

OLD MASTER

PAINTINGS AND SCULPTURE

NEW YORK | WEDNESDAY 1 MAY 2019



CHRISTIE'S







OLD MASTER PAINTINGS AND SCULPTURE

WEDNESDAY 1 MAY 2019

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AUCTION

Wednesday 1 May 2019
at 2.00 pm (Lots 201-363)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Thursday	25 April	10.00 am - 5.00 pm
Friday	26 April	10.00 am - 5.00 pm
Saturday	27 April	10.00 am - 5.00 pm
Sunday	28 April	1.00 pm - 5.00 pm
Monday	29 April	10.00 am - 5.00 pm
Tuesday	30 April	10.00 am - 5.00 pm

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Adrien Meyer (#1365994)

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CHRISTIE'S

21/02/19



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AUCTION CALENDAR 2019

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

25 JUNE

TABLEAUX ANCIENS ET DU
XIXÈME SIÈCLE
PARIS

4 JULY

OLD MASTERS EVENING SALE
LONDON

5 JULY

OLD MASTERS DAY SALE
LONDON

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201

•201

JAN ASSELIJN (DIEPPE 1610-1652 AMSTERDAM)

A military skirmish in a wooded landscape

indistinctly signed and dated '[...y[n] 163[?]' (lower right)

oil on panel

15 $\frac{7}{8}$ x 28 $\frac{1}{8}$ in. (40.3 x 71.4 cm.)

\$7,000-10,000

£5,300-7,600
€6,200-8,800

PROVENANCE:

Steffan Stackelberg, Faehna, near Reval (Tallinn), Estonia.
Anonymous sale; Sotheby's, New York, 5 November 1986, lot 43, where
acquired by the present owner (\$24,200).

LITERATURE:

A.C. Steland-Stief, *Jan Asselijn, nach 1610 bis 1652*, Amsterdam, 1971, pp. 27,
125, no. 14, plate VII.

This painting is among the earliest works by Jan Asselijn, who alongside Jan Both and Jan Baptist Weenix is regarded as one of the most important Dutch Italianate landscapists of the mid-seventeenth century. Anne Charlotte Steland-Stief has suggested that the painting, which displays the influence of Asselijn's master, the battle painter Jan Martszen de Jonge, dates to around 1634 on the basis of its similarities with a work dating to that year in the Herzog-Anton-Ulrich-Museum, Braunschweig (*loc. cit.*).

THIS LOT IS OFFERED WITHOUT RESERVE

•202

PIETER VOGELAER (ZIERIKZEE 1641-C. 1720)

A fluyt and other vessels offshore - a penschilderij

signed with monogram 'PV' (lower left)

oil and ink on panel

27 $\frac{3}{8}$ x 17 $\frac{3}{4}$ in. (69.5 x 44.9 cm.)

\$15,000-20,000

£12,000-15,000
€14,000-18,000

PROVENANCE:

Anonymous sale; Christie's, London, 4 July 1997, lot 229, where acquired by the
present owner.

Very little is known of Pieter Vogelaer, an artist who produced *penschilderijen* (pen paintings) in the style of Willem van de Velde I. Only a handful of paintings by him are known today, including works in the collections of the Rijksmuseum, Amsterdam (inv. no. SK-C-524); National Maritime Museum, Greenwich (inv. nos. BHC0948 and BHC0950); and Paleis Het Loo, Apeldoorn (inv. no. RL8400).

THIS LOT IS OFFERED WITHOUT RESERVE



THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION
LOTS 201-219

•203

SALOMON VAN RUYSDAEL
(NAARDEN ?1600/3-1670 HAARLEM)

*A river landscape with a ferry and Kronenburg Castle
in the background*

signed and dated 'SVRuysdael. 1645' ('SVR' linked, lower center, on the boat)
oil on canvas
31 $\frac{1}{8}$ x 40 $\frac{7}{8}$ in. (79.1 x 103.8 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

Honigman collection, Amsterdam, from whom acquired at the beginning of
the nineteenth century by
Worthington collection, Amsterdam, and by descent in the family, and by
whom brought to England shortly before the German invasion of Holland in
May 1940 (according to the 1944 exhibition catalogue).
with Arthur Tooth & Sons, London.
Acquired by the present owner *circa* 1985.

EXHIBITED:

Liverpool, School of Art and Design, *Exhibition of works by Dutch masters of
the seventeenth century*, 22-29 September 1944, no. 16.

LITERATURE:

W. Stechow, *Salomon van Ruysdael: Eine Einführung in seine Kunst*, Berlin,
1975, p. 121, no. 347B.

Depictions of ferry boats conveying passengers and animals across bodies of water are among the most enduring images in Salomon van Ruysdael's work, with surviving paintings dating from 1631 until 1667. The earliest examples are conceived in muted tones characteristic of Jan van Goyen, but around 1640 Ruysdael freed himself from the elder artist's work in favor of images conceived with brighter colors, increased emphasis on cloud-filled skies and broader expanses of water. Wolfgang Stechow has identified the structure in the central background as that of Kronenburg Castle in Loenen aan de Vecht near Utrecht (*loc. cit.*). Razed in 1837, the twelfth-century castle is shown from the other direction in a drawing by Roelant Roghman dating to only a year or so later (formerly Museum Boymans, Rotterdam; for a copy of the drawing, see H.W.M. van der Wyck, *De kasteeltekeningen van Roelant Roghman*, I, Alphen aan den Rijn, 1989, p. 115, no. 95, illustrated).

THIS LOT IS OFFERED WITHOUT RESERVE







205

•204

**WILHELM SCHUBERT VAN EHRENBURG
(ANTWERP 1630-C. 1676)**

A church interior

indistinctly signed 'G van E[...]' (lower left, on the base of the column)

oil on panel

17¾ x 12¼ in. (44.2 x 32.4 cm.)

\$4,000-6,000

£3,100-4,500
€3,600-5,300

PROVENANCE:

Acquired by the present owner *circa* 1985.

THIS LOT IS OFFERED WITHOUT RESERVE

•205

**ATTRIBUTED TO THÉOBALD MICHAU
(TOURNAI 1676-1765 ANTWERP)**

A river landscape with boats and figures on a path

oil on panel

13¾ x 19⅞ in. (34.9 x 48.4 cm.)

\$8,000-12,000

£6,100-9,100
€7,100-11,000

PROVENANCE:

Anonymous sale; Christie's, New York, 4 November 1986, lot 192, as Theobald Michau, where acquired by the present owner (\$26,400).

The composition of this painting is closely related to Jan Breughel I's *River landscape with a boatyard* in the Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden (see K. Ertz, *Jan Brueghel der Ältere: Die Gemälde*, Lingen, 2008, I, pp. 280, 282, no. 128, illustrated).

THIS LOT IS OFFERED WITHOUT RESERVE



•206

THE MONOGRAMMIST E.V.H.

A barge saluted by the home fleet

signed with initials 'E.V.H.' (lower left, on the barrel)

oil on canvas

33 $\frac{1}{8}$ x 43 $\frac{3}{8}$ in. (84.1 x 110.8 cm.)

\$7,000-10,000

£5,300-7,600

€6,200-8,800

PROVENANCE:

Anonymous sale; Sotheby's, New York, 12 January 1989, lot 79, where acquired by the present owner (\$26,400).

THIS LOT IS OFFERED WITHOUT RESERVE



•207

JAN BORRITZ. SMIT (AMSTERDAM 1598-1644 OR EARLIER)

Frigates and other vessels in an estuary with figures on a jetty

oil on panel

15 $\frac{1}{2}$ x 27 in. (39.7 x 68.5 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

with Richard Green, London, by 1984.

Anonymous sale; Sotheby's, New York, 3 June 1988, lot 46, as 'Jan Borritsz. Smit (active 1721-1768)', where acquired by the present owner (\$49,500).

THIS LOT IS OFFERED WITHOUT RESERVE

THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION
LOTS 201-219

•208

FOLLOWER OF LEONARDO DA VINCI, 16TH CENTURY

The Madonna and Child

oil on panel, laid down on panel
16¾ x 12¾ in. (42.6 x 31.5 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

Anonymous sale; Christie's, New York, 4 June 1986, lot 104, as Cornelis van Cleve, where acquired by the present owner.

EXHIBITED:

Paris, Grand Palais, 1972, no. 14, as Joos van Cleve (according to a label on the reverse).

LITERATURE:

M. Kemp and T. Wells, *Leonardo da Vinci's Madonna of the Yarnwinder: A Historical & Scientific Detective Story*, London, 2011, p. 212, fig. 100, as After Leonardo da Vinci.

The Madonna and Child are inspired by Leonardo's *Madonna of the Yarnwinder* of 1501. Leonardo's composition is well known through versions owned by the Duke of Buccleuch; and another in an American private collection. Martin Kemp and Thereza Wells have recently identified nearly forty copies of the *Madonna of the Yarnwinder* by Leonardo da Vinci's followers. The scholars have linked the present painting to a group of just three panels, all of which include an apple and three cherries in the foreground (*loc. cit.*). The cherries in this context should be read as symbols of paradise, while the apple references the Tree of Knowledge and the Fall of Man. As Kemp and Wells note, compared to other copies after Leonardo's design, the paintings in this group display strong links to Leonardo's composition, not only in the stonework, but also in the Madonna's headdress, which follows Leonardo's intricate drapery folds, the translucent veil, as well as the disposition of the Madonna's clothing. The Madonna's hands, too, show strong connections to Leonardo's composition, particularly the detail of her left thumb tucked under Christ's arm as well as the expert foreshortening of her right hand.

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210

•209

NETHERLANDISH SCHOOL, EARLY 16TH CENTURY

The Annunciation

inscribed 'VE . GRACIA / PLENA . DNS' (center, on the phylactery)
oil on panel
14 x 10¼ in. (35.6 x 25.8 cm.)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE:

J.J. Kerrigan, New York.
with Newhouse Galleries, New York, as Dirk Vellert, from whom acquired circa 1963 by a private collector and by whom sold [Property of a Private Collector, Southern California]; Sotheby's, New York, 14 January 1988, lot 52, as Circle of Dirk Vellert, where acquired by the present owner.

At the time of the painting's 1988 sale, it was accompanied by a letter dated 4 April 1963 from Friedrich Winkler indicating that in his opinion the painting was by Dirk Vellert, an opinion that he said was shared by Max J. Friedländer.

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•210

ABRAHAM STORCK (AMSTERDAM 1644-1708)

Dutch men-o'-war off the Mediterranean coast

oil on canvas
26 x 36¼ in. (66.1 x 92 cm.)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE:

(Possibly) Sir George Edward Leon (1875-1947), 2nd Baronet, Bletchley Park, Buckinghamshire.
with Agnews, London.
Anonymous sale; Sotheby's, New York, 17 January 1986, lot 105, where acquired by the present owner.

Active in Amsterdam, Abraham Storck's paintings were heavily influenced by the city's two most important marine painters of the second half of the seventeenth century, Ludolf Bakhuizen and Willem van de Velde II. Bakhuizen's influence is readily felt in the pictorial manner in which Storck treated sky and water, while van de Velde likely inspired Storck's accurate rendering of technical details like the ships' rigging.

A copy after this painting was sold Christie's, London, 11 December 1986, lot 117.

THIS LOT IS OFFERED WITHOUT RESERVE



•211

**JAN VERBRUGGEN
(ENKHUIZEN 1712-1781 LONDON)**

A Dutch two-decker and other ships in a calm sea

oil on canvas
17¼ x 22½ in. (43.8 x 57.1 cm.)

\$3,000-5,000

£2,300-3,800

€2,700-4,400

PROVENANCE:

Sir Francis Beaufort-Palmer, London.
Sean E. Kennedy, London; Christie's, London, 6 June 1947, lot 90, as 'Monamy' (6 gns. to Kluger).
with F. Kleinberger, New York; Parke-Bernet, New York, 15 April 1953, lot 78, as Peter Monamy, where acquired for \$100 by a private collector and by whom sold Anonymous sale; Sotheby's, New York, 14 January 1994, lot 228, where acquired by the present owner (\$17,250).

THIS LOT IS OFFERED WITHOUT RESERVE



•212

**CIRCLE OF CHARLES-FRANÇOIS
GRENIER DE LA CROIX, CALLED
LACROIX DE MARSEILLE
(?MARSEILLES C. 1700-?1782 BERLIN)**

Three frigates and a row boat in a harbor

oil on canvas
25 x 33½ in. (63.5 x 85.1 cm.)

\$3,000-5,000

£2,300-3,800

€2,700-4,400

PROVENANCE:

Acquired by the present owner circa 1985.

THIS LOT IS OFFERED WITHOUT RESERVE



•213

JAN CLAESZ. RIETSCHOOF (HORN 1652-1719)

A Dutch man-o'-war firing a salute, leaving the Bay of Naples

oil on canvas

21½ x 31 in. (54.9 x 78.8 cm.)

\$10,000-15,000

£7,600-11,000

€8,800-13,000

PROVENANCE:

Anonymous sale; Christie's, New York, 4 November 1986, lot 182, where acquired by the present owner (\$22,000).

THIS LOT IS OFFERED WITHOUT RESERVE





215



•214

JAN ABRAHAMSZ. BEERSTRATEN (AMSTERDAM 1622-1666)

Dutch ships in an Italian harbor

signed with monogram 'AB' (lower left, on the sack) and signed(?) 'Beerstraten' (lower left, on the stairs)

oil on canvas

30½ x 25½ in. (76.5 x 64.7 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

with Leger Galleries, London and Brussels, by 1981.

Acquired by the present owner *circa* 1985.

Often set in winter, Jan Beerstraten's topographical landscapes depicted sea battles, southern ports and shorelines. Unlike his topographical landscapes, his ports are entirely imaginary, perhaps on account of the fact that he is not documented as ever having traveled to Italy.

THIS LOT IS OFFERED WITHOUT RESERVE

•215

VIVIANO CODAZZI (BERGAMO C. 1604-1670 ROME)

An architectural capriccio of ruins with figures; and An architectural capriccio of a ruined temple interior with figures

oil on canvas

38½ x 29 in. (98.2 x 73.7 cm.)

\$12,000-18,000

a pair (2)

£9,100-14,000

€11,000-16,000

THIS LOT IS OFFERED WITHOUT RESERVE



216

•216

FILIPPO NAPOLETANO (NAPLES OR ROME C. 1587-1629 ROME)

Travelers and other figures in a town beside a river

oil on canvas
12 $\frac{7}{8}$ x 20 $\frac{5}{8}$ in. (32.8 x 53.1 cm.)

\$4,000-6,000

£3,100-4,500
€3,600-5,300

PROVENANCE:

Anonymous sale; Sotheby's, New York, 27 March 1987, lot 122, where acquired by the present owner.

We are grateful to Patrizia Cavazzini for endorsing the attribution to Filippo Napoletano, on the basis of photographs.

THIS LOT IS OFFERED WITHOUT RESERVE

•217

GIOVANNI ANTONIO PELLEGRINI (VENICE 1675-1741)

The Continnence of Scipio

oil on canvas
50 $\frac{7}{8}$ x 41 $\frac{1}{4}$ in. (129.3 x 106.2 cm.)

\$10,000-15,000

£7,600-11,000
€8,800-13,000

PROVENANCE:

with Silvano Lodi, Munich.
Anonymous sale; Christie's, London, 8 July 1977, lot 109.
Anonymous sale; Christie's, London, 10 March 1978, lot 65.
Anonymous sale; Sotheby Parke-Bernet, New York, 12 January 1979, lot 141, where acquired by Paul H. Ganz (1910-1986), New York.
Anonymous sale; Sotheby's, New York, 4 June 1987, lot 114, where acquired by the present owner.

LITERATURE:

European Paintings of the 16th, 17th, and 18th Centuries: A Catalogue of Paintings, Cleveland, 1982, p. 385, under no. 170.
G. Knox, *Antonio Pellegrini*, Oxford, 1995, p. 249, no. P.315.

Pellegrini painted this subject on a number of occasions in both horizontal and vertical format. The composition in the Cleveland Museum of Art, Cleveland, OH is likely the prime version.

THIS LOT IS OFFERED WITHOUT RESERVE





•218

FOLLOWER OF WILLEM VAN DE VELDE II

Two English royal yachts getting under way near the shore

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

\$6,000-8,000

£4,600-6,000
€5,300-7,000

PROVENANCE:

with N.S.C. Collins, Yorkshire, from whom acquired in 1974 by the following with Rupert Preston, London, as John Cook, from whom acquired on 8 August 1978 by the following with Alan Jacobs Gallery, London.
(Possibly) Private collection, Esher, Surrey.
Anonymous sale; Sotheby's, New York, 17 January 1986, lot 79, as Studio of Willem van de Velde II.
Anonymous sale; Sotheby's, New York, 3 June 1988, lot 44, as Studio of Willem van de Velde II, where acquired by the present owner (\$17,600).

LITERATURE:

M.S. Robinson, *Van de Velde: A Catalogue of the Paintings of the Elder and the Younger Willem van de Velde*, Greenwich, 1990, II, pp. 672-673, no. 5 [3], illustrated.

One of at least four versions of this composition, all with slight differences, this painting probably derives from a work by Willem van de Velde II dating to *circa* 1700. M.S. Robinson has proposed that this example is probably by an artist who had worked in the van de Velde studio and continued to make copies after the master, suggesting John Cook as a possible candidate (*loc. cit.*).

THIS LOT IS OFFERED WITHOUT RESERVE



•219

CHARLES BROOKING (?LONDON C. 1723-1759 LONDON)

The Morning Gun

oil on panel

11 $\frac{3}{8}$ x 16 in. (28.9 x 40.7 cm.)

\$8,000-12,000

£6,100-9,100

€7,100-11,000

PROVENANCE:

Sir Bruce Ingram (1877-1963).

with Colnaghi, London, 1953.

Ray Livingston Murphy (1923-1953), New York, and by descent; Christie's, New York, 15 January 1986, lot 107, where acquired by the present owner.

This picture was formerly in the collection of New-York-based connoisseur Ray Livingston Murphy, who's premature death at age 29 cut short his career as a versatile and talented collector.

THIS LOT IS OFFERED WITHOUT RESERVE





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION (LOTS 220-222)

220

ATTRIBUTED TO HANS KLOCKER AND WORKSHOP (ACTIVE 1482-1500), SOUTH TYROL, CIRCA 1495-1500

A PAIR OF PARCEL-GILT POLYCHROME WOOD ALTARPIECE RELIEFS DEPICTING THE CIRCUMCISION AND THE ADORATION OF THE MAGI

with a 'BUNDES DENKMALAMT / WIEN' sticker and stenciled in black '13'
the first: 30 x 31½ in. (76 x 80 cm.); the second: 29½ x 33½ in. (75 x 84 cm.) (2)

\$80,000-120,000

£61,000-91,000

€71,000-110,000

LITERATURE:

C. T. Müller, *Gotische Skulptur in Tirol*, Innsbruck and Vienna, 1976, figs. 155-159.
R. Kahsnitz, *Carved Splendor: Late Gothic Altarpieces in Southern Germany, Austria, and South Tirol*, Munich, 2005, pp. 208-221, no. 9.

The present wood reliefs compare very closely to the figure of Christ on a donkey originally from the Church of the Assumption of Mary in Caldaro, South Tyrol, and today in the Museo Civico, Bolzano. In 1498, Hans Klocker was paid for the creation of the high altar of the same church, now dismembered, together with this Palmesel depicting Christ's re-entry into Jerusalem. The head of Christ from the Palmesel, with its restrained gesture, sharp-edged and hard facial features echoes those of the present reliefs, particularly figures of two of the Magi facing Christ and the two flanking male figures in the Circumcision relief.

Hans Klocker was first mentioned in a letter of recommendation from the Bishop of Brixen in 1482 as 'our faithful master Hanns Klöckl, sculptor...highly renowned for the faithfulness and artistry of his work'. Contracts and receipts tell us that the retable at St Leonard in Passeier is his work, as is the high altar at Caldaro and the Franciscan altar at Bolzano, dated to 1500. His surviving output shows that Klocker was one of the finest sculptors working in wood at this period, with an extraordinarily precise and distinctive carving style.

The relief of the Adoration of the Magi is based on an engraving of 1475 by Martin Schongauer. Klocker developed many of his figures after pattern engravings by Schongauer, as did countless other artists of his time.









221

221

ITALIAN, 19TH CENTURY

A PAIR OF BRONZE WINGED FIGURES

Formerly candelabra, each seated on a later marble column
17 in. (43.2 cm.) high, each

(2)

\$4,000-6,000

£3,100-4,500

€3,600-5,300

222

SICILIAN, LATE 17TH CENTURY

A PARCEL-GILT ALABASTER FIGURE OF CERES

On a parcel-gilt base
26 in. (66 cm.) high

\$5,000-8,000

£3,800-6,000

€4,400-7,000



222



223

FOLLOWER OF HIERONYMUS BOSCH

Damned souls in Hell

oil on panel, a fragment
10% x 8% in. (27 x 21.2 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

This composition is a quotation, with differences, from the right wing of Hieronymus Bosch's triptych showing *The Garden of Earthly Delights* (Madrid, Museo Nacional del Prado).



224

CIRCLE OF BERNARD VAN ORLEY (BRUSSELS C. 1488-1541)

The Lamentation

oil on panel, arched top, in an engaged frame

7½ x 5¼ in. (19.2 x 13.4 cm.)

\$12,000-18,000

£9,100-14,000
€11,000-16,000

PROVENANCE:

Private collection, New York, where acquired by the present owner.

This poignant *Lamentation* exhibits similarities to several paintings by Bernard van Orley, a central figure of the Netherlandish Renaissance active in Brussels and Antwerp in the first half of the 16th century. The careful positioning of the hands of both Christ and his mother, for example, parallel those in the central *Pietà* of van Orley's *Haneton* triptych (Musées Royaux des Beaux-Arts, Brussels). The composition originated in the works of Gerard David and Rogier van der Weyden. Both artists incorporated into their depictions of the subject the motif of the Byzantine icon type known as the *Threnos*, in which the Virgin embraces her son cheek-to-cheek. Here, the pathos of the scene is heightened by the panel's intimate scale, which reflects the shifting devotional practices and principles of the period that encouraged the development of a deep, personal connection with the sufferings of Christ.



PROPERTY FROM A PRIVATE COLLECTION

225

THE MASTER OF 1518 (ANTWERP C. 1470-C. 1527)

Portrait of a man holding bluebells before a landscape, half-length

oil on panel

13½ x 11 in. (34.3 x 28 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

with J. Böhrer, Munich, by 1914 and until 1917.

with Steinmeyer, Paris, by 1915.

Otto Held; his sale, Cassirer, Berlin, 5 December 1929, lot 31, where acquired by

Walter Püschel, Berlin.

with Matthiesen, London, by 1946.

Anonymous sale; Galerie Fischer, Lucerne, 17-21 May 1949, lot 2285.

Anonymous sale; Leo Spik, Bad Kissingen, 15 June 1962, lot 166.

Heinrich Vetter (1910-2003), Mannheim; Lempertz, Cologne, 13 December 2003, lot 2, as 'Antwerpener Meister von 1518 / Meister von Hoogstraeten'.

EXHIBITED:

London, Matthiesen, *Exhibition of Paintings by Old Masters*, November-December 1946, no. 16.

Antwerp, Koninklijk Museum voor Schone Kunsten and Maastricht, Bonnefantenmuseum, *ExtravagAnt!: een kwarteeuw Antwerpse Schilderkunst herontdekt 1500-1530*, 15 October 2005-9 April 2006, no. 86.

LITERATURE:

M.J. Friedländer, 'Die Antwerpener Manieristen von 1520', *Jahrbuch der preussischen Kunstsammlungen*, XXXVI, 1915, p. 84, no. 75.

M.J. Friedländer, *Early Netherlandish Painting: The Antwerp Mannerists*, Adriaen Ysenbrant, XI, New York and Washington, 1974, p. 77, no. 102, pl. 87.

The Master of 1518, variously identified as Jan van Dornicke and Jan Mertens II, was a leading painter in Antwerp during the early sixteenth century and an important exponent of the so-called 'Antwerp Mannerist' school. The artist's moniker, 'The Master of 1518', was first put forward by Max Friedländer, after the date inscribed on the painted wings of a carved wooden altarpiece of the Life of the Virgin in the Marienkirche, Lübeck. Over time a number of works have been grouped under this name. The present painting is the only independent portrait that can be securely attributed to the artist, whose work consists primarily of altarpieces.



226

WILLEM KEY (BREDA 1515/20-1568 ANTWERP) AND STUDIO

Christ Carrying the Cross

oil on panel

38 $\frac{3}{8}$ x 28 $\frac{1}{8}$ in. (97.4 x 71.4 cm.)

\$25,000-35,000

£19,000-26,000

€22,000-31,000

PROVENANCE:

Anonymous sale; Pierre Bergé et Associés, Brussels, 24 November 2010, lot 6, as 'Flemish School, 16th Century, Follower of Michiel Coxie'.

A slightly larger, now untraced painting of this composition by Willem Key was formerly in the collection of the Kunsthalle, Hamburg, while another version may formerly have been in Besançon (see K. Jonckheere, *Willem Key (1516-1568): Portrait of a Humanist Painter*, Turnhout, 2011, pp. 162-163, no. A84, illustrated). The figure of the bearded thief in the upper left background derives from a similar figure in Michiel Coxie's *Christ Carrying the Cross* (El Escorial, San Lorenzo de El Escorial). Such closely cropped scenes of Christ carrying the cross were popular with a broad spectrum of painters at the middle of the sixteenth century, their immediacy enabling the viewer to more closely associate with Christ's Passion.

We are grateful to Peter van den Brink for endorsing the attribution on the basis of photographs.



227

TUSCAN SCHOOL, 14TH CENTURY

The Flagellation

tempera and gold on panel, in an engaged frame
10¼ x 8¼ in. (26.1 x 21 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 9 April 2014, lot 537, as Manner of Simone Martini, where acquired by the present owner.



228

BASTIANO MAINARDI (SAN GIMIGNANO 1466-FLORENCE 1513)

The Madonna adoring the Christ Child with Saint Joseph

oil on panel

33½ in. diameter (85 cm.)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

PROVENANCE:

Hugo von Kilényi (1840-1924), Budapest; his sale, Ernst Museum, Budapest, 26 November 1917, lot 79.

Prof. Nikodem Caro, and by descent to his grandson, the present owner.

LITERATURE:

L. Venturini, 'Il Maestro del 1506: la tarda attività di Bastiano Mainardi, *Studi di Storia dell'Arte*, 5-6, 1994-1995, pp. 134, 178, fig. 42.

Bastiano Mainardi's career was split between Florence and his native city of San Gimignano. He worked closely with the Ghirlandaio family workshop and in 1494 married Alessandra Bigordi, the half-sister of Benedetto, Davide and Domenico Ghirlandaio. This *tondo* dates to the painter's late career in San Gimignano, *circa* 1505-10. Publishing it in her seminal 1995 essay on the artist (*loc. cit.*), Lisa Venturini listed the painting as one of a group of autograph variants produced by the artist including, among others, that in the tabernacle on the corner of via Brozzi and via Pistoiese, Florence; one offered at Christie's, London, 8 December 1995, lot 66; and another the National Museum, Warsaw. Like many of Bastiano's works, this painting displays his admiration for the style of Domenico Ghirlandaio. As Nicoletta Pons notes, the sarcophagus included beside the ox and the ass and the pose of the Christ Child (though here in reverse) are derived from Domenico's 1485 *Adoration* in the Sassetti Chapel in Santa Trinità, Florence (N. Pons, letter of expertise, 2015). Mainardi's design was evidently successful, as it was copied by other artists more than once, including a *tondo*, sold Sotheby's, New York, 30 January 2014, lot 216.

This lot is accompanied by a 2015 document of expertise by Prof. Nicoletta Pons.



229

FOLLOWER OF MICHELANGELO BUONARROTI, 16TH CENTURY

The Abduction of Ganymede

oil on panel

43 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in. (110.2 x 81 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

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

Likely executed by a Northern artist in Italy, this painting derives from a composition by Michelangelo, known today through a drawn copy in the Harvard Art Museums, Cambridge (inv. no. 1955.75), which was subsequently engraved in reverse by Nicolas Beatrizet in 1542 and Giulio Bonasone in 1555. Several other painted versions of this composition are known, all with differences in the landscape, including: formerly J. Paul Getty Museum, Los Angeles (sold Sotheby's, Amsterdam, 8 May 2007, lot 61, as Attributed to Jan Swart van Groningen); Hampton Court, London; and Kunsthistorisches Museum, Vienna.



230

BARTOLOMEO CESI (BOLOGNA 1556-1629)

The Holy Family with Saints Elizabeth and Catherine

oil on copper, unframed
14¼ x 11 in. (36.3 x 27.9 cm.)

\$8,000-12,000

£6,100-9,100
€7,100-11,000

We are grateful to Daniele Benati and Marco Riccomini for independently proposing the attribution to Bartolomeo Cesi, on the basis of photographs. Cesi frequently repeated his compositions and a variant of this composition, also on copper though with the addition of Saint Francis at far left, was with Galleria d'Arte Fondantico, Bologna in 2017.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

231

BARTOLOMEO PASSAROTTI (BOLOGNA 1529-1592)

Portrait of a lady and a gentleman, half-length

oil on canvas

36 $\frac{3}{4}$ x 29 $\frac{3}{4}$ in. (93 x 75.5 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

with Silvano Lodi, Campione d'Italia.

Anonymous sale; Phillips, London, 3 July 1990, lot 9.

LITERATURE:

A. Ghirardi, *Bartolomeo Passarotti Pittore (1529-1592) Catalogo Generale*, Rimini, 1990, pp. 207-208, no. 48.

This enigmatic double portrait by Bartolomeo Passarotti dates to circa 1575-77. It is characteristic of the artist's speaking portraits, in which he attempts to convey his sitters in motion. Acting as both a rhetorical device and a study in spirited naturalism, these portraits helped to establish his position as the pre-eminent painter in Bologna.

Here, the artist has positioned the two figures in a confined space. Their identities are unclear and provide a stimulating narrative context: they may be a husband and wife, a brother and sister or even a father and daughter. The gentleman glances out at the viewer, his right eyebrow partly raised. With his right hand he motions actively, while with his left he grasps his mantle in a gesture reminiscent of Passarotti's *Portrait of Gaspare Bargellini* (Davida Bargellini, Bologna). By contrast, the younger woman appears stolid. She acts as the gentleman's foil, staring at him, her face is still and her body comparatively static. Her pose draws on the models for female portraiture developed by Girolamo Mazzola Bedoli and Parmigianino, which often positioned the woman with her hand on her breast, her figure enveloped in fine garments and jewels. Here, however, her dress is sober and she wears simple gold jewelry, which accords with the modest black vestments of her male counterpart. Against this dark, restricted palette, Passarotti introduces visual stimulation through variations in light, seen, for example, in the folds of the female sitter's dress, or in the subtle glint of her bracelet and ring.



232

FABRIZIO SANTAFEDE (NAPLES C. 1555-1623)

Portrait of a gentleman, bust-length

oil on panel

15% x 12 in. (39.5 x 30.5 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

Fabrizio Santafede was probably born in Naples around 1555. He studied under Marco Pino and, by the 1580s, he was considered by his contemporaries to be the most gifted portraitist in the Kingdom of Naples. The poet, Giovanni Battista del Tufo (1548-1600), for example, in his praise of the portraits of the older local painter Giovanni Bernardo Lama 'che, con un solo sguardo, ritra' dal vivo un bel semblante altiero di donna o cavaliero' ('that, with a single glance, portrays from life a magnificent likeness of a lady or a knight'), felt impelled to add that 'l'istess'arte eccede del gran pittor Fabrizio Santafede' ('that same talent can be seen to an even greater extent in the work of the great painter Fabrizio Santafede') in his *Ritratto o modello delle grandezze delizie o meraviglie della nobilissima città di Napoli of circa 1588*. Another Neapolitan man of letters, Giulio Cesare Capaccio (1550-1634), made note in his 1589 *Secretario* of a portrait painted by Santafede 'ove l'efficacia che manca in me stesso e lo spirit di prontezza è tanto vivo, tanto efficace e tanto

spirituosamente si muove, ch'io vivo, mi muvo e ho spirit dal pennello e dai colori di Vosta Signoria' ('in which the efficacy that is lacking in myself and the spirit of readiness is so alive, so effective and so spiritually moving, that I live, move and gain spirit from the brush and the colors of Your Lordship').

This rare surviving portrait is characterized by a simplicity and an expressive naturalism reminiscent of Scipione Pulzone and evident in other extant examples of Santafede's work, such as his portrait of the Neapolitan jurist, Carlo Tapia (1565-1644) in the collection of the Capodimonte, Naples, on loan to the Villa Rosebery, and the double portrait of the Spanish viceroy of Naples, Juan de Zúñiga y Avellaneda (1551-1608), and his wife, signed and dated 1596, in the collection of the Duke of Alba in Madrid. When compared with these portraits, however, the handling of the present work displays a greater freedom; the strokes delineating the whites in the ruff and the light across the sitter's nose are more unfettered and immediate and date the picture to the late 1590s, just before Santafede began work in 1602 on the Titianesque *Coronation of the Virgin* in the church of Santa Maria la Nova, Naples.

This lot is accompanied by a letter of expertise from Professor Pierluigi Leone de Castris, dated 12 November 2018.



233

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

233

**CIRCLE OF SIR WILLIAM SEGAR
(? C. 1554-1633 RICHMOND, SURREY)**

Portrait of a lady of the Vavasour family, half-length

with the coat-of-arms of the Vavasour family (upper left)
oil on panel

27½ x 23½ in. (69.8 x 59.8 cm.)

\$7,000-10,000

£5,300-7,600
€6,200-8,800

PROVENANCE:

By descent to Sir Henry Mervin Vavasour, 3rd Baronet (1814-1912), Stanhope Gardens, London.
with Weiss Gallery, London, 1986.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

234

ENGLISH SCHOOL, 1567

Portrait of Richard Harford of Bosbury (d. 1578), half length, aged 41

dated 'ANo DNI 1567' (upper left) and inscribed 'ÆTA SVÆ, 41 / Richard Harford of - / Bosbury Esqi married Martha / daughter of Charles Foxe / of Bromfield Esqi. -' (upper right)

oil on panel
33½ x 27¾ in. (85.1 x 70.5 cm.)

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

\$8,000-12,000

£6,100-9,100
€7,100-11,000



234

PROVENANCE:

Richard Harford of Bosbury (d. 1578), Herefordshire, and by descent to John Charles Harford, Esq., Blaise Castle, Gloucester, and by descent to Mrs. Lucas-Scudamore, by 1934, and by descent to D.L. Roth, by 1986. with Lane Fine Art, London, 1986, as Hans Eworth.

EXHIBITED:

Birmingham, City of Birmingham Museum and Art Gallery, *Commemorative Exhibition of the Art Treasures of the Midlands*, 1934, no. 108, as Hans Eworth.

LITERATURE:

A. Harford, ed., *Annals of the Harford Family*, London, 1909, illustrated.
L. Cust, 'The Painter HE', *The Walpole Society*, II, 1913, p. 36, pl. XXXI (d), as The Painter HE.

Richard Harford was born in 1526. In 1566 both he and his father were accused of concealing the advowson of a living from Queen Elizabeth I. Shortly thereafter, his first wife, Katherine Purefoy, died childless at Bosbury in July 1570. The following year, Richard married Martha, daughter of Charles Foxe of Brimfield. She brought him a large dowry, which cut him loose of the meager bounty prescribed by his father's will and made it possible for him to indulge his taste for architecture and decoration.

His portrait shows an imposing figure in black cloak and pinked silk doublet with a standing collar. The coat-of-arms at upper right incorporates the heraldry of Martha Foxe and must, therefore, have been added subsequent to the completion of the painting in 1567.



235

**LEINHART DANNER, GERMAN
(ACTIVE NUREMBURG 1497-1585), MID-16TH CENTURY**

*A SET OF FOURTEEN WALNUT GAME MARKERS WITH BUSTS
OF ANCIENT EMPERORS AND EMPRESSES*

In a later wooden box

1½ in. (3.5 cm.) diameter, the game pieces

\$2,500-3,500

£1,900-2,600

€2,200-3,100

A very similar set of fourteen game markers by Leinhart Danner, with less variation in tone, may be found in The Philadelphia Museum of Art (inv. no. 1930-64-86a-n). Two very similar examples were offered at auction with Fritz Rudolf Künker Coin Gallery, Germany, on 21-22 June 2006, lot 4274.

236

NORTHERN EUROPEAN, PROBABLY GERMAN, LATE 16TH CENTURY

A GILT COPPER AND POLYCHROME FIGURE OF A STANDING MALE SAINT

Dressed in an elaborately patterned robe, carrying a casket; associated casket and hands later, on a later base
17½ in. (44.5 cm.) high

\$6,000-9,000

£4,600-6,800
€5,300-7,900



236



237

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

237

GERMANY, LATE 17TH/ EARLY 18TH CENTURY

A CARVED AMBER FIGURE OF A SAINT

With red painted inventory number 72.124 to base and paper inventory label number 12237

6 in. (15.3 cm.) high, overall

\$2,500-3,500

£1,900-2,600
€2,200-3,100



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

238

**CENTRAL EUROPEAN, PROBABLY AUSTRIAN, SECOND HALF
17TH CENTURY AND LATER**

A SILVER-GILT MOUNTED IBEX HORN TROPHY

Applied with silver-gilt grape vines; surmounted by two seated, gilt-metal allegorical female figures at either end, both of a later date, and cupid seated on the head of a mountain goat in the center; the support modeled as a merman kneeling on a wave

29 in. (73.7 cm.) long

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

From the Imperial Hapsburg Collection [by repute]

Anonymous sale, Parke-Bernet Galleries, New York, 25 November 1953, lot 179.



PROPERTY FROM THE ALFRED G. ZEISLER COLLECTION

~239

**LARGELY 18TH, 19TH AND 20TH CENTURY,
EUROPEAN**

**A LARGE GROUP OF QUARTZ AND GLASS
CAMEOS**

Some 19th century examples possibly by James Tassie;
includes examples made from lava, glass, quartz,
shell and coral; some examples Roman, from the 1-3rd
century BC; also including several glass beads and one
micromosaic (700)

\$5,000-8,000

£3,800-6,000

€4,400-7,000





240

CIRCLE OF J. BOUTTATS (ACTIVE PRAGUE 1687-1705)

Two fighting cockerels with sleeping puppies; Goats and a family of ducks by the edge of a lake; A farmyard scene of a goose, goslings, dog, hen and turkey; and A farmyard scene with turkey, ducks, chickens and a cat

oil on canvas

56½ x 59¼ in. (143.5 x 150.5 cm.)

a set of four (4)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

Betsy Bloomingdale (1922-2016), Los Angeles; (*) her sale, Christie's, New York, 5 April 2017, lot 11, as Follower of Melchior d'Hondecoeter, where acquired by the present owner.

We are grateful to Dr. Fred Meijer for suggesting that this set of paintings may be by a central European artist familiar with the work of J. Bouttats, a still life painter whose works were avidly acquired by Prague's leading families and display the influence of Melchior d'Hondecoeter.





PROPERTY FROM A BELGIAN NOBLE FAMILY

241

PIETER POTTER (ENKHUIZEN 1597/1601-1652)

A barn interior with a man sleeping and a woman milking a cow in the background

signed and dated 'P. Potter. f 1631.' (lower center)

oil on panel

18½ x 24¼ in. (47 x 61.6 cm.)

\$12,000-18,000

£9,100-14,000

€11,000-16,000

PROVENANCE:

Acquired by the family of the present owner in the 18th or 19th century, and by descent.

Following a successful career as a Leiden glass painter, Pieter Potter, the father of the famed animal painter Paulus Potter, turned his attention in the late 1620s to easel painting. This beautifully preserved early painting is characteristic of the artist's work in the 1630s in which figures and volumetric still life elements, the latter of which recall contemporary works by his townsman Jan Davidsz. de Heem, are arranged within simple interiors.



242

JAN FYT (ANTWERP 1611-1661)

A study of a horse, an ox, dogs, a boar, stags, a goat and foxes

oil on canvas
15¼ x 22½ in. (38.5 x 56 cm.)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE:

Anonymous sale; Bukowski, Stockholm, 25 September 1929, lot 19.
Private collection, Stockholm, by 1967.
Anonymous sale; Stockholms Auktionsverk, Stockholm, 13 December 2017, lot 2173, as Circle of Jan Fyt, where acquired by the present owner.

Jan Fyt, one of the leading Antwerp animal painters of the seventeenth century, used this rapidly worked study as source material for several of his finished paintings and etchings. The lunging white dog at lower center, for example, reappears with brown markings in several paintings, including at left in Fyt's *Landscape with a hunter and dogs* (sold, Dorotheum, Vienna, 26 September 2017, lot 141), and in reverse in the artist's etching of two dogs (Hollstein 12). Similarly, the gray horse at right appears to have served as the model for Fyt's etching of a horse (Hollstein 3). Fyt's prints are typically dated to the 1640s, and it would seem likely that this study was executed around the same time.

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



PROPERTY FROM A PRIVATE COLLECTION

243

ADRIAEN VAN STALBEMT (ANTWERP 1580-1662)

The Rest on the Flight to Egypt

oil on copper, stamped on the reverse with the maker's mark of Pieter Stas

(active in Antwerp c. 1587-1610)

8½ x 13½ in. (21.6 x 33.3 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

with Leger Galleries, London, as David Vinckboons, from whom acquired by the uncle of the present owner in 1951.

Klaus Ertz has recently recognized this painting as an early work by Adriaen van Stalbemt dating to *circa* 1605. The refined manner of handling paint, the broken branch at lower left and the landscape divided by a copse of trees indicate the artist's early indebtedness to Jan Breughel I, to whom the painting was once attributed. It is further executed on a copper panel bearing the mark of Pieter Stas, Breughel's favored panel maker.

This lot is sold with a copy of a certificate by Dr. Klaus Ertz, dated 6 September 2018, endorsing the attribution following firsthand examination.



244

**ANTHONIE JANSZ. VAN DER CROOS
(ALKMAAR 1606/7-1662/3 THE HAGUE)**

*A landscape with peasants resting under a tree,
the city of Delft beyond*

signed and dated 'AV CROOS / 1650' ('AV' linked, lower right)
oil on panel
8½ x 10 in. (20.6 x 25.2 cm.)

\$12,000-18,000

£9,100-14,000
€11,000-16,000

PROVENANCE:

Joseph Camberlyn d'Amougies, Belgium; Frederik Muller, Amsterdam, 13 July 1926, lot 610, with the date incorrectly listed.
Anonymous sale; Paul Brandt, Amsterdam, 11 April 1967 (according to Beck).
Anonymous sale; Christie's, Amsterdam, 20 May 1987, lot 139.
with Heide Hübner, Würzburg, by 1987.
Private collection, Bremen, by 2013.
Private collection, northern Germany; Karl & Faber, Munich, 9 May 2014, lot 9,
as Attributed to Jacob Theunisz. van der Croos.

EXHIBITED:

Brussels, Académie Royale des Beaux-Arts, *Exposition de tableaux de maîtres anciens*, 1880, no. 47.

LITERATURE:

H.-U. Beck, *Jan van Goyen: 1596-1656*, IV, Doornspijk, 1991, p. 86, no. 180, fig. 180.

Anthonie Jansz. van der Croos worked in Alkmaar in 1649 before settling in The Hague, where he became a founding member of the artists' confraternity, *Pictura*. This fresh, beautifully preserved panel is the pendant to one depicting Leiden on the horizon that was exhibited at Maastricht in 1985 (*op. cit.*, no. 181).

245

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

*Isabella Clara Eugenia, Infanta of Spain (1566-1633),
three-quarter-length, in the habit of the Poor Clares*

oil on canvas

43¾ x 36¼ in. (110.3 x 92.1 cm.)

with inventory number of the Chateau d'Eu collection '139' (lower left)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

King Louis-Philippe d'Orléans (1773-1850), Chateau d'Eu, by 1836, and by descent to his grandson

Prince Emmanuel D'Orléans (1872-1931), and by inheritance to his wife Princess Henriette of Belgium (1870-1948), and by descent to their son Prince Charles-Philippe d'Orléans, Duc de Nemours (1905-1970); sale, Château de Tourronde, 5 June 1950.

LITERATURE:

Indicateur de la galerie des portraits, tableaux et bustes, qui composent la collection du Roi, au Château d'Eu, Paris, 1836, pp. 88-89, no. 139, as 'after van Dyck'.

The daughter of Philip II of Spain and Elisabeth of Valois, Isabella Clara Eugenia married her cousin, Albert, Archduke of Austria, in 1598. The couple reigned as independent sovereigns of the Spanish Netherlands from 1599 until Albert's death in 1621, when the territory reverted to the Spanish crown. On account of their childless marriage, thereafter Isabella ruled exclusively as governor on behalf of her nephew, Philip IV. As a sign of mourning following her husband's death, Isabella donned the habit of the Poor Clares and would continue to dress as a nun for the remainder of her life. All portraits painted after 1621 portray her as such.

The present three-quarter-length portrait of Isabella is a studio repetition of van Dyck's full-length portrait of the Infanta painted in or around 1628 (Galleria Sabauda, Turin). It appears that Isabella may not have granted van Dyck a sitting, as he based his portrait on one executed by Sir Peter Paul Rubens in Antwerp in 1625 (see H. Vlieghe, *Rubens Portraits of Identified Sitters in Antwerp, Corpus Rubenianum, Ludwig Burchard, XIX*, London and New York, 1987, pp. 119-123, nos. 109-112, figs. 128-131). Van Dyck's portrait appears to have been a success, however, for the artist received from the Infanta a gold chain valued at 750 guilders following its completion. Moreover, a number of repetitions and copies are known, including a full-length version, now in the collection of the Prince of Liechtenstein, that may be identical with the portrait for which van Dyck was paid £25 on 8 August 1632, and three-quarter-length versions formerly in the collections of King Louis XIV of France and Archduke Leopold Wilhelm in Vienna (see S.J. Barnes, N. De Poorter, O. Millar and H. Vey, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 319, under no. III.90). The present example, long unknown to scholars, can be identified as the painting formerly in the collection of King Louis-Philippe d'Orléans at Chateau d'Eu based on the inventory number '139' at lower left and the brand 'LPD' below a coronet on the stretcher bar (fig. 1).



Fig. 1 Brand of Louis-Philippe d'Orléans on the reverse of the present lot





PROPERTY FROM A DISTINGUISHED TEXAS ESTATE

246

PIETER CASTEELS III (ANTWERP 1684-1749 RICHMOND)

Assorted flowers in a bowl atop a decorative pedestal surrounded by fruits; and Assorted flowers in a basket atop a decorative pedestal surrounded by fruits and a monkey

the first signed and dated 'PCasteels F. / 1736' ('PC' linked, lower left); the second signed, dated and inscribed 'PCasteels F. / 1738 / Marton / Abb[e]y' ('PC' linked, center right)

oil on canvas

44 $\frac{1}{8}$ x 31 $\frac{1}{2}$ in. (112.2 x 80 cm.)

a pair (2)

\$30,000-50,000

£23,000-38,000
€27,000-44,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 July 1966, lot 100 (£2100 to Howlett).
Anonymous sale; Sotheby Parke-Bernet, 25 April 1968, lot 90, where acquired by the present owner.

Pieter Casteels III departed Antwerp with his brother-in-law, the sporting painter Peter Tillemans, for England in 1708, rapidly ascending within London's artistic community. After a brief return to Antwerp in 1712, the year he became a member in the city's painters guild, Casteels settled permanently in England in 1717, where he gained fame for his decorative depictions of flowers and exotic birds. He more or less retired from painting in 1735, becoming a calico-manufacturer and residential artist, first at Merton Abbey near Tooting, Surrey, and later in Richmond.

The present pair of paintings must have been among the works that Casteels painted at Merton (variously Marten, Martin and Marton) Abbey, as indicated by the inscription appended to the painting dated 1738. The abbey had been founded by King Henry I along the River Wandle, and two calico-printing factories were established on the site in the 18th century. Though the patron for these paintings is not known, they may have been created to adorn Merton Place, then in the possession of the Dorrill family, which on 15 September 1801 was acquired by Vice Admiral Horatio Nelson, 1st Viscount Nelson and 1st Duke of Bronté, on the advice of his mistress, Emma Hamilton, and her husband, Sir William Hamilton.



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

247

MICHEL DE BOUILLON (ERE, NEAR TOURNAI BEFORE 1638-1674 ?)

Poppies, a rose, a tulip and other flowers in a low vase with flowers in a roemer on a stone ledge with a relief and curtains

signed and dated 'M Bouillon . 1654' (lower left)

oil on panel

21 $\frac{1}{8}$ x 27 $\frac{3}{4}$ in. (53.7 x 70.5 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Acquired by the present owner *circa* 1985.

Michel de Bouillon painted religious subjects and interior scenes, but is most noted for his still lifes of fruit and flowers. Though his life and career remain relatively obscure, in 1638 he is documented as a master in Ere, a small village near Tournai, and he later worked in France until 1668. In this composition, the wide array of flowers brimming from the low vase and *roemer*, including splendid variegated poppies and tulips, take inspiration from seventeenth-century Dutch still life painters such as Balthasar van der Ast and Ambrosius Bosschaert the Elder. The relief in the upper left likely reproduces a now-untraced bas-relief by Francois Duquesnoy, a Flemish sculptor known for his playful depictions of groupings of putti.

248

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

A merry company drinking and playing music

oil on canvas
42 x 58 $\frac{3}{8}$ in. (106.7 x 148.2 cm.)

\$40,000-60,000

£31,000-45,000
€36,000-53,000

PROVENANCE:

Anonymous sale; Munich, Neumeister, 27 June 2012, lot 461, as Attributed to Christiaan van Couwenbergh, where acquired by the present owner.

Active in Delft from at least 1627 until he settled in The Hague around 1646 or 1647, Christiaan van Couwenbergh may have spent a formative few years in Utrecht in the early 1620s, where he came under the influence of the city's Caravaggesque painters, including Dirck van Baburen and Gerrit van Honthorst. Like Honthorst, van Couwenbergh received important commissions from the House of Orange, including at the Palace of Honselaarsdijk (1638), Huis ter Nieuwburg (1642-1643), Noordeinde Palace (1647) and the exceptional Oranjezaal at the Huis ten Bosch (1648-1651).

We are grateful to Professor Wayne Franits for endorsing the attribution to van Couwenbergh on the basis of photographs.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

249

JOOS DE MOMPER II (ANTWERP 1564-1635)

An extensive mountainous landscape with hunters on a path

oil on panel
19¼ x 37 in. (48.7 x 93.8 cm.)

\$40,000-60,000

£31,000-45,000
€36,000-53,000

PROVENANCE:

H. Ritschl, Vienna, by 1930.
Anonymous sale; Sotheby's, London, 16 April 1980, lot 104.
Anonymous sale; Galerie Fischer, Lucerne, 30 March-19 April 1984, lot 5.
Anonymous sale; Galerie Fischer, Lucerne, 7-10 November 1989, lot 2030,
where acquired by the present owner.

EXHIBITED:

Vienna, Veranstalter vom Verein der Museums Freunde, *CX. Ausstellung der Vereinigung Bildender Künstler Wiener Secession*, 11 January-23 February 1930, no. 169.

LITERATURE:

K. Ertz, *Josse de Momper der Jüngere (1564-1635): Die Gemälde mit Kritischem Oeuvrekatalog*, Lingen, 1986, pp. 490-491, no. 101, as with figures by Jan Breughel II.

While Klaus Ertz (*loc. cit.*) published the figures as by Jan Breughel II, it has more recently been suggested that they are instead by an artist working in his studio.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

250

LIVIO MEHUS (OUDENAARDE C.1630-1691 FLORENCE)

The Annunciation to the Shepherds

oil on canvas

33 $\frac{3}{4}$ x 39 $\frac{1}{2}$ in. (85.5 x 100.4 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Giancarlo Giraldi, Florence, by 1965.

Acquired by the present owner *circa* 1995.

LITERATURE:

M. Gregori, *70 pittore e sculture del '600 e '700 Fiorentino*, Florence, 1965, p. 54, no. 27, illustrated.

Though born in Flanders, Lieven Mehus moved with his family to Milan around the age of ten, where he changed his first name to 'Livio'. A favorite of Prince Mattias de' Medici, he collaborated with Pietro da Cortona on the decorations of the Palazzo Pitti in Florence in 1645 and, following trips to Genoa, Lucca, Piedmont and Lombardy, re-entered the Prince's service, assisting with the decoration of the Medici villa at Lappoggi. This painting is a striking example of Mehus' innovative and individual approach to painting, best characterized as a synthesis of the variant traditions he encountered in his travels.

251

FEDE GALIZIA (MILAN 1578-1630)

Judith with the Head of Holofernes

oil on canvas

32 $\frac{3}{4}$ x 26 $\frac{1}{4}$ in. (82.3 x 66.6 cm.)

\$60,000-80,000

£46,000-60,000

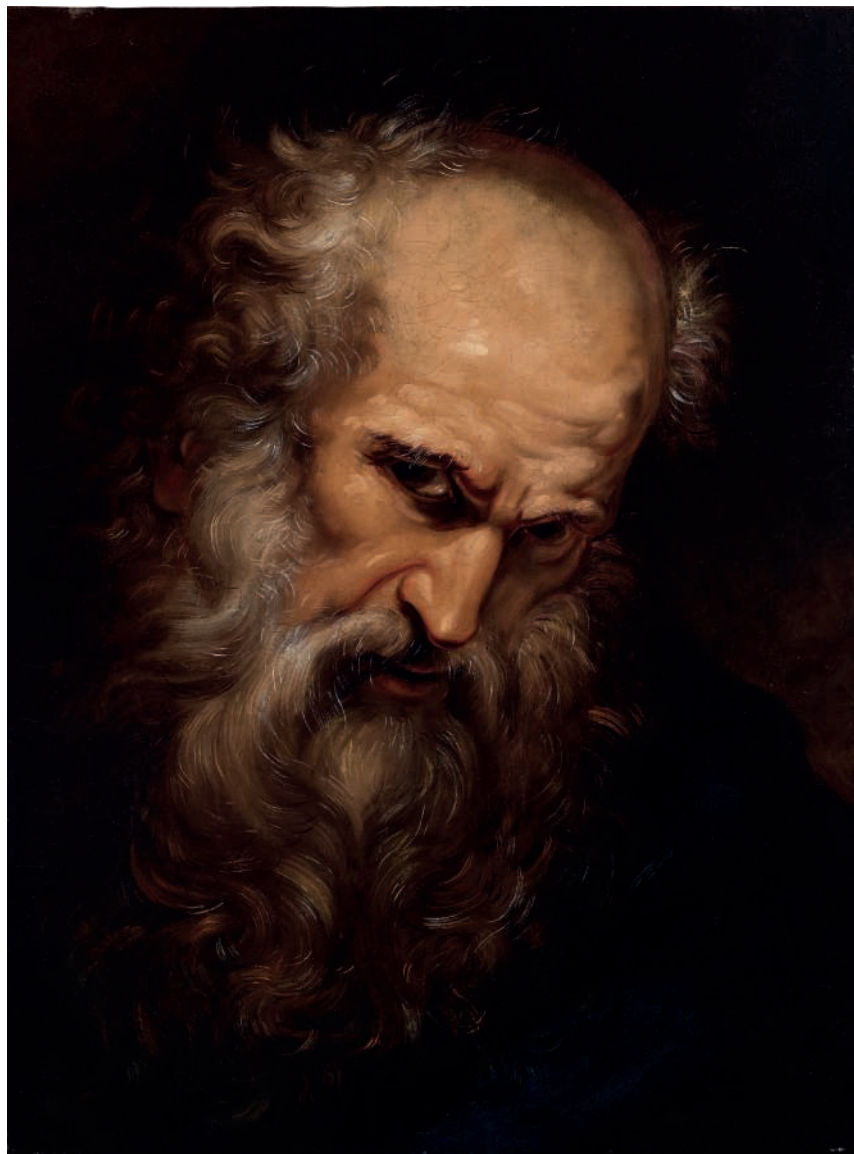
€53,000-70,000

Fede Galizia was a precocious talent, famed in her lifetime as a portraitist and history painter, and renowned as an innovator of still life painting in Italy. This fine canvas is an early work, dated to the 1590s, when Galizia was in contact with Giuseppe Arcimboldo and Ambrogio Figino. It was Arcimboldo in fact who recommended her to Rudolph II, promoting Galizia's name beyond key Milanese patrons to the court in Prague.

She would return to the subject of *Judith and Holofernes* in the composition of *circa* 1696, which is known in different versions, including those in the Ringling Museum of Art, Sarasota, the Galleria Borghese, Rome, the Palacio Real de la Granja de San Ildefonso and a private collection. The features of Judith here bear a resemblance to the artist herself, while the delicate handling of the pearls and the draperies bears witness to the same skill that would mark out her *nature morte*.

This picture will be published in a forthcoming issue of *Arte Lombarda*, and has been requested to be included in an exhibition, *Fede Galizia e i suoi anni*, planned to be held at the Museo Diocesano in Milan in spring 2020. We are grateful to Professor Filippo Maria Ferro for confirming the attribution on the basis of photographs, and for his kind assistance in compiling this catalogue entry.





252

**GIOVANNI BATTISTA GAULLI, IL BACCICCIO
(GENOA 1639-1709 ROME)**

Head of a bearded old man

oil on canvas

29 $\frac{1}{2}$ x 22 in. (75.3 x 55.8 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

(Possibly) Giulio Gaulli, the artist's son, by 1761.

The Reverend C. Hudson, Tutbury Vicarage, Tutbury, Staffordshire, by 1938.

Anonymous sale; Christie's, London, 11 December 1986, lot 33, as 'Bolognese School'.

with Roberto Parenza, Rome.

Anonymous sale; Finarte, Milan, 16 May 2007, lot 36.

LITERATURE:

(Possibly) M. Fagiolo dell'Arco and R. Pantanella, *Museo Baciccio: in margine a quattro inventari inediti*, Rome, 1996, pp. 113, 114, 119.

(Possibly) M.L. Papini, *L'ornamento della pittura. Cornici, arredo e disposizione della Collezione Corsini de Roma nel XVIII secolo*, Rome, 1998, p. 147

F. Petrucci, *Baciccio. Giovan Battista Gaulli 1639-1709*, Rome, 2009, p. 593, no. D41, illustrated.

Published in his 2009 monograph on the artist, this large-scale head of a bearded old man by Baciccio is dated by Francesco Petrucci to circa 1685. It was probably intended as a study for a figure in a mural, most likely an apostle, or perhaps a biblical patriarch or a hermit saint. The canvas may be identifiable with one of the large heads of apostles recorded in Giulio Gaulli's 1761 inventory, and mentioned again five years later in his inventory of 1776 (M. Fagiolo dell'Arco and R. Pantanella, *op. cit.*, pp. 113, 114, 119). However, it could also be identifiable with two prophets painted for the dome of Saint Peter's listed in the 1761 inventory (M. Fagiolo dell'Arco and R. Pantanella, *op. cit.*, p. 115). It is, therefore, possible that the present canvas was conceived as part of a design for vestibule in the Cappella del Battesimo in Saint Peter's Basilica, Rome.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

253

**GIUSEPPE ANTONIO PETRINI
(CARONA 1677-C. 1755/9 LUGANO)**

Saint Joseph and the Christ Child

oil on panel, oval
19½ x 14¾ in. (49.6 x 36.6 cm.)

\$10,000-15,000

£7,600-11,000
€8,800-13,000

PROVENANCE:

F. Pedotti-Polar, Breganzona, Switzerland, 1989.
with Galleria d'arte Papiri, Lugano, where acquired by the present owner.

EXHIBITED:

Lugano, Villa Malpensata, *Giuseppe Antonio Petrini*, 14 September-24
November 1991, no. 11.

This beautifully preserved devotional painting by Giuseppe Antonio Petrini was probably painted at the request of a private client, no later than the first years of the 1720s, as Laura Damiani noted when the picture was exhibited in 1991 (*loc. cit.*). It shows Saint Joseph lovingly arranging a blanket across the newborn Christ Child, who lies on a bed of straw. The composition is bold and experimental: the scene is pared back to its essentials – the head and hands of the saint and the head of the sleeping child – and the elevated viewpoint and tight format reinforces the intimacy of the scene.

The use of a wooden panel is unique in Petrini's *oeuvre*. The hard, smooth surface of the support coupled with the remarkable state of the painting's preservation allows for a full appreciation of the artist's lively, expressive use of oil. His vigorous brushstrokes form a dense *impasto* and read almost as a pictorial drawing. His choice of a rich, black backdrop serves to accentuate the brilliant array of browns and ochres used to describe the figures of the saint and the sleeping baby.

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

254

CRISTOFORO MUNARI (REGGIO EMILIA 1667-1720 PISA)

Biscuits, porcelain and an earthenware pot on a silver charger with a glass of wine, books, a clock, jasmine blossoms and other vessels on a partially draped stone ledge

oil on canvas

23⁷/₈ x 29¹/₈ in. (60.6 x 74 cm.)

\$60,000-80,000

£46,000-60,000

€53,000-70,000

PROVENANCE:

with Ugo Allegri, Brescia, from whom acquired by the present owner.

Described by the 18th-century Florentine biographer Francesco Maria Niccolo Gaburri as 'an excellent painter in the depiction of kitchens, instruments, rugs, vases, fruit and flowers', Cristoforo Munari was born in Reggio Emilia, where he was a protégé of Rinaldo d'Este, Duke of Modena (reg. 1694-1737). In 1703 he moved to Rome 'where he served the Very Eminent Cardinal Imperiali and other princes and lords' (F.M.N. Gaburri, *Vite de' pittori*, Florence, c. 1730-40, p. 618) and settled in Florence some time after 1706, becoming part of the Medici court and working for, among others, Ferdinand, Cosimo III and Cardinal Francesco Maria de' Medici, for the latter of whom he decorated the Villa Lampeggi with trompe l'oeil still lifes.

Munari produced the present refined still life in the early 18th century, while he was working in Florence. The artist presents the viewer with an abundance of delicacies and precious porcelain vessels arranged on a green stone table. An unseen source illuminates the display from the left, bathing it in a cool light that causes some of the objects to shine like jewels against the dark background. Munari delights in the juxtaposition of brittle and crunchy biscotti, which are split and ready to be enjoyed with honey, with the smooth and shiny Delft and Chinese porcelain. Completing this symphony of fragility are the crystal vessels in the background, delineated according to Munari's typical practice only the flickering light that reflects along their contours. The artist likely considered this technique to be one of his hallmarks, as he chose to depict himself holding a similar glass with a long, fluted stem in his 1710 *Self Portrait* (Galleria degli Uffizi, Corridoio Vasariano) as well as in the *circa 1710-15 Still life with musical instruments* (The Museum of Fine Arts, Houston). Resting on a pile of leather bound books, the clock, with its tortoise shell ornamentation and gilt-bronze mounts, may have actually been part of the Medici collection, and adds further elegance and sophistication to the scene.

We are grateful to Professor Francesca Baldassari for endorsing the attribution to Cristoforo Munari on the basis of firsthand inspection.





PROPERTY FROM A PRIVATE COLLECTION, BUENOS AIRES

255

LUCA GIORDANO (NAPLES 1634-1705)

Bacchus and Ariadne

signed 'L.Jordanus / F' (lower left)

oil on canvas

46 $\frac{1}{8}$ x 54 $\frac{1}{8}$ in. (117.2 x 137.5 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Acquired by the grandfather of the present owner, *circa* 1920, and thence by descent.

We are grateful to Giuseppe Scavizzi for confirming the attribution to Luca Giordano on the basis of a photograph and for dating this picture to the late 1670s or early 1680s. It is probably a first idea for the artist's more complex, finished painting of the same subject completed several years later *circa* 1685 and now in the Chrysler Museum of Art, Norfolk, VA (see O. Ferrari and G. Scavizzi, *Luca Giordano: L'opera completa*, Naples, 2000, I, p. 317, no. A395; II,

p. 688, fig. 532). In that same period, the artist was also working on his great mythological fresco cycle commissioned by Marchese Francesco Riccardi (1648-1719) to decorate the gallery of the Palazzo Medici Riccardi, Florence. The Norfolk work exhibits a bright, light palette more like the frescos than the earlier, darker painting. The Norfolk composition is also wider than the present canvas and many of the positions of the figures have been changed, so that Ariadne, for example, who here reclines backwards on her proper right elbow, in the later version leans forward on her proper left elbow in an attitude that echos Michelangelo's figure of *Night* on the tomb of Giuliano de' Medici (Medici Chapel, San Lorenzo, Florence). Both pictures, however, share with the Medici Riccardi frescos fundamental stylistic elements that unite influences from Venetian sources and the art of the Roman Baroque.



256

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Saint John the Baptist

oil on canvas, oval
17¾ x 14⅝ in. (45 x 37 cm.)

\$30,000-50,000

£23,000-38,000
€27,000-44,000

PROVENANCE:

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

LITERATURE:

A. Morassi, *A complete catalogue of the paintings of G. B. Tiepolo*, London, 1962, p. 70, fig. 192.
A. Pallucchini, *L'opera completa di Giambattista Tiepolo*, Milan, 1968, p. 86, no. 11, illustrated.
M. Gemin and F. Pedrocco, *Giambattista Tiepolo. I Dipinti. Opera completa*, Venice, 1993, p. 514.
I. Consigli, ed., *Opere d'arte da una collezione privata*, Parma, 1993, pp. 212-215.

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

257

MICHELE DESUBLEO (? MAUBEUGE C. 1601-1676 PARMA)

The Rape of Europa

oil on canvas

48½ x 65½ in. (122.3 x 165.4 cm.)

\$60,000-80,000

£46,000-61,000

€53,000-70,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 30 May 1979, lot 291, as Circle of Guido Reni.

with David M. Koetser, New York, as Guido Reni.

LITERATURE:

M. Pulini, 'La passiflora di Michele Desubleo', *Atti e memorie*, 1995/6, p. 112, fig. 99.

A. Cottino, *Michele Desubleo*, Soncino, 2001, pp. 124-125, no. 59, fig. 32.

Little is known about the life of Michele Desubleo or 'Michael de Sobleo Pictor Belgicus' as he is mentioned in his will. His oeuvre has only recently been rediscovered, and studied by Alberto Cottino, after centuries of obscurity. It is possible that Desubleo was trained by Abraham Janssens in Antwerp, together with his half-brother Nicolas Regnier whom he may have followed to Rome. Desubleo was certainly in Bologna by the beginning of the 1630s, where he seems to have found work in Guido Reni's flourishing studio. It was during these years that he developed his own style, which exhibits a distinctive and personal response to Reni's powerful influence. Enriched by this Bolognese experience, he is thought to have travelled to Florence, where several of his paintings can still be found, including a *Tancredi and Erminia* (Uffizi), painted in 1641 for Lorenzo de' Medici.

The demise of the Accademia, where he taught, in 1652, and the growing celebrity of Guercino, may have inspired Desubleo's move to Venice, where Regnier was living and where he remained until around 1663. His classicism found little favor in the Laguna, however, and he worked mostly for provincial or old Emilian patrons. He was briefly in Milan after 1663, before settling in Parma, perhaps to be close to his niece, Lucrezia Regnier. His last ten years in Parma were fruitful and his work benefitted the renewed interest in Reni's tradition, enriched by French influences that he probably absorbed in Venice.

Both the impact of Reni and of French painters such as Nicolas Regnier and Simon Vouet are abundantly evident in this newly rediscovered *Rape of Europa*, previously known only from old photographs. One of three versions of the subject published by Cottino, probably dating from the artist's last decade, it is deeply indebted to Guido Reni's two celebrated depictions of Ovid's tale, one in the National Gallery of Canada, Ottawa; a second formerly in the collection of Denis Mahon and now in The National Gallery, London. In Desubleo's painting, Europa is shown at the moment when her disquiet at being abducted begins to turn to love, as the unusual presence of cupids – deriving from those first found in Reni's paintings – underscores.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

258

CRISTOFORO MUNARI (REGGIO EMILIA 1667-1720 PISA)

Cherries in a wicker basket, sliced citrons on a pewter plate, a knife, bread and a glass of wine on a linen-covered table

oil on canvas

24 $\frac{1}{8}$ x 30 $\frac{3}{8}$ in. (61.3 x 77 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

with Ugo Allegri, Brescia, from whom acquired by the present owner.

We are grateful to Professor Francesca Baldassari for proposing the attribution to Cristoforo Munari on the basis of photographs.



259

BOLOGNESE SCHOOL, 17TH CENTURY

An artist at his easel, looking in a mirror, before a portrait of himself and another grimacing man

oil on canvas

28½ x 38¾ in. (72.4 x 98.43)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

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

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

260

BLAS DE LEDESMA (ACTIVE GRANADA 1602-1614)

Apples in a wicker basket with pomegranates and peonies on a linen-covered table

oil on canvas

23 $\frac{7}{8}$ x 31 $\frac{3}{4}$ in. (60.6 x 80.5 cm.)

\$60,000-80,000

£46,000-60,000

€53,000-70,000

PROVENANCE:

Sra. Vda. Contreras collection, Seville.

Cárabe collection, Madrid.

Anonymous sale; Christie's, New York, 18 May 1994, lot 49A, where acquired by the present owner.

EXHIBITED:

Seville, Caja de Ahorros San Fernando, June 1976, no. 49.

LITERATURE:

R.T. Martin, *Los bodegones de Blas de Ledesma*, Seville, 1976, n.p., no. 49.

R.T. Martin, *Blas de Ledesma y el bodegon Español*, Madrid, 1978, pp. 121, 211, no. 103, illustrated.

Blas de Ledesma was one of the earliest exponents of Spanish still life painting, and his works appear to have been influential for a younger generation of Spanish artists, including Juan van der Hamen y León and Pedro de Campobin. He is documented in Granada between 1602 and 1614, where, in addition to painting still lifes, he designed a stucco vault for the decoration of the Alhambra and was renowned for his decorative fresco grotesques. The severe manner of drawing and symmetrical composition of a rather flat wicker basket brimming with fruit and flanked by flowers in this painting is entirely consistent with the only known signed still life by the artist (High Museum of Art, Atlanta).







262

261

SPANISH SCHOOL, 17TH CENTURY

Chrysanthemums and other flowers in a glass vase with a dish of sweets, a book and a bowl on a table

oil on canvas

36¼ x 28⅞ in. (92.1 x 73.2 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

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

PROPERTY OF A PRIVATE COLLECTOR, EUROPE

262

ANTONIO FERNÁNDEZ ARIAS (MADRID C. 1614-1684)

Christ with Saints James, Francis and Andrew behind a balustrade

inscribed 'ECCE AGNUS DEI:' (lower left, on the banderole)

oil on canvas

30⅞ x 44⅞ in. (76.5 x 113.9 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

Private collection, Europe, and by descent.

A precocious talent who studied with Pedro de las Cuevas in Madrid, Arias assisted with the painting of the main altar of the Carmelite monastery in Toledo at the tender age of fourteen. Gaspar de Guzmán, Count-Duke of Olivares, also retained the young Arias, Alonso Cano and Francisco Camilo to paint the portraits in the Hall of Kings at the Palacio Real, Madrid. His style is marked by the monumental solemnity of his naturalistic figures, which are executed with precise outlines, angular drapery and predominantly cool tones that recall the works of Juan Bautista Maino.

We are grateful to Guillaume Kientz for proposing the attribution on the basis of photographs.



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263

**ATTRIBUTED TO FERDINANDO TACCA (1619-1686),
FLORENCE, MID-17TH CENTURY**

*A BRONZE INKWELL IN THE FORM OF ORLANDO
PULLING THE ORC FROM THE DEEP*

5¾ in. (14.5 cm.) high; 6 in. (15 cm.) wide, overall

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 7 April 1970, lot 95.
Anonymous sale, Phillips, London, 30 November 1976, lot 175.
with Daniel Katz, Ltd., London.

LITERATURE:

J. Mackay, *The Animaliers - The Animal Sculptors of the 19th & 20th Centuries*, London, 1973, pp. 12-13.
N. Penny, *Catalogue of European Sculpture in the Ashmolean Museum, I, Italian*, Oxford, 1992, pp. 140 and 141, no. 96.
M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 70-71, no. 29.

COMPARATIVE LITERATURE:

J. Warren, *Renaissance Master Bronzes from the Ashmolean Museum, Oxford: The Fortnum Collection*, Oxford, 1999, pp. 122-123, no. 43.

For further information on this lot, please visit Christies.com.

264

**WORKSHOP OF SEVERO DI DOMENICO CALZETTA,
CALLED 'DA RAVENNA' (ACTIVE 1496-CIRCA 1543),
PADUAN, FIRST HALF 16TH CENTURY**

A BRONZE INKWELL IN THE FORM OF A SEA MONSTER

10½ in. (27 cm.) wide

\$20,000-30,000

£16,000-23,000
€18,000-26,000

EXHIBITED:

San Francisco, *The Fine Arts Museums of San Francisco, Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 March-11 September 1988, L. Camins, ed., pp. 17-19, no. 2.

LITERATURE:

E. van Binnebeke, *Beeldhouwkunst, 1500-1800 in de collectie van het Museum Boymans-van Beuningen*, Rotterdam, 1994, pp. 50-51, no. 4.
M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 40-41, no. 13.

For further information on this lot, please visit Christies.com.



264





265

**ATTRIBUTED TO BENEDIKT
WURZELBAUER (1548-1620), CIRCA 1600**

A BRONZE FIGURE OF NEPTUNE

Formerly a fountain, with printed paper label to
underside Julius Böhler Munich and inscribed in ink
E/97/0007

29 in. (73.7 cm.) high

\$40,000-60,000

£31,000-45,000

€36,000-53,000

PROVENANCE:

Private collection, Switzerland.
with Julius Böhler, Munich, 1998.

EXHIBITED:

Blumka Gallery, New York, *Collecting Treasures of the
Past*, New York, 26 January-11 February 2000, no. 44.

LITERATURE:

Apollo, CXLVII, 433, March 1998 (advertisement).

M. Schwartz, ed., *European Sculpture from the
Abbott Guggenheim Collection*, New York, 2008, pp.
156-157, no. 82.

COMPARATIVE LITERATURE:

H. Weihrauch, *Europäische Bronzestatuetten, 15-18.
Jahrhundert*, Brunswick, 1967, pp. 325-328, figs. 396
and 399.

J. Chipps-Smith, *German sculpture of the later
Renaissance, c. 1520-1580*, Princeton, 1994, pp.
198-244.

For further information on this lot, please visit
Christies.com.

266

CIRCLE OF CORNELIS FLORIS DEVRIENDT (1514-1575), CIRCA 1570

A BRONZE OIL LAMP IN THE FORM OF A CHIMERIC BISHOP

On a later rectangular green marble base
11¼ in. (30 cm.) high (overall)

\$40,000-60,000

£31,000-45,000
€36,000-53,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 10 January 1992, lot 110.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 142-143, no. 73.

COMPARATIVE LITERATURE:

Berlin, Staatliche Museen, *Von allen Seiten schön - Bronzen Renaissance und des Barock*, 31 October 1995-28 January 1996, p. 433. no. 148.

For further information on this lot, please visit Christies.com.





267

267

CIRCLE OF GERMAIN PILON (1528-1590), PARIS, CIRCA 1580-1590

A PAIR OF BRONZE FIGURES OF THE VIRGIN AND ST. JOHN

Each on a later red and black marble pedestal

The Virgin, 10¾ in. (27.5 cm.) high (overall); St. John, 11¼ in. (29.8 cm.) high (overall)

\$4,000-6,000

£3,100-4,500

€3,600-5,300

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 March-11 September 1988, L. Camins, ed., pp. 124-126, no. 43.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 162-163, no. 86.

268

FRENCH, 18TH CENTURY

A PAIR OF STANDING FIGURES WITH BASKETS

Each on associated yellow marble base, one figure's basket inscribed 'A ROME' the other 'A BREST,' each stamped with possible C couronné poinçon 8½ in. (21 cm.) high (the figure); 9½ in. (24.1 cm.) high, overall (the largest)

\$2,000-3,000

£1,600-2,300

€1,800-2,600



268

269

ITALIAN, POSSIBLY 17TH CENTURY

A BRONZE FIGURE OF VIRTUE, TRIUMPHANT OVER VICE

On later ebonized wood base

10 in. (25.5 cm.) high, overall

\$2,000-3,000

£1,600-2,300

€1,800-2,600



269

270

CIRCLE OF DONATO DI NICCOLO DI BETTO BARDI, KNOWN AS DONATELLO (1386-1466)

A PARCEL-GILT BRONZE FIGURE OF A PUTTO STANDING ON A TORTOISE

4½ in. (11.5 cm.) high

\$15,000-25,000

£12,000-19,000

€14,000-22,000

PROVENANCE:

J.P. Morgan Collection, New York, Pierpont Morgan Library, New York, until deaccessioned

Anonymous sale, Christie's, London, 11 December 1979, lot 199.

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 March-11 September 1988, L. Camins, ed., pp. 14-16, no. 1.

LITERATURE:

W. von Bode, *Catalogue of J. Pierpont Morgan Collection; Bronzes of the Renaissance*, 1910, II, no. 181, pl. XXX.

L. Fairbairn, *The North Italian Album Designs by a Renaissance Artisan*, Sir John Soane Museum, London, 1998, p. 2, fig. 14.

C. Avery, *La Spezia. Scultura, Museo Civico Amedeo Lia della Spezia*, 1998, pp. 27-28.

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 22-23, no. 1.

COMPARATIVE LITERATURE:

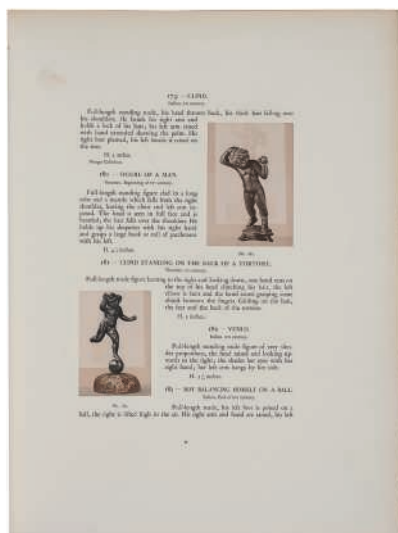
P. Schubring, *Donatello, Des Meister's Werke*, Stuttgart and Leipzig, 1907.

J. Pope-Hennessy, *Renaissance Bronzes from the Samuel H. Kress Collection*, London, 1965, no. 514, fig. 517.

R.W. Lightbrown, *Donatello & Michelozzo: An Artistic Partnership and its Patrons in the Early Renaissance*, II, London, 1980.

L. Bellosi, 'Donatello e il recupero della scultura in terracotta', in *Donatello-Studien*, Munich, 1989, pp. 130-145.

For further information on this lot, please visit Christies.com.



The present lot illustrated in W. von Bode's *Catalogue of J. Pierpont Morgan Collection, Bronzes of the Renaissance*, vol. II, 1910 (Abbott-Guggenheim Library).





272

271

SIMON VOUET (PARIS 1590-1649)

Head study of a young man

oil on canvas

20 x 15½ in. (50.8 x 39.7 cm.)

\$25,000-35,000

£19,000-26,000

€22,000-31,000

PROVENANCE:

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

This head study of a young man turning to his left, gazing over his shoulder, his eyes looking up and mouth half-open, is characteristic of many such expressive head studies that Simon Vouet painted in Genoa around 1621, though it likely dates to a few years later. It handsomely displays his particular brand of Caravaggism: vivid, immediate and endowed with a startling naturalism worthy of Vouet's Italian predecessor, the study also reveals a lyricism typical of the entire French colony. Almost certainly intended as a study for the figure of a male saint in a larger religious composition – perhaps John the Evangelist – it exhibits a fleeting mood and informality of pose, with parted lips that seem about to speak and shaded eyes that sound a note of youthful apprehension. Its bravura technique – thin layers of pigment enlivened with slashes of white and black; the model's face defined with the intense use of shadows and strong, strategically placed highlights – would have been unthinkable in the restrained and dignified tradition that still dominated the Parisian art world that Vouet had briefly escaped.

We are grateful to Riccardo Lattuada for confirming the attribution of this painting to Vouet and the basis of firsthand inspection. Dr. Lattuada notes that the prominent use of chiaroscuro here relates stylistically to the two lateral canvases that Vouet painted in 1624 for the Capella Alaleoni in San Lorenzo a Lucina, Rome.

272

**FRANÇOIS DE NOMÉ, CALLED MONSÙ DESIDERIO
(METZ C. 1593-AFTER 1644 NAPLES)**

An architectural capriccio with figures engaged in a skirmish

oil on canvas

19¼ x 30¾ in. (50.2 x 76.6 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

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

273

FRANÇOIS DE TROY (TOULOUSE 1645-1730 PARIS)

Portrait of a gentleman as Apollo, half-length

oil on canvas

45¾ x 34⅞ in. (116.3 x 88.6 cm.)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

This painting, described by Dominique Brême as ‘one of the most beautiful works painted during the last period of the master’, is likely to depict either Louis Armand II, Prince of Conti (1695-1727), or Louis Henri I, Prince of Condé (1692-1740), both belonging to cadet branches of the reigning Bourbon family.

François de Troy, one of the most sought-after portraitists of his generation, had trained in Paris under Claude Lefebvre (1632-1675) and with Nicolas-Pierre Loir (1624-1679). After the death of Lefebvre, de Troy rose to take his place as one of the capital’s pre-eminent portraitists. In 1680, he was commissioned to paint Anne-Marie of Bavaria (1660-1690), the bride of the Grand Dauphin, a work that marked the beginning of five decades as a court painter. De Troy was popular in these exalted circles due to his ability to capture not only the likeness of the sitter but also something of the manners, graces and charms considered to be exclusive attributes of members of the royal entourage.

During the Regency, de Troy’s most admired works were his *portraits historiés*, paintings that depicted known individuals in the guise of biblical, mythological, or literary personages, such as the present painting of the young prince as Apollo. By ascribing the attributes of the gods to his royal patrons he could create an allure that added to the portrait’s beauty without sacrificing the reality of the sitter’s likeness. In this instance, his choice of Apollo, the Sun God, also points to the familial connection between the sitter and Louis XIV, the Sun King. Although *portraits historiés* had existed previously, de Troy’s paintings were innovative in their balance of sensuality and realism and were an abiding influence on the Rococo portraiture of artists such as Hubert Drouais (1699-1767) and Jean-Marc Nattier (1685-1766).

We are grateful to Dominique Brême for endorsing the attribution on the basis of photographs and for his assistance in cataloguing the present lot (written communication with the department, 15 January 2019).



274

HUBERT ROBERT (PARIS 1733-1808)*The tomb of Virgil at Posilipo, Naples*

signed and dated 'H. ROBERT / 1784' (lower left, on the stone slab) and indistinctly inscribed 'QUI CINERES: TUMULI HAEC VESTIGIA: [C] ONDITUR [OLIM] / ILLE HIC QUI CECINIT PASCUA RURA DUCES' (lower left, on the rock) and 'MANTVA ME GENVIT [...]' (lower right, on the stone slab)

oil on canvas

24¼ x 28¾ in. (61.5 x 72.7 cm.)

\$80,000-120,000

£61,000-91,000

€71,000-110,000

PROVENANCE:

[The Property of a Gentleman]; Sotheby's, London, 24 March 1965, lot 106 (£2,000 to Ames).

(Probably) [The Property of a Lady]; Christie's, London, 1 April 1966, lot 73 (1,700 gns. to Laffan).

with Leger Galleries, where acquired by the present owners in 1976.

EXHIBITED:

Brighton, Royal Pavilion, *Folies and Fantasies*, 1971, no. 49.

Mantua, Palazzo del Te, *Virgilio: Volti e immagini del poeta*, 16 October 2011-8 January 2012, no. 16.

LITERATURE:

J.B., Trapp, 'The Grave of Vergil', *Journal of the Warburg and Courtauld Institutes*, XLVII, 1984, p. 25, fig. 7b, as dated 1778.

P. Lamers, *Il viaggio nel sud dell'Abbé de Saint-Non*, Naples, 1995, pp. 347-348, no. 401a, illustrated.

T. Barton Thurber, "'The Amazing and Stupendous Remains of Antiquity': Joseph Wright in Italy and Later Reflections on Virgil's Tomb", in J. Uglow, et. al., *Joseph Wright of Derby: Virgil's Tomb & The Grand Tour in Naples*, Matthiesen Gallery, London, 2012, p. 76, fig. 32a.

Hubert Robert departed Rome for Naples on 17 April 1760 in the company of Jean-Claude-Richard, the Abbé de Saint-Non (1727-1791), a wealthy amateur artist and engraver. Robert was an able Latinist and master draftsman who served as Saint-Non's companion on the four-month-long journey, and recorded the sites and monuments of Naples, Herculaneum, Paestum, Pozzuoli and environs in spectacular red-chalk drawings. In return for paying Robert's expenses, Saint-Non kept the drawings the young artist made and later engraved many of them in his spectacular four-volume edition of *Voyage Pittoresque ou Description des Royaumes de Naples et de Sicile*, published in Paris between 1781 and 1786. One of the sites the two men visited was the so-called 'Tomb of Virgil' at Posilipo. Robert's original drawing of the tomb is lost, but it served as the basis for several later prints (see *Voyage Pittoresque...*, vol. I, facing p. 83), including an etching by Adelaide Allou in a portfolio of six prints after Robert and Fragonard published by Basan in 1771 (fig. 1), and another by Karl-Wilhelm Weisbrod and J.-N. de Ghendt published ten years later. As is evident in the prints, Robert's lost drawing was a contemporary rendering of the celebrated ancient monument 'dessiné après nature' (as Allou's etching identifies it), peopled with modern, sightseeing tourists.

The site was a popular tourist destination – it still is – and a picturesque subject for many artists of the later 18th century, including Charles-Antoine Châtelet, Charles-Louis Clérissseau, Gaspar van Wittel and Joseph Wright of Derby, who painted the tomb on at least a half-dozen occasions. It was an obligatory stop on the Grand Tour by the time Robert and Saint-Non visited it in 1760, but its identification as the resting place of Virgil, the Roman poet, had already long been controversial. Virgil died at Brindisi in 19 B.C., and his remains were carried to Naples for burial, according to his wishes. Biographies from antiquity state that he was buried beside via Puteolana about two miles outside Naples, but the classical sources are vague about precisely where the grave could be found. It was not until the Middle Ages that the location of the tomb came to be commonly accepted as in the small Roman columbarium in the ancient Grotto of Posilipo. By the time Petrarch and Boccaccio made pilgrimages to the site in the 13th century, it had come to be popularly known as the 'Grotta Virgiliana'. The tomb was frequently restored over the centuries, but by the middle of the 18th century had fallen once again into a picturesque state of decay. Legend arose around a bay tree which grew from the top of the tomb and was said to miraculously renew itself, and almost every tourist took a sprig from it; Robert included it in his drawing. Saint-Non was unimpressed by the veneration the grotto incited, writing in the *Voyage Pittoresque*: '...one comes upon ruins...called "Schools of Virgil"; a name given...by the people of Naples, without any other reason than the most ignorant and most senseless superstition for a name that long since has been well known in this country. It is better to follow the opinion of those who think that these are the ruins of the famous pleasure-house owned by Lucullus.'

Hubert Robert was perhaps more charmed by the site and its romantic legend than Saint-Non; in any event, he took up the subject again almost a quarter of a century after his visit to Naples, in this delightful painting, which is signed and dated 1784. It is based directly on the drawing he made during his visit to the tomb in 1760, and is comparable in almost every detail to what we know of that sketch, except for the figures that people it: now, rather than contemporary tourists, the visitors are ancient Neapolitans, dressed in classical garb. Two figures near the center of the composition are poised to enter the poet's tomb, while a group of pilgrims standing to the right of the entryway reach out in amazement at a broken stone slab inscribed 'MANTVA ME GENVIT...'; the first words, in Latin, of the elegiac couplet that Virgil reputedly wrote as his own epitaph: 'I sing Flocks, Tillage, Heroes; / Mantua gave / Me life; Brundisium death; / Naples a grave' (Dryden's translation). On the left side, visitors pause to read the words engraved on another stone tablet: 'Qui cineres? Tumuli haec vestigia: conditur olim / Ille hic qui cecinit Pascua, rura, duces' ('Whose tomb? Whose ashes here repose? His tomb we raise / who, erst, did sing of Warriors, Flocks and Rural lays:'). Robert would have been well aware that this tribute could never have been read by ancient visitors to the site, as the commemorative plaque was installed only in 1554, shortly after the urn holding Virgil's ashes disappeared, permanently, from the tomb. The inclusion of the inscription in his painting not only offered Robert the opportunity to display his impressive command of Latin, but serves as a charming and erudite bridge between the ancient world, to which Robert's imagination always returned, and the modern, urban life of Paris where Robert and his sophisticated patrons daily dwelled.





PROPERTY OF A LADY

275

FRANZ CHRISTOPH JANNECK (GRAZ 1703-1761 VIENNA)

Christ Feeding the Five Thousand

signed and dated 'F.C. Janneck fe. / Ao 1739' (lower right)

oil on copper

21½ x 29¼ in. (53.7 x 75.6 cm.)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

PROVENANCE:

William Alexander Louis Stephen, 12th Duke of Hamilton (1845-1895), Hamilton Palace, Lanarkshire, Scotland; his sale, Christie's, London, 17 June 1882, lot 47 (155 gns. with lot 46, 'The Raising of Lazarus', to G. Attenborough). Madame Maria Jeritza Seery, Newark, New Jersey; Sotheby's, New York, 11 June 1981, lot 98.

[The Property of a Nobleman]; Christie's, London, 10 April 1987, lot 24.

[The Property of a Lady]; Sotheby's, London, 20 April 1994, lot 82.

with Galerie Neuse, Bremen, from whom acquired by the present owner in 1994.

Born in Graz, where he trained under Matthias Vangus, Franz Christoph Janneck moved to Vienna in the 1730s but would spend most of the decade traveling throughout Austria and southern Germany before settling permanently in the Austrian capital in 1740. There, he enrolled at the Viennese Academy, and eventually held the post of Assessor from 1752 to 1758, supervising the administration of the Academy alongside his fellow artists Paul Troger (1698-1762) and Michelangelo Unterberger (1695-1758).

Like his friend Johann Georg Platzer, Janneck was celebrated for his highly finished, jewel-like cabinet pictures – often on a luminous copper support – composed of numerous, richly attired figures. These paintings enjoyed considerable appeal in the eighteenth and nineteenth centuries, taking inspiration from the works of a number of the most expensive artists in the period, including Frans van Mieris, Adriaen van der Werff and Jean-Antoine Watteau. Indeed, this painting was formerly in the exceptional collection of the Duke of Hamilton at Hamilton Palace, where it could be viewed alongside its pendant depicting the *Raising of Lazarus* (Musée du Louvre, Paris, on deposit at the Musée des Beaux-Arts de Tours; see *Musée des Beaux-Arts de Tours: Guide des Collections*, Paris, 1998, no. 75, as dating to circa 1750).



276

JOHANN BAPTIST LAMPI I (ROMENO 1751-1830 VIENNA)

Portrait of a lady, half-length, traditionally identified as Baroness Aleksinova

signed and dated 'Cavaliere de Lampi / Pinxit ano 1807' (center right)
oil on canvas
30¼ x 24½ in. (76.8 x 62.6 cm.)

\$30,000-50,000

£23,000-38,000
€27,000-44,000

PROVENANCE:

Anonymous sale; Auktionshaus Albert Kende, Vienna, 21 November 1917, lot 672, as a portrait of Baroness Aleksinova.
(Probably) The State Hermitage Museum, Saint Petersburg.
Private collection, Vienna; Auktionshaus Albert Kende, Vienna, 20 March 1936, lot 218, as from the collection of the State Hermitage Museum, Saint Petersburg.
Private collection, Australia.

LITERATURE:

H. Fuchs, *Die österreichischen Maler des 19. Jahrhunderts*, III, Vienna, 1973, pp. K8-K10, pl. 8.
R. Pancheri, *Giovanni Battista Lampi alla corte di Caterina II di Russia*, Trent, 2011, pp. 135-136, 355, no. 118.

Following the death of his patroness, Catherine the Great (1729-1796), Johann Baptist Lampi returned to Vienna in 1797, where he was ennobled by Francis II, hence the addition of Cavaliere in the signature on this beguiling portrait. When the painting was sold at auction in Vienna in 1917, the sitter was described as Baroness Aleksinova, a Russian noblewoman and lady-in-waiting to Tsar Alexander I (R. Pancheri, *op. cit.*, 2011, p. 355, no. 118; though in the catalogue entry she is described as Baronin Alexinoff). The roses in her basket evoke associations with Flora, the goddess of nature, flowers and Spring, and are an element that apparently feature in only one other of Lampi's Russian commissions, the *Portrait of Yekaterina Samoilova* (Saint Petersburg, State Hermitage Museum). The identification of the sitter warrants further investigation. Lampi continued working for Russian patrons upon his return to Vienna, sending to Saint Petersburg several portraits including those of Yekaterina de Ribeaupierre (1809), Platon Zubov (1802) and Alexander Kurakin (1802; see A. Casagrande, *La grande stagione russa di Giovanni Battista Lampi*, in F. Mazzocca, R. Pancheri, A. Casagrande, *Un ritrattista nell'Europa delle corti: Giovanni Battista Lampi 1751-1830*, Trento, 2001, p. 89).

277

PELAGIO PALAGI (BOLOGNA 1775/7-1860 TURIN)

A mythological scene

oil on canvas

55½ x 63¼ in. (140.9 x 160.7 cm.)

\$60,000-80,000

£46,000-60,000

€53,000-70,000

Close compositional and stylistic parallels with Pelagio Palagi's *Ariadne leading Theseus out of the Labyrinth* (Galleria D'Arte Moderna, Bologna) indicate that the present work may have been painted during his stay in Rome, when he was working on the cycle of Theseus completed in 1813 for the gallery of the Palazzo Torlonia in Piazza Venezia (C. Bernardini, *Pelagio Palagi alle collezioni comunali d'arte*, Bologna, 2004, p. 51).

The artist was not only an accomplished Neoclassical painter but also a sculptor and interior decorator. His background in the decorative arts is evident in the somewhat mannerist treatment of the Neoclassical objects depicted, such as the table base with twisted flutes and the curling acanthus around the throne, and in the careful attention given to the depiction of the ewer, basin and cup.





PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

278

**ATTRIBUTED TO FRANCESCO BATTAGLIOLI
(?MODENA C. 1725- C. 1796 ?VENICE)**

*An Italianate landscape with elegant company before a villa; and An
Italianate river landscape with elegant company on a bridge*

oil on canvas

each 49 x 31 $\frac{1}{2}$ in. (124.4 x 79.7 cm.)

a pair (2)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

with Pietro Scarpa, Venice, where acquired by the present owner in 1981.



279

MICHELE ROCCA (PARMA ?1666-IN OR AFTER 1751 VENICE)

Venus Blindfolding Cupid

oil on panel

the panel: 13 $\frac{3}{8}$ x 12 $\frac{1}{4}$ in. (34.1 x 31.2 cm.); overall: 20 $\frac{1}{2}$ x 14 $\frac{1}{2}$ x 10 in. (52.1 x 36.8 x 25.4 cm.)

later inset into a 19th-century, gilt-bronze frame in the form of a toilet mirror, hinging open to reveal a mirror to the reverse of the picture and the interior with a further hinged mirror now fixed in place, on a marble inset base

\$15,000-20,000

£12,000-15,000

€14,000-18,000



280

JUAN RUIZ (ACTIVE NAPLES, 18TH CENTURY)

A nocturnal view of the Arsenal of Naples, Mount Vesuvius beyond

oil on copper, unframed
 8¼ x 16¼ in. (25.6 x 41.3 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Anonymous sale; Christie's, London, 31 October 1969, lot 51, as 'Vanvitelli' (189 gns. to Ferrara).

Little is known about the life and career of the Spanish émigré Juan Ruiz, the elder brother of Tommaso Ruiz, with whom he has often been confused. It is probable that the brothers travelled to Naples from their native Spain with the court of Charles VII of Naples (1716-1788), later Charles III of Spain.

Juan's detailed views of mid-18th-century Naples provide a rare insight into a rapidly evolving cityscape. Over the course of the 17th century, the city had grown to become Europe's second largest city with around 400,000 inhabitants – second only to Paris – making it an obligatory stop for travelers on the Grand Tour by the beginning of the 18th century. Furthermore, the discovery of Herculaneum in 1709 and the subsequent excavation of both Herculaneum and Pompeii attracted tourists keen to explore the ancient sites. Expansion in scientific curiosity also led to the arrangement of expeditions across the volcanic landscape of the surrounding area, which were particularly

popular among French and English natural philosophers and saw some hardy travelers make the journey to the rim of Mount Vesuvius.

The volcano was active in the 18th century, with several fairly severe eruptions occurring in 1707, 1737, 1760, 1767 and 1779. The spectacular sight of Vesuvius erupting, must have provided boundless inspiration for Ruiz's paintings, which were probably created with the aid of studies made on the spot. Here, the volcano is depicted flaming across the bustling basin of the old Arsenal. The *Torre di San Vincenzo* can still be seen at right, which dates the picture to before its demolition in *circa* 1742. The number of boats moored in the bay, some of which fly British flags, attests to the popularity of the city and the volume of traffic would have guaranteed demand for Neapolitan view paintings such as this. The small format, postcard-quality and hardy support probably made this the ideal purchase for a Grand Tourist.

We are grateful to Riccardo Lattuada, Charles Beddington and Ermanno Bellucci for endorsing the attribution to Juan Ruiz.



281

HENDRIK FRANS VAN LINT (ANTWERP 1684-1763 ROME)

A panoramic landscape with an Italian villa and figures in the foreground

oil on canvas
17½ x 37½ in. (43.5 x 95.3 cm.)

\$30,000-50,000

£23,000-38,000
€27,000-44,000

PROVENANCE:

with Galleria Antiquaria Fabio Massimo Megna, Rome.
Private collection, Rome, by 1987.

LITERATURE:

A. Busiri Vici, *Peter, Hendrik e Giacomo Van Lint: Tre pittori di Anversa del '600 e '700 lavorano a Roma*, Rome, 1987, p. 160, no. 186, fig. 186.

Andrea Busiri Vici recognized this idealized landscape with a fanciful Italian villa and verdant landscape, which had previously been attributed to Antonio Joli, as the work of Hendrik van Lint (*loc. cit.*). The small foreground figures engaged in incidental pursuits are characteristic of the artist.

282

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

Venice, the Molo from the Bacino di San Marco, with the Bucintoro

oil on canvas

27 $\frac{5}{8}$ x 37 $\frac{1}{8}$ in. (70.2 x 94.3 cm.)

\$80,000-120,000

£61,000-91,000

€71,000-110,000

This hitherto unpublished view by Giuseppe Bernardino Bison is taken from the Bacino di San Marco. It shows the south façade of the Zecca (the mint) at far left and, next to it, the Biblioteca Marciana (Libreria Sansoviniana), with the Campanile beyond. At center, the columns indicate the entrance to the Piazzetta and to the right is the Palazzo Ducale behind the great state galley of the doges of Venice, the *Bucintoro*. The galley was used each year on Ascension Day to transport the doge out to sea, where he would perform the ceremony of the symbolic Wedding of Venice to the Sea by casting a gold ring into the water.

Bison's composition owes much to Canaletto's *The Return of the Bucintoro to the Molo on Ascension Day*, painted for Consul Joseph Smith, Venice, and now in The Queen's Collection, Windsor Castle. Antonio Visentini's engraving after that work was published in *Prospectus Magni Canalis Venetiarum*, Venice, 1735, and may have served as the basis for Bison's painting. At least two other autograph versions of the composition are known: one, of smaller dimensions, in the collection of Jean-Luc Baroni, London (G. Pavanello, A. Craievich and D. D'Anza, *Giuseppe Bernardino Bison*, Trieste, 2012, p. 213); and another illustrated in Fernando Ghedini's *Antiche Pitture* (Bologna, 1943, pp. 64-65, pl. XXXIX).

This lot is accompanied by a letter of expertise from Francesco Magani.





PROPERTY FROM A DISTINGUISHED TEXAS ESTATE

283

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

Portrait of Alicia Dundas, Lady Wedderburn (1754-1831), half-length

oil on canvas

30¼ x 25½ in. (76.84 x 64 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

The sitter, and by descent to Sir William Wedderburn, 4th Baronet (1838-1918), Meredith, Gloucester, by 1900, and by descent, from whom acquired by the following with Knoedler, London, and P. & D. Colnaghi and Obach, London, from June 1918 until October 1919, when acquired by the following with Scott & Fowles, New York. Mahmoud Abul Sath. Private collection, New York; Parke-Bernet, New York, 24 October 1946, lot 34. Mishriki; Parke-Bernet, New York, 3 November 1967, lot 72, where acquired by the present owner.

EXHIBITED:

Edinburgh, *Loan Exhibition of Old Masters and Scottish National Portraits*, 1886, no. 1387.
London, Grafton Galleries, *Romney*, Spring 1900, no. 36.

LITERATURE:

G. Paston, *George Romney*, London, 1903, p. 199, as dating to 1771.
T. H. Ward and W. Roberts, *Romney A Biographical and Critical Essay with a Catalogue Raisonné of his Works*, London, 1904, I, p. 94, II, p. 168.
M. Morgan, 'Katherine Read: A Woman Painter in Romney's London', *Transactions of the Romney Society*, IV, 1999, p. 15.
A. Kidson, *George Romney: A Complete Catalogue of his Paintings*, New Haven and London, 2015, II, p. 622, no. 1391, illustrated.

Alicia, Lady Wedderburn, was the second daughter of James Dundas of Dundas (1721-1780) and his wife, Jean Maria (after 1720-1774). In December 1780, she married John Wedderburn of Balindean (1729-1803), who styled himself as Sir John Wedderburn, 6th Baronet, although his father, personal guard to Bonnie Prince Charlie, had been stripped of the baronetcy. Just a month after her marriage, Lady Wedderburn sat for George Romney six times between 31 January and 22 February 1781. By this time, his portraits were 'in great vogue', according to Horace Walpole, and he had become the third most important portrait painter in London after Reynolds and Gainsborough (H. Gatty, 'Notes by Horace Walpole', *Walpole Society*, XXVII, 1938-1939, pp. 76-77). His canvases from this period display a marked sensitivity to the surface qualities of skin, hair and fabric and an interest in capturing youth and beauty in paint.



284

FRANCIS ALLEYNE (? 1750-1815 ?)

Portrait of Mrs James Peter Fector of Dover, with her son Peter (b. 1787) and daughter Mary Frances (b. 1791), full-length

oil on canvas
27¼ x 34¼ in. (69.2 x 87 cm.)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE:

James Peter Fector, Esq. (1759-1804) and his wife, Mrs James Peter Fector, and by descent to their daughter, Mary Frances Fector (b. 1791), and by descent to Ernest James, Hyde Park Court, London, by 1895. Sir Philip and Lady Haldin, Lympne Place, Lympne, Kent, circa 1920-1958, and by descent.

Francis Alleyne specialized in small-scale portraits in oil and often in oval format. This charming conversation piece is more ambitious than most of his compositions. It was painted circa 1791-1792 and shows Mrs James Peter Fector, née Frances Lane, with her four-year-old son, Peter, and her baby daughter, Mary. Frances was the daughter of Thomas Bateman Lane, four-time Mayor of Dover between 1770 and 1800 and Lieutenant of Dover Castle. In 1783, she married the banker, James Peter Fector, a partner in the family firm of Fector & Minet. Here, their son, Peter, rests his hand on his mother's knee, while with the other he holds up a doll to entertain his sister, Mary, who gazes at her mother. The elegant little doll may not be a mere toy, but a 'fashion doll', sent from France to England by the Parisian dressmakers to showcase the latest in fashionable dress. As prominent Dover merchants and bankers, the Fectors were well placed to receive news from the Continent before the outbreak of the French Revolutionary Wars in 1793 put an end to easy communication.



PROPERTY FROM A MID-ATLANTIC ESTATE

285

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

Portrait of a girl, traditionally identified as Lady Charlotte Stanley (1776-1805); and Portrait of Edward (1775-1851), Lord Stanley, later 13th Earl of Derby, both bust-length

oil on canvas

the first: 15½ x 12¾ in. (39.4 x 31.4 cm.); the second: 16¾ x 12½ in. (41.7 x 31.8 cm.)

a pair (2)

\$40,000-60,000

£31,000-45,000
€36,000-53,000

PROVENANCE:

(Probably) George Romney, R.A.; his sale(†), Christie's, London, 27 April 1807, lot 29 (3 gns.).

George Fisher Baker, Jr. (1878-1937), and by inheritance to Edith Kane Baker (1884-1977), Viking Cove, Locust Valley, New York; Sotheby Parke-Bernet, New York, 28 October 1977, lot 240, as School of Romney, with Leger Galleries, London.

with Hirschl & Adler, New York, September 1982, where acquired by the present owner.

EXHIBITED:

New York, Hirschl & Adler, *British Life through Painter's Eyes 1740-1840 and some Aspects of Dutch Landscape 1640-1840*, 6 October-6 November 1982, no. 4.

London, Leger Galleries, *George Romney as a painter of children*, 30 May-30 June 1984, nos. 10 and 11.

LITERATURE:

(Probably) T. Humphry Ward and W. Roberts, *Romney A Biographical and Critical Essay with a Catalogue Raisonné of his Works*, II, London and New York, 1904, p. 150.

A.B. Chamberlain, *George Romney*, London, 1910, p. 231.

A. Kidson, *George Romney: A Complete Catalogue of his Paintings*, New Haven and London, 2015, II, p. 549, nos. 1230e and 1230f, illustrated.



These remarkably free oil sketches by George Romney date from between 1780 and 1781 and show the children of Edward Smith-Stanley, 12th Earl of Derby (1752-1834) and his first wife, Lady Elizabeth, née Hamilton (1753-1797). The portrait of the young Lord Stanley relates very closely to Romney's great finished canvas of *The Stanley Children* in the collection of the present Earl of Derby, showing Lord Stanley with his sister, Lady Charlotte (A. Kidson, *op. cit.*, pp. 548-549, no. 1230, illustrated). For that portrait, Romney recorded a total of twelve sittings for Lord Stanley between 4 May 1780 and 23 February 1781 and a total of nine sittings for Lady Charlotte between 4 May 1780 and 18 January 1781. The present study may have been taken from the life in order to allow the artist to work up the large double-portrait separately. The portrait of the girl has traditionally been identified as a sketch of Lady Charlotte, based on its identical provenance to the sketch of her brother. Yet while the

physiognomy of the sitter is similar to the figure of Lady Charlotte in the finished painting, the pose and countenance differ. It is possible that this is a preparatory sketch for the finished work, which was rejected in favor of the likeness described in the double portrait. It is also possible that portrait is of the third child of the Earl and Countess of Derby, Lady Elizabeth Henrietta Stanley (b. 1778). Indeed, John Romney recorded a painting which he called 'the other children of Lord Derby unfinished; the heads cut out in one piece and sold at the sale' under the year 1780 in his Rough Lists of his father's work, perhaps thinking that this canvas shows Lady Elizabeth and believing that she was due to be included in the group portrait. Both sketches likely once formed part of a complete canvas described as 'Children - painted for the late Countess of Derby' in Romney's studio sale (see Provenance).

286

**SIR NATHANIEL DANCE-HOLLAND, R.A.
(LONDON 1735-1811 WINCHESTER)**

*Portrait of Mary Brummell, née Richardson (1754-1793),
three-quarter-length*

oil on canvas
49 x 39 in. (125 x 100 cm.)
in its original carved and gilded frame

\$30,000-40,000

£23,000-30,000

€27,000-35,000

PROVENANCE:

William Brummell (1777-1853), the sitter's son, Wivenhoe House, near Colchester, and by descent to his daughter Georgiana, Lady Piggott (1802-1886), Denston Hall, Suffolk, and by descent. Mary Robinson, Dullingham House, near Newmarket, Cambridgeshire, by 1924.

Anonymous sale; Cheffins, Cambridge, 18 June 2014, lot 509.

LITERATURE:

L. Melville, *Beau Brummell: His Life and Letters*, London, 1924, illustrated opposite p. 26.

This elegant portrait of Mary Brummell was painted *circa* 1772 at the height of the artist's career. Nathaniel Dance-Holland was by then a renowned portraitist, having studied for three years in Rome under Pompeo Girolamo Batoni, before returning to England in 1765, where he established himself as one of the preeminent painters of Georgian London. Here, Dance-Holland has depicted his sitter in an Italianate landscape reminiscent of the familiar Roman *campagna*. She wears white silk fantasy garment, combining the floating robes of a wood nymph with the gold-trimmed dresses and pastel-hued sashes that were at the height of fashion in the 1770s.

Mary Brummell was the daughter of the Keeper of the Lottery Office and a celebrated beauty. In 1772 she married William Brummell (d. 1794), then private secretary to Lord North, Prime Minister from 1770 to 1782. This portrait may have been commissioned in celebration of their marriage, and the decision to engage Dance-Holland to capture her likeness was probably influenced by the fact that North was sitting to the artist at around that time (National Portrait Gallery, London). William and Mary Brummel would have three children, Maria, William and George 'Beau' Brummell (1778-1840), a famed wit and close friend of the Prince of Wales.



287

ROBERT HOME (HULL 1752-1834 CAWNPORE)

Portrait of Lieutenant-Colonel William Sydenham (1752-1801), in officer's uniform, and his wife Amelia, in a landscape with units of the Madras artillery drawn up on parade, St. Thomas' Mount, Madras beyond

oil on canvas

31 x 36 7/8 in. (78.7 x 93.4 cm.)

\$25,000-35,000

£19,000-26,000

€22,000-31,000

PROVENANCE:

with Arthur Tooth, London, 1946-1947, as Johann Zoffany.
Anonymous sale; Christie's, London, 10 June 1997, lot 92.

LITERATURE:

M. Archer, *India and British Portraiture 1770-1825*, London, 1979, pp. 306-308, pl. 212.

Robert Home was among the preeminent painters of British India in the late-18th and early-19th centuries, producing portraits and history paintings and documenting key landscapes and scenes of everyday life. Born in Hull in 1752, the son of an army surgeon, he was destined for a medical career but, at the age of thirteen, he stowed away on a whaler bound for Newfoundland. Following his return to London, he studied with Angelica Kauffman before a five-year sojourn in Italy between 1773 and 1778. By 1783 he was living in Dublin but in 1789 he returned to London. His wife died the following year, and, in 1791, Home set forth to seek his fortune in Madras.

This double-portrait was painted *circa* 1791, shortly after Home's arrival. At that time, Lieutenant-Colonel William Sydenham was stationed in Madras with his wife, Amelia. Sydenham had been born in Devonshire to Samuel Sydenham and Alice, née Champman, of Minehead. He joined the East India Company's Madras Artillery as a Cadet in 1768. While in India, he met and married Amelia Prime, the niece of General Horne who was also serving with the Artillery. Ten years later in 1786, during the war with the Tipu Sultan of Mysore, Sydenham was made Lieutenant Colonel in command of the First Battalion at St Thomas' Mount near Fort St George. That hill has been painted in fine detail by Home in the background to the left of the sitters in this double portrait.

The Sydenhams had seven children, including, Benjamin (1777-1828), who went on to become Secretary to Richard Colley Wellesley, Marquis Wellesley (1760-1842), the brother of the future Duke of Wellington, during his time as Governor-General in India. Wellesley also sat to Home on several occasions.





PROPERTY OF A PRIVATE COLLECTOR

288

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

*Portrait of Miss Alison Grimshaw, full-length, with a spaniel in a
landscape*

oil on canvas

40¾ x 32½ in. (103.6 x 81.6 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

with Frost & Reed, Bristol, 1962.

Private collection, United States; Doyle, New York, 29 January 2014, lot 103,
where acquired by the present owner.

LITERATURE:

A. Kidson, *George Romney: A Complete Catalogue of his Paintings*, New Haven
and London, 2015, I, p. 262, no. 568, illustrated.

This rare, early portrait by George Romney was painted during his time in Kendal between 1757 and 1762 and may be one of the canvases completed at Lancaster in 1761. Though youthful, it is confidently executed and displays Romney's early interest in naturalism and accuracy, qualities which would be somewhat abandoned in favor of capturing a flattering likeness soon after his arrival in the more cosmopolitan city of London approximately one year later in 1762. The motif of fruit carried in the fold of a dress reappears in the portrait of Mrs Fletcher, which dates to the later 1760s (*op. cit.*, pp. 218-219, no. 457).



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

289

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

Mr. H.H.H. Hungerford's second horse Clinker, held by his groom with huntsman and hounds in the distance

signed, inscribed and dated 'J.Ferneley / Melton Mowbray / 1830.' (lower right)
oil on canvas
33 $\frac{7}{8}$ x 42 $\frac{1}{4}$ in. (86.1 x 107.3 cm.)

\$50,000-80,000

£38,000-60,000
€44,000-70,000

PROVENANCE:

(Possibly) Mrs. Lyne Stephens; Christie's, London, 9-11 May 1895, lot 301 (9 $\frac{1}{2}$ gns. to Lyne).
(Possibly) H. Lyne; Christie's, London, 16 April 1920, lot 54 (240 gns. to Pawsey & Payne).
William Banks, Esq., 1931.
Anonymous sale; Christie's, London, 18 April 1986, lot 16.
with Richard Green, London, where acquired in 1987 by the present owner.

EXHIBITED:

London, 144 Piccadilly, *Loan Exhibition of Sporting Pictures in aid of The London Foot Hospital*, February 1931, lent by Mr. Fred Banks.
(Possibly) London, Boodles Club (on loan).

LITERATURE:

G. Paget, *The Melton Mowbray of John Ferneley (1782-1860)*, Leicester, 1931, p. 138, no. 312, illustrated opposite p. 76.

This picture is mentioned in the artist's account books, no. 334, as 'Portrait of a Bay Horse "Clinker"', and billed to H.H.H. Hungerford for 10 gns. in June 1831. We are grateful to David Fuller for his assistance in cataloguing this lot.



290

JACQUES-LAURENT AGASSE (GENEVA 1767-1849 LONDON)

A bay hunter in a stable

signed and dated 'Agasse pinx. / S^{bre} 1798' (on the reverse)

oil on board

11 $\frac{3}{8}$ x 7 $\frac{3}{4}$ in. (28 x 19.7 cm.)

\$4,000-6,000

£3,100-4,500
€3,600-5,300

PROVENANCE:

Anonymous sale; Genève Enchères, Geneva, 13 December 2017, lot 490.

This carefully observed oil sketch was executed on the Continent shortly before Jacques-Laurent Agasse emigrated permanently to England in 1800. We are grateful to Renée Loche for endorsing the attribution on the basis of photographs.



291

JEANNE-ELISABETH CHAUDET (PARIS 1767-1832)

Two sisters embracing

signed 'Elith. chaudet' (lower left)

oil on canvas, unlined

21¾ x 18¼ in. (52.7 x 46.3 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

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

After the French Revolution, Jacques-Louis David (1748-1825) opened his studio to female students, amongst whom was Jeanne Elisabeth Chaudet. In a society whose conservatism made it difficult for women artists to practice, she shone as a painter of children, rivaling male contemporaries such as Anne-Louis Girodet (1767-1824) and Jean-Baptiste Greuze (1725-1805). Her abilities found her patrons of the highest rank; the Empress Josephine owned two of Chaudet's paintings. As this double portrait shows, her works are characterized by a lightness of touch and grace in the attitude of her sitters and the folds of her drapery. Here, the billowing yellow scarf frames the intertwined sisters in a pose reminiscent of classical statues, such as those Chaudet would have studied with David.

A NEOCLASSICAL MASTERPIECE RE-DISCOVERED: RIDOLFO SCHADOW'S ORIGINAL SANDAL BINDER

PROPERTY FROM A PRIVATE COLLECTOR

■292

RUDOLF (RIDOLFO) SCHADOW (1786-1822), ROME, 1814

*A WHITE MARBLE FIGURE OF THE SANDAL BINDER
(SANDALBINDERIN)*

Signed and dated *RUD: SCHADOW FEC: ROMAE / ANNO 1814.*

50 in. (127 cm.) high

\$100,000-200,000

£76,000-150,000

€88,000-170,000

PROVENANCE:

Private collection, New York, where acquired by the present owner, New York, in the late 1970s or early 1980s.

LITERATURE:

COMPARATIVE LITERATURE

D.C. Johnson, 'Rudolf Schadows Sandalbinderin in Rom und Amerika,' *Forschungen und Berichte*, Staatliche Museen zu Berlin, 1983, XXIII, pp.113-122.

G. Eckardt, *Ridolfo Schadow: Ein Bildhauer in Rom zwischen Klassizismus und Romantik*, Cologne, 2000, pp. 30-31 and 82-86.







The Sandal Binder, Rudolf Schadow,
Middleton Place, Charleston, SC.
Photo Credit: Middleton Place Foundation

Schadow was one of the most talented and original 19th century sculptors and *The Sandal Binder* was one of his most iconic compositions. It is a brilliantly-carved and conceived example of Northern neoclassicism, cool and emotionally restrained, *The Sandal Binder* is, at the same time, an incredibly intimate and sensitive portrait of a young girl. Until now, there were thought to be only four life-sized versions. The appearance of this sculpture is both exciting and significant as this version, signed and dated 1814, is, almost certainly, Schadow's original version.

Schadow, the son of a famous sculptor and the brother of a famous painter, was raised in an intensely artistic and sophisticated milieu. His father, Johann Gottfried Schadow (1764-1850), after studying in Italy, was named Court Sculptor to the Prussian court at Berlin in 1788 and Secretary of the Prussian Academy of Art. For the next sixty years he produced hundreds of royal, ecclesiastical and public sculptural commissions, including the iconic *Quadriga* atop Berlin's Brandenburg Gate. Ridolfo Schadow's sculpture, like his father's, was formed by Italy and the staggering treasures of Greek and Roman Sculpture on view – as well as the lively Grand Tourist trade which brought Europe's most important living sculptors to the Eternal City.

As stated, there are four other known life-size versions of Schadow's *Sandal Binder*. There is also a plaster model, location unknown, which Eckardt dates to 1813/1814 (Eckardt, *op. cit.*, pp. 82-86).

The first, not signed or dated, is described by Eckardt as possibly the original version, was bought by John Izard Middleton, who was in Rome in 1820 and it is documented at the Middleton Place plantation, South Carolina, by 1840 where it remains to this day (courtesy of the Middleton Place Foundation Archives). This version has, sadly, suffered considerable damage as it has been displayed outside for many years and was buried, to hide it from Union troops, at the end of the Civil War when they marched on Charleston and Middleton Place, together with its collections and library, was burned to the ground.

The second, signed *Rudolph Schadow / fec: Romae. 1817*, was seen by Crown Prince Ludwig I of Bavaria during his trip to Rome and was purchased and delivered to the Munich Glyptothek by 1819 and is now in the Neue Pinakothek (WAF B 24).

The third, signed *Rudolph Schadow fecit. / Romae 1819 pro Henrico Patten / Westport Hibernia.*, was commissioned, along with Schadow's *Spinner* (sold Sotheby's, London, 8 July, 2010, lot 122), for Patten's County Mayo estate and, eventually, ended up in an American private collection and was sold, Sotheby's, London, 12 June 1986, lot 201W. It then went to the Galerie Westphal, Berlin and, finally, a private collection, Hamburg.

The fourth, signed *Rudolph Schadow: / fecit Romae. 1820*, was bought by King Frederick William III of Prussia and installed in the *Gelben Marmorsaal* of the Berlin Schloss by 1824. It is now owned by the Stiftung Preußische Schlösser und Gärten and is on loan to the Friedrichswerderschen Kirche, Berlin (Skulpturensammlung 2822).

It is clear that Schadow was immensely proud of his marble. *The Sandal Binder* is prominently depicted in a fascinating group portrait by Schadow's brother Wilhelm and now in Berlin's Nationalgalerie. The sculptor Bertel Thorvaldsen is flanked, on the right, by a self-portrait of Wilhelm with his painter's palette and, on the left, by his brother Ridolfo holding his chisel and with his *Sandal Binder* prominently displayed behind him. Thorvaldsen, a Dane who spent most of his working life in Rome, was, along with Antonio Canova, the most celebrated sculptor in Europe and, like Canova, helped popularize this severe, cerebral neoclassicism in late 18th and 19th century sculpture. The painting, dated 1815/1816, very likely depicts the present version of *The Sandal Binder* as the present version is the only one which can be definitively dated to before the picture was painted. As has been mentioned, the Middleton Place version, previously thought to be the original version, is neither signed nor dated. And it is also very unlikely that the Middleton Place version would have remained in Schadow's studio from 1814 until 1820 when it was purchased by Middleton. With collectors and courts clamoring for a version of *The Sandal Binder*, would Schadow really have left his first internationally acclaimed masterpiece sitting in his studio and unsold for six years?

Intriguingly, there is a drawing of *The Sandal Binder* by Ferdinand Ruscheweyh, a German contemporary of Schadow's who had visited his Roman studio, been impressed by *The Sandal Binder* and recorded it. The drawing is inscribed by Ruscheweyh: *Rudolf Schadow in Marmore fecit Romae 1814* (Berlin Kupferstichkabinett, and illustrated in Eckardt, p. 83). Not only is this inscription almost identical to the inscription of the present marble but, as the Middleton Place version has no inscription and the inscriptions on the other three versions do not match at all and are considerably later, it seems likely that Ruscheweyh's drawings depicts the present version.

The Sandal Binder was probably not a specific commission but an original composition inspired by Schadow's studies of Antiquity and life in Rome. So it is interesting to speculate on the origins of this present version. Of the other versions: one was purchased for the grandest plantation in North America, another commissioned for an important collection in Ireland and the two others were purchased by the kings of Bavaria and Prussia. Who could have visited Schadow's Roman studio first, before these other aristocrats and royals, and fallen in love with this *Sandal Binder*?







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■293

AFTER A MODEL BY BERTEL THORVALDSEN, LATE 19TH/EARLY 20TH CENTURY

AN ITALIAN WHITE MARBLE FIGURE OF HEBE

Classically-robed, holding ewer and wine-cup, on a circular base, unsigned
65½ in. (166.3 cm.) high

\$7,000-10,000

£5,300-7,600

€6,200-8,800

Another example of this model sold Christie's, New York, 23 April 2004, lot 3.

■294

AFTER A MODEL BY BERTEL THORVALDSEN, LATE 19TH CENTURY/EARLY 20TH CENTURY

AN ITALIAN WHITE MARBLE FIGURE OF VENUS

Depicted standing and holding an apple in her right hand, unsigned
54¾ in. (139 cm.) high

\$8,000-12,000

£6,100-9,100

€7,100-11,000



294



PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION (LOTS 295-296)

295

BY PHILIPPE-LAURENT ROLAND (1746-1816), CIRCA 1785

A MARBLE BUST OF PIERRE ROUSSEAU

Facing to sinister on a circular marble socle, inscribed *houdon*
16 1/4 in. (41.3 cm.) high; 20 1/4 in. (51.4 cm.) high (overall)

\$30,000-50,000

£23,000-38,000
€27,000-44,000

PROVENANCE:

Doisteau collection, Paris.
Anonymous sale, Hôtel Drouot, Paris, 5-6 March 1937, lot 208.
with Paula de Koeningsberg, Buenos Aires, 1968.

EXHIBITED:

Buenos Aires, Museo Nacional de Arte Decorativo, *El Arte de Vivir en Francia de Siglo XVIII en las colecciones Argentinas*, 1968, no. 52.

LITERATURE:

J.D. Draper, 'Pajou and Roland', in *Musée du Louvre conférences et colloques: Augustin Pajou et ses contemporains*, 1999, pp. 541-542, figs. 7-8.
M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 200-201, no. 109.

COMPARATIVE LITERATURE:

D. Genoux, 'Quelques bustes et médaillons retrouvés de Philippe-Laurent Roland' in *Bulletin de la Société de l'histoire de l'art français*, Paris, 1966, pp. 191-200, illustrated.
S. Lami, *Dictionnaire des Sculpteurs de L'École Française*, Liechtenstein, 1970, II, p. 300.
J.D. Draper and G. Scherf, eds., *Augustin Pajou - Royal Sculptor 1730-1809*, exhibition catalogue, Paris and New York, 1997.
Nouvelle acquisitions du Département des Sculptures, 1988-1991, Musée du Louvre, Paris, RMN, 1992, fig. 26, pp. 87-88.

For further information on this lot, please visit [Christies.com](https://www.christies.com).



296

BY JEAN-ANTOINE HOUDON (1741-1828), DATED 1775

A MARBLE BUST OF A ROMAN YOUTH

On a circular white marble socle, signed and dated *Houdon, F. 1775* to the reverse

13 3/4 in. (34.9 cm.) high; 17 3/8 in. (44.1 cm.) high (overall)

\$70,000-100,000

£53,000-76,000

€62,000-88,000

PROVENANCE:

Private collection, East Providence, Rhode Island.
(Possibly) Anonymous sale, Parke-Bernet, New York, 8-9 January 1959.

EXHIBITED:

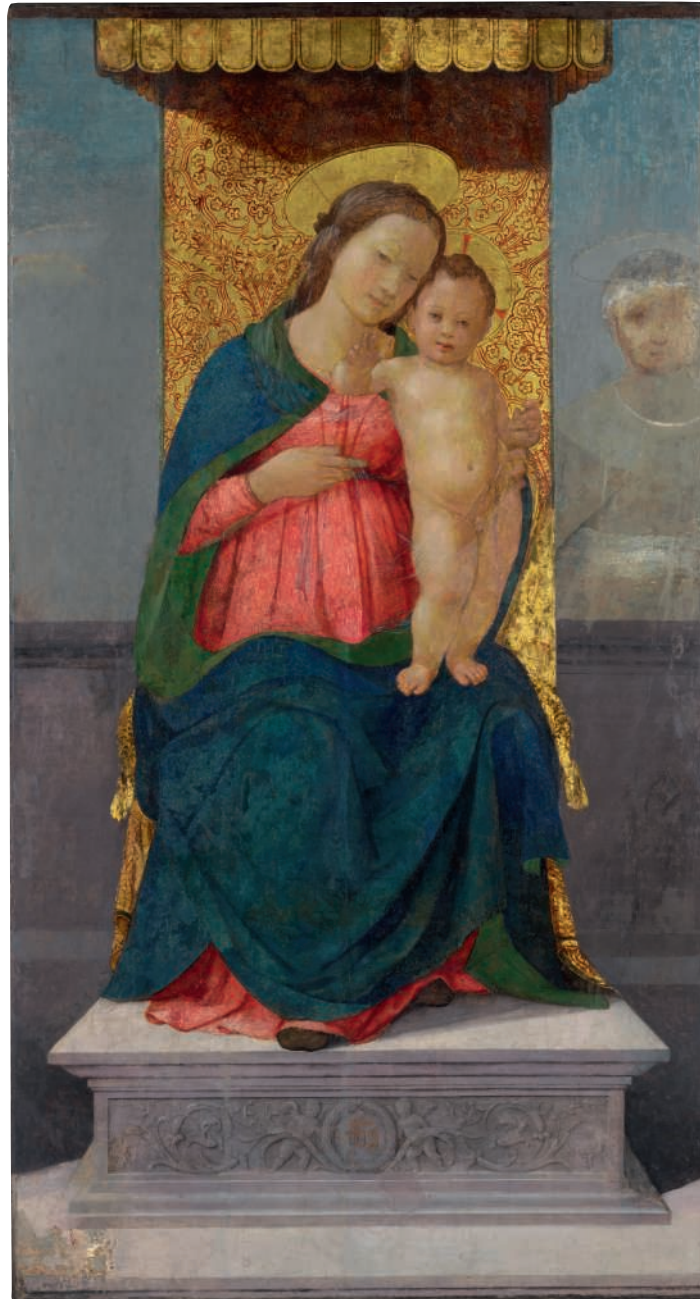
Worcester, Worcester Art Museum, *Sculpture by Houdon: A Loan Exhibition*, 16 January-23 February, 1964.

LITERATURE:

L. Réau, *Houdon*, Paris, 1964, I, pp. 100, 115, 119.
H.H. Arnason, *The Sculptures of Houdon*, London, 1975, pl. 13, fig. 64.
A.L. Poulet, ed., *Jean-Antoine Houdon, Sculptor or the Enlightenment*, exhibition catalogue, Washington, Los Angeles and Versailles, 2003, p. 31.
M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 204-205, no. 111.



Please note at the time of sale the nose will be repaired. For further information on this lot, please visit Christies.com.



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PROPERTY OF A NORTHEASTERN INSTITUTION

297

FRANCESCO GRANACCI (VILLAMAGNA 1469-1543 FLORENCE)

The Madonna and Child Enthroned

oil on panel

64 $\frac{3}{4}$ x 34 $\frac{1}{4}$ in. (163.5 x 86.9 cm.), with painted additions of 1/4 in. on all sides

\$12,000-18,000

£9,100-14,000

€11,000-16,000

PROVENANCE:

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

with Duveen, New York, 1923.

with Duveen, New York, 1963.

Norton Simon (1907-1993), Los Angeles.

with Newhouse Galleries, New York, where acquired by present owners in 1975.

EXHIBITED:

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

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

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

LITERATURE:

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

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



298

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

298

ATTRIBUTED TO ZENO DONISE (VERONA C. 1574-1611)

The Agony in the Garden

oil on slate

22 x 12 in. (55.8 x 30.5 cm.)

\$10,000-15,000

£7,600-11,000

€8,800-13,000

PROVENANCE:

Private collection, Germany, until recently acquired by the present owner.

We are grateful to Mattia Vinco for suggesting the attribution on the basis of a photograph.



recto



verso

299

FOLLOWER OF HIERONYMUS BOSCH

The wing of a polyptych: The Taking of Christ (recto); The Holy Family (verso)

oil on panel, in an integral frame
44 $\frac{1}{8}$ x 20 $\frac{3}{8}$ in. (112 x 52.4 cm.)

\$5,000-7,000

£3,800-5,300
€4,400-6,200

PROVENANCE:

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



300

CIRCLE OF MICHEL COXIE (MALINES 1499-1592)

Adam and Eve

oil on panel, marouflaged
54 $\frac{7}{8}$ x 42 $\frac{1}{2}$ in. (139.4 x 108 cm.)

\$15,000-20,000

£12,000-15,000
€14,000-18,000

PROVENANCE:

(Probably) Dr. Franz Josef Fröhlich, Würzburg.
Private collection, Belgium.

Anonymous sale; Lempertz, Cologne, 24 September 2014, lot 165, as
'Unknown Artist, Probably of the 19th Century', where acquired by the present
owner.



301

FLEMISH SCHOOL, 16TH CENTURY

A triptych: central panel: The Adoration of the Magi; the wings: Saint John the Baptist and Mary Magdalene

oil on panel, shaped top, the wings in an engaged frame
open: 37 $\frac{1}{2}$ x 57 $\frac{1}{2}$ in. (96.2 x 146.1 cm.); closed: 37 $\frac{1}{8}$ x 28 $\frac{5}{8}$ in. (96.2 x 72.7 cm.)

\$10,000-15,000

£7,600-11,000

€8,800-13,000

PROVENANCE:

Private collection, Germany, and by descent.

We are grateful to Peter van den Brink, who has suggested on the basis of photographs that this altarpiece may have been produced in Bruges for the Antwerp market. He further notes that the central panel and wings are by different hands, dating the *Adoration* to *circa* 1530 and the wings to *circa* 1540-1550.



302

GILLIS MOSTAERT (HULST 1528-1598 ANTWERP)

Saint John the Evangelist on Patmos

oil on panel

16½ x 24½ in. (41.9 x 62.2 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

(Possibly) Philips van Valckenisse I, Lord of Hemiksem (1554-1614), Antwerp, where described in his estate inventory of 10 April 1614 under a list of forty paintings 'Al gedaen oft geschildert by wylen Gillis Mostaert end al of panneel end in lysten' as 'Een afbeelding van Sint-Jan in Pathmos'.

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

Gillis Mostaert was a remarkably versatile painter. In addition to supplying the figures for many of Jacob Grimmer's landscapes, Mostaert painted landscapes and villages in the manner of Pieter Bruegel I, copies after Hieronymus Bosch, hell and fire scenes, mythological themes, saints and, as here, biblical subjects. The basic compositional scheme of Saint John seated on a rocky knoll writing the Book of Revelation with the Virgin and Child in the sky at upper left may derive from a prototype by Bosch in the collection of the Gemäldegalerie, Staatliche Museen zu Berlin. The painting is also broadly similar to a composition by Tobias Verhaecht, who in 1611 was described as the guardian of Mostaert's son, in the collection of the Hermitage, St. Petersburg.

We are grateful to Dr. Thomas Fusenig for endorsing the attribution to Gillis Mostaert following firsthand inspection of the painting and for suggesting its early provenance.



303

**ATTRIBUTED TO FRANCESCO MONTEMEZZANO
(VERONA 1555-AFTER 1602 ?)**

Portrait of a lady, half-length

oil on canvas

36 x 29¼ in. (91.4 x 74.3 cm.)

\$6,000-8,000

£4,600-6,000

€5,300-7,000



PROPERTY OF A NORTHEASTERN INSTITUTION

304

DOMENICO TINTORETTO (VENICE 1560-1635)

Portrait of a gentleman, half-length

oil on canvas

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

\$25,000-35,000

£19,000-26,000

€22,000-31,000

PROVENANCE:

Baron von Lehemy, Vienna.

with Agnew's, London.

Swiss noble collection, New York, 1931.

with F. Kleinberger Galleries, New York.

with S. & G. Gump, San Francisco, by 1937.

Samuel Borchard (1868-1930), San Francisco; Parke-Bernet, New York, 9 January 1947, lot 28, as 'Jacopo Robusti (Called Tintoretto)' (\$1,600).

with F. Kleinberger Galleries, New York.

Robert Lehman, New York, until at least 1957, by whom given to Benjamin Sonnenberg (1901-1978), New York; (†) his sale, Sotheby's, New York, 5-9 June 1979, lot 133, as 'Jacopo Robusti, called Il Tintoretto', where acquired by the present owners.

EXHIBITED:

Los Angeles, Los Angeles Art Association, *Loan Exhibition of International Art*, 15 October-15 December 1937, no. 21, as Jacopo Tintoretto.

Milwaukee, Haggerty Museum of Art, *Loan Exhibition*, 25 January-20 May 2001, no. 35, as Jacopo Tintoretto.

LITERATURE:

B. Berenson, *Italian Paintings of the Renaissance: Venetian School*, London, 1957, I, p. 176, as Jacopo Tintoretto.

M. Sharp Young, 'Treasures in Gramercy Park', *Apollo*, LXXXV, 1967, pp. 175, 178, fig. 7, as 'by Tintoretto'.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

305

STUDIO OF JACOPO DA PONTE, CALLED JACOPO BASSANO (BASSANO DEL GRAPPA C. 1510-1592)

Saint Jerome in the Wilderness

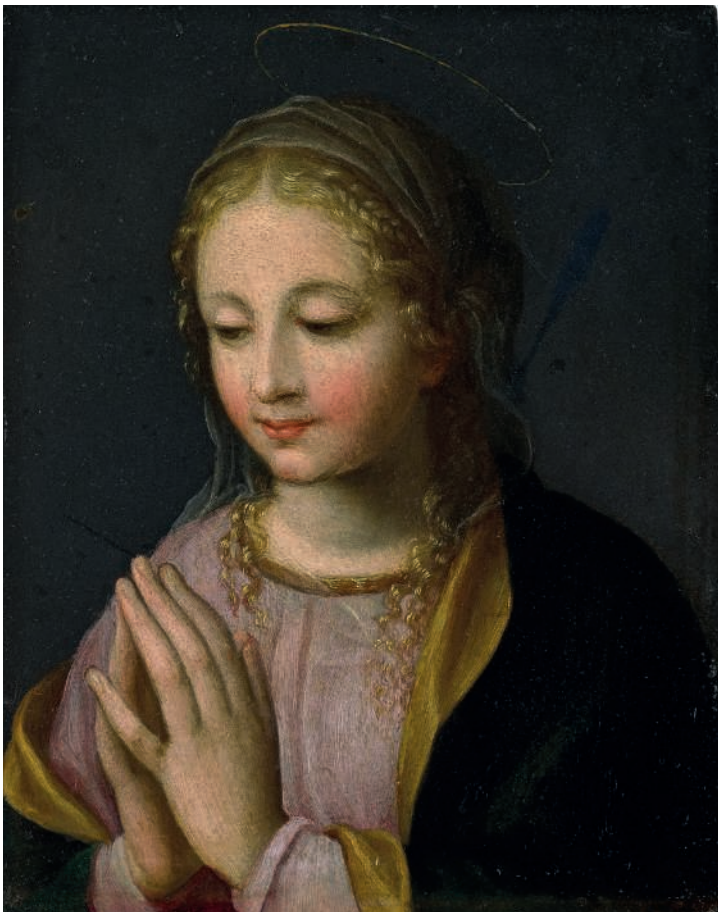
oil on canvas

22 $\frac{7}{8}$ x 18 $\frac{3}{4}$ in. (57.7 x 48.6 cm.)

\$12,000-18,000

£9,100-14,000
€11,000-16,000

This composition is one of at least four autograph and studio variations of Jacopo Bassano's altarpiece of 1562, showing the *Crucifixion with Saints* in the Museo Civico, Treviso; two autograph replicas are recorded in the Alte Pinakothek, Munich, and in the collection of Counts Giacomo and Ernesto Suardo, Bergamo, respectively; and a studio reproduction of fine quality is in the Fitzwilliam Museum, Cambridge. The versions differ primarily in their treatment of the landscape behind the figure of the saint, as well as in his positioning within his surroundings.



306

LOMBARD SCHOOL, LATE 16TH CENTURY

The Madonna in Prayer

oil on slate

5 $\frac{3}{4}$ x 4 $\frac{1}{8}$ in. (14.6 x 10.5 cm.)

\$3,000-5,000

£2,300-3,800
€2,700-4,400

PROVENANCE:

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



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

307

CIRCLE OF BARTOLOMEO PASSAROTTI (BOLOGNA 1529-1592)

Fishmongers

oil on canvas

28 $\frac{3}{4}$ x 34 $\frac{5}{8}$ in. (73.1 x 88 cm.)

\$12,000-18,000

£9,100-14,000

€11,000-16,000

PROVENANCE:

with Bruno Scardeoni, Lugano, where acquired *circa* 1995 by the present owner.

This picture relates closely to a painting of two fishmongers in the collection of Silvano Lodi, Campione d'Italia, probably produced by Bartolomeo Passerotti's studio (A. Ghirardi, *Passerotti*, Rimini, 1990, p. 238, fig. 65a). Both works reproduce in part Passerotti's larger-scale canvas of a fishmonger's in the Galleria Nazionale in Palazzo Barberini, Rome (*op. cit.* pp. 237-238, fig. 65).



308

308

**CAST AFTER A MODEL BY AGOSTINO RUBINI (D. 1595),
POSSIBLY BY GIUSEPPE CAMPAGNA (1549-1625),
VENETIAN, CIRCA 1590-1620**

A BRONZE FIGURE OF SATURN

On an integrally cast circular plinth and on a later octagonal marble base, the edge of the base stamped *I.C.*

bronze, dark brown patina
15¾ in. (40 cm.) high (overall)

\$5,000-8,000

£3,800-6,000
€4,400-7,000

PROVENANCE:

Basner Danzig-Zoppot, Rudolph Lepke, Berlin, 19 November 1929, lot 99.

with Alavoine, Paris, 1964.

André Thévenet, Paris, 1965.

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 March-11 September 1988, no. 16.

LITERATURE:

Connaissance des Arts, September 1964, XI, no. 151 and cover ill.

Antichità Viva, 1965, p. 90, no. 4.

G.S. Salmann, 'The Fourth Biennale of the Antique Dealer's Fair - September 18-October 18', *The Connoisseur*, CLX, September 1965, p. 37.

C. Avery, *La Spezia, Scultura, Museo Civico Amedeo Lia della Spezia*, 1998, p. 170, no. 1.

A. Darr, et. al., *Catalogue of Italian Sculpture in the Detroit Institute of Arts*, I, London, 2002, pp. 254-255, no. 120.

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, p. 111, no. 53.

For further information on this lot, please visit Christies.com.

309

ITALIAN OR FLEMISH, CIRCA 1600-1620

A BRONZE GROUP OF VENUS AND CUPID

On a later ormolu base, with red inventory number 99.359 to underside of base
9½ in. (24 cm.) wide (figure); 9¾ in. (24.8 cm.) high (overall)

\$6,000-9,000

£4,600-6,800
€5,300-7,900

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 March-11 September 1988, no. 47.

Northampton, MA, Smith College Museum of Art, *Renaissance Bronzes in American Collections*, 9 April-3 May 1964, no. 23.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 174-175, no. 92.

For further information on this lot, please visit Christies.com.



309



310

**AFTER THE ANTIQUE, POSSIBLY AFTER A MODEL BY
LODOVICO DEL DUCA (ACTIVE 1551-1607), ROMAN, LATE 16TH/
EARLY 17TH CENTURY**

A BRONZE GROUP OF MARCUS AURELIUS ON HORSEBACK

The base possibly associated; the head cast separately
9½ in. (24 cm.) high

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE:

Edward Steinkopff, Christie's, London, 22-23 May 1935, lot 58.
with Alfred Spero, London.
Ferdinand Adda, by 1965.
Palais Galliera, Paris, 29 November-3 December 1965, lot 329.

EXHIBITED:

San Francisco, The Fine Arts Museums of San Francisco, *Renaissance
and Baroque Bronzes from the Abbott Guggenheim Collection*, 3 March-11
September 1988, no. 27.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*,
New York, 2008, pp. 90-91, no. 39.

COMPARATIVE LITERATURE:

Duisberg, *Die Beschwörung des Kosmos: Europäische Bronzen der
Renaissance*, 6 November 1994-15 January 1995, p. 64.

For further information on this lot, please visit Christies.com.



311

311

NORTH ITALIAN OR SOUTH GERMAN, 17TH CENTURY

A BRONZE FIGURE OF MARS

On an integrally cast tripartite plinth and later square marble base, the underside with a printed label for *Armin B. Allen*
20 in. (50.8 cm.) high (overall)

\$10,000-15,000

£7,600-11,000
€8,800-13,000

PROVENANCE:

with Armin B. Allen, Newport and New York.
Anonymous sale, Sotheby's, London, 5 July 1990, lot 116, as in the style of Tiziano Aspetti.

LITERATURE:

D. Banzato and F. Pellegrini, *Musei Civici di Padova. Bronzi e Plaquette*, Padua, 1989, nos. 171-175.
M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 106-107, no. 50.

For further information on this lot, please visit Christies.com.

312

THE CAST ATTRIBUTED TO MAX LABENWOLF AND HANS REISINGER, AUGSBURG, CIRCA 1570-1590

A BRONZE GROUP OF PLUTO WITH CERBERUS

On an integrally cast naturalistic base; the three heads of Cerberus with piped mouths
25½ in. (64.8 cm.) high

\$40,000-60,000

£31,000-45,000
€36,000-53,000

PROVENANCE:

Leopold Sartor, Vienna, 1 July 1929.
Oscar Bondy, Vienna, by 1938.
Confiscated by the Gestapo following the Anschluss, March 1938.
Stored at the Kunsthistorisches Museum, Vienna for the Führermuseum, Linz, by 4 July 1938 (inv. no. 968).
Recovered by the Monuments Fine Arts and Archives Section from the salt mines at Alt Aussee, 1945 (Alt. Aussee no. 87).
Transferred to the Federal Monuments Office, Vienna, 1947.
Restituted to Elizabeth Bondy, New York, December, 1948.
[Property from the Private Collection and Gallery of the Blumka Estate], Sotheby's, New York, 9-10 January 1996, lot 50.

LITERATURE:

M. Schwartz, ed., *European Sculpture from the Abbott Guggenheim Collection*, New York, 2008, pp. 136-137, no. 70.

COMPARATIVE LITERATURE:

H.R. Weihrauch, *Europäische Bronzestatuetten*, Braunschweig, 1967, pp. 312-318.
Augsburg, Rathaus, *Welt in Umbruch - Augsburg zwischen Renaissance und Barock Band II: Rathaus*, 28 June-28 September 1980, nos. 558-567.
J.C. Smith, *German Sculpture of the Later Renaissance, c. 1500-1580*, Princeton, 1994, pp. 226-244.
F. Scholten and M. Verber eds., *From Vulcan's Forge: Bronzes from the Rijksmuseum, Amsterdam, 1450-1800*, exhibition catalogue, London and Vaduz, 2006, no. 29.

For further information on this lot, please visit Christies.com.





THE PROPERTY OF A GENTLEMAN

313

GIOCOMO ZOFFOLI (1731-1785)

FARNESE HERCULES

Bronze figure; after the antique; with an all'antica patina; signed G.Z.F
14¾ in. (38 cm.) high

\$20,000-30,000

£16,000-23,000

€18,000-26,000





PROPERTY OF A PRIVATE COLLECTOR

314

**ADOLFO DRESSLER, AFTER A MODEL BY
HOPFGARTEN AND JOLLAGE, ROME, 1867**
A BRONZE FIGURE OF 'THE DYING GAUL'

The base signed 'A. Dressler, Hopfgarten, Roma, 1867',
on original black marble base
22½ in. (57.2 cm.) long, 12 in. (30.5 cm.) high, the figure

\$2,500-3,500

£1,900-2,600
€2,200-3,100

PROVENANCE:

Dr. and Mrs. Cornelius Ruxton Love, Brooklyn Heights,
New York, by the late 19th century, and by descent to the
present owner.

Wilhelm Hopfgarten died in 1860, and named his
employee Adolfo Dressler his sole heir. Dressler, like
Hopfgarten after the death of his partner Benjamin
Jollage, inherited the plaster models and finished bronzes
as well as the foundry. This included the model for the
present example, first recorded in an inventory taken after
Jollage's death in 1837. (Chiara Teolato, *Hopfgarten and
Jollage Rediscovered*, Rome, 2016.)





PROPERTY FROM A NEW YORK COLLECTION

315

**ATTRIBUTED TO FRANCESCO FANELLI,
FIRST HALF OF 17TH CENTURY**

**AN ANGLO-ITALIAN GILT-BRONZE SCULPTURE
OF ST. GEORGE AND THE DRAGON**

Raised on a 17th century gilt-bronze mounted ebony-veneered base, adorned with masks on all four sides
8¼ in. (21 cm.) high, the figure

\$30,000-50,000

£23,000-38,000
€27,000-44,000

PROVENANCE:

The Steinberg Collection, Sotheby's, New York, 26 May 2000, lot 220.

LITERATURE:

P. Wengraf, *Kunst in Der Republik Genua 1525-1815*, Frankfurt, 1992, p. 241, no. 131.

COMPARATIVE LITERATURE

Y. Hackenbroch, "Horse and Rider Bronzes," *Connoisseur*, June 1975, Vol. CXI, pp. 7-11, fig. 5.
G. Pratesi (ed.), *Repertorio della Scultura Fiorentina del Seicento e Settecento*, Turin, 1993, vol. II, pl. 136.



PROPERTY FROM A WEST COAST COLLECTION

316

**HENDRICK VAN BALEN I (ANTWERP 1574-1632) AND
JASPER VAN DER LANEN (ANTWERPEN C. 1585-AFTER 1624)**

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

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

oil and gold on copper
19¾ x 25¾ in. (50.1 x 65.4 cm.)

\$10,000-15,000

£7,600-11,000

€8,800-13,000

PROVENANCE:

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

EXHIBITED:

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



317

JAN MIJTENS (THE HAGUE 1614-1670)

Portrait of Albertine Agnes van Oranje-Nassau-Diez (1634-1696), three-quarter-length, as Diana

oil on canvas
40 $\frac{7}{8}$ x 34 $\frac{3}{4}$ in. (103.8 x 88.2 cm.)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE:

Gatacre-De Steurs collection, Wiersse, by 1936, and by whom loaned in 1950 to Oranje-Nassau-Museum, The Hague.
Private collection, The Netherlands.

EXHIBITED:

The Hague, Oranje-Nassau-Museum, *Huwelijk in het huis Oranje Nassau*, 23 December 1936-17 January 1937, no. 68, as by or after Jan Mijtens.
Amsterdam, Rijksmuseum, *De Stadhouder-Koning en zijn tijd: Herdenkingstentoonstelling, 1650-1950*, 18 March-19 May 1950, no. 33, with dimensions as 99 x 81 cm.

LITERATURE:

Jaarverslag 1932, Vereniging Oranje-Nassau Museum, 1933, p. 41, illustrated.
L. Kooijmans, *Liefde in opdracht: Het hofleven van Willem Frederik van Nassau*, Amsterdam, 2000, p. 239, illustrated.
A.N. Bauer, *Jan Mijtens (1613/14-1670): Leben und Werk*, Petersberg, 2006, pp. 193-194, 380, no. A54, with dimensions as 100 x 80 cm.

Albertine Agnes was the sixth of nine children born to the stadholder Frederik Hendrik and his wife, Amalia van Solms. In 1652 she married her second cousin, Willem Frederik, Prince of Nassau-Dietz. Upon the death of her husband in 1664, she served as regent of the provinces of Friesland, Groningen and Drenthe until her son, Hendrik Casimir II, reached the age of majority. On the basis of a pentiment in the sitter's proper left hand, the present painting can be identified as Mijtens' prime version of a composition known in at least two further variants (see Bauer, *op. cit.*, p. 194, nos. A54a-b). The dimensions provided by Alexandra Nina Bauer appear to be those of the painting prior to recent conservation treatments that restored the painting to its original format.



318

FLEMISH SCHOOL, 17TH CENTURY

The Crucifixion; The Mocking of Christ; Saint Macarius of Ghent giving communion to the plague victims; and A triumphal procession (The Triumph of David?)

the fourth with indistinct signature and date 'RU[BEN] / 16[...]' (lower left)

the first: oil on paper, laid down on card

the second: oil on paper, laid down on panel

the third: oil on paper, laid down on canvas

the fourth: oil on paper, laid down on canvas, laid down on panel

the first: 11 $\frac{7}{8}$ x 7 $\frac{1}{4}$ in. (30 x 18.2 cm.)

the second: 11 $\frac{7}{8}$ x 7 $\frac{5}{8}$ in. (30.1 x 19.3 cm.)

the third: 12 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in. (32.1 x 21.6 cm.)

the fourth: 10 $\frac{1}{4}$ x 14 in. (25.8 x 35.6 cm.)

(4)

\$15,000-20,000

€12,000-15,000

€14,000-18,000

PROVENANCE:

The first:

Sir John Charles Robinson (1824-1913), London, and by whom sold for £12 in 1902 to

Frederick Anthony White, Trevor House, Belgrave Place, London; Christie's, London, 20 April 1934, lot 152, as 'Sir A. Vandyck' (21 gns. to Bruinse).

with E. Burg-Berger, Amsterdam, 1934.

with Max Schulthess, Basel, after 1934.

Private collection, Switzerland, by 2011; Galerie Fischer, Lucerne, 26 November 2014, lot 1067, where acquired by the present owner.

The second, third and fourth:

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

EXHIBITED:

The first:

London, Royal Academy of Arts, *Exhibition of Works by Van Dyck, 1599-1641*, 1 January-10 March 1900, no. 189, as Sir Anthony van Dyck.

London, Burlington Fine Arts Club, *A Collection of Drawings by Deceased Masters...*, 1917, no. 63, as Sir Anthony van Dyck.

LITERATURE:

The first:

L. Cust, *Anthony van Dyck: An Historical Study of His Life and Works*, London, 1900, p. 225, no. 189, as Sir Anthony van Dyck.





319

319
FLEMISH SCHOOL, 17TH CENTURY

The Blinding of Samson

oil on paper, laid down on panel
 11½ x 15¼ in. (29.2 x 38.8 cm.)

\$8,000-12,000

£6,100-9,100
 €7,100-11,000

PROVENANCE:

Baur collection, Altona (according to a label on the reverse).
 Anonymous sale; Lempertz, Cologne, 29 September 2010, lot 16, where
 acquired by the present owner.

PROPERTY FROM A PRIVATE NEW YORK ESTATE

320
JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

A chapel on the bank of an estuary

signed 'VG' (lower center, on the boat)
 oil on panel
 13¾ x 12¼ in. (35 x 31.1 cm.)

\$20,000-30,000

£16,000-23,000
 €18,000-26,000

PROVENANCE:

Jacob Klein, Frankfurt am Main; his sale, Frankfurter Kunstverein, Frankfurt
 am Main, 31 October 1911, lot 13.
 Rudolf Bauer, Frankfurt am Main.
 with Gebr. Douwes, Amsterdam, 1928.
 J.H.J. Mellaart, London.
 with P. de Boer, Amsterdam, 1930.
 Anonymous sale; Mak van Waay, Amsterdam, 7 April 1970, lot 55.
 with Galerie Sanct Lucas, Vienna, by 1981.
 Anonymous sale; Sotheby's, London, 12 December 1984, lot 59.
 with P. de Boer, Amsterdam, by 1985.
 Anonymous sale; Christie's, New York, 11 January 1989, lot 188, where acquired
 by the present owner.



320

EXHIBITED:

Frankfurt am Main, Städelschen Kunstinstituts, *Ausstellung von Meisterwerken alter Malerei aus Privatbesitz*, Summer 1925, no. 92.
Chemnitz, G. Gerstenberger, *Holländer-Ausstellung*, 1929.
Amsterdam, P. de Boer, *Catalogus no. 2 van oude schilderijen en teekeningen in het bezit van de N.V. Kunsthandel P. De Boer*, May-June 1930, no. 59, as dated.
Vienna, Galerie Sanct Lucas, *Gemälde alter Meister*, Winter 1981-1982, no. 8.
Maastricht, P. de Boer, *Pictura*, 23-31 March 1985.

LITERATURE:

C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century*, London, 1927, VIII, p. 239, no. 967.
Der Cicerone, XXI, 1929, p. 529, illustrated.
Die Weltkunst, XL, 15 March 1970, p. 327, illustrated.
H.-U. Beck, *Jan van Goyen 1596-1656*, Amsterdam, 1973, II, p. 96, no. 202, illustrated; III, Doornspijk, 1987, p. 164, no. 202.

A leading exponent of the so-called 'tonal' landscape, Jan van Goyen captures the tranquility of a dilapidated chapel in an estuary with a color palette comprised predominately of subtle hues of brown and green. The upright format of this painting is characteristic of a number of works the artist produced in the 1640s, including his *Fishermen hauling a net* and *A river scene with a hut on an island*, dating to circa 1640-1645 (National Gallery, London), the *Country house near the water* of 1646 (Metropolitan Museum of Art, New York) and the *Castle by a river* of 1647 (Ashmolean Museum, Oxford).



PROPERTY FROM A PRIVATE NEW YORK ESTATE

321

JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

An estuary scene

signed and dated 'VG 1655' (lower left, on the boat)

oil on panel

25½ x 38 in. (64.6 x 96.3 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

Dr. Philipp Friedrich Gwinner (1796-1868), Frankfurt am Main; (†) his sale, Frankfurter Kunstvereins, Frankfurt am Main, 24 May 1869, lot 61 (f161, to Jacobi).

Sophie Jacobi-Keutzer, Frankfurt am Main; (†) her sale, Rudolf Bangel, Frankfurt am Main, 8 May 1896, lot 29.

with A.S. Drey, Munich, circa 1930.

Mrs. George Kuhner, Vienna, Paris, Beverly Hills and New York, and by whom given in 1962 to

North Carolina Museum of Art, Raleigh (acc. no. G.62.26.3), deaccessioned; Sotheby's, New York, 28 January 1999, lot 202A, where acquired by the present owner (\$101,500).

LITERATURE:

H.-U. Beck, *Jan van Goyen 1596-1656*, Amsterdam, 1973, II, p. 265, no. 576, illustrated.

Dramatic natural events evidently appealed to Jan van Goyen's propensity to experiment and invent. In the present work, formerly in the collection of the North Carolina Museum of Art and painted at the pinnacle of the artist's career, van Goyen masterfully captures the sheer power of nature, evinced most notably by the grouping of clouds charging in from the upper left corner. As in many of his mature works, the artist incorporates a low horizon line, allowing the dynamic sky to dominate the picture plane. The overall color palette is also characteristic of this later period—the deep silvery-grays and blues of the cloud-filled sky are mirrored in the still waters below, further emphasizing the artist's keen ability to capture fleeting atmospheric effects.

PROPERTY FROM A PRIVATE COLLECTION

322

DUTCH SCHOOL, 17TH CENTURY

Portrait of gentleman, half-length, in red with a lace collar

oil on panel
24¼ x 19⅞ in. (61.6 x 50.5 cm.)

\$15,000-20,000

£12,000-15,000
€14,000-18,000

PROVENANCE:

Mrs. George K. Whitney, San Francisco (according to a label on the reverse).



PROPERTY FROM A MID-ATLANTIC ESTATE

323

**CIRCLE OF MICHEL VAN MIEREVELT
(DELFT 1566-1641)**

Portrait of a lady, half-length

inscribed 'Ætatis. 64. / A°. 1640.' (center right)
oil on panel
27⅞ x 23⅞ in. (70.2 x 59.4 cm.)

\$4,000-6,000

£3,100-4,500
€3,600-5,300

PROVENANCE:

Gifted to Jacob Hasslacher (1852-1921), Germany and New York, and by descent to the present owner.





324

NICOLAES BERCHEM (HAARLEM 1620-1683 AMSTERDAM)

*A mother and child with a milkmaid and shepherd and shepherdess
in an Italianate landscape*

signed 'NBerghem fec'

oil on canvas

29 $\frac{1}{8}$ x 36 $\frac{3}{8}$ in. (74 x 93.7 cm.)

\$25,000-35,000

£19,000-26,000

€22,000-31,000

PROVENANCE:

Scherrer collection (according to a label on the reverse).
with Aimé Martinet, Geneva.

We are grateful to Dr. Pieter Biesboer for endorsing the attribution on the basis
of photographs and dating it to *circa* 1650.

PROPERTY FROM A PRIVATE NEW YORK ESTATE

325

**ATTRIBUTED TO CORNELIS DUSART
(HAARLEM 1660-1704)**

A group of figures drinking and smoking before an inn

oil on panel
18 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in. (46.1 x 37.5 cm.)

\$10,000-15,000

£7,600-11,000

€8,800-13,000

PROVENANCE:

[From a Private Collection]; Christie's, New York, 11 January 1989, lot 205, as Cornelis Dusart, where acquired by the present owner.

This composition relates to a watercolor, dated 1675, and compositional drawing by Adriaen van Ostade (Fondation Custodia Paris and Albertina, Vienna; see B. Schnackenburg, *Adriaen van Ostade, Isack van Ostade: Zeichnungen und Aquarelle*, Hamburg, 1981, I, pp. 131-132, nos. 257 and 258, II, Tafel 123). It has been suggested that this painting may be an early work by Dusart of the late 1670s while he was still in Ostade's studio, perhaps with some assistance by Ostade.

We are grateful to Dr. Fred Meijer for his assistance in cataloguing this lot.



PROPERTY FROM A PRIVATE NEW YORK ESTATE

326

CORNELIS DUSART (HAARLEM 1660-1704)

A man reading a letter before a table

oil on panel
9 x 7 $\frac{7}{8}$ in. (22.9 x 18.7 cm.)

\$8,000-12,000

£6,100-9,100

€7,100-11,000

PROVENANCE:

Alexander Tritsch, Vienna; Cassirer & Helbing, Berlin, 5 December 1929, lot 8 (unsold?).

Alexander Tritsch, Vienna; Dorotheum, Vienna, 27-29 April 1933, lot 204.

with Galerie Sanct Lucas, Vienna, by 1985.

Anonymous sale; Christie's, New York, 14 January 1993, where acquired by the present owner.

EXHIBITED:

Vienna, Galerie Neumann & Salzer, *Das holländische Sittenbild im 17. Jahrhundert*, 20 May-20 June 1930, no. 16 (cat. by G. Glück).

Vienna, Galerie Sanct Lucas, *Gemälde alter Meister*, Winter 1985-1986, no. 22.

LITERATURE:

G. Glück, *Niederländische Gemälde aus der Sammlung des Herrn Alexander Tritsch in Wien*, 1907, p. 17, illustrated.

ENGRAVED:

W. Unger (1837-1932), 1907.





327

MALINES, 17TH CENTURY

A GROUP OF TEN FRAMED ALABASTER RELIEFS

Depicting various biblical scenes, some signed

12½ in. (31.75 cm.) high, 10¾ in. (27.3 cm.) wide, the largest (framed) (10)

\$6,000-9,000

£4,600-6,800

€5,300-7,900



328

MALINES, 17TH CENTURY

A GROUP OF TWELVE FRAMED ALABASTER RELIEFS

Depicting various biblical scenes, some signed

13 in. (33 cm.) high, 18½ in. (47 cm.) wide, the largest (framed) (12)

\$7,000-10,000

£5,300-7,600

€6,200-8,800



329

329

FLEMISH, LATE 17TH/EARLY 18TH CENTURY

A CARVED BOXWOOD GROUP OF THE VIRGIN AND CHILD

The Child depicted standing on a pedestal
6 in. (15.3 cm.) high, the figure

\$2,000-3,000

£1,600-2,300

€1,800-2,600

PROVENANCE:

Anonymous sale, Christie's, New York, 1 June 1994, lot 78.

330

FLEMISH, MID-17TH CENTURY

*A BOXWOOD RELIEF REPRESENTING
AN ALLEGORICAL CELEBRATION OF
CARDINAL DE GRAMONTE*

The reverse with paper label
4 in. (10.2 cm.) high, 5 in. (12.7 cm.) wide

\$1,500-2,500

£1,200-1,900

€1,400-2,200

PROVENANCE:

Anonymous sale, Sotheby's, London, 7 July 1988,
lot 258.



330



331

FLEMISH, CIRCA 1500

A MINIATURE CARVED FRUITWOOD OR BOXWOOD PRAYER KNOT

The exterior of pierced Gothic tracery, opening to reveal two scenes: *Noli mi tangere* and *Christ Blessing the Magdalene in the Temple*, with additional inscriptions and signed *Nistrah* on the rim
2 in. (5 cm.) diameter

\$25,000-35,000

£19,000-26,000
€22,000-31,000

PROVENANCE:

Anonymous sale, Koller Auktionen, Zurich, 12 January 1993, part of lot 426.

Exquisitely carved prayer beads, like the present example, were portable instruments of devotion. The exterior tracery and meticulous interior scenes instill the same sense of divine wonderment as entering a grand Gothic cathedral, or standing beneath a monumental altarpiece. These were made to be attached to one's belt or the end of a rosary chain, and were coveted by clergyman and royalty alike.

The expounding research on this subject indicates the production of these miniature masterpieces spanned over less than half a decade, revealing a distinct possibility these were the work of one peerless master and his workshop. The differences in technical execution between examples of the same subject may serve to support this theory, or may simply indicate the craftsman's attention to the stylistic development that took place during that time. (L. Ellis, A. Suda, *Small Wonders: Gothic Boxwood Miniatures*, Art Gallery of Ontario, 2016.)

A similar example of the same subject is in the Wallace Collection, London (S280).



PROPERTY FROM THE ESTATE OF MR. GERARD ARNHOLD
LOTS 327-336

332

DANZIG OR KOENIGSBERG, FIRST QUARTER 18TH CENTURY
*AN AMBER AND SILVER-GILT FILIGREE MINIATURE
CHANDELIER*

9¾ in. (24.8 cm.) high, 5½ in. (16 cm.) across

\$5,000-8,000

£3,800-6,000

€4,400-7,000

PROVENANCE:

Hever Castle, Sotheby's, London, 6 May 1983, lot 294.
Anonymous sale, Sotheby's, London, 12 December 1996, lot 185.



332



333

333

GREEK, 17TH/18TH CENTURY

*A MOUNT ATHOS SILVER-MOUNTED AND JEWEL-MOUNTED
CARVED CEDAR CRUCIFIX*

The rim of the base with a Greek inscription
9¾ in. (24.8 cm.) high

\$2,000-3,000

£1,600-2,300

€1,800-2,600

334

SAXON, DATED 1584

AN ETCHED IRON-MOUNTED FRUITWOOD CARTRIDGE BOX

The body stamped in imitation staghorn, the mounts dated 1584, the reverse
with indistinct mark
5½ in. (14 cm.) high

\$2,000-3,000

£1,600-2,300

€1,800-2,600

PROVENANCE:

The Royal Saxon Electoral Armories, Dresden.
Anonymous sale, Sotheby's, New York, 24 May 1993, lot 525.



334



335

ATTRIBUTED TO THE WORKSHOP OF PIERRE REYMOND (1513-1584), LIMOGES, MID-16TH CENTURY

A COPPER-GILT LIMOGES ENAMEL PLAQUE OF ST. JEROME IN THE WILDERNESS

7½ in. (19 cm.) high, 6 in. (15.3 cm.) wide, the plaque

\$6,000-9,000

£4,600-6,800

€5,300-7,900

PROVENANCE:

Anonymous sale, Sotheby's, London, 7 December 1995, lot 268A.



336

ATTRIBUTED TO THE WORKSHOP OF PIERRE REYMOND (1513-1584), LIMOGES, MID-16TH CENTURY

A COPPER-GILT LIMOGES ENAMEL PLAQUE OF THE ADORATION OF THE MAGI

7½ in. (19 cm.) high, 6 in. (15.3 cm.) wide, the plaque

\$7,000-10,000

£5,300-7,600

€6,200-8,800

PROVENANCE:

Anonymous sale, Sotheby's, London, 6 April 1995, lot 20.



PROPERTY OF A NORTHEASTERN INSTITUTION

337

GIOVANNI MARTINELLI (AREZZO 1600/4-1659 FLORENCE)

The Holy Family

oil on canvas

44¾ x 38⅞ in. (113.6 x 96.6 cm.)

\$30,000-50,000

£23,000-38,000

€27,000-44,000

PROVENANCE:

Nelson Shanks (1937-2015), Andalusia, Pennsylvania, from whom acquired by the present owners in 1990.

LITERATURE:

F. Baldassari, *Le opere di devozione pubblica e privata di Giovanni Martinelli*, Florence, 2011, pp. 92-93, 95, fig. 33.

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



PROPERTY OF A NORTHEASTERN INSTITUTION

338

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

The Denial of Saint Peter

oil on canvas

41¼ x 55¼ in. (112.4 x 140.3 cm.)

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE:

Mr. Favieres Lesjoureux.

[From a Private Collection]; Christie's, New York, 18 January 1984, lot 165, as Bartolomeo Manfredi.

with The Shickman Gallery, New York, where acquired by the present owners in 1998.

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



339

339

FRANCESCO TREVISANI (CAPODISTRIA 1656-1746 ROME)

The Mocking of Christ

oil on canvas
17¾ x 25 in. (45 x 63.5 cm.)

\$8,000-12,000

£6,100-9,100
€7,100-11,000

PROVENANCE:

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

Francesco Trevisani was among the principal painters of late-17th and early-18th-century Rome. He arrived there from Venice in about 1678 and, soon after, began to enjoy the patronage of Rome's elite, among them, Cardinal Flavio Chigi and Cardinal Pietro Ottoboni. Following Cardinal Chigi's death in 1693, Cardinal Ottoboni became Trevisani's chief patron and, through him, became associated with the Pontificia Accademia degli Arcadi, a cultural institution in Rome that promoted literary scholarship.

Between 1695 and 1696, Ottoboni commissioned Trevisani to paint the frescoes in the Timotei Salvetti Chapel in San Silvestro in Capite, Rome. The frescoes depict Christ's Passion and include the artist's celebrated *The Mocking of Christ*, which was the inspiration for the present work. There are several known variants of this scene, including a signed canvas at Burghley House, England.

We are grateful to Karin Wolfe and Francesco Petrucci for endorsing the attribution on the basis of photographs.

340

GENOESE SCHOOL, 17TH CENTURY

The Adoration of the Magi

oil on canvas
39 x 28½ in. (99 x 72.5 cm.)

\$15,000-20,000

£12,000-15,000
€14,000-18,000

PROVENANCE:

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

This canvas relates closely to Valerio Castello's composition for *The Adoration of the Magi*, of which there are two autograph versions, both in private collections (see C. Manzitti, *Valerio Castello*, Turin, 2004, pp. 163-164, no. 154-155).





341

341

GIOVANNI BATTISTA RUOPPOLO (NAPLES 1629-1693)

Apples, apricots, figs and plums in a landscape

oil on canvas

24 x 32½ in. (60.9 x 82.4 cm.)

\$12,000-18,000

£9,100-14,000
€11,000-16,000

We are grateful to John T. Spike and to Davide Dotti, who proposed the attribution to Ruoppolo on the basis of photographs.

342

NEAPOLITAN SCHOOL, EARLY 17TH CENTURY

Saint Bartholomew

oil on canvas, cut to oval

24¼ x 18¾ in. (61.6 x 46 cm.)

\$4,000-6,000

£3,100-4,500
€3,600-5,300

PROVENANCE:

Rudolf Melander Holzappel (1900-1982); Christie's, London, 28 February 1969, lot 146, as Ribera (120 gns. to Johann).

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





343

PAOLO ANESI (ROME 1697-1773)

Italianate river landscape with figures breaking up a tree in the foreground, fishermen and mountains in the distance

oil on canvas
25½ x 11¾ in. (63.8 x 29 cm.)

\$3,000-5,000

£2,300-3,800
€2,700-4,400

PROVENANCE:

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

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

344

EMILIAN SCHOOL, 17TH CENTURY

The Baptism of Christ

oil on copper

9¾ x 7½ in. (24.4 x 19.1 cm.)

\$7,000-10,000

£5,300-7,600

€6,200-8,800

PROVENANCE:

Mr. Edward O. Korany, New York, and by descent; Christie's, New York, 18 May 1995, lot 164, as Circle of Alessandro Gherardini. with Bruno Scardeoni, Lugano, as Ludovico Carracci, where acquired by the present owner.



345

FRENCH SCHOOL, 17TH CENTURY

The Annunciation

oil on panel

25⅞ x 18⅞ in. (65.8 x 48 cm.)

\$8,000-12,000

£6,100-9,100

€7,100-11,000





346

FLEMISH SCHOOL, 17TH CENTURY

Orpheus charming the animals

oil on copper

10 x 13½ in. (25.4 x 34.2 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

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



Δ347

CIRCLE OF ANTOINE PESNE (PARIS 1683-1757 BERLIN)

Portrait of a girl, probably Empress Maria Theresa of Austria (1717-1780), full-length, in a silver dress and red velvet robe; and Portrait of a girl, probably Archduchess Maria Anna of Austria (1718-1744), full-length in a gold-and-jewel-embroidered dress, with a fleur-de-lys cape

oil on canvas
 the first: 68% x 37% in. (173.7 x 94.9 cm.); the second: 68% x 39% in. (174.3 x 100 cm.)
 a pair (2)

\$20,000-30,000

£16,000-23,000
 €18,000-26,000

PROVENANCE:

The Collection of the Electors of Hanover, thence by descent in the Electoral and subsequently Royal Collection, to Ernst August, Duke of Cumberland and King of Hanover, and by descent at Schloss Herrenhausen, subsequently transferred to Schloss Marienburg. Anonymous sale; Christie's, New York, 15 April 2008, lot 66, as Antoine Pesne.

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

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

The frames of both works are branded 'EAFS', which denotes 'Ernst Augustus Fidekommiss' and signifies that they were entailed property of Ernest Augustus, Duke of Cumberland, and later King of Hanover.



348

FRENCH SCHOOL, 18TH CENTURY

Portrait of an artist, possibly Joseph-Marie Vien (1716-1809), holding a portfolio and stylus, bust-length

oil on canvas

23½ x 19¾ in. (59.5 x 50.1 cm.)

\$6,000-8,000

£4,600-6,000

€5,300-7,000

PROVENANCE:

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

The sitter's features in this painting are similar to those found in Alexander Roslin's 1757 portrait of Joseph-Marie Vien (Palace of Versailles, Versailles).



349

JEAN RAOUX (MONTPELLIER 1677-1734 PARIS)

Portrait of Marie-Françoise Boucher, full-length, as a Vestal Virgin, holding a bunch of lilies, a landscape beyond

oil on canvas, laid down on board
103¼ x 76⅝ in. (262.3 x 194.7 cm.)

\$25,000-35,000

£19,000-26,000
€22,000-31,000

This allegorical portrait is one of three versions by Jean Raoux known today: the first was destroyed in a fire in the 19th century, but is recorded as having been signed and dated '1728'; the second belongs to the museum of the Château de Versailles and is signed and dated '1733'; the present version is

neither signed nor dated, but is of a quality and manner of handling fully in keeping with that of the master.

A noblewoman of considerable standing at court, Marie-Françoise Boucher was the wife of the king's secretary and died a young bride. Raoux portrays her in bridal attire and posed in Vesta's temple, casting her as a modern virgin. The virgin servants of Vesta, the Roman household goddess and guardian of the hearth, were a favorite subject of Raoux, depicted by him on numerous occasions and in various compositions, including those in the museums of Lille, Braunschweig, Potsdam and Montpellier, among others. The virgins were intended to be understood as emblems of chastity, though admittedly flirtatious.





351

350

FRANCIS SWAINE (? C. 1720-1782 LONDON)

The arrival of the fleet; and Warships caught in a gale

signed 'FSwaine' (lower left)

oil on canvas

12 $\frac{1}{8}$ x 14 in. (30.8 x 35.6 cm.)

\$15,000-20,000

PROVENANCE:

with The Parker Gallery, London.

a pair (2)

£12,000-15,000

€14,000-18,000

PROPERTY OF A NORTHEASTERN INSTITUTION

351

WILLIAM DANIELL, R.A.

(KINGSTON UPON THAMES 1769-1837 LONDON)

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

oil on canvas

24 $\frac{1}{4}$ 40 $\frac{1}{4}$ in. (61.6 x 102.3 cm.)

\$15,000-20,000

£12,000-15,000

€14,000-18,000

PROVENANCE:

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

EXHIBITED:

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

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



352

ARTHUR WILLIAM DEVIS (LONDON 1762-1822)

Portrait of Martin Farquhar Tupper (1810-1889), half-length

oil on canvas
30¼ x 25¼ in. (76.8 x 64.2 cm.)

\$15,000-20,000

£12,000-15,000
€14,000-18,000

PROVENANCE:

Anonymous sale; Christie's, New York, 5 June 2013, lot 42.

Martin Farquar Tupper was a celebrated poet and the author of the best-selling *Proverbial Philosophy: a Book of Thoughts and Arguments* of 1838, a collection of pithy observations on topics such as marriage and friendship. He was related to the Devis family through his mother, Ellin Devis Marris, and would go on to marry the artist's daughter Isabelle Devis.

This painting is a variant of Devis' portrait of Martin Farquar and Daniel Tupper, which was in the collection of Albert K. Schneider in 1950 (S. Pavière, *The Devis Family of Painters*, Leigh-on-sea, 1950, p. 136, no. 152, pl. 43).



353

**JAMES NORTHCOTE, R.A.
(PLYMOUTH 1746-1831 LONDON)**

A milkmaid with her dog

signed and dated 'J. Northcote. pinx.t / 1783' (lower center)

oil on canvas
50½ x 40½ in. (127.3 x 101.9 cm.)

\$10,000-15,000

£7,600-11,000
€8,800-13,000

PROVENANCE:

(Probably) Anonymous sale; Sotheby's, London, 7 June 2006, lot 69, as one of a pair with *The flower girl*.



354

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

Portrait of Sir Francis Skipwith, 3rd Bt., (d. 1778) of Newbold Pacey Hall, near Warwick, half-length, in a brown coat and green waistcoat with a hat under his left arm

oil on canvas
30 x 24 $\frac{3}{4}$ in. (76.2 x 63.2 cm.)

\$10,000-15,000

£7,600-11,000
€8,800-13,000

PROVENANCE:

London, Shepherd Brothers, 1907.
Georges Hulin De Loo (1862-1945), Ghent and Brussels, by 1929; Palais des Beaux-Arts, Brussels, 29 October 1947, lot 110, as Attributed to Raeburn.
Albert Heyse (d. 1955), Ghent.
Franz van Maele (1914-1985), Tiel, by 1980, and by descent; Christie's, London, 23 November 2005, lot 25, where acquired by the present owner.

EXHIBITED:

London, Shepherd Brothers, *Winter Exhibition*, 1907-1908, no. 89.
Brussels, Musée Moderne, *Exposition Rétrospective de Peinture Anglaise (XVIIIe et XIXe siècles)*, 12 October-1 December 1929, no. 67, as a portrait of Captain Wade.
Ghent, Musée des Beaux-Arts, *La Peinture dans les collections gantoises*, 28 March-31 May 1953, no. 90, as a portrait of Captain Wade.

LITERATURE:

M. Menpes and J. Greig, *Gainsborough*, London, 1909, pp. 81, 108, as 'brother [of] Captain Wade'.
E. Waterhouse, *Gainsborough*, London, 1966, p. 100, no. 763, as a portrait of young man, called Captain Wade.
H. Belsey, *Thomas Gainsborough: The Portraits, Fancy Pictures and Copies after Old Masters*, New Haven and London, 2018, II, pp. 768-769, no. 820, illustrated.

This canvas is one of two autograph portraits of Sir Francis Skipwith (the other descended through Sir Peyton Skipwith and is now in a private collection), which should be associated with the Skipwiths' visits to Bath in March 1759 and January 1760 (H. Belsey, *op. cit.*, p. 767). Gainsborough also painted two portraits of Sir Francis' wife, Lady Ursula (private collections; one erroneously identified as Lady Glenorchy, Christie's, London, 20 November, 1987, lot 94) and one of his son (private collection; Christie's, London, 10 December 1971, lot 94b). The present picture is probably the pair to the portrait of Lady Skipwith in the collection of Dr. Seman (H. Belsey, *op. cit.*, pp. 768-769, no. 822, illustrated).



355

**THOMAS BUTTERS WORTH, JUN.
(? 1807-1842 GREENWICH)**

*A 74 and other shipping vessels in a stiff breeze,
passing prison hulks*

signed 'TButtersworth' (lower right)

oil on canvas

18 x 24 in. (45.8 x 61 cm.)

\$6,000-8,000

£4,600-6,000

€5,300-7,000

PROVENANCE:

with The Parker Gallery, London.



356

FOLLOWER OF GEORGE STUBBS, A.R.A.

A lioness and a horse in a cave

oil on canvas

24 x 28½ in. (61 x 71 cm.)

\$6,000-8,000

£4,600-6,000

€5,300-7,000

PROVENANCE:

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

This scene of a lioness with a startled white horse is one of George Stubbs' best known compositions. It is known today through an engraving called *The Horse and Lioness* made by Benjamin Green as the last in a set of six prints after Stubbs, which he published in 1774 (see C. Lennox-Boyd, R. Dixon and T. Clayton, *George Stubbs: The Complete Engraved Works*, Culham, Abingdon, 1989, p. 142, no. 37) and numerous painted copies probably made after the engraving. An inscription on the engraving states that it was made from a painting dated 1771 in the collection of the renowned patron and friend of Stubbs, William Wildeman, now untraced. The orientation of the present canvas is in reverse of the print, suggesting that it may have been made from the 1771 painting. The lioness appears in the same attitude, without the horse and instead with her mate, in a canvas by Stubbs signed and dated 1774 in a private collection (see J. Egerton, *George Stubbs, Painter.*, New Haven and London, 2007, pp. 362-363, no. 163, illustrated).



357

**CHRISTIAN WILHELM ERNST DIETRICH
(WEIMAR 1712-1774 DRESDEN)**

Saint William of Maleval in a rocky landscape

indistinctly signed and dated '[...] Dietri[c]y 17[5]8' (lower left)

oil on canvas

36 $\frac{3}{4}$ x 30 in. (92.2 x 76.2 cm.)

\$4,000-6,000

£3,100-4,500

€3,600-5,300

PROVENANCE:

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

ENGRAVED:

The artist, circa 1763.

Saint William of Maleval was an immoral soldier who repented for his sins and founded the Williamites, a branch of the Hermits of Saint Augustine. Dietrich frequently produced paintings and etchings in the manner of earlier artists. This composition, executed in the manner of Salvator Rosa, probably also derives from Rosa's etching of the subject (see R.W. Wallace, *The Etchings of Salvator Rosa*, Princeton, 1979, no. 99).



PROPERTY OF A NORTHEASTERN INSTITUTION

358

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

An Italianate landscape with a view of a fortified town

oil on board
10³/₈ x 7 in. (26.3 x 17.8 cm.)

\$8,000-12,000

£6,100-9,100
€7,100-11,000

PROVENANCE:

with Royer, Paris, by 1984, as French School, circa 1800.
with Stair Sainty Matthiesen, New York, where acquired by the
present owners in 1986.

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



359

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

A view in Essonnes

oil on canvas, unlined
16 x 12³/₄ in. (40.6 x 32.4 cm.)

\$4,000-6,000

£3,100-4,500
€3,600-5,300

PROVENANCE:

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

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



360

VINCENZO CAMUCCINI (ROME 1771-1844)

Mourners at the tomb of Achilles

oil on canvas

38 $\frac{3}{8}$ x 50 $\frac{3}{8}$ in. (98.2 x 127.9 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 June 2015, lot 161, where acquired by the present owner.

An influential figure in Roman academic painting, Vincenzo Camuccini gained international recognition in the first decades of the 19th century for his Neoclassical history paintings. He was also a highly successful art dealer and, together with his brother Pietro, he amassed an outstanding collection of 16th and 17th-century Italian paintings that was famously acquired by the 4th Duke of Northumberland in 1856.

Mourners at the tomb of Achilles is one of a cycle of six paintings that hung in the residences of the Grazioli family, probably either the Palazzo Grazioli in Rome or the Villa Montalto at Frascati. In 1981, another work from the group, *Hector setting fire to the ships of the Greeks*, was exhibited at the Heim Gallery, London.



PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS

361

**BENJAMIN MARSHALL (SEAGRAVE,
LEICESTERSHIRE 1768-1835 LONDON)**

*Lord Stawell's filly Mockingbird, jockey up,
being led by his Trainer from the Rubbing
House at Newmarket*

oil on canvas
28 $\frac{1}{8}$ x 36 $\frac{1}{8}$ in. (71.5 x 91.8 cm.)

\$12,000-18,000

£9,100-14,000
€11,000-16,000

PROVENANCE:

(Possibly) Charles Adeane, Esq. (1863–1943),
4 West Chapel Street, Curzon street, London;
Christies, London, 6 May 1927, lot 54, as Portrait
of a Racehorse, the property of Lord Stawell (150
gns.).

Alfred Peyton Jenkins, Richmond, VA and by
descent to
Carter Todd Peyton Jenkins and Holly C. Jenkins,
Richmond, VA, and by whom gifted to
Virginia Museum of Fine Arts, Richmond, VA.

LITERATURE:

(Possibly) A. Noakes, *Ben Marshall 1768-1835*,
Leigh-on-Sea, 1978, p. 66.

Henry Bilson-Legge, 2nd Baron Stawell (1757–
1820), was a patron of the turf and bred the
winner of the 1814 Epsom Derby, the British
Thoroughbred, *Blucher*. He registered his colors
of light blue and red cap in 1817. We are grateful
to David Fuller for his assistance in cataloguing
this lot.



362

**JOHANN JAKOB BIEDERMANN
(WINTERTHUR 1763-1830 AUSSERSIHL)**

*A horse, dog and chickens by a cart in a
square with a man and boy viewed through a
portal in the background*

signed and dated 'J. : Jacob Biderman.1791.' (center
left, on the cart)

oil on canvas, laid down on panel
8 $\frac{1}{8}$ x 11 in. (20.6 x 28 cm.)

\$3,000-5,000

£2,300-3,800
€2,700-4,400

PROVENANCE:

Anonymous sale; Piguet Hôtel des Ventes, Geneva,
26 September 2016, lot 676, where acquired by
the present owner.



363

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

The garden of a country house in Draveil

dated '1809.' (lower left)

oil on paper, laid down on card

5½ x 7½ in. (13 x 19.1 cm.)

\$10,000-15,000

£7,600-11,000

€8,800-13,000

The handling of paint and subject matter is close to a sketch depicting a farm in the Île-de-France by Bidauld dating to *circa* 1810 in the collection of the Metropolitan Museum of Art, New York (inv. no. 2016.802.1).

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. 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. 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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition report** or announced at the time of sale.

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- 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.
- where you are bidding on behalf of another person, you warrant that:
 - 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 remain 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;
 - 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;
 - 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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
 - We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- 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):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - 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;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven 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 +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at 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 will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-

U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: 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 paragraph E2 of this agreement.

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

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

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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

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

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

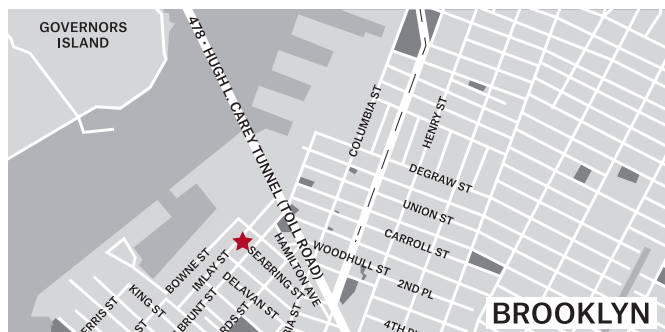
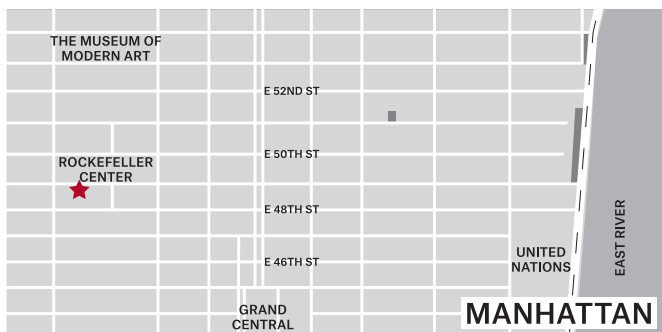
Email: PostSaleUS@christies.com

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Carnival scene at night in Venice

signed lower left

oil on canvas

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€40,000–60,000

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Paris, 25 June 2019

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