century. Joos de Momper, a renowned landscapist of the later Mannerist tradition, had collaborated with the Brueghel family as early as 1612 and is likely to have met Jan Brueghel the Younger in the workshop of the latter's father in around 1620, before Brueghel departed for his sojourn in Italy from 1622. Following the death of Jan Brueghel the Elder in 1625, his son returned to the Netherlands and took over the running of his workshop, continuing the long-established collaboration with de Momper.

This sweeping panoramic landscape displays the typical features of de Momper's mature style. The careful transition of colours in the receding landscape gives a convincing and atmospheric sense of depth, enlivened by the painter's characteristic short strokes of paint

and careful outlines in the trees and buildings. As can often be observed in his figure types and the staffage he contributed to collaborative works like this, Jan Brueghel the Younger adapted various compositional models from the work of Jan Brueghel the Elder. As such, in this *Extensive landscape*, the carefully foreshortened wagon drawn by two horses at the left of the panel is recognisable in numerous works by Brueghel the Elder, like his *Woodland Road with Travellers* in New York (Metropolitan Museum of Art, acc. no. 1974.293), as well as in drawings like *A coach on a country road* (Antwerp, Museum Plantin Moretus, inv. no. PK.OT.00226). The standing white horse in the foreground of the present picture likewise recurs in numerous compositions by Jan Brueghel the Younger, including his *Travelers with carts and a wagon on a country road*, recently sold at auction (Christie's, New York, 14 April 2016, lot 206).

We are grateful to Dr. Klaus Ertz for confirming the attribution after inspection of the original.





PROPERTY FROM A PRIVATE GERMAN COLLECTION

117

JAN VAN DER VUCHT (ROTTERDAM C. 1603-1637 THE HAGUE)

Interior of a church

signed and dated '[...] van Vucht. 1635 Fe' (lower left)

oil on canvas

51 $\frac{1}{2}$ x 64 $\frac{1}{4}$ in. (131.2 x 163.3 cm.)

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Alfred Hoffmann (1857-1925), Bremen, acquired in the late 19th century, and by descent to the present owner.

Paintings by the Rotterdam painter Jan van der Vucht are rare and the emergence of this impressive canvas, hitherto unpublished, marks an important addition as a masterpiece of his *oeuvre*. From the roughly eight dated paintings by the artist, van der Vucht is known to have been active between 1627 and 1635. Given the subject matter, precision and treatment of his painted works, van der Vucht's pictures have frequently been confused with the work of better known contemporary architectural painters like Dirk van Delen (1604/5-1671), Pieter Neefs the Elder (c. 1578-1656/61) and Bartholomeus van Bassen (1590-1652). Rather than depicting a real church in Holland, this *Interior of a cathedral*, as is often found in the painter's work, makes inventive use of models by other artists, transforming them into a *capriccio* of a fictive space.



(actual size)

118

**HENDRICK VAN STEENWIJK II
(?ANTWERP C. 1580-1640/9 ?LEIDEN)**

*The courtyard of a renaissance palace, viewed from a portico,
with a lute player in the foreground*

signed and dated 'HENRI·V·STEINWICK ·1608' (lower centre, on the step)

oil on copper, oval

4½ x 3¾ in. (10.8 x 8 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

with Koetser, London, 1965.

Dr. B. Little, California, 1967, and by descent to the present owner.

LITERATURE:

J. Howarth, *The Steenwyck family as masters of perspective: Hendrick van Steenwyck the Elder (c.1550-1603), Hendrick van Steenwyck the Younger (1580/82-1649), Susanna van Steenwyck (dates unknown-active 1639-c.1660)*, Turnhout, 2009, no. II.A.1, p. 133, fig. II.A.1, with incorrect provenance.

This small, luminous work on copper is dated to 1608, during the artist's early maturity in Antwerp, and before his departure for London in 1617, where he remained at the English Court until at least 1637. More commonly associated with church interiors, van Steenwijk also produced a number of carefully rendered *capricci* of palaces and courtyards. The painter used a similar composition to the present oval much later in his career in 1635, including the figure of the seated musician, in a rectangular work on panel now in the Historisches Museum, Frankfurt (inv. no. 593).



PROPERTY FROM A PRIVATE COLLECTION

119

FRANCO-FLEMISH SCHOOL, 17TH CENTURY

The Massacre of the Triumvirate

oil on panel

39% x 55¼ in. (100.2 x 139.5 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale [Property from a Private Collection]; Sotheby's, London, 1 November 2007, lot 28, as 'Follower of Antoine Caron'.



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

120

**CIRCLE OF PIETER BRUEGHEL II
(BRUSSELS C. 1564-1637/8 ANTWERP)**

A Flemish Proverb: 'To cast roses before swine'

oil on panel, circular
6½ in. (16.5 cm.) in diameter

£12,000–18,000

\$17,000–24,000
€14,000–21,000

PROVENANCE:

Private collection, Vienna, by 1935.
with Galerie Sanct Lucas, Vienna, by 1945.
Acquired by the husband of the present owner in Vienna in the 1950s.

EXHIBITED:

Vienna, Palais Pallavicini, *Die Jüngeren Brueghel und ihr Kreis*, 15 March–15 April 1935, no. 65, as 'Pieter Brueghel the Third'.

LITERATURE:

G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, p. 157, no. 14c.
K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): Die Gemälde mit Kritischem Oeuvrekatalog*, Lingen, 1988/2000, II, p. 204, no. A86, fig. 86, as 'Follower of Pieter Brueghel the Younger'.

This picture depicts a subject derived from a traditional Flemish proverb, intended as a warning to not 'waste effort on the unworthy'. Like his father Pieter Brueghel the Elder, Pieter the Younger found inspiration in the vernacular pastimes of Flemish society and scenes of peasant life. Brueghel and his circle painted a number of these small round panels, indicating that the subjects resonated with a wide audience.



*** 121**

**ADRIAEN VAN UTRECHT (ANTWERP 1599-1652) AND
DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)**

A table laden with game with a hunting party beyond

signed and dated 'Adiaen van utrecht / fe' an° 1647'

(lower right, on the table ledge)

oil on canvas

32¾ x 45 in. (85.8 x 114.4 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Anonymous sale; Galerie Fischer, Lucerne, 1 June 1948, lot 2525.

We are grateful to Dr. Fred G. Meijer for proposing the attribution of the figures to David Teniers II after inspection of the original.



PROPERTY FROM A FAMILY COLLECTION

122

THE MONOGRAMMIST I.D.M.

A river townscape with figures promenading along the bank, a bridge beyond

oil on panel
19¼ x 37 in. (49 x 93.9 cm.)

£20,000–30,000

\$27,000–40,000
€23,000–34,000

PROVENANCE:

with Alfred Brod Gallery, London, where acquired by the present owner in 1963.

EXHIBITED:

Brussels, *Flemish Masters of the 16th and 17th Centuries*, 1962, no. 30.

LITERATURE:

K. Ertz, *Josse de Momper der Jüngere*, Freren, 1986, pp. 418–9 and 642, no. A 124, fig. 535, as 'Philippe de Momper'.

We are grateful to Dr. Luuk Pijl for proposing the attribution to The Monogrammist I.D.M. on the basis of a photograph and for his assistance in the cataloguing of this lot. According to Dr. Pijl, the present picture closely relates in size, style and concept to a set of five, all monogrammed 'I.D.M.', belonging in 1935 to the collection of Baronin Isbary, Vienna. Two panels from this series are now in the Thyssen-Bornemisza collection, Madrid (see I. Gaskell, *The Thyssen-Bornemisza Collection: Seventeenth-Century Dutch and Flemish Painting*, London, 1989, pp. 430–7, as 'Monogrammist I.D.M.'), with one depicting the Castel Sant'Angelo in a river landscape and another with unidentified architecture. The third in this series, also a river landscape, is in the Art Gallery of Windsor, Ontario (as 'Joos de Momper'), and the fourth in the Museum of Fine Arts, Boston.

123

**JAN VAN KESSEL I (ANTWERP 1626-1679) AND
VICTOR WOLFVOET II (ANTWERP 1612-1652)**

Allegory of sight, a view of Antwerp beyond

oil on copper

24¾ x 32½ in. (62 x 82.6 cm.)

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Anonymous sale [The Property of a Gentleman]; Christie's, London, 19 April 1996, lot 135, as 'Jan van Kessel I and Attributed to Pieter van Avont'. Private collection, Europe.
with Richard Green, London, as 'Jan van Kessel the Elder and Pieter van Avont'.
Anonymous sale; Sotheby's, London, 10 July 2002, lot 51, as 'Jan van Kessel the Elder'.
Anonymous sale; Christie's, London 22 April 2005, lot 87, as 'Jan van Kessel the Elder'.

LITERATURE:

K. Ertz and C. Nitzte-Ertz, *Jan van Kessel (Antwerpen 1626-1679)*, Lingel, 2013, no. 683, p. 379, as 'Jan van Kessel the Elder', illustrated.
N. Baadj, *Jan van Kessel I (1626-79): Crafting a Natural History of Art in Early Modern Antwerp*, Turnhout, 2016, pp. 145-6, fig. 81.

The practice of personifying the Five Senses as women originally found its roots in sixteenth-century graphic works in the Netherlands. For van Kessel, however, the most direct influence for the subject stemmed from Jan Brueghel the Elder (1568-1625), in whose workshop he had trained before becoming an independent master in Antwerp in 1645. Brueghel produced a famous series of the *Senses* in collaboration with Peter Paul Rubens (1577-1640) between 1617 and 1618 (Madrid, Museo Nacional del Prado, inv. nos. 1394-1398), which appear to have established something of a standard for such representations.

While the impetus of the design for the present picture came from the work of Jan Brueghel the Elder, van Kessel in fact owed the composition of this painting to his uncle, Jan Brueghel the Younger (1601-1678), whose *Allegory of Sight* (Philadelphia, Museum of Art, inv. no. 656) dates to 1660, around the same time as the present picture. It shows much similarity in the composition, the objects displayed and the view of Antwerp, seen from the River Scheldt through the colonnade at the right. The artist of figures in the present work was previously identified as Pieter von Avont (1600-1652), but after recent inspection of the painting, Dr. Bert Schepers identified them as the work of Victor Wolfvoet II, with whom van Kessel collaborated on a number of occasions. Personifying Sight of Vision, the female figure has typically been read as Venus, but instead may be intended as Juno personifying Optica, a trope popularised by the engraving used as the frontispiece of Francois d'Aguilon's *Six Books Of Optics*. The *Allegory of Sight* would likely have originally been part of a series of five pictures, with surviving examples of van Kessel's

Allegory of Touch (Private collection, Sotheby's, London, 8 July 2010, lot 129) and *Allegory of Taste* (Private collection, Christie's, London, 11 July 2001, lot 1), giving a good indication of the appearance of the other works in the series.

Van Kessel's present cabinet is adorned with treasures of art: a painting in the reverse shows a boar hunted by dogs, evidently taken from a picture by Frans Snyders (1579-1657). The numerous gilt bronze sculptural groups which line the shelves of the cabinet all derive from extant works by Giambologna, including his *Lion attacking a Horse* (modelled on a large, fragmented Greek sculpture restored in Rome in 1594; Rome, Musei Capitolini, Palazzo dei Conservatori); *Rape of the Sabine Women* (Florence, Piazza della Signoria, Loggia dei Lanzi); *Hercules and Nessus* (Florence, Piazza della Signoria, Loggia dei Lanzi); *The Abduction of Deianira* (Paris, Musée du Louvre, inv. no. OA 11896); and *Lion attacking a Bull* (Paris, Musée du Louvre, inv. no. OA 6062), all faithfully rendered. Presented in this way, van Kessel's *Allegory* appears to reproduce the methods with which collections of art and curiosities were displayed and viewed in his lifetime. The inclusion of the monkey in the foreground, inspecting a painting with a pair of spectacles, adds a touch humorous parody of contemporary connoisseurship to the picture.

We are grateful to Dr. Bert Schepers for his assistance in the cataloguing of this lot and for proposing the attribution of the figures to Victor Wolfvoet II after first-hand inspection.



124

**DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS),
AFTER TIZIANO VECELLIO, CALLED TITIAN**

Salome with the head of Saint John the Baptist

oil on canvas, laid down on panel
6¾ x 4¾ in. (17.1 x 12 cm.)

£7,000–10,000

\$9,400–13,000
€8,000–11,000

PROVENANCE:

Archduke Leopold Wilhelm of Austria, Governor of the Spanish Netherlands (1614-1662), Imperial collection, Brussels and Vienna, *circa* 1650, from whom possibly acquired by, John Churchill, 1st Duke of Marlborough (1650-1722), Blenheim Palace, and by descent to, George Charles Spencer-Churchill, 8th Duke of Marlborough (1844-1892), Blenheim Palace; Christie's, on the premises, 24 July 1886 (=2nd day), lot 97, as 'Herodias with the head of John the Baptist. Copied from Titian. An inner frame is introduced in this painting which does not appear in the engraving. Engraved in the 'Teniers Gallery' by L. Vorsterman' (4 gns. to Davis). Wentworth Blackett Beaumont, 1st Baron Allendale (1829-1907), and by descent, first at Bretton Hall, Yorkshire, until *circa* 1947, and then at Bywell Hall, Northumberland.

EXHIBITED:

London, Davis Gallery, *A collection of one hundred and twenty paintings by David Teniers* (from Blenheim Palace) the Property of His Grace the Duke of Marlborough, December 1884, no. 22.

LITERATURE:

G. Scharf, *Catalogue Raisonné; or A List of the Pictures in Blenheim Palace, with Occasional Remarks and Illustrative Notes*, London, 1862, I, p. 152, no. 22.

ENGRAVED:

Lucas Vorsterman II, *Theatrum Pictorium*, *circa* 1656/60, no. 51.

In the early 1660s, David Teniers the Younger published his *Theatrum Pictorium* (*The Theatre of Painting*) for his patron Archduke Leopold Wilhelm of Austria. Consisting of 243 engravings of the best Italian paintings owned by the Archduke, the book comprised one of the first catalogues ever compiled in Europe of a major collection of paintings. Teniers, for each of the paintings selected for inclusion, produced a small copy, or *pasticcio*, for the engravers. This *Salome with the head of Saint John the Baptist*, taken from a model by Titian, is one such picture, made for the famous Antwerp engraver Lucas Vorsterman the Younger.

By 1651, Teniers had been appointed court painter to the Archduke. Alongside his practice as an artist, he was also responsible for the management and care of the Archducal collections which had been rapidly expanding during the late 1640s and early 1650s, with purchases made in 1649 from the Hamilton collection in England and again at the sale of Charles I's collections in 1651. Following his arrival in Brussels, Teniers had produced several 'gallery' pictures for his new patron, including those now in Madrid (Museo Nacional del Prado, inv. no. P001813) and at Petworth House (Egremont Collection, The National Trust). These may have inspired the commission of the *Theatrum Pictorium* which was probably awarded between 1653 and 1655, when Teniers was made *ayuda da camara* (valet de chambre, or groom).

Teniers's *Salome with the head of Saint John the Baptist* was modelled after Titian. The prototype is probably identifiable with a painting now in a

private collection (fig. 1) and may have been one of the Archduke's purchases from the Hamilton collection (see P. Humfrey *et al.*, *The Age of Titian: Venetian Renaissance Art from Scottish Collections*, exhibition catalogue, Edinburgh, 2004, p. 436, note 2). In both, Salome is dressed in a red-pink dress, with a standing collar, and leans back slightly against the weight of the silver charger in her hands, on which the head of John the Baptist rests. She is flanked by a veiled female servant and an African page boy. Dr. Margret Klinge has suggested that Teniers's copy was in fact not produced as a single small work by the artist but originally formed part of his larger gallery paintings, from which it was cut in order to be supplied to Vorsterman. This is attested to by the painted frame surrounding Teniers's copy, a compositional element uncommon in his other *pasticcios*, as well as the canvas support.

One hundred and twenty of Teniers's *pasticcios* were acquired by John Churchill, 1st Duke of Marlborough in the early 1720s, and described at Blenheim Palace in 1728 by Pierre Jacques Fougereux as 'excellent pieces, in which the touch perfectly imitates the original' (J. Methuen-Campbell, 'Early Collections of Teniers's Copies for the *Theatrum Pictorium*', *David Teniers and the Theatre of Painting*, exhibition catalogue, London, 2006, p. 61). The pictures remained in the Marlborough collection until their sale in 1886.

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



Fig 1. Titian (Tiziano Vecellio), *Salome with the head of John the Baptist*, *circa* 1570, oil on canvas, Private collection © Bridgeman Images



Blenheim Palace, Woodstock, Oxfordshire, UK © Katie Harker / Bridgeman Images



(actual size)



125



126

125

FOLLOWER OF PETER PAUL RUBENS

The Adoration of the Magi - en grisaille

oil on canvas

21½ x 26½ in. (54.6 x 67.3 cm.)

€5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

Arthur Stevens (1825-1890), Brussels, art dealer, critic and art advisor to King Leopold II of Belgium, and by descent to the present owner.

This composition is known through copies and prints, all believed to be after a lost work by Rubens.

126

**ATTRIBUTED TO ABRAHAM VAN DIEPENBEECK
(‘S HERTOGENBOSCH 1596-1675 ANTWERP)**

The Resurrection of Christ, in a painted arch - a modello, en brunaille

oil on panel

25 x 18½ in. (63.5 x 47.3 cm.)

€7,000–10,000

\$9,400–13,000

€8,000–11,000



PROPERTY FROM A PRIVATE COLLECTION

127

FLEMISH SCHOOL, CIRCA 1630

Portrait of a lady, three-quarter-length, in a black brocade gown on a curtained balcony, a landscape beyond

oil on panel

48¼ x 38¾ in. (122.6 x 93.5 cm.)

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

with Leonard Lassalle, Tunbridge Wells, Kent, from whom acquired by the present owner in 1988.

**STUDIO OF PETER PAUL RUBENS
(SIEGEN 1577-1640 ANTWERP)**

Hero and Leander

oil on canvas
34 $\frac{5}{8}$ x 53 $\frac{1}{2}$ in. (87.8 x 136 cm.)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

Acquired before 1999, Belgium, and by descent to the present owner.

This dramatic work is a fascinating example of the ways in which popular compositions by Peter Paul Rubens were employed and revived in his studio. Rubens, a devoted Classical enthusiast and scholar, painted his *Hero and Leander* of circa 1602 to 1605 during his time in Italy (New Haven, Yale University Art Gallery, inv. no. 1962.25), inspired by Ovid's *Heroides* and the Greek poet Musaeus's tale of *Hero and Leander*. Elaborating on two letters composed by Ovid, Musaeus's poem recounted the lovers' first encounter at the Spring festival of Adonis, where they fell in love instantly. Kept apart by their feuding families, and Hero's chaste life as a priestess of Aphrodite, the lovers were forced to keep their passion secret, only meeting under cover of darkness. Though separated by the waters of the Hellespont, every evening Leander would swim from his native city of Abydos to meet her, guided only by the lamp Hero placed in the window of her tower. One night, as a violent storm arose, the guiding lamp was extinguished, drowning Leander as he swam. Upon discovering his body the next morning, Hero threw herself into the sea, uniting with Leander in death. Rubens condensed the narrative of his scene, focusing the turbulent action at the centre of the canvas where Leander, supported by mourning nereids, is borne aloft on a crashing wave. At the right of the painting, Hero, in a billowing red cloak, falls headlong into the ocean to join him.

Several versions of the composition were produced by Rubens and his workshop. A slightly larger version, now in Dresden, was painted as a compositional record of the original design, probably by Rubens's workshop (Gemäldegalerie Alte Meister, inv. no. 1002). Further to this, in 1619, Rubens wrote to the lawyer and painter Pieter van Veen that he wished to have his '*favola di Leandro*' turned into a print by the Antwerp based engraver Lucas Vorsterman. Such a project was never completed, however a preparatory drawing attributed to Vorsterman suggests he may have embarked on the initial stages of preparing for its facture (fig. 1; Musée du Louvre, Cabinet des Dessins, inv. no. MA6596). This drawing almost exactly reproduces the present version of Rubens's *Hero and Leander*, suggesting that the two were created synonymously as part of the preparations for the creation of the engraving. The exact chronology of this process of manufacture is more difficult to establish, though it seems probable that the painting was made for the printer by Rubens's workshop to allow him to make his copy. The minor differences, notably in the slightly taller format, absence of the angels and the arm of the nereid who turns back to look at the falling Hero in the Yale and Dresden pictures, suggest that Rubens would likely have supervised the creation of this later version, editing his original design as it was

copied by his workshop. Rubens himself may have also produced another, now lost, version of the subject which formed the basis for Vorsterman's drawing and the present picture.

Rubens, inspired so often by the art of the Antique and the great artists of the past, used numerous influences from his Italian studies in his *Hero and Leander*. The nereid leaning in the trough of the central wave clearly derived, for example, from Michelangelo's *Night* from the tomb of Giuliano di Lorenzo de' Medici at the Basilica di San Lorenzo in Florence, while the falling Hero resembles the figure of Saint Mark in Tintoretto's *Miracle of the Slave* (Venice, Gallerie dell'Accademia, originally commissioned for the Scuola Grande di San Marco). While Rubens took his inspiration from the poetry of Ancient Greece, his composition in turn inspired contemporary poets in turn. During its time in Amsterdam in the seventeenth century, the Yale version, once owned by Rembrandt van Rijn, was seen by many, including several poets who looked to it in their retellings of the myth. Jan Vos's poem on the same subject in 1662 demonstrates the dramatic impact Rubens's composition continued to have. Vos's moralising verses, while condemning the lovers' troublesome lust, quite clearly had Rubens's composition in mind in his description of the dramatic events of the tale. His description of Leander as 'twice drowned; / First in the salt sea, now in a flood of tears' shed by the sea nymphs can only have found its compelling visual charge in Rubens's interpretation of the tale.



Fig. 1 Attributed to Lucas Vorsterman I, *Hero and Leander*, circa 1619, Musée du Louvre, Cabinet des Dessins
© RMN-Grand Palais (Musée du Louvre) / Adrien Didierjean



129

ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)

Head study of a bearded man

oil on canvas, laid down on panel

13¾ x 9⅝ in. (34.9 x 24.5 cm.)

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

The Earls of Rosse, Birr Castle, Co. Offaly, Ireland, until 2014.

Anonymous sale; Christie's, London, 10 July 2015, lot 113, when acquired by the present owner.

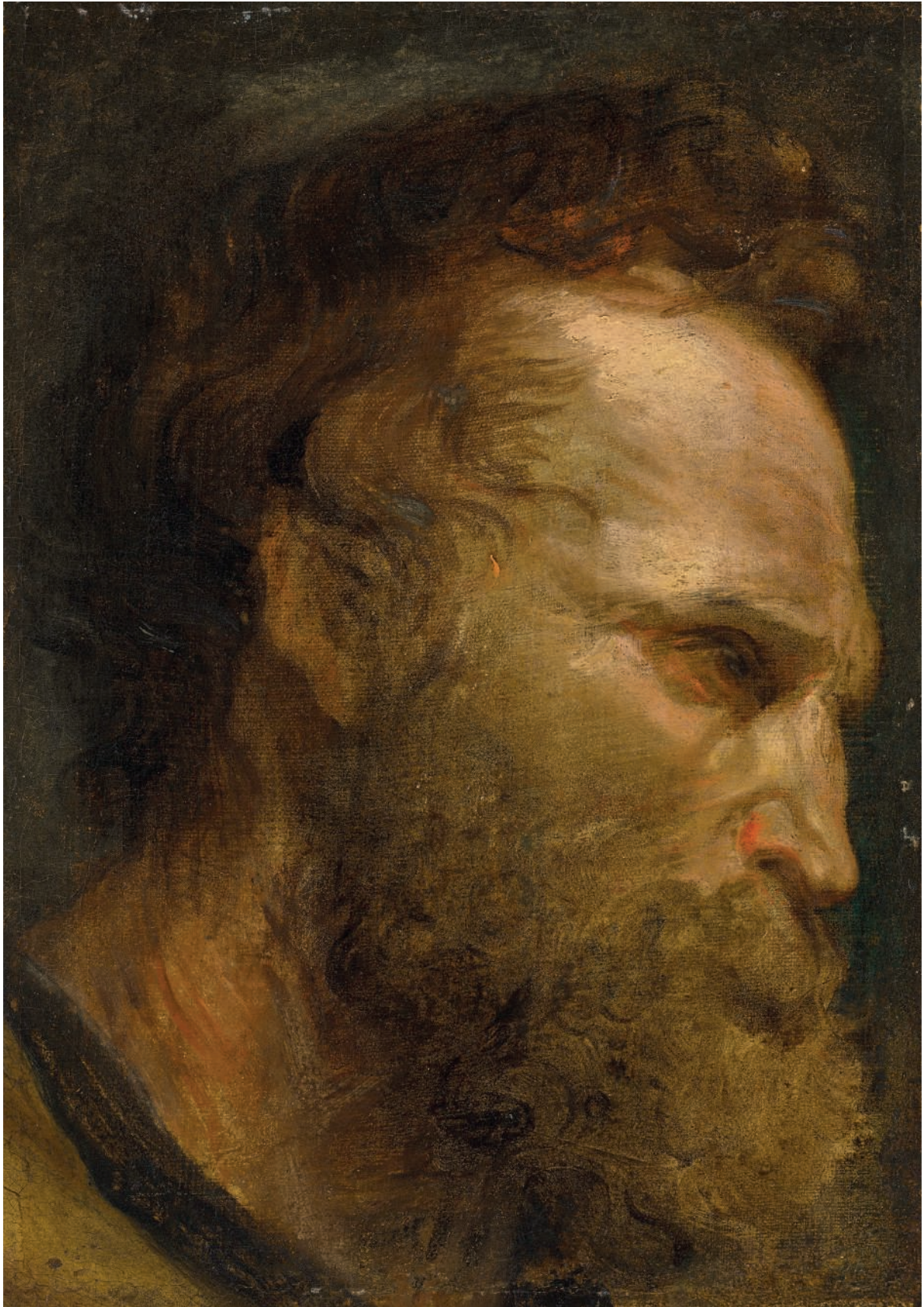
This swiftly painted head study was executed by the young van Dyck in *circa* 1617, while the artist was working in the Antwerp studio of Peter Paul Rubens. It appears to have been painted as a preparatory work for his altarpiece of *The Descent of the Holy Spirit* (Bildergalerie, Schloss Sanssouci, Potsdam), where van Dyck used it for the Apostle standing at the left of the composition, dressed in a whitish-grey cloak.

The model for van Dyck's sketch appears to have sat for numerous studies by the artist and his features can be identified in several of the painter's large early works, as with the *Suffer the Little Children and Come unto Me* of *circa* 1618-20 (Ottawa, National Gallery of Canada, inv. no. 4293) and the roughly contemporary *Crowning with Thorns* in Madrid (Museo Nacional del Prado, inv. no. P001474). Van Dyck also painted another study of the model's head, recently sold at auction (Sotheby's, New York, 28 January 2010, lot 176),

which, like the present picture, was executed on canvas, an unusual support for such pictures, especially in the context of Rubens's picture which frequently used paper.

At some later point in its history, the present study was overpainted to create the appearance of a more 'finished' work, and as with many of van Dyck's head studies, was adapted by a later hand into a larger picture, turning the figure into Saint Peter. The original canvas was inserted into a larger canvas, onto which the body of Saint Peter was painted, and both canvases laid onto panel. These subsequent interferences have since been removed, restoring van Dyck's lively sketch to its original, spirited appearance.

We are grateful to Dr. Christopher Brown and Rev. Susan Barnes for independently confirming the attribution after first-hand inspection.



130

ATTRIBUTED TO ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)

Portrait of Paolo Gregorio Raggi, three-quarter-length, in armour and a red cloak, his left hand resting on the hilt of his sword, a wooded landscape beyond

oil on canvas

54 x 43¾ in. (137.2 x 111.2 cm.)

inscribed 'PAVL^s GREGOR^s RAGO / GVBERNATOR / ET / PRÆFECTVS MASSIMS / CORSICÆ' (upper right)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

Sir Walter Rockcliffe Farquhar, 3rd Bt. (1810-1900); Christie's, London, 2 June 1894, lot 124, as 'Van Dyck' (70 gns.), when acquired by the following, with Shepherd Gallery, London. H.W. Leigh Bennett, M.P., Wickham House, Newbury; Christie's, London, 19 November 1949, lot 72, as 'Sir A. Van Dyck' (100 gns.), when acquired by the family of the present owner.

The Raggi had long been a prominent family of distinguished bankers and merchants in Genoa, deriving much of their wealth from the commerce generated by the city's port. As members of the city's nobility in the seventeenth century, the family sought to repeatedly reinforce the prominence of their lineage, enhancing their power in Genoa as well as serving to facilitate closer contacts with foreign aristocrats. A major component of this self-promotional ideology was the commission in the mid-1620s of a series of portraits emphasising the family's notable ancestors. This project was probably an initiative of the Marchese Tommaso Raggi (c. 1597-1679) or of his brother Ottaviano. Van Dyck had been working in Italy since 1621, spending much of his time in Genoa, and was one of the painters chosen to assist in the creation of the Raggis' ancestral gallery. As such, he produced a portrait of the early sixteenth-century *Prefect Raffaele Raggi* (Washington, D.C., National Gallery of Art, inv. no. 1942.9.90) and a portrait of *Tommaso Raggi* himself (Private collection; see S.J. Barnes, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 198, no. II.56). As many as ten paintings are believed to have been made for the series, with others painted by Giovanni Bernardo Carbone (1614-1683) and Bernardo Strozzi (1581-1644).

This portrait was almost likewise certainly painted for the Raggi gallery and shows Paolo Gregorio Raggi, who had acted as Governor of Corsica in 1547. The painting is almost identical in scale with the Washington picture and bears a very similar inscription. Like the portrait of *Raffaele Raggi*, the sitter is also dressed in historicising armour, and was probably based on a living model rather than pre-existing portrait types.

The provenance of the present work seems to have been confused in scholarship with that of the *Portrait of Raffaele Raggi*. In the 2005 Washington catalogue of *Flemish Paintings of the Seventeenth-Century*, van Dyck's portrait is described as having been in the Farquhar collection and sold as lot 124 in the 1894 sale (see provenance). Described as 'A General in Armour, with arms', however, the identification of the picture is not clear. More definite is that when the present picture of *Paolo Gregorio Raggi* was sold again at Christie's in 1949, its provenance was listed as being 'From the Collection of Sir Walter Rockcliffe Farquhar, Bart.' suggesting that it, rather than the Washington portrait, was that sold in 1894.





131

**ENGLISH FOLLOWER OF ANTHONY VAN DYCK,
18TH CENTURY**

Double portrait of two young gentlemen, traditionally identified as Lord John Stuart (1621-1644) and his brother, Lord Bernard Stuart (1623-1645), small full-length - en grisaille

oil on canvas
17⁷/₈ x 12⁵/₈ in. (45.8 x 31.9 cm.)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

After the picture in the National Gallery, London (inv. no. NG3605).



PROPERTY FROM A FAMILY COLLECTION

132

**CIRCLE OF ANTHONY VAN DYCK
(ANTWERP 1599-1641 LONDON)**

Head of a bearded man

oil on canvas
13 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in. (34.5 x 27.2 cm.)

£20,000-30,000

\$27,000-40,000
€23,000-34,000

PROVENANCE:

Private collection, Denmark.
with Leonard Koetser Ltd., London, where acquired by the present owner in
1965.

A sketch of the same head, offered as a work from the studio of van Dyck,
was sold at Christie's, New York, 29 January 2015, lot 204.



133

ALEXANDER COOSEMANS (ANTWERP 1627-1689)

Melons, grapes, peaches and corn with a snake, in a landscape

signed 'A-Coosemans' (upper right, on the stone)

oil on canvas

23 $\frac{1}{8}$ x 33 $\frac{1}{2}$ in. (58.7 x 85.2 cm.)

£12,000-18,000

\$17,000-24,000

€14,000-21,000

PROVENANCE:

with M. Wolff, Amsterdam, 1921.

Rijksmuseum Twenthe, Enschede, 1921-1941, where acquired by,
with J.R. Bier, Haarlem, in 1941.

Anonymous sale; Blache Rameau, Versailles, 7-8 June 1967, lot 196.

Art Market, Luxemburg, in 1979.

H.S.B. van Baerle, Munich.

Private collection, Germany, 1981.

LITERATURE:

G. Bocchi and U. Bocchi, *Pittori di natura morta a Roma. Artisti stranieri 1630-1750*, Viadana, 2004, pp. 78-9 and 81, illustrated.



134

FOLLOWER OF PETER PAUL RUBENS

A lions' den

oil on canvas

68 x 95½ in. (172.8 x 242.5 cm.)

£25,000–35,000

\$34,000–47,000
€29,000–40,000

This large-scale composition relates most closely to Rubens's monumental *Daniel in the Lions' Den* (Washington, National Gallery of Art). Daniel is condemned by the Persian King Darius I to spend a night in the den for worshipping God, instead of himself. In spite of the menace of the lions, faithfully evoked here, Daniel miraculously survives. Rubens himself made many studies and sketches from direct observation at the royal menagerie in Brussels.



135



136

*** 135**

ALEXANDER COOSEMANS (ANTWERP 1627-1689)

Fruit and vegetables by a basket, a landscape beyond

oil on canvas
20¾ x 30¾ in. (52.7 x 78.1 cm.)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROVENANCE:

Anonymous sale; Österreichischer Kunstverein, Vienna, 20 October 1910, lot 36, as 'Jan Davidsz. de Heem'.

We are grateful to Dr. Fred G. Meijer for confirming the attribution after inspection of the original. Dr. Meijer dates the picture to after 1651, following Coosemans's sojourn in Italy.

136

**JACOB MARREL
(FRANKENTHAL 1613/14-1681 FRANKFURT AM MAIN)**

A wreath of flowers

signed 'Jacob.Marrel.fecit' (lower right)
oil on panel, the central oval section removed
29½ x 23¾ in. (74.8 x 59.4 cm.)

£7,000–10,000

\$9,400–13,000

€8,000–11,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 137-139)

137

ABRAHAM BISSCHOP (DORDRECHT 1670-1729 MIDDLEBURG)

A silver pheasant and other exotic birds amongst classical ruins

signed and dated 'A. Bisschop f. 1728' (lower centre)

oil on canvas

37½ x 42 in. (95.2 x 106.7 cm.)

£25,000-35,000

\$34,000-47,000

€29,000-40,000

PROVENANCE:

Anonymous sale; Tajan, Paris, 25 April 1990, lot 4.
with Simon Dickinson, London, from whom acquired by the family of the
present owner.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 137-139)

138

**ATTRIBUTED TO SIMON HARDIMÉ
(ANTWERP 1672-1737 LONDON)**

Flowers in a basket on a plinth, with scattered fruits on the ground

oil on canvas

44 x 35½ in. (111.8 x 90.5 cm.)

in an English 18th century frame

£15,000-25,000

\$21,000-33,000

€18,000-29,000

PROVENANCE:

Lionel Stopford Sackville (1932-2013), Drayton House, Northamptonshire;
Christie's, London, 20 July 1990, lot 90.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 137-139)

139

**CIRCLE OF PIETER CASTEELS III
(ANTWERP 1684-1749 RICHMOND)**

Peacocks, a duck and other birds in a river landscape

oil on canvas

39¼ x 49 in. (99.6 x 124.5 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

John W. Hall, Manchester, by 1889.

Anonymous sale; Sotheby's, London, 8 April 1992, lot 112, as 'Marmaduke Cradock'.



140

PIETER CASTEELS III (ANTWERP 1684-1749 RICHMOND)

Poultry in the garden of a Neoclassical villa

signed and dated 'PCasteels F. / 1721' (lower left)

oil on canvas

33 x 48½ in. (83.8 x 123.2 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 29 November 2001, lot 189.

Private collection, Vienna.

Anonymous sale; Dorotheum, Vienna, 17 April 2013, lot 746.



141

JOHANN FALCH (? 1687-1727 AUGSBURG)

A forest floor with a lizard, a snake and a snail among weeds

oil on panel

11½ x 8½ in. (29.2 x 20.7 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

We are grateful to Dr. Fred G. Meijer for confirming the attribution after inspection of the original.



142

**HANS VON AACHEN (COLOGNE 1552-1615 PRAGUE)
AND STUDIO**

'Donna Venusta' with a portrait of the artist

inscribed 'NVM. ET. MVSECA. IBTIVICAT. COR [...]' (lower left, on the book)
oil on canvas

33½ x 26¼ in. (85.1 x 66.7 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Anonymous sale; Christie's, London, 26 October 1973, lot 36, as 'B. Passarotti'.
Private collection, Italy.

LITERATURE:

E. Fučíková, *Hans von Aachen: Bacchus and Silenus*, Prague, 1996, p. 13, no. 4,
as 'Hans von Aachen (workshop?)'.

Painted near the end of his fourteen-year stay in Italy, in *circa* 1585, *Donna Venusta* reflects Hans von Aachen's debt to Roman and Venetian influences, particularly to artists like Bernardino Licinio (c. 1489-1565), Giovanni Cariani (c. 1490-1547) and Bartolomeo Veneto (active 1502-1531). The inscription '[...] NVM ET MVSECA IBTIVICAT COR' on the book refers to Ecclesiasticus 40:20: 'Vinum et musica laetificant cor; Et super utraque dilectio sapientiae' ('Wine and music rejoice the heart, but the love of wisdom is above them both'), reflecting the moralising traditions of Netherlandish painting. The presence of the artist as a comic drunken figure with a dish of wine acts a warning against the dangers of earthly pleasures, regarded as ephemeral as the lute's melody. The popularity of the composition is attested to by the numerous copies by followers of the artist, with another autograph version held in a private Italian collection. Dr. Eliška Fučíková has published the present picture as an autograph work by von Aachen, citing possible participation by his studio (*op. cit.*).



PROPERTY FROM A PRIVATE COLLECTION

143

CORNELIS CORNELISZ. VAN HAARLEM (HAARLEM 1562-1638)

The Martyrdom of Saint Sebastian

signed with monogram and dated 'C.H. 1598.' (lower right)

oil on canvas

54½ x 39 in. (137.8 x 99.1 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

John Naylor, Sheffield, by 1906.

Claude Barker, Sheffield, by 1910.

Private collection, England, from the early 20th century.

This previously unpublished picture is only the second known treatment of Saint Sebastian's torture by Cornelis van Haarlem and constitutes an important addition to his painted *oeuvre*. The work expands on the artist's initial depiction of the saint, which had been painted in *circa* 1591, and is characterised by a strongly Mannerist conception and a sculptural monumentality, reflecting van Haarlem's early knowledge of Michelangelo (Scotland, Gosford House; see P.J.J. van Thiel, *Cornelis Cornelisz van Haarlem*, Doornspijk, 1999, no. 109). By 1598, however, when the present picture was painted, the artist's work showed a more classicising, Italianate style, influenced by the example of Northern painters like Hendrick Goltzius (1558-1617) and Bartholomäus Spranger (1546-1611), and typified by a smoother handling of paint and a more colourful composition. The upturned face of the saint in the present picture is similar to van Haarlem's Saint John the Baptist in his *Baptism of Christ* in Douai (Musée de la Chartreuse, inv. no. 2832), the two figures at the left seem to have been painted from life, with the man in yellow closely resembling a sitter in the artist's *Banquet of Officers of the Haarlem Militia* of 1599 (Haarlem, Frans Hals Museum).

144

**NORTHERN FOLLOWER OF MICHELANGELO MERISI DA CARAVAGGIO,
17TH CENTURY**

A concert

oil on canvas
30 $\frac{5}{8}$ x 45 $\frac{3}{4}$ in. (77.7 x 116.1 cm.)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

Hugh A.J. Munro of Novar (1797-1864), Novar House, Ross-shire, Scotland.
George Gipps of Howletts (1783-1869), Ickham, Kent; his sale (†), Christie's, London, 11 December 1880, lot 43, as 'Caravaggio' (14 gns.), where acquired by, H.L. Puxley, Dunboy Castle, Co. Cork; Christie's, London, 23 March 1888, lot 167, as 'Caravaggio' (11 gns. to Corbett).
Private collection, Germany.

The work of Caravaggio had a profound effect on a great number of artists living and working in Rome during the early seventeenth century. Simultaneously, painters from northern Europe were becoming increasingly interested in studying Italy's rich cultural heritage, and great numbers began to make journeys through the country to study and learn. Caravaggio's revolutionary naturalism, *chiaroscuro* and dramatic lighting effects consequently became highly significant, especially for a group of painters from Utrecht, most notably Hendrick ter Brugghen (1588-1629), Gerrit van Honthorst (1592-1656) and Dirck van Baburen (c. 1594-1624).

This intriguing *Concert*, displaying many of the hallmarks of Caravaggesque influence, is also likely the work of a northern European artist who had been able to study the Roman painters first-hand, or was deeply influenced by artists returning from the city who worked in the painter's pioneering style. The proliferation of music-making subjects, however, also found an established prototype in the Netherlands with earlier artists like Hendrick Goltzius (1558-1617) and Cornelis van Haarlem (1562-1658), producing numerous works depicting elegant companies engaged in playing and singing music during the second-half of the sixteenth century.

The artist of the present picture seems to have been familiar with typical details associated with the Utrecht Caravaggisti. The hands of the guitar player, for example, are eloquently modelled and the modulation in tone toward the end of the fingers is a characteristic feature observed in equivalent figures by ter Brugghen. Likewise, the elaborate costumes of the figures and the softly modelled features of the young woman are reminiscent of Honthorst's genre scenes, like his *Musical Group by Candlelight* (Copenhagen, National Gallery of Denmark, inv. no. 378).

Musical subjects such as this were particularly popular amongst the Northern followers of Caravaggio who often, as here, placed near life-sized figures at half-length, engaged in playing instruments and singing. This compositional type had been established by paintings like Caravaggio's *The Musicians*, included in the 1627 inventory of Cardinal Maria del Monte (now New York, Metropolitan Museum of Art, inv. no. 1952.52.81).





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 145 AND 146)

145

MICHEL VAN MIEREVELT (DELFT 1567-1641)

Portrait of a lady, identified as Maria Mollen (1555-1621), three-quarter-length, in a black fur-trimmed gown, seated at a table with a book

signed, inscribed and dated 'michiel van / miereveld' (lower left, inside the book cover) and 'Ætatis 51 / A 1615' (centre right)
oil on panel
42 x 33½ in. (106.7 x 84.2 cm.)

£15,000–20,000

\$21,000–27,000
€18,000–23,000

PROVENANCE:

Dorothea Christina Minette Roëll van Benthem van den Bergh (1875-1956), Amsterdam, by 1952.
Anonymous sale; Frederik Muller & Cie, Amsterdam, 18 June 1957 (=1st day), lot 72, sold as a pair with Nicolaes Gael.
Private collection, Amsterdam, by 1986, and by descent to the present owner.

EXHIBITED:

Amsterdam, Rijksmuseum, *Three centuries portraiture in the Netherlands*, 29 June-5 October 1952, no. 102.

LITERATURE:

W. Kloek et al., *Dawn of the golden age: Northern Netherlandish art, 1580-1620*, exhibition catalogue, Amsterdam, 1993, p. 27, fig. 20, as 'Portrait of a 51-year-old woman'.

This portrait, signed and dated to 1615, has traditionally been identified as portraying Maria Mollen, the Regent of the Meisjeshuis (The Girl's House) in Delft. A charitable institution founded in 1578, it had been established to support and educate orphaned girls in the town. She was painted by Mierevelt a year after the death of her husband, whose portrait was posthumously included by the painter and his son Pieter in the *Anatomy Lesson of Dr Willem van der Meer*, painted in 1617 (Delft, Stedelijk Museum Het Prinsenhof, inv. No. PDS 275).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 145 AND 146)

146

MICHEL VAN MIEREVELT (DELFT 1567-1641)

Portrait of Nicolaes Gael (1565-1638), three-quarter length, standing by a table with a book

inscribed, dated and signed 'Ætatis 54 / A. 1619. / M: Miereveld. / Fecit' (centre left)

oil on panel

43¼ x 29⅞ in. (109.8 x 74.6 cm.)

with the sitter's family coat-of-arms (upper left)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Dorothea Christina Minette Roëll van Benthem van den Bergh (1875-1956), Amsterdam.

Anonymous sale; Frederik Muller & Cie, Amsterdam, 18 June 1957 (=1st day), lot 72, sold as a pair with Maria Mollen.

Private collection, Amsterdam, by 1985, and by descent to the present owner.

Though previously sold as a pendant to the preceding lot, this portrait was not originally designed to hang with the portrait of Maria Mollen. Despite this, the sitters were connected through marriage. Gael's first wife Cornelia Bruynseels (1579-1615), whom he married in 1598, was the elder sister of Catharina Bruynseels (1589-1648), herself the wife of Maria Mollen's son, Dirck van Schilperoort (b. 1586). Mierevelt's portraits of the extended family demonstrate the evidently significant place he held in Delft as portraitist to the upper echelons of the town's society in the early sixteenth century.



147

**MARTEN VAN VALCKENBORCH I
(LEUVEN 1534-1612 FRANKFURT AM MAIN)**

*Allegory of Summer(?): an extensive landscape with peasants
harvesting grapes and wine-making, a village beyond*

oil on canvas
34½ x 50¾ in. (87.6 x 128.9 cm.)

£15,000–20,000

\$21,000–27,000
€18,000–23,000

PROVENANCE:

Anonymous sale; C.F. Roos & Co., Amsterdam, 18 December 1917, lot 189,
sold with its pendant 'Winterlandschaft'.
Private collection, Portugal.

LITERATURE:

A. Wied, *Lucas und Marten van Valckenborch (1535-1597 und 1534-1612)*,
Freren, 1990, pp. 262-3, no. 27, fig. 27, as 'lost'.



PROPERTY OF A NOBLEMAN

148

DIRCK HALS (HAARLEM 1591-1656)

A merry company drinking and making music

signed and dated 'ANO DHALS 1639[?]' (upper right, on the frame of the portrait)

oil on panel

19¼ x 26⅝ in. (49.7 x 67.3 cm.)

£15,000-25,000

\$21,000-33,000

€18,000-29,000

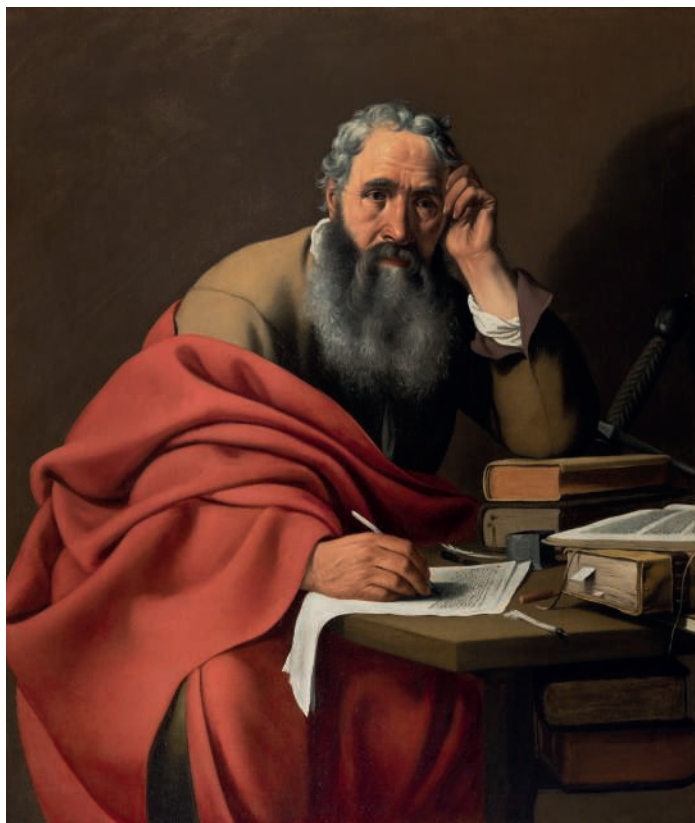
PROVENANCE:

Private collection, Germany, since the 19th century, and by descent to the present owner.

We are grateful to Dr. Fred G. Meijer for confirming the attribution after inspection of the original.



149



150

149

**GIOVANNI STEFANO DANEDI
(TREVIGLIO 1608-1689 MILAN)**

The Christ Child sleeping

oil on panel
16¾ x 23⅞ in. (42.5 x 58.7 cm.)

£6,000–8,000

\$8,100–11,000
€6,900–9,100

PROVENANCE:

Private collection, Milan.
Anonymous sale; Artcurial, Paris, 27 March 2015, lot 167.

PROPERTY FROM A PRIVATE COLLECTION

150

HENDRICK BLOEMAERT (UTRECHT C. 1601-1672)

Saint Paul

oil on canvas
45⅞ x 38½ in. (114.3 x 97.8 cm.)

£8,000–12,000

\$11,000–16,000
€9,200–14,000

PROVENANCE:

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

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



151

PRAGUE SCHOOL, 17TH CENTURY

Venus and Cupid in Vulcan's forge

oil on canvas, unframed

85 x 62¼ in. (215.9 x 158.1 cm.)

£15,000-20,000

\$21,000-27,000

€18,000-23,000

152

JAN MIEL (BEVEREN-WAES 1599-1664 TURIN)

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

oil on canvas
34½ x 68½ in. (87.6 x 174 cm.)

€50,000–80,000

\$67,000–110,000
€57,000–91,000

PROVENANCE:

Commissioned from the artist by Marchese Tommaso Raggi (1595/6-1679), Rome, in *circa* 1650 or shortly afterwards, and by descent until after 1710.

Jean, Comte de Sellon (1736-1810), Château d'Allaman, near Geneva, and by descent to his son, Jean-Jacques, Comte de Sellon (1782-1839), and by descent to his daughter, Eugénie-Julie-Amélie Revilliod (1818-1893), and by inheritance to her son-in-law, Albert-Louis-Auguste de Loriol (1835-1879), and thence by descent.
Anonymous sale; Sotheby's, Amsterdam, 8 May 2007, lot 33.

EXHIBITED:

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

LITERATURE:

Catalogue raisonné, Des 215 Tableaux les plus capitaux du Cabinet de Mr. le Comte de Sellon d'Allaman, Geneva, 1795, pp. 42-3, no. 117.
Notice sur les objets d'art de toute nature qui se voient dans la campagne du Comte de Sellon, Geneva, 1837, p. 27, no. 117, as 'Jean Miel...le catalogue raisonné a été imprimé il y a trente ans environ'.
Catalogue des objets d'arts contenus dans la maison du Comte de Sellon, Geneva, 1838, p. 13.
T. Kren, 'Jan Miel (1599-1664). A Flemish Painter in Rome', PhD. Dissertation, Yale University, 1979, II, p. 166, no. C26, under lost works.
E. Haverkamp-Begemann (ed.), *Wadsworth Atheneum Paintings: The Netherlands and German-speaking Countries*, Hartford, Connecticut, 1978, p. 162.
E. Zafran (ed.), *Renaissance to Rococo: Masterpieces from the Wadsworth Atheneum Museum of Art*, New Haven and London, 2004, p. 120, under no. 41.

Jan Miel worked in Rome from *circa* 1633 under the influence of Pieter van Laer and the *Bamboccianti*, a group of expatriate artists from the Netherlands, Flanders, France and Germany, who specialised in painting usually small-scale works of everyday subjects of contemporary Italian life. Miel worked primarily on such a scale in his earlier years in Rome, but during the 1640s his work increased in scale to encompass more ambitious multi-figural compositions of Roman life. These larger works were lauded by contemporaries, like Filippo Baldinucci, who wrote that Miel 'had...in his invention a talent that we can almost say was uniquely his, and this was to depict from life brigades of slovenly idlers, urchins, beggars, and others absolutely just as they look, with appropriate physiognomies, gestures, ways of dressing, and implements, along with their rest-takings and revels in the countryside' (L. Trezzani in G. Briganti *et al.*, *The Bamboccianti: The Painters of Everyday Life in Seventeenth Century Art*, Rome, 1983, p. 102).

This panoramic view of Prati encompasses not only a carefully rendered topographical study of the area, but an animated, lively throng of figures. Some of Miel's figure types were

recurrent elements throughout his paintings, like the woman cooking over an open stove, (see *The Tooth Puller*, Private collection) or the young lady holding a small lap dog (see *Peasants dancing*; Madrid, Museo Nacional del Prado, inv. no. P01572).

This large canvas has been identified as one of a series of paintings commissioned from the painter in *circa* 1650 or later by the Marchese Tommaso Raggi (1595/6-1679), a Genoese nobleman who relocated to Rome in around 1629. It was possibly part of a series with *A Carnival in Piazza Colonna* (Hartford, Wadsworth Atheneum, inv. no. 1938.603), described by Baldinucci in his biography (see E. Haverkamp-Begemann, *op.cit.*, for further details of the group). The picture was dated by Kren to the 1640s (*op. cit.*), but comparison with an upright painting of *A Carnival in Rome* dated 1653 in Madrid (Museo Nacional del Prado, inv. no. P01577) suggests that a date to the mid-1650s would perhaps be more likely.





PROPERTY FROM A FAMILY COLLECTION

153

**CIRCLE OF GOFFREDO WALS (COLOGNE
C. 1590/5-1638/40 CALABRIA)**

An Italianate landscape with a goatherd resting beneath a tree; An Italianate landscape with a traveller near a ruined building; and An Italianate landscape with travellers near a ruined building, a villa beyond

oil on copper

3¼ x 5½ in. (8 x 12.9 cm.)

a set of three (3)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

PROVENANCE:

(Possibly) Barberini collection, Rome.

R. J. R. Arundell, London.

with Alfred Brod Gallery, London, where acquired by the present owner in 1965.

LITERATURE:

M. Röthlisberger, *Bartholomeus Breenbergh: The Paintings*, Berlin and New York, 1981, p. 53, no. 109, as 'Bartholomeus Breenbergh'.

We are grateful to Dr. Luuk Pijl for proposing the attribution on the basis of photographs.



154

JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

A dune landscape with figures resting by a path, boats on a lake beyond

signed in monogram and dated 'JVG 1633' (lower centre)

oil on panel

12½ x 21 in. (30.5 x 53.4 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

with P. de Boer, Amsterdam, 1926.

with Brod Gallery, London.

Private collection, USA.

LITERATURE:

H.-U. Beck, *Jan van Goyen 1596-1656*, Amsterdam, 1973, II, p. 466, no. 1041, illustrated.

155

PIETER CLAESZ. (BERCHEM C. 1597-1660 HAARLEM)

A roemer, tobacco, a chicken, a herring and a partially peeled lemon on a pewter plate, with shrimp in a porcelain bowl, and other fruit, on a partially draped table

dated and signed with monogram '164[8?] PC' (lower right, on the knife)

oil on panel

18½ x 25 in. (47 x 63.5 cm.)

£50,000–70,000

\$67,000–93,000

€57,000–80,000

PROVENANCE:

with Galerie Brunner, Paris, 1914, as dated '1648'.

J.L. Laverge, Rotterdam; Frederik Muller & Co., Amsterdam, 23 March 1943 (=1st day), lot 11, illustrated.

with S. Nijstad, The Hague, 1968-73.

with Kunsthandel P. de Boer, Amsterdam, 1974, as dated '1642'.

Anonymous sale; Christie's, London, 6 July 2011, lot 131.

LITERATURE:

N.R.A. Vroom, *A Modest Message: As intimated by the painters of 'Monochrome Banketje'*, Schiedam, 1980, p. 28, no. 107, as dated '1642', illustrated.

M. Brunner-Bulst, *Pieter Claesz.*, Lingen, 2004, p. 338, no. 222, as dated '1656?', illustrated.

Bearing the hallmarks of Claesz's later mature work, the composition of the present picture moves from the simpler arrangements of his earlier *oeuvre* towards the more fashionable *pronkstilleven* (ornate or sumptuous) still lifes popularised by painters like Jan Davidsz. de Heem (1606-1684) and Willem Kalf (1619-1693). Though published by Brunner-Bulst as dating to 1656 (*op. cit.*), after careful analysis of the inscribed date, this panel seemingly dates to the last years of the preceding decade, despite the last digit of the inscription now somewhat difficult to decipher.

Claesz's still life displays the artist's typical loose, fluid brushstrokes and a warm and subtle palette, using small vivid impasto highlights to create texture, volume and effects of light throughout the scene. The items set out on the table can be seen to represent broader and more complex ideas, as is so often the case in Dutch still life painting of the Golden Age. The close placement of the bread and wine, for example, makes reference to the Eucharist, and

the glasses of wine and beer, together with the twisted newspaper filled with tobacco leaf, serve not only as a reminder of the perils of earthly pleasures, but also as an invitation to reflect on the transience of life: 'For my days pass away like smoke, and my bones burn like a furnace' (Psalm 102.3). Furthermore, many of the items laid out on the table would have been recognised as local, perhaps even patriotic, products in the seventeenth-century Netherlands. The herring, for example, represented a foundational place in Dutch trade and was eulogised by the poet Joost van den Vondel in a poem of 1622, in which he described 'O what a golden industry is created for us by that food, the royal herring. How many thousand souls, thank God, live by this trade and earn their living from it' (R.W. Unger, 'Dutch Herring, Technology, and International Trade in the Seventeenth Century', *The Journal of Economic History*, XL, 1980, p. 253). Likewise, the two glasses on the table, the *roemer* for wine and *warzenbecher* for the beer, were both typical products of the region.





PROPERTY FROM A FAMILY COLLECTION

156

FLORIS GERRITSZ. VAN SCHOOTEN (? ?1585-1656 HAARLEM)

Copper and brass pans with other utensils on a ledge

signed with initials 'FVS' (lower right)

oil on panel

22 $\frac{7}{8}$ x 32 $\frac{3}{4}$ in. (58.2 x 83 cm.)

£25,000–35,000

\$34,000–47,000

€29,000–40,000

PROVENANCE:

Private collection, Netherlands.



157

**CORNELIS JONSON VAN CEULEN I
(LONDON 1593-1661 UTRECHT)**

*Portrait of a gentleman, half-length, in a black coat and cloak; and
Portrait of a lady, half-length, in a black gown and a lace-trimmed flat
collar and cuffs*

the first signed and dated 'Cor. Jonson / Londini / fecit. An / 1647'

(lower left)

oil on panel

33¼ x 28¼ in. (84.5 x 71.7 cm.)

a pair (2)

£15,000-25,000

\$21,000-33,000

€18,000-29,000

PROVENANCE:

Comte t'Kint de Roodenbeke, Kasteel van Ooidonk, Deinze, by the early 20th century.

Anonymous sale; Sotheby's, London, 8 December 2011, lot 223.

158

ISAAC VAN OSTADE (HAARLEM 1621-1649)

A horseman halting at an inn, with a landscape beyond

signed and dated 'Isack.van.Ostade / 1642' (lower centre)

oil on panel, unframed

13¼ x 18¾ in. (33.6 x 46.6 cm.)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

Daniel Wade Acraman (1775-1847), Bristol; his sale, Christie's, London 23 August 1842

(=2nd day), lot 134 (32 gns. to Smith).

M. Max Kann, Paris.

LITERATURE:

C. Hofstede de Groot, *A catalogue raisonné of the works of the most eminent Dutch paintings of the seventeenth century*, London, 1919, III, p. 457, no. 62.

This signed and dated panel is a characteristic example of Isaac van Ostade's early work.

Executed in the painter's distinctive earthy tones, the picture's subtle modulations of greens and browns present a tranquil portrait of his native countryside on the outskirts of Haarlem and its local inhabitants.

Ostade is likely to have initially trained in the studio of his brother, Adriaen, a painter specialising in scenes of rural, peasant life. Given the significance that landscape played in Ostade's work, however, it is possible that he may also have spent time in the studio of Salomon van Ruysdael (?1600/3-1670), attested to by a legal suit brought against Adriaen van Ostade in 1640 for 'sums due for board and tuition' owed by Isaac that had not been paid. Up until this date, Isaac had probably been working as a journeyman painter, meaning that he only embarked on painting as an independent master from around 1640 onwards. This picture, dated 1642, was thus painted at the beginning of his short but prolific career.

Ostade appears to have particularly favoured scenes set outside taverns such as this. Here, the artist makes use of a typical compositional format, which recurs throughout his work, blocking off one side of his scene, in this case with the buildings of the inn, and opening the facing side to a distant landscape that stretches into the distance. The strong diagonal created by this device, which intersects through the figures, likewise serves to draw the viewer's eye into the dune landscape beyond. The central figure, seated on a white horse, is illuminated by a shaft of light, a device likewise preferred by the painter, as in the *Country inn with a horse at the trough* (Amsterdam, Rijksmuseum, inv. no. SK-A-303). The characterful figures who populate the painting show Ostade's knowledge of the types used by his brother, anticipating developments in Dutch painting under artists in the Netherlands like Jan Steen (1626-1679) and David Teniers the Younger (1610-1690).





159

PROPERTY FROM A FAMILY COLLECTION

159

**CIRCLE OF MEINDERT HOBBEEMA
(AMSTERDAM 1638-1709)**

A river landscape with fishermen

with signature 'MHobbema' (lower right, 'MH' linked)

oil on panel

20¾ x 26¾ in. (52.3 x 68 cm.)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

Rt. Hon. John Inglis, Lord Glencorse (1810-1891), Lord Justice General of Scotland, with Leslie Hand, London, by 1959. Anonymous sale; Sotheby's, London, 3 July 1963, lot 97, as 'M. Hobbema'. with Leonard Koetser Ltd., London, where acquired by the present owner in 1969.

EXHIBITED:

Edinburgh, 1883, no. 477, as 'M. Hobbema'.



160

160

**SALOMON DE BRAY
(AMSTERDAM 1597-1664 HAARLEM)**

Head of a woman in a brown dress

oil on canvas

14¼ x 11¼ in. (36.2 x 28.6 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

Sir John Plumb, FBA (1911-2001), Cambridge; his sale (t), Cheffins, Cambridge, 14 May 2002, lot 10, as 'Jan de Bray'. Anonymous sale; Cheffins, Cambridge, 27 April 2006, lot 824A, as 'Jan de Bray'.

EXHIBITED:

London, Brian Koetser Gallery, June 1970, no. 35.

We are grateful to Dr. Pieter Biesboer for proposing the attribution on the basis of photographs. Dr. Biesboer considers the expressive brushwork in the build-up of the paint layers typical of the artist, particularly in the shadows of the face and neck, as well as the characteristic expression in the figure's eyes.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

161

SCHOOL OF REMBRANDT, CIRCA 1640

Jacob's dream

oil on canvas

54¾ x 41½ in. (139 x 105.5 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Max Flersheim collection, Paris, by 1911.

Ivar Kreuger (1880-1932), Stockholm; his sale (f), Svensk-Franska

Konstgalleriet, Stockholm, 14 September 1932 (=1st day), lot 47, as 'Flinck'.

Consul General Karl Bergsten (1869-1953), Villa Dagmar, Stockholm, and by descent to the present owner.

EXHIBITED:

Paris, Jeu de Paume, *Grands et petits maîtres hollandais du XVIIe siècle*, 28 April-10 June 1911, no. 34.

LITERATURE:

A. Dayot, *Grands et Petits Maîtres Hollandais*, Paris, 1911, p. 120, no. 35, as 'Flinck'.

W. Martin, 'Ausstellung Altholländischer Bilder in Pariser Privatbesitz', *Monatshefte für Kunstwissenschaft*, IV, 1911, p. 436, as 'Flinck'.

J. W. von Moltke, *Govaert Flinck 1615-1660*, Amsterdam, 1965, p. 225, no. 9, under 'Wrongly attributed paintings and drawings', as 'Probably F. Bol'.

W. Sumowski, *Gemälde Der Rembrandt-Schüler In Vier Bänden*, Landau, 1983, IV, pp. 2875, 2961 and 3037, no. 1970, illustrated, as 'Anonymous Rembrandt School'.

162

JACOB MARREL (FRANKENTHAL 1613/14-1681 FRANKFURT AM MAIN)

Flowers in a stoneware vase on a ledge with a lizard and a snail

oil on panel

18 x 13⁷/₈ in. (45.8 x 35.3 cm.)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

with Galerie Vanhove, Brussels, 1981.

Anonymous sale; Sotheby Parke Bernet, London, 21 April 1982, lot 2, as 'Hans Bollongier'.

Anonymous sale; Christie's, London, 19 April 1985, lot 114, as 'Jacob Marrel'.

with Galerie d'Art Saint Honoré, Paris, 1988.

Born in Germany, Jakob Marell belonged to the illustrious circle of seventeenth-century still life painters working in Frankfurt. The city had become a place of sanctuary for large numbers of refugees displaced from their homes in the Netherlands after the Reformation. As an indirect consequence of this, Frankfurt's artistic community gained exposure to forms established by Netherlandish painters, such as that found in the present work: a stoneware vase, filled with tulips, irises, lilies, violets and other flowers in a carefully balanced arrangement. Marrel initially trained in the city in the workshop of Georg Flegel (c. 1565-1638), whose characteristic precision in rendering detail, and interest in conveying texture and contrasts of light and dark, are easily discernible in his pupil's work.

In the early 1630s, Marell moved to Utrecht, where his work quickly assumed influences from the city's leading flower and still life painter Ambrosius Bosschaert the Younger (1609-1645), an artist known for his gem-like flower paintings. Marell also looked to the work of Roelant Savery (1576-1639), who was known for the dynamism, dramatic shadows, and plasticity of his still life paintings. Through this complex network of influences, Marell adopted various elements from across his artistic milieu. Motifs like the lizard and snail in the present work, for example, show Savery's influence, while the precise, scientific observation of the blooms in the vase clearly betray the influence of Bosschaert.

We are grateful to Dr. Fred G. Meijer for confirming the attribution after inspection of the original.





163

163

**JURRIAN ANDRIESSEN
(AMSTERDAM 1742-1819)**

*A bacchanal by a temple in a wooded
landscape*

oil on canvas
20¼ x 23½ in. (51.5 x 59.7 cm.)
with inventory number '509'

£6,000–8,000

\$8,100–11,000

€6,900–9,100

We are grateful to Dr. Richard Harmanni for
confirming the attribution on the basis of a
photograph.



164

164

**ATTRIBUTED TO JAN LAGOOR
(ACTIVE HAARLEM 1645-1659)**

A wooded river landscape

oil on canvas
31 x 41½ in. (78.8 x 105.4 cm.)

£7,000–10,000

\$9,400–13,000

€8,000–11,000



165

DUTCH SCHOOL, CIRCA 1650

Portrait of a gentleman in the guise of Apollo, half-length

oil on canvas

36½ x 29¾ in. (92.7 x 74.6 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

A noble family collection, Genoa, until acquired by the present owner.



*** 166**

ADRIAEN VAN OSTADE (HAARLEM 1610-1685)

An interior of a village classroom

signed and dated 'V.ostade / 1636' (lower centre, on the paper)

oil on panel

9 $\frac{3}{8}$ x 13 $\frac{7}{8}$ in. (23.7 x 35.1 cm.)

£15,000–25,000

\$21,000–33,000

€18,000–29,000

PROVENANCE:

Dr. Alfons Jaffé, Berlin, from whom seized by the Dienststelle Mühlmann while on loan to the Museum De Lakenhal, Leiden, March 1941, and sold to, Heinrich Hoffmann, Munich.

Anonymous sale; De Zon, Amsterdam, 18 April 1951, lot 4720.

Anonymous sale; Sotheby Mak van Waay, Amsterdam, 22 May 1989, lot 23, as 'Anthonie Victorijns'.

Anonymous sale; Sotheby's, London, 11 April 1990, lot 59, as 'Adriaen van Ostade'.

Anonymous sale; Christie's, Amsterdam, 6 May 1998, lot 127, as 'Adriaen Jansz. van Ostade'.

with Kunsthandel P. de Boer, Amsterdam, 2001, as 'Adriaen van Ostade'.

Private collection, Switzerland.

Sold pursuant to a settlement agreement between the current owners and the heirs of Dr. Alfons Jaffé.



167

ABRAHAM DANIELSZ. HONDIUS
(ROTTERDAM 1625/30-1691 LONDON)

A hunting party

signed and dated 'A.De.HONT 1654' (lower left)

oil on panel

35½ x 32⅞ in. (90.2 x 83.5 cm.)

£15,000-20,000

\$21,000-27,000

€18,000-23,000

PROVENANCE:

Anonymous sale [Property from a Texas Collection]; Christie's, New York, 8 June 2011, lot 17.



PROPERTY OF THE EARL OF PORTSMOUTH

168

**ROELOF JANSZ. VAN VRIES
(HAARLEM C. 1630/1-1681 AMSTERDAM)**

A landscape with cattle and figures on a path by a cottage

signed 'Rvries' (lower right)

oil on panel

23½ x 18⅞ in. (59.7 x 48 cm.)

in an 18th century English running pattern frame

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

The Earls of Portsmouth, Farleigh House, Hampshire, and by descent to the present owner.



169

WILLEM BARTSIUS (ENKHUIZEN 1612-?1639 AMSTERDAM)

An old woman weighing gold, or Allegory of Avarice

signed 'W[...] BAHR[?] f.' (lower left, on the chair) and with signature 'G DOU' (centre right, on the money box)

oil on canvas

21¼ x 18⅝ in. (55.4 x 47.5 cm.)

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Friedrich Wilhelm (1682-1719), 1st Duke of Schleswig-Holstein-Sonderburg-Beck, and by descent to, Maria Anna Leopoldina (1717-1789), Princess of Schleswig-Holstein-Sonderburg-Beck, and by descent to, Alexandre de Sousa e Holstein (1751-1803), Count of Sanfré, Turin, and by descent to, Pedro de Sousa Holstein (1781-1850), 1st Duke of Palmela, Turin and Lisbon, and by descent to the present owner.

This picture adds to the handful of signed works by Willem Bartsius.

Although there is relatively little information on his life – being perhaps better known as the uncle of Paulus Potter – he is recorded as a history painter in Amsterdam in the 1630s, treating subjects that were very common amongst artists in the circle of Rembrandt. Given their stylistic affinities, his pictures have occasionally been confused with those of Gerard Dou, such as Bartsius's *Samson and Delilah* (Private collection, Zurich), which employs a fine level of detail that approaches the *fijnschilders* (see B. van Haute, 'Willem Bartsius and the art of Dutch history painting', *Oud Holland Jaargang*, CXXI, no. 4, 2008, pp. 215-44).

We are grateful to Dr. Fred. G. Meijer for endorsing the attribution on the basis of a photograph, dating the work to the first half of the 1630s.



THE PROPERTY OF THE MARQUESS OF LONDONDERRY

170

JAN VAN HUCHTENBURG (HAARLEM 1647-1733 AMSTERDAM)

A cavalry battle scene

oil on canvas

32½ x 41½ in. (82.5 x 104.4 cm.)

in an early 19th century composition frame

£15,000-25,000

\$21,000-33,000

€18,000-29,000

PROVENANCE:

The Rev. John Vane (d. 1870), by whom bequeathed to, George Henry Vane-Tempest-Stewart, 2nd Earl of Vane, later 5th Marquess of Londonderry (1821-1884), at Wynward Park, County Durham and elsewhere, and by descent to the present owner.



171

JAN VAN HUYSUM (AMSTERDAM 1682-1749)

An Italianate river landscape with shepherds and mules crossing a bridge; and An Italianate river landscape with figures fishing by a waterfall, a town beyond

signed 'Jan V. Huysum' (lower centre, on the rock); and 'Jan Van Huysum' (lower centre)

oil on canvas

21¼ x 25½ in. (53.5 x 64.8 cm.)

a pair (2)

£15,000-25,000

\$21,000-33,000

€18,000-29,000

PROVENANCE:

Private collection, Germany.

PROPERTY FROM A SWISS ESTATE

*** 172**

JACOB VAN RUISDAEL (HAARLEM 1628-1682 AMSTERDAM)

A rocky river landscape with a cottage on a cliff

signed with monogram 'JvR' (linked, lower right)

oil on panel

20¼ x 26⅞ in. (51.4 x 67.8 cm.)

£50,000–70,000

\$67,000–93,000

€57,000–80,000

During the late 1650s and early 1660s, Jacob van Ruisdael's landscapes displayed an increasing richness in the treatment of texture, colour and detail. The careful handling of the present composition, and the masterful creation of atmosphere through the subtle effects of light, is characteristic of the painter's work at around the moment he settled in Amsterdam in *circa* 1656 or 1657.

At this time, Ruisdael began to experiment with depicting waterfalls and rushing torrents in rocky, or mountainous, landscapes – compositions that became some of the most important thematic subjects of his *oeuvre*. These paintings had been derived from Allaert van Everdingen (1621-1675), whose work van Ruisdael would have had ample opportunity to study in Amsterdam. This *River Landscape* shows an interesting variation on the subject, with the cascading water blocked from view by the tall rock in the foreground, and the foaming waters flowing down from behind it illuminated by a strong beam of sunlight. The timbered cottage at the left of the composition was, according to Seymour Slive, not common in the western part of the Netherlands (S. Slive, *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings and Etchings*, New Haven and London, pp. 602-3, no. E10). Ruisdael probably observed such buildings during his trip to the border of the Dutch Republic and Westphalia around 1650.

We are grateful to Frits Duparc for confirming the attribution after inspection of the original. He dates the picture to the end of the 1650s.





173

JAN VAN KESSEL (AMSTERDAM 1641-1680)

Amsterdam, the Sint-Anthoniesluis looking north from the Brouwersgracht, with the gabled houses of Sint Antoniesbreestraat to the left

signed 'JvKessel' (lower left, 'JvK' linked)

oil on canvas

25 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in. (65.7 x 53 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

(Possibly) Anonymous sale; Schilderijen, Amsterdam, 6 August 1810, lot 55 (40 florins to Texier).

J. Singer, London, 1949.

Private collection, Amsterdam.

with P. de Boer, Amsterdam, 1971.

with Frederick Mont, New York.

with Newhouse Galleries, New York, 1957, where acquired by the family of the following,

Anonymous sale; Christie's, New York, 4 June 2014, lot 97.

EXHIBITED:

Dallas, Texas, Meadows Museum, *Private Views: Flemish and Dutch Paintings from Dallas Collections*, 19 April–27 May 1990, no. 11.

LITERATURE:

H. Wagner, *Jan van der Heyden 1637-1712*, Amsterdam and Haarlem, 1971, p. 25.

A.I. Davies, *Jan van Kessel*, Ghent, 1992, pp. 119–120, pl. 11.



174

ISAC VROMANS (? 1648/68-1706/19 THE HAGUE)

A forest floor with a lizard, a snake, butterflies and a bleeding heart flower

oil on canvas
27¼ x 21 in. (69.3 x 53.4 cm.)

£15,000-20,000

\$21,000-27,000
€18,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London, 4 May 2012, as 'Attributed to Otto Marseus van Schrieck'.

We are grateful to Dr. Fred G. Meijer for confirming the attribution after inspection of the original.



PROPERTY OF A DISTINGUISHED SWISS COLLECTOR

*** 175**

TUSCAN SCHOOL, 13TH CENTURY

The Madonna and Child enthroned with angels

tempera and gold on panel, shaped top, in an engaged frame
33 $\frac{3}{8}$ x 27 $\frac{1}{8}$ in. (84.6 x 68.8 cm.)

£30,000–50,000

\$41,000–67,000
€35,000–57,000



176

THE MASTER OF CHARLES III OF DURAZZO, FRANCESCO DI MICHELE? (ACTIVE FLORENCE BY C. 1382)

Episodes from the story of Lucretia: a cassone panel

tempera and gold on panel
19½ x 50½ in. (49.6 x 128.3 cm.)

£40,000–60,000

\$54,000–80,000
€46,000–68,000

PROVENANCE:

Prince Ferdinando Strozzi (1821-1878), Florence, recorded in the inventory of his estate, dated 31 May 1880, no. 154, 'Tavola di Cassone antico', and by descent to, Luisa Guicciardini (1859-1933), and by descent to the present owner.

The Master of Charles III of Durazzo is named after the *cassone* front of the *Conquest of Naples* in the Metropolitan Museum of Art, New York (inv. no. 07.120.1). Everett Fahy ('Florence and Naples: a Cassone Panel in the Metropolitan Museum of Art', *Hommages à Michel Laclotte*, Milan, 1994, pp. 231-43), argued that the New York panel was ordered soon after September 1382, when Charles III, who had entered Naples on 28 June 1381, claimed the crown of Hungary, making that panel the earliest surviving datable *cassone*

front. As King of Naples, Charles quickly formed an alliance with Florence, which may explain his employment of a Florentine painter. Miklós Boskovits, who initially assigned a small group of panels including that in New York to his Master of Cracow, subsequently named the master after the New York picture, associating with it a number of other secular works. His importance as the leading *cassone* painter of the late fourteenth century has long been recognised. This panel, which was in the collection of Ferdinando Strozzi in the nineteenth century, shows the first part of the story of Lucretia – it would originally have been paired with a *cassone* showing her demise. Here Tarquin, the son of Lucius Tarquinius Superbus, the last king of Rome, and the governor Collatinus, husband of Lucretia, are shown, on the left, debating the virtuous nature of their wives with their companions, as they feast. They then set off to visit each of their wives, shown here in the middle section; none was more virtuous than Lucretia, whom they discovered at home sewing with her maids, seen on the far right. The companion *cassone* would have shown her eventual suicide, after being raped by Tarquin. The story of Lucretia meant she became a paragon of female virtue and fortitude.

We are grateful to Lorenzo Sbaraglio for confirming the attribution on the basis of photographs.

PROPERTY OF A LADY

177

THE MASTER OF MEZZANA (ACTIVE PRATO C. 1315-1336)

The Madonna and Child

tempera and gold on panel, unframed

35¾ x 24¾ in. (90.8 x 62.5 cm.)

£30,000–40,000

\$41,000–53,000

€35,000–46,000

LITERATURE:

A. Tartuferi, 'Per il Maestro di Mezzana e alcuni appunti sulla pittura del Trecento a Prato', *Studi di Storia dell'Arte*, XXVII, 2016, p. 71, fig. 19, as 'Maestro di Mezzana'.

This panel belongs to a group of works assigned by Richard Offner in 1956 to the Master of Mezzana (*A Corpus of Florentine Painting*, Florence, III, VI, 1956, pp. 57-63). Miklós Boskovits (in Offner, III, VIII, 1984) later proposed to identify the anonymous master with the documented Pratese painter, Bettino di Corsino, recorded as working in the city between 1288 and 1313. This suggestion, however, was subsequently overturned by Boskovits's later research.

In a recent essay, Angelo Tartuferi re-examined the artistic situation in Prato, a city which despite its proximity to Florence, was for much of the *trecento* a significant artistic centre in its own right (*op. cit.*). Beginning his study from the late thirteenth century, Tartuferi investigated the development of Bettino di Corsino, perhaps the most celebrated painter in Prato of the period whose *oeuvre* shows the splendid moment of transition between the two-dimensional Byzantine tradition and the first attempts to construct space in paintings more realistically (*op.cit.*, pp. 65-82). Within this dynamic artistic

context, Tartuferi identifies a different artist's hand in the Master of Mezzana, active by around 1315. Possibly Florentine, the painter developed as the most prolific interpreter of Giotto's early work, well before the presence of famed painters like Taddeo Gaddi or Bernardo Daddi in Prato. His earliest works, dating before 1320, were described by Tartuferi as a form of 'giottismo aspro e arcaizzante', which however evolved in part due to the influence of Jacopo del Casentino and the Master of Saint Cecilia. He tentatively identified the Master with the 'Francischo pictori de Florentia', who was entrusted to paint parts of the great hall on the first floor of the Palazzo Pretorio at Prato in 1336. The surviving fragments stylistically confirm this identification, and make the master one of the most important painters in Prato, corroborating the idea that he was a Florentine, well versed in the artistic novelty of his native city.

This painting can be dated to around the first half of the 1320s, and shows a true "Giottoesque" style in the way the painter represents the three-dimensionality of the throne, on which the Madonna seems to be convincingly seated. Likewise, the figures are solidly modelled, again demonstrating the Master's awareness of Giotto's *oeuvre*.



* 178

CIRCLE OF MARIOTTO DI NARDO (ACTIVE FLORENCE 1394-1424)

A triptych: the central panel: Saint Peter enthroned; the left wing: Saint Anthony Abbot; the right wing: Saint Mary Magdalene

on gold ground panel, pointed top, in integral frames

the central panel: 53½ x 23¾ in. (135.9 x 60.4 cm.); the left wing: 48¾ x 16¾ in. (123.8 x 42.6 cm.); the right: 48¾ x 16¾ in. (123.8 x 42.6 cm.)

inscribed across the three panels 'QV / [...] TAVOLA-FECE-FARE-PIERO-DIGIOVA[NNI]'

(lower centre, on the step of the throne): on the central panel: '143[2?]8' (lower left, a later addition) and 'SANTVS-PETRVS-APPOSTOLVS' (on the frame, lower centre, with a coat-of-arms); the left wing: 'SANTVS-ANTONIVS-ABAS' (on the frame, lower centre); on the right wing: 'SANTA-MARIA-MADALENA' (on the frame, lower centre)

£60,000-80,000

\$81,000-110,000

€69,000-91,000

PROVENANCE:

Banco Popolare e casa di Risparmio di Genova; Galerie Sangiorgio, Palazzo Borghese, Rome, 8-11 April 1895, lot 81, the originally unified triptych sold as 'Sienese School, 15th century', illustrated. Dr. Hanns R. Teichert (1901-1993), Chicago and Rothenburg, inv. no. 396c, and by inheritance to his widow, Gloria Teichert, by whom sold privately in 1993. In the collection of the zu Sayn-Wittgenstein family.

This imposing triptych was first recorded in the sale, in Rome, of the Banca Popolare e Cassa di Risparmio di Genova of 1895, where it was erroneously described as a Sienese school work of the fifteenth century (see provenance). The austerity and monumentality of the figures, together with the restrained emotional features and post-plague punchmarks instead indicate an indebtedness to key Florentine workshops of the late fourteenth century. Mauro Natale, in private communication dated 29 January 1994, pointed out the specific influence of the late designs of Jacopo di Cione, who took over the workshop of his older brother Andrea in 1368, noting in particular the similarities to the *Madonna and Child with Saints* of 1391 (Honolulu, Hawaii, Academy of Arts; reproduced M. Boskovits, *Pittura Fiorentina alla vigilia del Rinascimento 1370-1400*, Florence, 1975, fig. 92b). Miklós Boskovits, in private communication dated 25 February 1994, proposed that the artist was probably a follower or workshop companion of Mariotto di Nardo, and assigns to the same hand a *Madonna of Humility* in the National Museum, Warsaw, and the *Madonna and Child with Six Saints* in Christ Church, Oxford (inv. no. 16; reproduced J. Byam Shaw, *Paintings by Old Masters at Christ Church Oxford*, 1967, p. 37, no. 16).

Although the panels were presented as a joined triptych in the 1895 sale, and subsequently separated into three panels, it cannot be excluded that they formed part of a larger polyptych, whose other constituent parts are yet to be discovered. Saint Peter here wears a mitre and ecclesiastical vestments, referring to his traditional identification as the first Bishop of Rome, the first Pope. The date of 14[3]8 on the lower part of the central panel was added after the date of execution.

The picture passed into the collection of Dr. Hanns Teichert (1901-1993), who was born in Dresden but emigrated to the USA in the 1920s. He soon gained success as an interior decorator and architect, working as a set designer in Broadway and Hollywood. He was responsible for the ornate decorations in numerous Balaban & Katz movie theatres all over the country. In time, he built a conspicuous art collection, mostly comprised of Italian and French pictures and sculptures, as well as featuring the largest number of works by Diego Rivera (then privately owned). His interest in paintings went hand in hand with his work as a decorator, as he supplied paintings for his clients and for places of worship. In 1956, his collection, including the present lot, was transferred to a fourteenth century Franciscan monastery in Rothenburg ob der Tauber, which Teichert bought as a gallery.



Dr. Hanns Teichert's Franciscan monastery in Rothenburg ob der Tauber, the present lot visible in the background



PROPERTY FROM THE COLLECTION OF A EUROPEAN FAMILY (LOTS 101 AND 179-184)

179

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

The Madonna of Humility, with Saint Dominic and another male saint

on gold ground panel

16½ x 25¼ in. (41.9 x 64.1 cm.)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

Acquired by the grandfather of the present owners.

This picture is an excellent example of the sophisticated artistic milieu in Venice at the beginning of the fifteenth century, when the International Gothic style pervaded the city. A major protagonist of this period was Jacobello del Fiore, who began his career working in an elegant and mannered style much indebted to the Byzantinizing aesthetic of Paolo Veneziano, but moved towards a more Gothic and decorative naturalism in the second decade of the century. After 1410, Jacobello became engaged in the decoration of the Sala del Maggior Consiglio in the Doge's Palace in Venice, a major decorative cycle that attracted artists from throughout the Italian peninsula. There, Jacobello worked alongside painters such as Pisanello, Gentile da Fabriano and possibly Michelino da Besozzo, the three pioneers of the International Gothic style in Italy.

This depiction of the Madonna of Humility uses the rich colours and gold decoration so typical of the Venetian late Gothic style. The iconography allowed the painter to indulge in the naturalistic description of the grass and the flowers, beautifully observed in all their details.





PROPERTY FROM THE COLLECTION OF A EUROPEAN FAMILY (LOTS 101 AND 179-184)

180

FLORENTINE SCHOOL, 15TH CENTURY

The Madonna and Child with saints

on gold ground panel, in an integral frame

22 x 10 in. (55.8 x 25.4 cm.)

inscribed 'AVE . MARIA . GRATIA . P' (lower centre)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

Acquired by the grandfather of the present owners.



PROPERTY FROM THE COLLECTION OF A EUROPEAN FAMILY (LOTS 101 AND 179-184)

181

**ATTRIBUTED TO ARCANGELO DI JACOPO DEL SELLAIO
(FLORENCE 1477/8-1531)**

The Nativity

tempera and oil on panel, arched top
24¼ x 14½ in. (61.6 x 36.8 cm.)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

Sir William Quiller Orchardson, R.A. (1832-1910).
with Wallis & Sons, London; Christie's, London, 5 July 1918, lot 66, as 'Italian
school' (28 gns. to Wright).

Acquired by the grandfather of the present owners.

182

VINCENZO DE ROGATA (ACTIVE SALERNO 1490s)

The Madonna and Child enthroned

on gold ground panel, shaped top, in an engaged frame
49 x 21½ in. (124.4 x 54.9 cm.)

£70,000–100,000

\$94,000–130,000

€80,000–110,000

PROVENANCE:

Tullio Fossati Bellani (1880-1961), acquired 28 January 1937.
(Possibly) with Orsi, Milan.
Attilio Simonetti (1843-1925), Rome.
Riccardo Gualino (1879-1964), Turin.
Acquired by the grandfather of the present owners.

LITERATURE:

G. Castagnoli, *Dagli ori antichi agli anni Venti. Le collezioni di Riccardo Gualino*, exhibition catalogue, Milan, 1982, p. 50, no. 13, as 'unknown Veneto-Marchigian painter of the 15th Century.'
G. Previtali (ed.), *Andrea da Salerno nel Rinascimento meridionale*, exhibition catalogue, Florence 1986, pp. 234-235, fig. 1.

The present lot is an addition to the small corpus of the Salernese artist Vincenzo de Rogata. Only three pictures by the master have hitherto come to light: the two triptychs depicting *The Madonna and Child flanked by Saints John the Baptist, Francis of Assisi, Bernardino da Siena and Sebastian*, originally in the Duomo di Salerno (Salerno, Museo Diocesano San Matteo); *The Madonna and Child with Saints Matthew and Mark*, dated 1498, originally in the Badia di San Marco a Salerno (Puglia, Chiesa Parrocchiale di Scorrano); and a debated *Christ in Pietà* (Naples, Museo di Capodimonte). This *Madonna enthroned* was the central panel of a triptych, once flanked by Saints Gregory and Jerome, previously in the collection of Riccardo Gualino (1879-1964) in Turin, where it was given to an anonymous Venetian-Marchigian painter. It was Giovanni Romano who first recognised the picture as possibly an early work by Vincenzo de Rogata (Previtali, *loc. cit.*). There is debate as to whether de Rogata travelled north through Italy, as suggested by his refined style, or remained south. The region of Campania itself witnessed diverse influences in the later fifteenth century. The well-travelled Veronese artist Cristoforo Scacco was recorded in Naples in 1499 and may have brought south his knowledge of the works of Antoniazzo Romano and Melozzo da Forlì, with whom he had direct contact in Lazio; their influence can be seen in this panel.

Following the disassembly of the triptych, the attribution was forgotten, and was given instead to Antoniazzo Romano and his school. We are grateful to Professor Filippo Todini for recognising the present work as a painting by Vincenzo De Rogata. We are equally grateful to Professor Pierluigi Leone de Castris for independently confirming the attribution on the basis of photographs and for his assistance in cataloguing this lot. Both note close similarities to the Salerno triptych, suggesting a date of around 1490.

A note on the provenance:

Riccardo Gualino (1879–1964) was a successful Italian financier and industrialist who became Chairman of Fiat. He used his vast wealth to amass an impressive collection of art, both in size and quality, and built a princely residence in the Lombard Gothic Style in Cereseto, near Turin. He was the first Italian to buy works by Édouard Manet, and was one of the earliest collectors of works by Amedeo Modigliani, whose nudes he 'hung serenely amidst his Titians and Botticellis' (G. Chessa, 'Per Amedeo Modigliani', *L'arte*, XXXIII, January 1930, p. 30). Kenneth Clark was introduced to Gualino by Bernard Berenson and his wife, and after visiting the collection in 1927, described in a letter to Mrs. Berenson: 'The Pollaiuolo & Filippino are both pictures which no photo can convey; & of course many of Gualino's things are enchanting, especially some of the small things - the Veronese, the Foppa & the Rubens landscape. What of his Piero della Francesca? We were not prepared for it & found it beautiful...' (see R. Cumming (ed.), *My dear BB. The Letters of Bernard Berenson and Kenneth Clark*, New Haven, 1925-1959, pp. 27-8.) Some of Gualino's collection, such as Veronese's *Venus and Mars with Cupid and a Horse* and Rubens's *Landscape with a pushcart*, are now on display in a room dedicated to the collection in the Galleria Sabauda, Turin.



Riccardo Gualino (1879–1964) in 1931



PROPERTY FROM THE COLLECTION OF A EUROPEAN FAMILY (LOTS 101 AND 179-184)

183

**ATTRIBUTED TO ANDREA PREVITALI
(BERBENNO, NEAR BERGAMO C. 1470-1528 BERGAMO)**

Saint Sebastian

oil on panel

26¾ x 20⅝ in. (68.9 x 52.4 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Acquired by the grandfather of the present owners.

Andrea Previtali was born into a family of merchants near Val Brembana, just north of Bergamo. Like other artists from the same area, he travelled to Venice where he trained under Giovanni Bellini, a fact that he recorded proudly when he prominently signed a panel, dated 1502, now in the Museo Civico, Padua, declaring himself 'ionis bellini dissipulus'. Whilst many of his early works reflect Bellini's style, they also show the broader influences of Cima da Conegliano, Boccaccio Boccaccino and Giovanni Agostino da Lodi; Previtali indeed showed a readiness, through his career, to assimilate and learn from his contemporaries. By 1513 he was certainly back in Bergamo, when archival documents record he was commissioned to complete an altarpiece for Bartolomeo and Giovanni Cassotti Mazzoleni in the church of Santo Spirito. The arrival of Lorenzo Lotto in Bergamo in that same year was a pivotal moment; Lotto had a decisive impact on Previtali in his maturity and the two are known to have held each other in high regard.

Antonio Mazzotta, to whom we are grateful for proposing the attribution on the basis of a photograph, suggests this picture may date to *circa* 1513. It shows some compositional similarities with the *Christ transfigured*, made in that same year for the church of Santa Maria delle Grazie (now Milan, Pinacoteca di Brera); in both works the figures are placed centrally in a landscape, in one the foliage is more fecund, in the other desolate. The low tree stump features in each picture, cleverly used here as a plinth on which Saint Sebastian stands, its long shadow cast to the right.





PROPERTY FROM THE COLLECTION OF A EUROPEAN FAMILY (LOTS 101 AND 179-184)

184

TUSCAN FOLLOWER OF PIETRO PERUGINO

The Madonna and Child with an angel

oil on panel, tondo

21¼ in. (54 cm.) in diameter

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Acquired by the grandfather of the present owners.



*** 185**

**PIETRO PAOLO AGAPITI
(SASSOFERRATO C. 1470-C. 1540 CUPRAMONTANA)**

The Madonna and Child with a goldfinch in a landscape

oil on panel, unframed
15½ x 13⅞ in. (39.4 x 33.3 cm.)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Private collection, Dresden.



186

**GIOVANNI GHERARDO DELLE CATENE
(ACTIVE MODENA FIRST HALF OF 16TH CENTURY)**

Saint Augustine

oil on panel, marouflaged, arched top
22½ x 16¾ in. (57.2 x 42.6 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

with Weitzner, New York, 1954.
University of Notre Dame, Indiana.
Art Market, Chicago, by 1963.
Private collection, Montreal.



THE PROPERTY OF A NOBLEMAN

187

NICOLÒ GIOLFINO (VERONA 1476-1555)

Saint Roch in a landscape, a town beyond

oil on panel

9 $\frac{7}{8}$ x 12 in. (25 x 30.5 cm.)

£10,000–15,000

PROVENANCE:

Cini collection, Venice.

\$14,000–20,000

€12,000–17,000

188

FERRARESE SCHOOL, CIRCA 1500

The Madonna and Child, Saint Agnes and another saint in a hortus conclusus

oil on panel, unframed
27 x 20% in. (68.5 x 51.8 cm.)

£80,000–120,000

\$110,000–160,000

€92,000–140,000

PROVENANCE:

Private collection, Austria.

The idea of the *hortus conclusus*, or enclosed garden, was remarkably popular during the Renaissance. It was perceived as a space both real, imaginary and metaphorical, and its representation in art was frequently invested with spiritual meaning. Its origins lie in the Song of Songs 4:12: 'Hortus conclusus soror mea, hortus conclusus, fons signatus' ('My sister, my spouse, is a garden enclosed, a fountain sealed up'); the book was re-interpreted by Christian theologians, such as Saint Bernard of Clairvaux, as a specific celebration of the Virgin and her relationship with Christ. It established the notion of the *hortus conclusus* as a sacred place, and more specifically as a symbol of virginity that was inseparable, in fact, from the Virgin herself. Artists during the Renaissance would use the enclosed garden, and its rich symbolism, as a setting for scenes from the Virgin's life.

The *hortus conclusus* shown in this charming, and intriguing, panel, taking the form of a courtyard garden surrounded by a colonnade, includes some typical features of a Renaissance garden, notably

in the ordered group of raised flower beds, where strawberry plants grow, and an early example of topiary, with foliage pruned to form the shape of a boat (lower left). It is a place of contemplation, the garden tended to perfection. It pointedly includes, too, other established Christian symbols: the saint sewing (to the right) alludes to the moment when Gabriel visits the Virgin as she is busy sewing, subsequently considered an appropriately pious task. The peacock, meanwhile, is frequently shown in scenes of the Nativity, a symbol of immortality and a reminder of the Resurrection. The artist, perhaps a miniaturist here painting on a larger scale, may have worked in one of the artistic centres in central northern Italy in the late fifteenth century, perhaps around Ferrara or Mantua, given the elements reminiscent of Giovanni Francesco Maineri (1460-1535).





PROPERTY OF A GENTLEMAN

189

BENVENUTO TISI, IL GAROFALO (FERRARA 1481-1559)

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

oil on panel
15¾ x 12¾ in. (40.5 x 32.3 cm.)

£30,000–50,000

\$41,000–67,000
€35,000–57,000

PROVENANCE:

Edward Law, 1st Earl of Ellenborough (1790-1871), Southam Delabere and by descent.
with Colnaghi, by March 1948.
William Merton, by 1955.

LITERATURE:

A. Ugolini, 'Ancora sul Garofalo giovane', *Paragone*, XXXV, 417, November 1984, p. 62.
A. Pattanaro, *Benvenuto Tisi detto «Il Garofalo»: gli anni della formazione e della prima maturità (1497-1526)*, thesis, Università di Padova, 1985-86, II, no. 32.
A. Ballarin, *Dosso Dossi. La pittura a Ferrara negli anni del ducato di Alfonso I*, Padua, I, p. 283, no. 275; II, fig. 211.

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

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



PROPERTY OF A LADY

190

FRANCESCO BRINA (FLORENCE 1540-1586)

The Holy Family with the Infant Saint John the Baptist and Saint Elizabeth

oil on panel

37 $\frac{3}{4}$ x 28 $\frac{3}{8}$ in. (95.8 x 73.7 cm.)

in a Venetian 16th century carved and gilded Sansovino frame

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

Private collection, Italy.



191

NICCOLÒ FRANGIPANE (TARCENTO 1550/5-1600)

Two philosophers holding a scroll

signed 'FRANGIPANE-F.' (centre, in ligature, at the top of the scroll)

oil on canvas

23 x 26½ in. (58.5 x 67.1 cm.)

£12,000-18,000

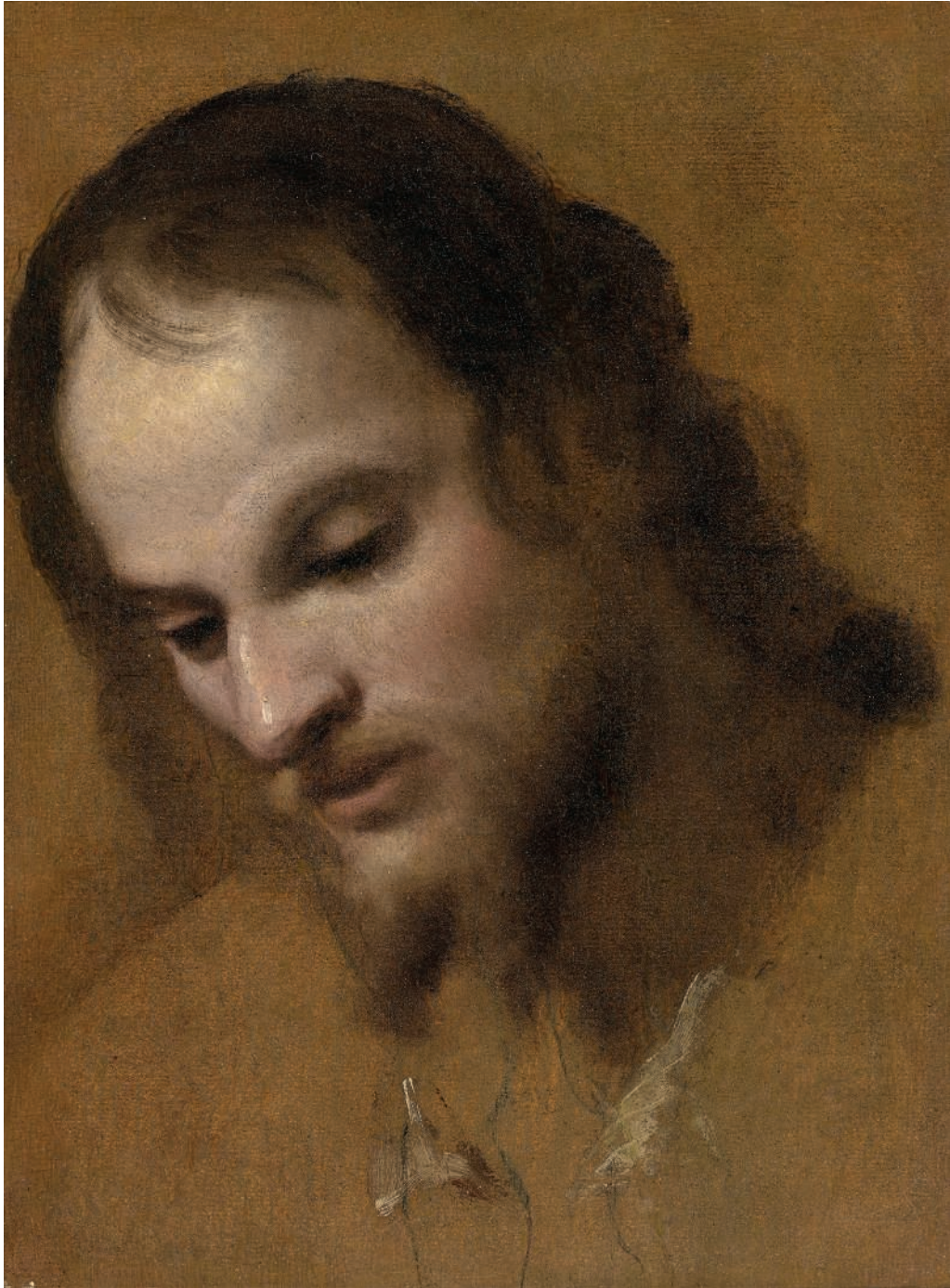
\$17,000-24,000

€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 29 January 2009, lot 148, as 'Circle of Giorgione'.

This picture is one of a small number of allegorical works by Niccolò Frangipane, who was recorded as working in Venice and the Marches in the later 16th century. As well as receiving significant commissions for churches in and around the Veneto, he produced comical and satirical pictures that had much in common with the Campi family in Cremona. This canvas shows an awareness of Giorgione, and can be compared to the *Portrait of Giovanni Borgherini* and *Niccolò Leonico Tomeo*, attributed to Giorgione in the National Gallery of Art, Washington. The iconography is intriguing but its meaning remains elusive: the symbols may be alchemical notations, and the figure on the left perhaps shows Hermes Trismegistus, the supposed author of the *Hermetica*, which discuss spirituality, astrology, alchemy and the divine.



192

FLORENTINE SCHOOL, 17TH CENTURY

Head study of a bearded man

oil on paper, laid down on canvas

14¼ x 10⅝ in. (36.2 x 27 cm.)

£15,000–20,000

\$21,000–27,000

€18,000–23,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 1 November 2001, lot 40, as 'Florentine school'.

193**JACOPO ROBUSTI, CALLED JACOPO TINTORETTO
(VENICE 1519-1594)***Portrait of a boy, probably of the Mocenigo family, bust-length*

oil on canvas

22½ x 20⅞ in. (57.1 x 51 cm.)

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Adolph Thiem (1832-1923), Berlin and San Remo.
with Paul Cassirer, Berlin.
with Knoedler, New York, 1929.
with Robert Frank Ltd., New York, 1937.
with Knoedler, New York, 1941.
Frances and John L. Loeb, New York.
Anonymous sale; Christie's, New York, 23 May
1997, lot 81 (\$162,000).
Anonymous sale; Christie's, London, 6 July 2007,
lot 222 (£102,000).

EXHIBITED:

Rochester, New York, Memorial Art Gallery,
The Art of the Italian Renaissance, January 1931,
no. 13.
Hartford, Wadsworth Atheneum Museum of Art,
Exhibition of Forty-three Portraits, 26 January-
10 February 1937, no. 13.
New York, Knoedler, *Italian Renaissance Portraits*,
18 March-6 April 1940.
Columbus, Ohio, Columbus Gallery of Fine Arts,
Tenth Anniversary Exhibition, 14 January-
18 February 1941, no. 2.
Milwaukee, Milwaukee Art Museum, *Six Centuries
of Portrait Masterpieces*, 2 October-15 November
1942, no. 49.
Richmond, Virginia Museum of Fine Arts, *Portrait
Panorama*, 10 September-12 October 1947, no. 5.
San Antonio, Witte Memorial Museum, *Loan
Exhibition of Paintings of XVI to XIX Centuries from
M. Knoedler and Co.*, October-November 1949,
no. 1.
Baltimore, The Baltimore Museum of Art, *Behold
the Child*, November-December 1950.
Paris, Musée des Arts Décoratifs, *Chefs-d'Oeuvre
de la Curiosité du Monde*, 10 June-30 September
1954, no. 49, pl. 5.

LITERATURE:

R. Pallucchini, 'Un capolavoro del Tintoretto: la
Madonna del Doge Alvise Mocenigo', *Arte Veneta*,
VIII, 1954, p. 235, fig. 250.
P. Rossi, 'Osservazioni sui ritratti di Jacopo
Tintoretto e una recente pubblicazione sul
Tintoretto ed il problema della sua ritrattistica',
Arte Veneta, XXIII, 1969, p. 269.
P. De Vecchi, *L'Opera completa del Tintoretto*,
Milan, 1970, p. 138, no. F77, illustrated.
P. Rossi, *Jacopo Tintoretto*, Venice, 1975, p. 118,
fig. 175.
J. L. Loeb, *The Frances and John Loeb Collection*,
London, 1982, no. 3.
P. Rossi, *Tintoretto, i Ritratti*, Venice, 1990, p. 118,
fig. 175, as 'Ritratto di un fanciullo della famiglia
Mocenigo'.

As first suggested by Rodolfo Pallucchini in
1954 (*op. cit.*), this portrait of a young boy is
identifiable with the disguised portrait in the
figure of the music-making angel in Tintoretto's
*Doge Alvise Mocenigo and Family before the
Madonna and Child of circa 1575* (Washington,
National Gallery of Art, inv. no. 1961.9.44).
The features of the two figures are closely
comparable, thus suggesting that the sitter
was a member of the Mocenigo family. As such,
Pallucchini argues that he was a grandson of
Doge Giovanni Mocenigo (1409-1485) and
the great nephew of Doge Alvise (1507-1577)
in Tintoretto's votive canvas. Rossi dates the
present portrait to around 1575, and thus to the
same moment as the Washington picture.





PROPERTY FROM FARINGDON HOUSE, OXFORDSHIRE

194

ENGLISH SCHOOL, 16TH CENTURY

Portrait of John Fisher, Bishop of Rochester (1464-1535), half-length, in clerical dress

oil on panel

22½ x 17¼ in. (56.4 x 44.3 cm.)

£15,000-25,000

\$21,000-33,000

€18,000-29,000

PROVENANCE:

The Hon. Henry Tyrwhitt-Wilson, Keythorpe Hall, Leicestershire, by 1890.

EXHIBITED:

London, The New Gallery, *Exhibition of the Royal House of Tudor*, 1890, no. 61.

LITERATURE:

M. Girouard, 'Faringdon House, Berkshire - II, The Home of Mr. Robert Heber-Percy', *Country Life*, 19 May 1966, p. 1248, fig 5, as 'Easily the best portrayal of him [Fisher] apart from the well-known Holbein drawing'.

R. Strong, *Tudor and Jacobean Portraits*, London, 1969, I, p. 121.

Roy Strong (*op. cit.*) considers this portrait of Fisher, along with those at St. John's College, Trinity College and Christ's College, Cambridge, to be 'the most important' of the sixteenth century paintings based on Holbein's celebrated drawing of the sitter, of *circa* 1532-4, in the Royal Collection (inv. no. RCIN 912205).

Fisher was executed by order of Henry VIII during the English Reformation for refusing to accept the King as Supreme Head of the Church of England and for upholding the Catholic Church's doctrine of papal supremacy. He was named a cardinal by Pope Paul III in May 1535, shortly before his death. In 1935, he was canonised with Sir Thomas More, with whom he shares a feast day on 22 June in the calendar of Roman Catholic Saints.



*** 195**

FOLLOWER OF ANTHONY VAN DYCK

Portrait of a boy, traditionally identified as Charles, Prince of Wales, later King Charles II (1660-1685), three-quarter-length

oil on canvas

39 x 30 in. (99.1 x 76.2 cm.)

inscribed and dated 'ÆTATIS.SVÆ. I2. / ANNO 1641.' (upper left)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

In the collection of the present owner's family since the early 19th century.



196

ADRIAEN HANNEMAN (THE HAGUE C. 1604-1671) AND STUDIO

*Portrait of Mary, Princess of Orange (1631-1660),
three-quarter-length*

oil on canvas, oval
46½ x 40¼ in. (118 x 102.3 cm.)
indistinctly inscribed '[...] England / Daughter to Charles I' (lower left)

£15,000–20,000

\$21,000–27,000
€18,000–23,000

Hanneman trained in The Hague but spent a formative period working in England from *circa* 1626 until *circa* 1638. Here, the work of Anthony van Dyck became hugely influential for the artist. By 1645, he was working for Prince Frederick Henry, the Dutch Stadtholder, and his wife Amalia von Solms. Their son, the future William II of Orange, had been married to Mary,

the Princess Royal (1631-1660), daughter of Charles I in 1641. She became an enthusiastic patron of Hanneman, perhaps inspired by his reminiscences to van Dyck. The painter produced a number of portraits of the princess, with the earliest dating to 1646 (now lost) and the latest to 1660 (Royal Collection Trust, Her Majesty Queen Elizabeth II, inv. no. RCIN 404436), the year of her return to England and premature death. This portrait probably dates to the early 1650s and again shows the evident influence of van Dyck in the graceful pose, modelling of the hair and face and elegantly rendered silk dress. Mary is shown holding a spring of orange-flower blossom in her hand, signalling her status as Princess of Orange, as well as symbolising her marriage and fertility.

We are grateful to Dr. Malcolm Rogers for endorsing the attribution to Adriaen Hanneman after inspection of the original.



197

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

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

oil on canvas

40½ x 32¼ in. (102.9 x 81.9 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

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



198

WILLIAM ASHFORD (BIRMINGHAM C. 1746-1824 DUBLIN)

*A wooded landscape with a herder and his flock on a path,
ruins beyond*

signed and dated 'W. Ashford / 1809' (lower centre)

oil on canvas

21½ x 29½ in. (53.6 x 75 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 November 1981, lot 75.

Anonymous sale; James Adams & Sons Ltd., Dublin, 20 November 1986, lot 118.

Anonymous sale; Christie's, London, 14 May 2004, lot 23, where acquired by the present owner.

LITERATURE:

A. Crookshank, 'A Life devoted to Landscape Painting: William Ashford', *Irish Arts Review Yearbook*, XI, 1995, p. 130, no. 77.



199

JOHN VANDERBANK (LONDON 1694-1739)

Mary, Countess of Delorain (1705-1737), three-quarter length, in a white dress by an orange tree, a landscape beyond

signed and dated 'Jn. Vanderbank / Fecit 1736' (lower right)

oil on canvas

49¾ x 40 in. (126.4 x 101.6 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

(Probably) In the sitter's family at Earsham Hall, Norfolk, and by descent to, Major John W. Meade; Christie's, London, 26 April 1985, lot 88.

Property from the Ted Church Estate sold for the benefit of Shelburne Museum; Sotheby's, New York, 26 January 2012, lot 196, when acquired by the present owner.

The sitter was the daughter of Matthew Lister of Burwell, Lincolnshire. She married firstly Thomas Heardson of Claythorpe before 1732 and, secondly, Francis Scott, 2nd Earl of Delorain (1710-1739), on 29 October 1732. She died on 16 June 1737, the year after she sat to Vanderbank for this portrait, and was buried in Lincoln Cathedral.



200

200

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

*Portrait of Robert Cunninghame Graham (1735-1797),
bust-length*

oil on panel
30 x 24⁵/₈ in. (76.3 x 63.4 cm.)

£8,000-12,000

\$11,000-16,000
€9,200-14,000

PROVENANCE:

(Presumably) Commissioned by the sitter, 1784-5, and by descent to, Admiral Sir Angus Edward Cunninghame Graham KBE CB (1893-1981), of Gartmore and Ardoch, by 1954, and by descent.

LITERATURE:

D. Mannings and M. Postle, *Sir Joshua Reynolds: A Complete Catalogue of His Paintings*, London, 2000, p. 223, no. 755, fig. 1447.

The sitter was the son of Nicol Graham (1694/5-1775) of Gartmore, Perthshire, and Lady Margaret Cunninghame, daughter of William, 12th Earl of Glencairn. In 1752 he settled in Jamaica where he remained until 1770. In 1753 he was appointed Receiver-General for taxes. He married firstly Anne, daughter of Patrick Taylor of Jamaica in 1764. Following Anne's death, he married secondly, in 1786 or 1787, Elizabeth, daughter of Thomas Buchanan Hamilton of Spital. Graham was a friend of Charles James Fox and Thomas Sheridan and became MP for Stirlingshire in 1794, a seat he held for two years. In 1796 he assumed the additional surname of Cunninghame when his cousin John Cunninghame, 15th and last Earl of Glencairn, died and Graham succeeded to the Finlaystone estates in Renfrewshire.



201

201

**ATTRIBUTED TO NATHANIEL HONE, R.A.
(DUBLIN 1718-1784 LONDON)**

Portrait of a lady, half-length, at a table with her book

oil on canvas, unframed
30¹/₈ x 25⁵/₈ in. (76.4 x 64.3 cm.)

£5,000-8,000

\$6,700-11,000
€5,700-9,100



* 202

**JOHN FERNELEY, SEN.
(THRUSSINGTON 1782-1860 MELTON MOWBRAY)**

Lord Henry Bentinck's chestnut hunter Firebird and Policy, a foxhound, in a loose box

signed, inscribed and dated 'J. Ferneley / Melton Mowbray / 1845.' (lower left) oil on canvas

44¾ x 61½ in. (114 x 156 cm.)

inscribed 'Policy' (lower left, beneath the dog); and 'Firebird' (lower centre, beneath the horse)

€20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

Commissioned by Lord Henry Bentinck (1804-1870), and by inheritance to, William Bentinck, 5th Duke of Portland (1800-1879), Welbeck Abbey, Nottinghamshire.

Anonymous sale; Sotheby's, London, 23, November 2006, lot 77.

Private collection, Europe.

LITERATURE:

G. Paget, *The Melton Mowbray of John Ferneley (1782-1860)*, Leicester, 1931, p. 150, no. 560, listed in the artist's Account Books in 1845 as 'Lord Henry Bentinck. Portrait of a Horse. 10.10.0.'

Lord Henry Bentinck (1804-1870) was widely hailed as one of the most expert huntsmen of his age, apparently riding to hounds six days a week and often covering great distances. The master of the Rufford hunt in his native Nottinghamshire between 1834 and 1836, and later of Burton in Lincolnshire between 1842 and 1860, he assembled a famous pack, regarded as 'the best working...in England' (R. Longrigg, *The History of Foxhunting*, London, 1975, p. 94). Bentinck even penned a treatise on *Foxhounds and their Handling in the Field*, which was published posthumously in 1922. The present work demonstrates his two prevailing passions: hunting and hounds. Ferneley was a fashionable choice for immortalising prized animals amongst the landed classes of the early nineteenth century. *Policy*, the foxhound depicted here, was an important breeding dog for Bentinck, with some 'wonderfully fine young dog-hounds' recorded as his offspring ('Cecil', 'Cubhunting', *The New Sporting Review*, XXXIV, p. 339).



PROPERTY OF A LADY

203

JAMES SEYMOUR (LONDON C. 1702-1752)

Flying Childers with a jockey

signed with initials and indistinctly dated 'JS / 17[...]' (lower right)

oil on canvas

28¼ x 36¾ in. (71.6 x 92.2 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

(Possibly) Commissioned from the artist by James Lowther, 1st Earl of Lonsdale, 1st Viscount Lowther (1736–1802), Lowther Castle, and by descent to, James Hugh William Lowther, 7th Earl of Lonsdale (1922–2006), and by inheritance to the present owner.



*** 204**

SIR THOMAS LAWRENCE, P.R.A. (BRISTOL 1769-1830 LONDON)

Portrait of a gentleman, half-length

oil on canvas

36½ x 28⅞ in. (92.7 x 71.4 cm.)

£30,000–50,000

\$41,000–67,000

€35,000–57,000

PROVENANCE:

with Leger Galleries, London, where acquired in 1963 by the following, Anonymous sale [Property of an American Collector]; Sotheby's, New York, 4 June 2015, lot 115, as 'Studio of Thomas Lawrence, Portrait of Sir Francis Burdett, 5th Bt (1770-1844)', when acquired by the present owner.

Brian Allen has confirmed the attribution to Lawrence after first-hand inspection of the work following the 2015 sale. The bold, fluent handling of paint, executed with a characteristic speed and assurance, is typical of the painter's mature, established work of the 1820s. Lawrence rapidly rose to become the pre-eminent portraitist of his era. Prodigiously talented, he was made an Associate of the Royal Academy in 1791 at the age of only twenty-two. He was elected President of the Academy in 1820, and this portrait, formerly identified as the reformist politician Sir Francis Burdett, 5th Baronet (1770-1844), shows the painter's innate ability to capture likeness and character.

205

JOHN FERNELEY, SEN. (THRUSINGTON 1782-1860 MELTON MOWBRAY)

Mr. William Massey Stanley's hunters Eventful and Ranksbro, with a hound

signed, inscribed and dated 'J. Ferneley / Melton Mowbray. / 1833' (lower right)

oil on canvas

44 x 62 $\frac{5}{8}$ in. (111.8 x 158 cm.)

£60,000–80,000

\$81,000–110,000

€69,000–91,000

PROVENANCE:

Commissioned by William Thomas Massey Stanley (1806-1863), in 1833.

Charles Gold, The Limes, Bishop's Stortford (according to a label on the reverse).

Private collection, England.

Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 24 November 2005, lot 80.

LITERATURE:

G. Paget, *The Melton Mowbray of John Ferneley (1782-1860)*, Leicester, 1931, p. 141, no. 376, as 'WM Stanley Esq. Portraits of Two Horses, Eventful and Ranksbro and Dog - 26.5.0'.

William Massey Stanley, the son of Sir Thomas Massey Stanley of Hooton Hall in Cheshire, was from a well-established landed family, and succeeded his father as 10th Baronet in 1841, after serving as a Member of Parliament for Pontefract from 1837. Stanley was a passionate rider to hounds and a member of the New Club at Melton Mowbray, which was 'composed,' in the words of 'Nimrod' (the pen-name of the sporting writer Charles James Apperley), 'of...eminent sportsmen' (Paget, *op.cit.*, p. 23). Stanley's interest in hunting is eminently expressed in this commission from Ferneley, celebrating two of his magnificent, expensive hunters: *Eventful* and *Ranksbro* (named after the Ranksborough Gorse, a famed covert in the countryside of Cottesmore, Rutland). In the distance, the tower of St. Mary's Church at Melton Mowbray can be seen.

In the same year as the present picture, Stanley commissioned from Ferneley a painting of himself driving his cabriolet in Hyde Park (New Haven, Yale Center for British Art, Paul Mellon Collection, acc. no. B2001.2.94). Indeed, he became an enthusiastic patron of the artist, purchasing some nineteen pictures from the painter between 1832 and 1837.



■ 206**SIR THOMAS LAWRENCE, P.R.A. (BRISTOL 1769-1830 LONDON)**

Portrait of John Philip Kemble (1757-1823), full-length, as Rolla from Sheridan's Pizarro

oil on canvas
132½ x 88 in. (335.7 x 223.5 cm.)

£100,000–150,000

\$140,000–200,000
€120,000–170,000

PROVENANCE:

Acquired from the artist by Sir Robert Peel, 2nd Bt., M.P., London, in *circa* 1827, and by descent; Robinson and Fisher, London, 10-11 May 1900, lot 214.

T.J. Blakeslee; American Art Galleries, New York, 23 April 1915 (=3rd day), lot 227.

Mrs. E.W. Shields, by whom presented to the Nelson Rockhill Gallery, now the Nelson Atkins Museum of Art, Kansas City, in 1947.

Anonymous sale; Christie's, London, 28 November 2001, lot 15.

EXHIBITED:

London, Royal Academy, 1800, no. 193.

(Probably) Paris, British Embassy, 1803 (see Garlick, 1964, *op.cit.*)

London, British Institution, 1806, no. 46.

London, British Institution, 1844, no. 144.

Kansas City, Missouri, The Nelson Atkins Museum of Art, from 1947.

LITERATURE:

K. Garlick and A. McIntyre (eds.), *The Diary of Joseph Farington*, New Haven and London, 1793-1821, IV, pp. 1377 and 1986.

D.E. Williams, *The Life and Correspondence of Sir Thomas Lawrence, Kt.*, London, 1831, I, p. 207.

R.S. Gower, *Sir Thomas Lawrence*, London, 1900, p. 140.

S. Lee (ed.), *Dictionary of National Biography*, London, 1908, X, p. 1266.

W. Armstrong, *Lawrence*, London, 1912, p. 143.

K. Garlick, 'A Catalogue of the Paintings Drawings and Watercolours of Sir Thomas Lawrence', *The Walpole Society*, XXXIX, 1964, p. 116, no. 3.

K. Garlick, *Sir Thomas Lawrence*, Oxford, 1989, p. 216, no. 451(c), fig. 451(c).

ENGRAVED:

S.W. Reynolds, 1803.

H. Dawe.

John Philip Kemble was a renowned actor during the late eighteenth and early nineteenth centuries. Born into a distinguished theatrical family, he made his stage debut in 1776 as part of the Chamberlain's Company at Wolverhampton. He later joined the Tate Wilkinson's York Circuit, claiming in a letter to have a repertory of sixty-eight tragic and fifty-eight comic roles. Kemble became especially renowned as a Shakespearean actor and his performances as Hamlet were lauded by critics and the public after his first performance in the role at Drury Lane in 1783. In 1788, Richard Brinsley Sheridan, the owner of the Drury Lane theatre and a famed playwright, appointed Kemble as acting manager of the establishment, where he continued to act until 1801. He later managed the Covent Garden theatre until 1817, when poor health forced him to retire.

This impressive portrait is the largest of Lawrence's several full-length depictions of the actor. The picture is believed to have been painted over the artist's *Prospero Raising the Storm*, executed in 1793. For its creation, Lawrence employed the boxer John Jackson as a model for the figure, while the child was modelled on one of Sheridan's young sons. Lawrence painted four large-scale portraits of Kemble during his career, portraying the actor in his famed roles: as Coriolanus (London, Guildhall Art Gallery, inv. no. 844) in 1798; as Hamlet (London, Tate Britain, inv. no. N00142) in 1801; as Rolla in the present work in *circa* 1799-1800; and as Cato, from Joseph Addison's 1712 *Cato, a Tragedy* (London, National Portrait Gallery, inv. no. 6869) in 1812.

Richard Brinsley Sheridan's *Pizarro*, adapted from the German play *Die Spänier in Peru* by August Friedrich Ferdinand von Kotzbue, opened on 24 May 1799, and quickly became one of the greatest theatrical successes of the decade, with Kemble's Rolla amongst the most acclaimed performances. The play dramatized the struggles

of the Peruvians for independence under the yolk of Spanish rule and, by 1800, had become so popular that no fewer than fifteen new editions of the text had been published, accompanied by numerous extended critical commentaries (J.A. Carlson, 'Trying Sheridan's Pizarro', *Texas Studies in Literature and Language*, XXXVIII, 1996, p. 359). Lawrence's monumental canvas is taken from Act V, Scene II, set in 'The Out-Post of the Spanish Camp - the background wild and rocky, with a Torrent falling down a precipice over which a bridge is formed by a fell'd Tree'. Rolla, an Inca hero, makes his entrance in chain, having been captured by the Spanish villain *Pizarro*. In order to fight honourably, these chains are removed by Pizarro, who provides Rolla with a sword. The child in the scene is the son of Rolla's friend, Alonzo, a Spaniard who has sided with the Peruvians and married a Peruvian woman, Cora. The culmination of the action comes with Pizarro telling his men to throw the child into the sea, whereupon Rolla snatches him and begins to make for safety proclaiming: 'Then was this sword Heaven's gift, not Thine! [*Seizes the Child*]---Who moves one step to follow me, dies upon the spot'. As Kemble, who made a number of his own changes to Sheridan's text, fled the stage, his character was shot as he pushed down the tree bridging the ravine, ensuring his escape. In the succeeding scene, the heroic Rolla delivers the child into the arms of its mother, Cora, and dies.

The design of the play was lavish, with scenery designed by leading theatre painters, like the great Marinari and possibly Philip James de Loutherbourg (1740-1812). The cast was equally significant and, along with Kemble, included his elder sister Sarah Siddons, perhaps the most famous actress of her generation, and Dorothea Jordan, the mistress of the future William IV, famously portrayed as *Hippolyta* by Hoppner (on loan to London, National Portrait Gallery, inv. no. NPG L174).





207

**RICHARD WILSON, R.A.
(PENEGOES 1713/14-1782 COLOMENDY)**

Acqua Acetosa, Rome, with figures by the water

oil on canvas
22½ x 39½ in. (57.3 x 100.5 cm.)

£15,000–20,000

\$21,000–27,000
€18,000–23,000

PROVENANCE:

with Frank and Co., London.
with Hirschl & Adler Gallery, New York, where acquired in 1953 by,
Columbus Museum of Art, Columbus, Georgia (inv. no. 53.75); Sotheby's, New
York, 22 May 1997, lot 108.
with Simon Dickinson, London.
Anonymous sale [Property of a Distinguished Private Collector]; Sotheby's,
New York, 6 June 2012, lot 66.
Private collection, England.

LITERATURE:

W.G. Constable, *Richard Wilson*, London, 1953, p. 240, under Addendum.
The Connoisseur Magazine, CXXXIII, March 1954, pp. 68-9, illustrated.
W.G. Constable, 'Richard Wilson: Some Pentimenti', *The Burlington Magazine*,
XCVI, May 1954, p. 144, no. 4, fig. 15.
P. Spencer-Longhurst *et al.*, *Richard Wilson Online Catalogue Raisonné*, no.
P53A, accessed 14 May 2018

EXHIBITED:

Pennsylvania, Allentown Art Museum, May-July 1962, no. 48.
Bath, England No. 1 Royal Crescent, 1998-2010 (on loan).



PROPERTY FROM A PRIVATE COLLECTION

208

ROMAN SCHOOL, CIRCA 1620

Head of a man

oil on canvas

18½ x 14⅞ in. (47.1 x 37.8 cm.)

£7,000–10,000

\$9,400–13,000

€8,000–11,000

PROVENANCE:

Private collection, brought back from Rome in 1858 (according to a label on the reverse).

Anonymous sale; Sotheby's, London, 4 December 2008, lot 174, as 'Roman School, circa 1650'.



209

CIRCLE OF PIERRE RONCHE (ACTIVE ROME 17TH CENTURY)

Portrait of a boy, half-length, in a red tunic with slashed sleeves and a red cap

oil on canvas

25½ x 19¾ in. (64.7 x 50.5 cm.)

£12,000–18,000

\$17,000–24,000

€14,000–21,000

PROVENANCE:

Charles Andrew Caldwell (1785-1859), London, *circa* 1834, as 'Guido Reni, Portrait of one of Barberini Family', and by descent to, C.H.B. Caldwell, 3 Audley Square, London: his sale (t), Sotheby's, London, 26 April 1939, lot 132, as 'Guido Reni'.
Captain R. Cuncliffe, C.B.E.; (t): Christie's, London, 24 May 1991, lot 51, as 'Circle of Pier Francesco Cittadini'.

EXHIBITED:

London, Burlington Fine Arts Club, *Italian Art of the Seventeenth Century*, 1925, no. 24, as 'Guido Reni'.



210

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

Saint John the Baptist

oil on canvas

39¼ x 29½ in. (99.7 x 74 cm.)

in its original Roman Salvator Rosa section frame with carved sight edge

£15,000-20,000

\$21,000-27,000
€18,000-23,000

PROVENANCE:

Feilding collection, Beckley Park, Oxfordshire, and by descent; Phillips, London, 7 July 1992, lot 64.

211

CARLO MARATTI (CAMERANO 1625-1713 ROME)

The Vision of Juan de Palafox y Mendoza, Bishop of Puebla

oil on canvas

54¼ x 38¾ in. (138 x 98.1 cm.)

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

Anonymous sale; Christie's, Rome, 15 June 2005, lot 665, as 'Felice Torelli'.

LITERATURE:

W. Rincón García, 'Contribución a la iconografía del venerable Juan de Palafox una nueva obra firmada de Francisco Bayeu', *Archivo español de arte*, 83, no. 332, 2010, pp. 374-375, as lost.
S. Rudolph, 'Un dipinto inedito di Carlo Maratti che fissa l'iconografia del venerabile Juan de Palafox y Mendoza (1601-1659), già vescovo di Puebla, nel suo lungo iter verso la beatificazione', *Studi di storia dell'arte in onore di Fabrizio Lemme*, Rome, 2017, pp. 247-250, fig. 2.

ENGRAVED:

M. Sorelló, 1734.

Born in Navarre in 1600, Juan de Palafox y Mendoza was first appointed to Spain's Council of War and Council of the Indies at Madrid, before renouncing his positions to be ordained as a priest in 1629. Following a period in Germany as the almoner to Maria Anna, Holy Roman Empress, the sister of King Philip IV, he returned to Spain where he was consecrated Bishop of Puebla de Los Angeles and 'visitador general' of Mexico. Mendoza arrived in the New World in June 1640, undertaking a number of reforms to the monastic orders already settled in South America. He was appointed Archbishop of Mexico in 1642, before returning to his native country seven years later to be made Bishop of Osma in November 1652.

In June 1643, witnesses claimed they saw the priest praying before an image of the Virgin in the church of Puebla, Mexico. At this moment, the Virgin herself appeared before him in a ray of light, and laid his Episcopal staff and mitre at his feet. Maratti's image of this miraculous event was likely commissioned towards the end of the seventeenth century by a supporter of Mendoza's beatification, which was long fought for by his supporters. The image became a popular one in the city and rapidly spread throughout Europe. As such, it was engraved by Miguel Sorelló in 1734 and copied several times, including in a large painting by an anonymous artist now at the Cathedral of Burgo de Osma, as well as by the Spanish painter Francisco Bayeu (1734-1795; Private collection).





THE PROPERTY OF A LADY

212

**ATTRIBUTED TO BENEDETTO GENNARI
(CENTO 1633-1715 BOLOGNA)**

The Vision of Saint Filippo Neri

oil on copper
17½ x 13⅞ in. (44.1 x 35.2 cm.)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

W.R. Atty, Seaton, Devon; (†) Christie's, London, 8 December 1950, lot 1,
as 'A. Carracci' (17 gns.).



*** 213**

GIOVANNI BATTISTA PACE (ACTIVE ROME C. 1665)

The Rest on the Flight into Egypt

oil on canvas

19 $\frac{3}{8}$ x 25 $\frac{1}{2}$ in. (49 x 64.9 cm.)

£30,000–50,000

\$41,000–67,000

€35,000–57,000

EXHIBITED:

Lugano, Museo Cantonale d'Arte; and Rome, Capitoline Museums, *Pier Francesco Mola, 1612-1666*, 23 September 1989-31 January 1990, no. IV. 14.

LITERATURE:

H. Brigstocke, 'Exhibition Review: Pier Francesco Mola. Rome, Musei Capitolini', *The Burlington Magazine*, CXXXII, 1990, p. 63, fig. 69.

PROVENANCE:

Private collection, Switzerland, as 'Pier Francesco Mola'.

Anonymous sale; Sotheby's, London, 5 July 1989, lot 9, as 'Giovanni Battista Pace', where acquired by, Andrew Bell, London.

Private sale; Sotheby's, New York, where acquired by Edward R. Lubin in 1991.

214

**ATTRIBUTED TO GIOVANNI ANTONIO GALLI, CALLED LO SPADARINO
(ROME 1585-1653)**

The Birth of Venus

oil on canvas
38 $\frac{7}{8}$ x 53 in. (98.4 x 134.6 cm.)

£30,000–50,000

\$41,000–67,000
€35,000–57,000

Rather than following the traditional iconography of the birth of Venus, with the goddess standing on a scallop shell rising out of the sea, as exemplified by Sandro Botticelli's famed painting in the Galleria degli Uffizi, Florence, the artist here took inspiration from the Venetian tradition of the reclining Venus, in the work of painters like Giorgione and Titian. Adding to this enhanced sensuality, Venus is placed across the whole width of the painting, and seen only from behind, a compositional choice which serves to add to the erotic air of the scene.

In 2014, in a letter to the present owner, Professor Claudio Strinati suggested a convincing attribution to Giovanni Antonio Galli, a close follower of Caravaggio, active in Rome in the first half of the seventeenth century. The depiction of the reclining Venus is not a rarity amongst Caravaggesque painters, and this particular composition recalls a Venus shown with two doves known through various replicas, and sometimes attributed to Spadarino. One of these, attributed to Domenichino, is in the York Museum Trust. The level of sensuality in the present picture, however, is very different and the pose has radically changed, becoming more provocative. The figure of Venus bears an obvious connection to the *Sleeping Hermaphroditus* in

the Musée du Louvre, Paris (fig. 1), an antique Roman copy after a lost Greek bronze. This had been discovered in the Baths of Diocletian in 1608 and presented to Cardinal Scipione Borghese (1577-1633) who commissioned Gian Lorenzo Bernini to sculpt the mattress on which the figure now rests in 1620. A sensual, poetic subject, the Hermaphroditus must have been well known amongst both artists and the educated Roman aristocratic collectors of the seventeenth and eighteenth centuries. However, whilst the Hermaphroditus is depicted sleeping, thus bypassing any issues of decorum, the Venus in the present picture is provocatively awake. Her sculptural body, emerging from the inside of an impressive shell, allowed the painter to demonstrate an expertly rendered juxtaposition of light and shadow.

Professor Strinati notes that the particular treatment of the waves, moving horizontally, is similar to the sea depicted by Giovanni Lanfranco in 1612 in the Bongiovanni Chapel in Sant'Agostino, Rome. Spadarino and Lanfranco were closely linked in the 1610s, with both working at the Palazzo del Quirinale. On this basis, as well as on the stylistic affinity with Spadarino's other *oeuvre*, Professor Strinati suggests the painting dates to *circa* 1612-1615.



Fig. 1 *The Sleeping Hermaphroditus*, circa 3rd-1st centuries BC, marble, Musée du Louvre, Paris



215

BARTOLOMÉ ESTEBAN MURILLO (SEVILLE 1618-1682) AND STUDIO

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

oil on canvas

78 $\frac{5}{8}$ x 50 in. (199.6 x 127 cm.)

with the coat-of-arms of the Ostigliani family, Treviso, dated and inscribed 'Año 1677.

ETAT.S.34' (upper left)

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

with Charles Sedelmeyer, Paris, by 1894.

William T. Donnat, Paris.

with René Gimpel, Paris, by 1925.

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

with Robert Holden, London.

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

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

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

EXHIBITED:

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

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

Paris, René Gimpel Gallery, no. 72.

Toronto, Art Gallery, 1929.

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

LITERATURE:

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

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

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

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

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

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

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

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

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





216

FRANCESCO DE MURA (NAPLES 1696-1782) AND STUDIO

Allegory of Summer; and Allegory of Winter

oil on canvas

61¼ x 73 in. (155.5 x 185.4 cm.);

and 62¼ x 72⅝ in. (158.2 x 184.3 cm.)

a pair (2)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

We are grateful to Professor Nicolas Spinosa for confirming the attribution of the *Allegory of Summer* to Francesco de Mura; he believes the canvas showing *Winter* to be a product of the workshop. The personification of *Winter* is related, with some minor differences, to the figure in the picture of *Erminia and the Shepherds*, sold Sotheby's, London, 13 March 1963, lot 39.



217

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

The Three Marys

oil on canvas, unframed
 48½ x 53¾ in. (123.3 x 136.5 cm.)
 with a coat-of-arms (lower left, on a rock)

£30,000–50,000

\$41,000–67,000
 €35,000–57,000

PROVENANCE:

Cardinal Pietro Ottoboni (1667-1740), Rome, by 1698.
 Henry Arundell, 8th Baron Arundell of Wardour (1740–1808),
 for whom acquired by,
 Father Thorpe, in 1776, and by descent, until acquired by,
 The Society of Jesus, in 1947.
 with Colnaghi, London, 1971, where acquired by,
 Anonymous sale; Christie's, New York, 22 May 1998, lot 75.

LITERATURE:

L. Pascoli, *Francesco Trevisani*, Mss. 1383, pp. 91, 98 and 100.
 F. DiFederico, 'Documentation for Francesco Trevisani's Decoration for the Vestibule of the Baptismal Chapel in Saint Peter's', *Storia dell'Arte*, VI, 1970, pp. 155-74.
 F. DiFederico, 'Francesco Trevisani and the decoration of the Crucifixion Chapel in San Silvestro in Capite', *The Art Bulletin*, LIII, no. 1, March 1971, pp. 52-68.
 F. DiFederico, *Francesco Trevisani, Eighteenth-Century Painter in Rome*, 1979, pp. 44-5, no. 25, pl. 21.
 E.J. Olszewski, 'Cardinal Pietro Ottoboni (1667-1740) in America', *Journal of the History of Collection*, I, no. 1, 1980, pp. 42-5, fig. 14.
 E.J. Olszewski, 'The Painters in Cardinal Pietro Ottoboni's Court of the Cancellaria, 1689-1740', *Römisches Jahrbuch der Bibliotheca Hertziana*, XXXII, 1997, fig. 10.



PROPERTY OF A GENTLEMAN

218

GASPARD DUGHET, CALLED GASPARD POUSSIN (ROME 1615-1675)

A classical landscape with figures on a road, a town beyond; and A wooded landscape with a lake and a man with his dog in the foreground

oil on canvas

19½ x 25½ in. (49.5 x 66.4 cm.)

in English or Italian 18th century Carlo Maratta frames

a pair (2)

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

Mr. Fauquier, probably Francis Fauquier (1703-1768), who moved to Virginia, as Lieutenant Governor, in 1758; his sale, London, 12 April 1758, lots 65 and 66, sold for 48 gns. and 42 gns. to, Henry, 9th Earl of Lincoln, 2nd Duke of Newcastle (1720-1794), Clumber, Worksop, Nottinghamshire, and by descent to, Henry Edward Hugh Pelham-Clinton-Hope, 9th Duke of Newcastle-under-Lyne, Earl of Lincoln (1907-1988); Christie's, London, 31 March 1939, lot 45. Anonymous sale; Christie's, London, 4 July 1972, lot 71 (9,900 gns.). with Thos. Agnew & Son Ltd., London, 1980.



EXHIBITED:

London, British Institution, 1858, nos. 60 and 164.
Nottingham Castle, 1879.

London, Kenwood House, *Gaspard Dughet, called Gaspar Poussin 1615-75: a French landscape painter in seventeenth century Rome and his influence on British art: The Iveagh Bequest*, 11 July- 28 September 1980, nos. 27 and 28.

LITERATURE:

Dr. Waagen, *Treasures of Art in Great Britain*, supplementary volume, London, 1857, p. 510.

J. Bryan, *Dictionary of Painters and Engravers*, London, 1909, II, p. 97.

M.N. Boisclair, 'Gaspard Dughet: étude de sa vie et de son oeuvre', thesis, Paris, 1978, pp. 139, 153-4, no. 277.

M. Kitson, 'London, Gaspard Dughet at Kenwood', *The Burlington Magazine*, CXII, no. 930, September 1980, p. 651.

M.N. Boisclair, *Gaspard Dughet, La vie et son oeuvre (1615-1675)*, Paris, 1986, p. 267, nos. 317 and 318, figs. 352 and 354.

ENGRAVED:

W. Mason, 1746.

In the fluid brushmarks and sketch-like treatment of the rocks and architectural details, these works can be dated to the later part of Gaspard Dughet's *oeuvre*. The balancing compositions suggest that they were always designed as a pair, with the straight path in the first flowing into the winding path in the second. The early influence of Dughet's work in England can be discerned in details like the thin tree in the right foreground of the *Landscape with figures on a road*, which, together with the distant town on the hillside, informed artists like Richard Wilson (1714-1782) in his *Tivoli: Temple of the Sibyl and the Campagna* (Private collection; see *Richard Wilson Online Catalogue Raisonné*, no. P142). Early in their history, the paintings entered the collection of the Duke of Newcastle, remaining with the family until their sale in these Rooms in 1939.



219

VENETIAN SCHOOL, 18TH CENTURY

Head of a youth

oil on canvas, unframed
15½ x 12 in. (39.4 x 30.5 cm.)

£20,000–30,000

\$27,000–40,000
€23,000–34,000

PROVENANCE:

Geyger.
Schlenker, Amsterdam.
with Jacques Goudstikker (1897-1940), Amsterdam, 1928.
Looted by the Nazi authorities, July 1940.
Recovered by the Allies, 1945.
In the custody of the Dutch Government.
Restituted in February 2006 to the heir of Jacques Goudstikker; Christie's,
New York, 19 April 2007, lot 16.

LITERATURE:

Old master paintings: An illustrated summary catalogue, Rijksdienst Beeldende Kunst (The Netherlandish Office for the Fine Arts), The Hague, 1992, p. 302, no. 2669, illustrated, as 'Follower of Paolo Veronese'.



220

PIETRO DELLA VECCHIA (VENICE 1602/3-1678)

Christ and the Woman Taken in Adultery

oil on canvas

46¾ x 60½ in. (118.9 x 152.8 cm.)

£40,000–60,000

\$54,000–80,000

€46,000–68,000

PROVENANCE:

Acquired by the mother of the present owners in the 1950s, Palazzo Morosini del Pestrin, Venice, and by descent.

Pietro della Vecchia was the leading painter in Venice in the first half of the seventeenth century, as well as a founding member of the Collegio dei Pittori, the precursor to the Venetian academy created in 1752. His first documented work dates to the late 1620s, and by the 1630s Vecchia had become the preeminent religious painter in the city, as well as a respected connoisseur, agent and restorer. His art blends the monumentality achieved by Titian and Tintoretto, with the dramatic *chiaroscuro* of the Caravaggisti – indeed, Vecchia himself was married to the daughter of Nicolas Régnier. His unique style is unmistakable in this hitherto unpublished picture, where the dramatic effects of light and shadow, along with the muted palette, display Vecchia's artistic virtuosity, for which he was highly sought-after by the most sophisticated Venetian collectors of his day.

221

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Saint John the Baptist

oil on canvas, oval
17¾ x 14⅞ in. (45 x 37 cm.)

£50,000–80,000

\$67,000–110,000

€57,000–91,000

PROVENANCE:

Private collection, Parma.
Private collection, Zurich.
Art Market, New York.
The Property of Frau Hanna E. Weinberg;
Christie's, London, 27 June 1975, lot 8.

LITERATURE:

A. Morassi, *A complete catalogue of the paintings of G. B. Tiepolo*, 1962, p. 70, fig. 192.
A. Pallucchini, *L'opera completa di Giambattista Tiepolo*, Milan, 1968, no. 11.
M. Gemin and F. Pedrocchi, *Giambattista Tiepolo. I Dipinti. Opera completa*, Venice, 1993, p. 514.
I. Consigli (ed.), *Opere d'arte da una collezione privata*, Parma, 1993, pp. 212-215.

This charming, refined picture of *Saint John the Baptist* was first recognised by Antonio Morassi as a youthful work by Giovanni Battista Tiepolo (*op. cit.*). With its strong stylistic affinity to Giovanni Battista Piazzetta, who had a formative influence on Tiepolo, this canvas belongs to a group of works that provide a key insight into his early development. Morassi identified another oval, of matching dimensions, showing *Saint Peter* (fig. 1; Jacksonville, Cummer Museum of Art and Gardens) that was originally part of the same collection as the present picture, concluding that they likely formed part of a series, to which a Madonna, recorded in the Brass collection, Venice, may also belong. Morassi suggested a date of *circa* 1718-20 for *Saint John*, but it is possible that it may have been made slightly later. The *Saint Peter* in Jacksonville, in fact, is closely modelled on the saint's profile in Piazzetta's *Martyrdom of Saint James*, executed for San Stae in April 1722. The wistful, expressive gaze of *Saint John* displays the same psychological depth evident in other works of this period, such as the figures in the frescoes in Villa Baglioni in Massanzago (see A. Mariuz and G. Pavanello, 'I Primi Affreschi di Giambattista Tiepolo', *Arte Veneta*, 1985, pp. 101-113).

These early pictures are characterised by the sensitive use of chiaroscuro, an air of confident modelling and the use of thick brushstrokes, particularly evident here in the banner wrapped around the staff; these are the signs of the virtuosity that would mark Tiepolo out in his maturity as one of the greatest and most recognisable artists of the eighteenth century.



Fig. 1 Giovanni Battista Tiepolo, *Saint Peter*, The Cummer Museum of Art and Gardens, Jacksonville, Florida, USA
© Bridgeman Images





222

222

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

A pastoral landscape with figures at rest by a fountain, listening to a boy making music

oil on canvas
11¼ x 15½ in. (28.6 x 39.4 cm.)

£5,000–8,000

\$6,700–11,000

€5,700–9,100

PROVENANCE:

Anonymous sale; Christie's, London, 29 October 2015, lot 206.



223

223

**FRANCESCO FERDINANDI, IL IMPERIALI
(ACTIVE ROME 1723-1737)**

The contest between Apollo and Marsyas

oil on canvas
20¾ x 25¾ in. (51.8 x 65.8 cm.)

£6,000–8,000

\$8,100–11,000

€6,900–9,100

We are grateful to Professor Giancarlo Sestieri for confirming the attribution on the basis of a photograph.



224

DOMENICO FEDELI, CALLED MAGGIOTTO (VENICE 1712-1794)

Christ healing the deaf and dumb man

oil on canvas

45½ x 59 in. (115.5 x 150 cm.)

£30,000–50,000

\$41,000–67,000
€35,000–57,000

PROVENANCE:

Given to St. Mary's Cathedral by Guy Thomas Speir of Blackstone and Burnbrae (The Abbey, North Berwick).

Domenico Maggiotto joined Giovanni Battista Piazzetta's studio at a very young age, and did not leave until the latter's death in 1754. Both pupil and main assistant within the workshop, Maggiotto was strongly influenced by the master, and largely followed his style, depicting half-length genre scenes, most notably during the first half of his career. This picture however, with its unusually large format and distinct handling, suggest a later date within Maggiotto's *oeuvre* when Piazzetta's influence had waned.

225

ANTONIO JOLI (MODENA C. 1700-1777 NAPLES)

The Campidoglio, Rome, with the Church of Santa Maria in Aracoeli

oil on canvas

29½ x 38¼ in. (71.4 x 97.2 cm.)

£70,000–100,000

\$94,000–130,000

€80,000–110,000

Born in Modena, Antonio Joli travelled extensively in Italy and abroad, to Germany, Spain and to England, where he would gain a reputation as a *scenografo* and *vedutista*. As a young man he went to Rome, where he studied the *vedute* and *capricci* of Giovanni Paolo Panini, under whom he almost certainly trained. By 1718 he was granted an important commission to decorate the Villa Patrizi in Rome, and by 20 April 1719 he had become a member of the Accademia di San Luca.

This view of the Campidoglio is the only known treatment of this subject in Joli's *oeuvre*. It shows the magnificent *cordona* (or stairway), flanked by two statues of lions transferred to the site in 1582, from the ruins of a temple of Isis, leading up to the piazza famously designed by Michelangelo, where the equestrian statue of Marcus Aurelius stands. To the left, the staircase comes into view that leads to the church of Santa Maria in Aracoeli. Although views of the Campidoglio, one of the key civic sites in Rome, were painted by Canaletto, Panini and Apollonio Domenichini, amongst others, this precise view finds its closest comparison in a composition by Piranesi, which was included in his *Vedute di Roma*, where the view point is taken from almost the same position.

Both Roberto Middione and Ralph Toledano confirmed the attribution in private communication to the present owner (dated 20 January 2014 and 21 December 2014 respectively), dating the work to Joli's maturity, to the 1760s.





226

226

JEAN-BAPTISTE HILAIRE (AUDUN-LE-TICHE, NEAR METZ 1753-1822 PARIS)

'The Gate of Persecution' at Ephesus, Turkey, with goat herders resting by the ruins

oil on canvas
13 x 16½ in. (33.2 x 41 cm.)

£5,000–7,000

\$6,700–9,300
€5,700–8,000

ENGRAVED:

M.-G.-F.-A. de Choiseul-Gouffier, *Voyage pittoresque de la Grèce*, Paris, 1782.



227

227

ATTRIBUTED TO FYODOR MIKHAILOVICH MATVEEV (ST. PETERSBURG 1758-1826 ROME)

The Forum, Rome

oil on canvas
14 x 18 in. (35.6 x 45.7 cm.)

£6,000–8,000

\$8,100–11,000
€6,900–9,100

A larger variant of this composition by Matveev, with very similar staffage in the foreground, is in the National Arts Museum, Minsk.



228

228

**ENRICO ALBRICCI
(VILMINORE DI SCALVE 1714-1775 BERGAMO)**

An assembly of dwarves, in an interior

oil on canvas

16½ x 35¼ in. (41.9 x 89.5 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

We are grateful to Professor Mariolina Olivari for proposing the attribution on the basis of photographs.

229

**GIUSEPPE BERNARDINO BISON (PALMANOVA
1762-1844 MILAN)**

Lot and his Daughters

signed 'Bison / f.' (lower left)

oil on canvas, unlined

13¾ x 10½ in. (33.8 x 26.6 cm.)

£7,000-10,000

\$9,400-13,000

€8,000-11,000

PROVENANCE:

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



229



230

STUDIO OF MARIE-VICTOIRE LEMOINE (PARIS 1754-1820)

Double portrait of Marie-Thérèse of France (1778-1815), Duchesse d'Angoulême, with her brother Louis XVII (1785-1795), three-quarter length, seated in an interior

oil on canvas, unlined
45½ x 34¾ in. (115.5 x 88.2 cm.)

£12,000-18,000

\$17,000-24,000
€14,000-21,000

PROVENANCE:

Anonymous sale; Oger-Dumont, Paris, 19 March 2004, lot 37.
Jean-Louis Remilleux, Château de Digoine; Christie's, Paris, 28 September 2015, lot 117.



231

ÉLISABETH-LOUISE VIGÉE LE BRUN (PARIS 1755-1842)

Portrait of a junior officer of the French Royal infantry, bust-length

oil on canvas, oval
24 x 19 $\frac{3}{8}$ in. (61 x 49.2 cm.)

£40,000–60,000

\$54,000–80,000
€46,000–68,000

LITERATURE:

To be included in the forthcoming catalogue raisonné of paintings by Élisabeth-Louise Vigée Le Brun prepared by Dr. Joseph Baillio.

Dating very early in Vigée Le Brun's *oeuvre*, this portrait of a young infantry officer was painted in *circa* 1773 to 1775, when the artist was aged around 18 or 20. Only a few years after its execution, the artist was commissioned in 1778 with her first official portrait of Marie Antoinette (Vienna, Kunsthistorisches Museum, inv. no. 2772), who would go on to become one of her most generous and committed patrons. As her renown during the 1770s grew, wealthy clientele flocked to the painter's studio for their portraits to be painted.

The present sitter is dressed in the white uniform of the French Royal infantry, with his gold epaulette indicating that he holds a junior officer's rank. The delicacy of the painter's brushwork, and her attention to details of costume and effects of light, demonstrate the already highly sophisticated style Vigée Le Brun had mastered even in her youth. The portrait takes the form of an oval, a format the painter returned to repeatedly during her career. Despite this, as a portrait of a young officer, the picture is somewhat unusual within Vigée Le Brun's wider *oeuvre*, which does not include many soldierly sitters. It is similar in tone, as well as subject, however, to a roughly contemporary work in pastel of *An Officer of probably from the Swiss Guard Corps or King's Musketeers*, recently offered at auction in France.

This picture will be published in the forthcoming catalogue raisonné of paintings by Élisabeth-Louise Vigée Le Brun, prepared by Dr. Joseph Baillio.

232

FRANCESCO GUARDI (VENICE 1712-1793)

A capriccio with figures walking along a canal

oil on canvas

12½ x 20 in. (31.3 x 50.7 cm.)

with inventory number '261' (on the reverse)

£70,000-100,000

\$94,000-130,000

€80,000-110,000

PROVENANCE:

Bellesi, Florence.

Luigi Pisa, Florence; Palazzetto del da Ponte al Ponte della Paglia, Venice, 8 September 1939 [=4th day], lot 327.

LITERATURE:

U. Ojetti, *Catalogo della Raccolta Pisa*, Milan, 1937, II, pls. CXX and CXXVI, no. 750.

A. Morassi, *Disegni veneti del Settecento nella collezione Paul Wallraf*, Venice, 1959, p. 25, under no. 22.

A. Morassi, *Guardi. Antonio e Francesco Guardi*, Venice, 1973, I, p. 469, no. 855; II, fig. 775.

L. Rossi Bortolatto, *L'Opera completa di Francesco Guardi*, Milan, 1974, pp. 134-5, no. 756, illustrated.

A variation of this composition in an upright format, known as *Le drapeau rose*, was formerly in the Fauchier-Magnan collection, Paris (A. Morassi, *op. cit.*, 1973, p. 469, no. 856), and sold in these Rooms, 15 April, 1992, lot 57. A drawing in pen and brown wash passed through the Paul Wallraf Collection to the Lehman Collection in the Metropolitan Museum of Art (fig. 1; A. Morassi, *Guardi Tutti I Disegni di Antonio, Francesco e Giacomo Guardi*, Venice, 1984, p. 182, no. 602, fig. 592). In private communication, dated 24 May 2004, Dario Succi commented on the picture, regarding it as a 'beautiful painting' to a date preceding the *Capriccio con tre ponti* in the Hamill Collection, Chicago (Morassi, *op. cit.*, 1973, no. 854, fig. 774).



Fig. 1 Francesco Guardi, *A Venetian Capriccio: A Rio Leading to a Bridge*, circa 1780-85

© The Metropolitan Museum, New York, Robert Lehman Collection, 1975



233

GIUSEPPE ZOCCHI (FLORENCE 1711-1767)

A capriccio of a town with a bridge over a river, a castle and a villa beyond

oil on canvas

19⁷/₈ x 28¹/₂ in. (50.5 x 72.4 cm.)

£50,000–70,000

\$67,000–93,000

€57,000–80,000

PROVENANCE:

Anonymous sale [Baron Michel, 4 Connaught Square, London]; his sale, Sotheby's, London, 6 December 1989, lot 5, as one of a pair (£198,000). with Chaucer Fine Art, London, in 1990, as one of a pair by 'Bernardo Bellotto'.

LITERATURE:

L. Salerno, *I pittori di vedute in Italia (1580-1830)*, Rome, 1991, p. 214, pl. 62.5, as 'Bernardo Bellotto'.

R. Contini, *The Thyssen-Bornemisza Collection: Seventeenth and eighteenth century Italian Painting*, London, 2002, p. 248.

B.A. Kowalczyk, *Canaletto e Bellotto: L'arte della veduta*, exhibition catalogue, Turin, 2008, p. 184, as one of a pair of 'copies after Bellotto...executed in the close circle of the artist'.

B.A. Kowalczyk, *Canaletto e Bellotto Paints Europe*, exhibition catalogue, Munich, 2014, p. 220, as 'a copy by Giuseppe Zocchi'.

G. Sestieri, *Il capriccio architettonico in Italia nel secolo XVII e XVIII*, Rome, 2015, III, p. 340, no. 14b.

Giuseppe Zocchi was the leading figure for view painting in Florence, a city which, during the prosperous years of the eighteenth century Grand Tour did not possess its own school of view painters. Zocchi's large *oeuvre* includes views, mostly of his native city, *capricci*, and a superb series of drawings for engravings of Florence and elsewhere in Tuscany, published in 1744 as *Scelta di XXIV Vedute delle principali Contrade, Piazze, Chiese, e Palazzi della Città di Firenze and Vedute delle Ville, e altri Luoghi della Toscana* (Florence, 1744). The architecture of the present *capriccio* appears to reflect the Veneto inland within Padova and Verona, with the tower in the background particularly reminiscent of the Torre del Castello di Erze Padova, a taste developed following the trip sponsored by his patron Marchese Andrea Gerini to the Veneto.

Published by Professor Luigi Salerno (*op. cit.*) as the work of Bernardo Bellotto (1721-1780), and offered as such on the London art market in the 1990s, the present picture exemplifies the close contact between Zocchi and Bellotto, an influence that would become reciprocal particularly in their staffage. The stylistic differences, however, are most notably in the latter's colouring and non-Venetian handling. The

present *capriccio* was paired until recently with *A Capriccio of a Bridge over a River* (*loc. cit.*; location unknown), which relates with some differences to a *capriccio* by Bellotto in the Museo Thyssen-Bornemisza, Madrid (inv. no. 40 1934.2). No painting by Bellotto comparable to the present picture is known, however the left section of the composition relates to a sketch by the artist (fig. 1; Berlin, Kupferstichkabinett, inv.no. 8504-266-1917), and a finished drawing by Giovanni Antonio Canal, il Canaletto (1697-1768) (London, Royal Collection, inv. no. 7541; see Kowalczyk, *op. cit.*, 2008, p. 185, no. 72, where the drawing has been attributed to Bellotto). Charles Beddington advanced the possibility that the present picture, along with its pendant and Bellotto's versions, was executed in a moment of direct contact between the two artists. This scenario is supported by the existence of larger versions of both compositions, recorded in the Aldo Borletti Collection, Milan, which must be the work of a third, less able, hand, that incorporated elements otherwise unique to both the present pictures and to Bellotto's painting and drawings. One candidate for their authorship would be Bellotto's brother Pietro Bellotti (1725-before 1818), who almost certainly accompanied his brother to Florence in 1740.



Fig. 1 Giovanni Antonio Canal, il Canaletto, *Architectural Capriccio*
© bpk / Kupferstichkabinett, SMB / Volker-H. Schneider





FROM A EUROPEAN COLLECTION

234

**PROSPER FRANÇOIS IRÉNÉE BARRIGUE, CALLED FONTAINIEU
(MARSEILLE 1760-1850)**

Naples, The Gulf of Pozzuoli

signed, inscribed and dated 'P. Barrigue de Fontainieu / à Marseille 1818'

(lower right)

oil on canvas

39 x 52¾ in. (99.2 x 134 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

with Sestieri, Rome.

with Hazlitt, Gooden & Fox, London, by 1979.

EXHIBITED:

Paris, Salon, 1819, no. 40, exhibited with its pendant.

LITERATURE:

L.-F. l'Heritier, H. de Latouche and E. Deschamps, *Lettres à David, sur le Salon de 1819 par quelques élèves de son école*, Paris, 1918, p. 169.

Prosper François Barrigue de Fontainieu was born in Marseille, where he started his career as an officer of the French Royal Navy. His distinguished service during the American Revolutionary War saw him rapidly rise through the ranks. His return to Revolutionary France, however, prompted Barrigue to attempt to leave Marseille for Genoa by way of Nice. He was arrested on 11 November 1792 as an emigrant, banished from France and had his family properties confiscated. He settled in Italy, where he embarked on a career as a painter, training with the Flemish artist Simon Denis (1755-1813), who had settled in Italy in 1786.

Barrigue de Fontainieu returned to Marseille in 1796, already an accomplished artist, and became a member of the Académie in 1801. He exhibited regularly at the Salon du Louvre until 1819 and the present work, along with its companion *View of Marseille* (Private collection; Christies, Paris, 19 September 2017, lot 43) are the last he exhibited in Paris, as his eyesight began to rapidly deteriorate. Far from bustling Naples, this view of the bay of Pozzuoli shows Barrigue de Fontainieu's preference for the atmospheric treatment of the landscape, immersed in the crystalline light of early morning.



235

GIOVANNI JEAN SCHRANZ (MENORCA 1794-1882 MALTA)

A British frigate rounding Senglea Point, Valletta, Malta during a storm; and Valletta harbour, Malta, with a fifty-two-gun fourth-rate ship at anchor

oil on canvas

13 $\frac{1}{8}$ x 17 $\frac{7}{8}$ in. (33.4 x 45 cm.)

a pair (2)

£20,000–30,000

\$27,000–40,000

€23,000–34,000



PROPERTY OF A EUROPEAN GENTLEMAN

236

FRANCESCO GUARDI (VENICE 1712-1793)

An architectural capriccio with figures fishing by Roman ruins on a shore; and A ruined arch by water with a temple beyond

oil on canvas, unlined

18¼ x 13¼ in. (46.4 x 33.7 cm.)

a pair (2)

£60,000–80,000

\$81,000–110,000

€69,000–91,000



PROVENANCE:

Charles Stein (1840-1899); his sale (†), Galerie Georges Petit, Paris, 8-10 June 1899, lots 324 and 325.

Marquis de Chaponay collection, Paris.

with Wildenstein, Paris, from whom acquired by,

Benjamin E. Levy, Ridgefield, Connecticut; his sale, Sotheby Parke Bernet, New York, 9-10 May 1952, lots 240 and 241, when acquired by,

Mrs. Thorneycroft Ryle.

Private collection, New York, by 1974.

Anonymous sale; Sotheby's, London, 23 June 1982, lot 84, when acquired by, Jaime Ortiz-Patiño (1930-2013); his sale, Sotheby's, New York, 22 May 1992, lot 47.

Private collection, Switzerland, 1992.

with Derek Johns Ltd., London, from whom acquired by the present owner.

EXHIBITED:

Venice, Fondazione Giorgio Cini, *Francesco Guardi Vedute Capricci Feste*, 28 August-21 November 1993, nos. 55 and 56.

LITERATURE:

A. Morassi, *Antonio e Francesco Guardi*, Venice, 1973, I, pp. 274, 443 and 485, nos. 711 and 945; II, figs. 665 and 834.

L. Rossi Bortolatto, *L'opera completa di Francesco Guardi*, Milan, 1974, pp. 111 and 120, nos. 365 and 512, figs. 365 and 512.

A. Morassi, *Guardi: I dipinti*, Venice, 1984, I, pp. 274, 443 and 485, nos. 711 and 945; II, figs. 665 and 834.

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A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

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

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

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you 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 honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, 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 five 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, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(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 amounts due under section D3 above; and

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

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

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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


2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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


(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

o

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

Δ

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

◆

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

λ

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

•

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

~

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

ψ

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

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **Property Owned in part or in full by Christie's**

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

o **Minimum Price Guarantees**

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

o◆ **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 o◆.

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.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the

artist in whole or in part.

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

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

**"Circle of ..."

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

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be 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 organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry 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** whilst 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 www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

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18¼in. (46.4cm.) high; 33¾in. (85.7cm.) wide; 50m. deep

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£1,000,000 - 1,500,000

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London, 5 July 2018

VIEWING

30 June - 5 July 2018
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CHRISTIE'S



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

Troilus and Cressida, Act IV, Scene V - 'The Fight Between Hector and Ajax I'

pencil, pen and grey ink, grey wash

16 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (41 x 54.9 cm.)

£10,000-15,000

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London, 3 July 2018

VIEWING

30 June - 3 July 2018

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London SW1Y 6QT

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Deux léopards marchant
bronze with brown patina
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London, 21 June 2018

VIEWING

15-20 June 2018
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CHRISTIE'S

WRITTEN BIDS FORM

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OLD MASTERS

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CODE NAME: 15495

SALE NUMBER: MAX

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

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UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
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