



OLD MASTERS

LONDON 7 DECEMBER 2018

CHRISTIE'S















# OLD MASTERS DAY SALE

FRIDAY 7 DECEMBER 2018

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## AUCTION

Friday 7 December 2018  
at 10.30 am  
8 King Street, St. James's  
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## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **HARRIET-15497**

## VIEWING

Friday	30 November	9.00 am – 4.30 pm
Saturday	1 December	12.00 pm – 5.00 pm
Sunday	2 December	12.00 pm – 5.00 pm
Monday	3 December	9.00 am – 4.30 pm
Tuesday	4 December	9.00 am – 8.00 pm
Wednesday	5 December	9.00 am – 4.30 pm
Thursday	6 December	9.00 am – 3.00 pm

## AUCTIONEERS

Henry Pettifer  
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Front cover: Lot 171  
Inside front cover: Lot 221 (detail)  
Opposite page: Lot 183 (detail)  
Index: Lot 223 (detail)  
Back cover: Lot 242



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[25]

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LONDON

### 6 DECEMBER

OLD MASTERS EVENING SALE  
LONDON

### 7 DECEMBER

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OLD MASTERS DAY SALE  
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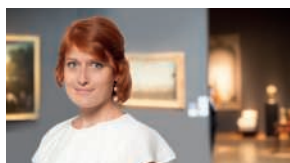
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PROPERTY OF A PRIVATE COLLECTOR (LOTS 101, 102, 110, 111, 120, 168 AND 169)

**101**

**ATTRIBUTED TO THE MASTER OF THE TIBURTINE SIBYL  
(ACTIVE LEUVEN AND HAARLEM C. 1480-1485)**

*The Crucifixion*

oil on panel  
35 $\frac{1}{2}$  x 28 $\frac{1}{4}$  in. (90.4 x 72.3 cm.)

£15,000–20,000

\$20,000–26,000  
€17,000–23,000

**PROVENANCE:**

with Galerie Giroux, Brussels, from where acquired circa 1950-3 by the following,  
Chanoine Ernest de Spot, from whom inherited by the following in 1958,  
Anonymous sale; Sotheby's, London, 9 July 1998, lot 162, as 'The Master of the Tiburtine Sibyl'.  
Anonymous sale; Christie's, London, 27 April 2007, lot 3.





PROPERTY OF A PRIVATE COLLECTOR (LOTS 101, 102, 110, 111, 120, 168 AND 169)

**102**

**THE JÁTIVA MASTER (ACTIVE VALENCIA 1490-1515)**

*King David endorsing the succession of Solomon*

oil on panel

29½ x 19⅝ in. (74.9 x 49.8 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 8 July 1999, lot 179.

Active in Valencia at the end of the fifteenth century, the Játiva Master was named after the town where several of his works were identified by C.R. Post in his monumental *History of Spanish Painting*. The artist worked in the prevailing style that had been popularised in his native city by Jaime Baço, called Jacomart (c. 1410-1461) and Juan Reixach (active 1431-1482), displaying the increasing influence of Netherlandish painting in the Iberian Peninsula. This panel would originally have formed part of a large retablo, probably as a side panel flanking a central image.



\* 103

**FOLLOWER OF ROGIER VAN DER WEYDEN**

*Pentecost*

oil on panel

49¾ x 28⅞ in. (126.4 x 73.3 cm.)

£70,000–100,000

\$90,000–130,000

€79,000–110,000

**PROVENANCE:**

Karl Aders (1780-1846), Germany, sold in the following as Charles Aders; E. Foster & Son, London, 1 August 1835, lot 75, as 'Jan van Scorel'. Trustees of the Aders Collection; Christie's, London, 26 April 1839, lot 22, as 'Jan van Scorel', when acquired for 17 gns. by Jean-Louis Lemmé (d. 1865). Anonymous sale; Theodor Fischer Galerie, Lucerne, 27 July 1926, lot 163, as 'Antwerp Master, 1520'.

**EXHIBITED:**

London, Society of British Artists, 1832-35, no. 34, as a pair with the wing 'Christ appearing to the Virgin'.

**LITERATURE:**

P. Pieper, 'Die Sammlung Heinz Kisters', *Kunstchronik*, XVI, August 1963, p. 209, as 'close to the Rogier van der Weyden workshop'.  
L. Campbell, *The Fifteenth Century Netherlandish Paintings*, London, 1998, pp. 447-48, under no. NG 1086, fig. 1.

With the establishment of his workshop in Brussels *circa* 1435, Rogier van der Weyden became the dominant artistic force in the city and across the province of Brabant. His compositions, innovations, and style had a lasting impact on the development of painting in the Netherlands for generations of subsequent painters. This panel, dating to the last quarter of the fifteenth century, is a fascinating example of this continued influence and was originally part of a larger polyptych, with the *Christ appearing to the Virgin* now in the National Gallery, London (fig. 1).

The near identical dimensions of the panels, comparable scale of the figures, and similar modelling of the faces, hands, and draperies all suggest that the present work and the National Gallery picture were originally part of a polyptych. The size of the figures and panels suggest they may originally have been attached to a sculpted retable as folding wings. The disparate vanishing points of the two scenes mean that they would not have been placed adjacent, also indicated by their respective iconographies, which would have typically been paired with other moments of Christ's life following the Resurrection.

Based on its close affinities with the master's work, especially evident in the patterns and figures, this picture was likely executed in Brussels and the painter likely had access to Rogier's original designs or copies after them. The Apostle in green robes to the left of the composition, for example, is derived from the figure of Saint Paul in Rogier's *Last Judgment*, commissioned *circa* 1445-50 by the Burgundian Chancellor Nicolas Rolin (1376-1462) for the Hospice de Beaune. The painting does not rely solely on Rogier's designs, however, and adapts other motifs from the painter's circle, notably Hans Memling's Pentecost scene included in his *Seven Joys of the Virgin* (Munich, Alte Pinakothek). The three figures wearing contemporary fifteenth century clothing are presumably designed as donor portraits. The heads were left in reserve and none of the figures are underdrawn, in contrast to the highly worked drawing found across the rest of the panel. The identity of these patrons is not clear, though the angel in the small stained glass window may have once displayed their coat-of-arms. Given the scale of the original altarpiece and the inclusion of three presumed donor portraits, the altarpiece may likely have been commissioned by a guild or confraternity.



Fig. 1 Follower of Rogier van der Weyden, *Christ appearing to the Virgin*  
© The National Gallery, London. Bequeathed by Mrs. Joseph H. Green, 1880.









104



105

PROPERTY FROM A NOBLE EUROPEAN COLLECTION (LOTS 104, 167 AND 228)

**104**

**CIRCLE OF BERNARD VAN ORLEY (BRUSSELS 1491/92-1542)**

*The Virgin and Child*

oil on panel, arched top, in an engaged frame  
5<sup>7</sup>/<sub>8</sub> x 4 in. (15 x 10.2 cm.)

£10,000–15,000

\$13,000–19,000  
€12,000–17,000

**PROVENANCE:**

In the collection of the family of the present owner since the beginning of the 19th century.

**105**

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

*Mary Magdalene*

oil on panel  
12<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>4</sub> in. (31.7 x 23.5 cm.)

£10,000–15,000

\$13,000–19,000  
€12,000–17,000





106

**THE MASTER OF 1518  
(ANTWERP ACTIVE EARLY 16TH CENTURY)**

*A triptych: the central panel: The Rest on the Flight into Egypt; the left wing: Saint Catherine of Alexandria; the right wing: Saint Barbara*

oil on panel, shaped top, in an integral frame  
open: 39 $\frac{7}{8}$  x 54 $\frac{3}{4}$  in. (101.2 x 139.1 cm.); closed: 39 $\frac{7}{8}$  x 27 $\frac{3}{4}$  in. (101.2 x 69.5 cm.)

£30,000–50,000

\$39,000–64,000  
€34,000–56,000

The biblical account of the Flight into Egypt was dramatically expanded in Middle Ages to recount several miracles performed by the Christ Child during the journey, including making a palm tree bend down to His mother so she could pick its fruit, and causing a spring to appear at its base. Drawing on the traditions established by painters like Gerard David, Saint Joseph gathering fruit in the background of this triptych can be interpreted as a variation on the palm tree miracle. Saint Catherine of Alexandria and Saint Barbara were paired very frequently in Netherlandish painting throughout

the fifteenth and early sixteenth centuries. The saints represented the two recommended forms of religious life, the active (Barbara) and the contemplative (Catherine). Popular theologians and Church reformers of the period recommended that a balance be maintained between the two and their frequent appearance in the wings of triptychs like this one, balancing each other, served as a visualisation of this idea. Behind the saints, in the extensive landscape, are shown the details of their lives. In the left wing, Saint Catherine can be seen at the moment of her martyrdom with a broken wheel and an executioner raising his sword. Behind Saint Barbara, who is shown holding an ostrich feather, an iconographic detail specific to the Low Countries in the early sixteenth century, a flock of sheep on the distant hills can be seen. This refers to her escape from the tower in which she was imprisoned. Miraculously transported to a hillside, she was protected by a shepherd from her pursuers, but betrayed by another, leading to her martyrdom. The Master of 1518, sometimes identified as Jan van Dornicke, was a leading painter in Antwerp during the early sixteenth century and an important exponent of the so-called 'Antwerp Mannerist' school.



\* 107

**WORKSHOP OF AMBROSIUS BENSON  
(LOMBARDY C. 1495-1550 BRUGES)**

*The Adoration of the Magi*

oil on panel, shaped top  
34 $\frac{1}{8}$  x 24 $\frac{1}{4}$  in. (86.5 x 61.8 cm.)  
with the coat-of-arms of Castile and León (upper centre)

£70,000–100,000

\$90,000–130,000  
€79,000–110,000

**PROVENANCE:**

Baron Heinrich von Mecklenburg, Pantlitz; his sale, Miethke & Wawra, Vienna, 11 November 1872, lot 106, as 'Jan van Scorel', when acquired by, Dr Albert Figdor (1843-1927), Vienna; his sale, Cassirer, Berlin, 29 September 1930, lot 48, as 'Circle of Benson', when acquired by the following, with Charles-Albert de Bulet, Berlin. A. de Jong-Schouwenburg (1847-1937), Gorssel; his sale, 'De Ravensweerd' house, Gorssel, on the premises, 24 September 1935, lot 345, as 'Attributed to Ambrosius Benson', sold for 1,100 florins to the following, with N. Katz, Dieren, by 1937. with Schaeffer Galleries, New York, by 1939, where acquired by the present owner.

**LITERATURE:**

T. von Frimmel, 'Gemälde in der Sammlung Albert Figdor in Wien', *Kleine Galeriestudien*, Liepzig, 1896, IV, pp. 18-21.  
E. von Bodenhausen, *Gerard David und seine Schule*, Munich, 1905, pp. 143-4, no. 20a, as 'after Gerard David, circa 1550'.  
G. Marlier, *Ambrosius Benson et la peinture a Bruges au temps de Charles-Quint*, Damme, 1957, pp. 89-90 and pp. 287-288, no. 23, pl. VI, as 'Ambrosius Benson, after Gerard David'.  
M. J. Friedländer, *Early Netherlandish Painting: The Antwerp Mannerists Adriaen Ysenbrandt*, Leiden, 1974, XI, p. 95, no. 243a, as 'Ambrosius Benson'.

Ambrosius Benson, a native of Lombardy, is believed to have settled in Bruges around 1518, when he entered the workshop of Gerard David. His time in David's studio was brief, ending in a bitter legal dispute beginning on the 11 February 1519, when the aldermen of the city ordered David to return to Benson two chests filled with drawings, paintings and materials. This suggests Benson had already been active in other workshops or, at least, had already acquired numerous pattern drawings and designs; indeed, amongst the list of contents of his chests was a 'pattern' (likely a pounced drawing) from the studio of Adriaen Isenbrandt (D. Marechal, *Bruges and the Renaissance: Memling to Pourbus*, exhibition catalogue, Bruges, 1998, p. 142). In this *Adoration of the Magi*, a similar reliance on popular models and established patterns can be seen. The composition is derived from Gerard David's *Adoration of the Magi* of circa 1498-1500 (Brussels, Musées des Beaux-Arts, inv. no. 740), though dispenses with this picture's more complex arrangement and number of figures, and moves Saint Joseph behind the Virgin and Child. The motif of the king kneeling to kiss the Christ Child ultimately derives from Rogier van der Weyden's *Adoration of the Magi*, the so-called *Columba Altarpiece* painted for the Saint Columba cathedral in Cologne in circa 1455 (Munich, Alte Pinakothek, inv. nos. WAF 1189-1191). It is likely that Benson had observed and copied model drawings during his brief period in David's workshop, which were later able to be used by his workshop.

At the top of the panel, a prominent shield presents the coat-of-arms of Castile and León, which had been in use since the unification of the two kingdoms under Ferdinand III (1199/1201-1252) in 1230. Benson and his workshop appear to have continued an especially successful relationship with Spanish patrons. Indeed, Netherlandish painting had been immensely popular in Spain from the early fifteenth century.

The momentous arrival of highly significant paintings, like Jan van Eyck's lost *Saint George and the Dragon*, had key influences on the development of Spanish art and the years spent in Flanders by Spanish artists, like Lluís Dalmau in 1431, opened the way for Netherlandish objects and styles to increasingly be sought. By the sixteenth century, the ties between Spain and the Netherlands were further strengthened by the marriage of Philip the Fair (the only son of Mary of Burgundy, the sole heir to the immensely wealthy Duchy of Burgundy, which had encompassed Flanders, Brabant, parts of Holland and France) to Joanna, daughter of Isabella and Ferdinand, in 1496.

Large numbers of paintings by Benson seem to have been imported into the Iberian Peninsula, including the monumental *Saint Anna Altarpiece* made for the Convento de Santa Cruz la Real in Segovia (Madrid, Museo del Prado, inv. no. P001933). Indeed, so prevalent were Benson's works in Castile, that these paintings were formerly attributed to an anonymous Spanish painter given the notname of the 'Master of Segovia', before Benson's true artistic identity was established in the late nineteenth century. His workshop seems to have been especially heavily involved in creating works for export to Spain, as the present panel shows, being originally the centre of a triptych. Documents relating to the painter frequently mention Sancho de Santander, who may have acted as an agent or intermediary in Bruges between Benson and his Spanish clients. The Kingdom of Castile and León had been united with the Kingdom of Aragon in 1469, with the marriage of Isabella I of Castile and Ferdinand II of Aragon. The inclusion of only the Castilian arms in the present work suggests it was made for a patron from the region, though its lack of specificity may suggest it was perhaps an official, public commission of some kind, since it otherwise would have borne the patron's own arms.









**108**

**VINCENT SELLAER (ACTIVE MECHELEN 1538-1544)**

*Head of Christ*

oil on panel

16¾ x 11½ in. (42.5 x 29.5 cm.)

£40,000–60,000

\$52,000–77,000

€45,000–68,000

Vincent Sellaer was famed for his inventive combination of Italianate influences with the idioms of his local Netherlandish heritage. Inspired by the circle of Leonardo da Vinci, his works achieved an almost unprecedented monumentality of form in northern European art. This unpublished picture is a fine example of the sculptural modelling he had learned from these southern influences, combined with a delicacy and intricacy in the treatment of the figure's hair and beard, recalling the work of the great Northern masters of the fifteenth century. The subject falls somewhere between the standard models of similar bust-length 'portraits' of Christ which had been popularised during the late Middle Ages. Indeed, the painting conforms

neither to the standard iconography of Christ Blessing (later adapted as the Salvator Mundi) nor to that of The Man of Sorrows (standardised in the Netherlands in the workshops of Dirk Bouts and his son Albrecht). Dressed in a dark red robe, Christ appears without the Crown of Thorns or signs of His Passion. As such, it is possible to relate the picture to a lost work by Jan van Eyck known through a number of copies produced in his workshop and after his death. Based on the description of Christ given in Ludolph of Saxony's popular *Vita Christi*, this picture presents frontally His 'reverend countenance...having hair of the hue of an unripe hazelnut...parting at the middle of the head...[and] a full beard of the colour of his hair, not long, but a little forked at the chin' (see M. Ainsworth, *From Van Eyck to Bruegel: Early Netherlandish Paintings in the Metropolitan Museum of Art*, New York, 2009, p. 286). While Sellaer did not present the viewer with Christ's direct gaze, instead lowering His eyes (an expression used frequently by the painter), it is possible that the quasi-iconic symbolism of van Eyck's lost work served as the picture's inspiration.





PROPERTY FROM A BELGIAN PRIVATE COLLECTION

**109**

**JAN SANDERS VAN HEMESSEN  
(HEMIXEM, NEAR ANTWERP C. 1504-1566 HAARLEM)**

*The Virgin of Humility*

with monogram 'I-MSc.' (lower right, 'MSc' in ligature)

oil on panel

36 $\frac{7}{8}$  x 25 $\frac{1}{2}$  in. (93.7 x 65 cm.)

£30,000–50,000

\$39,000–64,000

€34,000–56,000

**PROVENANCE:**

Georges-Emmanuel Lang, Paris; his sale, Hôtel Drouot, Paris, 28 January 1926 (=3rd day), lot 207.

Private collection, Brussels.

**LITERATURE:**

B. Wallen, *Jan van Hemessen: An Antwerp painter between Reform and Counter-Reform*, Ann Arbor, Michigan, 1983, p. 324, no. 59, as 'location unknown' with incorrect dimensions.

Following the death of Quentin Massys in 1530, Jan van Hemessen became the greatest and most imaginative artistic force in Antwerp. Profoundly influential in the introduction of an increasingly Italianate aesthetic into

northern painting, he was a leading member of the Romanists, a group of painters who had spent time in Italy and whose work exhibited a robustness and Classical modelling, inspired by Antiquity and the work of painters like Michelangelo and Giulio Romano. The *sfumato* modelling of this Virgin and Child clearly demonstrates van Hemessen's knowledge of such Italian models, while the landscape remains a characteristically Netherlandish type, in the style established by the work of Joachim Patinir in the 1510s.

Seated on the ground to emphasise her humility, the Virgin holds her breast toward the Christ Child with one hand, while touching His feet with the other. The Child's feet, emphasised in this way, was a common device in painting throughout the late Middle Ages. The feet of Holy figures, notably of Christ and the Virgin, often formed the focus of devotions throughout the period as accessible points of spiritual and, in some cases, physical contact between the devout and the Divine. The artist seems to have modified his composition from the underdrawing, painting the Christ Child's hand over the drawn hand of the Virgin. Thus, the figures perhaps originally appeared more like the same figure in van Hemessen's *Virgin and Child* dated to 1544 in the Nationalmuseum, Stockholm, before the painter modified his composition to show the tender interaction between the figures.

The picture was, until now, only known from a copy sold from the collection of Georges-Emmanuel Lang at Hôtel Drouot, Paris, on 28 January 1926, lot 207.





110

PROPERTY OF A PRIVATE COLLECTOR (LOTS 101, 102, 110, 111, 120, 168 AND 169)

**110**  
**FOLLOWER OF LUCAS CRANACH I**

*The Mocking of Christ*

signed 'HE WEIS' (upper left, on the column, 'HE' in ligature)  
oil on panel  
33¾ x 22½ in. (85.7 x 57.2 cm.)

£12,000–18,000

\$16,000–23,000  
€14,000–20,000

**PROVENANCE:**

Heinen collection, Germany; Hugo Helbing, Munich, 9 December 1931 (=1st day), lot 387, as 'School of Lucas Cranach the Elder'.  
Anonymous sale; Hugo Helbing, Munich, 11 August 1932 (=1st day), lot 200, as 'School of Lucas Cranach the Elder' (to Müller).  
Anonymous sale; Christie's, London, 10 December 2003, lot 45, as 'Circle of Lucas Cranach I'.



111

PROPERTY OF A PRIVATE COLLECTOR (LOTS 101, 102, 110, 111, 120, 168 AND 169)

**111**  
**WOLFGANG KRODEL (SCHNEEBURG 1500-1561)**

*The ill-matched lovers*

signed with initials and dated 'W: K: 1528' (upper left)  
oil on panel  
18¼ x 16½ in. (46.2 x 41 cm.)  
inscribed 'Der alte Mann spricht die Junchfrawen an Der Junch / frauwn wort mit flink mün fort' (upper edge)

£15,000–20,000

\$20,000–26,000  
€17,000–23,000

**PROVENANCE:**

Private collection, the Rhineland.  
Anonymous sale; Kunsthaus Lempertz, Cologne, 19 November 2005, lot 1087.  
Anonymous sale; Sotheby's, London, 8 July 2010, lot 102.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION (LOTS 103 AND 112)

**\* 112**

**WOLF HUBER (FELDKIRCH C. 1490-1553 PASSAU)**

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

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

oil on panel

13 $\frac{7}{8}$  x 10 $\frac{3}{8}$  in. (35.2 x 26.2 cm.)

£25,000–35,000

\$33,000–45,000

€29,000–39,000

**EXHIBITED:**

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

**LITERATURE:**

A. Stange, *Malerei der Donauschule*, Munich, 1964, pp. 111 and 149, no. 5, fig. 197.

F. Winzinger, *Wolf Huber: Das Gesamtwerk*, Munich and Zurich, 1979, I, p. 181, no. 297; II, fig. 297.

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





113

**113**

**FOLLOWER OF JAN GOSSAERT**

*The Virgin and Child*

oil on panel, unframed  
18 $\frac{3}{8}$  x 13 $\frac{7}{8}$  in. (46.7 x 35.3 cm.)

£15,000–25,000

\$20,000–32,000  
€17,000–28,000

Based on a lost work by Jan Gossaert, this composition enjoyed considerable popularity, even in the artist's own lifetime. Recorded in Karel van Mander's *Het Schilder-boeck* (1604), the painting was made when Gossaert was working for Adolf of Burgundy, marquis de Veere and represented 'an image of Mary in which the face was painted after the Marquis' wife and the little child after her child'. The disguised portrait of Anna van Bergen and her son, Hendrik, demonstrated Anna's desire to emulate the ideal virtue and motherhood of the Virgin. The best-known version after this lost painting is the near-contemporary picture in the Metropolitan Museum of Art, New York.

**114**

**FOLLOWER OF HANS HOLBEIN II**

*Erasmus of Rotterdam*

oil on panel  
14 $\frac{3}{8}$  x 10 $\frac{7}{8}$  in. (36.5 x 27.6 cm.)

£15,000–25,000

\$20,000–32,000  
€17,000–28,000

**PROVENANCE:**

Lucien Baszanger collection, Geneva, by at least 1950.  
Anonymous sale; Sotheby's, London, 13 December 1978, lot 7, as 'Holbein'.

**EXHIBITED:**

Delft, Musée Municipal Prinsenhof, *Vijftig werken uit de collectie Baszanger te Genève*, 1953, no. 18, as 'Hans Holbein the Younger'.  
Geneva, Musée d'Art et d'Histoire, *Cent tableaux de la Collection Baszanger*, no. 35, 1955, as 'Hans Holbein the Younger'.  
Brou, Musée De L'ain Bourg en Bresse, *Exposition Organisée par la Ville de Bourg-en-Bresse en hommage à Marguerite d'Autriche, Fondatrice de Brou (1480-1530)*, 1 June-15 July 1958, no. 139.

**LITERATURE:**

L. Réau, *Collection Baszanger*, Geneva, 1950, p. 95, no. 48, pl. XIV, as 'Hans Holbein the Younger'.  
L. Réau, *Les maîtres anciens de la collection Baszanger*, Geneva, 1957, no. 47, as 'Hans Holbein the Younger'.  
L. Réau, *Collection Baszanger: Les Maîtres Anciens*, Geneva, 1967, no. 39, as 'Hans Holbein the Younger'.

Hans Holbein the Younger painted Erasmus of Rotterdam on several occasions and appears to have enjoyed a close relationship with the great Humanist writer. When Holbein traveled to England in 1526, it was Erasmus's letters of introduction that provided him access to key patrons within Henry VIII's court, including Sir Thomas More. The present portrait derives from the autograph likeness that Erasmus is believed to have sent to William Warham, Archbishop of Canterbury in 1524, which today is in the collection of the Earl of Radnor, Longford Castle, Wiltshire (London, National Gallery, on loan). It is closest to the version in the Galleria Nazionale, Parma, in which Erasmus is similarly depicted resting his hands on an open book of his writings, inscribed 1530.



114





115

**GILLIS COIGNET I (ANTWERP C. 1538-1599 HAMBURG)**

*Leda and the Swan*

oil on panel

37¾ x 49½ in. (96.2 x 125.8 cm.)

£40,000–60,000

\$52,000–77,000

€45,000–68,000

**PROVENANCE:**

Oskar Graf, Cologne, and by inheritance to his wife,  
Heidrun Grimm.

Anonymous sale; Sotheby's, London, 17 April 1991, lot 23, as 'Attributed to  
Gillis Coignet'.

In the second half of the 1560s, Coignet travelled to Italy. This *Leda and the Swan* most likely dates to this period or that following his return to the Netherlands in 1570. Indeed, the figure of Leda is directly based on Titian's *Danaë* (Naples, Museo di Capodimonte), which the Flemish master would have seen in the collection of Cardinal Alessandro Farnese (1520-1589) while he was in Rome. Titian's work had an enduring influence on Coignet, who even began to adopt a looser technique with rapid brushwork, in emulation of the great Venetian painter. Recounted in Ovid's *Metamorphosis*, the seduction of the Aetolian princess, Leda, by Jupiter in the guise of a swan became a widely popular subject during the sixteenth century. Depictions of the amorous encounter between the princess and the god provided artists and patrons an opportunity to produce images imbued with a distinct eroticism contained within intellectual mythological subjects.





116

116

**FRANS FRANCKEN II (ANTWERP 1581-1642)**

*The Meeting of David and Abigail*

indistinctly signed 'D Fr[...]' (lower right)

oil on panel

16 $\frac{3}{8}$  x 23 in. (41.5 x 58.5 cm.)

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**PROVENANCE:**

Rt. Hon. W.E. Gladstone; Christie's, London, 26 June 1875 (=4th day), lot 640, as 'van Douven' (25 gns. to Boulton).

A. Knaus; Christie's, London, 27 July 1931, lot 23, as 'J.F. van Douven' (4 gns. to Boout).

Stanley Kaye; Christie's, London, 27 February 1948, lot 120, sold for 16 gns. to the following,

Dr. E. I. Shapiro, London; (f) Christie's, London, 29 June 1979, lot 1, illustrated (£1,700).

**LITERATURE:**

U. Härting, *Frans Francken der Jüngere (1581-1642)*, Freren, 1989, II, p. 245, no. 67, illustrated.

The subject of *The Meeting of David and Abigail* derives from the Old Testament Book of Samuel (25:1-43). Though relatively unusual as an iconography in seventeenth-century painting, the subject was painted by Rubens in the early 1630s (Los Angeles, The J. Paul Getty Museum and Detroit, Institute of Arts), which may have provided the initial impetus for the present work by Francken, dated to circa 1634.



117





118

**117**  
**FRANS FRANCKEN II (ANTWERP 1581-1642)**

*The Last Supper*

signed 'Dō ffranck' (lower right)  
 oil on copper  
 13 $\frac{7}{8}$  x 10 $\frac{7}{8}$  in. (35.3 x 27.6 cm)

£10,000–15,000

\$13,000–19,000  
 €12,000–17,000

**PROVENANCE:**

In the family of the present owner since the 1930s.

PROPERTY OF A LADY

**118**  
**JACOB DE BACKER (ANTWERP C. 1555-C. 1585) AND STUDIO**

*The Contest of Apollo and Pan*

oil on canvas  
 42 x 58 $\frac{3}{4}$  in. (106.6 x 149.3 cm.)

£20,000–30,000

\$26,000–38,000  
 €23,000–34,000

Jacob de Backer was amongst the foremost history painters working in Antwerp at the end of the sixteenth century. Though details of his life are scarce and records suggest that the artist died at an early age, he appears to have maintained an industrious and prolific career. As is often the case with de Backer's work, this composition exists in other variants, with a similar picture, painted on panel, now in a private collection (sold in these Rooms, 9 April 2003, lot 69), perhaps representing the closest known version. Taken from Book XI of Ovid's *Metamorphoses*, the picture depicts the musical contest between Pan and Apollo, witnessed by the mountain god Tmolus and King Midas. After being declared the winner, Apollo, angered by Midas' delight in Pan's music, punished the king by changing his ears into those of an ass. The narrative is here conflated to show Apollo playing his lyre, while Midas can be seen gesturing toward Pan as his ears transform.

We are grateful to Dr. Luuk Pijl for endorsing the attribution on the basis of a photograph.





119

**119**

**MARTEN RIJCKAERT  
(ANTWERP 1587-1631)**

*A wooded landscape with a village by a river,  
a church beyond*

oil on panel  
6 7/8 x 6 1/8 in. (16.2 x 16.9 cm.)

£7,000–10,000

\$9,000–13,000

€7,900–11,000

**PROVENANCE:**

John Compton Cavendish, 4th Baron Chesham (1894–1952), Latimer House, Buckinghamshire; Christie's, London, 31 January 1930, lot 81, as 'Brueghel' (part lot of three). Anonymous sale; Vanderkindere, Brussels, 14 February 2012, lot 85, as 'Circle of Jan Brueghel the Elder'.

This picture derives from a fragment of an original composition by Jan Brueghel the Elder, dated by Klaus Ertz to around 1602 (previously with Galerie Gismondi, Paris; see K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere (1568- 1625): Kritischer Katalog der Gemälde*, Lingen, 2008, I, pp. 295–6, no. 137, illustrated).

We are grateful to Dr. Luuk Pijl for confirming the attribution on the basis of photographs, who dates the work to the 1610s.



120





121

PROPERTY OF A PRIVATE COLLECTOR (LOTS 101, 102, 110, 111, 120, 168 AND 169)

**120**

**CIRCLE OF JOOS DE MOMPER (ANTWERP 1564-1635)**

*A winter landscape with villagers skating on a frozen canal*

oil on panel

20¼ x 38 in. (51.5 x 96.5 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 16 December 1999, lot 103.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**121**

**FRANS FRANCKEN II (ANTWERP 1581-1642)**

*The Marriage at Cana*

indistinctly signed with monogram 'F.F.' (lower centre)

oil on panel, unframed

19¾ x 36½ in. (50.2 x 92.7 cm.)

£25,000–35,000

\$33,000–45,000

€29,000–39,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 16 April 1986, lot 97.

with Jan de Maere, Brussels, 1988.

Anonymous sale; Drouot-Richelieu, Paris, 17 June 1991, lot 21.

**LITERATURE:**

U. Härting, *Frans Francken der Jüngere: die Gemälde mit kritischem Oeuvrekatalog*, Freren, 1989, p. 271, no. 153.

Frans Francken the Younger painted around eight known versions of *The Marriage at Cana*, with the present work considered to be the earliest in the group, dating to *circa* 1605. The long panel allows for an extensive composition, including a bustling kitchen scene to the left from which servants deliver plates to the wedding feast in the background. A very similar composition is seen decorating the walls of Jan Brueghel the Elder's *Allegory of Taste, Hearing and Touch*, painted in collaboration with Gerard Seghers and Francken himself in around 1620 (Madrid, Museo Nacional del Prado). Though the scene is somewhat reduced, it is likely that Francken based it on the compositional elements he had established in this *Marriage at Cana*.





122

**122**

**ANTWERP SCHOOL, FIRST HALF OF THE 17TH CENTURY**

*Head study of a bearded man*

oil on panel

9<sup>7</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>2</sub> in. (24.8 x 19 cm.)

£8,000–12,000

\$11,000–15,000

€9,000–14,000

**PROVENANCE:**

with Kurt Meissner, Zurich, by 1963, as 'Anthonis van Dyck', where acquired by the present owner.



123

**123**

**PHILIPPE DE CHAMPAIGNE (BRUSSELS 1602-1674 PARIS)**

*Saint Joseph*

oil on canvas

28<sup>7</sup>/<sub>8</sub> x 22<sup>7</sup>/<sub>8</sub> in. (73.2 x 58 cm.)

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**PROVENANCE:**

Jean-Baptiste-Pierre Lebrun; his sale, rue du Gros Chenet, no.4, Paris, 16 April 1811 (=1st day), lot 63 (200 francs to Laneuville).  
(Possibly) M. Souty; his sale, Hôtel Drouot, Paris, 22 January 1863, lot 4.

**LITERATURE:**

B. Dorival, *Philippe de Champaigne 1602-1674: La vie, l'oeuvre, et le catalogue raisonné de l'oeuvre*, Paris, 1976, II, p. 226, no. 784.





PROPERTY OF A LADY OF TITLE

**124**

**ABEL GRIMMER (ANTWERP C. 1570-1618/19)**

*A winter landscape with ice skaters before the Gate of Saint George, Antwerp*

signed and dated 'ABEL GRIMMER FECIT. 1615' (lower right)

oil on panel

17½ x 18⅞ in. (44.5 x 46 cm.)

£40,000–60,000

\$52,000–77,000

€45,000–68,000

**PROVENANCE:**

Private collection, Belgium, by 1991.

**LITERATURE:**

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer: Catalogue Raisonné*, Brussels, 1991, p. 237, no. LXXIV.

Heavily influenced by the work of Pieter Bruegel the Elder, Grimmer based his depiction of the frozen canals before the Gate of Saint George of Antwerp on a drawing by Bruegel (now in a Private collection), which was popularised in an engraving by Frans Huys in *circa* 1558, and published shortly afterwards by Hieronymus Cock. The Gate of Saint George was one of the most important entrance gates in the city's walls, which were finished just a decade before Bruegel's drawing. During this time, winters became much colder, leading to the period known as the 'little ice age'.

With characteristic wit, the lively composition depicts townsfolk skating, walking and enjoying themselves on the frozen surface of the canals surrounding Antwerp, with several comic elements included, such as the figure who has tripped and fallen on the ice at the left, or another who has fallen through the ice in the background. As is so often the case with such depictions, a moralistic element underlies the scene, with the figures ice skating possibly referring to the motto of 'slibberachticheyt van 's menschen leven' or 'the slipperiness of human life'.



125

**FOLLOWER OF FRANS POURBUS II**

*Portrait of Ernst, Markgraf von Brandenburg (1583-1613), full-length*

oil on canvas

80¾ x 46 in. (205 x 116.8 cm.)

inscribed 'Ernst von Gottes Genade Mark / Graff zu Brandëburg in / Prussen zu und in Pomerenn / der Cassaube un Wenden / Herzog' (upper right)

£20,000–30,000

\$26,000–38,000

€23,000–34,000

**PROVENANCE:**

Saxe-Meiningen collection, Saxony, and by descent to the following, Anonymous sale; Christie's, London, 27 October 2004, lot 46.

**EXHIBITED:**

Meiningen, Staatliche Museum, inv. no. VI 059 (according to a stamp on the reverse).

**LITERATURE:**

*Verzeichnis der bedeutendsten Gemälde in Herzogl: Residenzschloss zu Meiningen*, Meiningen, circa 1890, no. 52, as 'Flemish School, in the Gangbibliothek'.

P. Lehfeldt and G. Voss, *Bau- und Kunst-denkmäler Thüringens*, XXXV, Jena, 1909, p. 184, as 'Flemish School, 17th Century'.

*Ausstellungskatalog der Meininger Gemäldegalerie*, Meiningen, 1956, p. 19, no. 47, as 'Alonso Cano'.

Ernst, Markgraf of Brandenburg was the sixth son of Joachim Frederick, Elector of Brandenburg (1546-1608) and his wife Katharina von Brandenburg-Küstrin (1549-1602). He served as Governor of the United Duchies of Jülich-Kleve-Berg between 1610 and 1613, on behalf of his elder brother Johann Sigismund (1572-1619), following the first conflicts of the War of the Jülich Succession (1609-1610 and 1613-1614).





**126**

**CIRCLE OF FRANS POURBUS II (ANTWERP 1569-1622 PARIS)**

*Portrait of Marie Marguerite de Berlaymont (d. 1654), full-length*

oil on canvas  
77 x 47½ in. (195.6 x 120.7 cm.)

£40,000–60,000

\$52,000–77,000  
€45,000–68,000

**PROVENANCE:**

Couvent des Dames de Berlaymont, Brussels.

The sitter, Marie-Marguerite de Berlaymont, was the only daughter of Florent de Berlaymont (c.1550–1626), Governor du Luxembourg and his wife Marguerite de Lalaing (1574–1650). Berlaymont was a prominent member of the chivalric Order of the Golden Fleece, to which the de Lalaing family had also been closely linked since its formation at the baptism of the infant son of the Duke of Burgundy, Philip the Good, in 1433. In 1610, Marie-Marguerite

de Berlaymont married Antoine de Lalaing, 5th Count of Hoogstraaten (1588–1613). Following his premature death, she was remarried in 1624 to Louis, Comte d’Egmont and Prince de Gavre (1596–1654). This portrait dates to sometime after this, since the armorial shield in the upper left of the canvas shows Egmont arms (*Or, seven chevrons gules*) joined with those of the Berlaymont family (*Barry of six vair and gules*). The sitter’s magnificent dress and the roses under her hand suggest that the portrait may have been commissioned to celebrate her second marriage, uniting two prominent noble families.

This portrait once belonged to the Couvent des Dames de Berlaymont, a convent of Augustinian canonesses, founded in Brussels in 1625 by the sitter’s mother. Marie Marguerite de Berlaymont is recorded as having visited the Convent, though does not appear to have professed there, and may have bequeathed her portrait to the house after her death.

**127 No Lot**



128

**JAN VAN DEN HOECKE (ANTWERP 1611-1651)**

*The Holy Communion of the Blessed Frederick of Regensburg*

oil on canvas

53½ x 72 in. (136.3 x 182.8 cm.)

£20,000–30,000

\$26,000–38,000

€23,000–34,000

This newly attributed work depicts the miraculous Communion of the Blessed Frederick of Regensburg, an Augustinian monk and carpenter, born in the late thirteenth century. Based on the legends popularised in the sixteenth century, the famous miracle of the monk's life came when the wood supplies of his monastery had become scarce, and Frederick, while chopping wood for the fires, missed participating in the Conventual Mass. Miraculously, however, the monk received the Eucharist from an angel who came to him while he was occupied in his workshop. Van den Hoecke shows Blessed Frederick dressed in the habit of an Augustinian, kneeling in devotion in his wood shed. An angel raises the glowing Host from the paten before him, while another holds the Eucharistic chalice, depicted as an ornately modelled *façon de Venise* wine glass. Dr. Bert Schepers, to whom we are grateful for proposing the attribution to van den Hoecke on the basis of photographs, has demonstrated the similarities between the

present picture and other works by the artist, notably the *Abraham and the Three Angels* in the Schönborn collection, Pommersfelden and his *Tobias and the Angel* (whereabouts unknown). In all, the colouring, sculptural figures and flowing drapery show the painter's clear debt to the years he spent in Rubens' workshop.

In 1644, Jan van den Hoecke moved from his native city of Antwerp to the Imperial court at Vienna, where he worked for the Emperor Ferdinand III (1608-1657) and his brother the Archduke Leopold Wilhelm of Austria (1614-1662), with whom he later returned to Antwerp following the latter's appointment as Governor of the Southern Netherlands in 1647. During the years he spent in Austria, van den Hoecke may have worked for a patron familiar with the legends of the Blessed Frederick of Regensburg, who commissioned the artist to paint this Holy Communion. Indeed, the angel holding the Host recalls an illustration in Matthäus Rader's *Bavaria sancta*, published in 1615, which accompanied his account of the monk's life, suggesting that van den Hoecke may have been familiar with the visual traditions of the miracle's depiction.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION  
(LOTS 129, 193, 240, 241 AND 245)

**129**

**CORNELIS DE VOS (HULST C.1584-1651 ANTWERP)**

*Portrait of a lady, believed to be Anna de Bourgeois (d. 1636), three-quarter-length, seated, in a black dress with a fan*

oil on canvas, unframed  
45½ x 39 in. (115.6 x 99 cm.)  
with the sitter's coat-of-arms (upper left)

£50,000–60,000

\$65,000–77,000  
€57,000–68,000

**PROVENANCE:**

David Alexander Robert Lindsay, 28th Earl of Crawford and 11th Earl of Balcarres (1900-1975), Haigh Hall, Lancashire; his sale, Christie's, London, 11 October 1946, lot 167, as 'Van Dyck' (320 gns.), where acquired by the following,  
with Richter, Stockholm, 1947.  
with William Drown, London.  
Anonymous sale; Sotheby's, London, 23 February 1955, lot 123.  
Anonymous sale; Sotheby's, London, 28 November 1956, lot 48.  
Anonymous sale [Property from a Private Collection]; Christie's, New York, 19 April 2007, lot 225.

**EXHIBITED:**

London, Royal Academy, *Flemish Art 1300-1700*, 5 December 1953-6 March 1954, no. 254.

**LITERATURE:**

K. van der Stighelen, *De portretten van Cornelis de Vos*, Brussels, 1990, pp. 214-7, no. 94, illustrated.

The sitter has been identified from the coat-of-arms in the upper right of the painting as a member of the de Bourgeois family, most likely Anna de Bourgeois, who died in 1636. Anna married twice, first to Michiel Boot (d. 1629), Lord of Sempeke, a treasurer, alderman and burgomaster of Antwerp, and then to Georges Uwens (d.1643), Lord of Sint-Laureins-Berche, and Linckbeke, the Secretary of Antwerp and later of the Council of Brabant. The commission to paint this portrait, dated to around 1635, may have come about through Godfried Houtappel, himself a noted patron of de Vos, who was married to Cornelia Boot, the sister of the sitter's first husband.

Cornelis de Vos was one of Antwerp's most prominent portraitists during the first-half of the seventeenth century. Known for his likenesses of Antwerp's upper classes, finely dressed and situated in elegant settings, this portrait is an excellent example of his work. Anna de Bourgeois is shown seated in a fashionable black dress with slashed puffed sleeves, wearing a cartwheel ruff and deep lace cuffs. On her bosom, she wears a large brooch decorated with the 'IHS' monogram of Christ and the nails of the Cross, presumably a protective talisman that also served to convey the sitter's religious feeling.



130

**130**

**ATTRIBUTED TO DAVID TENIERS II  
(ANTWERP 1610-1690 BRUSSELS)**

*Old woman dancing with an infant in her arms*

signed with monogram 'DT . F' (lower left)

oil on panel

6 $\frac{5}{8}$  x 4 $\frac{3}{4}$  in. (16.8 x 12 cm)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**PROVENANCE:**

with Leonard Koetser Gallery, London, by 1971.

**131**

**FOLLOWER OF JAN BRUEGHEL II**

*The Temptation of Saint Anthony*

with signature 'J.Brueghel' (lower left)

oil on copper

27 x 34 $\frac{1}{8}$  in. (68.6 x 86.7 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–23,000

**PROVENANCE:**

(Possibly) with Goupil & Cie, Paris.

Count Pedre Daupias (1818-1900), Lisbon.

Private collection, Martha's Vineyard, Massachusetts.

Private collection, New York.



131





132

**DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)**

*An interior of a barn with a shepherd and his flock*

signed 'D. TENIERS· FEC' (lower right)

oil on canvas

15¾ x 23¼ in. (40 x 59.1 cm.)

£15,000-20,000

\$20,000-26,000  
€17,000-23,000

**PROVENANCE:**

Friedrich Ludwig von Gans, (1833-1920), Frankfurt am Main,  
with K.W. Bachstitz, The Hague, 1921.

Dr. Rosenthal, Munich.

Erich Ferdinand August Lubbert (1866-1963), Namibia, and by descent to his  
daughter,

Sigrid Lubbert, Australia, and by inheritance to her husband,  
Dr A.L. Pienaar; Christopher Bragg Auctions, Alphington, Australia,  
29 November 2015, lot 438, where acquired by the present owner.





133



134





135

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**133**

**ANTWERP SCHOOL, CIRCA 1620**

*An extensive wooded landscape with figures on a path*

with monogram 'JGF' (lower left)  
oil on panel  
19½ x 34¾ in. (49.5 x 87.3 cm.)

£8,000–12,000

\$11,000–15,000  
€9,000–14,000

**PROVENANCE:**

Private collection, Germany.  
with P. de Boer, Amsterdam, 1971, as 'Monogrammist C.v.B'.  
Art Market, Paris, 1973.  
with Terry Engel Gallery, London.  
Acquired by the parents of the present owner in the mid-1970s.

**LITERATURE:**

R. Bertier de Sauvigny, *Jacob et Abel Grimmer Catalogue Raisonné*, Brussels, 1990, no. LVI, as 'Jacob Grimmer'.

We are grateful to Dr. Luuk Pijl for his assistance in the cataloguing of this lot on the basis of photographs.

**134**

**DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)**

*A shepherd playing the flute to his flock*

signed 'D. TENIERS · F' (lower right)  
oil on panel, unframed  
17 x 22¾ in. (43.2 x 58.2 cm.)

£20,000–30,000

\$26,000–38,000  
€23,000–34,000

PROPERTY OF A BELGIAN COLLECTOR

**135**

**DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)**

*The Temptation of Saint Anthony*

signed 'D. TENIERS' (lower right, on the stone)  
oil on panel  
13⅞ x 16¼ in. (33.1 x 41.1 cm.)

£40,000–60,000

\$52,000–77,000  
€45,000–68,000

**PROVENANCE:**

Anonymous sale: Sotheby Parke Bernet, London, 30 November 1983, lot 213.  
with Johnny van Haefen, London, by 1994, from whom acquired by the present owner.

Teniers would have been acquainted with similar versions of the hagiography of Saint Anthony of Egypt, as well other depictions of the tale in the visual arts. He developed the theme over several paintings in which different variations of the daemons can be seen. Several of these works are held in important public collections, including the Rijksmuseum, the Hermitage and the Minneapolis Institute of Art, to name but a few. In each version the balance is maintained between the demonic multitude and the symbols of religious salvation, in the form of the crucifix and the open Bible. Though Teniers executed this painting with delicate humour - the clawed frog who strains at Anthony's robe, the expression of worried surprise on Anthony's face - the underlying message would have been a serious concern to his 17th-century audience: a choice between worldliness and eternal life. The skull resting on the table, representative of vanitas, serves to reinforce this notion.



(a pair)

PROPERTY OF A GENTLEMAN

**136**

**ATTRIBUTED TO JACOB VAN DER KERCKHOVEN, CALLED GIACOMO DA CASTELLO  
(ANTWERP 1637-1712 VENICE)**

*Game and vegetables on a ledge, with the head of a boar; and Game on a riverbank*

oil on canvas, unframed  
38¾ x 51½ in. (98.4 x 129.8 cm.)

£20,000–30,000

a pair (2)

\$26,000–38,000

€23,000–34,000





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**137**

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

*Monkeys cooking in a kitchen*

oil on copper, inset

14% x 22 in. (37.1 x 55.6 cm.)

£40,000–60,000

\$52,000–77,000  
€45,000–68,000

**PROVENANCE:**

Acquired by the father of the present owner in 1980.

In the course of his long career, Teniers and his workshop embraced a remarkable range of themes and genres. In his early period, the master was concerned 'mainly with an allegorical and emblematic conception of painting with moralizing overtones' (M. Klinge, *David Teniers the Younger. Paintings, Drawings*, exhibition catalogue, Ghent, 1991, p. 19). This picture can be associated with the small group of works depicting satirical monkey scenes, such as *A Festival of Monkeys*, dated 1633 (Private collection; Christie's, London, 7 December 2017, lot 19) and *Guardroom with Monkeys* (Christie's, New York, 19 April 2007, lot 23), both of which were included in Teniers' innovative self-portrait, *Artist in his Studio* (1635; Private collection), in

which he shows himself in a gallery interior surrounded by his own pictures. The master seems in fact to have associated himself and his profession with simian pictures in a specific way, reflecting on the role of the artist as imitator, aping man and nature. Perhaps, to underline this connection, the present picture includes a print in the upper right, which may be a portrait of the master. Although other scholars have endorsed the attribution to Teniers, Margaret Klinge believes this painting to have been executed in the Teniers workshop, combining elements from two compositions, one of them being the painting from the Liechtenstein collection, Vaduz.

Monkeys carried symbolic weight in the Netherlands in the sixteenth and seventeenth centuries. They appeared in images as diverse as playing cards, Dürer prints and paintings by Pieter Bruegel the Elder. They were associated primarily with sinfulness and folly, used in the visual arts to parody and satirise humanity, connotations that would doubtless not have been lost on Teniers's educated humanist audience. In Sebastian Brant's *Ship of Fools*, for example, a satirical allegory published in 1494, Dame Folly leads monkeys and fools by a rope and 'apes or fools in high places' are associated with the pride of the powerful in his chapter on the presumption of the proud. Bruegel the Elder's *Two Monkeys* (Berlin, Gemäldegalerie) of 1562 has been interpreted as a depiction of two specific sins, avarice and prodigality, while more sinister meaning was given by Luther, who believed they were devils, and Calvin, who described them as apostles of the Antichrist.



138



139

PROPERTY OF A LADY (LOTS 138, 181, 182, 183, 191, 200, 203 AND 207)

**\* 138**

**FRANKENTHAL SCHOOL, CIRCA 1630**

*A landscape with elegant company in a palace garden*

oil on canvas

33¾ x 44¾ in. (85.5 x 114 cm.)

£8,000–12,000

\$11,000–15,000

€9,000–14,000

FROM A PRIVATE DUTCH COLLECTION

**139**

**HANS SAVERY (COURTRAI 1597-1654 UTRECHT)**

*Adam and Eve in the Garden of Eden*

oil on panel

44¾ x 60¾ in. (113.8 x 154.4 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–23,000





140

PROPERTY OF A LADY

**140**

**STUDIO OF DAVID VINCKBOONS  
(MECHELEN 1576-1633 AMSTERDAM)**

*Elegant company making merry in an ornamental garden  
by a country house - an allegory of the five senses*

oil on panel  
29¼ x 43⅞ in. (74.4 x 109.3 cm.)

£15,000–25,000

\$20,000–32,000  
€17,000–28,000

**PROVENANCE:**

Anonymous sale; Kunsthaus Lempertz, Cologne, 22 May 1986, lot 120,  
as 'Vinckboons'.  
with Galerie Virginie Pitchal, Paris, 1987.

**141**

**JAN COSSIERS (ANTWERP 1600-1671)**

*The music lesson*

signed 'J CossiERs' (upper left)  
oil on canvas  
45½ x 33 in. (115.6 x 83.8 cm.)

£15,000–20,000

\$20,000–26,000  
€17,000–23,000



141

142

**PIETER CODDE (AMSTERDAM 1599-1678)**

*An elegant company playing cards*

signed with monogram and dated 'PC / 1636' (lower right, on the book)

oil on panel

13 x 17¼ in. (33 x 43.8 cm.)

£50,000–70,000

\$65,000–90,000

€57,000–79,000

**PROVENANCE:**

Art Market, Berlin, *circa* 1928.

Arno Siegfeld (1884-1951), Berlin.

Confiscated at the Philippons & Co. storage depot,

Amsterdam, by the German authorities following

the occupation of The Netherlands; Van Marle &

Bignell, The Hague, 27 January 1942, lot 15 (4,200

guilders), where acquired by,

van Wieringen, The Hague (possibly via H.A.J.

Stenger, The Hague).

Acquired by the husband of the present owner in

Austria in the 1950s.

**EXHIBITED:**

The Hague, Pulchri Studio, *Zomertentoonstelling*

*van Oude en Moderne Kunst*, August 1942-1943,

no. 4.

Pieter Codde was one of the most significant genre painters of his generation in Amsterdam, renowned for his depictions of elegant gatherings, with fashionably dressed people gaming, playing music and dancing. This small panel, painted at the height of his artistic powers, is an exceptional example of the lively, engaging scenes of daily life for which the painter became so well known. Along with Willem Cornelisz Duyster, Codde's genre pictures grew in popularity during the 1620s, and by the 1630s he had firmly secured his reputation as one of the leading exponents of such subjects in his native city. Well versed in concurrent developments within the genre, led by artists like Willem Pieterszoon Buytewech, Codde's refined pictures laid the foundations for later generations of painters continuing to perfect genre painting in the Netherlands, like Gerard ter Borch and Johannes Vermeer.

During the 1630s, the Dutch Republic had entered an era of unprecedented prosperity. Scenes like this *Elegant company*, showing richly dressed, contemporary figures engaged in leisurely pursuits, frequently masked risqué

double meanings or moralising messages, and were enjoyed as reflections on refined society, as well as providing an opportunity to vicariously participate within it. Here, in a typically simple interior, a group of finely dressed young people are seated around a table, playing cards and making music. The central young woman looks directly out of the picture, presenting her hand to the viewer. Holding the ace of spades, her lively smile suggests that her winning cards may perhaps not be coincidental. Indeed, the man standing behind the lady on the other side of the table surreptitiously points to the dandyish gentleman in a large slouch hat, indicating that he has looked at this player's cards and is assisting the two women in duping him of his bets. Including intrigues such as these was a recurrent trope for seventeenth century Dutch painters.

The present work is being offered for sale pursuant to a settlement agreement between the current owner and the heirs of Arno Siegfeld. The settlement agreement resolves any dispute over ownership of the work and title will pass to the successful bidder.







143

**143**

**JAN MIENSE MOLENAER  
(HAARLEM C. 1610-1698)**

*A tavern interior with figures merrymaking  
and carousing*

signed 'JMolenaer' (lower centre, on the stool,  
'JM' in ligature)

oil on panel

24 $\frac{7}{8}$  x 31 $\frac{1}{2}$  in. (62.6 x 80 cm.)

£6,000–8,000

\$7,700–10,000

€6,800–9,000

**PROVENANCE:**

Anonymous sale; Kunsthaus Lempertz, Cologne,  
8 November 1961, lot 98.

Anonymous sale; Neumeister Kunstauktionen,  
Munich, 23 June 1993, lot 569.

Anonymous sale; Kunsthaus Lempertz, Cologne,  
19 November 1994, lot 1396.



144

PROPERTY OF A DUTCH LADY (LOTS 144, 145 AND 147)

**\* 144**

**ATTRIBUTED TO ANTHONIE PALAMEDESZ.  
(DELFT 1601-1673 AMSTERDAM)**

*A merry company*

oil on panel, reduced

10 $\frac{1}{4}$  x 13 $\frac{3}{8}$  in. (25.7 x 33.4 cm.)

£7,000–10,000

\$9,000–13,000

€7,900–11,000

**PROVENANCE:**

In the collection of the grandparents of the present  
owner, by the early 20th century, and by descent.





PROPERTY OF A DUTCH LADY (LOTS 144, 145 AND 147)

**\* 145**

**CHRISTIAEN VAN COUWENBERGH  
(DELFT 1604-1667 COLOGNE)**

*A merry company playing cards*

signed with initials and dated 'C. B. F. A. 1629' (centre, on the scoreboard)  
oil on panel

27¼ x 44¾ in. (69.2 x 113.6 cm.)

£25,000–35,000

\$33,000–45,000

€29,000–39,000

**PROVENANCE:**

In the collection of the grandparents of the present owner, by the early 20th century, and by descent.

Signed and dated 1629, this early work by Christiaan van Couwenbergh was painted shortly after the painter settled in Delft, following two years spent working in Utrecht. His time in Utrecht represents a landmark moment in his career, where he was profoundly influenced by the Caravaggesque painters working in the city, notably Gerrit van Honthorst and Dirck van Baburen. In this lively painting, Couwenbergh depicts a typical subject favoured by the Utrecht *Caravaggisti*, a group of figures gathered around a table playing cards, intended as an extension of everyday experiences. Painted with saturated colours and close attention to the effects of light and shade, Couwenbergh presents his near-life sized figures dressed in fanciful costumes reminiscent of Honthorst's work. The scene recalls an earlier *Brothel Scene* by Couwenbergh dated to 1626, which shows a similar group of figures, including the laughing young woman, amorous youth and the man in the large slouch hat (Private collection, Uccle, Brussels).

**\* 146**

**PHILIPS WOUWERMAN (HAARLEM 1619-1668)**

*Bandits ambushing travellers in a wagon*

signed with monogram 'PH.W' (lower right)  
oil on canvas  
26 x 32 $\frac{7}{8}$  in. (66 x 83.5 cm)  
in an 18th century carved giltwood frame

£50,000–80,000

\$65,000–100,000

€57,000–90,000

**PROVENANCE:**

Anonymous sale; Amsterdam, 6 October 1801 (=1st day), lot 73, sold for 300 guilders to the following, with Cornelis Sebillé Roos, Amsterdam and The Hague.

Anonymous sale; Philippe van der Schley, Amsterdam, 8 August 1804, lot 212.

Johannes Meynders; his sale (†), Amsterdam, 23 April 1838, lot 46 (615 florins to Engelberts). José de Salamanca y Mayol, Marquis de Salamanca (1811-1883); his sale, Charles Pillet, Paris, 3-6 June 1867, lot 148.

William Ward, 1st Earl of Dudley (1817-1885), by 1871, and by inheritance to, William Ward, 4th Earl of Dudley (1920-2013).

**EXHIBITED:**

London, Royal Academy, *Exhibition of the Works of the Old Masters and Deceased Masters of the British School*, 1871, no. 340 (lent by Earl Dudley).

**LITERATURE:**

C. Hofstede de Groot, *A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, London, 1908, II, pp. 555-6, nos. 911c and 911e, listed as possibly identical works.

F.J. Duparc, 'Philips Wouwerman, 1619-1668', *Oud Holland*, CVII, no. 3, 1993, pp. 265 and 285, note 90.

B. Schumacher, *Philips Wouwerman (1619-1668): The Horse Painter of the Golden Age*, Doornspijk, 2006, I, p. 280, no. A274; II, pl. 256.

This early work by Philips Wouwerman, the foremost Dutch painter of horses during the seventeenth century, shows the artist working at a pivotal moment in his career. Born in Haarlem, Wouwerman was initially apprenticed to Frans Hals. In 1639, Pieter van Laer, who had spent over a decade living and working in Rome, arrived in the city, constituting a highly significant moment of the painter's early career. Wouwerman was greatly influenced by the artist and, indeed, according to Arnold Houbraken's account of his life in *De groote schouburgh der Nederlantsche konstschilders en schilderessen* (1718-21), following van Laer's death in circa 1641, acquired a large quantity of sketches from the painter's workshop. This scene of *Bandits attacking travellers* certainly demonstrates the debt Wouwerman owed to van Laer early in his career, in the conception of the subject, the sculptural rendering of the horses and low horizon lines allowing the staffage to dominate the scene. At

the same time, however, the picture also shows Wouwerman developing his own style and shows already his remarkable ability in depicting animals, and horses in particular.

The picture forms part of a group of similar works painted in around 1644. It can be closely related to the *Attack on a Coach* in the Liechtenstein collection. Both present a tumultuous assault on a wagon and travellers set within an open dune-landscape. Wouwerman probably composed the painting with the aid of preliminary drawings (the majority of which are now lost). Though never identical, figures and horses can often be recognised across several pictures. Thus, for example, the rearing horse to the left of the carriage, carrying the bandit who is about to draw his sword, can be found in the Liechtenstein *Assault*, as well as the near contemporary *Battle Scene* in the National Gallery of Art in Washington.







147

PROPERTY OF A DUTCH LADY (LOTS 144, 145 AND 147)

**\* 147**

**JAN VAN GOYEN  
(LEIDEN 1596-1656 THE HAGUE)**

*Sailing boats on calm water*

signed with initials and dated 'VG 1643'

(centre, on the boat, 'VG' in ligature)

oil on panel

6 1/8 x 7 in. (15.5 x 17.8 cm.)

£15,000-20,000

\$20,000-26,000

€17,000-23,000

**PROVENANCE:**

Art Market, Lucerne, by 1934, and by descent.



148

PROPERTY OF A EUROPEAN COLLECTOR

**148**

**WILLEM VAN DIEST  
(THE HAGUE 1610-1673)**

*Shipping and vessels on a calm sea*

signed 'W.V.DIEST' (lower left)

oil on panel

11 7/8 x 14 1/4 in. (30.3 x 36.2 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Amsterdam,  
2 June 1986, lot 89.





PROPERTY OF A GENTLEMAN (LOTS 149, 150 AND 253)

**\* 149**

**ISAAC VAN OSTADE (HAARLEM 1621-1649)**

*A winter landscape with figures on a frozen river*

signed 'Isack-van-Ostade-' (lower left)

oil on panel

15¼ x 21⅞ in. (38.7 x 53.5 cm.)

£15,000-25,000

\$20,000-32,000

€17,000-28,000

**PROVENANCE:**

with Alfred Brod, London.

Issac van Ostade's winter landscapes became a speciality of his *oeuvre* and can all be dated to within a brief period of seven years, between *circa* 1642 and 1649. The painter made a significant contribution to Dutch painting of the seventeenth century, combining landscape views with genre elements. This picture is characteristically composed with a low viewpoint across a slight diagonal from right to left, looking over a busily populated expanse of space. Van Ostade is known to have repeatedly made sketches from life of the world around him and over two hundred drawings attributed to the painter are known today. Many of the motifs in this *Winter landscape*, like the horse pulling the cart, the sniffing dog and the little boy pushing himself along the ice with two sticks, frequently appear in similar scenes, based on the painter's first-hand observations.

We are grateful to Dr. Bernhard Schnackenburg for confirming the attribution on the basis of photographs.

**\* 150**

**AELBERT CUYP (DORDRECHT 1620-1691)**

*An Italianate landscape with shepherds by a grotto*

signed 'A. cuyp' (lower centre)

oil on panel

18 x 25½ in. (45.7 x 64.7 cm.)

£40,000–60,000

\$52,000–77,000

€45,000–68,000

**PROVENANCE:**

Evelyn Hugh John Boscawen, 8th Viscount Falmouth (1887–1962); Christie's, London, 29 November 1957, lot 8, as 'Dutch School' (1,050 gns.), when acquired by the following, with Duits & Co., London, from whom acquired by the present owner.

**EXHIBITED:**

Cardiff, National Museum of Wales, *Ideal and Classical Landscape*, 6 February–3 April 1960, no. 29.

**LITERATURE:**

S. Reiss, *Aelbert Cuyp*, Boston, 1975, no. 36, illustrated.

A. Chong in C. Brusati, *et al.*, *De Zichtbaere Werelt: Schilderkunst uit de Gouden Eeuw in Hollands oudste stad*, exhibition catalogue, Dordrecht, 1992, p. 120, fig. 1.

This Italianate landscape can be dated alongside a small group of works painted by Aelbert Cuyp in around 1645, placing it at the very beginning of the painter's artistic maturity. It is at this time that he became increasingly influenced by the sun-drenched effects of light, typical of Dutch Italianate landscape painters like Jan Both, Cornelis Saftleven and Herman van Swanevelt. As with many of the painter's early Italianate landscapes, the scene here is cast with a hazy orange sunlight, and shows shepherds and herdsmen with their livestock occupying a prominent place in the composition. The natural rock arch in the right of the composition is the only known instance of this motif in Cuyp's work, though the device does appear in the work of his contemporaries, like Cornelis van Poelenburgh. Later in his *oeuvre*, from *circa* 1650 onwards, Cuyp began to simplify his landscapes, with his compositions often focusing on idyllic views of river banks, populated by herds of cattle.





**JACOB VAN RUISDAEL (HAARLEM C. 1628-1682 AMSTERDAM)***Pines on a rocky outcrop above a rushing stream*

signed 'Ruisdael' (lower left)

oil on canvas

39¼ x 33¾ in. (99.6 x 85.7 cm.)

£50,000–80,000

\$65,000–110,000

€57,000–90,000

**PROVENANCE:**

Ralph Howard, 1st Earl of Wicklow (1726-1789), by whom reputedly acquired in Rome in 1752, at Shelton Abbey, Ireland, and thence by descent to, William Howard, 8th Earl of Wicklow (1902-1978), from whom acquired by the following, with J.A. Tooth, London, 1950, from whom acquired in 1951 by, Miss G. Holden, Blacko, Lancashire. with Galerie Sanct Lucas, Vienna, by 1980, from whom acquired by, Hans P. Wertitsch (1939-1996), Vienna, and by descent.

**EXHIBITED:**

London, British Institution, 1853, no. 147.

Hull, Ferens Art Gallery, *Dutch Painting of the Seventeenth Century*, June-July 1961, no. 85 (lent by Miss G. Holden).**LITERATURE:**

S. Slive, *Jacob van Ruisdael: A complete catalogue of his paintings, drawings and etchings*, New Haven and London, 2001, pp. 240-1, no. 291, illustrated.

In 1644, Ruisdael travelled to the south-eastern coast of Norway and to the area around Göteborg in western Sweden. Although he remained in the region for under a year, retuning to establish his practice in Haarlem in 1645, this period had a lasting impact on his work and served as the basis for numerous recurrent elements in his compositions (including mountainous landscapes, fir and spruce forests, torrential waterfalls, log cabins and rocky coastal views). In Haarlem, Ruisdael was also able to make close study of works by Allart van Everdingen (1621-1675), who had likewise travelled to Scandinavia and made a specialism of depicting the dramatic landscapes he had studied there.

In this picture, dated to the 1670s, Ruisdael utilised the popular tropes of his theatrical Scandinavian vistas. With a rushing waterway crashing over rocks, tall pines and an expansive sky, the painter has also included a small unstable wooden bridge in the foreground, over which two figures are crossing the turbulent water. A similar bridge is included in the painter's *Waterfall in a*

*mountainous landscape* (Vienna, Kunsthistorisches Museum), suggesting that the artist may have observed such a structure from life and retained drawings of it in his workshop. The general arrangement of the picture, though more densely composed, is comparable to the *Mountainous landscape with a river in spate* (Bristol, City Art Gallery), which likewise dates to the 1670s.

The painting is believed to have been purchased in Rome by Ralph Howard, 1st Earl of Wicklow in 1752. Wicklow was actively buying paintings in the city during the January and February of that year and is believed to have added the present landscape to his growing collection. This makes the work a significant one in the history of Ruisdael's popularity and presence in European collections. The appearance of the painter's work in Italy was extremely rare during the mid-eighteenth century and, indeed, Seymour Slive lists only *The Great Oak* (Los Angeles, Los Angeles County Museum) as the only unequivocal example of a painting by Ruisdael documented south of the Alps during the century.









152

**ATTRIBUTED TO HERMAN VAN SWANEVELT  
(WOERDEN C. 1600-1655 PARIS)**

*An Italianate wooded landscape with figures and cattle on a path, a hilltop town beyond; and An extensive wooded landscape with travellers on a path and a shepherd with his flock, mountains beyond*

oil on copper, circular, unframed  
13 $\frac{5}{8}$  in. (34.6 cm.) diameter

a pair (2)

£20,000–30,000

\$26,000–38,000

€23,000–34,000

**PROVENANCE:**

Comte de Tromelin, nos. 49 and 50  
(according to a label on the reverse).  
Art Market, Paris, where acquired by the late brother of  
the present owner in the 1980s.

During the 1630s, Swanevelt's practice grew increasingly close to that of his almost exact contemporary Claude Lorrain. These beautiful roundels exemplify this relationship, showing familiarly Claudian scenes of pastoral figures inhabiting a grandly sweeping landscape. Swanevelt's idyllic vistas served as an important bridging link between the first generation of Dutch Italianate landscapists, such as Cornelis van Poelenburch and Bartholomeus Breenbergh, and those of the second generation who were influenced by his monumental compositions, bathed in warm sunlight.

The present roundels are similar to another circular copper panel attributed to Swanevelt, which likewise shows an Italianate landscape with herdsmen and cattle in the foreground (Private collection). In her catalogue raisonné on the artist, Anne Charlotte Steland discusses the attribution of the latter work to the painter, suggesting that, if autograph, it can be placed within his later oeuvre, when he was working in Paris during the 1640s (*Herman van Swanevelt (um 1603-1655): Gemälde und Zeichnungen*, Berlin, 2010, I, p. 210, no. G3, 39). The smooth handling of the present works and the extremely fine detail across the panoramic vistas would suggest that they were painted at a similar date.







\* 153

**JAN LIEVENS (LEIDEN 1607-1674 AMSTERDAM)**

*The Liberation of Saint Peter*

oil on canvas

37 $\frac{7}{8}$  x 40 $\frac{1}{4}$  in. (95 x 102 cm.)

£40,000–60,000

\$52,000–77,000

€45,000–68,000

**PROVENANCE:**

Private collection, Israel, by whom purchased before 1999.  
Anonymous sale [Property of a Private Collector]; Sotheby's, New York,  
27 January 2011, lot 175.

**EXHIBITED:**

Tel Aviv, Israel, Tel Aviv Museum of Art, 2010 (on loan).  
Washington, D.C., National Gallery of Art; Milwaukee, Wisconsin, Milwaukee  
Art Museum; Amsterdam, Rembrandthuis, *Jan Lievens: A Dutch Master Rediscovered*, 26 October 2008-2 August 2009, no. 5.

**LITERATURE:**

L. DeWitt, *Evolution and Ambition in the Career of Jan Lievens (1607-1674)*,  
Ph.D. dissertation, 2006, p. 109, note 300.

Saint Peter's liberation from prison, following the pronouncement of his death sentence by King Herod, is recounted in the Acts of the Apostles (12:6-10). The night before his execution, he was awoken by an angel, who removed his chains and enjoined the saint to follow him to freedom. The connection between Peter's liberation and man's desire to be freed from the chains of original sin made the iconography a popular one during the Dutch Golden Age for numerous groups of painters.

As Constantijn Huygens, secretary to Stadholder Frederik Hendrik, Prince of Orange, noted in 1641 that Lievens had a grandeur of invention and boldness in his early Leiden period that his close friend Rembrandt had yet to achieve (G. Schwartz, *Rembrandt, his Life and Paintings*, New York, 1985, pp. 73-6). The confident gravitas of this work can be observed in the slightly later series *The Four Evangelists*, in which the figure of John the Evangelist closely resembles the angel in *The Liberation of Saint Peter*. It is possible Lievens modelled this figure on himself (Wheelock, *op. cit.*, p. 90).

The canvas support of the painting was at one point cut into twelve rectangular sections when a former owner, a Russian living in the Ukraine, was forced to flee from the Red Army. Loathe to leave such an important painting to the mercy of the oncoming hoard, he cut the work into pieces to fit it into his saddlebag. The picture was restored at the Tel Aviv Museum of Art.



154 (a pair)



155

**154**

**ADRIAEN DE GRIJEF  
(LEIDEN 1657-C. 1715 BRUSSELS)**

*Hounds and game in a river landscape, a hunting party beyond; and Hounds and game in a landscape, a huntsman resting beyond*

oil on canvas

15½ x 19¾ in. (39.4 x 49.3 cm.)

the first signed 'AGrijef f.' (lower right, 'AG' in ligature)

a pair (2)

£4,000–6,000

\$5,200–7,700

€4,500–6,800

**155**

**FOLLOWER OF REMBRANDT  
HARMENSZ. VAN RIJN**

*A man in a fur coat and a feathered hat*

oil on panel

24¾ x 19½ in. (62 x 50 cm.)

£20,000–30,000

\$26,000–38,000

€23,000–34,000

**PROVENANCE:**

A. Müller-Jung, Waake, Göttingen, Germany, in 1964 (according to a label on the reverse).  
Property from the Royal House of Hanover;  
Sotheby's, Munich, 5-15 October 2005, lot 453, as 'Manner of Isaac de Joudreville', where acquired by the present owner.



PROPERTY OF A DUTCH NOBLE ESTATE

**156**

**ATTRIBUTED TO NICOLAES MAES  
(DORDRECHT 1634-1693 AMSTERDAM)**

*The scolding mother*

oil on panel  
18 $\frac{7}{8}$  x 15 $\frac{1}{4}$  in. (47.9 x 39.7 cm.)

£20,000–30,000

\$26,000–38,000  
€23,000–34,000

**PROVENANCE:**

Private collection, The Hague.  
Douairière Van den Berch van Heemstede, The Hague, by 1908;  
offered and unsold at Frederik Muller & Cie, Amsterdam, 7 July 1908,  
lot 81, as 'N. Maes', and thence by descent.

**LITERATURE:**

M. Durantini, *The Child in Seventeenth-Century Dutch Painting*, Ann Arbor, Michigan, 1983, pp. 85–6, fig 41, as 'Nicolaes Maes'.



156

PROPERTY FROM THE COLLECTION OF JACQUES GOUDSTIKKER

**157**

**JAN STEEN (LEIDEN 1626-1679)**

*The Flight into Egypt*

signed with monogram 'JS' (lower right)  
oil on canvas  
24 $\frac{1}{2}$  x 22 $\frac{1}{2}$  in. (62.4 x 58.2 cm.)

£8,000–12,000

\$11,000–15,000  
€9,000–14,000

**PROVENANCE:**

Sir Samuel Wilson, London.  
with Ehrich Galleries, New York, 1919.  
with The Art Collector's Association, London, 1921.  
A.L. Nicholson, London, 1927.  
with J. Goudstikker, Amsterdam, 1930–35.  
with Galerie Internationale, The Hague, 1938.  
with J. Goudstikker, Amsterdam.  
Looted by the Nazi authorities, July 1940.  
Anonymous sale; H.W. Lange, Berlin, 3–4 December 1940, lot 174  
(2,400 Reichsmark).  
Stichting Nederlands Kunstbezit, The Hague, on loan to the  
Dordrechts Museum, 1948–49.  
Anonymous sale; Frederik Muller, Amsterdam, 3 July 1951, lot 659.  
Anonymous sale; Palais des Beaux-Arts, Brussels, 3–4 June 1953,  
lot 169.  
Anonymous sale; Christie's, London, 7 April 1995, lot 148.  
Anonymous sale; Bonhams, London, 11 December 2002, lot 322.  
Restituted to the heir of Jacques Goudstikker, August 2018.

**LITERATURE:**

*Catalogue des nouvelles acquisitions de la Collection Goudstikker*,  
1930, no. 74, illustrated.  
H.P. Bremmer (ed.), *Beeldende Kunst*, IX. January 1935, p. 69, no. 69,  
illustrated.  
E. Trautscholdt, *Thieme-Becker Künstler Lexicon*, XXXI, Leipzig,  
1937, p. 511, no. 39A.  
B.D. Kirschenbaum. *The Religious and Historical Paintings of  
Jan Steen*, Oxford, 1977, p. 148, no. 4, under 'erroneously attributed  
to Steen'.



157

158

**BARTHOLOMEUS VAN DER HELST  
(HAARLEM C. 1613-1670 AMSTERDAM)**

*Portrait of a man, identified as Wijnand van Diest, half-length*

signed and dated 'B- vnder. helst. / a. 1644' (upper right)

oil on canvas

30¾ x 25½ in. (77.2 x 64.7 cm.)

£40,000–60,000

\$52,000–77,000

€45,000–68,000

**PROVENANCE:**

(Probably) Commissioned by Wijnand van Diest, Amersfoort, 1644 (according to a label on the reverse), and by descent to, Sickesz., 'Schloss de Close', Lochem, Willem Pieter Hubert, Rotterdam, and by inheritance to his wife, Johanna Annetta Hubert, née Pluijgers, The Hague, by 1917, and by inheritance to her daughter, Arnoldina Fanny Hubert (1883-1947) and her husband Jhr. Mr. Ulrich Willem Frederik van Panhuys (1878-1927), and by descent to his son, Jhr. Drs. François Willem Peter Marie van Panhuys (1914 - 1969), The Hague, and by descent to his wife, G.H.L.C. Thomassen à Thuessink van der Hoop van Slochteren (1915-2008), Fraeylemaborg and Het Regthuys, Slochteren, and by inheritance to the present owner.

**LITERATURE:**

J. van Gent, *Bartholomeus van der Helst (ca. 1613-1670). Een studie naar zijn leven en werk*, Zwolle, 2011, p. 173, no. 19.

Never previously offered for sale, this portrait, identified as the Amersfoort merchant Wijnand van Diest, is one of relatively few examples of Bartholomeus van der Helst's work of the 1640s remaining in private hands. By the time it was painted in 1644, the artist had firmly established himself as the leading portraitist of the ruling classes in Amsterdam. Born in Haarlem, he most likely trained in the Amsterdam workshop of Nicolaes Eliasz. Pickenoy, a respected portraitist in the city. His earliest works, like the 1637 group portrait of *The Regents of the Walenweeshuis* (Amsterdam, Stichting Hospice Wallon) and the monumental depiction of the Amsterdam *Kloveniersdoelen (Musketeers' Hall): The Civic Guard Company of Capt. Roelof Bicker and Lt. Jan Michielsz. Blaeuw* (Amsterdam, Rijksmuseum) painted in *circa* 1643, already display the painter's prodigious talents. The sophistication and grace of his portraits catered perfectly to the tastes of patrons living in Amsterdam at a moment when Rembrandt, the preeminent portraitist for the city's elite during the 1630s, was increasingly turning toward more incisive and introspective subjects, using an increasingly free technique somewhat at odds with the smooth modelling and clarity demanded by Amsterdam's wealthy consumers.

Characteristic of van der Helst's typical elegance and refinement, this portrait shows the painter's sophisticated and technically superb depiction of fabrics in the richly painted black of the doublet, comparable to the more vibrant but equally skilled depiction of the salmon-coloured velvet doublet and pearl grey cloak of his *Portrait of Gerard Andriesz Bicker*, painted around two years earlier (Amsterdam, Rijksmuseum).

The sitter has been identified as Wijnand van Diest, one of the five sons of Ernst van Diest, Town Councillor from Amersfoort and his wife Neeltgen van Dael. Archival documents record that Wijnand, around the time he commissioned his portrait, was engaged in selling properties in Amersfoort and active as a merchant in the town. His commission of this likeness, by the most fashionable artist working in Amsterdam, would have made a prominent statement about his own wealth and status. The portrait is composed to monumentalise the figure, placing him against a plain brown background and situating him a little above the viewer to convey a sense of his authority and power. Van Diest's affirmation of his social position is also referenced in the magnificently painted slashed leather glove in his hand, with such items often being used as indicators of rank and prosperity during the seventeenth century. Gloves were also often given as gifts at betrothals or weddings and consequently frequently included in pendant portraits, though no such pendant is known for the present work.





**\* 159**

**JAN BOTH (UTRECHT 1610-1652)**

*An Italianate wooded landscape with travellers*

signed 'Both fe.' (lower left, on the rock)

oil on canvas

25 $\frac{7}{8}$  x 32 $\frac{5}{8}$  in. (65.7 x 81.5 cm.)

in an English 18th century carved giltwood frame

£50,000–80,000

\$65,000–100,000

€57,000–90,000

**PROVENANCE:**

(Presumably) Frederick Hervey, Bishop of Derry and 4th Earl of Bristol (1730-1803), Downhill, Co. Antrim, and by inheritance at Downhill through his kinsman,

Sir Henry Hervey Aston Bruce, 1st Bt. of Downhill (d. 1822), and by descent to his son,

Sir James Robertson Bruce, 2nd Bt. (1788-1836), and descent to his son,

Sir Henry Hervey Bruce, 3rd Bt. (1820-1909);

Christie's, London, 30 June 1849, lot 89 (300 gns. to Rutley).

The Hon. Philip Pierrepont; (f) Christie's, London, 1 March 1873, lot 94 (400 gns.), when acquired by the following,

William Ward, 1st Earl of Dudley (1817-1885),

Dudley House, Park Lane; Christie's, London,

3 May 1884, lot 8, and by inheritance to the present owner.

**LITERATURE:**

C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten Malers des XVII. Jahrhunderts*, Esslingen and Paris, 1926, IX, p. 498, no. 282.

Celebrated for his depictions of radiant landscapes, bathed in gentle sunlight, Jan Both was an influential figure of the second generation of Dutch landscape painters who visited Italy during the seventeenth century. Having trained in Utrecht with Abraham Bloemaert and Gerrit van Honthorst, Both travelled to Italy in 1638, where he joined his brother Andries, also a painter, in Rome as part of the thriving community of Northern European painters working in the city. Jan Both had great success as a landscape painter, even contributing to the decorative scheme at the Buen Retiro palace in Madrid, commissioned by King Philip IV of Spain (Madrid, Museo Nacional del Prado). Following the death of his brother, Both returned to the Netherlands in the early 1640s and quickly became established as a leading painter in the city. Here he continued to produce landscapes, inspired by his years in Italy. This *Italianate wooded landscape with travellers* is a beautiful and characteristic example of the work Both produced during this period, presenting an idealised view, illuminated by the luminous pinks and oranges of a Mediterranean sunset. With contemporaries like Jan Asselijn and Nicolaes Berchem, Both propagated an 'Italianate' landscape genre, distinct from the indigenous Dutch vistas popularised by Jan van Goyen and Jacob van Ruisdael. Such views catered to pastoral ideals that enjoyed a renewed popularity during the period in music, literature and the arts, derived from Virgil's widely disseminated *Georgics*.







160



161

PROPERTY OF A DUTCH LADY (LOTS 160 AND 161)

**160**

**ADRIAEN VAN DER WERFF (ROTTERDAM 1659-1722)**

*Portrait of Adriaen Paets (1656-1712), bust-length, in a red velvet cloak signed and dated 'Chev' vand' Werff fecit / 1705' (lower left, on the pillar) oil on canvas, oval 31¼ x 26½ in. (80.7 x 67.6 cm.)*

£8,000–12,000

\$11,000–15,000  
€9,000–14,000

**PROVENANCE:**

By descent in the family of the sitter to the present owner.

**LITERATURE:**

B. Gaehtgens, *Adriaen van der Werff*, Munich, 1987, pp. 49 and 417, under no. B4, as a lost work.

Adriaen van der Werff's early career as an independent painter is closely connected with two Rotterdam connoisseurs and their art collections, one of whom was Nicholas Flinck, the other Paets himself. As an executive officer in the Rotterdam Admiralty and, from 1703 onwards, a director of the Dutch East India Company, Paets was one of the most influential people in the city, whom Werff was lucky to count as not only patron but friend. As well as supporting contemporary artists, Paets had inherited a highly important art collection from his father, including Johannes Vemeer's *The Astronomer*, now in the Louvre, Paris. The posthumous sale of his works, held in Amsterdam, 27 April 1713, evidenced the family's regard for Venetian painters of the High Renaissance, including works by Titian, Veronese, Bordone and Palma il Vecchio. This is the first time that the present portrait has appeared at auction, having been in the family of the sitter since its execution in 1705. The painting has long been assumed lost, though the Rijksmuseum, Amsterdam, holds a copy by Pieter van der Werff that hung in the offices of the East India Company, Rotterdam, for which this is the prototype.

PROPERTY OF A DUTCH LADY (LOTS 160 AND 161)

**161**

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

*A posthumous portrait of Vincent Paets (1658-1702), bust-length, in a blue velvet cloak*

signed and dated 'P: v' · werff · fecit: / ANNO · 1710' (lower right, on the column) oil on canvas, oval 31½ x 26½ in. (80 x 67.4 cm.)

£8,000–12,000

\$11,000–15,000  
€9,000–14,000

**PROVENANCE:**

By descent in the family of the sitter to the present owner.

Pieter van der Werff was the pupil and younger brother of Adriaen, who adopted the latter's precise execution and opulent style. The sitter in the present portrait is traditionally said to be Vincent Paets, brother of Adriaen Paets (see lot 160). He began his professional life as a merchant trading in the East. Paets was appointed ambassador to China and tasked with courting the Emperor into cultivating trade relationships with the Dutch Republic by the governor of the Dutch East India Company in Java. Paets headed up the embassy in Peking from 1685-1687 but his attempts to establish lasting trade relationship with China failed.

As with the portrait of his brother, this work has never before been seen outside of the sitter's family.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION  
(LOTS 162, 195 AND 201)

**162**

**CONSTANTIN NETSCHER (THE HAGUE 1668-1723)**

*Portrait of a gentleman, three-quarter-length, leaning on a balustrade; and Portrait of a lady, three-quarter-length, seated, with a King Charles spaniel*

the first signed and dated 'Consts: Netscher / 1714' (lower right, on the balustrade); the second signed and dated 'Con Netscher / 1716' (upper left, on the tree)

oil on canvas, oval

20 $\frac{7}{8}$  x 17 $\frac{1}{4}$  in. (53 x 43.8 cm.)

a pair (2)

£20,000–30,000

\$26,000–38,000

€23,000–34,000

**PROVENANCE:**

Anonymous sale; Phillips, London, 6 December 1983, lot 15, when acquired by the present owner.

Constantin Netscher trained in the studio of his father, the renowned portraitist and genre painter Caspar Netscher, who was celebrated for his ability to capture the sumptuous textures of silks, satins and velvets. As the present portraits testify, Constantin was an adept pupil; perfectly manipulating the play of light across the surface of the canvas, he captures the sheen on the silk of his sitters' clothing. These portraits are also indicative of the classicising shift in Dutch portraiture that took place in the late seventeenth and early eighteenth centuries. This international flair, so different from the more sober traditions in Dutch portraiture seen earlier in the seventeenth century, was also inherited from his father, who had been instrumental in introducing fashionable elements of French portraiture into his depictions of the patrician classes.





163



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 163 AND 215)

**163**

**FRIEDRICH HAMMER (GERMAN ACTIVE 18TH CENTURY)**

*A kitchen scene laden with pans and meat, with a woman descaling fish; and A man hanging up game birds in a kitchen*

the first signed 'F. Haṁer . fc. 1735' (lower right); the second signed 'F. Haṁer fc / 1735' (lower right)

oil on canvas

39 x 47 $\frac{1}{8}$  in. (99.1 x 119.6 cm.)

a pair (2)

£20,000–30,000

\$26,000–38,000

€23,000–34,000

**PROVENANCE:**

(Possibly) Private collection, USA, by 1972 (according to a label on the reverse).

We are grateful to Dr. Fred G. Meijer for proposing the attribution on the basis of photographs.

**164**

**JOSEPH-LAURENT MALAINE (TOURNAI 1745-1809 PARIS)**

*A trompe-l'oeil of a hanging bunch of grapes*

signed and inscribed on the reverse 'MALAINE P<sup>re</sup> Rille / et FAUBOURG MARTIN / No PARIS'

oil on panel

16 x 12 $\frac{3}{8}$  in. (40.7 x 32.1 cm.)

£14,000–18,000

\$18,000–23,000

€16,000–20,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 29 January 1998, lot 85.



164



165

**CHRISTOFFEL LUBIENIECKI  
(SZCZECIN 1659-1729 AMSTERDAM)**

*A merry band of travelling musicians*

signed 'CLubieniecki' (centre left, 'CL' in ligature)

oil on canvas

22 $\frac{3}{8}$  x 19 $\frac{1}{8}$  in. (56.8 x 48.6 cm.)

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**PROVENANCE:**

Sir Joseph Robinson Bt. (1840-1929), London and South Africa;  
his sale, Christie's, London, July 6, 1923, lot 72  
(280 gns. after sale to Tooth).



165

166

**MARTIN DRÖLLING  
(OBERBERGHEIM, NR. COLMAR 1752-1817 PARIS)**

*Portrait of a girl, identified as Jeanne-Charlotte Saint-Aubin  
(1764-1850), as Michel the Savoyard*

oil on canvas, unlined

18 $\frac{1}{8}$  x 15 in. (46 x 38.1 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**LITERATURE:**

P. Mauries, *Androgyne: Fashion and Gender*, London, 2017, pp.  
58-59, illustrated, as 'Portrait of Mademoiselle de Saint-Antoine,  
half-length, in the guise of Michel the Savoyard'.

This charming picture has been identified as the celebrated opera singer Jeanne Charlotte Saint-Aubin. She is painted in the guise of Michel the Savoyard, a role she created in Nicolas Dalaryac's opera *Les Deux Petits Savoyards*, which premiered in Paris in January 1789. The daughter of Frederic Schroeder, a Dutch theatre director, she married the tenor Augustin d'Herbez, called Saint-Aubin in 1782 and continued to pursue a hugely successful career in France.



166



PROPERTY FROM A NOBLE EUROPEAN COLLECTION (LOTS 104, 167 AND 228)

**167**

**BARTOLOMEO CINCANI, CALLED MONTAGNA  
(ORZINUOVI, NEAR BRESCIA C. 1450-1523 VINCENZA)**

*Saint Francis of Assisi*

oil on panel  
21 x 14<sup>5</sup>/<sub>16</sub> in. (53.3 x 37.3 cm.)

£30,000–50,000

\$39,000–64,000  
€34,000–56,000

**PROVENANCE:**

In the collection of the family of the present owner since the beginning of the 19th century.

We are grateful to Mauro Lucco and Antonio Mazzotta for independently confirming the attribution on the basis of photographs. Prof. Lucco notes that the figure relates to that of the Benedictine abbot in Montagna's polyptych in the Church of Santi Nazaro e Celso, Verona (see M. Lucco, *Bartolomeo Cincani detto Montagna dipinti*, Venice, 2014, no. 52), though believes this panel to slightly pre-date the work in Verona. He also suggests that it may be a fragment of an altarpiece formerly in Santa Maria degli Angeli, in Vicenza, given to the church by Tommasina di Matteo Dal Toso in December 1481, whose description notes that it featured a Saint Francis. Documentary records show that Montagna produced at least thirty-one altarpieces in Vicenza and nearby, commissions that provide evidence for his key contribution to painting in the Veneto in the late fifteenth and early sixteenth century.





PROPERTY OF A PRIVATE COLLECTOR (LOTS 101, 102, 110, 111, 120, 168 AND 169)

**168**

**THE MASTER OF MARRADI  
(ACTIVE TUSCANY, LATE 15TH CENTURY)**

*The Meeting of Christ and Saint John the Baptist by the River Jordan*

oil on panel

13½ x 10¼ in. (34.4 x 26 cm.)

£30,000–50,000

\$39,000–64,000

€34,000–56,000

**PROVENANCE:**

Private collection, Zurich.

Anonymous sale; Christie's, London, 10 July 2002, lot 111.

**LITERATURE:**

E. Fahy, 'Some Early Italian Pictures in the Gambier-Parry Collection', *The Burlington Magazine*, CIX, March 1967, p. 134, note 30.

E. Fahy, *Some Followers of Domenico Ghirlandaio*, New York and London, 1976, p. 184.

Also known as the Apolloni Sacrum Master, the Master of Marradi was first identified by Federico Zeri ('La mostra "Arte in Valdelsa" a Certaldo', *Bolletino d'arte*, XLVIII, July-September 1963, pp. 249-50). A follower of Domenico Ghirlandaio, and close to the style of Bartolommeo di Giovanni, the Master of Marradi worked in Florence until late in his career. He then moved to the Mugello, working in a mountain church called the Badia del Borgo near the town of Marradi, where five of his pictures can be found, on the road from Florence to Faenza.

Filed in the Berenson library under Baldovinetti, it was Everett Fahy who first published this picture in 1967 as the Master of Marradi, noting that the possibly period copy in the Minneapolis Institute of Arts was sold to the dealer Victor Spark, New York, in 1956.



169

PROPERTY OF A PRIVATE COLLECTOR (LOTS 101, 102, 110, 111, 120, 168 AND 169)

**169**

**MANTUAN SCHOOL, 16TH CENTURY**

*A bacchanalian scene*

oil on panel

12¼ x 21¾ in. (31.2 x 52.7 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–23,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 8 July 2004, lot 302.



170

PROPERTY OF A LADY (LOTS 170, 171, 220, 222 AND 229)

**170**

**FLORENTINE SCHOOL, 16TH CENTURY**

*Portrait of a gentleman, bust-length, in profile*

oil on copper, laid down on panel

8⅝ x 6½ in. (21.6 x 16.5 cm.)

inscribed with inventory number '261' (lower left)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**PROVENANCE:**

Corsini collection, Florence, inv. no. 68 (according to a label on the reverse).

G. Ricasoli (according to a label on the reverse).

with Sandro Orsi Antichità, Milan (according to a label on the reverse).





PROPERTY OF A LADY (LOTS 170, 171, 220, 222 AND 229)

**171**

**MICHELE TOSINI, CALLED MICHELE DI RODOLFO DEL  
GHIRLANDAIO (FLORENCE 1503-1577)**

*Head of a young woman*

oil on panel  
15 $\frac{5}{8}$  x 13 $\frac{1}{4}$  in. (39.7 x 33.7 cm.)

£30,000-50,000

\$39,000-64,000  
€34,000-56,000

**PROVENANCE:**

with F. Mont, New York, 1963-4.

with Galleria Felice G. Donà Dalle Trezze, Milan, 1969.



PROPERTY OF A GENTLEMAN

**172**

**ATTRIBUTED TO BARTOLOMEO CAPORALI  
(PERUGIA C. 1420-C. 1505) AND STUDIO**

*The Madonna and Child*

tempera and oil and gold ground on panel  
33¾ x 22⅝ in. (85.7 x 56.8 cm.)

£30,000–50,000

\$39,000–64,000  
€34,000–56,000

**PROVENANCE:**

Professor Paolo Paolini, Rome; his sale, American Art Association, New York, 10-11 December 1924, lot 105.  
Mabel E. Schulthe, New York, by 1989.

**LITERATURE:**

F. Todini, *La Pittura Umbra: Del Duecento al primo Cinquecento*, Milan, 1989, I, p. 51; II, p. 364, no. 829

Caporali is recorded as a collaborator of Benedetto Bonfigli in Perugia in 1467. His early style was strongly influenced by Fra Angelico and Benozzo Gozzoli, the latter possibly having had a part in his training. Mostly recognised for his oil paintings, Caporali was also a miniaturist and gilder, indeed he was elected chamberlain of the guild of miniaturists in Perugia in 1478, and involved in other applied arts, which attests to the artist's interest in decorative elements often present in his pictures. A version of the same composition as this panel, published as an autograph work by Caporali (see Todini, *op. cit.*, II, no. 830) is in the collection of Lord Faringdon at Buscot Park.





PROPERTY OF A LADY

**173**

**CIRCLE OF ALVISE VIVARINI (VENICE 1446-1502)**

*Portrait of a gentleman, bust-length*

tempera on panel  
17¾ x 13⅝ in. (44.5 x 34 cm.)

£30,000-50,000

\$39,000-64,000  
€34,000-56,000

**PROVENANCE:**

Marchese Durazzo, Genoa.  
Michel van Gelder, Château Zeערabbe, Uccle, Belgium.  
with Thos. Agnew & Sons, London, by 1936, as 'Alvise Vivarini'.  
Thyssen-Bornemisza collection, Schloss Rohoncz, Lugano, no. 447.  
Anonymous sale; Sotheby's, London, 27 November 1963, lot 105,  
as 'Alvise Vivarini', illustrated.

**LITERATURE:**

B. Berenson, *Italian Pictures of the Renaissance: Venetian School*, London, 1957,  
I, p. 5, as 'Andrea da Murano'.

R.J. Heinemann, *Sammlung Schloss Rohoncz*, Lugano, 1958, no. 447.

F. Heinemann, *Giovanni Bellini e Belliniani*, Venice, 1963, I, p. 220, no. V27,  
as an 'unknown artist influenced by Alvise Vivarini'.

Dressed in the formal costume of a Venetian patrician, the sitter is presented bust-length, in three-quarter view, a type which had become popular amongst North Italian painters who had been inspired by Flemish models established by Jan van Eyck and Hans Memling. The man's *zazzera* hairstyle was fashionable in Venice from the 1480s until circa 1500, dating the painting to the last two decades of the fifteenth century. The influence of Alvise Vivarini is clear in the sharp, linear drawing of the features, careful definition of the eyes and lips and the sitter's cool flesh tones. The crystalline clarity of his features are here enhanced by the black background.

**174**

**WORKSHOP OF RIDOLFO DEL GHIRLANDAIO (FLORENCE 1483-1561)**

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

oil on panel

57½ x 41¼ in. (146.1 x 104.8 cm.)

inscribed 'ECCE AV DE' (lower left, on the flag)

£50,000–80,000

\$65,000–100,000

€57,000–90,000

**PROVENANCE:**

The Schwarz Collection, Vienna, and by descent to, Regina Kuiper (1924-2017), from whom acquired by the present owner.

The Ghirlandaio family produced one of the most renowned artistic dynasties in Florence. The name 'ghirlandaio', or garland-maker, derived from Domenico's father, Tommaso Bigordi, a goldsmith noted for making headdresses for women in the shape of such garlands. Domenico's son, Ridolfo, was by the mid-1510s, together with Fra Bartolomeo, one of the most successful artists in Florence, running a workshop to answer the high demand for commissions. His patrons included the Medici family, and he married Contessina di Giovanbatista di Bianco Deti in 1510, strengthening his ties with the most influential circles in the city. This panel may date from around the same time, the early part of the sixteenth century, when Ridolfo's pictures showed a shift from the quattrocento style of his father and uncle, Davide Ghirlandaio, to a refined mannerist approach that was praised by Raphael, after the latter moved to Florence in 1504. In the mid-1520s he took on Michele Tosini as his pupil, the two forming a strong working relationship that meant Tosini, subsequently called Michele di Ridolfo by Vasari, took on a significant role in the workshop from the 1540s, eventually taking it over entirely.









175

**ANDREA SCHIAVONE (ZARA, CROATIA C. 1510-1563 VENICE)**

*King Saul being greeted in triumph after David's defeat of Goliath*

oil on panel

36¾ x 43¼ in. (92.5 x 109.8 cm.)

£25,000–35,000

\$33,000–45,000

€29,000–39,000

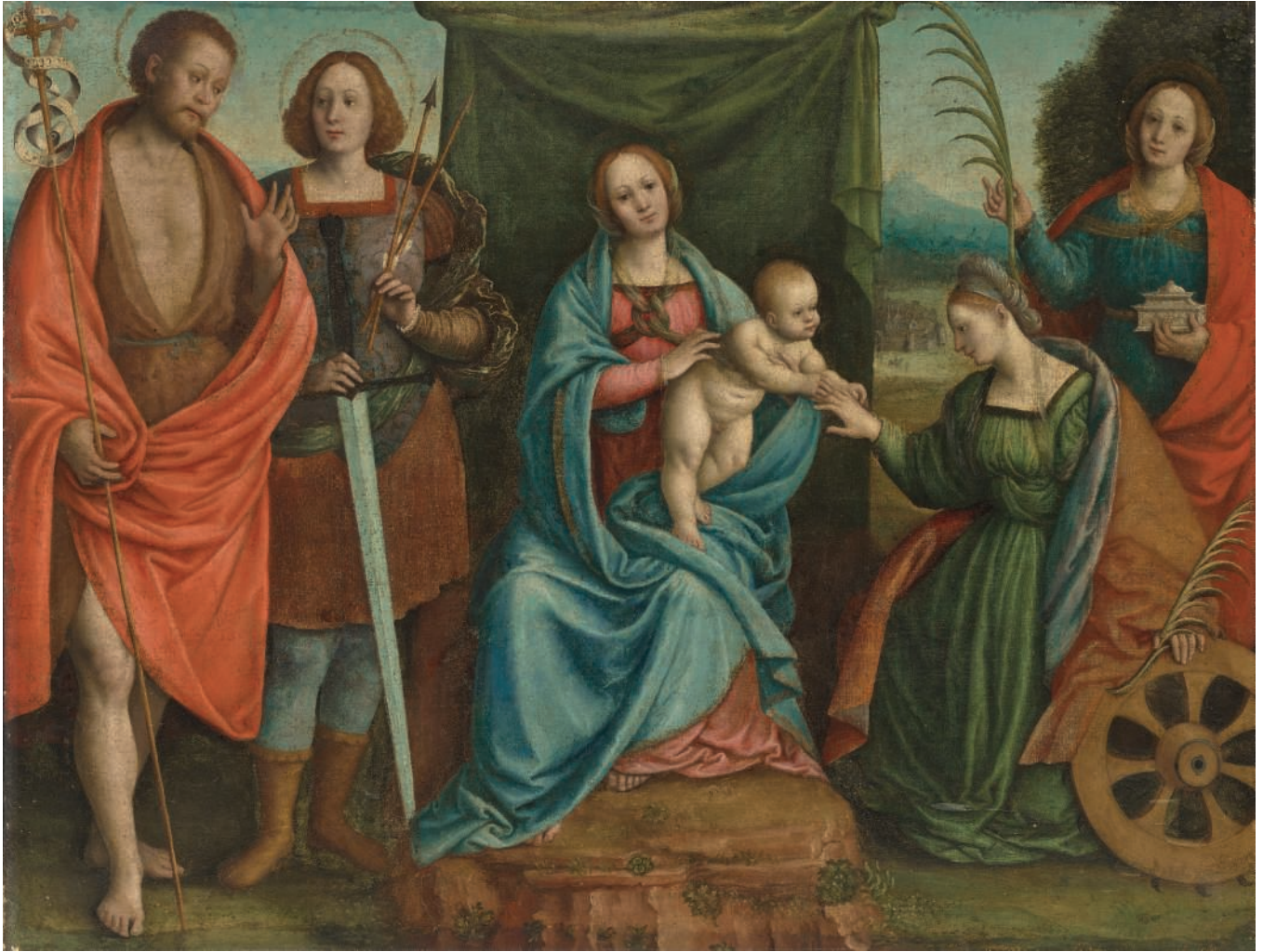
**PROVENANCE:**

with Martin Colnaghi, London, from whom purchased in 1884 by the following, Robert and Evelyn Benson, Buckhurst Park, Sussex and London. H.R.H. Prince Paul of Yugoslavia (1893-1976), Pratolino, Italy, by 1957.

**LITERATURE:**

L. Cust, 'La Collection de M. R.-H. Benson (Londres)', *Les Arts*, LXX, October 1907, p. 20.  
 R. Benson, *Catalogue of Italian Pictures at 16 South Street, Park Lane, London and Buckhurst in Sussex Collected by Robert and Evelyn Benson*, London, 1914, p. 217, no. 108.  
 B. Berenson, *Italian Pictures of the Renaissance: Venetian School*, London, 1957, I, p. 159; II, pl. 1164.  
 F.L. Richardson, *Andrea Schiavone*, Oxford, 1980, p. 171, no. 285.





PROPERTY FROM A GERMAN PRIVATE COLLECTION

**176**

**WORKSHOP OF BERNARDINO LANINO  
(MORTARA 1512-1583 VERCELLI)**

*The Madonna and Child enthroned, with Saints John the Baptist,  
Sebastian, Catherine of Alexandria and a female Martyr Saint*

oil on canvas

39 x 50 $\frac{5}{8}$  in. (99 x 128.5 cm.)

£20,000–30,000

\$26,000–38,000

€23,000–34,000

**PROVENANCE:**

Acquired by Dr. Cornelius Löwe (1855-1933), and by descent to the present owner.

**A note on the provenance:**

In 1902, Dr. Cornelius Löwe, his son Eberhard Löwe, and Ernst Knautd founded Pharus Verlag, the publisher of Pharus Maps. He began collecting art before the start of the First World War, but it is not known exactly when this picture entered his collection. On his death in 1933, the collection passed to his widow Hedwig and his son Ulrich, father of the present owner. Due to his Jewish heritage, Ulrich was dismissed from his job in the Prussian Ministry for the Interior, and was forced to sell off much of his art collection to survive. The remaining works were lost in the allied bombing of Berlin in 1945. The present work was gifted by Cornelius to his son in the late 1920s or early 30s.

**JACOPO ROBUSTI, CALLED JACOPO TINTORETTO (VENICE 1519-1594)***Portrait of a senator, half-length, in red robes*

oil on canvas

38% x 30% in. (97.5 x 77.8 cm.)

indistinctly inscribed (centre right)

£40,000–60,000

\$52,000–77,000

€45,000–68,000

**PROVENANCE:**

(Possibly) F.R. Leyland Esq.

**EXHIBITED:**(Possibly) London, Royal Academy, *Exhibition of Works by the Old Masters and by the Deceased Masters of the British School*, 1884, no. 174, as 'Tintoretto'.**LITERATURE:**(Possibly) J.B. Stoughton Holbourn, *Jacopo Robusti, called Tintoretto*, London, 1912, p. 103.

During the mid-sixteenth century, Jacopo Tintoretto, aided by his workshop, supplied more pictures for the Venetian state than any other artist. In competition at different points with Titian and Veronese, Tintoretto thrived, appreciating the value of the portrait as a means to promote and publicise his work: he offered his services widely as a portraitist, serving to spread his name throughout the city and beyond. However, his skill lay not simply in knowing how to manoeuvre his way through this most competitive market; he was, first and foremost, a highly adept portraitist.

While Tintoretto's early portraits show a clear debt to Titian, he soon developed a distinctive style characterised by a greater immediacy and naturalness. It permitted him not simply to produce a likeness of his sitter, but to explore an individual's character and psychological depth with deceptive ease. In 1559, he was appointed portraitist to the Republic of Venice, a position previously held by Titian, and he subsequently painted many members of the political and intellectual elite of the Republic. Praise from his contemporaries was not lacking: in a letter of 1548, Andrea Calmo eulogised Tintoretto's ability to capture a likeness from nature in a mere half hour, while Gian Paolo Lomazzo described him as 'ritrattista d'eterna fama' ('a portraitist of eternal fame') (G.P. Lomazzo, *Trattato dell'arte della pittura*, Milan, 1584, p. 434).

The details of the full provenance of this portrait are yet to be established. A partially torn label on the reverse shows that it was exhibited at the Royal Academy in the nineteenth century, though the catalogue number and date of this exhibition are missing. The dimensions, and description of the sitter, do however correspond to a Tintoretto lent to the 1884 exhibition by Frederick Richards Leyland, a shipowner, collector and key patron of the arts. Leyland commissioned work from Dante Gabriel Rossetti and James Abbott McNeill Whistler, the latter designing the renowned Peacock Room at Leyland's residence at 49 Prince's Gate, London. Whistler himself was noted as a great admirer of Tintoretto, calling *The Origin of the Milky Way* (London, National Gallery) 'the greatest picture in the world' (C. Colbert, *Haunted Visions. Spiritualism and American Art*, Philadelphia, 2011, p. 145). It is perhaps not surprising that Tintoretto's enduring sense of modernity appealed to the likes of Leyland and Whistler.









178

**178**

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

*Portrait of King Charles I (1600-1649), half-length, in armour*

oil on canvas  
38 x 32 $\frac{5}{8}$  in. (96.5 x 82.8 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

Sir Oliver Millar considered the best version of this composition to be the picture in the collection of the Duke of Norfolk, Arundel Castle, Sussex, a work he dates to 1635-36 (O. Millar in Barnes *et. al.*, *Van Dyck, A complete catalogue of the paintings*, New Haven and London, 2004, p. 466, no. IV.49).



179

**179**

**ENGLISH SCHOOL, CIRCA 1640**

*Portrait of a gentleman, bust-length*

oil on canvas  
17 $\frac{3}{4}$  x 13 $\frac{7}{8}$  in. (45.1 x 35.3 cm.)

£8,000-12,000

\$11,000-15,000

€9,000-14,000





**180**

**ADRIAEN HANNEMAN (THE HAGUE C. 1604-1671)**

*Portrait of a young man, half-length, in black, holding a letter*

dated 'An<sup>o</sup> 1636.' (lower left, on the plinth)

oil on canvas

31 x 25 $\frac{1}{4}$  in. (78.8 x 65.4 cm.)

inscribed 'Illic, quidquid ero, semper tua dicar imago / VITA VOTA FATA'

(lower centre, on the letter)

The first part of the epigram, written on the letter in his right hand, translates as 'There, whatever I shall be, forever I shall be famed as your idol / For life wishes fate'. It is taken from Book I of the *Elegies* (19:11) by Sextus Propertius, which was a collection of love poems addressed to an older woman called Cynthia.

£8,000-12,000

\$11,000-15,000

€9,000-14,000



181

PROPERTY OF A LADY (LOTS 138, 181, 182, 183, 191, 200, 203 AND 207)

**\* 181**

**CIRCLE OF SIR PETER LELY (SOEST 1618-1680 LONDON)**

*Portrait of a lady, traditionally identified as Mary Dalison, bust-length, in a sculpted cartouche*

oil on canvas  
30 x 25 in. (76.2 x 63.5 cm.)  
in an English 18th century carved giltwood frame

£5,000–8,000

\$6,500–10,000  
€5,700–9,000

**PROVENANCE:**

M.D.P. Dalison, and by inheritance to the father of the present owner in the 1950s.



182

PROPERTY OF A LADY (LOTS 138, 181, 182, 183, 191, 200, 203 AND 207)

**\* 182**

**SIR GODFREY KNELLER (LÜBECK 1646-1723 LONDON)**

*Portrait of Doddington Montagu, Countess of Manchester (1672-1721), bust-length, in a blue dress*

oil on canvas, oval  
29 3/4 x 24 1/2 in. (74.5 x 62.5 cm.)  
with identifying inscription (centre left)

£4,000–6,000

\$5,200–7,700  
€4,500–6,800

**PROVENANCE:**

Viscountess Torrington, Yotes Court, Mereworth; her sale, Messrs. Foster, Yotes Court, 1 October 1923 (=1st day), lot 21 (66 gns.).  
M.D.P. Dalison, and by inheritance to the father of the present owner in the 1950s.

The sitter was the daughter of Robert Greville, 4th Baron Brooke, of Beauchamps Court, Warwickshire, and Anne Doddington. She married Charles Montagu, 1st Duke of Manchester (1662-1721/22), son of Robert Montagu, 3rd Earl of Manchester. She was styled Countess of Manchester until 28 April 1719, when she became Duchess of Manchester. A portrait of her husband by Kneller, dated to circa 1712, is in the National Portrait Gallery, London.





PROPERTY OF A LADY (LOTS 138, 181, 182, 183, 191, 200, 203 AND 207)

**\* 183**

**ATTRIBUTED TO PAUL VAN SOMER  
(ANTWERP 1576-1621 LONDON)**

*Portrait of Sir Thomas Dallison, 1st Bt. of Laughton (1591-1645),  
three-quarter length, in a red doublet and breeches*

oil on canvas

43 x 35¼ in. (109.2 x 90 cm.)

in an English 18th century carved giltwood frame

£20,000-30,000

\$26,000-38,000

€23,000-34,000

The sitter was the second son of Sir Roger Dallison (c.1562-1620) of Laughton, Lincolnshire, and his wife Elizabeth, daughter of Marmaduke Tyrwhitt. Thomas's father, who served as lieutenant of the Ordnance Office, got into considerable financial difficulties and was eventually arrested for embezzling £13,000 from the Crown before being committed to Fleet Prison, where he died intestate in 1620. Thomas, who was created a baronet by special grant in 1643, was killed fighting for the Royalists at the Battle of Naseby on 14 June 1645. A portrait, bearing a date of 1642, by William Dobson at Knole (Kent, National Trust) is thought to show Sir Thomas aged 50 with a page.

**PROVENANCE:**

M.D.P. Dalison, and by inheritance to the father of the present owner in the 1950s.





184

**JOHN WOOTTON  
(SNITTERFIELD, WARWICKSHIRE C. 1682-1764 LONDON)**

*John Churchill, 1st Duke of Marlborough (1650-1722)  
at the Siege of Tournai*

oil on canvas, unlined  
38 3/8 x 49 in. (97.5 x 124.4 cm.)

£30,000-50,000

\$39,000-64,000  
€34,000-56,000

**PROVENANCE:**

Miss Monica Partridge, daughter of Henry Ralph Champion Partridge and Lilia Gwendolyn Morris, the latter of whom was descended from Lady Anne Churchill, daughter of the 1st Duke of Marlborough and Charles Spencer, Duke of Sutherland, and by descent to the present owners.

In 1727, the antiquarian and engraver George Vertue (1684-1756) wrote of John Wootton that he was 'well esteemed for his skill in landskip paintings amongst the professors of art & in great vogue & favour with many persons

of ye greatest quality' (G. Vertue, 'Vertue Note Book: Volume III', *The Volume of the Walpole Society*, XXII, 1933-34, p. 34). The prominent patrons to whom he referred here included King George II, Frederick, Prince of Wales, and Sir Robert Walpole. This picture dates to Wootton's early career, when the influence of his teacher, Jan Wyck (1652-1700), is still evident in the figural grouping, though details such as the careful foreground foliage and the spirited horses are very much Wootton's own, and were to become hallmarks of the younger artist's mature works. The distinctive shape of Tournai Cathedral, seen in the background to the left of the composition, allows us to place the scene at the Siege of Tournai, 1709. This crucial episode in the War of Spanish Succession was directed by the Duke of Marlborough (1650-1722), depicted here on his prancing white charger. In comparison to Wootton's much later *Siege of Tournai*, dated 1742 (London, The Royal Collection), the focus of this work is on the figural group rather than the military engagement. It has been suggested that, rather than celebrating the British victory, the present picture was intended to depict the return of Marlborough's friend and aide, William, later 1st Earl of Cadogan (1675-1726), who had been wounded at the battle of Mons. It is possibly to him, and not the town, that Marlborough gestures with his baton.





PROPERTY OF A NOBLE FAMILY REMOVED FROM KNEBWORTH HOUSE, HERTFORDSHIRE

**185**

**ATTRIBUTED TO PHILIPPE VIGNON (PARIS 1638-1709 ?)**

*Portrait of Prince Rupert of the Rhine (1619-1682) and a young boy, half-length, with a naval battle in the distance*

oil on canvas

50¼ x 39⅞ in. (127.6 x 101.3 cm.)

£40,000–60,000

\$52,000–77,000

€45,000–68,000

**LITERATURE:**

C. Spencer, *Prince Rupert: The Last Cavalier*, London, 2007, illustrated, as 'Vignon'.

Philippe Vignon was the son of the baroque artist Claude Vignon from his first marriage to Charlotte de Leu. He worked predominantly as a portrait artist and painted the double portrait of Françoise-Marie de Bourbon (1677-1749) and her sister Louise-Françoise de Bourbon (1673-1743), two of the seven children of Louis XIV and Madame de Montespan, the king's *maitresse-en-titre*. The sitter Prince Rupert of the Rhine (1619-1682), son

of Frederick V, Elector Palatine (1596-1632), in his youth had a bombastic military career, winning great victories and suffering great defeats as commander of the Royalist cavalry during the English Civil War. However, the present portrait dates to Rupert's later life, likely to *circa* 1672-74, when he was made the Supreme Allied Commander of English Navy and a squadron of Louis XIV's ships during the Third Anglo-Dutch War. In the background to the left of the composition, the English and Dutch fleets can be seen engaged in fierce combat, whilst Rupert grasps his Admiral's baton firmly in his right hand. It has been suggested that the boy plucking at Rupert's sleeve is his son Dudley Bard, known as Dudley Rupert, born during the Second Anglo-Dutch War. Though illegitimate, Dudley was recognised by Rupert and was sent to study at Eton, later following in his father's footsteps to becoming 'Captain Rupert'.



186

**GERARD SOEST (?SOEST C. 1600-1681 LONDON)**

*Portrait of a boy from the Ashley-Cooper family, half-length, wearing a blue wrap and a white shirt with a dog in a landscape*

oil on canvas

33 $\frac{3}{8}$  x 25 $\frac{1}{2}$  in. (85.4 x 64.4 cm.)

in an English early 18th century eared and scroll panelled giltwood frame, carved with egg-and-dart border with pendant foliage and flower-heads

£30,000–50,000

\$39,000–64,000

€34,000–56,000

**PROVENANCE:**

Anthony Ashley-Cooper, 3rd Earl of Shaftsbury (1671-1713), St. Giles's House, Wimborne, Dorset, and by descent to, Anthony Ashley-Cooper, 10th Earl of Shaftsbury (1938-2004); Christie's, London, 27 June 1980, lot 142. with Thos. Agnew & Sons, Ltd., London. Anonymous sale; Sotheby's, New York, 31 January 2013, lot 272.





**187**

**GERARD SOEST (?SOEST C. 1600-1681 LONDON)**

*Portrait of a boy from the Ashley-Cooper family, half-length, wearing a red cloak and a white shirt*

oil on canvas

34 x 25¼ in. (86.4 x 65.4 cm.)

in an English early 18th century eared and scroll panel giltwood frame, carved with egg and dart border with pendant foliage and flower-heads

£15,000-20,000

\$20,000-26,000

€17,000-23,000

**PROVENANCE:**

Anthony Ashley-Cooper, 3rd Earl of Shaftesbury (1671-1713), St. Giles's House, Wimborne, Dorset, and by descent to, Anthony Ashley-Cooper, 10th Earl of Shaftesbury (1938-2004); Christie's, London, 27 June 1980, lot 143.



188

**188**

**THOMAS HUDSON (DEVON 1701-1779 TWICKENHAM)**

*Portrait of a lady, three-quarter-length, seated by a table in a oyster satin gown and blue mantle*

oil on canvas  
50 x 39<sup>7</sup>/<sub>8</sub> in. (127 x 101.4 cm.)

£8,000-12,000

\$11,000-15,000  
€9,000-14,000

**PROVENANCE:**

Fullington family, Scotland, 1862.  
with McClees Galleries, Philadelphia.  
Anonymous sale; Sotheby's, London, 1 July 2004, lot 118.



189

**189**

**ENGLISH SCHOOL, 18TH CENTURY**

*Portrait of Mustapha, servant of George I, half-length*

oil on canvas, unlined  
35<sup>3</sup>/<sub>4</sub> x 27<sup>7</sup>/<sub>8</sub> in. (91 x 71 cm.)

£7,000-10,000

\$9,000-13,000  
€7,900-11,000

As a young man, whilst still Prince of Hanover, George I (1660-1727) and his brother, Frederick Augustus (1661-1690), fought at the Battle of Vienna, one of the key encounters at the start of the Great Turkish War (circa 1683-1699). Here the Ottoman troops were crushed by the combined force of the Polish and Holy Roman armies, and many Turks were taken captive. Two such prisoners were Mehmet and Mustapha, the sitter in this portrait. The two men became George's personal servants, especially after his arrival in England, where he relied on them to ensure his protection from unwelcome crowds and courtiers. Here Mustapha is painted in the English model, made fashionable by artists such as Sir Godfrey Kneller and Michael Dahl. His costume is an example of *turquerie*, the Western fashion for imitating aspects of Turkish garb, rather than an attempt by the artist at traditional Turkish clothing. A portrait of Mehmet, executed in 1715 by Kneller, shows him in much the same clothing (London, The Royal Collection).





**\* 190**

**ANDREA SOLDI (FLORENCE 1703-1771 LONDON)**

*Portrait of James Francis Edward Stuart, the Old Pretender (1688-1766), bust-length in a cuirass and red cloak*

signed and dated 'A. Soldi / Pinxit A° / 1755' (lower left)

oil on canvas

23<sup>7</sup>/<sub>8</sub> x 19<sup>7</sup>/<sub>8</sub> in. (60.7 x 50.5 cm.)

£18,000-25,000

\$24,000-32,000

€21,000-28,000

**PROVENANCE:**

H.W. Radford, London, 1926.

with L.A. Dupuy, London; Christie's, London, 11 March 1932, lot 7.

with Gunnar Asgeir Sadolin, Copenhagen, 1955.

**LITERATURE:**

J. Ingamells, 'Andrea Soldi: A Checklist of his Work', *The Walpole Society*, 1978-80, XLVII, p. 18, no. 71.

Prince James Francis Edward Stuart was the only son of King James II and his second wife, Mary of Modena. His birth heralded the affirmation of the king's Catholic political and religious ideology and became a deciding factor in prompting the Glorious Revolution, which overthrew the king and forced his family into exile in France. Stuart tried repeatedly to reinstate his sovereignty in England after his father's death in 1701 and his recognition by Louis XIV as the rightful heir to the British throne. Following the failure of The Fifteen, a Jacobite uprising in Scotland which sought to return him to the throne, James was forced leave French territory and move to Rome under the protection of Pope Clement XI. His efforts to resume the Crown were taken up by his son, Charles Edward Stuart, 'Bonnie Prince Charlie' (1720-1788), and definitively ended in the defeat of the Jacobites at the Battle of Culloden in April 1746. This portrait of 'The Old Pretender' was probably based on an engraving made after a *circa* 1741 portrait drawing by Francesco Ponzone, as Soldi worked in London for much of his career, and the artist may also have relied on portraits by Cosmo Alexander.

We are grateful to Edward Corp for his assistance in the cataloguing of this lot.



191

PROPERTY OF A LADY (LOTS 138, 181, 182, 183, 191, 200, 203 AND 207)

**\* 191**

**ENGLISH SCHOOL, CIRCA 1750**

*Portrait of a gentleman, traditionally identified as Peter Dalison, bust-length, in a blue coat*

oil on canvas  
 23 $\frac{3}{8}$  x 19 $\frac{1}{2}$  in. (60 x 49.5 cm.)  
 in an English 18th century carved giltwood frame

£5,000–8,000

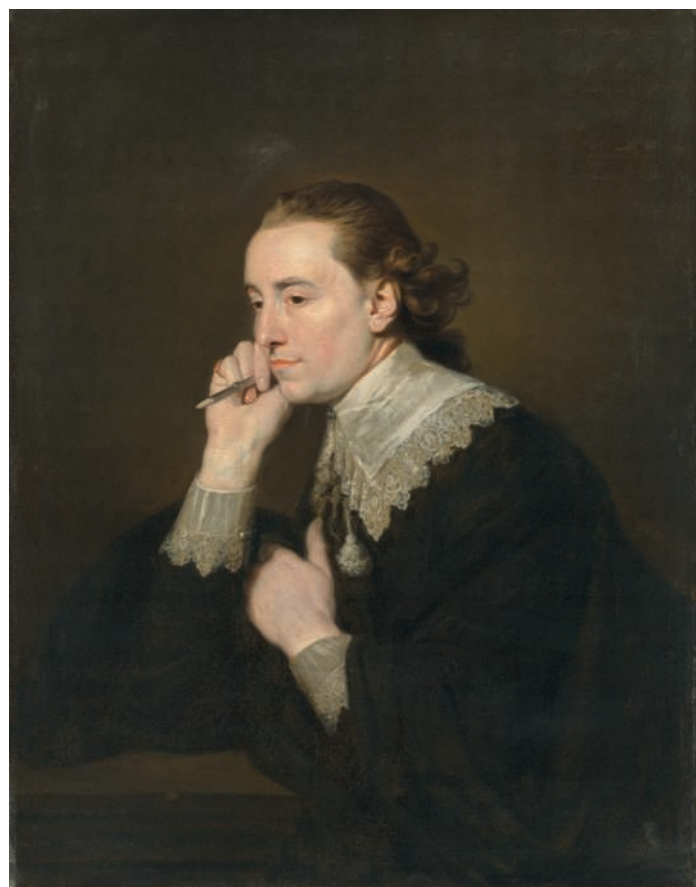
\$6,500–10,000

€5,700–9,000

**PROVENANCE:**

M.D.P. Dalison, and by inheritance to the father of the present owner in the 1950s.

According to a label on the reverse of the picture, Peter Dalison, the son of Thomas Dalison of Plaxtool, Kent (1684-1741) and Isabella Burrell (d. 1762), tragically perished in the Lisbon earthquake of 1755 while on the Grand Tour, aged just 16.



192

**\* 192**

**JOHN THOMAS SETON  
 (SCOTLAND C. 1735-AFTER 1806)**

*Portrait of a gentleman, possibly the artist, half-length, in Van Dyck costume, holding a porte crayon*

oil on canvas  
 35 $\frac{7}{8}$  x 28 in. (91.3 x 71.2 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**PROVENANCE:**

Anonymous sale; Bonhams, London, 26 October 1989, lot 95.  
 with Dave Dallas Fine Art, London.  
 Private collection, Los Angeles.  
 Private collection, Toronto.

After training at the St. Martin's Lane Academy in London under Francis Hayman, Seton travelled to Rome in 1758, where he acquired a collection of drawings for John, 3rd Earl of Bute. In 1772 Seton moved to Edinburgh before travelling to Calcutta in 1776, where he established a highly successful portrait practice. He returned to Edinburgh in 1785, remaining there until his death in 1806.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION  
(LOTS 129, 193, 240, 241 AND 245)

**193**

**ROSALBA CARRIERA (VENICE 1675-1757)**

*Portrait of Thomas Chase (1729-1788), bust-length, in a blue coat*

pastel on paper

22 $\frac{7}{8}$  x 16 $\frac{3}{4}$  in. (58.1 x 42.6 cm.)

£20,000–30,000

\$26,000–38,000

€23,000–34,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 23 January 2001, lot 235.

with Bruno Cooper, Suffolk, 2003.

with Jacques Goudstikker, Amsterdam; Christie's, New York, 19 April 2007, lot 105.

**LITERATURE:**

N. Jeffares, *Dictionary of pastellists before 1800*, online edition, pp. 8-9, no. J.21.0388, illustrated.

Rosalba Carriera was an Italian pastellist and painter, the sister-in-law of Giovanni Antonio Pellegrini, whose works significantly influenced her own. The present portrait of Thomas Chase is typical of Carriera's early style, and is a testament to her mastery of the challenging pastel medium.

The sitter, Thomas Chase, was born in Lisbon to British parents and witnessed the devastating Lisbon earthquake of 1755. He wrote of it in a letter to his sister, which was discovered a century later and published in *Blackwood's* magazine in 1860. Reference to Chase can be found in correspondence from Horace Walpole, who believed, erroneously, that he had been crushed in the ruins of his house during the earthquake. Chase spent much of his adult life in Italy as a member of Lord Tylney's household in Florence, and is recorded on many occasions in Rome, Naples and Fiesole.



194

~194

**SIR JOSHUA REYNOLDS'S DRAWING INSTRUMENTS**

HENRY GREGORY, CIRCA 1770

In a fitted mahogany case, the ivory rule engraved with four scales, the ivory set square with fleur-de-lys, the graduated brass protractor signed *Gregory London*, the dividers a later addition. The inside lid with three applied labels. Housed in red morocco case. 13 x 4¼ x 1¼ in. (33 x 11 x 3cm.)

£20,000–30,000

\$26,000–38,000  
€23,000–34,000

**PROVENANCE:**

Stamp of Sir Joshua Reynolds (1723-1792), London (Lugt 2364).  
Manuscript label applied to case:  
Given to his niece Mrs. Theophila Gwatkin (1782-1844)  
By Descent to J.R. Gwatkin  
Presented to Henry English, Oct 1852.  
Edward W. Hennell; Christie's, London, 5 December 1906, lot 178.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 162, 195 AND 201)

195

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

(PLYMPTON, DEVON 1723-1792 LONDON)

*Portrait of Emilia Vansittart (1778-1791), half-length, in a pink and white dress, holding a dog, in a painted oval*

oil on canvas  
29¼ x 24¾ in. (76 x 63 cm.)

£30,000–50,000

\$39,000–64,000  
€34,000–56,000

**PROVENANCE:**

By descent to the sitter's daughter, who married The Rev. John Thornton, Ewell Vicarage, Surrey, and by descent until, Mrs. Thornton; Christie's, London 18 March 1921, lot 68, when acquired by Agnew's on behalf of the following, Mrs. Dwight Morrow, New York. Mr. and Mrs. Hemmingway, New York, by 1956. Anonymous sale; Christie's, London, 18 November 1988, lot 145, when acquired by the present owner.





195

**EXHIBITED:**

London, Grosvenor Gallery, 1883, no. 25.

**LITERATURE:**

A. Graves and W. V. Cronin, *A History of the Works of Sir Joshua Reynolds*, III, London, 1901, p. 1003.

Sir W. Armstrong, *Sir Joshua Reynolds*, London, 1900, p. 234.

E. K. Waterhouse, *Reynolds*, London, 1941, p. 61.

M. Cormack, *The Ledgers of Sir Joshua Reynolds*, XLII, Walpole Society, 1970, p. 137.

D. Mannings, *Sir Joshua Reynolds. A complete catalogue of his paintings*, I, New Haven and London, 2000, p. 452, no. 1787; II, p. 390, pl. 923.

The sitter was the daughter of Henry Vansittart (1732-?1770) and his wife Emilia, daughter of John Morse, Governor of Madras. Her father, who sat to Reynolds on several occasions (Mannings lists four portraits: two from c. 1753-54 and another further two from 1767-69), served as Governor of Bengal from 1760-64 before drowning in the wreck of the frigate *Aurora*. Emilia was brought up at Foxley's Manor in Bray, Berkshire, and later married Edward Parry of Little Dunham, Norfolk, who served in the Bengal Civil Service and with whom she had one daughter. Reynolds's 'Pocket Books' (his sitter books) record ten sittings with Miss Vansittart between September and November 1767. Emilia's brother Robert scored the first recorded century (102) in India for the *Old Etonians* against the *Rest of Calcutta* in 1804. Her youngest brother, Nicholas, later 1st Baron Bexley, was Chancellor of the Exchequer from 1812-1823.



196

**\* 196**

**RICHARD WILSON (PENEGROES 1714-1782 LLANFERRES)**

*A stormy landscape with figures by ruins*

oil on panel  
6¾ x 8 in. (17.2 x 20.3 cm.)

£10,000–15,000

\$13,000–19,000  
€12,000–17,000

We are grateful to Paul Spencer-Longhurst for confirming the attribution after first-hand inspection.

**197**

**THOMAS BEACH  
(MILTON ABBAS, DORSET 1738-1806 DORCHESTER)**

*Four portraits of the children of William and Elizabeth Helyar: Joanna, aged 8; Harriet, aged 11; Edward, aged 18; and Bridget, aged 13*

oil on canvas  
29⅞ x 25½ in. (75.9 x 64.8 cm.)  
in their original frames

a set of four (4)

£20,000–30,000

\$26,000–38,000  
€23,000–34,000

**PROVENANCE:**

Commissioned by William Helyar (1720-1783), at Coker Court until the 1970s, and by descent in the family to the present owner.





197 (a set of four)

198

**GEORGE BARRET, SEN., R.A. (DUBLIN 1728/31-1784 LONDON)**

*A mountainous river landscape based on the Dargle Valley in County Wicklow, with anglers*

oil on canvas  
42 x 54 in. (106.7 x 137.2 cm.)

£50,000–70,000

\$65,000–90,000  
€57,000–79,000

**PROVENANCE:**

Boris Christoff (1914-1993), Plovdiv, Bulgaria.

The Dargle River rises in the Wicklow Mountains, south of Dublin, and having formed, at Powerscourt, the highest waterfall in Ireland – the subject of several works by George Barret – it flows through the Glencree Valley before meeting the sea at Bray. The river's enclosed rocky landscape, with dramatically shifting light effects, accorded perfectly with the nascent romantic sensibility that was developing among artists in Britain and Ireland and made it a site of picturesque pilgrimage. Described by one contemporary visitor as 'most exceedingly Romantick and beautiful', the scenery of the Dargle which inspired Barret here was instrumental in the swift rise of the Dublin School of Irish landscape painting, pioneered by Barret in the 1750s and 60s. Under the patronage of Viscount Powerscourt, and possibly the inspiration of Edmund Burke, Barret painted repeatedly in the area. This previously unrecorded painting is an important and characteristic example of Barret's Irish period and is dateable to the early 1760s before Barret left Dublin for London in 1763. The Dargle scenery continued to inspire Barret and his first two exhibits in the Society

of Artists in London (the following year) were of the Powerscourt Waterfall and the Dargle. Here Barret evokes the Dargle's landscape much as it was described a decade later by Arthur Young: 'The extent of wood that hangs to the eye in every direction is great, the depth of the precipice on which you stand immense, which with the roar of the water at bottom forms a scene truly interesting'. The Irish etymology of the Dargle, *An Deargail*, meaning 'little red spot', derives from the pinkish hue of the rock formation which Barret nicely captures here. Similarly the anglers that are such a recurring feature of Barret's work at this date reflect the river's reputation – then and now – as one of Ireland's most notable sea trout rivers. The Dargle continued to inspire the next generation of artists with William Ashford, Thomas Sautelle Roberts, James Coy and James Arthur O'Connor all painting the subject so that it became a defining image of Irish art.

We are grateful to William Laffan and to Logan Morse, who is currently researching for a PhD on George Barret, for their assistance in the cataloguing of this lot.







199

**199**

**FOLLOWER OF FRANCIS COTES R.A.**

*Portrait of Abigail Holroyd, née Way, later Countess of Sheffield (1746-1793), full-length, in a blue dress, with a dog, in a landscape*

oil on canvas

93½ x 57⅞ in. (237.5 x 147 cm.)

with identifying inscription and coat-of-arms (lower left)

£5,000–8,000

\$6,500–10,000

€5,700–9,000

**PROVENANCE:**

Henry North Holroyd, 3rd Earl of Sheffield (1832-1909), Sheffield Park Sussex; (†) Christie's, London, 11 December 1909, lot 78, sold for 470 gns. to the following,

Hiatt Cowles Baker and Abigail Baker, and by descent to their daughter, Mrs Anne Hewer OBE (1916-1997), and by descent to the present owner.

The sitter was born at Old Court, Richmond, the elder daughter of Lewis Way by his third wife, Abigail Lockey. In 1767 she married John Baker-Holroyd, later 1st Earl of Sheffield. The Countess' grace and charm endeared her to her husband's acquaintances and especially to his close friend, the historian Edward Gibbon. On hearing of her death when living in Lausanne, Gibbon wrote a broken-hearted letter to Sheffield and left immediately for Sheffield Place. She died at their house in Downing Street on Good Friday 1793 from a chill, said to have been caught while administering to the needs of French refugees at Guy's Hospital.

PROPERTY OF A LADY (LOTS 138, 181, 182, 183, 191, 200, 203 AND 207)

**\* 200**

**CIRCLE OF SIR NATHANIEL DANCE-HOLLAND (LONDON 1735-1811 WINCHESTER)**

*Portrait of John, 3rd Baron Monson (1753-1806), small full-length, in a landscape*

oil on panel

24¼ x 20¼ in. (61.5 x 51.5 cm.)

£3,000–5,000

\$3,900–6,400

€3,400–5,600

**PROVENANCE:**

M.D.P. Dalison, and by inheritance to the father of the present owner in the 1950s.

Undoubtedly depicted against his native Lincolnshire countryside, this portrait portrays John Monson, 3rd Baron Monson, eldest son of John, 2nd Baron Monson (1727-1774) of Burton Hall, and his wife Theodosia (d. 1821). This portrait captures something of Monson's reported *joie de vivre* in the bold colours of his dress and jaunty pose. In 1775, the politician George Selwyn (1719-1791) wrote of him: 'young Lord Monson shows a strong propensity [to gamble] ... he has a very pretty figure and address, and is extremely well spoken of' (H. Doubleday, *et al*, *The Complete Peerage of England, Scotland, Ireland, Great Britain and the United Kingdom*, IV, London, 1987, p. 70, note c).



200





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 162, 195 AND 201)

**201**

**STUDIO OF ANTON RAPHAEL MENGS  
(AUSSIG 1728-1779 ROME)**

*Portrait of the Archduchess Maria Theresa von Habsburg-Lothringen (1767-1822), full-length, in a white satin dress with purple embroidery and ribbons, beside a parrot in a cage*

oil on canvas  
47 x 34 in. (119.3 x 86.4 cm.)

£20,000–30,000

\$26,000–38,000  
€23,000–34,000

**PROVENANCE:**

Sir Harvey Phillip Du Cros, 2nd Bt. (1898–1975), Dublin (according to a label on the reverse).

Anonymous sale; Phillips, Son & Neale, London, 6 December 1983, lot 42, with King Street Galleries, London, by 1984 (according to a label on the reverse).

Archduchess Maria Theresa was born in Florence, the daughter of Grand Duke Leopold of Tuscany, later Holy Roman Emperor Leopold II, and his wife Marie Luisa of Spain. At the age of twenty, she married Prince Anthony of Saxony, briefly becoming Queen of Saxony in her final year after the death of her brother-in-law, Frederick Augustus I, in May 1827. The present portrait, a version of the prime in the Prado, Madrid, depicts the young archduchess at the age of thirteen. Mengs engages with the most widely recognised portrait type of the Spanish Infanta, developed in the paintings of Velázquez and Coello. The formality of Maria Theresa's stance recalls the pose of the Infanta Margarita Teresa in the former's *Las Meninas*, also in the Prado. However, where Velázquez diminished the stature of his sitter by enlarging her surroundings, Mengs ensures that Maria Theresa appears in correct proportion, the perfect example of a royal sitter: a commanding figure in control of her surroundings.



202

**202**

**CIRCLE OF SIR THOMAS LAWRENCE  
(BRISTOL 1769-1830 LONDON)**

*Portrait of a gentleman, in a brown cloak, half-length*

oil on canvas  
31½ x 25 in. (79.8 x 63.5 cm.)

£7,000–10,000

\$9,000–13,000  
€7,900–11,000

**PROVENANCE:**

with Charles Sedelmeyer, Paris, as 'Thomas Lawrence'  
(according to a label on the reverse).  
F. Phillipson, Brussels, 1923, as 'Thomas Lawrence'  
(according to a label on the reverse).  
M.G. Bensimon collection; Hôtel Drouot, Paris, 18 November 1981 (=1st day),  
lot 26, as 'Workshop of Lawrence'.  
Anonymous sale; Millon & Associés, Paris, 16 December 1998, lot 42,  
as 'Thomas Lawrence'.

PROPERTY OF A LADY (LOTS 138, 181, 182, 183, 191, 200, 203 AND 207)

**\* 203**

**SAWREY GILPIN (CARLISLE 1733-1807 LONDON)**

*A Chestnut hunter in a wooded landscape*

signed and indistinctly dated 'S. Gilpin 177[?]'  
oil on canvas  
25½ x 30½ in. (63.8 x 76.5 cm.)

£6,000–8,000

\$7,700–10,000  
€6,800–9,000

**PROVENANCE:**

M.D.P. Dalison, and by inheritance to the father of the present owner in the 1950s.



203





PROPERTY OF THE LATE WILLIAM DRUMMOND, F.S.A.

**204**

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

*Portrait of Winifred Silvertop, Mrs John Wright (d. 1780), bust-length,  
in Van Dyck dress with a blue gauze wrap*

oil on canvas

30¼ x 25 in. (76.5 x 63.5 cm.)

in a fine English 18th century carved giltwood frame

£15,000-20,000

\$20,000-26,000

€17,000-23,000

**PROVENANCE:**

(Probably) commissioned by the sitter's father, George Silvertop (1705-89), and by descent in the Silvertop family of Minsteracres, Northumberland, with Covent Garden Gallery, London, by the 1970s.

**LITERATURE:**

To be included in Hugh Belsey's forthcoming catalogue of the artist's work, no. 962.

The sitter was the daughter of George Silvertop (1705-89) of Minsteracres, Northumberland, and his first wife, Bridget, daughter of Henry Whittingham. In 1762 she married John Wright (1740-1792) of Kelvedon Hatch, Essex, with whom she had two sons. This hitherto unrecorded portrait, which was probably painted to mark her marriage, shows the sitter in Van Dyck dress. The flying drapery, a distinctive feature of the Flemish artist's portraiture, was rarely employed by Gainsborough but can be compared with his portraits of *Mrs Chetwynd* and *Mrs Craddock* (both Private collection), both of which date to the artist's early years in Bath. Interestingly, the sitter's choker of glass bugle beads, secured with a white ribbon, appears to have replaced a falling lace ruff that was tied with a bow at the nape of her neck.

We are grateful to Hugh Belsey for his assistance with this catalogue entry.



**205**

**SIR HENRY RAEBURN R.A.  
(STOCKBRIDGE 1756-1823 EDINBURGH)**

*Double portrait of Mrs. Graham Young and her child,  
three-quarter-length*

oil on canvas  
40¾ x 37¾ in. (103.5 x 95.8 cm.)

£15,000–20,000

\$20,000–26,000  
€17,000–23,000

**PROVENANCE:**

with Galerie Charles Sedelmeyer, Paris, by 1899.  
M.H. Rosenheim, by 1911.  
with Newhouse Galleries, New York, by 1961.  
Bertram Maurice Newhouse (1883-1982), by whom gifted to the present  
owner in 1969.

**LITERATURE:**

J. Greig, *Sir Henry Raeburn, R.A. His Life and Works, with a Catalogue of His  
Pictures*, London, 1911, p. 63.





**\* 206**

**NICHOLAS THOMAS DALL (ACTIVE 1748-1776 LONDON)**

*Knaresborough, Yorkshire, with the drying of wool in the distance*

signed and dated 'N. Dall 1752' (lower centre)

oil on canvas

40 x 50½ in. (101.6 x 127.3 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–23,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 14 March 1962, lot 162.

C. Drake collection; Sotheby's, London, 15 March 1978, lot 120, illustrated with Galerie Christa Cackett, Basel (according to a label on the reverse).

**EXHIBITED:**

(Possibly) London, The Royal Academy, *The Exhibition of the Royal Academy*, 1774, no. 60, as 'a view from a house near Knaresborough'.



207 (a pair)

PROPERTY OF A LADY (LOTS 138, 181, 182, 183, 191, 200, 203 AND 207)

**\* 207**

**GILBERT STUART NEWTON (HALIFAX 1794-1835 LONDON)**

*War; and Peace*

oil on canvas, oval  
30 $\frac{7}{8}$  x 26 $\frac{7}{8}$  in. (78.5 x 68 cm.)

a pair (2)

£6,000–8,000

\$7,700–10,000  
€6,800–9,000



208





209

208

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

*The procession of Queen Elizabeth to St. Paul's Cathedral after the defeat of the Spanish Armada*

signed and dated 'B. West 1792' (lower right)  
oil on canvas  
17 x 25<sup>7</sup>/<sub>8</sub> in. (43.1 x 65.9 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Offered by the artist's sons to the United States of America in 1826, and then sold; Robins, London, 23 May 1829 (=2nd day), lot 70, sold for 60 gns. to Bone for the following, Joseph Neeld (1789-1856), M.P., Grittleton House, Wiltshire, and by descent in the family; Christie's, London, 13 July 1945, lot 172. with Vose Galleries, Boston, by whom sold in 1964 to the following, L. Gerard Paine, Boston. Anonymous sale; Sworders, Hertfordshire, 2008, as 'Follower of Benjamin West', when acquired by the present owner.

**EXHIBITED:**

London, Royal Academy, 1794, no. 20.  
London, West's Gallery, 1821, no. 13.  
London, British Institution, 1833, no. 48 (lent by Joseph Neeld).

**LITERATURE:**

'A Correct Catalogue of the Works of Mr. West', *Public Characters of 1805*, London, 1805, p. 566.  
'A Correct List of Works of Mr. West', *Universal Magazine*, III, 1805, p. 530.  
J. Barlow, *The Columbiad: A Poem*, Philadelphia, 1807, p. 435.  
'A Correct Catalogue of the Works of Benjamin West, Esq.', *Bell's Court and Fashionable Magazine*, IV, 1808, p. 18.  
J. Dillenberger, 'Published List of West's Paintings', *Benjamin West: The Context of His Life's Work*, San Antonio, 1977, p. 174, no. 358.  
R. Strong, *Recreating the Past: British History and the Victorian Painter*, New York, 1978, pp. 26-7, fig. 17.  
H. van Erffa and A. Staley, *The Paintings of Benjamin West*, New Haven And London, 1986, p. 204, no. 82.

209

**CIRCLE OF RICHARD WESTALL**  
(HERTFORD 1765/66-1836 LONDON)

*Hades carrying Eros to the underworld*

oil on canvas  
51<sup>3</sup>/<sub>4</sub> x 38 in. (128.8 x 96.6 cm.)

£8,000-12,000

\$11,000-15,000

€9,000-14,000



Fig. 1 Jacopo Ligozzi, *Christ in his tomb attended by an angel*  
 © Hamburger Kunsthalle / bpk, Photo: Christoph Irrgang

PROPERTY OF A LADY

**210**

**ATTRIBUTED TO JACOPO LIGOZZI (VERONA 1547-1627 FLORENCE)**

*Christ in his tomb attended by an angel*

oil on slate

7 $\frac{1}{2}$  x 6 $\frac{1}{2}$  in. (18.8 x 16.8 cm.)

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**LITERATURE:**

L. Conigliello, *Jacopo Ligozzi: le vedute del sacro monte della Verna, i dipinti di Poppi e Bibbiena*, exhibition catalogue, Poppi, 1992, p. 39, fig. 56, as 'Ligozzi'.

A prolific artist of Veronese origin, Jacopo Ligozzi moved to Florence around 1576, where he entered into the service of Francesco I de Medici. He became official court painter upon the Grand Duke's accession in 1587, and was actively involved in the decoration of the Medici apartments, as well as the loggia, Tribuna and rooms that later became the Uffizi gallery. He worked not only as a portraitist and history painter, but as a miniaturist, festival designer, printmaker and scientific draughtsman, enjoying success as a designer of *pietre dure* and glass. A related drawing, dated to 1595, to this composition is in the Hamburger Kunsthalle (fig. 1).





211

**GIOVANNI MANNOZZI, CALLED GIOVANNI DA SAN GIOVANNI  
(SAN GIOVANNI VALDARNO 1592-1636 FLORENCE)**

*Saint John the Baptist*

oil on canvas

21½ x 17¼ in. (54.6 x 43.8 cm.)

£10,000–20,000

\$13,000–26,000

€12,000–23,000

**PROVENANCE:**

(Possibly) Buschetti family (according to a wax seal on the reverse).  
Private collection, Tuscany.

This newly rediscovered picture is a rare work in oil by Giovanni da San Giovanni. A highly individual artist, he entered the studio of Matteo Rosselli in 1608 and would go on to execute a number of important fresco commissions in Florence, including for the church of Ognissanti and for Palazzo Pitti, that established him as the leading artist working in the medium in that city in the first half of the seventeenth century.

The provenance of the picture is not yet clear, though a wax seal on the reverse bears the arms, in the centre of the escutcheon, of the Buschetti family, while a painting of the young Saint John the Baptist by Giovanni da San Giovanni, of closely matching dimensions to this picture, is recorded in the inventory of Ottavio Sansedoni, Siena, in 1773.

We are grateful to Dr. Francesca Baldassari for proposing the attribution after inspection of the original, who believes it to date to his maturity when close to Volterrano.



212 (a pair)

**212**

**ATTRIBUTED TO GIOVANNI STANCHI  
(ROME C. 1645-1672)**

*Scattered flowers and fruit on a ledge, a pair*

oil on canvas

11 $\frac{1}{8}$  x 32 $\frac{1}{2}$  in. (28.2 x 82.5 cm.)

a pair (2)

£15,000-25,000

\$20,000-32,000  
€17,000-28,000

**213**

**CARLO FRANCESCO NUVOLONE  
(MILAN 1609-1662)**

*The Holy Family*

oil on canvas

36 $\frac{1}{4}$  x 29 $\frac{7}{8}$  in. (92.2 x 75.8 cm.)

£8,000-12,000

\$11,000-15,000  
€9,000-14,000

**PROVENANCE:**

Anonymous sale; Finarte Casa d'Aste, Milan, 25 November 1976, lot 55.

**LITERATURE:**

P. Barbieri, *L'opera pittorica di Carlo Francesco Nuvolone*, Pavia, 1978, p. 158, no. 138.

F.M. Ferro, *Nuvolone: una famiglia di pittori nella Milano del '600*, Soncino, 2003, pp. 188 and 342, fig. 24c.







214

PROPERTY FROM A PRIVATE COLLECTION (LOTS 214, 217, 219, 226, 227, 234 AND 239)

■ 214

**STUDIO OF GUIDO RENI (BOLOGNA 1575-1642)**

*The Penitent Magdalene*

oil on canvas

74½ x 55 in. (189.3 x 139.7 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 1 November 2007, lot 140.



215

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 163 AND 215)

215

**BOLOGNESE SCHOOL, CIRCA 1700**

*The Madonna and Child with Saint Francis and angels*

oil on copper

18¾ x 14¾ in. (47.6 x 37.5 cm.)

£4,000–6,000

\$5,200–7,700

€4,500–6,800

**PROVENANCE:**

with Maria Antonia Gianetti, Milan; her sale, Sotheby's, Milan, 5 March 2003, lot 214, as 'Roman School, 18th Century'.





216

**LUCA GIORDANO (NAPLES 1635-1705)**

*The infant Christ contemplating the instruments of the Passion*

oil on canvas

61¼ x 50 in. (155.5 x 127 cm.)

£30,000–50,000

\$39,000–64,000

€34,000–56,000

**PROVENANCE:**

The collection of the Dukes of Bedford, at Woburn Abbey, Bedfordshire, by 1782, and by descent to, Hastings William Sackville Russell, 12th Duke of Bedford (1888-1953), Woburn Abbey, Bedfordshire; his sale, Christie's, London, 19 January 1951, lot 24 (28 gns. to Tasemende).

**LITERATURE:**

T. Pennant, *The Journey from Chester to London*, London, 1782, p. 359.

*A Catalogue of Pictures, Miniatures, Drawings and Busts at Woburn Abbey*, London, 1868, p. 116, no. CCCXLII.

G. Scharf, *A Catalogue of the collection of pictures at Woburn Abbey*, London, 1890, p. 239, no. 376.

(Probably) H. Walpole, 'List Of Seats, Visited by Horace Walpole', *The Volume of the Walpole Society*, XVI, 1926-27, p. 18, listed in the Salon.





217



218

PROPERTY FROM A PRIVATE COLLECTION (LOTS 214, 217, 219, 226, 227, 234 AND 239)

**217**

**GIULIO CARPIONI (VENICE 1611-1678 VICENZA)**

*Putti disporting*

oil on canvas

32 $\frac{3}{8}$  x 45 $\frac{5}{8}$  in. (83 x 115.2 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Amsterdam, 18 September 2007, lot 621A, as 'Circle of Carpioni'.

**218**

**FRANCESCO PERESI (ACTIVE NAPLES 1709–43)**

*Saint Anthony Abbot*

oil on copper

21 $\frac{1}{8}$  x 13 $\frac{3}{4}$  in. (53.6 x 34.9 cm.)

£7,000–10,000

\$9,000–13,000

€7,900–11,000

We are grateful to Prof. Giancarlo Sestieri for proposing the attribution on the basis of photographs.





219

PROPERTY FROM A PRIVATE COLLECTION (LOTS 214, 217, 219, 226, 227, 234 AND 239)

**219**

**SCHOOL OF LOMBARDY, LATE 17TH CENTURY**

*Saint Jerome*

oil on canvas

42 $\frac{3}{8}$  x 52 $\frac{1}{8}$  in. (107.5 x 132.5 cm.)

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 18 April 2002, lot 95, as 'Genoese school, 17th Century'.

Private European collection.

Anonymous sale; Sotheby's, London, 10 July 2008, lot 189, as 'North Italian School, 17th Century'.

**EXHIBITED:**

Ariccia, Palazzo Chigi, *Mola e il suo tempo*, 22 January–23 April 2005, no. 29.

PROPERTY OF A LADY (LOTS 170, 171, 220, 222 AND 229)

**220**

**ATTRIBUTED TO CESARE DANDINI (FLORENCE 1596–1657)**

*The Virgin and Child with the infant Saint John the Baptist*

oil on canvas

33 $\frac{1}{4}$  x 27 $\frac{1}{2}$  in. (84.5 x 69.3 cm)

£7,000–10,000

\$9,000–13,000

€7,900–11,000



220

**221**

**LUCA GIORDANO (NAPLES 1634-1705)**

*The Rape of Deianira; and The Rape of Persephone*

oil on canvas

46¼ x 69 in. (117.5 x 175.3 cm.)

a pair (2)

£70,000–100,000

\$90,000–130,000

€79,000–110,000

**PROVENANCE:**

(Possibly) Commissioned by Andrea del Rosso, Florence, 1681.

Richard Boyle, 3rd Earl of Burlington (1694-1753), Chiswick House, and by descent to his daughter, Lady Charlotte Elizabeth Cavendish, née Boyle (1731-1754), Marchioness of Hartington, and by inheritance to her husband,

William Cavendish, 4th Duke of Devonshire, (1720-1764), at Chiswick House and transferred to Chatsworth House by 1854,

The Trustees of the Chatsworth Settlement, Derbyshire; Christie's, London, 31 October 1975, lots 87 and 88.

with Colnaghi, London, 1976, where acquired by the father of the present owners.

**LITERATURE:**

O. Ferrari and G. Scavizzi, *Luca Giordano: l'opera completa*, I, Naples, 2000, p. 302, under A304, and possibly p. 390.

These two grand canvases, with distinguished provenance, date to Giordano's maturity. Born to an artist father, who may have worked under Ribera, Giordano's early biographers present a picture of him as a self-taught talent, who is not mentioned as being schooled in the workshop of a master, but who instead sharpened his skills by copying paintings, frescoes and sculptures in the churches and galleries around Naples, and then later in Rome. He became an artist of the first rank, travelling to Venice and Florence, absorbing the respective influences of each of these cities. From 1692 until 1702 he served as court painter to King Charles II of Spain, where he executed decorative cycles in Toledo cathedral and at the Escorial.

There are at least two smaller versions recorded of the *Deianira*, including one in Palazzo Pitti (measuring 51 x 66 cm.), which is listed, together with a pendant of *Galatea*, in the inventory of Ferdinando de' Medici in 1689, and another (50 x 64.4 cm.) in Burghley House (Ferrari and Scavizzi, *op. cit.*). The present pair, painted on a much more monumental scale, was sold at Christie's in 1975, having been displayed at Chatsworth House, and previously at Chiswick House, Lord Burlington's exceptional Palladian villa in west London. It is possible that these pictures may be the ones recorded by Filippo Baldinucci in *Notizia per il signor Luca Giordano a 17 marzo 1681* (1682, pp. 31-32) as being executed by Giordano for Andrea del Rosso in Florence. He lists a *Dianira rapita da Nesso Cent.ro a Ercole* and *Ratto di Proserpina*, both measuring 'braccia 2 x 3', a size that would correspond with the Chatsworth pictures (*ibid.*, p. 390).

We are grateful to Giuseppe Scavizzi for confirming the attribution on the basis of photographs, and for his assistance in cataloguing the present lot.







PROPERTY OF A LADY (LOTS 170, 171, 220, 222 AND 229)

**222**

**GIUSEPPE VITTORE GHISLANDI, CALLED FRA GALGARIO  
(BERGAMO 1655-1743)**

*Portrait of a gentleman, bust-length*

oil on canvas  
26 x 19<sup>3</sup>/<sub>8</sub> in. (66 x 49.2 cm.)

£30,000–50,000

\$39,000–64,000

€34,000–56,000

We are grateful to Professor Francesco Frangi for confirming the attribution on the basis of photographs.





223

**JAN MIEL (BEVEREN-WAAS 1599-1663 TURIN)**

*A carnival in a Roman piazza*

oil on canvas

23½ x 30½ in. (59.7 x 77.5 cm.)

£20,000–30,000

\$26,000–38,000

€23,000–34,000

**PROVENANCE:**

with Galleria Peretti, Rome, by 1965.

Anonymous sale; Christie's, New York, 9 October 1991, lot 164.

with Richard L. Feigen & Co., New York (according to a label on the reverse).

Anonymous sale; Finearte-Semenzato, Milan, 22 November 2005, lot 122.

**LITERATURE:**

T. Kren, *Jan Miel (1599-1663), A Flemish Painter in Rome*, II, PhD dissertation, Yale, 1978, pp. 24 and 26, under no. A14, note 3.

Theatrically clothed revellers and characters from the *Commedia dell'arte* parade across the piazza, with Miel's accomplished play of light highlighting the frenzied joy of their movements. Likely dating to the earlier part of Miel's career, this work anticipates his later series of carnival paintings, such as *The Carnival in the Piazza Colonna* (Hartford, Wadsworth Atheneum; *ibid.*, p. 25). Another version of this composition is held in the Alte Pinakothek, Munich (T. Kren, *op. cit.*, p. 26).



(a pair)

PROPERTY OF A GENTLEMAN

**224**

**CIRCLE OF MARCO RICCI (BELLUNO 1676-1730 VENICE)**

*An extensive wooded landscape with travellers; and An extensive wooded landscape with travellers resting*

oil on canvas, unframed  
58¼ x 77⅞ in. (147.9 x 197.8 cm.)

a pair (2)

£25,000–40,000

\$33,000–51,000  
€29,000–45,000

**225 No Lot**





226

PROPERTY FROM A PRIVATE COLLECTION  
(LOTS 214, 217, 219, 226, 227, 234 AND 239)

**226**  
**ATTRIBUTED TO FRANCESCO DE MURA**  
**(NAPLES 1696-1782)**

*Erminia amongst the Shepherds*

oil on canvas  
17 $\frac{3}{8}$  x 21 $\frac{1}{8}$  in. (44 x 55 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 25 May 2000, lot 137, as 'Attributed to Paolo de Maio'.  
Anonymous sale; Sotheby's, London, 4 July 2006, lot 490, as 'Attributed to Paolo de Maio'.  
Anonymous sale; Sotheby's, London, 4 December 2008, lot 248, as 'Francesco de Mura'.

PROPERTY FROM A PRIVATE COLLECTION  
(LOTS 214, 217, 219, 226, 227, 234 AND 239)

■ **227**  
**PANDOLFO RESCHI**  
**(GDÁNSK C. 1640-1696 FLORENCE)**

*Villa del Barone at Montemurlo, Prato, with travellers*

oil on canvas  
80 x 91 $\frac{1}{4}$  in. (203 x 232 cm.)

£15,000-20,000

\$20,000-26,000

€17,000-23,000



227



228

PROPERTY FROM A NOBLE EUROPEAN COLLECTION (LOTS 104, 167 AND 228)

**228**

**ATTRIBUTED TO GIOVANNI BATTISTA PIAZZETTA  
(PIETRAROSSA, NEAR VENICE 1682-1754 VENICE)**

*Saint Romuald*

oil on canvas, unframed  
27¼ x 21⅞ in. (70.5 x 55.5 cm.)

£8,000-12,000

\$11,000-15,000  
€9,000-14,000

**PROVENANCE:**

In the collection of the family of the present owner since the beginning of the 19th century.

In his 1982 catalogue, Adriano Mariuz lists a lost version of the present composition that is known from a print engraved by Marco Pitteri (A. Mariuz, *L'Opera Completa Del Piazzetta*, Milan, 1982, p. 109, no. 149).



229

PROPERTY OF A LADY (LOTS 170, 171, 220, 222 AND 229)

**229**

**JACOPO AMIGONI (MADRID 1685-1752)**

*Portrait of a lady, half-length, with a servant girl holding a basket of flowers*

oil on canvas  
34½ x 27¾ in. (87.5 x 69.5 cm.)

£10,000-15,000

\$13,000-19,000  
€12,000-17,000

We are grateful to Dr. Annalisa Scarpa Sonino for confirming the attribution on the basis of photographs.





230

**230**

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

*Mary of Egypt*

oil on canvas  
38¾ x 52 in. (98.4 x 132.1 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**PROVENANCE:**

Anonymous sale; Christie's, Rome, 3 June 1997, lot 430.

This is an autograph version of the original in the Galleria Nazionale d'Arte Antica, Rome. Though the prime is described as being Mary Magdalene, it has recently been noted that both the present picture and the version in Rome include three loaves of bread, traditionally the only sustenance that Mary of Egypt took with her into the desert after her conversion to Christianity.

Karin Wolfe has confirmed the attribution after first-hand inspection.

**231**

**ROMAN SCHOOL, CIRCA 1700**

*Saint Agnes*

oil on canvas, unlined and on its original stretcher  
52¼ x 38⅞ in. (132.7 x 96.8 cm.)

£8,000–12,000

\$11,000–15,000

€9,000–14,000

**PROVENANCE:**

In the family of the present owner since at least 1939.



231



(a pair)



FROM A GERMAN PRIVATE COLLECTION

**232**

**ANDREA LOCATELLI (ROME 1695-1741)**

*Apollo and Daphne; and Latona turning the Lycian peasants into frogs*

the second signed with monogram 'AL' (lower left)  
oil on canvas

25 $\frac{3}{8}$  x 29 $\frac{7}{8}$  in. (64.6 x 76 cm.) a pair (2)

£15,000–25,000

\$20,000–32,000

€17,000–28,000

**PROVENANCE:**

In the family of the present owner for several decades.

Andrea Locatelli is considered one of the most important exponents of Roman landscape painting in the first half of the eighteenth century. He received his first artistic training in the studio of his father, Giovanni Francesco, in Trastevere, Rome. In 1715, after having worked for three little-known painters - Monsu Alto, Bernadino Fergioni, and Biagio Puccini - Locatelli was commissioned to decorate a room in the Palazzo Ruspoli in Rome, the first of several important decorative schemes that he was to execute. Despite these instances of patronage, it was primarily as a painter of easel pictures that Locatelli made his name. These were sought after not only by distinguished Roman patrons, but also by an international clientele, amongst whom he was renowned for his idyllic views of the Campagna.

Throughout the course of his artistic career, Locatelli experimented with a wide variety of genres. At first, like his teacher Alto, he concentrated on river and coastal landscapes, influenced both by the style of Salvator Rosa as well as landscapes with ancient ruins. Later, he turned more towards the works of Gaspar Dughet and Jan Frans van Bloemen (see lot 233), painting idyllic views of the Roman Campagna and mythological scenes set in Arcadian landscapes.

The present pictures depict the climax of two myths from Ovid's *Metamorphoses*, that of Latona, mother of Apollo and Artemis, who, in revenge for being denied the opportunity to drink from a spring in Lycia in Asia Minor, turned the inhospitable peasants into frogs; and that of Daphne, transformed into an olive tree by her father in order to escape the embrace of Apollo.





PROPERTY FROM A BELGIAN PRIVATE COLLECTION

**233**

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

*An Arcadian landscape with shepherds and shepherdesses*

oil on canvas, unlined  
48% x 61% in. (122.8 x 156.5 cm.)

£30,000–50,000

\$39,000–64,000  
€34,000–56,000

**PROVENANCE:**

Henry Cooper Hampton; Christie's, London, 1 December 1894, lot 83.

We are grateful to Ludovica Trezzani for confirming the attribution on the basis of photographs.





234 (a pair)



235





236

PROPERTY FROM A PRIVATE COLLECTION  
(LOTS 214, 217, 219, 226, 227, 234 AND 239)

**234**

**ATTRIBUTED TO MICHELE ANTONIO  
RAPOUS (TURIN 1733-1819)**

*Flowers in a vase, with scattered fruit and  
flowers; and Flowers in a vase, with grapes  
and peaches beside a plate*

oil on canvas, unlined  
28 x 16½ in. (71.1 x 41.9 cm.) a pair (2)

£10,000–15,000 \$13,000–19,000  
€12,000–17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 6 December  
1989, lot 255, as 'Neapolitan School, 18th Century'.  
Anonymous sale; Sotheby's, Milan 18 October  
2006, lot 278, as 'Vittorio Amadeo Rapous'.

**235**

**CIRCLE OF ANDREA LOCATELLI  
(ROME 1695-1741)**

*A moonlight landscape with figures and  
goats on a wooded track*

oil on canvas  
40¾ x 54½ in. (103.6 x 134.4 cm.)  
in an 18th century Roman frame

£5,000–8,000 \$6,500–10,000  
€5,700–9,000

**PROVENANCE:**

Charles Eyre (d. 1876), Huntercombe Manor,  
Buckinghamshire, 1853, as 'Dughet', and by  
descent to the present owner.

**236**

**MARGHERITA CAFFI  
(VICENZA 1650-1710 MILAN)**

*Swaths of flowers in urns on a ledge*

oil on canvas  
29⅞ x 37¾ in. (75.8 x 95.8 cm.)

£15,000–20,000 \$20,000–26,000  
€17,000–23,000



**237**

**ATTRIBUTED TO JEAN MOSNIER (BLOIS 1600-1656)**

*Acis and Galatea*

oil on canvas

34 x 49¼ in. (86.3 x 125.1 cm.)

£30,000–50,000

\$39,000–64,000

€34,000–56,000

Recounted in Ovid's *Metamorphoses*, the story of Acis and Galatea emerged as a hugely popular subject across the arts during the sixteenth and seventeenth centuries. The tale described the jealousy of the cyclops, Polyphemus, over the love between Acis and the nymph Galatea. In a fit of anger, Polyphemus killed his rival with a boulder, whose blood Galatea then turned into a river. This moment of transformation appears to be the subject of the present work, as the nymph bestows upon Acis a crown of laurels, and water pours from the urn beneath his arm. Jean Mosnier, a native of Blois, was trained in the workshop of his father, a glass-painter. After painting a copy of an altarpiece by Andrea Solario from the Franciscan convent in the city for the Queen Mother, Marie de' Medici, he travelled to Italy, where he worked under the influence of Raphael's followers. He returned to France in circa 1625 and became a celebrated painter of the Blois region.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**238**

**FOLLOWER OF FRANÇOIS BOUCHER**

*Jupiter seducing Callisto*

oil on canvas

63 $\frac{3}{8}$  x 50 $\frac{3}{4}$  in. (161.7 x 128.8 cm.)

£40,000–60,000

\$52,000–77,000  
€45,000–68,000

**PROVENANCE:**

(Possibly) Mrs H. Oppenheim; her sale (†), Christie's, London, 26 May 1933, lot 149, as one of a pair, with incorrect dimensions, as 'Boucher' (13 gns. to Edwards).

Maurice Fenaille (1855–1937), Paris, with Bernard Steinitz, Paris, 2008.

**LITERATURE:**

(Probably) M. Fenaille, *F. Boucher*, Paris, 1925, p. 110.

(Possibly) A. Ananoff, *François Boucher*, Lausanne-Paris, 1976, II, p. 293, under no. 668.

(Possibly) A. Ananoff, *L'opera completa di François Boucher*, Milan, 1980, p. 141, under no. 706.

The present work is a version of the original by Boucher in the Wallace Collection, London. The prime is dated to 1769 and was used as one of the models for a set of tapestries produced in the famous Gobelins workshops for Louis XVI, now held in the J. Paul Getty Museum, Los Angeles. The subject is taken from Ovid's *Metamorphoses*, where Jupiter transforms himself into the goddess Diana to seduce one of her followers, Callisto, with the eagle in the upper left of the composition providing us with the clue as to his true identity.





239 (a pair)





240

PROPERTY FROM A PRIVATE COLLECTION  
(LOTS 214, 217, 219, 226, 227, 234 AND 239)

**239**

**MARTIN KNOLLER  
(STEINACH AM BRENNER 1725-1804 VIENNA)**

*An extensive wooded landscape with figures by a waterfall, a town beyond; and Travellers resting by a waterfall, a town beyond*

oil on canvas

36 $\frac{7}{8}$  x 50 $\frac{7}{8}$  in (93.7 x 128.8 cm.)

a pair (2)

£20,000–30,000

\$26,000–38,000

€23,000–34,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION  
(LOTS 129, 193, 240, 241 AND 245)

**240**

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

*Rome, Piazza del Campidoglio, at night, with the Equestrian Statue of Marcus Aurelius and figures lighting bonfires*

oil on canvas, oval, unframed

18 $\frac{1}{2}$  x 23 $\frac{1}{8}$  in. (47 x 58.7 cm.)

£25,000–35,000

\$33,000–45,000

€29,000–39,000

**PROVENANCE:**

with Giacomo Vivanti, Rome, as 'Circle of Francesco Zuccarelli', from whom acquired 14 April 1955 by the following, Anonymous sale [The Property of a Private Collector]; Christie's, New York, 26 January 2005, lots 221 and 222, when acquired by the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION  
(LOTS 129, 193, 240, 241 AND 245)

**241**

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

*A mountainous river landscape with the Monastery of San Cosimato,  
to the north of Rome*

oil on paper, laid down on canvas  
9¼ x 12¾ in. (24.8 x 31.5 cm.)

£15,000–20,000

\$20,000–26,000  
€17,000–23,000

**PROVENANCE:**

Anonymous sale [Property from a Private Collection]; Sotheby's, London,  
26 April 2007, lot 138.

The monastery of San Cosimato was first built in *circa* 500 AD on the ruins of an old Roman villa. Dedicated to Saints Cosmos and Damien, its first abbot was Saint Benedict, the father of Western monasticism, though it passed into the control of the Franciscan order in 1680, under whose control it remains to this day. The present work was probably executed during Bidauld's Roman sojourn of 1780-1795.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**242**

**JEAN BARBAULD (VIARMES 1718-1762 ROME)**

*A girl from Frascati*

oil on canvas, laid down on panel

9 $\frac{7}{8}$  x 7 $\frac{3}{4}$  in. (25.1 x 18.7 cm.)

indistinctly inscribed '[...]quine[?]' (upper centre)

£8,000–12,000

\$11,000–15,000  
€9,000–14,000

**PROVENANCE:**

Anonymous sale; Drouot, Paris, 14 June 1983, lot 13.

Anonymous sale; Sotheby's, Monaco, 22 June 1985, lot 148.

Anonymous sale; Christie's, London, 14 December 1990, lot 339.

**EXHIBITED:**

Strasbourg, Musées de Strasbourg, *Jean Barbauld (1718-1762): Le théâtre de la vie italienne*, 22 May-22 August 2010, p.89, no. 21.

**243**

**JEAN-BAPTISTE HILAIRE (AUDUN-LE-TICHE 1753-AFTER 1822 PARIS)**

*A desert landscape with travellers passing through the Valley of the Tombs, Palmyra*

signed 'JB. Hilair' (lower left)

oil on canvas

31% x 59% in. (79.8 x 151.5 cm.)

£80,000–120,000

\$110,000–150,000

€90,000–140,000

**PROVENANCE:**

Gifted by the wife of Baron Lejeune, future Duchess of Carafa and Noia, to Étienne Paul Barat, in 1896, and by descent to, Anonymous sale [Monsieur M.K.]; Tajan, Paris, 16-17 November 1999, lot 188. with Galerie Didier Aaron & Cie, Paris, by 2000, where acquired by the present owner.

**EXHIBITED:**

Paris, Mairie du 5<sup>e</sup> arrondissement, Centre culturel du Panthéon, *Moi, Zénobie, Reine de Palmyre*, 18 September-16 December 2001, p. 324, no. 42.

Born in 1753, Jean-Baptiste Hilaire trained under Jean-Baptiste Leprince (1734-1781), himself an artist who travelled widely, passing his fascination with distant lands and the Orient to his student. With the Comte de Choiseul-Gouffier, Hilaire embarked on the ship *Atalante* in 1776, sailing for Greece and the Bosphorus. Here he drew prolifically, with the principle aim of illustrating the *Voyage pittoresque de la Grèce*, published by Choiseul-Gouffier. Named ambassador to the Sublime Porte, Choiseul-Gouffier opened up Constantinople to French artists, including Hilaire, who made many tours in the region at the request, amongst others, of the Swedish diplomat Ignatius Mouradega d'Ohsson (1740-1807), who wanted him to work on his *Tableau Général de l'Empire Othoman*, which appeared in three volumes in 1788, 1790 and 1820.

It seems that Hilaire never actually travelled to Palmyra. His composition, though a faithful topographical depiction of the Valley of Tombs, is almost certainly based on the work of another Frenchman, the artist Louis-François Cassas (1756-1827), who visited the site in 1785 and made an exact drawing. Apart from the group of four columns that Hilaire transferred from a different area in Palmyra to fill the left-hand side of his composition, the only point at which he

strayed from archaeological exactitude, the Valley of the Tombs, is shown exactly as it would have been. In the picture, the different funerary towers can be identified, and were erected by wealthy patrician families in the 1st Century AD, the most important of which were the towers of Elahbel, Jamblique and Khitot.

In addition to his topographical interest, Hilaire evidently wished to portray the exoticism and picturesque nature of the scene, with the two caravans crossing one another, one coming from Baghdad and the other from Damas. Prefiguring the taste for Orientalist painting that flourished in the nineteenth century, Hilaire took great delight in carefully detailing the accoutrements and accessories of the caravans and the travellers, animating the Valley of the Tombs with abundant life.

At the end of August 2015, the three main funerary towers in the historic Palmyra site were wilfully destroyed by an explosion, obliterating some of the most precious monuments from this antique city. In the present work Hilaire thus unwittingly passed on to posterity an important and moving depiction of this lost cultural heritage.







(a pair)

PROPERTY OF A GENTLEMAN

**244**

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

*A Mediterranean harbour with townsfolk trading on the shore at sunset; and A Mediterranean harbour with fishermen near a fortification, vessels beyond*

oil on canvas

22¾ x 33¾ in. (57.7 x 84.7 cm.)

a pair (2)

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**PROVENANCE:**

Elizabeth, Lady Eastlake (1809-1893), London, on whose behalf acquired at Christie's by Sir William Boxall (1800-1879), second Director of the National Gallery, London, as 'after Vernet' (according to a label on the reverse of the first). Sir Thomas Henry Farrer (1819-1899), Abinger Hall, Dorking, circa 1860, and by descent to the present owner.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION  
(LOTS 129, 193, 240, 241 AND 245)

**245**

**CARLO BONAVIA (ACTIVE NAPLES 1751-1788)**

*A moonlit landscape of a Mediterranean harbour*

oil on canvas

25 $\frac{1}{2}$  x 34 in. (65.1 x 86.4 cm.)

£30,000-50,000

\$39,000-64,000  
€34,000-56,000

**PROVENANCE:**

Falkenberg, and by descent to his great-granddaughter.  
Anonymous sale; Sotheby's, New York, 26 January 2007, lot 210.

We are grateful to Dr. Ermanno Bellucci for confirming the attribution on the basis of photographs.











246

**FRANCIS HOLMAN (RAMSGATE 1729-1784 LONDON)**

*A view of Blackwell Yard from the Thames*

signed and dated 'F Holman. 1784' (lower left)

oil on canvas

30¼ x 61½ in. (76.9 x 156 cm.)

£70,000–100,000

\$90,000–130,000

€79,000–110,000

**PROVENANCE:**

The Wigram family of Blackwall Shipyard, and by descent until circa 1996, when acquired by the present owner.

**LITERATURE:**

H. Green and R. Wigram, *Chronicles of Blackwall Yard*, I, London, 1881, pp. 32-33.

Blackwall, on the north bank of the Thames, to the east of Greenwich, had been a site for ship building since the Middle Ages. The proximity of the village to London, and the naturally deep water of the river at that point, made it an ideal choice for relocation when the East India Company outgrew its docks at Deptford in the early seventeenth century. During the ensuing hundred years the new yard [at Blackwall] continued to expand, building ships for the Royal Navy as well as for the East India Company, and by the date of this picture, it had become the largest private dockyard in the world. Under the management of John Perry in the second half of the eighteenth century, the yard flourished, and helped by the revival of trade after the American War of Independence, the year 1784 saw a large number of new commissions and was described as one of the most important in the company's history; 'the tide of business was at the full' and Perry was 'said to have been almost alarmed at his own success' (*Chronicles of Blackwall Yard*, London, 1881, p. 32).

It is therefore entirely reasonable to suppose that Perry commissioned Francis Holman to paint this view, and a similar one now in the collection of the National Maritime Museum, Greenwich, in order to commemorate the company's successes. In Robert Wigram's *Chronicles of Blackwall Yard*, he mentions two pictures of the dockyard painted in 1784, one of which was in the possession of the

Perry family and the other with Messrs Money, Wigram & Co., who, from the early nineteenth century, owned half of the Blackwall yard. Although no artist is mentioned in the *Chronicles*, it is safe to conclude that these two paintings are by Holman. The seven ships shown in the paintings are four 74-gun third rates, H.M. Ships *Venerable*, *Victorious*, *Hannibal* and *Theseus*, and two 44-gun ships, *Adventure* and *Gorgon*, together with the West Indiaman *Three Sisters*. The painting at the National Maritime Museum depicts the launch of the *Adventure* on 19 July 1784, and in it, the ship to the left hand side of the canvas has been identified as H.M.S. *Venerable*, which had been launched earlier that year, in April 1784. As the next of the 74s to be launched, *Victorious*, went into the water in April 1785, our picture must depict the *Venerable*.

The third rate H.M.S. *Venerable* is best known to history as Admiral Duncan's flagship at the Battle of Camperdown on 11 October 1797, during the French Revolutionary Wars, where Duncan roundly defeated the Dutch fleet in a victory, which effectively marked the end of Dutch sea power and the eclipse of the Dutch navy as a significant force in European history.

The son of a master mariner, Francis Holman was born in Ramsgate in 1729. His younger brother, Captain John Holman (1733-1816), ran the family shipping business, so Holman was immersed in the maritime world from a young age. His early works were mostly portraits of ships commissioned by their captains, but later on he turned his attention to painting ships of the Royal Navy. Known to history for being the teacher of the maritime artist, Thomas Luny (1759-1837), his unerring attention to detail and knowledge of the subject have left us with a valuable record of eighteenth century maritime life.

We are grateful to Michael Natxton for his assistance in the cataloguing of this lot.



Francis Holman, *A view of Blackwell Yard from the Thames*, 1784  
© National Maritime Museum, Greenwich, London







PROPERTY OF A PRIVATE COLLECTOR  
(LOTS 247 AND 250)

**247**

**FRANCIS SWAINE  
(LONDON C. 1720-1782)**

*Ships of the Red Squadron at anchor, one firing a salute as she prepares to the leave the anchorage; and An English third-rate of the Red Squadron at anchor off the Low Countries, surrounded by coastal craft and with an Admiralty yacht firing a salute off her stern*

both signed 'F. Swaine' (lower left, one on a spar)  
oil on canvas

14 x 17½ in. (35.6 x 44.5 cm.) a pair (2)

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**PROVENANCE:**

with The Palsler Gallery, London.  
William Legge, 7th Earl of Dartmouth (1881-1958), and by descent to his daughter, Lady Elizabeth Basset (1908-2000), and by descent.

Anonymous sale; Phillips, London, 10 July 2001, lot 36.

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

A close contemporary of Charles Brooking, whose work he sometimes copied, Francis Swaine was also influenced by the work of his father-in-law, Peter Monamy, which is clearly in evidence in these two highly detailed calms. Swaine exhibited regularly at both the Free Society and the Society of Artists from 1761 until his death, and seven works were exhibited posthumously at the Free Society in 1783.



(a pair)





248

**DOMINIC SERRES (GERS 1722-1793 LONDON)**

*A convoy of East Indiamen off Jamestown, St. Helena, signalling its departure for China*

signed and dated 'D. Serres 1785' (lower left)

oil on canvas

46¼ x 60½ in. (102.3 x 153.7 cm.)

£20,000-30,000

\$26,000-38,000

€23,000-34,000

**PROVENANCE:**

Anonymous sale [S. Owen Daly]; Christie's, London, 12 July 1937, lot 132, as 'British Men-o'-War Off Gibraltar' with incorrect dimensions (9 gns. to Daniels).

with J. Brown & Son, London.

The three vessels named in this attractive work comprise *Lascelles*, *General Elliot* and *Busbridge*, all of which were of comparable size and measured between 755 and 758 tons. Although all three had departed Portsmouth on different days during March 1785, they had rendezvoused at St. Helena in order to sail in convoy on the second and more hazardous leg of their long journey to China. *Busbridge*, commanded by Captain Alexander Todd, was built at Blackwall in 1782 and this was the second of her seven voyages out east prior to being broken up in 1805. *General Elliot*, under Captain Robert Drummond, was built at Rotherhithe – also in 1782 – and undertook six voyages up to 1796 when she was sold into the West Indies trade, where

she remained for six years until scrapped in 1802. *Lascelles*, under Captain Thomas Wakefield, was built at Deptford in 1779 and did eight voyages out east until 1798. Briefly used as a West Indiaman thereafter, she was then sold to the Admiralty for use as a storeship and broken up at Plymouth in 1807. The two other East Indiamen depicted in the group (although unnamed in this work) are the *Atlas* and the *Barwell*.

The island of St. Helena in the South Atlantic was discovered by the Portuguese on St. Helena's Day, 21st May 1502. Afterwards held by the Dutch, the British East India Company briefly settled there in 1651 and even though the island changed hands again during the Anglo-Dutch Wars in the middle of the century, it had reverted to the British Crown by 1673 when, on 12th December that year, Charles II granted it to the East India Company for use as a port of call for their homebound ships. St. Helena's barren appearance when approached from the sea was in marked contrast to the luxuriance of its many deep valleys, the town and anchorage for the Company's ships being situated below St. James's valley at the northern end of the leeward side of the island. Apart from drinking water and the obvious shelter from the weather, the island regularly supplied ships with beef and lemons (to combat scurvy) whilst in return, the Company provided St. Helena with grain which would not grow there.

We are grateful to Michael Naxton for compiling this entry and for his assistance in the cataloguing of this lot.

**249****PETER MONAMY (LONDON 1681-1749)**

*Her Majesty's new flagship Royal Sovereign at the Nore and saluting the arrival of Prince George of Denmark for his first visit to the fleet since being appointed Lord High Admiral, 4th June 1702*

oil on canvas

58½ x 51½ in. (148.6 x 130.8 cm.)

£40,000–60,000

\$52,000–77,000

€45,000–68,000

**PROVENANCE:**

Miss J. M. Seymour, East Knoyle House, Salisbury; (†) Christie's, London, 19 January 1945, lot 75 (336 gns. to Valding[?]).

The Collection of Cedric Forbes-Cockell, Jersey.

Lady Tennyson D'Encourt; Christie's, London, 24 November 1972, lot 145 (2,400 gns).

Anonymous sale; Sotheby's, London, 9 March 1988, lot 8 (£25,000).

North Mymms Park, Hertfordshire.

A significant part of Oliver Cromwell's legacy to Charles II upon his restoration in 1660 was the strong navy which had roundly defeated the forces of the United Provinces of Holland in the First Anglo-Dutch War of 1652-54. Fortunately, the new King also recognised the value of Cromwell's bequest and, from the outset, gave the navy every support to the extent of appointing his younger brother James, the Duke of York and future King James II, to its overall command. James proved an equally enthusiastic supporter and indeed, a very able fleet commander, but his successor William III was less keen. William was primarily a soldier and saw the navy merely as an adjunct to the army which he commanded. To an extent at least therefore, William's reign (1689-1702) saw the navy rather neglected and when Anne became Queen in March 1702, one of her very first acts – that May – was to create her husband, Prince George of Denmark, the Lord High Admiral of England, a position more usually held by the sovereign. Despite his lack of experience, Prince George took his new role very seriously and decided to visit the fleet at the earliest opportunity. Arranged for 4th June, the Prince and his entourage made their way to Sheerness from where the royal party was rowed out to the flagship lying with other ships in the Nore, the principal fleet anchorage at that time.

This is the scene, with the Prince's barge shown off *Royal Sovereign's* port quarter, depicted in this attractive work derived from Van de Velde's painting of the same event and which is held in

the National Collection at Greenwich (BHC 3614). Van de Velde produced a number of portraits of this great ship which inspired various artists, not least Peter Monamy. (For other comparable compositions, see Frank Cockett's *Peter Monamy, 1681-1749, and His Circle*, 2000, front dust jacket and page 72, pl. 40.)

**The first rate *Royal Sovereign***

Designed by Surveyor Harding and built under his direction, the second *Royal Sovereign* to serve in the fleet was a majestic three-decker measured at 1,883 tons and 174½ feet in length with a 50 foot beam. With a principal armament of 28-32pdrs. on her gundeck, she further mounted 28-18pdrs. on her maindeck and 28-9pdrs. on her upper deck, with additional 6pdrs. on the quarterdeck, forecastle and roundhouse (or poop) to give a total of 102 guns. In terms of sheer firepower, she was a worthy successor to her earlier namesake although the grandeur and lavishness of her external carvings and decoration were also just as spectacular. Indeed, it is intriguing to speculate just how much of her cost was attributable to all this splendid though needless finery, an issue which assumes even greater importance once her career is examined. Launched on 25th May 1701 and commissioned for sea under Captain John Fletcher, her first operational role was as flagship to Sir George Rooke when the War of the Spanish Succession began in 1702. Rooke's initial objective was the capture or destruction of Cadiz and, to this end, the fleet he had assembled left Spithead on 19th June (1702). Arriving at their intended anchorage near Cadiz on 12th August, Rooke then displayed "an ominous lack of energy" which resulted in the failure of the several operations to take the city and a complete withdrawal a month later. From there, Rooke took the fleet to Vigo Bay where, on 12th October (1702), he partially restored his reputation not only by destroying the French fleet at anchor there, but also by seizing the Spanish

treasure galleons it was guarding. Millions in specie were captured yet one of the most curious aspects of the affair was that Rooke transferred his flag to the 80-gun *Somerset* beforehand and *Royal Sovereign* took no part in the action whatsoever.

One possible explanation could be that Rooke was under orders not to damage, let alone hazard, his flagship by exposing her to enemy fire such was her status as the symbolic flagship of the entire Navy and, in effect, a national icon. There is no documentary evidence to support such a theory yet it remains a mystifying fact that she never participated in any of the great sea-fights of her era despite several periods as flagship to successive commanding admirals. For unspecified reasons, she was effectively rebuilt by Master Shipwright J. Rosewell at Chatham between 1723 and 1729, even though details of her later career are equally sparse. Reclassed as a 90-gun 2nd Rate in 1756, three years later she was made Guardship in the Downs, a position of some significance, especially in time of war, as was the case from 1756-63. Further reduced to an 80-gun ship in 1763, perhaps as a result of the restoration of peace, she was broken up at Chatham a few years later, probably in 1766, although some sources state 1768. This lack of clarity concerning the precise year of her demise somehow reflects the whole of her sixty-year career which started with such promise yet achieved so little.

We are grateful to Michael Naxton for compiling this entry and for his assistance in the cataloguing of this lot.







PROPERTY OF A PRIVATE COLLECTOR (LOTS 247 AND 250)

**250**

**FRANCIS HOLMAN (RAMSGATE 1729-1790 LONDON)**

*The Royal Yacht Princess Augusta with His Majesty King George III on board, reviewing his fleet at Spithead on 25 June 1773*

signed and dated 'F. Holman/1774' (lower left)

oil on canvas

26 x 58¾ in. (66 x 149.2 cm.)

£25,000-35,000

\$33,000-45,000

€29,000-39,000

**PROVENANCE:**

with Frank T. Sabin, London, by 1956.

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

**EXHIBITED:**

London, The Royal Academy, *The Exhibition of the Royal Academy*, 1774, no. 126.

Since the fourteenth century, the British Royal Naval fleet has gathered in the Solent, at Spithead, a sheltered area of water between Portsmouth and Ryde, for the monarch to inspect the collective ships of the navy. The review originally occurred when the fleet was mobilised for war, but increasingly acted as a 'show of strength' to discourage potential enemies. The first recorded gathering of ships was in June 1346 when Edward III inspected the fleet before it sailed to war with France, but the first acknowledged Fleet Review on record was in 1415 when Henry V reviewed his navy before the French campaign that ultimately led to the Battle of Agincourt.

However, it was George III who set the Fleet Review standards, when in June 1773 he used the anchorage to display the entire fleet of twenty-five ships. George III took a great interest in the event, staying in Portsmouth for several days, during which time he held a levee, dined on H.M.S. *Barfleur*, conferred knighthoods and visited the dockyard buildings. He also used the opportunity

to sail on the Royal yacht, the newly renamed *Princess Augusta*. Launched in 1771 at Deptford as the *Augusta*, 184 tons, and formally renamed *Princess Augusta* in 1773, in honour of George III's second daughter, she replaced the previous Royal yacht, the smaller *Augusta* (1761-1771), herself a rebuild of the outmoded *Charlotte* (1677-1761).

Shown here in the centre of the canvas, flying the Royal Standard on her main mast, and with the flag of the Lord High Admiral atop her foremast to indicate that the King is on board, the *Princess Augusta* is surrounded by other smaller yachts with the larger ships of the fleet visible in the distance. Given the significance of the 1773 Fleet Review, and the spectacle it created, it is more than likely that Holman witnessed the scene at first hand before creating this striking composition. Holman's contemporaries, such as John Cleveley, were almost certainly present as evidenced in a detailed watercolour of *George III reviewing the Fleet at Spithead, 22 June 1773, depicting HMS 'Royal Oak'* (Greenwich, National Maritime Museum). Holman was justifiably proud of the painting, and its companion piece, *The fleet saluting His Majesty when on board the Barfleur*, and the two works were the first paintings that he exhibited at The Royal Academy in 1774.

The spectacle of the amassed ships of the Royal Navy caught both the monarch and populace's imaginations and since the nineteenth century Fleet Reviews have often been held to celebrate the coronation of a new monarch, or to mark royal jubilees. Perhaps one of the most remarkable was held on 28 June 2005 as part of the bi-centenary celebrations of the Battle of Trafalgar when a total of 167 ships representing over 35 countries gathered at Spithead to be inspected by H.M. the Queen, Elizabeth II. The review was followed in the evening by a *son et lumière* show where 17 tall ships re-enacted the battle with blazing canon broadsides, gun smoke and state of the art pyrotechnics





251

**PIETRO ANTONIANI (MILAN C.1740-1805)**

*Naples, looking towards the Castel Sant'Elmo*

oil on canvas

12¼ x 18¾ in. (31 x 47.7 cm.)

£8,000–12,000

\$11,000–15,000

€9,000–14,000

The little we know about the life of Pietro Antoniani is based on what is written by the Abbot Pietro Zani: 'pittor di vedute pittor di marine: Patria, Milanese: Merito, bravissimo: operava 1775' (P. Zani, *Enciclopedia metodica critico-ragionata delle belle arti*, Parma, 1817-1824, cited in N. Spinosa and L. Di Mauro, *Vedute napoletane del Settecento*, Naples, 1993, p. 204). Of Milanese origins, it is not clear when Antoniani moved to Naples, where he probably trained in the circle of Antonio Joli. His Neapolitan views were popular amongst British Grand Tourists visiting Naples, for whom he often painted pairs or series, such as the four pictures signed and dated 1776, formerly in the collection of Sir Joseph Weld at Lulworth Manor (Christie's, London, 12 December 1980, lot 99), which includes a similar view of the city taken from the Carmine. Another comparable veduta, with the same high viewpoint and of similar dimensions, was part of a set of six (Sotheby's, London, 11 December 1991, lot 1).

We are grateful to Charles Beddington for confirming the attribution after inspection of the original.



252

**MICHELE MARIESCHI (VENICE 1710-1743) AND STUDIO**

*A capriccio with an equestrian statue and classical ruins*

oil on canvas

13<sup>7</sup>/<sub>8</sub> x 22<sup>3</sup>/<sub>4</sub> in. (35.4 x 57.7 cm.)

£15,000–25,000

\$20,000–32,000

€17,000–28,000

**PROVENANCE:**

(Possibly) Acquired by Robert Bussler, Overseer of Pictures for the House of Prussia, on behalf of Prince Friedrich Wilhelm, future Emperor Friedrich III (1831-1888), in 1872, by whom gifted in 1878 to his wife, Princess Victoria (1840-1901), and by descent to their son, Emperor Wilhelm II (1859-1941), and by descent to his son, Prince Eitel Friedrich (1883-1942).  
with Fritzes Konsthandel, Stockholm, by 1928, where acquired by, Private collection, Sweden, and by descent to the present owners.

The present lot is an autograph production based on the picture by Marieschi in the Staatsgalerie, Stuttgart. We are grateful to Ralph Toledano for endorsing the attribution to Michele Marieschi and Studio on the basis of photographs.





(actual size)

PROPERTY OF A GENTLEMAN (LOTS 149, 150 AND 253)

**\* 253**

**FRANCESCO GUARDI (VENICE 1712 - 1793)**

*A capriccio with figures promenading by ruins*

oil on panel

5 $\frac{7}{8}$  x 4 $\frac{1}{2}$  in. (15 x 11.5 cm.)

£15,000-25,000

\$20,000-32,000

€17,000-28,000

We are grateful to Bozena Anna Kowalczyk and Charles Beddington, who have independently confirmed the attribution after inspection of the original.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

## 8 WATCHES & CLOCKS

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

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written

Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • 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 **A** 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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## 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](http://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 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) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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 within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## 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](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto:arttransport@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. 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](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto:arttransport@christies.com).

#### (b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walibone, 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: carpets, 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 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 thus 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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](http://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](http://www.christies.com). Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

**UPPER CASE type:** means having all capital letters.

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



# 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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

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

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

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

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

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

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

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

## SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

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

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

#### ○ Minimum Price Guarantees

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

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

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

#### POST 1950 FURNITURE

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

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##### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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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 ..."

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\*\*Manner of ..."

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\*\*After ..."

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"With inscription ..."

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PETER RINDISBACHER (1806-1834)

*Bison Hunt*

signed 'Peter. Rindisbacher.' (in the margin lower right)

pen and ink and watercolour heightened with white on paper watermarked 'J R / 1824'

8½ x 11½ in. (21.5 x 29.2 cm.)

£30,000-£40,000

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*London, 14 December 2018*

### VIEWING

9 - 13 December 2018  
8 King Street  
London SW1Y 6QT

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*New York, 16 January 2019*

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12-15 January 2019  
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# INDEX

## A

Amigoni, 229  
Antoniani, 251  
Antwerp School, 105, 122, 133

## B

de Backer, 118  
Barbault, 242  
Barré, 198  
Beach, 197  
Benson, 107  
Bidault, 241  
van Bloemen, 233  
Bolognese School, 215  
Bonavia, 245  
Both, 159  
Boucher, 238  
Brueghel, 131

## C

Caffi, 236  
Caporali, 172  
Carpioni, 217  
Carriera, 193  
de Champaigne, 123  
Cincani, 167  
Codde, 142  
Coignet, 115  
Cossiers, 141  
Cotes, 199  
van Couwenbergh, 145  
Cranach, 110  
Cuyp, 150

## D

Dall, 206  
Dance-Holland, 200  
Dandini, 220  
van Diest, 148  
Drolling, 166  
van Dyck, 178

## E

English School, 179, 189, 191

## F

Florentine School, 170  
Fra Galgario, 222  
Francken, 116, 117, 121  
Frankenthal School, 138

## G

Gainsborough, 204  
Ghirlandaio, 174  
Ghislandi, 222  
Giacomo da Castello, 136  
Gilpin, 203  
Giordano, 216, 221  
Giovanni da San Giovanni, 211  
Gossaert, 113

van Goyen, 147  
Grimmer, 124  
de Grijef, 154  
Guardi, 253

## H

Hammer, 163  
Hanneman, 180  
van der Helst, 158  
Hemessen, 109  
Hilaire, 243  
van den Hoecke, 128  
Holbein, 114  
Holman, 246, 250  
Huber, 112  
Hudson, 188

## J

Játiva Master, 102

## K

van der Kerckhoven, 136  
Kneller, 182  
Knoller, 239  
Krodol, 111

## L

Lanino, 176  
Lawrence, 202  
Lely, 181  
Lievens, 153  
Ligozzi, 210  
Locatelli, 232, 235  
Lombardy, 219  
Lubieniecki, 165

## M

Maes, 156  
Malaine, 164  
Mannozi, 211  
Mantuan School, 169  
Marieschi, 252  
Master of 1518, 106  
Master of Marradi, 168  
Master of the Tiburtine Sibyl, 101  
Mengs, 201  
Michele di Rodolfo del Ghirlandaio, 171  
Miel, 223  
Molenaer, 143  
de Momper, 120  
Monamy, 249  
Montagna, 167  
Mosnier, 237  
de Mura, 226

## N

Netscher, 162  
Newton, 207  
Nuvolone, 213

## O

Orizzonte, 233  
van Orley, 104  
van Ostade, 149

## P

Palamedesz., 144  
Peresi, 218  
Piazzetta, 228  
Pourbus, 125, 126

## R

Raeburn, 205  
Rapous, 234  
Rembrandt, 155  
Reni, 214  
Reschi, 227  
Reynolds, 194, 195  
Ricci, 224  
Rijckaert, 119  
Robert, 240  
Roman School, 231  
van Ruisdael, 151

## S

Savery, 139  
Schiavone, 175  
Seaton, 192  
Sellaer, 108  
Serres, 248  
Soest, 186, 187  
Soldi, 190  
van Somer, 183  
Stanchi, 212  
Steen, 157  
Swaine, 247  
van Swanevelt, 152

## T

Teniers, 130, 132, 134, 135, 137  
Tintoretto, 177  
Tosini, 171  
Trevisani, 230

## V

Vernet, 244  
Vignon, 185  
Vinckboons, 140  
Vivarini, 173  
de Vos, 129

## W

van der Werff, 160, 161  
West, 208  
Westall, 209  
van der Weyden, 103  
Wilson, 196  
Wootton, 184  
Wouwerman, 146





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