



OLD MASTERS

LONDON 5 JULY 2019

CHRISTIE'S







OLD MASTERS DAY SALE

FRIDAY 5 JULY 2019

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The Marquess of Londonderry
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The Heirs of Baron Heinrich
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Drue Heinz
Reyes Álvarez de Toledo y Mencos,
Marquise of San Felices de Aragón
The Executors of George Pinto
The Late Geoffrey and
The Hon. Carole Lawson
Herbert and Adele Klapper

AUCTION

Friday 5 July 2019
at 10.30 am
8 King Street, St. James's
London SW1Y 6QT

VIEWING

Saturday	29 June	12.00 pm – 5.00 pm
Sunday	30 June	12.00 pm – 5.00 pm
Monday	1 July	9.00 am – 4.30 pm
Tuesday	2 July	9.00 am – 8.00 pm
Wednesday	3 July	9.00 am – 4.30 pm
Thursday	4 July	9.00 am – 1.00 pm

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Henry Pettifer and Georgina Hilton

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Inside back cover: Lot 205 (detail)
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4 JULY

MASTERPIECES FROM
A ROTHSCHILD COLLECTION
LONDON

4 JULY

OLD MASTERS EVENING SALE
LONDON

5 JULY

OLD MASTERS DAY SALE
LONDON

31 OCTOBER

OLD MASTER PAINTINGS
NEW YORK

5 DECEMBER

OLD MASTERS EVENING SALE
LONDON

6 DECEMBER

OLD MASTERS DAY SALE
LONDON

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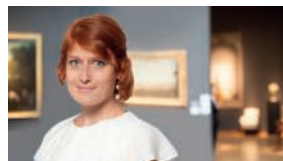
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PROPERTY FROM A PRIVATE COLLECTION (LOTS 101 AND 172)

•101

JOAN MATES
(VILLAFRANCA DEL PANADÈS 1370-1431 BARCELONA)

The Annunciation; and The Resurrection

tempera on gold ground panel, shaped top, in an engaged frame
43 x 37¼ in. (124.5 x 96 cm.)

a pair (2)

£30,000-50,000

US\$38,000-63,000
€34,000-57,000

PROVENANCE:

Periollatt collection, Paris.
with Brimo de Laroussilhe, Paris, by 1948.
with L. P. Bresset, Paris, by 1953.
Private collection, Paris.
Anonymous sale; Sotheby's, London, 9 December 2004, lot 306,
where acquired by the present owner.

EXHIBITED:

Marseilles, Musée Cantini, *L'Art du Moyen Age*, 20 May-20 June 1952,
nos. 52 and 53.

LITERATURE:

J. Ainaud, 'Tablas inéditas de Joan Mates', *Anales y Boletín de los Museos de Arte de Barcelona*, 1948, p. 344, both illustrated.
C.R. Post, *A History of Spanish Painting*, XI, Cambridge, MA, 1953, p. 377.
J. A. Gaya Nuño, *La Pintura Española fuera de España*, Madrid, 1958, p. 233,
nos. 1761 and 1762.
J. Gudiol and S. Alcolea I Blanch, *Pintura Gòtica Catalana*, Barcelona, 1986,
pp. 90-91 and 346, no. 224, figs. 413-14.
R. Alcoy and M. Monserrat Miret, *Joan Mates, Pintor del Gòtic Internacional*,
Barcelona, 1998, pp. 77-8, 84, 119-20, 182-3 and 185, no. 15, illustrated.

Long before the beginning of the fifteenth century, large, multi-panelled retables were common across Spain, but by the late fourteenth century, particularly in Aragon and Catalonia, the design of such altarpieces had begun to display an increasing delicacy, both in their painted scenes and in their complex architectural framing elements. Joan Mates' work typified this increased refinement, establishing him as one of the most significant painters at work in early fifteenth century Barcelona. Characterised by their elegant, light style, these two panels are fine examples of Mates' work, showing influences from the Franco-Flemish manuscript illuminations he would certainly have seen in the cultured urban environment in which he worked. As demonstrated by their remarkable original frames, topped by the ornate *xambrana* (*chambrana*, curved mouldings surmounted by leaves and culminating in a central leafed pinnacle), the two scenes would have originally formed the uppermost parts of a retable's *calles laterales*, the side panels of an altarpiece which flanked the central iconography. The *Annunciation* and *Resurrection* would almost certainly have been either side of a Crucifixion, the standard subject for the central summit of a retable across the Iberian Peninsula. Though it cannot be determined for certain, the somewhat unusual presence of the Virgin Mary in the *Resurrection* (though this was more common in Catalonia and Valencia than elsewhere in Europe) may suggest that the original retable was dedicated to her. A further panel of the *Adoration of the Shepherds* (Private collection; Christie's, New York, 27 April 2017, lot 106) has been associated with the panels, strengthening the hypothesis of the original retable's Marian iconography.

THIS LOT IS OFFERED WITHOUT RESERVE



PROPERTY FROM A DUTCH PRIVATE COLLECTION

102

**CIRCLE OF JAN MERTENS VAN DORNICKE
(ANTWERP C. 1470-1527)**

A Triptych: the central panel: The Adoration of the Magi; the wings: The Nativity; and The Flight into Egypt

oil on panel, in an engaged frame, shaped top
closed 31½ x 22 in. (77.5 x 55.8 cm.); open 31½ x 44½ in. (77.5 x 113.1 cm.)

£15,000-20,000

US\$20,000-25,000
€17,000-23,000

PROVENANCE:

with Gebroeders Douwes, Amsterdam, 1984, from whom acquired by the family of the present owners.

The triptych derives from a composition established by the Antwerp master Jan van Dornicke, sometimes identified as the Master of 1518. The Adoration of the Magi was amongst the most popular and widespread iconographies for small-scale private triptychs painted in Antwerp during the early sixteenth century. The scenes included in the wings flanking this central subject would often be interchanged with other moments from the Infancy of Christ, from the Annunciation to the Presentation in the Temple, according to a patron's preference. In this small triptych, these panels depict the Nativity and the Flight into Egypt. This latter subject was less familiar in Netherlandish paintings of the fifteenth century but became increasingly well-represented after the turn of the century.

103

**WORKSHOP OF JOOS VAN CLEVE
(?CLEVE C. 1485-1540/41 ANTWERP)**

The Infant Christ eating grapes

oil on panel
14¼ x 9⅞ in. (36.2 x 25.1 cm.)

£30,000-50,000

US\$39,000-63,000
€34,000-57,000

PROVENANCE:

with Thomas Agnew & Sons, London, *circa* 1909-1913.
Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), acquired at Christie's in *circa* 1921, as 'Mabuse' (see Literature), and by descent at Harewood House to the present owner.

LITERATURE:

T. Borenus, *Catalogue of the Pictures and Drawings at Harewood House, and Elsewhere in the Collection of the Earl of Harewood*, Oxford, 1936, p. 60, no. 109, as 'Joos van Cleve'.

This painting, produced in the workshop of Joos van Cleve, is a version of

a popular (now lost) prototype painted by the master in *circa* 1520-25 (J.O. Hand, *Joos van Cleve: The Complete Paintings*, New Haven and London, 2004, p. 183). It depicts the Christ Child seated on a red cushion holding a bunch of grapes, one of which he raises to his mouth. Representations of Christ with grapes were, of course, entirely familiar for painters and patrons throughout the late Middle Ages. Referencing the Eucharist, vines and grapes were commonly used to represent a prefigurement of the Sacramental wine of the Last Supper. Depictions of Christ eating grapes, however, appear to have been more unusual in the Netherlands before van Cleve's composition, though precedents in Italy extended back as far as Masaccio (as with his *Madonna and Child* of 1426, National Gallery, London) and in Germany had been popularised by painters like Lucas Cranach the Elder (*Virgin with Child with a Bunch of Grapes*, c. 1509-10, Museo Thyssen-Bornemisza, Madrid). By the late fifteenth and early sixteenth centuries, artists were increasingly expanding the ways visual associations between grapes, Christ and the Eucharist could be expressed. Indeed, more and more complex iconographies emerged during the first decades of the sixteenth century. A series of tapestry weavings produced in the Southern Netherlands in *circa* 1500, for example, showed the Infant Christ crushing grapes, the juice flowing into a chalice. The devotional charge of van Cleve's invention was not only reliant on its Eucharistic content. The flora and plants around the base of the picture too may be read as significant. At the lower right of the panel, for example, are two stems of lily-of-the-valley, commonly associated with humility, as well as being considered a sign of Christ's second coming. Likewise, the dandelion bud at the left can be read as a symbol of Christ's Resurrection. In this way, the salvific implications of Christ's Passion and Resurrection were conveyed through the picture, making these ideas explicit for the devout viewer.

The painting relates to another popular composition from van Cleve's workshop, *The Infants Christ and Saint John the Baptist Embracing*. His several versions of this subject all derived from an Italian prototype, believed to be the painting attributed to Marco d'Oggiono (c. 1467-1524), a Milanese follower of Leonardo da Vinci, now in the Royal Collection. During van Cleve's lifetime, this painting, or one identical to it, was in the famous collection of Margaret of Austria, Governor of the Netherlands (1480-1530), where it hung first in the library, and later the bedchamber, of her main residence at Mechelen. It is thought that rather than just seeing the painting, van Cleve may have in fact made a physical copy, using oiled paper or parchment (to

make it transparent) placed over the prototype and traced with a pen. The drawing could then have been used as a cartoon in van Cleve's workshop. Though this would have required a significant intrusion into Margaret's collection, van Cleve was acquainted with the family, having painted portraits of her father Maximilian I, and thus may have been afforded privileged access to the collections. Van Cleve's subsequent versions of Christ and the Baptist became one of the most popular products of his workshop, sought by numerous significant patrons.

The Italianate treatment of the Infant Christ in the present work must certainly have been informed by the *sfumato* treatment of the skin tone and rounded modelling of the body, so characteristic of Leonardo and his followers which van Cleve had been able to observe in the Mechelen d'Oggiono. Italianate influences of this kind had rapidly developed in Netherlandish circles in the first decades of the sixteenth century. The arrival of Michelangelo's *Madonna and Child* in Bruges in 1504 and Jan Gossaert's journey to Rome in the retinue of Philip of Burgundy in 1508-9, saw the sudden influx of Italian designs and the growing taste for Italianate works of art. As such, van Cleve's adaptation and use of these models was carefully judged to cater for such demands, and it is unsurprising that several workshop versions of the *Infant Christ eating grapes* are known. The painter and his workshop also produced other devotional images of the Christ Child, notably the *Infant Christ standing on a Winged Orb* (Museo Nacional Thyssen-Bornemisza, Madrid), which once again took clear inspiration from Italy in the modelling of the figure and the strong *contrapposto* stance of the Child.

A note on the provenance:

The painting was acquired by Henry Lascelles, then Viscount Lascelles, later 6th Earl of Harewood in the early 1920s. Lascelles had inherited a large number of paintings from his great uncle Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916) but his interests in collecting and buying Old Master paintings remained strong during the 1920s and early 1930s, when he purchased works by, amongst others, Teniers, Giovanni Bellini and El Greco. The present painting is recorded by Borenus (*op.cit.*) as hanging in the White Dressing Room at Harewood, alongside other small Dutch and Flemish cabinet paintings from the collection.





PROPERTY OF A GENTLEMAN (LOTS 104 AND 182)

104

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

Portrait of Ernst the Confessor, Duke of Brunswick-Lüneburg-Celle (1497-1546), half-length

oil on panel

8½ x 6⅞ in. (21.6 x 17.5 cm.)

inscribed 'VON GOTTES GNADEN ERNST HERT / ZOGZV BRVNSWEICH VND LVNEBVRG / HERTZOG HEINRICHEN SOHN' (lower centre)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

(Possibly) The sitter, and by descent to his son, Henry, Duke of Brunswick-Lüneburg, later Duke of Brunswick-Dannenberg (1533-1598), and thence by descent until, Schloss Marienburg, by 1906/7 (inv. no. 63, room 25), and later Schloss Blankenburg, by circa 1929 (according an inventory label on the reverse, no. 0062), and by descent until acquired by the present owner in circa 2002.

LITERATURE:

Spezial-Inventar der Königl. Marienberg. Oelgemälde, Stiche & sonstige Bilder, Skulpturen, etc., 1906/7, unpublished inventory, Archiv Schloß Marienburg, Pattensen, no. 63.

A champion of the Protestant Reformation, Duke Ernst the Confessor of Brunswick-Lüneburg apparently sat to Cranach on several occasions. The first instance appears to have been for a detailed portrait sketch, now in Reims (Musée des Beaux-Arts), which was retained in the workshop of the master and used in the creation of painted portraits, like that in the Stiftung Luthergedenkstätten in Sachsen-Anhalt. The present portrait, however, appears to have been copied from a different, now lost, prototype by the Cranach which relied on a different model. Showing the duke dressed in more elaborate embroidered, fur-lined overgown and a black doublet with slashed sleeves, this lost picture was copied in a small watercolor on vellum in circa 1595 (London, Royal Collection, inv. no. RCIN 420435), and in a drawing in the *Lüneburger Bilderchronik*, dated to that same year, both of which show the sitter in an identical pose to the present, down to the positioning of the hands and fingers. According to labels on the reverse, this portrait was part of the collection of the Royal House of Hanover and recorded at Schloss Marienburg in 1906 or 1907 (inv. no. 63) and then at Schloss Blankenburg (no. 0062) by circa 1929. It is possible that the painting may have descended through the sitter's family to the Hanoverian house.



PROPERTY FROM A GERMAN PRIVATE COLLECTION

105

ULM SCHOOL, FIRST QUARTER OF THE 16TH CENTURY

Jesus in the Garden of Gethsemane, with donor portraits

oil on panel

36 $\frac{3}{4}$ x 32 in. (93.1 x 81.3 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Sale of the collection of the artist Herr Viktor Scheuermann and the estate of the artist Herr Josef Hahn, together with other collections; Helbing, Munich, 12 December 1906, lot 234, as 'German School', illustrated.

This large panel would have originally been part of the wing of an altarpiece, probably the right, given the direction in which the kneeling group of donors are facing. The panel would likely have been one of several (mostly likely three) scenes on this wing, flanking a sculptural group in the centre.

Though the author has yet to be identified, the broadly applied paint in the ramshackle fence in the lower left, which gives a particularly convincing effect, the gentle modelling of Christ's face and the treatment of the metallic surface of the chalice before Him all suggest the work of a painter of note.

The panel bears a number of similarities to another depiction of *Christ in the Garden of Gethsemane* by the Monogamist LCz (Kassel, Hessisches Landesmuseum). Now identified as Lorenz Katzheimer, a native of Bamberg, this painter likewise deeply foreshortened the figures of the sleeping Apostles as well as lavishing attention on the complex, graphic pattern of drapery folds across the panel. The luminous quality of light and shade in the present picture, particularly in the figure of Saint Peter, seems to suggest a certain familiarity with the work of Konrad Witz, a native of Rottweil, who worked predominantly in Basel.

***106**

**MASTER OF THE SEBASTIAN DIPTYCH
(UPPER RHINE, EARLY 16TH CENTURY)**

The wings of a triptych: Saint Ursula; and Saint Acacius

on gold ground panel
34% x 13 in. (87.5 x 33.2 cm.)

£80,000-120,000

US\$110,000-150,000

€91,000-140,000

PROVENANCE:

K.A. Legat, The Hague, by 1952.
Anonymous sale; Fischer, Lucerne, 25 June 1960 (=5th day), lot 2104,
as by 'Christoph Bockstorfer' (25,000 CHF).
In the collection of the father of the present owner by 1961.

EXHIBITED:

Nuremberg, Germanisches Nationalmuseum; Münster, Landesmuseum
für Kunst und Kulturgeschichte, *Sammlung Heinz Kisters: Altdeutsche und
Altniederländische Gemälde*, 25 June-17 November 1963, no. 39.

LITERATURE:

E. Buchner, 'Der Meister des Sebastians-Diptychons', *Zeitschrift für
Kunstwissenschaft*, XV, 1961, pp. 174-6, figs. 3 and 4.
W. Kermer, *Studien zum Diptychon in der sakralen Malerei: von den Anfängen
bis zur Mitte des sechzehnten Jahrhunderts: mit einem Katalog*, PhD
dissertation, University of Tübingen, Tübingen, 1967, p. 115.
G. van der Osten, *Hans Baldung Grien: Gemälde und Dokumente*, Berlin, 1983,
p. 261, under no. W99.

These two panels, which would originally have formed the wings of a triptych, are executed in the highly distinctive style of a painter active in the Upper Rhine region of Germany during the early sixteenth century. The Master's name was coined by Ernst Buchner in reference to a diptych of the *Martyrdom of Saint Sebastian* in the Gemäldegalerie, Berlin, which had previously been attributed to Dürer and Hans Baldung. The appearance of these two panels of *Saint Ursula* and *Saint Acacius* at auction in the 1960s, provided a vital addition to the painter's known *oeuvre*, allowing for a better understanding of the Master's artistic development and his place in late Medieval German art.

The Master of the Sebastian Diptych was active, probably in Strasbourg, during the first few decades of the sixteenth century. The Berlin *Martyrdom of Saint Sebastian* diptych demonstrates the master's debt to the work of Martin Schöngauer, whose influence in that city was widespread during this period. The *Saint Ursula* and *Saint Acacius* panels almost certainly post-date the Berlin diptych, probably painted some five or ten years later, in circa 1505 to 1510. A close comparison of the works makes clear the painter's stylistic development. In the present wings, the modelling of the faces and draperies is more sophisticated and the play of light more subtly treated. Certain aspects remain distinctive of the painter's style, however, including his evident fascination with drapery, combining deep 'V'-shaped folds with shallower rounded creases and his vibrant colouring. The extensive and detailed underdrawing throughout both panels, some of which is visible with the naked eye and more of which is revealed through infra-red imaging is remarkable. The infra-red imaging reveals that the painter's carefully planned composition was, for the most part, faithfully followed in the paint layers above. Perhaps the most significant change is found in the face of the figure on the far right in the *Saint Acacius* panel, which was originally planned in profile and in the adaptation of the tops of some of the heads in the *Saint Ursula* panel.

The Master's influence in Strasbourg during the sixteenth century is especially apparent in the early work of Hans Baldung (c. 1484-1545), one of the leading German painters of his generation. As Buchner suggested, rather than being his original master, it is more likely that the Master of the Sebastian Diptych was instead a slightly older contemporary of the painter (*op. cit.*). Baldung did initially train in Strasbourg before he entered Dürer's workshop as a journeyman in 1503 and returned to the city in 1509, establishing his own workshop there following his marriage in 1510. The influence of some of the Master of the Sebastian Diptych's characteristic details, like his treatment of hair, highlighted with long, brilliant curling strokes of paint, as well as the modelling and character of certain faces, on Baldung's work is evident in early works like the *Saint Catherine* and *Saint Agnes* panels from the *Dreikönigsaltar*, dated to 1507 in Berlin (Gemäldegalerie).

These two panels would almost certainly have originally formed part of a medium-sized triptych, probably intended for a small chapel altar. The central panel of the retable is, unfortunately, lost. The depiction of Saints Ursula and Acacius together, unified by the stone tiles, which would probably originally have run the length of the open triptych, is interesting. Both were accompanied by, and martyred alongside, numerous devoted followers, and both saints had strong cults in Cologne, where their relics were held. It is possible that the patron of the original altarpiece came from that city. Saint Ursula is shown holding the arrow of her martyrdom and, befitting her royal status, wearing a crown and a rich gold dress. Within the crowd of followers surrounding her are the figures of Pope Cyriacus, who baptised the saint in Rome and who was later martyred with her in Cologne, and the episcopal mitre of Sulpicius, Bishop of Ravenna who also died with Ursula. The depiction of Saint Acacius is somewhat more unusual and scholars have cautiously questioned the identification, though the natural affinities between the two saints depicted is convincing in retaining this identification. A Roman general serving in Hadrian's army, Saint Acacius was ordered to put down a rebellion in Armenia which he was able to do, following his conversion, along with his troops, to Christianity. Despite his victory, Acacius and his entire army were later put to death by the Emperor on Mount Ararat. The iconography of the saint and his followers in this panel very clearly references Christ, showing the martyrs wreathed in crowns of thorns, which were used in their martyrdoms, and even with wounds mimicking that in Christ's side. Other painters of the period also utilised these overt Christological reference, for instance many of the figures in Dürer's *Martyrdom of the Ten Thousand* (1508; Vienna, Kunsthistorisches Museum), commissioned by Frederick III, Elector of Saxony for the All Saints' Church in Wittenberg, also wear attributes of Christ's Passion.





107

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 107 AND 150)

107

CIRCLE OF PIETER CLAEISSENS (?BRUGES C. 1500-1576 ?)

A bishop saint with a donor couple, recto; and Souls in hell, verso

oil on panel, in an engaged frame

44¾ x 17½ in. (113.8 x 44.5 cm.)

inscribed 'VTINAM SAPEREN ET INTELLIGERENT / DEVTERONOMY CAPT XXXII.' (lower centre, *recto*)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Galerie Fischer, Lucern, 7 December 1963 (=5th day), lot 1649, as 'Frans Pourbus I'.

Private collection, Switzerland.

Anonymous sale; Galerie Fischer, Lucerne, 13 June 2012, lot 10006, when acquired by the present owner.

***108**

FLEMISH SCHOOL, 16TH CENTURY

Head of Christ

oil on panel

25¾ x 19½ in. (65.7 x 49.5 cm.)

£6,000-8,000

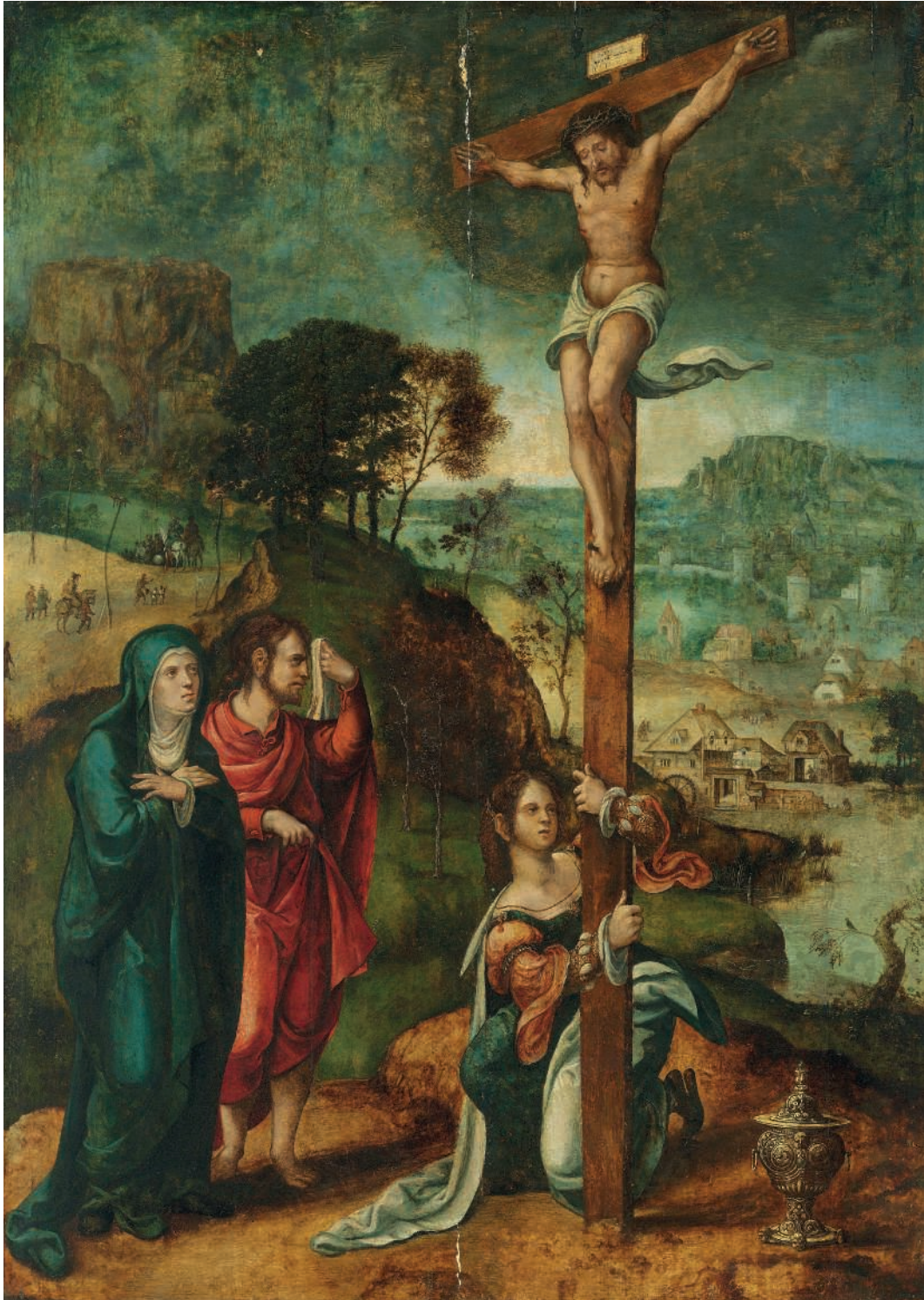
US\$7,700-10,000

€6,900-9,100



108

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109

NETHERLANDISH SCHOOL, CIRCA 1540

*Christ on the Cross with the Virgin, Mary Magdalene and
Saint John the Evangelist*

oil on panel
32½ x 23⅞ in. (82.6 x 59.4 cm.)

£15,000-25,000

US\$19,000-32,000
€17,000-28,000

PROVENANCE:

Private collection, València.

109A

BARTHOLOMÄUS BRUYN I (WESEL OR COLOGNE 1493-1555 COLOGNE)

The Adoration of the Shepherds; and Saints Michael and Ursula

oil on panel

35½ x 23¼ in. (90.2 x 59.1 cm.)

a pair (2)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Rosenbaum collection, 1926.

Geheimrat Ottmar Strauss, Cologne, by 1927; his forced sale, Hugo Helbing, Frankfurt, 21-24 May 1935, lot 75.

Private collection, Germany, and by descent;

Restituted to the heirs of Ottmar Strauss, July 2013.

EXHIBITED:

Cologne, Kölnischer Kunstverein, October-November 1927, nos. 245 and 246.

Cologne, Wallraf-Richartz Museum, *Barthel Bruyn 1493-1555*.

Gesamtverzeichnis seiner Bildnisse und Altarwerke: Gedächtnisausstellung aus Anlass seines vierhundertsten Todsjahres, June-August 1955, nos. 157 and 158.

LITERATURE:

H.-J. Tümmers, *Die Altarbilder des Älteren Bartholomäus Bruyn: mit einem kritischen Katalog*, Cologne, 1964, p. 74, nos. A56 and A57.

The Adoration of the Shepherds and Saints Michael and Ursula were first recognised as works by Bartholomäus Bruyn the Elder by the great scholar of Northern European art, Max J. Friedländer, who in 1926 identified them as characteristic works by the artist, dating them to *circa* 1530. By the following year, the paintings had entered the collection of Ottmar E. Strauss, a successful German-Jewish industrialist who was particularly interested in late Medieval and Renaissance German art. Forced to flee to Switzerland in 1933, Strauss had to leave his formidable collection behind, and the present works were auctioned, along with the rest of his collection, in 1935, after which they disappeared from public view. In his 1965 *catalogue raisonné* of Bruyn's work, Horst Joks Tümmers included the panels among the authentic works, suggesting a date of *circa* 1525-1530 on the basis of black and white photographs. More recently, Dr. Tümmers reiterated this earlier assessment, adding that the panels were made 'during the painter's best period' ('aus der besten Zeit des Malers') and extolling their excellent condition and high quality (written correspondence based on colour photographs, 17 January 1990).

Dating to *circa* 1525-1530, the present works derive from an important moment in Bruyn's career, when he was establishing his reputation in Cologne and at the height of his powers. His early style, from *circa* 1515, was influenced primarily by that of the painter Jan Joest, a relative from whom he is documented as receiving a bequest. From the early 1520s, however, Bruyn began to show interest in the work of Joos van Cleve, whose splendid garments, rich palette and extensive, finely detailed landscapes became integral to his art.

Although relatively unusual within the context of Bruyn's *oeuvre* for their religious subject matter, the present panels also testify to the artist's great gifts as a portrait painter. In the *Adoration of the Shepherds*, the wizened and grey Joseph is highly individualised, his hair receding above his wrinkled forehead. The shepherds and angels are uniquely differentiated both physiognomically and in terms of expression, ranging from excitement, to wistfulness, to concern. In the panel depicting *Saints Michael and Ursula*, the

figures are also characterised as unique individuals: the Archangel grips his lance with the force necessary to vanquish the Devil beneath him, while Saint Ursula, her feminine features carefully distinguished from Saint Michael's robust ones, holds the spear of her martyrdom with delicacy and grace.

The humbly dressed figures in the *Adoration of the Shepherds*, set within a crumbling building before a winding landscape with a cottage and stream, contrast with those in the *Saints Michael and Ursula*. The saints are attired in sumptuous brocaded robes, hers lined with ermine, and adorned with precious jewels. They stand within a Gothic ribbed vault before a richly decorated cloth of honour which separates them from the outdoors, obscuring all but the blue sky behind. The Archangel, his bold feathered wings spread behind him, grasps a gold-embellished shield and lance as he vanquishes the snarling Devil at his feet. On the right, Saint Ursula shelters four diminutive female figures, who represent the virgins martyred alongside her. Ursula became Cologne's most venerated saint as well as its spiritual patron and protector. In the twelfth century, a large graveyard discovered in Cologne was identified as the burial ground of the eleven thousand virgins. Its enormous cache of relics, still today in the Basilica dedicated to Saint Ursula in Cologne, drew pilgrims from across Europe, enriching both the saint's cult and the local economy. It is thus no surprise that Bruyn would have included Saint Ursula in his painting: to this day, the crest of Cologne displays eleven marks, one for each of the thousand martyred virgins under Saint Ursula's protection.

Although neither the circumstances of their commission nor the original context of the present panels are known, it is likely they were once joined as *recto* and *verso* wings of an altarpiece.

The present work is being offered for sale pursuant to a settlement agreement between the consignor and the heirs of Geheimrat Ottmar Strauss. This resolves any dispute over ownership of the work and title will pass to the buyer.





PROPERTY FROM A LAKE GENEVA PRIVATE COLLECTION

***110**

**WORKSHOP OF THE MASTER OF THE PARROT
(ACTIVE ANTWERP 1525-50), POSSIBLY IDENTIFIED AS
CORNELIS BAZELAERE (DOCUMENTED IN ANTWERP, 1523)**

The Virgin and Child

oil on panel, unframed
25¼ x 19¼ in. (63.9 x 48.4 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Edmund Beckett, 1st Baron Grimthorpe (1816-1905), by 1906.



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

***111**

**CIRCLE OF QUINTEN METSYS
(LEUVEN 1466-1530 KIEL, NEAR ANTWERP)**

*The Crucifixion with the Virgin and Saint John the Evangelist,
surrounded by the Symbols of the Passion*

oil on panel
40¾ x 32 in. (103.5 x 81.2 cm.)

£25,000-35,000

US\$32,000-44,000
€29,000-40,000

PROVENANCE:

Anonymous sale; Christie's, New York, 27 January 2000, lot 197,
as 'Master of the 1540s', where acquired by the present owner.

EXHIBITED:

Chicago, Smart Museum of Art, *A Well-Fashioned Image: Clothing and
Costume in European Art, 1500-1850*, 23 October 2001-28 April 2002, no. 31,
as 'Artist Unknown, Antwerp School'.

The symbols and instruments of the Passion arranged across this panel were a familiar pictorial device during the Middle Ages, frequently accompanying *andachtsbilder* (devotional images) of Holy figures removed from narrative context and designed to inspire devotional meditation. Such images using the *arma Christi* were produced by a number of leading Netherlandish painters in the fifteenth century, including Hans Memling in the late 1470s in his *The Man of Sorrows in the arms of the Virgin* (Melbourne, National Gallery of Victoria).

Till-Holger Borchert, to whom we are grateful, has commented on the basis of photographs that the drapery and folds of the figures' robes is reminiscent of works produced by Quinten Metsys and his workshop. The painting was likely painted in Antwerp in the 1520s, a prolific period of art production in the city.



112

FOLLOWER OF JAN GOSSAERT

The Virgin and Child

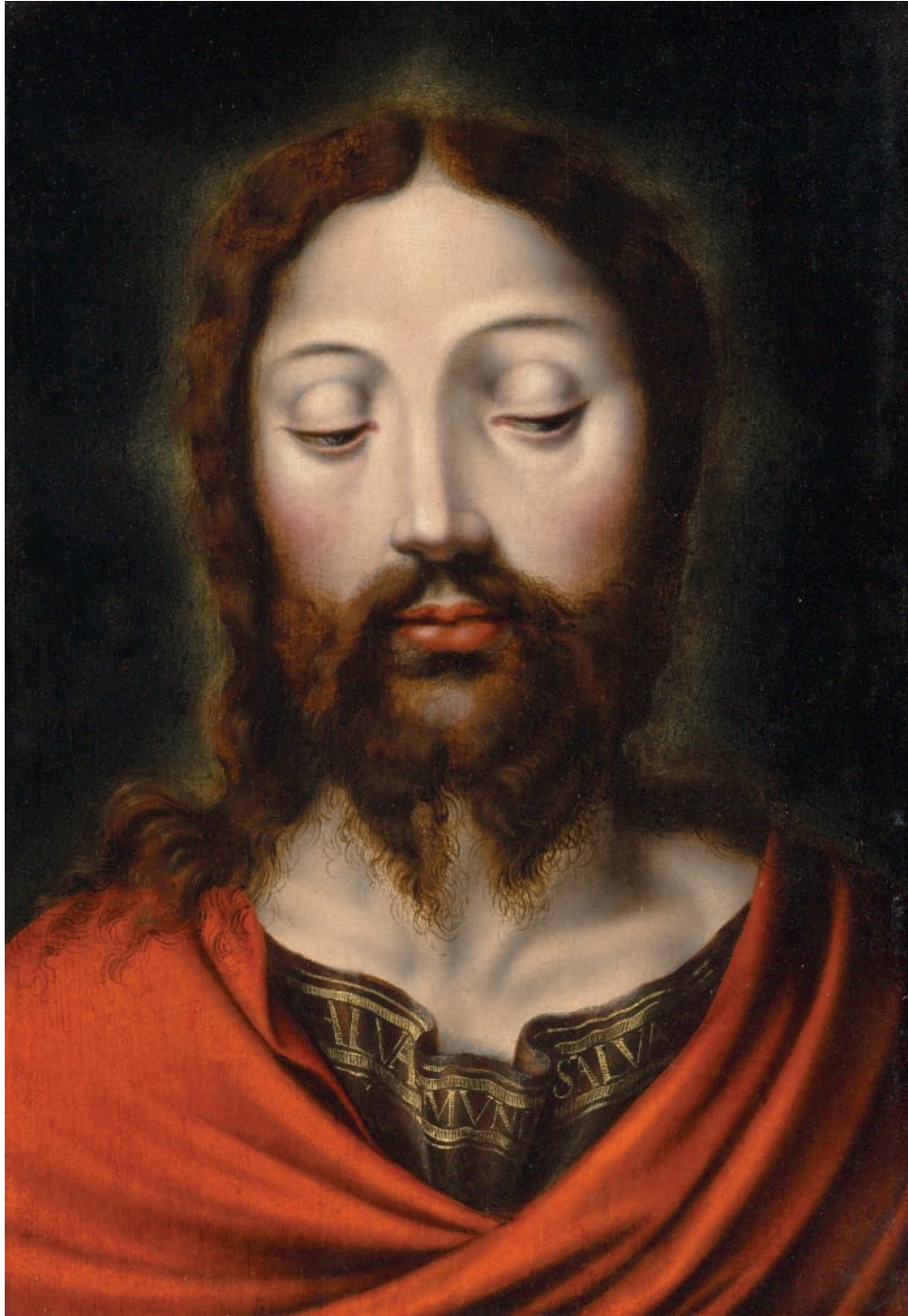
oil on panel

34 $\frac{5}{8}$ x 25 $\frac{1}{4}$ in. (87.9 x 64.2 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000



113

VINCENT SELLAER (ACTIVE MECHELEN 1538-1544)

Head of Christ

oil on panel

16⁷/₈ x 11¹/₈ in. (43 x 28.9 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

André Schoeller, Paris, and by descent to his son, André Schoeller (1930-2015), Paris, from whom acquired by the present owner in 2002.



114

114

**CIRCLE OF OF ADAM ELSHEIMER
(FRANKFURT-AM-MAIN 1578-1610 ROME)**

Saint John in the Wilderness

oil on copper
10½ x 8¾ in. (26.6 x 21.2 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

We are grateful to Dr. Luuk Pijl for proposing the attribution on the basis of photographs, who compares it to a *Saint John the Baptist in the Wilderness* by Elsheimer in The Art Institute of Chicago. Saint John is modelled on the figure in Cornelis Cort's engraving after an original drawing by Girolamo Muziano, part of a series of seven penitent saints in the wilderness published in circa 1573.



115

115

**JOHANN CHRISTIAN RUPRECHT
(NUREMBERG 1600-?1654 VIENNA)**

The Virgin and Child with Saint Anne

with monogram and dated '1518 / A D' (upper right)
oil on panel laid down on panel
14¾ x 11¼ in. (37.7 x 28.2 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

E. A. Julian collection, London, as 'Attributed to A. Dürer'.

We are grateful to Dr. Rainer Stüwe for proposing the attribution on the basis of photographs.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM AN IMPORTANT GERMAN PRIVATE COLLECTION

***116**

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

*An extensive, mountainous, river landscape, with Abraham
and the Angels*

oil on canvas
24 x 29¼ in. (61 x 74.1 cm.)

£30,000-50,000

US\$39,000-63,000
€35,000-57,000

PROVENANCE:

Palazzo D'Elci, Florence, from where sold June 1880, as 'Bruegel' (according
label on the reverse).

Born in 1535 in Leuven, Marten van Valckenborch joined the Guild of St. Luke in Malines in 1559; shortly after this date the first pupil was registered in his workshop. In 1564, Marten moved to Antwerp, but left two years later during the iconoclastic fury known as the 'Beeldenstorm'. Together with his brother Lucas, he stayed for two years in Aachen where they became associated with the architectural painters Hans Vredeman de Vries and Hendrik van Steenwijk I, the latter of whom became Marten's son-in-law.

Marten was recorded back in Antwerp between 1575 and 1576, but after the Fall of Antwerp in 1585, he left the Spanish Netherlands and moved to Frankfurt, where he was later joined by his brother. In Germany they operated a large and well run workshop, in which Marten's sons Gillis and Frederik also worked. The workshop produced a plethora of landscape paintings populated with religious and allegorical figures and scenes, as well as landscapes with more mundane agricultural or mining themes. The van Valckenborch studio additionally executed several allegories and portraits.

As is often the case with Marten van Valckenborch, this landscape is populated with diverse forms of human activity and has a large oak tree as a dominant element. From the early 1690s onwards, Marten's paintings showed a more broad handling, using long sinuous lines for the outlines of the hills and other landscape elements. The present work is on stylistic grounds certainly a late work, circa 1610-12, executed during his final years. In his late career especially, Marten van Valckenborch regularly returned to the subject of Abraham and the Angels. The iconography of the painting is the same as one dated 1610, sold in these Rooms, 8 December 2010, lot 167.

We are very grateful to Dr. Luuk Pijl for endorsing the attribution and writing the catalogue entry.

117

BARTHOLOMEUS SPRANGER (ANTWERP 1546-1611 PRAGUE)*Saint Andrew*

oil on copper

11 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in. (28.8 x 22.4 cm.)the reverse painted with a copy of Bartolomeo Schedoni's *The Holy Family with the Infant Saint John the Baptist*

£50,000-80,000

US\$64,000-100,000

€57,000-91,000

LITERATURE:G.J. van der Sman, 'Un nuovo tassello per Bartholomeus Spranger a Roma', *Studi di storia dell'arte*, XXIX, 2018, pp. 103-108, fig. 5, pl. X.

A recent rediscovery and a handsome addition to the *œuvre* of one of the most influential of Northern Mannerists, this small work appears to date from the years when Spranger first reached his stylistic maturity, as argued in Gert Jan van der Sman's 2018 article on the picture (*op. cit.*). Having arrived in Rome in 1566 as a young, inexperienced artist from Antwerp, Bartholomeus Spranger in a matter of years fashioned his art under the influence of some of the most innovative Italian painters, while at the same time gaining the trust of several major patrons, most prominently Pius V, in whose service he worked until the pope's death in 1572. The major commissions Spranger received from these patrons did not stop him from also producing 'a large number of smaller works [*menichte van cleen stucxkens*], which were sold nearly as soon as he finished them', as his later friend Karel van Mander reported in his *Schilder-boeck* of 1604 (fol. 271r).

The present picture may well have been such a work destined for the art market, made in the first half of the 1570s, before Spranger moved to Vienna and eventually to Prague, where he ended his career working for Emperor Rudolf II. As van der Sman notes, the monumentality and voluminous drapery with which Spranger depicts Saint Andrew recalls Taddeo Zuccari, many of whose works would have been easily accessible to the Fleming, not in the last place at the Villa Caprarola, where Spranger also painted. But the saint's solid body and the painting's vivid colour scheme also appear to reflect the influence of Michelangelo. The angular folds of the drapery, the turn of the saint's body, his strong arms, overly elegant right hand, and melancholy, small face, and the dramatic sky behind are all characteristic for Spranger's manner, and can be compared to paintings like his fresco of the Martyrdom of Saint John the Evangelist in San Giovanni a Laterano of 1574, or a slightly later, small devotional picture in a private collection representing the Man of Sorrows (see S. Metzler, *Bartholomeus Spranger. Splendor and Eroticism in imperial Prague. The Complete Works*, New York, 2014, nos. 14, 17, ill.).

Spranger's compositions and iconography would grow increasingly complex over the course of his further career, but he would stay true to the figure style he developed in his later Roman years.

As shown in numerous works by him, Spranger had a predilection for painting on copper, and he was among the first artists to regularly use the support for his smaller paintings (see Van der Sman, *op. cit.*, p. 107). It is particularly well adapted to jewel-like details Spranger favoured, such as the golden buckle on the chest or Andrew's halo, made up of two fine lines and identical to those in a small *Deposition* dated *circa* 1575 (Private collection; see Metzler, *op. cit.*, no. 15, ill.). Typical is also the way in which the cloak's contours are highlighted in gold, as seen in works as late as Spranger's *Allegory on the death of the sculptor Hans Mont*, dated 1607 (Prague Castle Picture Gallery; see *ibid.*, no. 84, ill.). This sophistication of finish can be related to Spranger's personal relationship and artistic collaboration with Giulio Clovio, the celebrated miniaturist of Croatian origin.

Probably within a few decades after Spranger made his painting, the reverse of the copper was reused for a copy after a painting by Bartolomeo Schedoni dated 1606-1607, now at the Galleria Estense, Modena, of which several other versions exist (F. Dallasta and C. Cecchinelli, *Bartolomeo Schedoni. Pittore emiliano, Modena 1578-Parma 1615*, Colorno, 1999, no. 17A, ill.). Now badly damaged, this work of lesser quality must have helped preserve the Saint Andrew until the general revaluation of later Mannerism in modern times, and the rediscovery of this subtle example of the art of one of its international protagonists.

We are grateful to Sally Metzler for confirming the attribution on the basis of a photograph.





118

118

**CIRCLE OF MAERTEN VAN CLEVE I
(ANTWERP 1527-1577/1581)**

A peasant couple with their child

oil on panel
8¾ x 11½ in. (21.9 x 29.2 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

Charles-Albert de Burlet (1882-1956), Berlin,
and by descent to the present owners.

PROPERTY OF A LADY

119

FOLLOWER OF PIETER BRUEGEL I

Allegory of Pride

oil on panel
8¾ x 12 in. (21 x 30.5 cm.)
inscribed 'SVPERBIA' (lower centre)

£15,000-20,000

US\$20,000-25,000
€18,000-23,000

PROVENANCE:

Duca de Ferrari collection, Genoa, by 1946.
I. Bossi collection, Genoa, by 1956, as 'P. Brueghel
il Vecchio'.
Private collection, Antwerp, by 1967.

EXHIBITED:

Genoa, Palazzo Reale, *Mostra della pittura
antica in Liguria dal Trecento al Cinquecento*,
28 June-30 July 1946, no. 39.

LITERATURE:

L. Collobi Raghianti, *Dipinti fiamminghi in Italia,
1420-1570: Catalogo*, Bologna, 1990, p. 269,
no. 547.

Representing the vice of Pride, this composition
belongs to a series of prints of the Seven Deadly
Sins after drawings by Pieter Bruegel the Elder
(Fondation Custodia, Paris, inv. no. 465), engraved
by Pieter van der Heyden (see F.W.H. Hollstein,
*Dutch and Flemish Etchings, Engravings and
Woodcuts, ca. 1450-1700*, III, Amsterdam, 1949,
p. 277, no. 127).



119



120

SEBASTIAN VRANCX (ANTWERP 1573-1647)

A Commedia dell'arte scene with Pantalone and a zanni, possibly Brighella

oil on panel, the reverse stamped with the coat-of-arms of the city of Antwerp
 9½ x 14½ in. (24.1 x 36.9 cm.)

£20,000-30,000

US\$26,000-38,000
 €23,000-34,000

Originating in Italy, the *Commedia dell'arte*, performed by itinerant troupes of actors, became a dominant and enduringly popular form of theatrical, comic entertainment throughout Europe from the sixteenth century onwards. This panel, imagined as a stage, depicts one of the *Commedia*'s principal characters, Pantalone. An old man, typified by his selfishness, greed and pompous self-importance, he was traditionally placed as the object of 'every

conceivable kind of trick' (J. Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'arte*, Cambridge, 2010, p. 44). He is here dressed in his characteristic red hose (the prominent cod piece a comedic reference to his long-passed virility), voluminous black cloak and mask with long, bulbous nose. The scene depicted by Vrancx was a popular *lazzi* (a stock routine) of the *Commedia* in which Pantalone attempted to serenade a young woman to hopeless avail. Here, he appears to have requested a *zanni* (servant) more capable than himself to do the wooing in his stead. This figure, swathed in his cloak, can perhaps be identified as Brighella, a manservant noted for his talent as a musician, who would later form the ultimate inspiration for the eponymous character in Beaumarchais' famous Figaro trilogy. Vrancx depicts the comic denouement of the scene in which a jug (or sometimes chamberpot) is emptied from the window above upon the unsuspecting servant.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

121

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

An extensive mountainous landscape with travellers on a path

indistinctly signed 'BR[...][E[...]' (lower left)

oil on panel

19½ x 28¾ in. (49.5 x 73.2 cm.)

£30,000-50,000

US\$39,000-63,000

€35,000-57,000

PROVENANCE:

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

This pastoral landscape represents a collaboration between two of Antwerp's leading painters at the beginning of the seventeenth century. Joos de Momper, a renowned landscapist of the later Mannerist tradition, frequently collaborated with Jan Brueghel the Younger, having previously worked with his father in Antwerp from the early 1610s.

This sweeping panoramic landscape displays the typical features of de Momper's mature style, showing a characteristic transition of colours in the receding landscape which conveys a convincing and atmospheric sense of depth, enlivened by the painter's characteristic short strokes of paint and careful outlines in the trees and buildings. Brueghel the Younger's figures are adapted from various compositional models found in the work of his father.

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



122

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

Hero and Leander

oil on canvas
34 $\frac{3}{8}$ x 53 $\frac{1}{2}$ in. (87.8 x 136 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

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

This dramatic work is a fascinating example of the ways in which popular compositions by Peter Paul Rubens were employed and revived in his studio. Rubens, a devoted Classical enthusiast and scholar, painted his first depiction *Hero and Leander* of circa 1602 to 1605 during his time in Italy (New Haven, Yale University Art Gallery, inv. no. 1962.25), inspired by Ovid's *Heroides* and the Greek poet Musaeus's tale of *Hero and Leander*. Several other depictions of the subject followed, produced by Rubens and his workshop.

In 1619, Rubens requested that his '*favola di Leandro*' be turned into a print by the Antwerp engraver Lucas Vorsterman. Though this was never completed, a preparatory drawing attributed to Vorsterman demonstrates that the project was at least begun (Paris, Musée du Louvre, Cabinet des Dessins). This drawing almost exactly reproduces the present *Hero and Leander*, suggesting that the two were created synonymously as part of the preparations for the creation of the engraving. The exact chronology of this process of manufacture is more difficult to establish, though it seems probable that the painting was made for the printer by Rubens's workshop to allow him to make his copy, with minor changes suggesting the master himself supervised its creation, editing his original design.

The *Hero and Leander* show several important influences from Rubens' time in Italy. The nereid in the central wave, for example, was clearly derived from Michelangelo's *Night* from the tomb of Giuliano di Lorenzo de' Medici (Florence, Basilica di San Lorenzo), while the falling Hero resembles the figure of Saint Mark in Tintoretto's *Miracle of the Slave* (Venice, Gallerie dell'Accademia).



123

CORNELIS DE VOS (HULST 1584-1651 ANTWERP)

Abraham taking Isaac to be sacrificed

oil on panel, the reverse stamped with the coat-of-arms of the city of Antwerp
28 $\frac{3}{8}$ x 22 $\frac{5}{8}$ in. (72 x 57.4 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

Cornelis de Vos often used Rubens' compositions as inspiration in his history paintings, here taking as his model the figure of Abraham from Rubens' imposing *Meeting between Abraham and Melchizedek*, executed circa 1616-17 (Caen, Musée des Beaux-Arts de Caen, inv. no. 172).

We are grateful to Dr. Katlijne Van der Stighelen for confirming the attribution on the basis of photographs. Dr. Van der Stighelen will include the work as autograph in her forthcoming book on Cornelis de Vos, due for publication in 2021.



124

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

The scourging of Saint Paul

oil on panel, inset, unframed

8½ x 7¾ in. (21.6 x 19.7 cm.), with horizontal additions to top and bottom of 3.4 cm.

£15,000-25,000

US\$19,000-32,000
€17,000-28,000

PROVENANCE:

William Graham (1816-1885), Grosvenor Place, London; his sale (t), Christie's, London, 9 April 1886 (=4th day), lot 299, as 'Rubens' (6 gns. to Kellock).
Mr W.D.T. Miles, Hove; Christie's, London, 14 June 1935, lot 87, as 'Rubens', 22 gns. to the following,
with Hahn & son, Berners Street, London; Christie's, London, 13 March 1936, lot 155, as 'Rubens' (6 gns. to Stenman).

This painting is a preparatory study for one of the windows in the Dominican Church of St. Paul in Antwerp, executed in *circa* 1638 for Bishop Joannes Malderus. The cycle, sadly no longer in existence, depicted various scenes from the life of Saint Paul. Here Diepenbeeck has chosen to show the scourging of Saint Paul, from the Acts of the Apostles, chapter 14, verses 19-10, when he and Saint Barnabas were driven from Lystra. Another study from the series, *The rescue of Saint Paul after the shipwreck*, was sold at Koller, 29 March 2019, lot 3023. The present work will be published in the forthcoming doctoral thesis of Adam Sammut, to whom we are grateful for confirming the attribution after first-hand inspection.



125

VICTOR WOLFVOET II (ANTWERP 1612-1652)

Diana and Actaeon

indistinctly signed 'v- v c...voet' (lower left)

oil on copper

22 x 28 $\frac{3}{8}$ in. (55.8 x 73.5 cm.)

€20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

R. G. Zoppetti, Geneva, 1973.

G. B. Cavaglia, Turin, 1977.

LITERATURE:

E. McGrath et al, *Corpus Rubenianum Ludwig Burchard, Part XI: Mythological Subjects, Volume 1: Achilles to The Graces*, London/Turnhout, 2016, I, p. 361, under no. 32, copy 18.

While there is no evidence that Wolfvoet actually worked in Rubens' workshop, the painter became one of the master's most loyal followers in Antwerp, often using paintings, drawings and oil sketches by Rubens as a model for his own compositions. This depiction of the goddess Diana, discovered at her bath by the hunter Actaeon, is based on a painting by Rubens, which survives as a fragment of the right of the composition in Rotterdam (Museum Boijmans van Beuningen). Rubens' painting in turn was based in part of the famous picture of the same subject by Titian painted for Philip II of Spain in 1556-9 (London, National Gallery and Edinburgh, National Gallery of Scotland).

We are grateful to Dr. Bert Schepers of the Rubenianum, Antwerp, for endorsing the attribution on the basis of photographs and for his assistance in the cataloguing of this lot.



126

FLEMISH SCHOOL, 17TH CENTURY

Allegory of the Arts

oil on canvas, unframed
62¾ x 53¼ in. (158.4 x 135.2 cm.)

£25,000-35,000

US\$32,000-44,000
€29,000-40,000

PROVENANCE:
Camuccini, Rome.

This intriguing picture employs elements from the story of the Judgement of Midas to create an *Allegory of the Arts*. Apollo, playing the lyre in the centre, is crowned by Tmolus; Midas and Pan, below, cast down Painting,

while personifications of Sculpture and Architecture can be seen in the background. Minerva, standing on the left, acts as a patron and defender of the Arts. It would seem to draw on various sources, including allegories by Federico Zuccari and Rubens's design for the *Judgement of Midas* (Madrid, Museo del Prado), while the pose of the central figure of Apollo is very similar to the *Flora* in the Prado, a work given to the studio of Rubens. Rubens himself designed an *Allegory of Art* for his house in Antwerp, to be a centrepiece of the garden wall decoration, with Apollo being crowned by Victory (see E. McGrath, 'The Painted Decoration of Rubens's House', *Journal of the Warburg and Courtauld Institutes*, vol. 41, 1978, pp. 245-77). We are grateful to Dr. Bert Schepers and Dr. Elizabeth McGrath for their kind assistance in cataloguing this picture.



127

FLEMISH SCHOOL, CIRCA 1630

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

oil on panel
48¼ x 38¾ in. (122.6 x 93.5 cm.)

£15,000-20,000

US\$20,000-25,000
€18,000-23,000

PROVENANCE:

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



THE COLLECTION OF DRUE HEINZ (LOTS 128 AND 162)

***128**

CIRCLE OF LUIS MELÉNDEZ (NAPLES 1716-1780 MADRID)

Apples in baskets on a table with a patterned cloth

oil on canvas

24 $\frac{3}{4}$ x 35 in. (62.8 x 88.9 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

C. Benedict, Paris, from whom acquired jointly by the following, with Knoedler and Pinakos Inc., New York, as 'Meléndez', from whom acquired in 1956 by the late owner.

EXHIBITED:

New Haven, Yale University Art Gallery, *Paintings, Drawings and Sculpture Collected by Yale Alumni*, 19 May-26 June 1960, no. 21, as 'Luis Egidio Meléndez'.



PROPERTY FROM A PRIVATE SPANISH COLLECTION

129

JAN FYT (ANTWERP 1611-1661)

*Hounds with French partridges at bay;
and Hounds and a hooded falcon with dead game*

the first signed and dated ' Joannes · FyT · / ·1661·' (lower left); and the second
signed and dated ' Joannes · FYT · / ·1661·' (lower right)
oil on canvas

55¼ x 54 in. (140.3 x 137.1 cm.)

a pair (2)

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

The Marquis of Perales del Río, Madrid, and by descent to the present owners.

EXHIBITED:

Naples, Gallerie d'Italia, Palazzo Zevallos Stigliano, *Rubens, Van Dyck, Ribera: La collezione di un principe*, 6 December 2018-7 April 2019, nos. 12 and 13.

Jan Fyt, following the example of his teacher Frans Snyders, became one of the most accomplished and successful painters of gamepieces in Flanders during the seventeenth century. After a period spent in Italy during the early 1640s, Fyt developed a more fluid technique, characterized by rapid, free brushwork and a virtuoso description of fur and feathers. These paintings, dated to the last year of the artist's life, were designed as pendants and show the painter's masterly technique to brilliant effect.



Depictions of the trophies of the hunt were popular subjects amongst wealthy patrons and collectors during the seventeenth century. With the acquisition of country estates, wealthy merchants and the nobility increasingly lavished their tables with the produce of their domains. The plentiful game depicted in works like the present would have signified for their patrons the plenty and abundance of their lands. The hunting of game was traditionally a royal privilege, granted in fief to the lord of the manor, but other elements of the pictures can be understood to specifically reference the patron's desire to display his dominance over his estate (*heerlijkheid*).

The prominent mallard in the second of Fyt's pair, for example, may here also have been intended as a reference to the *pachtschuld*, a seigniorial tax levied on all poultry kept on an estate. The field of wheat in the other can likewise be interpreted in the light of feudal practices, referencing *banmolen*, a law which required that tenant farmers must, for a fee, grind all their grain in mills owned by their lord. The prominence given to the wheat in Fyt's work, emphasised by the stalk in the centre foreground of the picture, perhaps served to stress this privilege in Fy's picture.



PROPERTY OF A LADY: A SWISS COLLECTION

***130**

DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

A tavern scene

signed and dated 'D TENIERS / F 1634' (lower right, on the table)

oil on panel

12 $\frac{5}{8}$ x 16 $\frac{3}{8}$ in. (32.1 x 41.5 cm.)

£15,000-20,000

US\$20,000-25,000

€18,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 July 1989, lot 57.
with Galerie de Jonckheere, Geneva, by 2000, from whom acquired
by the present owner.



PROPERTY FROM A GERMAN PRIVATE COLLECTION

131

DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

Peasants outside an inn at sunset

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

oil on panel

8 $\frac{3}{8}$ x 6 $\frac{3}{8}$ in. (22 x 16.4 cm.)

£15,000-25,000

US\$20,000-32,000

€18,000-28,000

PROVENANCE:

with David Koetser, Zurich, where acquired by the late owner.



132

132

PETER SNIJERS (ANTWERP 1681-1752)

A forest floor with a mouse and a chestnut

oil on panel
11½ x 9 in. (28.2 x 22.8 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

(Possibly) Goris collection; Bincken, Antwerp, 1 September 1767, lot 48, as 'P. Snyers, *Een Stuksken, waer op een Muys*' (13 guilders 10 stuivers). (Probably) Philip Meadows (d. 1786), and by inheritance to, Meadows Taylor (1755-1842), and by descent in the family to, Commander P. H. B. Taylor (d. 1989), The Manor House, Diss, Norfolk; Thomas William Gaze & Son, on the premises, 20 June 1990, lot 429, as 'Dutch School, late 17th century', where acquired by the late owner, and by descent.

EXHIBITED:

Norwich, Norwich Castle Museum & Art Gallery, *Dutch and Flemish Painting in Norfolk*, 1988, no. 64, illustrated, as 'Attributed to Otto Marseus van Schrieck'.

LITERATURE:

S. Steensma, *Otto Marseus van Schrieck: Leben und Werk*, Hildesheim, 1999, pp. 162 and 348, no. B2.8, fig. 139, as 'van Schrieck?'.

We are grateful to Dr. Fred G. Meijer for proposing the attribution after first-hand inspection and for his assistance in the cataloguing of this lot.



133

PROPERTY OF A LADY (LOTS 133 AND 163)

133

**FRANS YKENS (ANTWERP 1601-C. 1692),
THE CARTOUCHE PAINTED BY ANOTHER HAND**

A sculpted cartouche with a portrait of a lady as the Penitent Magdalene, adorned with flowers

oil on canvas
42¾ x 31½ in. (108.8 x 80 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

with Agnew's, London, where acquired in the 1930s by the family of the present owner.

We are grateful to Dr. Fred G. Meijer for proposing the attribution on the basis of first-hand inspection.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A GERMAN PRIVATE COLLECTION

134

GILLIS NEYTS (GHENT 1623-1687 ANTWERP)

View of Dordrecht at sunset

signed and dated 'J. nyts. f. /1650' (lower left)

oil on panel

18 $\frac{7}{8}$ x 15 $\frac{1}{4}$ in. (46.1 x 39.6 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

Private collection, New York, from whom acquired in 1959 by the following, with Julius Böhlér, Starnberg, where acquired in 1963 by the present owner.

EXHIBITED:

Namur, Musée provincial des Arts anciens du Namurois, *Gillis Neyts: Un paysagiste brabançon en vallée mosane au XVIIe siècle*, 28 June-5 October 2008, no. P23.



PROPERTY OF A LADY

135

CORNELIS VAN POELENBURGH (UTRECHT C. 1586-1667)

The Van Wittenhorst Triptych: the central panel, lower: The Adoration of the Shepherds; the central panel, upper: A herald angel; the wings: Virgin Annunciate; and the Angel of the Annunciation

signed with initials 'C-P' (lower left of left wing), and 'C-P-F' (lower right of lower central panel)

oil on panel and paper laid down on panel, in carved integral frames, shaped top and bottom

closed 11 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (28.3 x 21.4 cm.); open 11 $\frac{1}{8}$ x 14 $\frac{5}{8}$ in. (28.3 x 37.2 cm.)

inscribed 'GLORIA EXCELSIS - D... PAX' (upper central panel, on the banderole); inscribed on the frame 'HR. WILHJ-VINCJ. BAR.VJ. WITTENHORST / VRY-HR. VADR.HORST ETC. ENJ VRe WIL- / HELMINA BARE. VJ. BRONC / HORST VRY.V. VJ.DR. HORST / ETC.', with the family coat of arms in the centre of the central panel

€15,000-20,000

US\$20,000-25,000
€18,000-23,000

PROVENANCE:

Acquired from the artist by Wilhelm Vincenz, Baron von Wittenhorst (1613-1674) and his first wife Wilhelmina van Bronckhorst (1601-1669), Utrecht, in December 1656 for 200 guilders.

Mrs. Sven Bostrom; Christie's, London, 19 March 1965, lot 90, where acquired by the mother of the present owner.

LITERATURE:

Inventory of Wilhelm Vincenz, Baron von Wittenhorst (1613-1674), Utrecht, circa 1651-1659, fol. 14v, no. 173.

N. Sluijter-Seijffert, *Cornelis Van Poelenburgh (ca. 1593-1667)*, PhD dissertation, Leiden, 1984, p. 230, no. 61.

M. Boers-Goosens, 'De schilderijenverzameling van baron Willem Vincent van Wittenhorst', *Oud Holland*, CXVII, no. 3/4, pp. 199, 212-3 and 236, no. 40, illustrated.

N. Sluijter-Seijffert, *Cornelis Van Poelenburgh, 1594/5-1667: The Paintings*, Amsterdam, 2016, pp. 37-8, 109-112 and 298, no. 24, fig. 104.

An exceptional work in Poelenburgh's oeuvre, this small portable triptych was intended for private devotion and would have been something of a rarity in the seventeenth-century Netherlands, seldom commissioned by Roman Catholics in the predominantly Calvinist Dutch Republic. While the artist painted *The Adoration* on paper and glued it onto the panel, the remaining scenes are painted directly. The frame, cut from a single piece of wood, was carved with symmetrical Renaissance ornamentation, deliberately using an archaic design. In December 1656, it was acquired by Willem Vincent van Wittenhorst from the artist after he had seen it in his workshop, suggesting that Poelenburgh painted such religious works not only on commission but also for the open market. Van Wittenhorst paid the large sum of 200 guilders and subsequently had both his and his wife's names and coat-of-arms added to the frame as if it had been made on commission. In van Wittenhorst's inventory, he described the triptych and its procurement in detail: 'Een Kerstnachtie met twee deurties in een gesneden palmhouten leystie, heel curieus en uitmuntende wel gescildert, is van zijn oude werck, heb daer voor betaelt in december aen Poelenburgh selfs anno 1656 de somma van twee hondert g.' ('A Nativity with two doors [wings] in a carved boxwood frame, very finely and outstandingly painted, is an early work, for which I personally paid Poelenburgh the sum of 200 g. in December of the year 1656'; Sluijter-Seijffert, *op. cit.*, pp. 111-2). Indeed, as one of his most notable patrons, van Wittenhorst owned no less than 57 works by Poelenburgh and commissioned him to paint a series of 21 small family portraits between 1648 and 1651.



PROPERTY OF A LADY (LOTS 136, 151, 152, 159 AND 237)

136

CORNELIS VAN HAARLEM (HAARLEM 1562-1638)

The Prodigal Son among the harlots

signed with artist's monogram and dated 'CH 1607.' (lower centre, on the wine-cooler)

oil on panel, marouflaged

46½ x 26¾ in. (117.3 x 68.1 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

(Probably) Seger Tierens (1657-1743), The Hague; his sale (t), The Hague, 23 July 1743 (=1st day), lot 118 (20 florins).
with Dr. Arno Siegfeld (1884-1951), Berlin.
Confiscated at the Philippins & Co. storage depot, Amsterdam, by the German authorities following the occupation of The Netherlands; Van Marle & Bignell, The Hague, 27 January 1942, lot 31, where acquired by Van Rijn (Katz, Dieren).
Acquired for the planned Führermuseum, Linz, no. 3776;
Recovered by Monuments, Fine Art and Archives Section, Munich Central Collecting Point, 5 July 1945 (MCCP no. 2650);
Transferred to the Stichting Nederlands Kunstbezit (SNK), 27 October 1947;
Restituted to Arno Siegfeld, 29 January 1949.
with P. de Boer, Amsterdam, until 1997, where acquired by the present owner.

EXHIBITED:

Laren, Singer Museum, *Kunstbezit rondom Laren*, 3 July-31 August 1958, no. 97, illustrated.

Laren, Singer Museum, *Modernen van toen 1570-1630: Vlaamse Schilderkunst en Haar Invloed*, 15 June-1 September 1963, no. 100.

LITERATURE:

W. Stechow, 'Lusus laetitiaeque modus', *Art Quarterly*, XXXV, no. 2, 1972, pp. 171-2.

J. L. McGee, *Cornelis Corneliszoon van Haarlem (1562-1638): Patrons, Friends and Dutch Humanists*, Nieuwkoop, 1991, pp. 124-5, 140, 196 and 236, fig. 58.

P.J.J. van Thiel, *Cornelis Cornelisz Van Haarlem*, Doornspijk, 1999, p. 313-14, no. 56, pl. 193.

E. Kolfin, *The Young Gentry at Play: Northern Netherlandish Scenes of Merry Companies 1610-1645*, Leiden, 2005, pp. 265-6, note 190.

***137**

**BALTHASAR VAN DER AST
(MIDDELBURG C. 1590/3-1657 DELFT)**

A Semper Augustus tulip and other flowers in a Wan-li gilt-mounted vase on a stone ledge

indistinctly signed '[...]der Ast f' (lower left)

oil on panel

15 $\frac{5}{8}$ x 10 $\frac{1}{8}$ in. (39.7 x 25.5 cm.)

£50,000-80,000

US\$64,000-100,000

€57,000-91,000

PROVENANCE:

Private collection, England.

Anonymous sale; Sotheby's, New York, 24 January 2008, lot 25.

Strikingly modern in its elegant verticality and economical design, this still life of luxurious flowers in a porcelain vase is an early work by Balthasar van der Ast. On the basis of first-hand inspection at the time of the 2008 sale, Dr. Fred G. Meijer dated the work to 1624-25, when the painter was working in Utrecht and was at the height of his observational and technical abilities. Like Ambrosius Bosschaert the Elder, the artist's brother-in-law, under whom he had trained in Middelburg, van der Ast meticulously studied flowers from life, combining varieties of specimens from different countries and seasons into one fantastical moment of blooming.

The quiet refinement of van der Ast's panel betrays nothing of the frantic atmosphere of speculation and competition in which it was created. The popularly termed 'Tulip mania', which swept the Netherlands during the 1620s and '30s, saw the fervid importation, production and sale of countless varieties of tulips as an emerging wealthy merchant class sought to own and grow new, strikingly coloured types of the flower. In 1624, offers for as much as 2,000 or 3,000 guilders (the equivalent of the average annual earnings of a wealthy merchant) were being rejected by tulip merchants (M. Dash, *Tulipomania: The Story of the World's Most Coveted Flower and the Extraordinary Passions it Aroused*, London, 1999, p. 94). So-called 'broken' tulips - those infected with the virus which gave them their variegated colours, such as the one portrayed in van der Ast's painting at upper centre - were the most popular new varieties.

The present painting can be grouped with similar still lifes of flowers in *Wan-li* porcelain vases that van der Ast painted in the 1620s. The vases that appear in these works are similar in design, but not identical: their decorative patterns and gilt bronze mounts vary from painting to painting. Accordingly, Meijer proposes that rather than being accurate representations of a studio prop, it is more likely that van der Ast's vessels are inventions of the artist based on his general idea of what a late Ming vase looked like (F.G. Meijer, *The Ashmolean Museum, Oxford. Catalogue of the Collection of Paintings. The Collection of Dutch and Flemish Still-Life Painting Bequeathed by Daisy Linda Ward*, Zwolle, 2003, p. 159). In this group are the 1623 *Vase of flowers* in the Ashmolean Museum, Oxford, and one sold in these Rooms, 8 December 2005, lot 11.





138

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

138

MICHIEL VAN MIEREVELT (DELFT 1567-1641)

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

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

oil on panel

43¼ x 29¾ in. (109.8 x 74.6 cm.)

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

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

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

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

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



139

139

NICOLAES ELIASZ. PICKENOY (AMSTERDAM 1588-1650/1656)

Portrait of a woman, traditionally identified as Maria van Utrecht (c. 1551-1629), bust-length, in a winged cap and ruff

oil on panel

24 x 20¾ in. (60.9 x 52.7 cm.)

with a later inscription 'Anno. 1650. / Æta: 76.' (upper left)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM THE COLLECTION OF REYES ÁLVAREZ DE TOLEDO Y MENCOS,
MARQUISE OF SAN FELICES DE ARAGON

140

PIETER FRANZS. DE GREBBER (HAARLEM C. 1600-1652/1654)

Suffer the Little Children to Come Unto Me

signed with the artist's monogram and dated 'P. DG. / 1633:' (upper left)

oil on panel

21½ x 29 in. (54.9 x 73.7 cm.)

£30,000-50,000

US\$39,000-63,000

€34,000-57,000

PROVENANCE:

Hyacinthe François Joseph, le comte Despinoy (1764-1848); his sale (t),
Trinquand and Roehn, Versailles, 14 January 1850 (=1st day), lot 299,
as 'Jordaens'.

Collection of the Marqués de Miraflores, and by descent to the present owner.

Pieter de Grebber, together with Salomon de Bray, was a pioneer of Dutch Classicism in Haarlem. Both painters were pupils of Hendrik Goltzius, who is considered the founding father of this school. Although de Grebber never went to Italy, his master made a trip there in 1590, where he must have encountered the latest innovations that Annibale Carracci had introduced in Rome towards the end of the century. The artist's father, Frans Pietersz. de Grebber, was a painter and art dealer, who acted as Rubens's agent in negotiations with Sir Dudley Carleton, English Ambassador to The Hague. De Grebber accompanied his father to Antwerp in 1618 where he may have met Rubens and whose classical art was certainly a factor in the formation of his style.

The majority of de Grebber's *oeuvre*, approximately 70 works in all, is religious in theme. Having grown up in the Catholic faith, de Grebber maintained close ties with prominent members of the Church in Haarlem, for whom he painted altarpieces for the so-called hidden churches, or *huiskerken*, as well as for Catholic churches in Flanders.

This exceptionally well preserved panel was painted in 1633, the year after de Grebber joined the Haarlem Guild of Saint Luke, and at the start of notably productive phase in the artist's career. In 1634 de Grebber dated *The Finding of Moses* (Dresden, Staatliche Kunstsammlungen, Gemäldegalerie), the *Adoration of the Shepherds* (Manchester, Manchester Art Gallery), and the panel depicting *Paris with the apple* (Schleissheim, Staatsgemäldesammlungen). The two children in this composition are likely to have been portraits, possibly posthumous, and the panel was almost certainly painted as a private commission.



PROPERTY OF A FAMILY

141

**BARTHOLOMEUS BREENBERGH
(DEVENTER 1598-1659 AMSTERDAM)**

Tobias and the Angel; and The Journey to Emmaus

oil on copper

6 $\frac{3}{8}$ x 8 $\frac{3}{4}$ in. (16.3 x 22.2 cm.)

£12,000-18,000

a pair (2)

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

Constantine Phipps, 1st Marquess of Normanby (1797-1863), and by inheritance to his wife, Maria Liddell, Dowager Marchioness of Normanby (d. 1882); [The Property of a Deceased Nobleman] Christie's, London, 2 March 1872, lot 56, as 'Polemberg' (3 gns. to Garrett). Acquired by Professor Michael Jaffé, before 1973, and by inheritance to the present owners.



142

**BARTHOLOMEUS BREENBERGH
(DEVENTER 1598-1657 AMSTERDAM)**

A landscape with classical ruins

indistinctly signed and dated 'B. B. / A° 1632' (lower left, on the pedestal)

oil on panel

12 $\frac{1}{2}$ x 20 in. (32.3 x 50.7 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Anonymous sale; J.C. Naón y Cía S.A., Buenos Aires, 11 July 2018, lot 113, as 'Dutch School, 18th century'.

We are grateful to Professor Marcel Röthlisberger for confirming the attribution on the basis of a photograph.

143

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

A river landscape with a boat

signed and dated 'S.v. Ruysdael 1653' (on the boat)

oil on panel

29 $\frac{3}{8}$ x 41 $\frac{1}{4}$ in. (74.6 x 106 cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Dr. Edward Beith; his sale (t), London, Christie's, 8 April 1938, lot 51 (758 gns. to Katz).

with P. de Boer, Amsterdam, 1938.

K. Jonas E. Hesselman, Storängen, Sweden, by 1945.

with S. Nystad, The Hague, where acquired in 1967 by,

Toledo Museum of Art, Toledo, Ohio; Sotheby's, New York, 25 January 2007, lot 63.

with Galleria Caretto, Turin, where acquired by the present owner.

LITERATURE:

W. Stechow, *Salomon van Ruysdael*, Berlin, 1938, p. 139, no. 322A, described incorrectly as dated '1633'.

W. Stechow, *Salomon van Ruysdael: Eine Einführung in seine Kunst*,

2nd revised edition, Berlin, 1975, p. 127, no. 373A, as 'dated 1653 and not 1633'.

The Toledo Museum of Art, *European Paintings*, Toledo, 1976, pp. 148-9, pl. 115.

P.C. Sutton, *Dutch Art in America*, Grand Rapids, 1986, pp. 293 and 346.

B. Broos, *Great Dutch Paintings from America*, exhibition catalogue, The Hague, 1990, p. 106.

Depictions of ferry boats carrying passengers and livestock across calm stretches of water remain amongst the most familiar and enduringly popular examples of Salomon van Ruysdael's work. Surviving paintings of such scenes date from as early as 1631 in the artist's *œuvre* and continue until 1667, only a few years before his death. While his earlier pictures tended toward muted tones and contained compositions favoured by Jan van Goyen, after around 1640, van Ruysdael began to paint increasingly spacious vistas, typified by expansive, cloud-filled skies and a more varied palette of colours. This *River landscape*, dated 1653, represents a fine example of this type, brilliantly displaying the artist's mastery of atmospheric effects through the subtly defined reflections on the glassy surface of the estuary, with the cloud-filled sky providing a harmonious echo of the landscape below.

At the right of the panel is a large fortified building, noted by Stechow (*op.cit.*) as comparable to the castle at Duurstede, near Utrecht in the Netherlands. As suggested by Arthur Wheelock, the inclusion of these types of buildings in Dutch landscape painting may have been in reference to the role that prominent landowning families played in establishing the Dutch State's political and social structure, especially after the signing of the Treaty of Münster in 1648, which formalised the independence of the Dutch Republic ('Salomon van Ruysdael, *River Landscape with Ferry*, 1649', *Dutch Paintings of the Seventeenth Century*, NGA Online Editions). The distant church may also be seen as a continuation of this idea, symbolising the collective spiritual strength of the Dutch people. In emphasising such ideas of social unity and community, the depiction of the ferry boat itself is significant since these modes of transport were used by all levels of society during this period.





PROPERTY OF A GENTLEMAN (LOTS 144 AND 154)

***144**

AELBERT CUYP (DORDRECHT 1620-1691)

An Italianate landscape with shepherds by a grotto

signed 'A. cuyp' (lower centre)

oil on panel

18 x 25½ in. (45.7 x 64.7 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

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

EXHIBITED:

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

LITERATURE:

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

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

A. Chong, *Aelbert Cuyp and the Meanings of Landscape*, PhD dissertation,
New York University, 1992, p. 322, no. 78.

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



145

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

Diana after the hunt, with a portrait of the artist

signed with monogram and dated '1653 / C. B. F.' (lower centre, on the quiver)
oil on canvas
87½ x 74¾ in. (222.8 x 190.4 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Hugó Kilényi (1840-1924); his sale, Ernst-Múzeum, Budapest, 26 November 1917, lot 10, as 'Carel Emmanuel Biset'.
Anonymous sale; Dorotheum, Vienna, 27 November 1945, lot 33, as 'Flemish Master, 17th century'.

LITERATURE:

A. Pigler, *Acta Historiae Artium*, II, Budapest, 1955, p. 187, note 17.
W. C. Maier-Preusker, *Christiaan Van Couwenbergh (1604-1667): Oeuvre und Wandlungen eines holländischen Caravaggisten*, Cologne, 1991, pp. 176, 203, 205 and 213, no. A16, fig. 48.

PROPERTY FROM THE HEIRS OF BARON HEINRICH THYSSEN-BORNEMISZA (1875-1947)
(LOTS 146 AND 155)

***146**

JAN VAN GOYEN (LEIDEN 1596-1655 THE HAGUE)

A dune landscape with figures and horsemen by a well

signed and dated 'VGOYEN 1641' (lower left, 'VG' in ligature)

oil on panel

19 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in. (49.1 x 60.1 cm.)

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

with Hugo Engel, Vienna, 1923.

with Sanct Lucas, Vienna, 1928.

Baron Heinrich Thyssen-Bornemisza (1875-1947), Schloss Rohoncz, by 1930,
and by inheritance to the present owner.

EXHIBITED:

Munich, Neue Pinakothek, *Sammlung Schloss Rohoncz*, 1930, no. 128.

LITERATURE:

R. Heinemann, *Stiftung Sammlung Schloss Rohoncz*, I, Lugano and
Castagnola, 1937, p. 61, no. 161.

H. Beck, *Jan van Goyen*, Amsterdam, II, 1973, pp. 458-459, no. 1021.

Jan van Goyen was one of the greatest and most prolific seventeenth-century Dutch landscapists. Prior to 1626, his early works closely resembled those of his teacher Esaias van de Velde, but from the 1630s onwards, van Goyen and his famous Haarlem colleagues, Salomon van Ruysdael, Pieter de Molijn and Jan Porcellis, developed a new tonal manner, with an almost monochrome palette. Van Goyen reached the pinnacle of his creative genius in the 1640s, when this painting was executed. By the end of the preceding decade the artist had achieved notable recognition as a landscapist and a certain amount of stability in his private life. Despite losing a great deal of money in 1637, supposedly through a failed venture in the tulip market, he bought a house on the Singelgracht in The Hague in 1639 and was appointed head of the Guild of Saint Luke there in 1638 and 1640. He was astonishingly productive in the 1640s with over 450 known dated works from this decade alone. This, while he was also intermittently active as an art dealer, auctioneer and estate agent, in order to supplement his earnings. Van Goyen's inclusion of a well in the right middle ground of this painting adds both interest to the subject and an important compositional accent. A well features more prominently in the left foreground in a painting dated the following year, 1642, in the Pushkin Museum, Moscow (Beck, *op. cit.*, p. 459, no. 1022).



147

**HERMAN VAN SWANEVELT (? WOERDEN C. 1603-1655 PARIS)
AND JAN ASSELIJN (DIEPPE C. 1600-1652 AMSTERDAM)**

A rocky wooded landscape with a huntsman and his hounds

oil on canvas

35½ x 45¾ in. (90.1 x 116.8 cm.)

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

Hotel Dupont, Delaware, where acquired in *circa* 1947 by, Thomas Donehower, Wilmington, Delaware, and by descent to, Weston Donehower, Burlington, Vermont. with Lawrence Steigrad, New York, 2004. with Clovis Whitfield, London, 2006, from whom acquired by the present owners.

EXHIBITED:

Woerden, Stadmuseum Woerden, *Het zuiden tegemoet: de landschappen van Herman van Swanevelt (1603-1655)*, 7 April-8 July 2007, no. 25.

LITERATURE:

A.C. Steland, *Herman van Swanevelt (um 1603-1655): Gemälde und Zeichnungen*, Petersburg, 2010, I, p. 166, no. G 2.36; II, p. 465, fig. G.131.

This beautifully rendered landscape is a striking example of the pictorial and technical accomplishments of Herman van Swanevelt. Dated to *circa* 1645-46, while van Swanevelt was active in Paris, it shows the artist at the height of his power.

On an impressive scale, the artist creates a monumental yet intimate landscape, depicting tall woodland with sweeping foliage, which hovers over a diagonally placed stream. Gentle rock formations in the fore and middle ground are covered with lush foliage under a blue, overcast sky. Underneath the ruins of a walled town, a path with two travellers leads the eye to a grand view of the hazy, mountainous view beyond. A large boulder in the middle of the water is intelligently lit by raking sunlight, as is the lower left bank, where a hunter and his dogs are resting. Here, van Swanevelt masterfully succeeds in creating a dreamlike, early morning atmosphere.

While his earlier landscapes are immediately associated with the pastoral views of Claude Lorrain, with whom van Swanevelt not only shared his home and studio in Rome in the 1620s but also exchanged artistic ideas, the present composition is more baroque in mood and has in the past been attributed to his Parisian contemporary, Laurent de la Hyre. An attribution to his Italian pupil Francesco Catalani has also been tentatively suggested, pointing to the more expressive temperament of the landscape. Both Ann Sutherland Harris and Anne Charlotte Steland rightly included the present painting within the late *oeuvre* of van Swanevelt, dating it to his Parisian years. Steland further ascribed the staffage to Jan Asselijn, comparing the figure of the hunter to the horseman in the *Cavalry attack at sunset* of 1646 in the Rijksmuseum, Amsterdam (inv. no. A5), and to the cloaked gentleman in the *Beggars receiving food* of 1647, formerly in Dresden (inv.

no. 1592; Steland, *op. cit.*, p. 166). In the present composition, Asselijn placed the huntsman half in the shade, achieving a captivating chiaroscuro effect, drawing the eye to the lower left area and adding a sense of lyrical enchantment to the mood of the landscape.

Asselijn and van Swanevelt knew each other from their Roman sojourn. Van Swanevelt resided in Rome between 1629 and early 1641, where he became hugely successful, receiving prestigious commissions from such patrons as the Barberini and Pamphilj families, the Spanish Court and the Vatican. Asselijn probably arrived in the early 1630s and was, like van Swanevelt, a member of the *Bentvueghels*, with the two artists named respectively 'Crabbetje' and 'Eremiet'. By 1641, van Swanevelt travelled via Florence and Venice to Paris. His fame had preceded him, and he was naturalised and appointed *peintre ordinaire du roi* in 1644. In that same year, Asselijn left Rome and is recorded as having married in Lyon and travelled north to Paris. In *circa* 1644-46, both painters assisted in the decoration of the Cabinet de l'Amour of the Hôtel Lambert, alongside other celebrated artists such as Eustache Le Sueur and Francesco Romanelli. Together with Pierre Patel, van Swanevelt and Asselijn were responsible for painting the landscapes for Nicolas Lambert. It is in these years that the current large canvas must have been executed. A note in the diary of fellow artist Willem Schellinks provides a *terminus ante quem*, as he writes Asselijn left Paris on 10 August 1646.

This picture is one of only three known collaborations between van Swanevelt and Asselijn (see Woerden, *op. cit.*, p. 44, note 39), one that has been described by Anne Charlotte Steland as a 'masterly collaboration' (Steland, *ibid.*, p. 166).





PROPERTY FROM A GERMAN PRIVATE COLLECTION

148

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

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

oil on panel
18 x 13⁷/₈ in. (45.8 x 35.3 cm.)

£25,000-35,000

US\$32,000-44,000
€29,000-40,000

PROVENANCE:

with Galerie Vanhove, Brussels, 1981.
Anonymous sale; Sotheby Parke Bernet, London, 21 April 1982, lot 2,
as 'Hans Bollongier'.
Anonymous sale; Christie's, London, 19 April 1985, lot 114.
with Galerie d'Art Saint Honoré, Paris, 1988.

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

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



PROPERTY OF A LADY

149

**ATTRIBUTED TO DIRCK VAN DELEN
(HEUSDEN 1604/1605-1671 ARNEMUIDEN)**

The interior of a church

oil on canvas

49¼ x 65⅝ in. (125.1 x 166.7 cm.)

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 107 AND 150)

150

PETRUS STAVARENUS (ACTIVE THE HAGUE C. 1635-1654)

Personification of the five senses: Sight: A young woman pointing; Hearing: A man counting coins; Smell: A laughing man smoking a pipe; Taste: A laughing man with an upturned glass; and Touch: A man operating on another man

signed 'P-STAVARENVS' on the *Sense of Hearing* (upper right), and indistinctly signed 'P.[...]JAVARENVS' on the *Sense of Taste* (lower left)

oil on panel

6⅞ x 4⅝ in. (16 x 12 cm.)

a set of five (5)

£50,000-80,000

US\$64,000-100,000

€57,000-90,000

PROVENANCE:

Anonymous sale; Hans W. Lange, Berlin, 13 May 1942 (=2nd day), lot 208, illustrated (14,500 Reichsmarks).

Private collection, South Germany.

Anonymous sale; Neumeister, Munich, 30 November 2010, lot 33, when acquired by the present owner.

LITERATURE:

W. Bernt, *Die Niederländischen Maler und Zeichner des 17. Jahrhunderts*, III, 3rd edition, Munich, 1970, p. 110.

A.-K. Sors, *Die Englische Manier: Mezzotinto als Medium druckgrafischer Reproduktion und Innovation*, Göttingen, 2014, p. 121.

ENGRAVED:

Abraham Blooteling.



While sixteenth century depictions of the Five Senses were traditionally visualized as allegorical female figures, accompanied by an established set of attributes, by the seventeenth century painters had increasingly begun to experiment with the ways in which they could be represented. In the Netherlands, at least, this increasingly saw artists formulating series of the Senses within the visual language of genre painting.

Petrus Staverenus is documented as a copper engraver in The Hague, where he also worked painting portraits, still-lives and genre subjects between 1634 and 1654. His series of the *Five Senses* is comprised of small-scale *tronies* (or head studies) of figures, dressed in contemporary costume, engaged in commonplace activities. The exaggerated physiognomies of the figures are characteristic of the painter's work and here can be seen to continue the tradition of capturing emotions and facial expressions, exemplified in the work of painters like Adriaen Brouwer, whose *The Bitter Draft* (Frankfurt-am-Main, Städelsches Kunstinstitut und Städtische Galerie) may well have represented *Taste* in a now lost series of the *Five Senses*. By placing the Senses into a contemporary context, painters and viewers were able to

imbue their depictions with moralistic judgement or praise. It is, for example, tempting to view Staverenus' *Sense of Smell* as a warning against smoking, something traditionally regarded in the seventeenth century as the reserve of the working classes and seen as a sign of social deviance. Other panels in the series, however, defy this kind of interpretation and instead the panels may simply represent the artist's interest in depicting characterful faces on an intimately small and detailed scale.

Between 1670 and 1690, the present series was copied in mezzotint by the Dutch engraver Abraham Blooteling (1634-1690), and the prints appear to have been widely popular. Indeed, the print after *Sight* was included in two *trompe-l'oeils* by Edwaert Collier dated 1704 and 1706, painted when the artist was living and working in Leiden (Schwerin, Staatliches Museum; and Private collection, Sotheby's, London, 18 October 1995, lot 91). By the end of the eighteenth century, they were also known in London, where the publisher Carington Bowles used *Hearing* in a satirical print depicting a sailor paying for a bowl of punch.





PROPERTY OF A LADY (LOTS 136, 151, 152, 159 AND 237)

151

MICHEL SIMONS (ANTWERP C. 1620-1673 UTRECHT)

*A feast of meat, seafood and fruit on a table, with a roemer
and a basket of grapes*

signed and dated 'M. Simons. f / 1651.' (lower left, on the table)

oil on canvas

31 ½ x 42 ½ in. (80 x 107.9 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

with Noortman, Maastricht and London, where acquired by the present owner.



PROPERTY OF A LADY (LOTS 136, 151, 152, 159 AND 237)

152

SIMON LUTTICHUYS (LONDON 1610-1661 AMSTERDAM)

*A roemer of sweet wine on a pewter plate, with flowers
and an auricular silver vase, on a draped table*

indistinctly signed with initials and dated 'S.L. fe. 1649' (upper right)

oil on canvas

23¾ x 20¾ in. (60.3 x 51.8 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Private collection, Germany.
with Ween and Klepman, Amsterdam, by 1916.
with Jacques Goudstikker, Amsterdam.
with J. Böhler, Munich, 1928-1932.
with Böhler and Steinmeyer, Lucerne, by whom sold in 1933 to,
Private collection, Switzerland.
with Steinmeyer, Lucerne, 1939.

Private collection, Switzerland.
with U. Eberhart, Zurich, 1988, where acquired by,
Ingvar Bergström (b. 1913), Göteborg.
with Johnny van Haeften, London, 1988.
with E. Lingenauber, Düsseldorf, 1990.
Private collection, The Netherlands.
with Rob Smeets, Milan, where acquired by the present owner.

LITERATURE:

F. Meijer, 'Een stilleven van Simon Luttichuys 'overschildert en vermeerdert'
door Willem Kalf', *Razprave iz Evropske Umetnosti*, Ljubljana, 1999, pp. 100
and 104, note 5.
E.J. Sluijter, "'All striving to adorn their houses with costly peeces": Two case
studies of Paintings in Wealthy Interiors', *Art and Home, Dutch Interiors in the
Age of Rembrandt*, exhibition catalogue, Denver, 2001, p. 112, fig. 154.
B. Ebert, *Simon und Isaack Luttichuys : Monographie mit kritischem
Werkverzeichnis*, Munich, 2009, pp. 150, 153 and 374-375, no. Sim.A 30, fig. 100.

153

DIRCK CARBASIUS (HAARLEM 1619-1681 HOORN)

Portrait of a family returning from a hunt

signed 'T: Carbasius' (upper right)

oil on canvas, unlined

77 x 90⁵/₁₆ in. (195.6 x 230.3 cm.)

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

with Kleinberger, Paris & New York, by 1928.

with Galerie van Diemen & Co GmbH, Berlin; forced liquidation sale, Graupe, Berlin, 26-27 April 1935, lot 13.

Anonymous sale; Weinmuller, Munich, 12 May 1954, lot 897.

with Müller, Basel, by 1954, from whom acquired by the father of the present owner.

LITERATURE:

A. Bredius, 'De schilder Dirck Carbasius', *Oud Holland*, XLV, 1928, p. 195.

This rare and remarkably preserved group family portrait is one of only two known works by the seventeenth century portraitist Dirck Carbasius. The artist registered as a master at the Haarlem Guild of Saint Luke in 1646 before purchasing a brewery January 1651, an enterprise which appears to have significantly occupied his subsequent time, distracting him from his practice as a painter, and later moving to Hoorn in 1670. The only other picture by Carbasius known today is the *Portrait of a Woman* dated 1640, now in the Landesmuseum für Kunst und Kulturgeschichte, Oldenburg, which like the present picture is prominently signed 'T[heodorus]. Carbasius', a commonly formalised version of the name Dirck.

This impressive group portrait shows the influence of Carbasius' time in Haarlem. The arrangement of the figures, grouped to the left of the composition, is reminiscent of similar family portraits by the famed Haarlem master Frans Hals (1582-1666), like that of *A Family Group in a Landscape* in the National Gallery, London. Features of the sitters' clothes, such as the remarkably vivid blue silk of the young girl's skirt, likewise recall Hals' virtuoso treatment of similar lustrous materials, while the handling of fabrics echo other leading portraitists working in the Dutch Republic like Bartholomeus van der Helst (1613-1670). In his 1928 publication on the work, Bredius praised especially the skillful depiction of the dogs, concluding that he 'could not identify an animal painter in Haarlem' capable of portraying them as masterfully as Carbasius (*op.cit.*).

Family portraits of this type became increasingly popular in Dutch painting during the 1640s. Depicting elegantly dressed figures in extensive landscape settings, these works often contained trophies of the hunt. The emergence of an increasingly wealthy middle class in Holland during the seventeenth century saw the rapid adoption of modes of dress and behavior associated with the nobility. The purchase of country estates, which also often comprised the acquisition of lordly titles and hunting rights, became a common and conspicuous sign of gentrification amongst the monied bourgeoisie. As a consequence, patrons such as this sought to have themselves represented in their new social positions, here at ease in their country seat and dressed at the height of fashion, with the attributes of the hunt arranged around them, all designed to accentuate their newly acquired aristocratic status.

The present work is being offered for sale pursuant to an agreement between the consignor and the heirs of Galerie van Diemen & Co GmbH. This resolves any dispute over ownership of the work and title will pass to the buyer.





154

PROPERTY OF A GENTLEMAN (LOTS 144 AND 154)

***154**

**CIRCLE OF JACOB VAN RUISDAEL
(HAARLEM 1628-1682 AMSTERDAM)**

Sailing vessels in a stormy sea, with a jetty to the right

oil on canvas
16½ x 23½ in. (41 x 59.5 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROPERTY FROM THE HEIRS OF BARON HEINRICH THYSSEN-BORNEMISZA
(1875-1947) (LOTS 146 AND 155)

155

ISAAC VAN OSTADE (HAARLEM 1621-1648)

Travellers and peasants resting outside an inn

signed 'Isack van ostade' (lower right)
oil on canvas
19 x 22⅞ in. (48.2 x 58 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Jacques Léopold Désiré Dieudonné van der Schrieck (1786-1857), Leuven, by 1842; his sale (†), Le Roy, Brussels, 8 April 1861, lot 79 (1,500 francs to Le Roy). with P. de Boer, Amsterdam, by 1956.

Thyssen-Bornemisza de Kászon et Impérfalva collection, Villa Favorita, Lugano-Castagnola, and by inheritance to the present owner.

LITERATURE:

J. Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, IX, London, 1842, p. 127, no. 15.

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, III, London, 1910, p. 458, no. 68.



155

This canvas is a characteristic example of Isaac van Ostade's idyllic vision of the local countryside around Haarlem, where he lived throughout his brief but illustrious career. Here, van Ostade uses one of his preferred compositional devices in creating a strong diagonal accent across the picture plane, which draws the viewer's eye from the densely-grouped buildings down to the open landscape. Stylistically, the delicacy of the effects of lighting, the warm tonality of the scene and the emphasis on finely painted detail suggest a date around the mid-1640s, probably around 1644, a period when Ostade's painting underwent a marked transformation. Inspired by the Dutch Italianate painter Pieter van Laer, Isaac gave up painting interiors in favour of outdoor scenes, combining landscape and genre elements, and

frequently depicting travellers on country roads or stopping outside inns. At the same time, he abandoned the dark colouring and loose brushwork that characterised his early *oeuvre*, adopting a more delicate, detailed technique and lighter overall tonality. Van Ostade's figures are familiar adaptations from the work of his brother Adriaen and can be seen to anticipate those of later painters like Jan Steen and David Teniers the Younger.

We are grateful to Dr. Bernhard Schnackenburg for confirming the attribution on the basis of photographs and for his assistance in the cataloguing of this lot.



156

**JAN BAPTIST WEENIX
(AMSTERDAM 1621-C. 1660 HUISTER MEY)**

La raison du plus fort: Two dogs fighting over meat

signed and dated 'Gio. Batta : weenix / 1649' (lower right)

oil on canvas

54¼ x 80¾ in. (137.9 x 204.2 cm.)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Van der Stralen, Malines (according to a label on the reverse).
Mathilde Bonaparte, princesse de San Donato (1820-1904); (t) Galerie
Georges Petit, Paris, 17-21 May 1904.
Achille Fontaine-Flament (1836-1912), and by descent.
Art Market, France.

LITERATURE:

A.A. van Wagenberg-Ter Hoeven, *Jan Baptist Weenix & Jan Weenix:
The Paintings*, Zwolle, 2018, p. 276, no. 133.

Having completed his training with Abraham Bloemaert in Utrecht and later Claes Cornelisz. Moeyaert in Amsterdam, Jan Baptist Weenix moved to Rome around 1642, where he joined the society of northern artists known as the Schildersbent and earned the name 'Ratel' (Rattle) due to a speech impediment. This Italian sojourn had a decisive effect on Weenix's artistic production upon his return to Amsterdam four years later, as indicated both by his continued penchant for staging scenes within Italianate landscapes and his use of the signature *Gio[vanni] Batt[ist]a Weenix*. Following a move to Utrecht in 1649, the artist's works began to be characterised by their increasingly monumental figures, a point that is strikingly evident in the life-size snarling dogs fighting over meat in this painting.

While relatively rare in the artist's *oeuvre*, another example of Weenix taking an animal as his principal subject, albeit on a smaller scale, is in his celebrated *Goat Lying Down* in the Rijksmuseum, Amsterdam (84 x 132.5 cm.). In his treatment of a subject of this nature on a monumental scale, Weenix was clearly influenced by his slightly older Flemish contemporary, Frans Snyders, a pioneer of the genre.

Achille Fontaine was a passionate and eclectic collector. Following the tragic, early death of his beloved wife Augustine Flament in 1862, Fontaine devoted himself to buying paintings, decorative arts and sculpture. His activities as a collector, indeed, were so great that by 1904 Fontaine had exhausted his funds and was forced to sell a number of his treasured artworks, including pictures by Rubens, van Dyck, Holbein, Guardi and Panini. In the catalogue to the sale, held in Paris at Galerie Georges Petit, the writer and critic Léon Roger-Milès described the collection as 'so rich and so varied', adding that 'Mr. Fontaine-Flament is one of the most fervent and enlightened amateurs...For nearly forty years, [he] abandoned himself to his taste for painting...as a man who knows what he wants, he has gathered right and left...works of high taste'.

The picture was given the title, *La raison du plus fort*, in the nineteenth century, if not before, as indicated by the label on the reverse. It is taken from the tale of *The Wolf and the Lamb* by Jean de la Fontaine, where he writes: 'La raison du plus fort est toujours la meilleure'. It is usually understood to mean that intellectual valour is always trumped by physical force, a variant of a similar principle expressed by the Latin motto 'ubi maior minor cessat'. It is a concept whose moral relevance, meaning and complexity for the human condition has endured for centuries.



PROPERTY OF A EUROPEAN COLLECTOR (LOTS 157, 158, 236, 244, 246)

157

**BERNHARD KEIL, CALLED MONSÙ BERNARDO
(HELSINGØR 1624-1687 ROME)**

Charity, or the sewing school

oil on canvas

37¾ x 52¾ in. (95.8 x 134.1 cm.)

£30,000-50,000

US\$38,000-63,000

€34,000-57,000

EXHIBITED:

Bazzano, Museo Uomo-Ambiente, *Miei cari, qual millennio è adesso nel nostra cortile: Ospiti: Monsù Bernardo, Giuseppe Moroni, Colibri*, 19 July-20 August 2009, unnumbered.

The present lot is a significant new addition to the artist's corpus. We are grateful to Dr. Minna Heimbürger, who has confirmed the attribution on the basis of photographs, and who believes that this is the first version that the artist then copied in the larger canvas in Rome (see M. Heimbürger, *Maleren Eberhart Keilhau, 1624-1687, Rhodos, 2014, no. 225*). Comparing the two, Dr. Heimbürger finds that the present work has been painted with more loose and spontaneous brushwork, and that the subject's faces are rendered with more sensitivity.



158

PROPERTY OF A EUROPEAN COLLECTOR
(LOTS 157, 158, 236, 244, 246)

158
BERNHARD KEIL,
CALLED MONSÙ BERNARDO
(HELSINGØR 1624-1687 ROME)

A young girl reading

oil on panel, circular
10 $\frac{1}{8}$ in. (25.8 cm.) in diameter

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

LITERATURE:

A. Mazza, *Pasqualino Rossi 1641-1722: Grazie e affetti di un artista del Seicento*, exhibition catalogue, Milan, 2009, pp. 180-1, under no. 8.

We are grateful to Dr. Minna Heimbürger, who has confirmed the attribution on the basis of photographs. Dr. Heimbürger dates this work to the artist's later Roman period, and suggests it could represent an allegory of sight.



159

PROPERTY OF A LADY (LOTS 136, 151, 152, 159 AND 237)

159
JACQUES DE CLAEUW
(DORDRECHT 1623-1694 LEIDEN)

A roemer of sweet wine, with grapes and a lemon on a pewter plate, on a draped table

oil on panel, oval
17 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in. (45.3 x 56.5 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Rafael Valls, London, by 1994, where acquired by the present owner.



160

JAN VAN NOORDT (AMSTERDAM 1623-1681)

Portrait of a young man, half-length, with a sword

oil on canvas

25½ x 21 in. (63.7 x 53.3 cm.)

£15,000-20,000

US\$20,000-25,000

€17,000-23,000



PROPERTY OF A LADY: A SWISS COLLECTION

***161**

ISAAC WILLAERTS (UTRECHT C. 1620-1693)

Sea view with village

signed 'J. willarts' (lower right)

oil on panel

14½ x 20½ in. (36.8 x 52.1 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Lieutenant Colonel A. Heywood-Lonsdale, Shavington, Market Drayton;

Christie's, London, 24 October 1958, lot 110, as 'A. Willaerts' (240 gns.

to Henkel).

with Galerie de Jonckheere, Geneva, by 2000, from whom acquired by the present owner.



THE COLLECTION OF DRUE HEINZ (LOTS 128 AND 162)

162

JAN FRIS (AMSTERDAM 1627/1628-1672)

A roemer, clay pipe and a lit taper on a ledge

signed and dated 'J FRIS 1654' (lower right, on the table edge)

oil on panel

11 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in. (28.9 x 22.6 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Alfred Brod, London, November 1954, where acquired by the late owner.

LITERATURE:

N. R. A. Vroom, *De Schilders Van Het Monochrome Banketje*, Amsterdam, 1945, pp. 177-8 and 205, no. 123.

N. R. A. Vroom, *A modest message as intimated by the painters of the monochrome banketje*, I, Schiedam, 1980, p. 161, fig. 215; II, p. 52, no. 250.



PROPERTY OF A LADY (LOTS 133 AND 163)

163

**CIRCLE OF ABRAHAM MIGNON
(FRANKFURT 1640-1679 UTRECHT)**

*A garland of fruit and flowers held by ribbons with birds,
with a lemon on a pewter plate and a pipe on a ledge*

with monogram 'CR (?)' (lower left, on the knife blade) and with signature
'Fc D D Heem (?)' (lower left)

oil on canvas

52 $\frac{3}{8}$ x 42 $\frac{7}{8}$ in. (134 x 108.8 cm.)

£15,000-20,000

US\$20,000-25,000

€17,000-23,000

PROVENANCE:

with Agnew's, London, as 'Jan de Heem', where acquired in the 1930s by the
family of the present owner.



PROPERTY FROM AN IMPORTANT BELGIAN COLLECTION

164

ATTRIBUTED TO LOUIS VALLÉE (D. 1653 AMSTERDAM)

Portrait of a child, half-length, in a plumed hat, with peaches

oil on canvas

28 $\frac{1}{8}$ x 25 $\frac{3}{8}$ in. (71.5 x 64.4 cm.)

£15,000-20,000

US\$19,000-25,000
€17,000-23,000

PROVENANCE:

Henry Montague, Viscount Templeton (1799-1863), Castle Upton, Ireland, and by descent.
with The Agnew Somerville Gallery, Dublin; Christie's, London, 28 March 1969, lot 41, as 'Nicolaes Maes' (13,650 gns. to Barrett).
H.C. Walker, Lansdown; Christie's, London, 2 February 1976, lot 70, as 'Nicolaes Maes', to the following,
Ian Woodner (1903-1990), and by descent to,
The Woodner Family Collection; Christie's, New York, 16 January 1992, lot 58, as 'Nicholaes Maes'.

with M. L. Wurf bain Fine Art B.V., Oegstgeest, as 'Louis Vallée', where acquired by the late owner.

EXHIBITED:

Bristol, City Art Gallery, on loan, prior to 1976.

LITERATURE:

W. Sumowski, *Gemälde der Rembrandt Schüler*, Landau, 1983, III, pp. 2030 and 2134, fig. 1408, as 'N. Maes' and dated to the late 1660s.



165

PROPERTY FROM A GERMAN PRIVATE COLLECTION

165

JAN WIJNANTS
(?HAARLEM C. 1635-1684 AMSTERDAM)

A landscape with peasants resting by the wayside beneath a blasted tree

signed 'J. Wynants' (lower left)

oil on canvas

20 7/8 x 18 1/2 in. (53 x 47 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Johan van der Marck, Leiden (1707-1772); his sale (t), De Winter and Yver, Amsterdam, 25 August 1773, lot 380 (352 florins to Fouquet).
Pierre Paul Louis Randon de Boisset (1708-1776); his sale (t), Pierre Remy, Paris, 27 February 1777, lot 55, as 'with figures by Philippe Wouwermans' (1,510 francs).
Charles Auguste Louis Joseph, duc de Morny (1811-1865); his sale (t), Palais de la Présidence du Corps Législatif, Paris, 31 May 1865, lot 90 (4,200 francs to Heim).
Collection of Prince Joachim Murat; Palais Galliera, Paris, 2 March 1961, lot 162.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the Most Eminent Dutch, Flemish, and French Painters*, VI, London, 1835, p. 233, no. 20, as with figures ascribed to 'P. Wouwermans' and 'on panel'.
C. Hofstede de Groot, *A Catalogue Raisonné of the Most Eminent Dutch Artists of the Seventeenth Century*, VIII, London, 1927, p. 441, no. 54, as with figures by 'Lingelbach or Philips Wouwerman' and 'canvas on panel'.
K. Eisele, *Jan Wijnants (1631/32-1684): Ein Niederländischer Maler der Ideallandschaft im Goldenen Jahrhundert*, Stuttgart, 2000, p.186, no. 285, fig. 285, as 'canvas laid on panel'.



166

THE PROPERTY OF THE MARQUESS OF LONDONDERRY

166

JAN VAN HUCHTENBURG
(HAARLEM 1647-1733 AMSTERDAM)

A cavalry battle scene

oil on canvas

32 1/2 x 41 1/8 in. (82.5 x 104.4 cm.)

in an early 19th century composition frame

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

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

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY OF THE EARL OF HAREWOOD (LOTS 103 AND 167)

167

**HENDRIK VAN MINDERHOUT
(ROTTERDAM 1630/1632-1696 ANTWERP)**

*Antwerp, seen from the further bank of the Scheldt, with boats
and figures on the shore*

signed 'H. van Mind...h...ot' (lower left, on the boat)

oil on canvas

42½ x 66¾ in. (107.9 x 169.5 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

(Possibly) William Byron, 5th Baron Byron (1722-1798); his sale, Christie's, London, 20 March 1772, lot 79 (13 gns. to Dr. Taylor).
Hubert George de Burgh-Canning, 2nd Marquess of Clanricarde (1832-1916), by whom bequeathed to his great-nephew,
Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House to the present owner.

LITERATURE:

T. Borenius, *Catalogue of the Collection of the Pictures and Drawings at Harewood House and Elsewhere in the Collection of the Earl of Harewood*, Oxford, 1936, p. 88, no. 176.



168

JACOB DE WIT (AMSTERDAM 1695-1754)

Putti cavorting in a landscape - en grisaille

oil on canvas

43¾ x 60½ (111.1 x 153.6 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000



PROPERTY FROM A BELGIAN NOBLE FAMILY

169

SALOMON ROMBOUITS (HAARLEM 1655-1689/1702 ? ITALY)

A village kermesse with figures

signed 'SRombouts' (lower centre, on a stone, 'SR' in ligature)

oil on panel

22¾ x 28¾ in. (57.8 x 73 cm.)

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

***170**

NICCOLÒ DI TOMMASO (ACTIVE FLORENCE 1348-1376)

A triptych: the central panel: The Madonna and Child enthroned with martyr saints and angels; the wings: The Coronation of the Virgin; The Crucifixion

on gold ground panel, in an integral frame, shaped to the top
open: 28½ x 25¼ in. (72.4 x 64.1 cm.); closed: 28½ x 12¾ in. (72.4 x 32.4 cm.)
inscribed 'AVE · MARIA · GRATIA · PLE'

£50,000-70,000

US\$64,000-89,000

€57,000-79,000

PROVENANCE:

with Galleria D'Atri, Paris, 1926.
Harold Harmsworth, 1st Viscount Rothermere (1868-1940); (t) Christie's London, 19 December 1941, lot 57, as 'Jacopo dal Casentino' (190 gns. to Arcade Gallery).
with Kenneth Neame, London; Christie's London, 21 June 1968, lot 18, as 'Jacopo del Casentino' (3,333 gns. to Agnew's).
Dr. Marx (according to a label on the reverse).

LITERATURE:

R. Offner, *A Ray of Light on Giovanni del Biondo and Niccolò di Tommaso*, *Mitteilungen des Kunsthistorischen Institutes in Florenz*, Düsseldorf, 1956, p. 191, ill. 23.
M. Boskovits, *Pittura Fiorentina alla vigilia del Rinascimento 1370-1400*, Florence, 1975, p. 203, note 108.
H.B.J. Maginnis, *A Legacy of Attributions* in R. Offner *et al.*, *A Critical and Historical Corpus of Florentine Painting: The Fourteenth Century*, supplement, New York, 1981, p. 91, fig. 174.

Niccolò di Tommaso was amongst the most productive Florentine masters of the third quarter of the fourteenth century. First documented in Florence in 1346 as a member of the *Arte dei medici e speziali*, the guild to which painters at the time belonged, he was probably a pupil and collaborator of Jacopo and Nardo di Cione, who ran a thriving workshop in the city and whose influence is evident in Niccolò's work. The master likely collaborated with Nardo on the frescoes of the Strozzi Chapel at Santa Maria Novella. In 1371, Niccolò is recorded in Naples, where he painted a triptych for the church of Sant'Antonio Abate in Foria (Naples, Museo di Capodimonte), a work which may have been commissioned by Joanna I of Naples (1328-1382). Shortly after this, he executed a series of monumental frescoes at the Convento del Tau at Pistoia. This cycle, generally recognized as his masterpiece, had a considerable influence on art production in Pistoia which, like the nearby town of Prato, remained an active autonomous entity, despite economic and political dominion from Florence. Niccolò's substantial *oeuvre* was first established by Richard Offner, whose catalogue was significantly expanded by Miklós Boskovits (*op. cit.*).

This portable triptych was likely painted for a small chapel or for the private devotions of its original owner. The format is typical of similar objects produced in the *trecento*, deriving from a type which originated in Bernardo Daddi's workshop and that had been further propagated by the Orcagna studio: in the pinnacles, the Angel Gabriel kneels at left, delivering his message of divine conception to the Virgin, seen on the right in a pose of deference. On the left wing, in place of the more usual *Nativity*, the artist shows the *Coronation of the Virgin*, with Saint Dominic and a Bishop saint. This implies that the triptych may have been commissioned by a Dominican patron, an order which held strong devotions to the Virgin. The right wing depicts the Crucifixion with the grief-stricken Virgin, Saint John the Evangelist, and Mary Magdalene. The central panel shows the enthroned Madonna and Child, their cheeks pressed together, in a composition related to the Byzantine *Glykophilousa* ('affectionate' or 'sweet-kissing' type). Surrounding them are Saints Catherine, Bartholomew, Paul and Lucy. Remarkably, the painted fictive porphyry decoration on the exterior of the wings is for the most part intact (fig. 1).



Fig. 1 The present lot with wings closed



171

VICINO DA FERRARA (FERRARA 1432-1509)

Saint Jerome

oil and tempera on panel
13 $\frac{7}{8}$ x 5 $\frac{1}{2}$ in. (35.2 x 13.9 cm.)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Private collection, France, *circa* 1900.

This refined panel is a newly discovered work by Vicino da Ferrara, an anonymous hand identified by Roberto Longhi. In his seminal *Officina Ferrarese*, Longhi published a group of pictures under the name of Vicino da Ferrara, an artist close to Ercole de' Roberti and with links to Piero della Francesca and Francesco del Cossa. Longhi described his work as displaying 'una chiarezza innegabilmente franceschiana, ma trascorrente sui toni cantabili, rossi e azzurri schietti, della miniatura locale verso il '60.' (R. Longhi, *Officina Ferrarese 1934*, Florence, 1956, p. 49). This *Saint Jerome*, with its lucid tones and expressive handling, is comparable to the panel, showing the same saint, at Villa I Tatti in Florence. The deep folds of the red draperies and the architectural setting are strikingly similar in both panels. One theory holds that the artist could be identified as Baldassare d'Este, who was likely an illegitimate son of Niccolò III d'Este. He was documented as working at the court in Milan in 1461, and later for Borso d'Este in Ferrara, and was primarily known as a portraitist.



PROPERTY FROM A PRIVATE COLLECTION

•172

TUSCAN SCHOOL, CIRCA 1500

The Infant Moses tried by Fire: desco da parto

tempera and gold on panel, hexadecagonal, in an integral frame

24½ in. (62.3 cm.) diameter

inscribed 'MOISES' (upper centre)

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

with Gianluca Salvatori.

Deschi da Parto, or birth trays, became fashionable in Florence in the late *quattrocento*, and from the late fifteenth century until the second quarter of the sixteenth century were evidently in considerable demand in Siena. Two somewhat later Sienese examples with this apocryphal subject, both in the Chigi-Saraceni collection, Siena, are recorded by Cecilia de Carli, *I Deschi da Parto e la Pittura del Primo Rinascimento Toscano*, Turin, 1997, nos. 62 and 64. In neither of these is the Infant Moses shown with a coral necklace as in this *desco*, where it and the cruciform pendant, also of coral, imply Moses's role as a forerunner of Christ, a theme that had been central to the iconography of the original decoration of the Sistine Chapel.

The subject of Moses's trial is drawn from the Apocrypha. After his daughters found the infant Moses, Pharaoh dreamt that he saw him seated on his throne. The child was submitted to a trial by fire, and a crown and a vase of burning coals were set before him. Moses here holds the crown and prepares to pluck a coal from the flames, one of which has already been taken by a bird. Below is a shield with the Paschal Lamb, two rams' heads and cinquefoil flower heads. In the background two hunters, one mounted, and their hounds are about to catch a stag, outside a town with two domed structures that were evidently intended to evoke Islamic buildings.

THIS LOT IS OFFERED WITHOUT RESERVE



MOISES



PROPERTY FROM A PRIVATE COLLECTION

173

ITALIAN SCHOOL, LATE 16TH CENTURY

Portrait of a lady, bust-length, in a gilt-embroidered oyster gown and ruff

oil on canvas

27¼ x 21½ in. (69.2 x 54.6 cm.)

with later inscription 'INFANTA ISABELLA / ANNO 1590 / ALBERTO .
PRINCIPI / AVSTRIÆ NVPTA.' (upper left) and 'Etatis suæ 18 anno 1590'
(upper right)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

174

ATTRIBUTED TO VITTORE DI MATTEO, CALLED VITTORE BELLINIANO (ACTIVE VENICE 1507-AFTER 1529)

Portrait of a young man, bust-length, in a black hat, a landscape beyond

oil on canvas
16¾ x 14¾ in. (42.5 x 36.5 cm.)

£30,000-50,000

US\$39,000-63,000
€34,000-57,000

PROVENANCE:

(Possibly) Cristoforo Barbarigo (1544-1614) and then presumably by descent through his son, Andrea Barbarigo (1595-1640) to, Domenico Barbarigo (1616-1648) at Palazzo Barbarigo della Terrazza, S. Polo, Venice, Count Nicolò Antonio Giustinian Barbarigo, by whom sold, through Felice Binetti with 102 other pictures, to Alessandro de Chwostoff, the Russian consul-general in Venice, 31 July 1850, on behalf of, Tsar Nicholas I of Russia; sold from the Hermitage, St. Petersburg. Agosti Mendoza, Milan; sale, Galleria Pesaro, Milan, 25-29 January 1937, lot 173 bis, as 'Vittore Belliniano'.

LITERATURE:

G.C. Bevilacqua, *Insigne Pinacoteca della nobile veneta famiglia Barbarigo della Terrazza, Venice, 1845*, no. 84, as 'Giorgione'.

This fine portrait was part of the renowned Barbarigo collection in Venice, listed in 1845 a 'prezioso quadro per la purezza del disegno, pel sapore delle tinte e per l'esatta esecuzione', attributed to Giorgione, before being sold in 1850 to Tsar Nicholas I of Russia, en bloc with a number of masterpieces, including key pictures by Titian. The sitter is surely the same as that shown in the renowned double portrait in the Musée du Louvre, Paris (inv. no. 101), which has long been the focus of great attributional debate; it has variously been given to Giovanni and Gentile Bellini, Giovanni Cariani, and most recently to Vittore Belliniano. The high quality of the picture offered here suggests an attribution to Belliniano may also be plausible, and indeed was given to the artist in the sale in Milan in 1937.



175

**BERNARDINO DI MARIOTTO DELLO STAGNO
(PERUGIA C. 1478-1566)**

The Visitation - panel from a predella

oil on panel

10 $\frac{1}{8}$ x 23 $\frac{1}{4}$ in. (25.8 x 59.3 cm.)

£15,000-20,000

US\$20,000-25,000
€17,000-23,000

PROVENANCE:

with Agnew's, London.
Robert Benson (1850-1929) and Evelyn Benson (1856-1943),
London and Buckhurst, Sussex, by 1910.
Private collection, Ferrara, by the early 1990s, and by descent to the
present owner.

EXHIBITED:

London, Burlington Fine Arts Club, *Catalogue of a collection of pictures of the
Umbrian school*, 1910, no. 14.
Manchester, City Art Gallery, *Loan exhibition of the Benson Collection of Old
Italian Masters*, 27 April-30 July 1927, no. 11.

LITERATURE:

J.A. Crowe and G.B. Cavalcaselle, ed. T. Borenius, *A History of Painting in Italy*,
V, London, 1914, p. 419, note 1.
R. Benson, *Catalogue of Italian Pictures at 16 South Street, Park Lane, London
and Buckhurst in Sussex, collected by R. and E. Benson*, London, 1914, pp. 97-8,
no. 50.
U. Gnoli, *Pittori e Miniatori nell' Umbria*, Spoleto, 1923, p. 70.
R. van Marle, *The Development of Italian Schools of Painting*, XIV, The Hague,
1933, p. 490.
F. Todini, *La Pittura Umbra dal Duecento al Primo Cinquecento*, I, Milan, 1989,
p. 33.

Bernardino di Mariotto was in some ways the most individual Perugian painter of his generation. Trained apparently in a somewhat conservative workshop, he never became a slavish dependent on the example of Perugino, as so many of his contemporaries did. This was largely because, while maintaining a connection with Perugia where he obtained a number of altarpiece commissions for lesser churches, he was based for much of the period between 1502 and 1521 at San Severino in the Marche, where he absorbed the influence of the last significant local master, Lorenzo d'Allessandro: he also studied works by the Cortonese Luca Signorelli, who obtained a number of Marchigian commissions, and Crivelli. When in the Benson collection, this picture was accompanied by a pendant of *The Marriage of the Virgin*, and later sold in these Rooms on 25 April 2008, lot 105. That the main characters in both are placed to the right of the centre of the compositions may imply that the altarpiece of which the panels constituted the *predella* was intended for an altar on the left side of a church or chapel.

Robert Henry Benson (1850-1929), a prominent banker, married Evelyn Holford, daughter of the notable collector, Robert Stayner Holford, of Dorchester House and Westonbirt, niece of Robert Loyd-Lindsay, 1st Baron Wantage, also a senior collector, and niece by marriage of another outstanding collector, Alexander, 25th Earl of Crawford, author of the *History of Christian Art*. Both Benson and his wife shared a serious interest in early Italian pictures, and the collection they began to put together in the late nineteenth century was by any standard remarkable. This was sold *en bloc* to Duveen, and as a result most of the outstanding pictures from it are now in American collections, including: Bellini's *Saint Jerome*, Dosso's *Circe*, Giorgione's *Benson Adoration* and works by Duccio, Benvenuto di Giovanni and Carpaccio in the National Gallery of Art, Washington. Lord Duveen presented the early Correggio, *Christ taking leave of his Mother* to the National Gallery, London, of which Benson had become a trustee in 1912.



PROPERTY OF A LADY (LOTS 176 AND 215)

176

NORTHERN FOLLOWER OF TITIAN, EARLY 17TH CENTURY

Portrait of Hurrem Sultan, called Roxelana (c. 1502-1558), bust-length, in a jewelled headdress

oil on panel

19½ x 15¼ in. (49.5 x 38.5 cm.)

inscribed 'BIANCKE . ROSA / FIOLA . SOLIMANO' (upper left)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

This portrait has traditionally been identified as Hurrem Sultan, known in the West as Roxelana, the legal wife of Suleiman the Magnificent (1494-1566). Depictions of the famously beautiful Sultana were widely known in the West from the 1530s onwards; a print by Matteo Pagani (fl. 1538-1562) published in Venice circa 1540-50 relates closely to the present portrait and may plausibly have been the inspiration for the artist. The *Portrait of a Lady* by Titian (Florida, Ringling Museum), depicting a woman in a green

over-gown and similar conical jewelled headdress to that seen here, has also traditionally been described as Hurrem Sultan. In all these works, as is the case in portraits of other prominent female members of the Sultan's family, Roxelana is depicted as the Renaissance Western ideal of oriental beauty, hovering between reality and fantasy.

'La Sultana Rossa' was indeed saved by her feted charms; having been kidnapped from her home in modern-day Ukraine by Crimean Tatars she was chosen by Suleiman's mother at the market in Istanbul as a gift for her son. She rose rapidly to become the 'Haseki Sultan' or 'favourite concubine' of the harem, the first consort to hold this title. She was also the first woman to move from the harem in the Eski Saray (Old Palace) to the Topkapı Palace, which had previously been forbidden to women as a place where government affairs were conducted. Suleiman expressed his devotion to his wife in a poem written under his pen name, Muhibbi, where he called her 'My most sincere friend, my confidant, my very existence, my Sultan, my one and only love'.

THE PROPERTY OF A LADY OF TITLE

177

ALTABELLO MELONE (CREMONA C. 1490/91-1543)

The Madonna and Child

oil on panel

22½ x 17¾ in. (57.2 x 45.1 cm.)

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

Acquired by the late husband of the present owner in New York in the 1980s.

This *Madonna and Child* can be dated to the mid-1510s and on stylistic grounds is comparable to Altobello's *The Road to Emmaus* (c. 1516-17; London, National Gallery) and his panels from the *Picenardi Triptych* (*Tobias and the Angel* and *Saint Helena* now both at Oxford, Ashmolean Museum, and *The Madonna and Child* at Columbia, University of Missouri). These works reveal the influence of the Brescian Girolamo Romanino, with whom Altobello was closely associated from as early as *circa* 1508. As has been observed in other works from this period in the artist's *oeuvre*, the treatment of the Madonna's drapery is reminiscent of Albrecht Dürer, which has led scholars to suggest that Altobello had seen the German's celebrated *Feast of the Rosary* (Prague, National Gallery), painted in 1506 for the Church of San Bartolomeo, Venice (see N. Penny, *National Gallery Catalogues, The Sixteenth Century Italian Paintings*, I, London, 2004, p. 135).

We are grateful to Professor Marco Tanzi for endorsing the attribution on the basis of a photograph.





178

•178

CIRCLE OF DOMENICO MORONE (VERONA 1442-1518)

The Marriage of the Virgin

oil on panel

8½ x 12¾ in. (21.7 x 31.5 cm.), including additions of ¼ in. (0.6 cm.) width to each side

£5,000-8,000

US\$6,400-10,000

€5,700-9,100

PROVENANCE:

John Skippe (1742-1812), Upper Hall, Ledbury, Herefordshire.
Anonymous sale; Christie's, London, 5 July 1991, lot 231, as 'Circle of Bernardino di Jacopo Butinone' (£11,000).
Private collection, Ferrara, and by descent to the present owner.

THIS LOT IS OFFERED WITHOUT RESERVE

•179

VENETIAN SCHOOL, MID-16TH CENTURY

The Last Supper

oil on panel

20 x 16½ in. (50.8 x 41.9 cm.)

£5,000-8,000

US\$6,400-10,000

€5,700-9,100

PROVENANCE:

Private collection, Ferrara, by the early 1990s, and by descent to the present owner.

THIS LOT IS OFFERED WITHOUT RESERVE



179

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180

**BONIFAZIO DE PITATI, CALLED BONIFAZIO VERONESE
(VERONA 1487-1553 VENICE)**

Angelica and Medoro

oil on panel
13⁵/₈ x 27¹/₄ in. (34.7 x 69.6 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Douglas W. Freshfield (1845-1934), Sussex; his sale (†), Christie's, London, 2 November 1934, lot 132, as 'A. Schiavone' (99 gns. to Howard). Anonymous sale; Sotheby's, London, 21 April 1993, lot 252. Private collection, Ferrara, and by descent to the present owner.

Bonifazio de' Pitati was born in Verona but trained in Venice in the workshop of Palma Vecchio. His early compositions reveal the influence of his adopted city's High Renaissance masters, notably Giovanni Bellini, Giorgione and Titian. From Bellini, Bonifazio appropriated compositional symmetry and from Giorgione, a quiet, contemplative tone, both of which became trademarks of his mature style. Following Palma's death in 1528, his compositions became increasingly complex and dynamic, offsetting his master's harmonious idiom. Bonifazio's own Venetian workshop produced many gifted pupils who made their names in the following generation, including Jacopo Bassano.

We are grateful to Professor Peter Humfrey and Antonio Mazzotta for independently endorsing the attribution on the basis of photographs.

181

**JACOPO NEGRETTI, CALLED PALMA IL GIOVANE
(VENICE C. 1548-1628)**

Portrait of a bearded man, half-length, in a black cloak

oil on canvas, corners made up
30 $\frac{1}{8}$ x 26 in. (76.5 x 66.1 cm.)

£60,000-80,000

US\$76,000-100,000

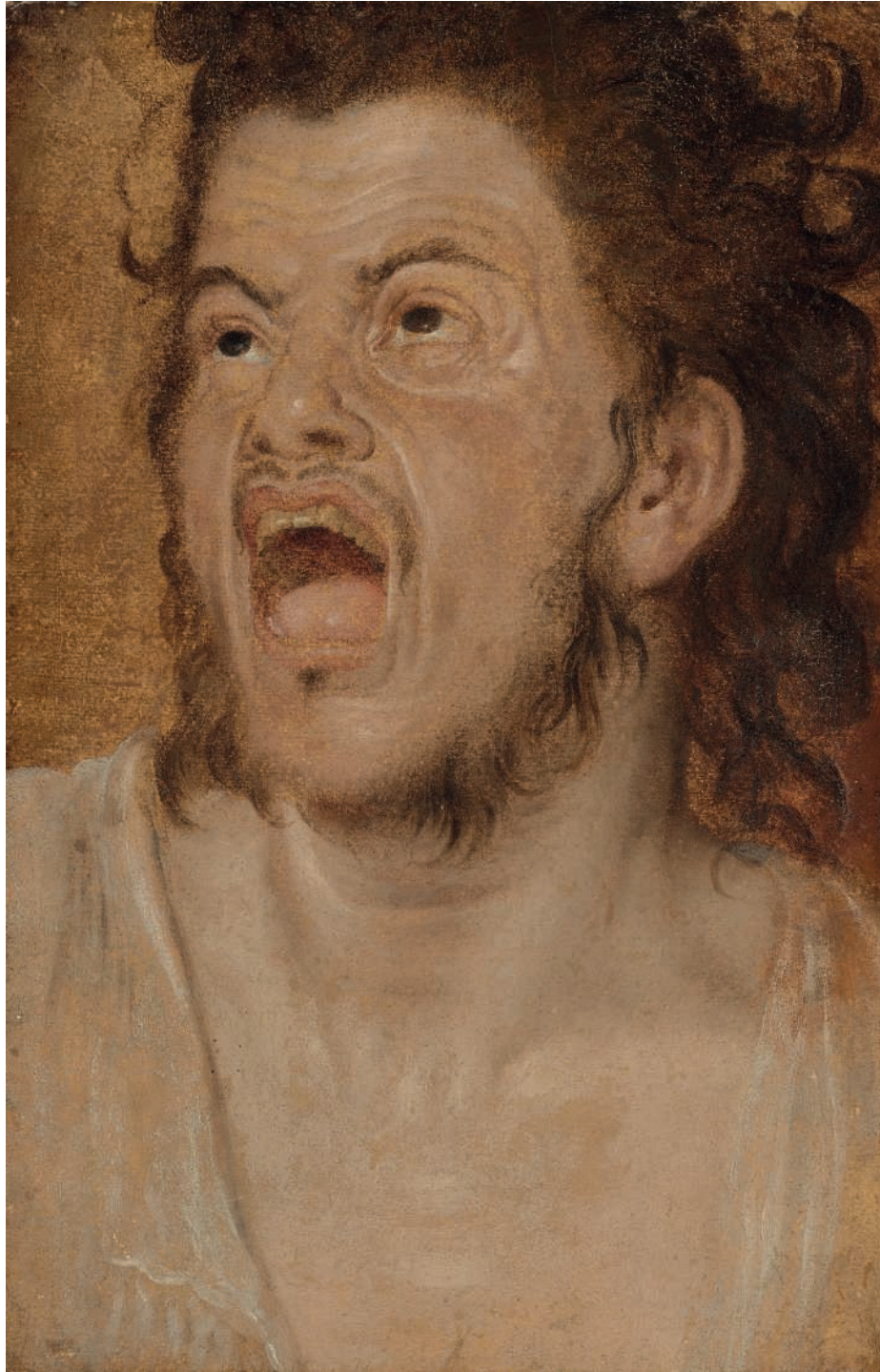
€68,000-91,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 21 April 2015, lot 38.

Born into a family of artists that included Palma il Vecchio and Bonifazio Veronese, Palma il Giovane enjoyed a long and distinguished career. His precocious talent was recognized by Guidobaldo II della Rovere, Duke of Urbino, who summoned the young artist to his court when he saw a fifteen-year-old Palma copying Titian's *Martyrdom of Saint Lawrence* in 1564. It is thought he went to Pesaro and then to Rome, where he stayed for around eight years, returning to Venice in 1574 and possibly working in the studio of Titian. After the latter's death, Palma was tasked with completing Titian's unfinished *Pietà* (now Venice, Gallerie dell'Accademia), a sign of the high regard in which he was held; Palma proudly inscribed the picture 'QUOD TITIANVS INCHOATVM RELIQUIT PALMA REVERENTVR ABSOLVIT DEOQ. DICAVIT OPVS' ('What Titian left unfinished, Palma reverently completed, dedicating the work to God'), seemingly identifying himself in the process as the heir apparent to Titian's supremacy in the city. Key commissions followed shortly after in the 1580s, including the great oval *Venice crowned by Victory* for the ceiling of the Sala del Maggior Consiglio in the Doge's Palace and the cycle for the sacristy of San Giacomo dall'Orto, completed in 1581. Whilst less attention has been given to his portraiture, he was clearly capable of excelling in the genre. This picture can be compared, in its lively characterisation and confident handling, to the *Portrait of a collector* (Birmingham, City Museum and Art Gallery), a portrait once attributed to Annibale Carracci, with the sitter shown in a similar pose.





PROPERTY OF A GENTLEMAN (LOTS 104 AND 182)

182

CIRCLE OF ANNIBALE CARRACCI (BOLOGNA 1560-1609 ROME)

Head study of a screaming man

oil on paper, laid down on panel
15½ x 10¼ in. (39.3 x 26 cm.)

£18,000-22,000

US\$23,000-28,000
€21,000-25,000

PROVENANCE:

Art Market, London, where acquired by the present owner in *circa* 2000.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

183

LUDOVICO CARRACCI (BOLOGNA 1555-1619)

The Penitent Magdalen

oil on copper

11½ x 9½ in. (29.2 x 24.1 cm.)

£50,000-80,000

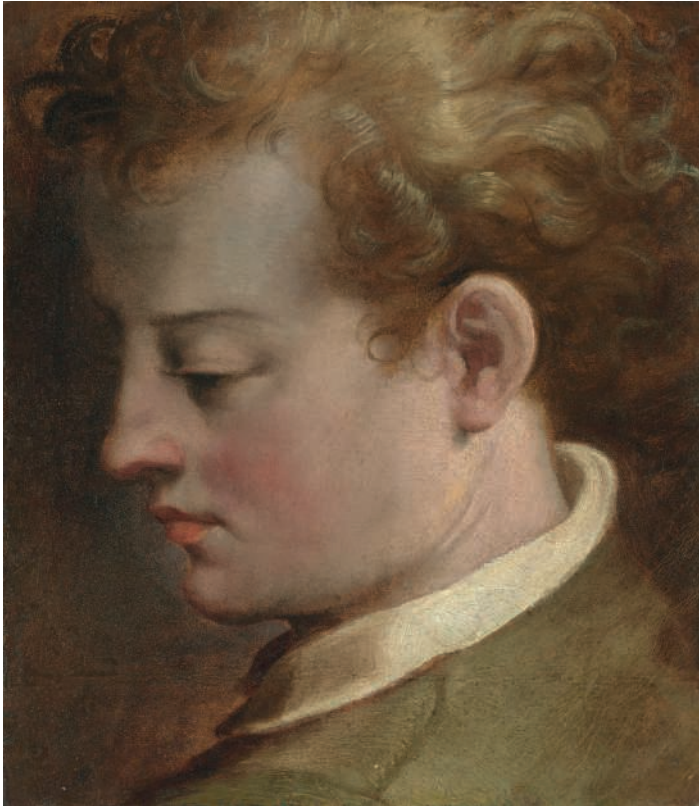
US\$64,000-100,000

€57,000-91,000

We are grateful to Professor Alessandro Broggi for confirming the attribution on the basis of photographs. He dates the picture to 1614-16, towards the end of Ludovico's career, and compares it stylistically with the artist's altarpieces of the *Madonna in Glory with Saints Ursus of Aosta and Eusebius* (1613) in the Cathedral at Fano, and the *Martyrdom of Saint Margherita* (1616) in the

church of San Maurizio, Mantua, as well as two further pictures executed on copper: the *Presentation of the Virgin in the Temple* (present whereabouts unknown); and the *Madonna and Child with Saints* (1616) in the Lazienki Palace, Warsaw. The nocturnal backdrop in this picture is re-employed in other notable works by the artist on this support, including the Warsaw picture, the *Annunciation* in Palazzo Rosso, Genoa, and *The Vision of Saint Francis*, sold at Christie's, New York, 27 January 2010, lot 14 (\$842,500).

The picture was discussed at the conference *Ludovico Carracci (155-1619): un maestro e la sua scuola*, held in Bologna in May 2019 to mark the 400th anniversary of Ludovico's death.



184

184

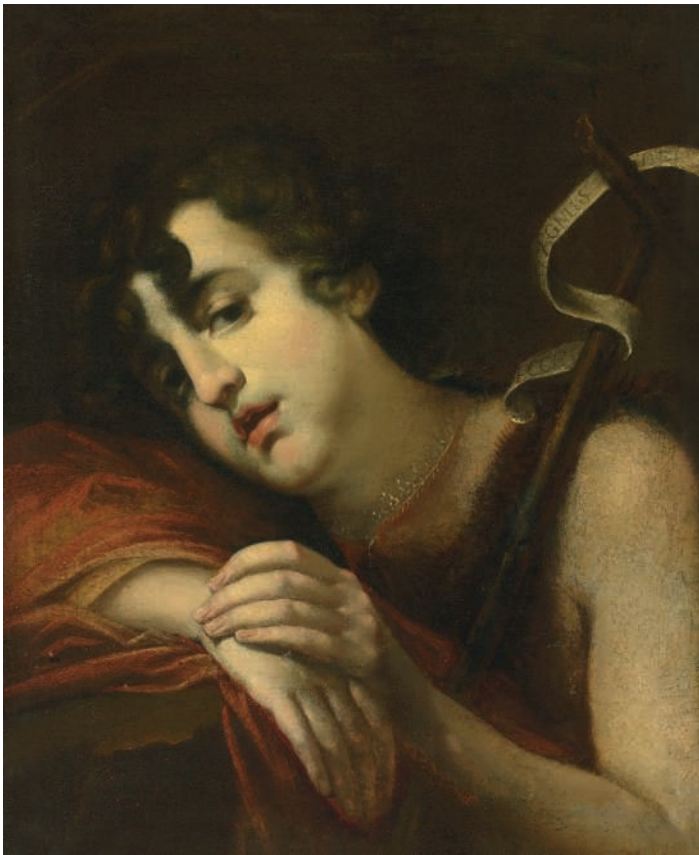
FLORENTINE SCHOOL, CIRCA 1600

Head study of a young man

oil on paper, laid down on canvas
11 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in. (28.2 x 24.4 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000



185

PROPERTY OF A PRIVATE COLLECTOR (LOTS 181, 185, 210 AND 220)

185

CESARE DANDINI (FLORENCE 1596-1657)

Saint John the Baptist

oil on canvas
20 x 16 $\frac{1}{2}$ in. (50.7 x 41.9 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

Mr & Mrs J. W. Learson (according to a label on the reverse).
Anonymous sale; Christie's, London, 24 October 2012, lot 87.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



186

FLORENTINE SCHOOL, 17TH CENTURY

The Transfiguration

oil on panel

45¼ x 34⅞ in. (116.2 x 88.6 cm.)

£15,000-25,000

US\$19,000-32,000
€17,000-28,000

PROVENANCE:

with Agnew's, London (according to a label on the reverse).

H. F. Shane-Crawford, Heatherbank, Camberley, by 1937 (according to a label on the reverse).

Anonymous sale; Christie's, London, 20 April 2005, lot 186, as 'Emilian School, 17th Century'.



187

187

FRANCESCO CURRADI (FLORENCE 1570-1661)

Head of a youth

oil on canvas, unframed
15 $\frac{1}{8}$ x 11 $\frac{1}{4}$ in. (38.4 x 28.6 cm.)

£5,000-8,000

US\$6,400-10,000
€5,700-9,100

We are grateful to Dott. Francesca Baldassari for confirming the attribution on the basis of a photograph.



188

PROPERTY OF A GENTLEMAN (LOTS 118, 207, 211, 222, 228, 233 AND 241)

188

CESARE DANDINI (FLORENCE 1596-1657)

Saint John the Baptist

oil on canvas, oval, unframed
25 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in. (65.7 x 51 cm.)

£6,000-8,000

US\$7,600-10,000
€6,800-9,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 29 October 2009, lot 105, as 'attributed to Cesare Dandini'.

We are grateful to Sandro Bellesi for confirming the attribution on the basis of a photograph.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
(LOTS 189, 218, 219, 221 AND 248)

***189**

MARCELLO VENUSTI (COMO 1512-1579 ROME)

The Holy Family with the Infant Saint John the Baptist

oil on panel

22½ x 17½ in. (57.1 x 44.4 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Major William Cornwallis-West (1835-1917), by 1893; (t) Christie's, London, 11 July 1919, lot 80 (24 gns. to Renton).

Anonymous sale; Sotheby's, London, 3 November 1965, lot 48, where acquired by, Julius H. Weitzner; Christie's, London, 15 October 1971, lot 120 (362 gns. to Rubinacci).
Art market, Genoa, 1972.

EXHIBITED:

London, The New Gallery, *Exhibition of Early Italian Art from 1300 to 1550*, May 1893-April 1894, no 262.

This composition derives from a drawing by Michelangelo, the *Madonna del Silenzio*, in the Duke of Portland's Collection at Welbeck Abbey, which was engraved by Giulio Bonasone in 1561. Numerous painted versions were made during the sixteenth century by Marcello Venusti and his studio. Venusti was a trusted associate of Michelangelo, collaborating with him in the last phase of the latter's illustrious career, from the 1550s onwards. He played a key role in satisfying the demand for cabinet-like pictures, such as this lot, that repeated Michelangelo's most popular designs.

We are grateful to Francesca Parrilla for confirming the attribution on the basis of photographs, and for her assistance in cataloguing this lot.



190

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
(LOTS 191, 193-5, 197, 199 AND 203)

191

CIRCLE OF JOHN DE CRITZ (ANTWERP 1551-1642 LONDON)

Portrait of King James VI and I (1566-1625), bust-length, in a white doublet and black hat

oil on panel
21½ x 17½ in. (54.6 x 43.5 cm.)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 29 November 2001, lot 119, as 'Studio of John de Critz'.

We would like to thank Dr Caroline Rae for confirming the attribution on the basis of photographs.

190

FOLLOWER OF DANIEL MYTENS

Portrait of King Charles I (1600-1649), as Prince of Wales, full-length, in a breast-plate and red breeches

oil on canvas
83¾ x 46¾ in. (213 x 117.7 cm.)
with erroneous identifying inscription 'ge Villiers Duke of Buckingham' (lower left)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

(Probably) George Nassau, 3rd Earl Cowper (1738-1789), and by descent at Panshanger, Hertfordshire to, Ethel, Lady Desborough (1867-1952); her sale (t), Christie's, London, 16 October 1953, lot 101, as 'Mytens' of George Villiers, 1st Duke of Buckingham. Sam and Rie Bloomenfeld, Wichita, Kansas, circa 1950s to 1990, and by inheritance to, Sam and Rie Bloomenfeld Foundation, Newport Beach, California, by whom gifted to, The Friends University, Wichita, Kansas. Anonymous sale; New Orleans Auction Galleries, New Orleans, 9 December 2017 (=1st day), lot 156, as 'School of Daniel Mytens', where acquired by the present owner.



191

102

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

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

Portrait of Thomas Wentworth, 1st Earl of Strafford (1593-1641), full-length, in a suit of armour, with a dog

with identifying inscription 'Thomas Wentworth
Earl of Strafford' (lower right)

oil on canvas

83¾ x 51½ in. (213 x 130.8 cm.)

£30,000-50,000

US\$38,000-63,000

€34,000-57,000

PROVENANCE:

Anthony Grey, 11th Earl of Kent (1645-1702).
(Probably) George Nassau, 3rd Earl Cowper (1738-1789), and by descent at Panshanger, Hertfordshire, to Ethel, Lady Desborough (1867-1952); her sale (†), Christie's, London, 16 October 1953, lot 134.
with Central Picture Galleries, New York, 1950s.
Sam and Rie Bloomenfeld, Wichita, Kansas, circa 1955-1990, and by whom gifted to,
Sam and Rie Bloomenfeld Foundation, Newport Beach, California, by whom gifted to,
The Friends University, Wichita, Kansas.
Anonymous sale; New Orleans Auction Galleries, New Orleans, 9 December 2017 (=1st day), lot 155, where acquired by the present owner.

LITERATURE:

E. Larsen, *The Paintings of Anthony van Dyck*, Lingen, 1988, p. 393, no. 1003, as 'van Dyck'.

O. Millar in S. Barnes, et. al., *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 597, under no. IV.124, as 'a copy'.

After the death of the 1st Earl of Strafford, the English diplomat Sir Thomas Roe (1581-1644) described Strafford as 'severe abroad and in business, and sweet in private conversation; retired in his friendships but very firm; a terrible judge and a strong enemy'. Van Dyck's prototype (Private collection; see S. Barnes, *op. cit.*, no. IV.124) is executed in the tradition of depictions of other great leaders, specifically Titian's *Portrait of Charles V* (Madrid, Museo del Prado), and radiates the power and authority his sitter was said to possess.

Despite being one of the more prominent supporters of the 1628 Petition of Right, a bill that attempted to restrict the power of the King, he was a staunch believer in the authority of the Crown as a cornerstone of English democracy, and was created Baron Wentworth in July of this same year. After the assassination of the Duke of Buckingham in December 1628, he was elevated to Viscount Wentworth and became president of the Council of the North, four years later being made Lord Deputy of Ireland. Though he was in many respects a successful governor, developing the country's resources and starting up new trade with Spain, he remained hugely unpopular, as his methods were seen as tyrannical. One of Parliament's first acts when it was recalled in 1640 was to accuse Strafford of high misdemeanours for his autocratic actions in Ireland. After much dispute, the King was forced against his will to sign the death warrant of his loyal supporter, who was executed at the Tower on 12 May 1641.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
(LOTS 191, 193-5, 197, 199 AND 203)

193

CIRCLE OF DANIEL MYTENS (DELFT C. 1590-1647 THE HAGUE)

Portrait of Edward Bouchier, 4th Earl of Bath (1590-c. 1636), full-length, in a black doublet and breeches, yellow garters and a red sash

inscribed 'Boucher Earl of Bath.' (lower right)

oil on canvas

82½ x 47¼ in. (209.5 x 120 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

By descent from the sitter to his daughter, Lady Elizabeth Feilding (1622-1670), wife of Basil Feilding, 2nd Earl of Denbigh (1608-1675), and by descent in the family to, Rudolph Feilding, 9th Earl of Denbigh and 8th Earl of Desmond (1859-1939); Christie's, London, 1 July 1938, lot 31, as 'G. Bower'. Private collection, USA. Anonymous sale; Sotheby's, London, 12 November 1997, lot 21, as 'Attributed to Edward Bower'.

Born in Somerset, the son of William Bouchier, 3rd Earl of Bath and his wife Elizabeth, daughter of Francis Russell, 2nd Earl of Bedford, Edward Bouchier lived a quiet life. He was educated at Caius College, Cambridge, and had an interest in the history of the lands that now form Serbia, Montenegro, Croatia, Bosnia and Albania. At his death he was in possession of the Illyrian Armorial, a very important sixteenth-century heraldic manuscript, probably the first Serbo-Croat one to have been collected in England (London, Society of Antiquaries, MS. 54). The line of inheritance from Bouchier is a complicated one, as his son William refused the Earldom, preferring the simple country-squire's life; instead, Bouchier's cousin, Henry inherited the estate. It is likely for this reason that the present portrait entered the collection of his daughter.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
(LOTS 191, 193-5, 197, 199 AND 203)

194

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

Portrait of George Villiers, 2nd Duke of Buckingham (1628-1687), and his brother Lord Francis Villiers (1629-1648), full-length

inscribed 'GEORGIVS DVX BVCKINGHAM / CVM FRATRE FRANCESCO / VAN DYCK 1636' (upper centre)

oil on canvas
63 x 52¼ in. (160 x 132.7 cm.)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

The Earls of Warwick, Warwick Castle, by 1815, and by descent in the family to, The Trustees of the Warwick Castle Resettlement; Christie's, London, 17 May 1968, lot 84, as 'Van Dyck' (2,000 gns. to Perman). Anonymous sale; Sotheby's, London, 13 July 1988, lot 22.

EXHIBITED:

London, South Kensington Museum, *Exhibition of National Portraits*, 16 April-18 August 1866, no. 623, as 'Vandyck'.

LITERATURE:

W. Field, *An Historical and Descriptive Account of the Town and Castle of Warwick*, Warwick, 1815, pp. 216-7, as 'Vandyck', listed hanging over the fireplace in the Red Bedchamber.

L. Cust, *Anthony Van Dyck: an historical study of his life and works*, London, 1900, p. 270, under no. 32, as an autograph repetition.

G. Glück, *Van Dyck: des Meisters Gemälde*, in *571 Abbildungen*, Stuttgart, 1931, p. 568.

E. Larson, *The Paintings of Anthony van Dyck*, Lingen, 1988, II, p. 400, under no. 1023.

S. Barnes, et. al., *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 452, under no. IV.34.

Sons of the assassinated Duke of Buckingham (1592-1628), George and Francis Villiers were brought up alongside the future Charles II (1630-1685) in the royal household of Charles I (1600-1649), who had been a devoted friend of their father. Both brothers fought for the Royalist armies during the English Civil War. Francis, who had been praised for his dashing good-looks by the poet Andrew Marvell (1621-1678), fell in 1648 near Kingston-Upon-Thames, but George went onto become one of the rakish favourites at the Restoration Court of his childhood friend, Charles II. Of van Dyck's prime version of the present double portrait (The Royal Collection, inv. no. RCIN 404401) the famous arbiter of taste Horace Walpole (1717-1797) said that 'nothing can exceed the nature, lustre, and delicacy of this sweet picture', which he regarded as 'one of the finest of this master'. The composition has always been much admired, with its influence evident in the child portraiture of leading British artists such as Sir Joshua Reynolds, P.R.A. (1723-1792) and Thomas Gainsborough (1727-1788).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
(LOTS 191, 193-5, 197, 199 AND 203)

195

**CORNELIS JOHNSON VAN CEULEN
(LONDON 1593-1661 UTRECHT)**

Portrait of Thomas Coventry, 1st Baron Coventry, Lord Keeper of the Great Seal (1578-1640), three-quarter-length, in a black doublet and white ruff, with his hand on the seal purse; and Portrait of Elizabeth Coventry, his second wife, three-quarter-length, in a black gown and white ruff

the second signed and dated 'C.J. fecit. / 1631'

oil on canvas
47 x 38 in. (119.4 x 96.5 cm.)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Presented by the sitter to his secretary and relative Thankful Frewen (1591-1656), and by descent in the family to, The Frewen Educational Trust, Frewen College, Brickwall, Rye; Sotheby's, London, 12 March 1986, lot 30.

EXHIBITED:

London, South Kensington Museum, *Exhibition of National Portraits*, 13 April-22 August 1868, nos. 697 and 701.

LITERATURE:

A.J. Finberg, 'A Chronological List of Portraits by Cornelius Johnson', *The Walpole Society*, X, 1921-1922, pp. 18 and 20.
K. Hearn (ed.), *Dynasties: Painting in Tudor and Jacobean England 1530-1630*, London, 1996, p. 228, under no. 152.

Thomas Coventry was the eldest son of Sir Thomas Coventry (1547-1606) of Croome D'Abitot, Worcestershire, justice of common pleas. He became a member of Inner Temple in 1594 before being called to the bar in 1603. Having previously been recorder of London, solicitor-general and attorney-general, he was appointed Lord Keeper of the Great Seal in 1625. Though undoubtedly an intelligent man of high judicial ability, it was the support of George Villiers, 1st Duke of Buckingham (1592-1628) that secured him this role; at a time when the Crown was looking to display its commitment to the Protestant cause and to Parliament, Coventry was a safe candidate, with friends such as the Puritan preacher John Preston (1587-1628). He was granted his Baronetcy in 1628, and his broadly detached approach to diplomacy helped him to survive in a troubled Court, making him the first Lord Keeper to die in office for 'near forty years' (Edward Hyde, 1st Earl of Clarendon, *History of the Rebellion*, London, 1702, I, p. 57.) His second wife, Elizabeth, was the daughter of John Aldersley of Spurstow, Cheshire. A widower herself, their relationship seems to have been a placidly happy one, resulting in the births of four daughters and four sons.



SOLD BY ORDER OF THE EXECUTORS OF GEORGE PINTO (LOTS 196, 235 AND 243)

196

**CORNELIS JOHNSON VAN CEULEN
(LONDON 1593-1661 UTRECHT)**

*Portrait of a young girl, bust-length, in a cream gown and blue wrap,
in a feigned oval*

signed and dated 'Cor^o Johnson. v. Ceulen / fecit 1643' (lower right)

oil on canvas

25½ x 20⅞ in. (64.7 x 52.9 cm.)

£15,000-25,000

US\$20,000-32,000

€17,000-28,000

PROVENANCE:

John H.H.V. Lane (d. 1917), King's Bromley Manor, Lichfield; Christie's, London, 12 December 1912, lot 136, 420 gns. to the following, with A. Wertheimer, London, from whom acquired by, Adolph Hirsch, London, and by descent to his grandson, George Pinto (1929-2018).



197

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 191, 193-5, 197, 199 AND 203)

197

ENGLISH SCHOOL, CIRCA 1780

A lady and a gentleman preparing to go hunting, with their groom and dogs

oil on canvas, shaped top
41½ x 46 in. (104.5 x 116.8 cm.)

£7,000-10,000

US\$8,900-13,000

€8,000-11,000

PROVENANCE:

with Thomas Agnew & Sons, London, by 1958, as 'B. Wilson'.

Anonymous sale; Christie's, London, 4 June 1997, lot 36, as 'Benjamin Wilson'.

PROPERTY OF A GENTLEMAN

***198**

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

A chestnut mare, traditionally identified as Mr. Charles Pelham's Brocklesby Betty, led by a jockey at Newmarket

signed 'JWootton' (lower left)

oil on canvas
40½ x 49½ in. (102 x 126.1 cm.)

£15,000-20,000

US\$20,000-25,000

€17,000-23,000

PROVENANCE:

with Spink, London, by 1949.

The celebrated race mare, Brocklesby Betty, was bred in 1711 by Charles Pelham of Brocklesby Park in Lincolnshire and went on to have an illustrious career, never being defeated. She was by the Curwen Bay Barb, which had been presented to King Louis XIV by Muli Ishmael, King of Morocco, but was by then the property of Mr. Curwen of Workington in Cumberland, out of Hobby, a mare bred by Mr. Leeds of North Milford in Yorkshire; her sire was by the Lister Turk who was brought over by the Duke of Berwick after the Siege of Buda in the reign of James II.

Several of the known depictions of Brocklesby Betty differ. A portrait formerly in the collection of James Dutton, 6th Baron Sherborne, for example, showed her with a white star and small white sock and foot on the off hind, not seen in the present picture. Later images of the horse, like that published by Cheney and Butler between 1741 and 1754, showed her with a star but without a sock or foot, while in circa 1760, James Roberts published engravings of her without any marking.



198

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
(LOTS 191, 193-5, 197, 199 AND 203)

199

**SIR JOSHUA REYNOLDS, P.R.A.
(PLYMPTON 1736-1792 LONDON)**

*Portrait John Manners, Marques of Granby (1721-1770),
small full-length, beside a horse*

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

£30,000-50,000

US\$38,000-63,000
€34,000-57,000

PROVENANCE:

Henry Pelham-Clinton, 5th Duke of Newcastle (1811-1864), Clumber Park, Nottinghamshire, by 1858, and by descent to his son, Henry Pelham-Clinton, 6th Duke of Newcastle (1834-1879), and by descent to his son, Henry Pelham-Clinton, 7th Duke of Newcastle (1864-1928), and by inheritance to his brother, Francis Pelham-Clinton-Hope, the Earl of Lincoln (1866-1941); his sale, Christie's, London, 31 March 1939, lot 47, sold for 147 gns. to the following, with Agnew's, London, from whom acquired in 1943 by, C.G. Hoare, M.C.
Anonymous sale; Sotheby's, London, 22 March 2005, lot 45.

EXHIBITED:

London, British Institution, 1858, no. 181.
London, Royal Academy, *Exhibition of Works by the Old Masters and Deceased Artists of the British School*, January-March 1879, no. 51.

Nottingham, Midland Counties Art Museum, 1879, no. 70.
Birmingham, City of Birmingham Museum and Art Gallery, *Loan collection of portraits by Sir Joshua Reynolds, George Romney, Thomas Gainsborough, John Hoppner, Sir Henry Raeburn, and other artists*, 1900, no. 55.

LITERATURE:

H. Angelo, *Reminiscences of Henry Angelo, with memoirs of his late father and friends*, London, 1828, I, pp. 118-119.
A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds*, London, 1899-1901, I, p. 386; IV, p. 1324.
E.K. Waterhouse, *Reynolds*, London, 1941, p. 57.
D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings*, London, 2000, I, p. 322, no. 1197; II, p. 331, fig. 724.

This is a preparatory sketch for Reynolds's monumental full-length portrait of John Manners, Marquess of Granby, painted between 1763-5, and now in The John and Mable Ringling Museum of Art, Sarasota. Painted soon after the successful conclusion of the Seven Years' War (1756-63), Granby, the Commander-in-Chief of British Forces in Europe, is shown standing in the battlefield at Vellinghausen, the scene of a key victory against the French in July 1761. The Sarasota picture is thought to have been given by Granby to the Marshall Duke of Broglie, commander of the French forces, has therefore been interpreted as a representation of magnanimous victory, much like Velázquez's celebrated *Surrender at Breda* (1634-5; Madrid, Museo del Prado).

200

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

*The family of Sir George Elliot in Rome,
a view of Saint Peter's beyond*

oil on canvas
37¾ x 52½ in. (95.9 x 133.3 cm.)

£50,000-80,000

US\$64,000-100,000
€57,000-91,000

PROVENANCE:

Sir George Elliot, and by inheritance to his wife,
Countess Scalzi, and by descent in the family to the present owner.

Having trained under Francis Hayman, Dance travelled to Rome in 1754, where he would remain for nine years. Here, he established himself as a portraitist while simultaneously pursuing a career as a history painter, beginning his first major Classical subject, *The Death of Virginia* (now lost) in 1759. By 1762, Dance was assisting the great Roman portraitist Pompeo Girolamo Batoni (1709-1787), an association which prompted the English artist's use of a brighter palette while bringing introductions to a wider and more prestigious group of patrons, in the main wealthy English travellers visiting the city as part of the Grand Tour.

This group portrait was most likely painted during Dance's Roman period, utilising a format and scale similar to other conversation pieces painted by the artist during this period, like that of *James Grant of Grant, John Mytton, the Hon. Thomas Robinson, and Thomas Wynne* (c. 1760, New Haven, Yale Center for British Art). It depicts a group of Grand Tourists, gathered around a statue showing a *Boy strangling a goose*, a Roman marble sculpture which existed in several versions (see Paris, Musée du Louvre and Munich, Glyptothek) following a lost Greek bronze attributed to the Hellenistic sculptor Boethos of Chalcedon (active 2nd century BC). Beyond is a view of the dome of St Peter's.

The fashionably dressed man in a red frockcoat at the centre of the composition has tentatively been identified as the Mr Elliot, a Scottish gentleman who arrived in Rome in 1755 with his wife (the richly dressed lady, seated at the left; see J. Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701-1800*, New Haven and London, 1997, p. 336). The couple are known to have moved in artistic circles there, with the architect Robert Adam describing Mrs Elliot as 'a good-natured, clever little woman', and commenting on her husband's penchant for 'genteelity'. The Elliots entertained other British expatriates in Rome and were intimate with the Scottish portraitist, Allan Ramsay and his wife. Adam also reported that following their weekly supper parties, guests would often take a walk through the city in the company of Abbé Peter Grant (d. 1784). A Scottish priest, Grant had resided in Rome since 1737 as an agent for the Scottish Catholic mission. His busy social life, numerous connections and knowledge of the city's history established him as a key contact for British travellers to Rome and few arrived there without letters of introduction to him. Grant was intimately acquainted with painters working in the city as well and is known to have been acquainted with Dance himself, as well as with Gavin Hamilton, Allan Ramsay and Angelica Kauffmann. The sombrely dressed figure in black at the left of Dance's Elliot 'conversation' can, in fact, be identified as Grant, and relates closely to a drawing of the Abbé by Ramsay made in *circa* 1755 (Edinburgh, Scottish National Portrait Gallery).





201

***201**

GEORGE SMITH OF CHICHESTER (CHICHESTER 1713/1714-1776)

A river landscape with a cathedral beyond

signed and dated 'Geo Smith Chichester / 1751' (lower left)

19¼ x 45 in. (48.9 x 114.3 cm.)

in a contemporary running pattern frame

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, U.S.A.



202

202

**CHARLES TOWNE
(WIGAN 1763-1840 LONDON)**

The favourite hunters of Mrs Robert Townley Parker of Cuerden Hall, Lancashire, in a wooded coastal landscape

signed and dated 'Chas. Towne / Pinx: / 1819' (lower right)

oil on canvas

30 x 35¾ in. (76.2 x 102.2 cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

PROVENANCE:

Presumably commissioned by Robert Townley Parker (1793-1879), of Cuerden Hall, Preston, Lancashire, and by descent in the family to his great-nephew,

Captain Thomas Arthur Tatton, J.P. (b. 1893), Cuerden Hall, Preston; Christie's, London, 20 November 1936, lot 32 (145 gns. to F. Partridge), with Richard Green, London, 1979, from whom acquired in 1987 by,

Sir Ralph, later Lord Halpern (b. 1938), and Lady Halpern, London and Surrey.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
(LOTS 191, 193-5, 197, 199 AND 203)

203

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

*Portrait of General James Inglis Hamilton (before 1742-1803),
half-length, in a red jacket, holding a rifle*

oil on canvas

30 x 25 in. (76.3 x 63.5 cm.)

inscribed 'General James Hamilton / of Murdestoun' and with inventory
number '31' (lower left), in its original running pattern frame

£18,000-24,000

US\$23,000-30,000
€21,000-27,000

PROVENANCE:

(Probably) Commissioned from the artist by the sitter in *circa* 1756-60.
Anonymous sale [Property of a Lady]; Christie's, 12 April 1991, lot 16.
Anonymous sale; Sotheby's, London, 22 March 2005, lot 53.

EXHIBITED:

London, White's Club, on loan in 1993.

LITERATURE:

D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings*,
New Haven and London, 2000, I, pp. 237-8, no. 817; II, p. 203, fig. 249.

General James Inglis Hamilton was the third son of Alexander Hamilton, who inherited the estate of Murdestoun, Lanarkshire, Scotland from his uncle, Alexander Inglis in 1719, adopting Inglis as a family name from this point onwards. Hamilton enlisted in the British Army in 1755 and went on to serve in the Seven Years' War and the American War of Independence. He was taken prisoner during the latter conflict after the Battle of Bemis Heights in 1777 and released in 1781, on the condition that he would leave America and not return until the war was concluded. During this period he adopted Jamie Anderson (1777-1815), the son of a fellow officer who had succumbed to his wounds. Jamie later changed his surname to Hamilton and went on to command the Royal Scots Greys, dying at the Battle of Waterloo. Despite his military prowess, the present portrait, dateable to *circa* 1756-60 on stylistic grounds, depicts Hamilton as a sportsman rather than a soldier. Though Reynolds Pocket Book for 1756 is lost, it is possible that one or more of the entries in 1757, 1758 or 1759 for 'Capt. Hamilton' may refer to Inglis Hamilton rather than Sir William Hamilton, as is usually assumed (see D. Mannings, *op. cit.*, pp. 237-8).

204

**RICHARD PARKES BONINGTON
(ARNOLD, NEAR NOTTINGHAM 1802-1828 LONDON),
AFTER REMBRANDT**

Christ preaching - unfinished

oil on canvas, unlined
12¾ x 16 in. (32.4 x 40.7 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

In the possession of the artist at his death, and by inheritance to his father, Richard Bonington (1768-1835); (f) A Catalogue of the Pictures... painted by that Highly Gifted Genius Richard Parkes Bonington, Foster's, London, 6 May 1836, lot 56, where unsold. (Probably) Richard Bonington (1768-1835); (f) Catalogue of a Collection of Original Sketches... and Cabinet Pictures of that much admired and lamented Artist R.P. Bonington; (f) Sotheby's, London, 10 February 1838, lot 117, as 'The Raising of Lazarus' (to Turner). R. E. Cowburn, Court St. Lawrence, Llangovan, Monmouthshire; Christie's, London, 1 March 1946, lot 104, as 'Christ Rising from the Tomb', 18 gns. to the following, with The Fine Art Society, London, where acquired by the father of the present owner in March 1947.

LITERATURE:

A. Shirley, *Bonington*, London, 1940, p. 140.
P. Noon, *Richard Parkes Bonington. The complete works*, New Haven and London, 2008, p. 448, under no. 411.

This unfinished picture, after Rembrandt's engraving of *Christ Preaching* (c. 1657; fig. 1), is one of Bonington's earliest works in oil and represents a significant rediscovery. After Bonington's family moved from Nottingham to Paris in the autumn of 1818, his early training continued to be overseen by his father, Richard. Before enrolling in the atelier of Baron Antoine-Jean Gros (1771-1835) in April 1819, the young artist was taken by his father to the Louvre to make copies of paintings in oil and watercolour. As is suggested by the 1838 sale following Bonington's mother's death, in which this picture was probably sold (*op. cit.*), Bonington had executed works in oil prior to his arrival in Paris: lot 118 is described in the catalogue as being 'painted in March 1818', when the artist's family was still in Calais. Bonington's father was known to have amassed a collection of approximately sixty etchings by Rembrandt and it is presumably from one of these that this picture, the only surviving oil from this period, was made. Remarkably, it is thought that Bonington did not return to the medium until he started to paint landscapes in oil in *circa* 1823, only five years before his untimely death aged twenty-five.

A letter attached to the reverse of the canvas, written by Bonington's painting companion Thomas Shotton Boys (1803-1874) and dated 3 March 1840, states that the picture is an 'authentic *mis en couleur* by Bonington', and that it was 'possessed by his old servant when residing with him in his last illness at the Rue St. Lazare. She used to keep it at his bed head and pray for her master's recovery.' It is not clear why the picture later appeared in the artist's posthumous sales, but it is possible that Boys was mistaken in assuming that it had been given to the housekeeper. She has been identified as the model for the old woman in the artist's little oil entitled *The Use of Tears*, dated to *circa* 1827-8, and now in the Museum of Fine Arts, Boston (Noon, *op. cit.*, p. 448, no. 411). She also appears in his watercolour of the *Invitation to Tea* (c. 1826; Private collection), which shows the artist entertaining his patron Charles Rivet, and as the subject of *Study of an Old Woman* by Eugène Delacroix (c. 1827; New York, Private collection), with whom Bonington shared a studio in Paris in 1826.

We are grateful to Patrick Noon for confirming the attribution on the basis of a photographs and for his assistance with this catalogue entry.



The reverse of the present lot



Fig. 1 Rembrandt van Rijn, *Christ Preaching*, called *La Petite Tombe*, c. 1657, etching, engraving and drypoint © The Metropolitan Museum, New York





205

ABRAHAM PETHER (CHICHESTER 1756-1812 SOUTHAMPTON)

The fire at the Old Drury Lane Theatre, seen from Pimlico

signed and dated 'APether pix / 1809' (lower left, 'AP' in ligature)

oil on canvas

28 $\frac{3}{4}$ x 40 $\frac{7}{8}$ in. (72 x 103.8 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Anonymous sale [The Property of a Lady]; Christie's, London, 13 July 1984, lot 77.

Timothy Langston Fine Art & Antiques, London, from whom acquired in 2007 by the following, with Mallett, London.

Anonymous sale; Dreweatts & Bloomsbury, Berkshire, 25 March 2015, lot 178.

The scene depicted here is that of the destruction of Richard Brinsley Sheridan's Drury Lane Theatre in 1809, which Sheridan had completely rebuilt in 1794 with the architect Henry Holland. The distant conflagration is viewed from Cowbridge, Pimlico, looking North. The painting, of which another version of the same date is held in the Guildhall Art Gallery, shows a lost view of London as the river seen is not the Thames, but part of the

River Tyburn, which now flows beneath the city, coming out into the Thames at Whitehall Stairs, near Downing Street. When Sheridan, who was in the Houses of Parliament at the time when the fire broke out, heard the news, he hurried to his theatre. Upon realising that there was little he could do to help, he sat down in the coffeehouse opposite and ordered a bottle of port, remarking rather dryly 'a man may surely be allowed to take a glass of wine by his own fireside'.

As evidenced by the present painting, Abraham Pether was a supreme example of the English landscape painter engaging with fashionable notions of the Sublime and Romanticism at the turn of the nineteenth century. The awe-inspiring effect of flames blazing against the night sky, used to such great effect in this painting, had been explored by other artists, such as in Joseph Wright of Derby's *Vesuvius in Eruption* (1780; Birmingham, Barber Institute) and other in domestic scenes, for example Philip de Loutherbourg's 1801 painting *Coalbrookdale at Night* (London, Tate Gallery). Like Wright before him, Pether would often balance competing light sources, here the fire and the moon, to create greater complexity in his paintings and a heightened sense of emotion in his viewers. His wonderful ability to capture the effect of moonlight silvered clouds led to his being given the moniker 'Moonlight Pether'.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

206

CIRCLE OF HENRI-PIERRE DANLOUX (PARIS 1753-1809)

Portrait of a young gentleman, bust length, in an embroidered jacket

oil on paper laid down on canvas, backed with a panel, oval
23 x 18½ in. (58.4 x 47 cm.)

PROVENANCE:

Acquired by the grandfather of the present owner in the 1950s.

£12,000-18,000

US\$16,000-23,000
€14,000-20,000



PROPERTY OF A GENTLEMAN (LOTS 118, 207, 211, 222, 228, 233 AND 241)

207

CHARLES-ANTOINE COYPEL (PARIS 1694-1752)

The Virgin and Child surrounded by cherubim

signed 'Charles coypel.' (lower centre)

oil on canvas

23½ x 19¼ in. (59.6 x 50.3 cm.)

£15,000-25,000

US\$19,000-32,000

€17,000-28,000

PROVENANCE:

Commissioned for the apartments of Queen Marie Leszczyńska (1703-1768) at Versailles, circa 1738-9, and listed in the manuscript *Memoire des Ouvrages de Peinture faits au Chateau de Versailles dans le petit appartement de la Reyne* par Charles Coypel [...] pendant les Années 1738, et 1739. (Possibly François-Nicolas Mauperin (1766-1806), Paris; his sale, Hôtel de Buillon, Paris, 4 December 1780, lot 24, as 'Noel Coypel' (175 livres to Hamon). Anonymous sale; Bonhams, London, 8 July 2009, lot 37, when acquired by the present owner.

LITERATURE:

Memoire des Ouvrages de Peinture faits au Chateau de Versailles dans le petit appartement de la Reyne par Charles Coypel [...] pendant les Années 1738, et 1739, unpublished manuscript, Paris, Archives nationales, O1 1921B. *Registre des Bâtimens du Roy - Année 173*, folio 24 R°, unpublished manuscript, Paris, Archives nationales, O1 2239. F. Engerand, 'Les commandes officielles de tableaux au XVIIIe siècle - Charles Coypel', *La Chronique des Arts et de la Curiosité*, Paris, 1896, p. 324. F. Engerand, *Inventaire des tableaux commandés et achetés par la direction des Bâtimens du Roi (1709-1792)*, Paris, 1900, p. 131. I. Jamieson, *Charles-Antoine Coypel, premier peintre de Louis XV et auteur dramatique (1694-1752)*, Paris, 1930, p. 17. T. Lefrançois, *Charles Coypel. Peintre du roi (1694-1752)*, Paris, 1994, pp. 308-9, no. P.192. X. Salmon, *Parler à l'âme et au coeur. La peinture selon Marie Leszczyńska*, exhibition catalogue, Château de Fontainebleau, 2011, pp. 51-2, fig. 26.



PROPERTY OF THE LATE GEOFFREY AND THE HON. CAROLE LAWSON,
STILEMANS, SURREY

208

ANTOINE MONNOYER (PARIS 1677-1747 ST-GERMAIN-EN-LAYE)

Flowers in a wicker basket on a ledge

indistinctly signed 'baptiste' (lower right, on the ledge)

oil on canvas

28 x 38 in. (71.2 x 96.5 cm.)

£15,000-20,000

US\$20,000-25,000

€18,000-23,000

PROVENANCE:

Lady Buckland.

with Edward Speelman Ltd, London.

Anonymous sale; Christie's, London, 7 April 1995, lot 36,
as 'Jean-Baptiste Monnoyer'.

with Richard Green, London, as 'Jean-Baptiste Monnoyer'.

We are grateful to Dr. Fred. G. Meijer for proposing the attribution after
first-hand inspection.

209

HYACINTHE RIGAUD (PERPIGNAN 1659-1743 PARIS)

Portrait of the artist, bust-length, in a lace cravat and blue cloak

oil on canvas, oval
28¾ x 23¼ in. (73.1 x 59 cm.)

£70,000-100,000

US\$89,000-130,000
€80,000-110,000

PROVENANCE:

Mr. and Mrs. Otto O'Meara; their sale, Galerie Georges Giroux, Brussels, 15 October 1928 (=1st day), lot 81, illustrated.

LITERATURE:

G. van Derveer Gallenkamp, *Hyacinthe Rigaud*, PhD thesis, Harvard University, Cambridge, Mass., 1956, pp. 158-62 and 236.

S. Perreau, *Hyacinthe Rigaud, catalogue concis de l'œuvre*, Sète, 2013, p. 63, no. P.1.

A. James-Sarazin and J.-Y. Sarazin, *Hyacinthe Rigaud 1659-1743: Tome II: Catalogue Raisonné*, Dijon, 2016, p. 21, no. P.3.

This self-portrait can be dated to very early within Hyacinthe Rigaud's career, painted before he moved to Paris in 1681, where he rapidly became established as the pre-eminent portraitist of the French court and royal family under Louis XIV. The artist's early training included a possible apprenticeship with Paul Pezet in Montpellier, and then Antoine Ranc (1634-1716), whose admiration of Anthony van Dyck's portraits would prove highly influential on Rigaud's later work. The artist subsequently moved to Lyon in 1678, which was a significant artistic centre in France and an obligatory stop for artists travelling to, or returning from, Italy. Lyon had also become the silk-making capital of Europe by the seventeenth century, something which surely may have interested the young Rigaud, whose fascination and skill at depicting luxury textiles became a hallmark of his work.

All known portraits by Rigaud dating from this moment in his early career follow the format of the present work, depicting the sitter at bust-length and placed against a neutral background. The prominence of the expertly painted lace of the shirt, as well as the embroidered collar of the coat, are characteristic of the painter's earlier style, heralding the distinctive features of Rigaud's mature *oeuvre*, typified by the dynamic and elaborate handling of voluminous drapery and the proud deportment of the sitter.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 181, 185, 210 AND 220)

210

**STUDIO OF GIOVANNI FRANCESCO BARBIERI,
CALLED IL GUERCINO (CENTO 1591-1666 BOLOGNA)**

Cupid with his bow

oil on canvas, unlined
20 $\frac{3}{8}$ x 15 $\frac{3}{8}$ in. (51.8 x 39.1 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 17 October 2012, lot 559, as 'Guercino'.

LITERATURE:

N. Turner, *The Paintings of Guercino: A Revised and Expanded Catalogue raisonné*, Rome, 2017, p. 348, no. 92, as 'Guercino'.



210



211

PROPERTY OF A GENTLEMAN (LOTS 118, 207, 211, 222, 228, 233 AND 241)

211

GIOVANNI DOMENICO CERRINI (PERUGIA 1609-1681 ROME)

Saint Mary Magdalene

oil on canvas
28 $\frac{7}{8}$ x 24 $\frac{5}{8}$ in. (73.4 x 62.5 cm)

£7,000-10,000

US\$8,900-13,000
€8,000-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 22 April 1998, lot 48.
Anonymous sale: Lempertz, Cologne, 14 November 2015, lot 1510.

LITERATURE:

A. Cottino, *Michele Desubleo*, Cremona, 2001, pp. 24-25, illustrated.
F. F. Mancini, *Gian Domenico Cerrini, il Cavalier Perugino tra classicismo e barocco*, exhibition catalogue, Perugia, 2005, p. 128, under no. 10.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



212

**STUDIO OF GIOVANNI FRANCESCO BARBIERI, IL GUERCINO
(CENTO ?1591-1666 BOLOGNA)**

The Return of the Prodigal Son

oil on canvas, unframed
68¾ x 48¾ in. (174.6 x 122.6 cm.)

£30,000-50,000

US\$39,000-63,000
€34,000-57,000

PROVENANCE:

(Possibly) The Right Reverend Monsignor George Tomlinson (1906-1985),
by whom acquired in Rome, circa 1933-1937, and by descent until 2007,
when acquired at a regional auction by the present owner.

This picture relates to Guercino's *The Return of the Prodigal Son* in the Galleria Sabauda, Turin. Guercino made the picture for Cardinal Ludovisi in 1617 in Bologna, and this lot repeats the left-hand side of the composition.

We are grateful to Nicholas Turner for sharing his views on the picture after first-hand inspection. He believes an attribution to Guercino himself should not be discounted and suggests that it may well be an actual-sized sketch for the three principal figures in the Turin picture, which it would have preceded. He considers the handling to be more vigorous than that of the now much damaged original, and notes that there are multiple minor differences in detail, including what appears to be a glimpse of sky seen through trees in the background, and reiterations of several contours, such as in the father's left hand and in the back of the Prodigal Son's breeches.



213

PROPERTY FROM A PRIVATE COLLECTION

213

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

The Madonna in Prayer

oil on canvas
18 $\frac{3}{8}$ x 15 in. (46.7 x 38.1 cm.)

£15,000-20,000

US\$19,000-25,000
€17,000-23,000

PROVENANCE:

(Possibly) The Prickel family (according to a seal on the reverse).

We are grateful to Dr. François Macé de Lépinay for confirming the attribution on the basis of photographs in 2011.

***214**

CARLO CIGNANI (BOLOGNA 1628-1719 FORLÌ)

The Penitent Magdalen

oil on canvas
30 $\frac{1}{4}$ x 24 $\frac{7}{8}$ in. (76.5 x 63 cm.)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Friedrich Christian, Count of Schaumburg-Lippe (1655-1728), Schloss Bückeberg, Lower Saxony, Germany, acquired in Italy in 1685, and by descent to the present owner.



214

LITERATURE:

- Breve Racconto della Vita di Carlo Cignani descritta dal Muto Academico Concorde di Bologna ed Acceso di Bologna*, MS. B 36, Bologna, Biblioteca Comunale dell'Archiginnasio, 1702, p. 244, unpublished manuscript.
- I. Zanelli, *Vita del Gran Pittore Cavalier Conte Carlo Cignani dedicata al Signor Conte Cristoforo Tardini*, Bologna, 1722, p. 20.
- L. Pascoli, *Vita de' Pittori, Scultori ed Architetti moderni*, Rome, 1730-36, p. 161.
- M. Oretti, *Notizie de Professori del Disegno cioè Pittori, Scultori ed Architetti bolognesi e de forestieri di sua scuola*, VII, MS B 129, Bologna, Biblioteca Comunale dell'Archiginnasio, 1784, unpublished manuscript.
- T. Gerevich, 'Carlo Cignani', *Thieme-Becker Künstlerlexicon*, VI, Leipzig, 1912, p. 578.
- B. Buscaroli Fabbri, 'Due Cignani in Westfalia', *Accademia Clementina: Atti e Memorie*, nos. 20-1, 1987, pp. 43-6.
- B. Buscaroli Fabbri, *Carlo Cignani: Affreschi, Dipinti, Disegni*, Padua, 1991, p. 172, no. 50.

In his *Vite de' pittori, scultori, ed architetti moderni* (1730), the Perugian abbot, art historian and collector Lione Pascoli (1674-1744) described two pictures by Cignani 'made for the Prince of Schaumburg, the one representing the Magdalene in the desert, and the other the Magdalen and Martha her

sister' (due ne fece pel principe di Schlevemburgo, rappresentante l'uno la Maddalena nel deserto, e l'altro la Maddalena con Marta sua sorella', *op.cit.*). The former of these was identified as the present picture for the first time in 1987, still in the possession of the patron's family. Following the death of his father in 1681, Count Friedrich Christian zu Schaumburg-Lippe (1655-1728) spent several years in Italy, where he acquired a number of paintings in Rome, Bologna and Reggio Emilia. He mostly collected works by contemporary artists like as Carlo Maratti and Giuseppe Chiari in Rome, and Cignani and Lorenzo Pasinelli in Bologna, though is also known to have acquired paintings by earlier masters, including Ludvico Carracci.

The Penitent Magdalen is a sensitively painted example of Cignani's mature style, when he was established as one of Bologna's leading painters of the mid to late-seventeenth century. The elegantly posed hands, loosely joined and resting on the Magdalen's traditional attribute of penitence, a skull, recall the graceful, unguarded pose of Cignani's *Flora* painted in circa 1681 (Modena, Galleria Estense). In the smooth modelling of the oval face, cast in deep shadow, and framed by the saint's hair, the *Magdalen* shows the influence of Correggio, a painter to whom Cignani was often compared during his lifetime.

215**MASSIMO STANZIONE
(?ORTA DI ATELLA, NEAR CASERTA ?1585-?1656 ?NAPLES)***The Madonna and Child*oil on marble, probably *breccia dorata*
16% x 12% in. (41.6 x 31.4 cm.)

£50,000-80,000

US\$64,000-100,000
€57,000-91,000**PROVENANCE:**

In the collection of the present owner since 1993.

This sensitive, delicately rendered depiction of the Madonna and Child is the only known work by Massimo Stanzione painted on a stone support. The softly modelled features of the Madonna are similar to Stanzione's altarpiece of the *Madonna of the Rosary* in the Cacace chapel at the Chiesa di San Lorenzo Maggiore in Naples painted in *circa* 1643. This work shows the strong influence of Jusepe de Ribera, who had been working in Naples since 1616 and indeed, such an example can perhaps be seen in the present picture as well through the careful, chiaroscuro modelling of the figures (see for example Ribera's *Madonna and Child*, c. 1646, Philadelphia, Philadelphia Museum of Art). The brilliance of the colouring also suggests the influence of Guido Reni whose works, both in Rome and Naples, Stanzione had studied from the 1630s onwards.

The physical properties of marble permitted for a very even oil technique, allowing for smooth modelling, soft chiaroscuro and beautiful, saturated colours. Stanzione carefully refined his palette to compliment the natural hue of the stone, emphasising the pink inclusions of the marble in the colour of the Madonna's mantle. The practice of painting on stone supports had been popularised in Italy during the mid-sixteenth century by Sebastiano del Piombo. In a letter, dated 8 June 1530, Vittore Soranzo (1500-1558), the future bishop of Bergamo, wrote from Rome to his mentor Pietro Bembo that 'our little Sebastiano the Venetian has found the secret with which to paint in oils on marble in the most beautiful fashion, which will make his paintings little less than eternal' (P. Baker-Bates and E. Calvillo, *Almost Eternal Painting on Stone and Material Innovation in Early Modern Europe*, Leiden and Boston, 2018, p. 4). Painting on stone supports was technically challenging and posed problems in conceiving a convincing and pleasing composition, something attractive both to painters, keen to prove their abilities, as well

as patrons. The perceived idea, taken up by Vasari, that the support would enable paintings to become 'eternal' also rapidly established such pictures as objects to be desired by intellectual collectors after 1530. The permanence of stone, imbued with Classical associations (Pliny had briefly mentioned painting on stone in his *Natural Histories*), would have placed images painted on marble or slate supports as objects of particular interest and appeal to the cultured elite. The nature of the stone's pattern and grain itself also became something of significance. As interest grew in the wonders of the natural world, collectors increasingly wished to purchase rare or visually pleasing samples of precious or hard stones (an interest which would later see the emergence of fashions for *pietre dure* in Italy). Paintings on such surfaces would have been regarded as especially remarkable, combining as they did the valued skill of a painter and the natural beauty of the stone.

The support here may be *breccia dorata*, a type of marble found mainly in the region around Siena. A relatively rare stone to find, the marble was first mined during the 3rd century AD, during the Severan dynasty, and continued to be used in Ancient Rome until the late Imperial era, usually for columns, inlay panels on walls, or as floor tiles. The stone was often recycled and reused from such sites in post-Classical Italy until at least the seventeenth century and it seems probable that the present slab may have originated from such a source. In this way, the marble would have been further celebrated by Stanzione's contemporary collectors for its associations with an ancient past.

We are grateful to Professor Nicola Spinosa and Professor Riccardo Lattuada for independently endorsing the attribution on the basis of photographs, and for the latter's assistance with this catalogue entry.



PROPERTY OF A GENTLEMAN

216

**PIETRO DELLA VECCHIA
(VENICE 1602/3-1678)**

Christ and the Woman Taken in Adultery

oil on canvas
46¾ x 60⅞ in. (118.9 x 152.8) cm.

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

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

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



216



217

217

**NORTH ITALIAN SCHOOL,
17TH CENTURY**

An Allegory of Winter

oil on canvas
38 x 49⅞ in. (96.5 x 124.6 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 189, 218, 219, 221 AND 248)

***218**

GIOACCHINO ASSERETO (GENOA 1600-1649)

Salome with the Head of Saint John the Baptist

oil on canvas

38 x 28¾ in. (96.6 x 73 cm.)

£30,000-50,000

US\$38,000-63,000

€34,000-57,000



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 189, 218, 219, 221 AND 248)

***219**

BARTOLOMEO BISCAINO (GENOA 1629-1657)

The Vision of Saint Hubert

oil on canvas

74¾ x 43 in. (190.4 x 109.1 cm.)

£15,000-25,000

US\$19,000-32,000
€17,000-28,000

PROVENANCE:

Private collection, Genoa, by 1971.

LITERATURE:

C. Manzitti, 'Per Bartolomeo Biscaino', *Paragone*, CCLIII, 1971, pp. 42-3, pl. 37.
M. Gregori and E. Schleier (eds.), *La pittura in Italia*, Milan, 1988, II, p. 641.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 181, 185, 210 AND 220)

220

BERNARDO STROZZI (GENOA 1581-1644 VENICE)

Saint Francis in Ecstasy

oil on canvas

25½ x 21½ in. (64.7 x 54.6 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Doris Stark.

Private collection, Germany.

Anonymous sale; Dorotheum, Vienna, 18 April 2012, lot 572.

LITERATURE:

L. Mortari, *Bernardo Strozzi*, Rome, 1995, p. 252, no. 117, as unable to give a certain attribution based on the photograph available.

C. Manzitti, *Bernardo Strozzi*, Turin, 2013, p. 132, no. 129.

***221**

BERNARDO STROZZI (GENOA 1581-1644 VENICE)

Christ the Redeemer

oil on canvas

40½ x 20⅝ in. (102.8 x 51.2 cm.)

£50,000-70,000

US\$64,000-89,000

€57,000-79,000

PROVENANCE:

Caterina Marcenaro (1906-1976), Genoa.

LITERATURE:

L. Mortari, 'Nuove aggiunte allo Strozzi', *Commentari*, XXVIII, nos. 1-3, 1977, pp. 105 and 112, fig. 7.

M. Newcome, 'Oil Sketches and Drawings by Strozzi', *Antichità Viva*, XXXII, 1993, no. 6, p. 14.

L. Mortari, *Bernardo Strozzi*, Rome, 1995, pp. 42-3 and 168, no. 387, pl. XVIII, with additions on the vertical sides.

C. Manzitti, *Bernardo Strozzi*, Turin, 2013, p. 211, no. 308.

Bernardo Strozzi was the pre-eminent Genoese painter of the first half of the seventeenth century. Influenced by visiting artists such as Giulio Cesare Procaccini, Peter Paul Rubens and Orazio Gentileschi, Strozzi developed a recognisably painterly style, full of earthy tones and dramatic tenebrism, accepting a vast number of religious and secular commissions. He left his native Genoa for Venice in 1630, reputedly because he was reluctant to go back to the Franciscan monastery to which he had been attached and to which he would be obliged to return were he to stay within the jurisdiction of Genoa. In Venice, he would absorb the diverse influences of Titian, Tintoretto and Veronese, which was reflected in his pictures that adopted a brighter, more vibrant sense of colour. He would remain in Venice until his death in 1644.

At a little over a metre high, this picture was very likely painted as a *modello* for a large-scale altarpiece, which has not yet been identified. It dates to *circa* 1630, probably shortly after his arrival in Venice, given its lighter palette and decisive use of colour. Full of energy and drama, the composition and its execution encapsulate the exuberant, dynamic qualities that made Strozzi such a key exponent of the Baroque.





222 (a pair)

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



223

PROPERTY OF A GENTLEMAN (LOTS 118, 207, 211, 222, 228, 233 AND 241)

222

**STEFANO MARIA LEGNANI, CALLED LEGNANINO
(MILAN 1661-1713)**

The Martyrdom of Saint Agatha; and The Martyrdom of Saint Bibiana

oil on canvas

37½ x 39¾ in. (95.3 x 101.4 cm.)

a pair (2)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

Anonymous sale; Christie's, London, 9 December 2009, lot 252.

LITERATURE:

M. Dell' Omo, *Stefano Maria Legnani, 'Il Legnanino'*, Ozzano Emilia, 1998, pp. 180-1, nos. 44-5.

223

GIUSEPPE NUVOLONE (MILAN 1619-?1703)

The Mystic Marriage of Saint Catherine

oil on canvas

47¾ x 57 in. (120.3 x 144.8 cm.)

£15,000-25,000

US\$20,000-32,000

€17,000-28,000

We are grateful to Prof. Filippo Ferro for confirming the attribution on the basis of photographs.



PROPERTY OF A EUROPEAN FAMILY

224

**CARLO MARATTI
(CAMERANO 1625-1713 ROME)**

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

oil on canvas
54¼ x 38½ in. (138 x 98.1 cm.)

£25,000-35,000

US\$32,000-44,000
€29,000-40,000

PROVENANCE:

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

LITERATURE:

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

ENGRAVED:

M. Sorelló, 1734.

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

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



WORKS OF ART TO BENEFIT RUGBY SCHOOL

225

**CIRCLE OF DIEGO RODRÍGUEZ DE SILVA Y VELÁZQUEZ
(SEVILLE 1599-1660 MADRID)**

Portrait of a gentleman, half-length, in black, with a sword

oil on canvas

32 x 24¾ in. (81.3 x 62.9 cm.)

£15,000-20,000

US\$19,000-25,000
€17,000-23,000

PROVENANCE:

Albert Gray, by 1904.

EXHIBITED:

London, The Royal Academy, *Winter Exhibition*, 4 January-12 March 1904,
no. 83, as 'Juan Bautista del Mazo'.



226



227

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



228

226

**CIRCLE OF DOMENICO ZAMPIERI,
IL DOMENICHINO
(BOLOGNA 1581-1641 NAPLES)**

*Saint Francis receiving the Stigmata
in a landscape*

oil on canvas
32¼ x 38 in. (81.9 x 96.5 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

The figures in this landscape are comparable to those painted by Domenichino in S. Maria della Vittoria, Rome. The handling of the rocky landscape is closest to Francesco Cozza, who was an apprentice to the master, and is particularly reminiscent of his early works dated to the mid-1620s and early 1630s.

227

**ATTRIBUTED TO PIETER MULIER
II, CALLED CAVALIERE TEMPESTA
(HAARLEM 1637-1701 MILAN)**

*An extensive wooded landscape with
travellers on a woody path by a stream*

oil on canvas
28⅞ x 38¼ in. (73.4 x 97.2 cm.)

£15,000-20,000

US\$20,000-25,000
€17,000-23,000

PROPERTY OF A GENTLEMAN
(LOTS 118, 207, 211, 222, 228, 233 AND 241)

228

**ATTRIBUTED TO GIACINTO GIMIGNANI
(PISTOIA 1606-1681 ROME)**

Joseph interpreting Pharaoh's dreams

oil on canvas
37½ x 51½ in. (95.3 x 130.8 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-20,000

PROVENANCE:

Anonymous sale; Bonhams, London, 6 December 2006, lot 52, as 'Giacinto Gimignani'.



229

229

STUDIO OF EVARISTO BASCHENIS (BERGAMO 1617-1677)

An interior with musical instruments on a draped table

oil on canvas, unframed
41¾ x 57¾ in. (106 x 145.7 cm.)

£15,000-25,000

US\$20,000-32,000
€18,000-28,000

PROVENANCE:

with Frederick Mont, New York, by 1974.

LITERATURE:

M. Rosci, *Evaristo Baschenis, Bartolomeo e Bonaventura Bettera*, Bergamo, 1985, p. 89, no. 107, as 'Studio of Evaristo Baschenis'.

230

CHRISTOFORO MUNARI (REGGIO EMILIA 1667-1720 PISA)

A watermelon and other fruit, with musical instruments and a glass ewer, on a draped table

oil on canvas
38 x 28½ in. (96.5 x 71.5 cm.)

£40,000-60,000

US\$51,000-76,000
€46,000-68,000

PROVENANCE:

Acquired by the grandfather of the present owner in Helsinki in the 1920s.

We are grateful to Dr. Francesca Baldassari for confirming the attribution on the basis of photographs.



231

**BARTOLOMEO CASTELLI, CALLED LO SPADINO
(ROME 1641-1686)**

*Plums, grapes, apples and other fruit in a glass bowl and scattered
on a ledge, with a fragment of classical sculpture*

oil on canvas

27½ x 52 in. (69.8 x 132.1 cm.)

£35,000-45,000

US\$45,000-57,000

€40,000-51,000

PROVENANCE:

Counts Calvi di Bergolo, Rome, from whom acquired by the present owner.

The life and work of Bartolomeo Castelli the Elder remains enigmatic. The founder of a small dynasty of still life painters, his work influenced that of his brother Giovanni Paolo and of his nephew, also named Bartolomeo. From archival documents, it is known that Castelli died in 1686, when his brother was only twenty-seven years old, suggesting that he himself had a relatively brief life and career.

Active in the mid-seventeenth century, he was a near contemporary of the somewhat better known Michelangelo Pace del Campidoglio, with whose work Castelli's is often confused. A starting point for the reconstruction of his *oeuvre* was the discovery of a 'BC' monogram on a small still life with *Grapes, apples and pumpkins* (see G. and U. Bocchi, *Pittori di natura morta a Roma. Artisti italiani 1630-1750*, Viadana, 2005, p. 584, fig. BCV.1). On the basis of this canvas, a small number of paintings can be grouped, characterised by strong similarities with the work of Campidoglio, especially in the composition. The latter had been foremost in developing the compositional device of depicting opulent, lavish displays of fruit, strewn over rocky ground, painted with more bravura. This can be seen in Castelli's own work, utilising similarly arranged groups of fruits on exterior rocky ledges, but painted with a more rigorous technique. Bartolomeo gives less emphasis to the landscape, which is painted in a more sombre tone, instead concentrating of the still life itself. The painter frequently included pumpkins and grapes and was especially adept at rendering leaves, which he described with a carefully modulated palette of green and yellow hues.

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





232

**BARTOLOMEO CASTELLI, CALLED LO SPADINO
(ROME 1641-1686)**

Melons, apples, grapes and other fruit scattered on a rocky ledge

oil on canvas

27½ x 52 in. (69.8 x 132.1 cm.)

£25,000-35,000

US\$32,000-44,000

€29,000-40,000

PROVENANCE:

Counts Calvi di Bergolo, Rome, from whom acquired by the present owner.

This lavish composition of grapes, apples, peaches and pumpkins repeats with some variants a painting now in a private collection (G. and U. Bocchi, *Pittori di natura morta a Roma. Artisti italiani 1630-1750*, Viadana, 2005, p. 584, fig. BCV.4). This suggests the use of a cartoon in the painter's workshop, an important tool for the repetition of successful compositions or of especially useful motifs. As suggested by Dr. Ludovica Trezzani, a similar workshop practice was also probably used by Michelangelo Pace del Campidoglio (see L. Trezzani, *op. cit.*, p. 429). For a discussion on Bartolomeo Castelli the Elder, see lot 231.

We are grateful to Dr. Ludovica Trezzani for confirming the attribution on the basis of photographs and for her help in cataloguing this lot.



PROPERTY OF A GENTLEMAN (LOTS 118, 207, 211, 222, 228, 233 AND 241)

233

JACOB FERDINAND VOET (ANTWERP 1639-1689 PARIS)

*Portrait of Hortense Mancini, Duchesse Mazarin (1646-1699),
in the guise of Aphrodite*

oil on canvas

29½ x 24 in. (74.9 x 60.9 cm.)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Anonymous sale; Christie's, London, 3 December 2008, lot 202.

We are grateful to Professor Francesco Petrucci for confirming the attribution on the basis of photographs. The composition derives from the oval portrait in the collection of the Earl of Sandwich at Mapperton House, Dorset (see F. Petrucci, *Ferdinand Voet 1639-1689, detto Ferdinando de' Ritratti*, Rome, 2005, p. 193, no. 129a, fig. 8).



234

**STUDIO OF JUSTUS SUSTERMANS
(ANTWERP 1597-1681 FLORENCE)**

*Portrait of Mattias de Medici (1613-1667),
full-length, in a suit of armour and
plumed hat*

oil on canvas
80¾ x 47¼ in. (205.2 x 120 cm.)

£30,000-50,000

US\$39,000-63,000

€34,000-57,000

PROVENANCE:

John Rushout, 2nd Baron Northwick (1770-1859), Thirlestane House, Cheltenham; his sale (t), Mr Phillips, on the premises, 10 August 1859 (=15th day), lot 1499, as 'Velasquez', sold for 136 gns. to, John Samuel Wanley Sawbridge Erle-Drax (1800-1887), Blackmore Vale, Dorset, and by descent in the family to, John Erle-Drax; Christie's, London, 10 December 1954, lot 138, as 'Sustermans' (126 gns. to Gatis). Sam and Rie Bloomenfeld, Wichita, Kansas, by the 1950s, until 1990, and by inheritance to, Sam and Rie Bloomenfeld Foundation, Newport Beach, California, by whom gifted to, The Friends University, Wichita, Kansas. Anonymous sale; New Orleans Auction Galleries, New Orleans, 9 December 2017 (=1st day), lot 154, when acquired by the present owner.

EXHIBITED:

Wichita, Kansas, Friends University, by 1992 (on long-term loan).

LITERATURE:

H. Davis, ed., *Hours in the picture gallery of Thirlestane House, Cheltenham*, Cheltenham, 1846, p. 20, no. 62, as 'Velasquez'.
C.B. Curtis, *Velazquez and Murillo*, London, 1883, p. 62, no. 148c, as 'Velasquez'.
M. Chiarini and C. Pizzorusso, *Sustermans: sessant'anni alla corte dei Medici*, exhibition catalogue, Florence, 1983, p. 105, under no. 42, described as 'a copy [after Sustermans]'.

A studio replica of the picture in the Galleria Palatina, Palazzo Pitti, Florence.



SOLD BY ORDER OF THE EXECUTORS OF GEORGE PINTO (LOTS 196, 235 AND 243)

235

JACOB FERDINAND VOET (ANTWERP 1639-1700 PARIS)

Portrait of John Crewe (d. 1752), of Crewe Hall, Cheshire, half-length, in an organza cloak and lace cravat

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

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Commissioned from the artist by the sitter, and by descent in the family to, Colin Crewe, Nether Hall, Old Newton, Stowmarket; Christie's, London, 20 November 1992, lot 3, where acquired by George Pinto (1929-2018).

LITERATURE:

F. Petrucci, *Ferdinand Voet (1639-1689), detto Ferdinando de 'Ritratti'*, Rome, 2003, pp. 14, 69 and 264, no. 259, illustrated.

The present portrait, passed down through the descendents of the Crewe family until their 1992 sale, almost certainly depicts John Offley Crewe, eldest son of John Offley of Madely Manor, Staffordshire, and Anna Crewe of Crewe Hall. The sitter took the name Crew in 1708 according to testamentary disposition, and inherited the maternal properties.

Executed in Rome in the 1670s, this portraits fits in Voet's 'series' of foreign noblemen wearing *papillon* and banyan.



PROPERTY OF A EUROPEAN COLLECTOR (LOTS 157, 158, 236, 244, 246)

236

**PITTORE DI RODOLFO LODI
(ACTIVE BOLOGNA, MID-17TH CENTURY)**

Mushrooms and pomegranates on a ledge

oil on canvas, unlined
27 $\frac{1}{2}$ x 35 $\frac{1}{2}$ in. (70.2 x 91 cm.)

£20,000-30,000

US\$26,000-38,000
€23,000-34,000

PROVENANCE:

Commissioned by signor Fachini di Mantova.

LITERATURE:

U. Bocchi, 'Un'inedita attività e un epiteto per il Pittore di Rodolfo Lodi: lo Sportarolo', *Parma per l'Arte*, XIX, 2013, p. 103, fig. 7.



PROPERTY OF A LADY (LOTS 136, 151, 152, 159 AND 237)

237

PIETRO PAOLO BONZI (CORTONA C. 1587-1648 ROME)

Fruit and vegetables on a ledge

oil on canvas

28 $\frac{1}{8}$ x 32 $\frac{3}{4}$ in. (71.5 x 83.1 cm.)

£30,000-50,000

US\$39,000-63,000

€34,000-57,000

PROVENANCE:

with Galerie Lingenauber, Düsseldorf, 1998, where acquired by the present owner.

EXHIBITED:

Bergamo, Galleria Lorenzelli, *Natura in posa*, September–October 1968, no. 26, as 'Carlo Coppola'.

LITERATURE:

C. Volpe, 'Una proposta per Giovanni Battista Crescenzi', *Paragone*, XXIV, Milan, 275, 1973, p. 28.

L. Salerno, *La natura morta italiana 1560-1805*, Rome, 1984, pp. 94 and 97, no. 23.7.

J. Lorenzelli and E. Lingenauber, *The Lure of Still Life*, exhibition catalogue, Düsseldorf, 1995, p. 166, no. XXVI, illustrated, as 'Anonymous Roman Painter active between 1630 and 1650'.

C. Grimm, *Stilleben: Die italienischen, spanischen und französischen Meister*, Stuttgart and Berlin, 1995, p. 53.



238

GIUSEPPE RECCO (NAPLES 1634-1695 ALICANTE)

*Flowers in a blue vase on a ledge with trailing columbine; and
Flowers in a blue vase on a ledge*

the first signed 'Gse.R.' (lower centre); the second indistinctly signed with initials 'G.R.' (lower centre)

oil on canvas

31 x 22½ in. (78.7 x 57.1 cm.)

a pair (2)

£15,000-20,000

US\$20,000-25,000

€17,000-23,000



PROPERTY OF A GENTLEMAN

239

LEONARDO COCCORANTE (NAPLES 1680-1750)

Capriccio with figures on the shore

oil on canvas

40 $\frac{1}{8}$ x 50 $\frac{1}{2}$ in. (101.7 x 128.3 cm.)

£25,000-35,000

US\$32,000-44,000

€29,000-40,000



PROPERTY OF A GENTLEMAN

240

FRANCESCO SOLIMENA (NAPLES 1657-1747) AND STUDIO

The Rest on the Flight into Egypt

oil on canvas

39 $\frac{1}{8}$ x 53 in. (99.2 x 134.6 cm.)

£15,000-25,000

US\$20,000-32,000

€17,000-28,000

PROVENANCE:

Anonymous sale; Sotheby's, Montecarlo, 23 February 1986, lot 477,
as attributed to 'Giovan Battista Rossi'.

LITERATURE:

N. Spinosa, *Pittura del Seicento a Napoli de Mattia Preti a Luca Giordano. Natura in posa*, Naples, 2011, p. 224.

N. Spinosa, *Francesco Solimena (1657-1747) e le Arti a Napoli*, Rome, 2018,
p. 247, fig. 76d.



PROPERTY OF A GENTLEMAN (LOTS 118, 207, 211, 222, 228, 233 AND 241)

241

SEBASTIANO CONCA (GAETA 1680-1764 NAPLES)

The Madonna and Child releasing souls from Purgatory

inscribed and dated 'Questo [...] stato regalato al Sig.r D. Dom-co Guastaferro dal Sig. Cav:r Seb:no Conca ed è stato fatto dal medemo [...] Lug. 1748 Ed è il bozzetto fatto per il quadro della Cong-ne della Morte' (on the reverse of the unlined canvas)

oil on canvas, unlined

18 $\frac{3}{8}$ x 12 $\frac{1}{4}$ in. (46.7 x 31.2 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Presented by the artist to Signor D. Domenico Guastaferro, July 1748 (according to the inscription on the reverse).

Anonymous sale; Christie's, London, 24 April 2009, lot 102.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

242

DONATO CRETI (CREMONA 1671-1749 BOLOGNA)

The Presentation in the Temple; and The Nativity

oil on panel

12½ x 12¾ in. (31.8 x 31.5 cm.)

two (2)

£60,000-80,000

US\$77,000-100,000

€68,000-90,000

PROVENANCE:

with Galerie St. Lucas, Vienna, as 'Guido Reni'.
Private collection, Wiesbaden.



These two exquisite, rediscovered panels are early works by Donato Creti, one of the key exponents of eighteenth century Bolognese painting. In their rapid and free execution, they show the skill that made him such a prolific and talented draughtsman. He satisfied numerous commissions from prominent European patrons despite never spending significant time away from Bologna. The panels form part of a series representing the *Mystery of the Rosary*, for a lost altarpiece showing the *Madonna of the Rosary with*

Saint Dominic. Three panels, showing *The Way to Calvary*, *Crucifixion*, and *Transfiguration*, were recently discovered and acquired by the Musei Civici d'Arte Antica in Bologna. There are a further two, showing the *Annunciation* and *Visitation*, in the Kunsthistorisches Museum in Vienna, where they are incorrectly ascribed to Lorenzo Pasinelli. Another, a *Flagellation*, was recently on the Italian art market. The whereabouts of the remaining panels is unknown.



243

SOLD BY ORDER OF THE EXECUTORS OF GEORGE PINTO (LOTS 196, 235 AND 243)

243

MAURO GANDOLFI (BOLOGNA 1764-1834)

An Allegory of Peace

oil on canvas
10 $\frac{3}{8}$ x 12 $\frac{5}{8}$ in. (26.4 x 32.3 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 4 July 1997, lot 104, when acquired by George Pinto (1929-2018).

The attribution to Mauro Gandolfi was endorsed by Dr. Donatella Biagi Maino at the time of the 1997 sale (see Provenance) on the basis of a photograph. Maino believes that the present picture should be dated to the last decade of the eighteenth century, when Mauro's style was closer to that of his father Gaetano.

PROPERTY OF A EUROPEAN COLLECTOR (LOTS 157, 158, 236, 244, 246)

244

**GAETANO GANDOLFI
(SAN MATTEO DELLA DECIMA 1734-1802 BOLOGNA)**

The Mystic Marriage of Saint Catherine

oil on canvas
28 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in. (73.2 x 47.6 cm.)

£30,000-50,000

US\$39,000-63,000
€34,000-57,000

PROVENANCE:

with Gasparrini, Rome.

The attribution to Gaetano Gandolfi was endorsed by Dr. Donatella Biagi Maino (written communication to the present owner, February 2001). Maino dates the canvas to the early years of the artist's activity, to circa 1764-5, after his sojourn in Venice, and compares the picture to the *Crucifixion* of 1763 (see *Gaetano Gandolfi*, Turin, 1995, p. 346, fig. 13).

The impact of Venice, and in particular Tiepolo, can be strongly felt in Gandolfi's works of this period, which demonstrates his virtuoso brushwork and a freshness of execution, as opposed to the more polished paint surface synonymous with works of the late Bolognese Baroque. The green drapery above *The Mystic Marriage* recalls earlier Venetian inventions.





245

245

**DOMENICO FEDELI, CALLED
MAGGIOTTO (VENICE 1712-1794)**

Christ healing a deaf and dumb man

oil on canvas

45½ x 59 in. (115.5 x 150 cm.)

£15,000-20,000

US\$20,000-25,000

€17,000-23,000

PROVENANCE:

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



246

PROPERTY OF A EUROPEAN COLLECTOR
(LOTS 157, 158, 236, 244, 246)

246

**FRANCESCO ZUCCARELLI
(PITIGLIANO 1702-1788 FLORENCE)**

*Figures in a wooded river landscape,
surrounded by a floral cartouche*

oil on canvas

6⅞ x 9⅞ in. (15.4 x 25.3 cm.)

£15,000-20,000

US\$20,000-25,000

€17,000-23,000

PROVENANCE:

Private collection, New York; Christie's, New York, 26 January 2001, lot 164, when acquired by the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



247

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

The Education of the Virgin

oil on canvas, unframed
26 x 31 $\frac{1}{8}$ in. (66 x 79.6 cm.)

£15,000-25,000

US\$20,000-32,000
€17,000-28,000

PROVENANCE:

Charles P. Curtis (1891-1959), Boston (according to a label on the reverse).
Charles D. Childs (1906-1993), Boston (according to a label on the reverse).
Anonymous sale; Clarke Auction, Larchmont, 12 June 2016, lot 15, as
'Giuseppe Angeli'.

EXHIBITED:

Boston, The Museum of Fine Arts, as 'Piazzetta', on temporary loan (according
to a label on the reverse), before 1959.
Hartford, Connecticut, Wadsworth Atheneum Museum of Art, as 'Piazzetta',
on temporary loan (according to a label on the reverse).

***248**

ALESSANDRO MAGNASCO (GENOA 1667-1749)

Il cantastorie

oil on canvas
22 x 31 in. (55.8 x 78.7 cm.)

£70,000-100,000

US\$89,000-130,000

€80,000-110,000

Alessandro was the son of the successful Genoese painter Stefano Magnasco. Orphaned at a young age, he was sent to Milan to train with the artist Filippo Abbiati. Although Genoese by birth, this early training in Milan meant that Alessandro's style developed in a different direction to that of his contemporaries in Genoa, and owed more to the dramatic Lombard tradition, notably the work of Francesco Cairo and Giovanni Battista Crespi, il Cerano. He developed a highly idiosyncratic – and eminently recognisable – style, characterised by energetic brushstrokes and a pronounced *chiaroscuro*. Towards the end of the century he was painting his first genre scenes, as well as executing figures in the landscapes of Antonio Francesco Peruzzini, Clemente Spera and other *paesaggisti*. Between 1703 and 1709 he was active with Peruzzini at the court of Ferdinando dei Medici in Tuscany. The court was one of the most intellectually advanced in the peninsula and this proved to be a significant period in his development. In the prince's collection Magnasco was able to study a vast group of Dutch and Flemish genre paintings at first hand.

After returning to Milan around 1709, he continued collaborating with Spera and Peruzzini, and supplying paintings to the Lombard aristocracy. Milanese families such as the Archinto, the Borromeo and the Visconti, among others, were at the vanguard of the Italian Enlightenment. Magnasco's links with such circles and his interest in these social and literary debates can be seen in his paintings, which alternate between subtle irony and critical satire. This picture likely dates to the early eighteenth century, perhaps after his return to Milan. It shows a *cantastorie*, or 'story singer', who points to a banner, beside a portable altar that holds a statue of Saint Anthony of Padua. Peasants kneel before it to pray, whilst a man, seated in the centre, plays a theorbo, providing accompaniment to the storyteller. A reduced variant, showing only the central part of the composition with the figures in a similar arrangement, was sold at Sotheby's, London, 24 April 2008, lot 88 (£120,500), whilst the same *cantastorie* and portable altar, with comparable arched ruins in the background, feature in another work formerly with Canesso, Paris (L. Muti and D. De Sarno Prignano, *Alessandro Magnasco*, 1994, p. 238). The latter is also of similar dimensions, and could perhaps be a pendant to the picture offered here.





249

CIRCLE OF ALESSANDRO MAGNASCO (GENOA 1667-1749)

The Port of Genoa

oil on canvas

45 $\frac{7}{8}$ x 69 in. (116.4 x 175.3 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, Ferrara, by the early 1990s, and by descent to the present owner.

After the picture, with variations, in a private collection (see L. Muti and D. de sarno Prignano, *Alessandro Magnasco*, Ravenna, 1994, p. 208, no. 48, fig. 175).



250

VENETIAN SCHOOL, CIRCA 1700

Carnival in Piazza San Marco, Venice

oil on canvas

57 x 77¼ in. (144.8 x 196.2 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Private collection, Ferrara, by the early 1990s, and by descent to the present owner.

251

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

*The Entrance of the Grand Canal, Venice, looking East, with
the Doge entering the church of Santa Maria della Salute,
and the Bucintoro moored at the Riva degli Schiavoni, the Mint,
the Library and the Ducal Palace beyond*

oil on canvas
30 x 50 in. (76.2 x 127 cm.)

£50,000-70,000

US\$64,000-89,000
€57,000-79,000

PROVENANCE:

(Possibly) Walter Ramsden Hawkesworth Fawkes (1769–1825).
(Possibly) Sir Donald Currie (1825-1909), by 1845.
Anonymous sale; Christie's, London, 7 July 2010, lot 237,
where acquired by the present owner.

Each year on 21 November, the feast of the Presentation of the Virgin, the Doge of Venice made a state visit to Santa Maria della Salute to renew the thanks of the City to the Virgin for their deliverance from the plague of 1630. A bridge of boats was thrown across the Grand Canal for the occasion.

This view of the entrance to the Grand Canal shows Baldassare Longhena's church of Santa Maria della Salute, with the Abbey of San Gregorio in the far foreground. On the left in the distance are the great civic buildings of Venice, with the Bucintoro moored in front of the Ducal Palace. It is likely that this view derives from one of Canaletto's treatments of the same perspective (see W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697-1768*, Oxford, 1962, I, nos. 168-176). Filippo Pedrocco, in a private communication with the owner (dated 20 July 2010), believes this view to be a work of William James, an elusive artist who is thought to be an English follower of Canaletto, possibly a student of the artist during his stay in England.





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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. 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 ▲ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

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

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If 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 section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation** section of our catalogue. For **lots** Christie's ships to the United States, 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 purchaser. 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. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots will not be released to you until you have made full and clear payment of all amounts due to us**).

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

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(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.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

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

revised invoice charging you all applicable taxes/charges.
 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

from the date of sale. You should take professional advice if you are unsure how this may affect you.
 7. All re-invoicing requests must be received within four years from the date of sale.
 If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886. 169
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

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

Ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. 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.

○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

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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**.

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot**

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FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the

provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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COLLECTION AND CONTACT DETAILS

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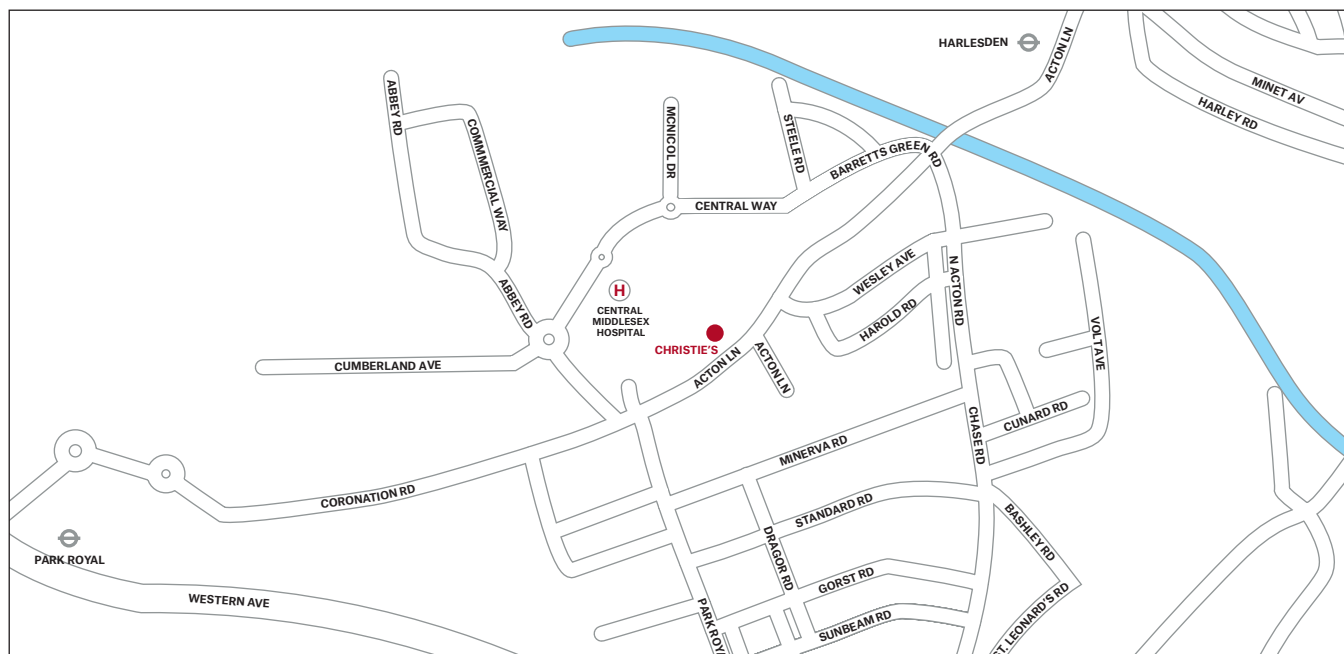
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EUGENE BOUDIN (1824-1898)
Beaulieu, La baie des tourmis, Effet du matin
signed, dated, and inscribed 'E. Boudin, .92. Beaulieu-Mars.' (lower right)
oil on canvas
21 5/8 x 35 1/2 in. (55 x 90 cm.)
Painted in Beaulieu in March 1892
£200,000-300,000

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UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
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INDEX

- A**
Assereto, 218
Asslijn, 147
van der Ast, 137
- B**
Baschenis, 229
Belliniano, 174
Biscaino, 219
Bonifazio, 180
Bonington, 204
Bonzi, 237
Breenbergh, 141, 142
Bruegel, 119
Brueghel, 121
Bruyn, 109
- C**
Canaletto, 251
Carbasius, 153
Carracci, 182, 183
Cerrini, 211
Cignani, 214
de Claeuw, 159
Claeissens, 107
van Cleve, J., 103
- van Cleve, M., 118
Coccorante, 239
Conca, 241
van Couwenbergh, 145
Coypel, 207
Cranach, 104
Creti, 242
de Critz, 191
van Ceulen, 195, 196
Curradi, 187
Cuyp, 144
- D**
Dance Holland, 200
Dandini, 185, 188
Danloux, 206
van Delen, 149
van Diepenbeeck, 124
van Dornicke, 102
van Dyck, 192, 194
Domenichino, 226
- E**
Elsheimer, 114
English School, 197
- F**
Flemish School, 108, 126, 127
Florentine School, 184, 186
Fris, 162
Fyt, 129
- G**
Gandolfi, 243, 244
Gimignani, 228
Gossaert, 112
van Goyen, 146
de Grebber, 140
Guercino, 210, 212
- H**
van Haarlem, 136
van Huchtenburg, 166
- I**
Italian School, 173
- J**
Johnson, 195, 196
- K**
Keil, 157, 158
- L**
Legnani
Legnanino, 222
Lodi, 236
Luttichuys, 152
- M**
Maggiotto, 245
Magnasco, 248, 249
Maratti, 224
Marrel, 148
di Mariotto, 175
Master of the Parrot, 110
Master of the Sebastian Diptych, 106
Mates, 101
Meléndez, 128
Melone, 177
Metsys, 111
van Mierevelt, 138
Mignon, 163
van Minderhout, 167



de Momper, 121
Monnoyer, 208
Morone, 178
Mulier, 227
Munari, 230
Mytens, 190, 193

N
Netherlandish School,
109
Neyts, 134
van Noordt, 160
North Italian School, 217
Nuvolone, 223

O
van Ostade, 155

P
Palma il Giovane, 181
Pether, 205
Piazzetta, 247
Pickenoy, 139
van Poelenburgh, 135

R
Recco, 238
Reynolds, 199, 203
Rigaud, 209
Rombouts, 169
Rubens, 122
van Ruisdael, 154
Ruprecht, 115
van Ruysdael, 143

S
Sassoferrato, 213
Sellaer, 113
Simons, 151
Smith of Chichester, 201
Snijers, 132
Solimena, 240
Spadino, 231, 232
Spranger, 117
Stanzione, 215
Staverenus, 150
Strozzi, 220, 221
Sustermans, 234
van Swanevelt, 147

T
Tempesta, 227
Teniers, 130, 131
Titian, 176
di Tommaso, 170
Towne, 202
Tuscan School, 172

U
Ulm School, 105

V
Valkenborch, 116
Vallée, 164
Vecchia, 216
Velázquez, 225
Venetian School, 179,
250
Venusti, 189
Vicino da Ferrara, 171
Voet, 233, 235
de Vos, 123
Vrancx, 120

W
Weenix, 156
Wijnants, 165
Willaerts, 161
de Wit, 168
Wolfvoet, 125
Wootton, 198

Y
Ykens, 133

Z
Zuccarelli, 246





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