



OLD MASTERS

PROPERTY FROM A PRIVATE COLLECTION

NEW YORK | TUESDAY 29 OCTOBER 2019

CHRISTIE'S







OLD MASTERS

PROPERTY FROM A PRIVATE COLLECTION

TUESDAY 29 OCTOBER 2019

AUCTION

Tuesday 29 October 2019
at 10.00 am (Lots 601-640)

20 Rockefeller Plaza
New York, NY 10020

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Thursday	24 October	10.00 am - 5.00 pm
Friday	25 October	10.00 am - 5.00 pm
Saturday	26 October	10.00 am - 5.00 pm
Sunday	27 October	1.00 pm - 5.00 pm
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CHRISTIE'S



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3 DECEMBER

OLD MASTERS, EVENING SALE
LONDON

4 DECEMBER

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LONDON

OLD MASTERS: PROPERTY FROM A PRIVATE COLLECTION



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601

**WERNER VAN DEN VALCKERT
(?THE HAGUE 1580/5-?AMSTERDAM 1627/44)**

Portrait of a man with a rapier resting on his shoulder, bust-length

oil on panel
19½ x 14¾ in. (48.6 x 37.5 cm.)

\$40,000-60,000

£33,000-48,000
€37,000-54,000

PROVENANCE:

with J.A. Coolings and Sons, London (according to a label on the reverse).
Anonymous sale; Bonhams, London, 7 July 2010, lot 48, as Jacob Gerritsz. Cuyp.
with Salomon Lilian, Amsterdam and Geneva, where acquired by the present
owner in 2010.

Werner van den Valckert was probably born in The Hague and became a member of the city's painters guild at some point between 1600 and 1605. He was certainly resident in Amsterdam by 1614, the year in which his daughter was baptized in the city's Nieuwe Kerk. With Thomas de Keyser, Cornelis van der Voort and Nicolaes Eliasz. Pickenoy, van den Valckert rapidly ascended to become one of the city's leading portraitists in the years before Rembrandt's arrival there. Van den Valckert is last documented in Amsterdam in 1627. A pottery painter of the same name is recorded as having died in Delft in 1644, though it is not clear if the two are one and the same person.

At the time of its 2010 sale, this painting bore an erroneous attribution to the Dordrecht portraitist Jacob Gerritsz. Cuyp on the basis of a spurious 'JC' monogram, which came off during a recent conservation treatment. Following treatment, Dr. Walter Liedtke was the first to propose an attribution to van den Valckert, an attribution that was subsequently and independently endorsed by Dr. P.J.J. van Thiel. As here, van den Valckert's portraiture is characterized by a delicate sense of shading, a convincing use of highlights and a plastic solidity. Moreover, the highly illusionistic quality of the rapier slung over the man's shoulder finds parallels in works such as van den Valckert's *Portrait of a man with a lay figure* of 1624 (Speed Art Museum, Louisville).

Fencing enjoyed enormous popularity in Amsterdam in the first quarter of the seventeenth century. In or around 1610/11 the fencing master Gerard Thibault, brother-in-law of the wealthy Amsterdam banker Guilielmo Bartolotti, arrived in the city and promulgated a new approach, which, following his decisive victory at a fencing competition in Rotterdam, gained currency in the Netherlands. Thibault's success in the Netherlands led him to be called to the court in Cleves in 1615 before he returned permanently to the Netherlands in 1622. His approach to fencing was disseminated in a lavishly illustrated publication entitled *Academie de l'Espée*, posthumously published in Leiden in 1630. Van Thiel has perceptively suggested that the present sitter, who, in addition to the rapier, wears fencing gloves, was likely a fencer or fencing master operating in this social milieu.



602

JAN MIENSE MOLENAER (HAARLEM C. 1610-1668)

The young violinist

signed 'Jmolenaer' (center left)

oil on panel

11½ x 9½ in. (29.2 x 24.1 cm.)

\$50,000-80,000

£41,000-65,000

€46,000-73,000

PROVENANCE:

with W. Wheeler & Son, Ltd., London, by August 1950.

with Gebr. Douwes, Amsterdam, by 1992.

Private collection, United Kingdom.

with Salomon Lilian, Amsterdam and Geneva, where acquired by the present owner in 2006.

EXHIBITED:

New York, Metropolitan Museum of Art, *Frans Hals in the Metropolitan Museum*, 26 July-10 October 2011.

LITERATURE:

Connoisseur, CXXVI, August 1950, p. x, illustrated.

J.A. Welu and P. Biesboer, eds., *Judith Leyster: A Dutch Master and Her World*, exhibition catalogue, Haarlem and Worcester, 1993, p. 372, under no. 42, fig. 42d.

E. Haverkamp-Begemann and N.T. Minty, *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, exhibition catalogue, New Orleans, 1997, p. 76, under no. 31.

D.P. Weller, *Jan Miense Molenaer: Painter of the Dutch Golden Age*, exhibition catalogue, Raleigh, Columbus, IN, and Manchester, VT, 2002, p. 32, fig. 5.

Executed in the early 1630s during a particularly creative period in Molenaer's career, this painting can be compared with one of a similarly mirthful violinist formerly in the Weldon Collection and sold Sotheby's, New York, 22 April 2015, lot 1 (fig. 1). Unlike the ex-Weldon painting, the young violinist here pays no heed to the viewer, his upturned eyes conveying his immersion in his music. Such images of musicians making music were a specialty of Haarlem painters in the orbit of Frans Hals, with whom Molenaer studied, and highlight the contemporary Dutch interest in its making.

In Molenaer's time, the violin would have been relatively new, having first appeared in Italy circa 1500 and only arrived in the Netherlands around 1600. Enjoyed for its sophistication today, in the seventeenth century the instrument held rather more complicated associations. While contemporary musical theorists held that string instruments were, in general, superior to the flutes, recorders and other wind instruments played by the more uncouth segments of society, the violin tended to be played solo as an accompaniment to song or dance, with the violinist frequently unable to read sheet music. Molenaer may well have intended to convey the boy's lower social status through an intriguing detail – the manner in which he holds his bow. He uses the French manner, his thumb under the bow's hair, as opposed to the more sophisticated Italian grip, where the thumb is placed between the bow and hair. While the French manner enabled the musician to play with greater spontaneity, it prevented him from producing more subtle notes.

The boy's clothing – his foppish feathered hat (traditionally associated with sixteenth-century Northern European mercenaries), brilliant red cloak and the gorget slung awkwardly around his neck – equally add to the comedic aspects of this painting. While artists like Rembrandt often employed military apparel to enhance their images, here Molenaer seems to play with their use, their inclusion deliberately defying their intended function and adding to the painting's discordant, boisterous atmosphere.

A copy after this painting attributed by Cornelis Hofstede de Groot to Molenaer's wife, Judith Leyster, was offered Sotheby's, Amsterdam, 6 November 2001, lot 4, as Follower of Jan Miense Molenaer.



Fig. 1 Jan Miense Molenaer, *An Interior with a Violinist*, Sotheby's, New York, 22 April 2015, lot 1.





603

CORNELIS VAN POELENBURCH (UTRECHT 1594/5-1667)

A landscape with waterfall

oil on panel, oval

9¾ x 13¼ in. (24.5 x 33.5 cm.)

\$15,000-25,000

£13,000-20,000
€14,000-23,000

PROVENANCE:

Private collection, Europe.

with Jack Kilgore, New York, where acquired by the present owner in 2012.

LITERATURE:

N. Sluijter-Seijffert, *Cornelis van Poelenburch, 1594/5-1667: The paintings*, Amsterdam, 2016, pp. 78, 371, no. 242, fig. 57, illustrated.

This recently rediscovered painting on a poplar panel constitutes an important addition to Cornelis van Poelenburch's artistic production in Rome. On account of its silvery tonality and the bare branches which extend outward from the dense foliage, Nicolette Sluijter-Seijffert has suggested it was probably painted shortly before 1620, the year in which Poelenburch came into the employ of Cosimo II de Medici (*loc. cit.*).



604

JAN LINSEN (HOORN 1602/03-1635)

An Italianate river landscape with a shepherd giving a maid a bouquet of flowers

indistinctly signed and dated 'Jans Lins[...] fecit / 163[?]' (lower right)

oil on copper, oval

11 $\frac{3}{8}$ x 15 $\frac{5}{8}$ in. (30 x 39.7 cm.)

\$8,000-12,000

£6,500-9,600

€7,300-11,000

PROVENANCE:

[Property from a Private Collection]; Sotheby's, Olympia, 31 October 2006, lot 107, as Attributed to Jan Linsen, with Jack Kilgore, New York, where acquired by the present owner in 2007.

The handful of known biographical details indicate that Jan Linsen, a rare and short-lived follower of Cornelis van Poelenburch and Bartholomeus Breenbergh, led a remarkably interesting life. After traveling through France and Italy, where in Rome he joined the *Bentvueghels*, a society of mostly Dutch and Flemish painters active in the Eternal City, Linsen was captured, robbed and left naked on the North African coast by Moorish pirates. He returned to his native Hoorn in 1626 – the year of his earliest dated painting – and, on 26 May 1635, was fatally stabbed in his stomach following a dispute during a game of cards.

605

JAN STEEN (LEIDEN 1626-1679)

The glass of wine

signed 'JSteen' ('JS' in ligature, lower right)

oil on panel

19¼ x 14¾ in. (49 x 36.6 cm.)

\$80,000-120,000

£65,000-97,000

€73,000-110,000

PROVENANCE:

Henry Petty-Fitzmaurice, 3rd Marquess of Landsdowne (1780-1863), and by descent in the family until [Property of a Private Collection]; Sotheby's, London, 6 July 2011, lot 25, where acquired by the present owner.

Situated within an ornately decorated interior, this painting initially presents a scene of genteel, harmonious life, a contrast to the more boisterous and bawdier atmosphere of some of Steen's other works. Dating to the mid-1660s, the painter's most productive period, the painting, on closer scrutiny, includes details that imbue it with a more subversive and humorous meaning. These elements subtly poke fun at the ostentation of the gathered figures and provide numerous allusions to love-making and romantic pursuits. The woman seated in the foreground, for example, is affluently dressed in a dark jacket lined with fur or swan's down, her white apron pulled aside to reveal her lavishly embroidered blue silk skirt. She sits peeling a lemon, a symbol of her household's wealth, but one which also can be seen to possess amorous overtones. The sourness and bitterness of the fruit was often equated in Dutch paintings with deceptive allure or attraction to earthly beauty. Lemons were also recommended as a cure for lovesickness. A romantic reading of the peeled fruit here, however, is perhaps emphasized by the tray of oysters on the table behind the woman. Oysters frequently appear as symbols of lust and worldliness, signifying erotic love as well as luxurious excess. Just visible beneath the woman's skirt is a foot-warmer, another familiar trope used to signify sexual desire. The way in which the central man proffers the glass to this woman, too, at once emphasizes the household's status and also acts as a commentary on the man himself. Holding the glass by the edge of the foot suggests a degree of elegance, one specifically designed

to convey refinement. In fact, such actions were later codified by Gérard de Lairesse, who included in his *Groot schilderboek* of 1707 an etching showing the various decorous ways in which glasses should be held, one of which is mimicked by Steen's gentleman (M. Westermann, 'Steen's Comic Fictions', *Jan Steen: Painter and Storyteller*, exhibition catalogue, Washington D.C., 1996, p. 60). While the gesture thus references the gentility of the household, it was nevertheless an effete one, traditionally associated with women, rather than men, in Steen's work.

Beyond the central couple, further connotations and references to love can be found. A young woman sits playing a harpsichord, while a man accompanies her on a violin, a motif regularly employed by painters throughout the Golden Age and laden with associations of genteel love. On the wall beside the luxuriously curtained and canopied bed is a large framed painting depicting a scene of love-making. The exact subject is difficult to determine, though it is possible that it represents either Venus and Adonis as recounted by Ovid or the romance of Rinaldo and Armida from Torquato Tasso's epic poem *Gerusalemme liberata* (1581). Either would have provided an equally effective gloss on the scene below: the doomed love of Venus and the shepherd Adonis or the devious actions of Armida who enraptured the crusader knight Rinaldo and kept him a lovesick prisoner in an enchanted garden.





606

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

A dune landscape with travelers on a path

oil on panel

11 1/8 x 15 1/8 in. (28.2 x 38.4 cm.)

with unidentified panel maker's mark 'FH' on the reverse

\$15,000-20,000

£13,000-16,000

€14,000-18,000

PROVENANCE:

Georg Andreas Reimer (1776-1842), Berlin; his sale (*), Rauch, Berlin, 27 March 1843, lot 515.

Baumgärtner collection, Leipzig (according to Hofstede de Groot).

Alphons Dürr, Leipzig, by 1856, and by descent to A. Dürr, Leipzig, by 1927.

J. Theodor Cremer (1902-1979), New York, 1944; his sale (*), Sotheby Mak van Waay, Amsterdam, 17 November 1980, lot 19.

with S. Nystad, The Hague, by 1981.

with Kurt J. Müllenmeister, Solingen, by 1986.

Private collection, Germany.

Anonymous sale; Lempertz, Cologne, 12 May 2012, lot 1297.

with Jack Kilgore, New York, where acquired by the present owner in 2012.

EXHIBITED:

Leipzig, 1889, no. 267 (according to Hofstede de Groot).

LITERATURE:

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, VIII, London, 1927, p. 552, no. 538. *Weltkunst*, LI, October 1981, p. 2707, illustrated.

K. Eisele, *Jan Wijnants (1631/32-1684): Ein Niederländischer Maler der Ideallandschaft im Goldenen Jahrhundert*, Stuttgart, 2000, p. 175, no. 238, fig. 238.

Born in Haarlem, Jan Wijnants settled in Amsterdam in 1660. Along with his contemporary, Jacob van Ruisdael, Wijnants charted a new course in depicting the local landscape, eschewing the more restricted palette of artists like Pieter de Molijn and Jan van Goyen in favor of one that was suffused with light and local color. The juxtaposition of the blasted tree at left and foliated trees at right divided by a dirt path, a frequently encountered compositional device in Wijnants' works, likely alludes to the transience of life.

Wijnants' landscapes were extremely popular in the eighteenth century and served as a primary influence on later artists like Jean-Honoré Fragonard and Thomas Gainsborough. Klaus Eisele tentatively attributed the staffage in this painting to Wijnants' pupil and frequent collaborator, Adriaen van de Velde (*loc. cit.*).

Unlike panels produced in Antwerp, those fashioned in the Northern Netherlands seldom bear a panel maker's mark. The unidentified panel maker's mark on the reverse of this painting is known to appear on a number of other machine-sawn panels emanating from the Northern Netherlands. Though little is known about the marking of panels in the Northern Netherlands, Jørgen Wadum has suggested the practice may have spread across the border by the many Flemish immigrants who brought this Antwerp tradition north with them. Owing to the import of its linen bleaching industry, Haarlem, where Wijnants worked for much of his career, had an especially large number of Flemish immigrants, suggesting the panel maker whose initials appear on the reverse of this panel may well have been active there.



607

JAN VAN GOYEN (LEIDEN 1596-1655 THE HAGUE)

A village landscape with figures at a well

signed with initials and dated 'VG 1631' (lower center)

oil on panel

12 x 20 $\frac{1}{8}$ in. (30.5 x 51.1 cm.)

\$50,000-80,000

£41,000-64,000

€46,000-73,000

PROVENANCE:

Lord Walter Talbot Kerr (1839-1927), Brocket Hall, Hertfordshire; Foster, on the premises, 7-14 March 1923, lot 269.

with Galerie van Diemen, Berlin, 1923.

Anonymous sale; Stuker, Bern, 27 November 1992, lot 2327.

with Salomon Lilian, Amsterdam and Geneva, where acquired by the present owner in 2006.

LITERATURE:

H.-U. Beck, *Jan van Goyen, 1596-1656*, II, Amsterdam, 1973, p. 466, no. 1040, as undated and *circa* 1632/33; III, *Doornspijk*, 1987, p. 263, no. 1040, illustrated, as undated.

Jan van Goyen was one of the most prolific and influential landscapists of the Dutch Golden Age. Having studied in Haarlem with Esaias van de Velde in 1617-18, van Goyen's early works display the influence of the elder artist. However, around 1626 van Goyen opted instead for a specifically Dutch style of landscape painting that emphasized tonality and a faithful depiction of the local terrain. The present painting is a striking example of van Goyen's activities in the early 1630s, a period in which he painted mostly dune landscapes with rivers or streams conceived largely in greens and earth tones. As is typical of these works, van Goyen here succeeded in creating a sense of movement and recession into depth through the pronounced diagonal created by the row of trees receding in the background.

608

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

Christ and the Centurion

oil on panel

14½ x 20½ in. (36.8 x 51 cm.)

\$40,000-60,000

£33,000-48,000

€37,000-55,000

PROVENANCE:

François Mols (d. 1790), Antwerp; Brussels, 16 June 1772, lot 4 (480 kronenthalers). Antoine Poullain, Receveur général des Domaines du Roi, Paris; his sale (†), Le Brun, Paris, 15 March 1780, lot 53, where acquired for 2000 livres by Charles-Louis de Beauchamp, comte de Merle (1723-1793); his sale, Paillet, Paris, 1-4 March 1784, lot 80, where unsold and reoffered Anonymous sale [Comte de Merle]; Christie's, London, 30 April 1785, lot 68 (80 gns. to Capt. Baillie).

Jean J. Bertels (d. 1792), London; Christie's, London, 1 June 1787, lot 65.

[A Man of Fashion]; Christie's, London, 4 February 1792, lot 38 where acquired for 20 gns. by

Sir John Boyd, 1st Baronet (1718-1800), Danson House, Bexley; his sale (†), Coxé, London, 7 May 1805, lot 44.

Philippe Panné (d. by 1819), London; Christie's, London, 29 March 1819, lot 78, where acquired for 40 gns. by the following

with John Smith (1781-1855), London, and by whom sold on 15 February 1820 for £60 to Christian William Huybens, London; his sale, Stanley, London, 26-27 March 1822, lot 116 (34 gns.).

Art market, Switzerland, 1955.

with Daan Cevat, London, 1965.

Private collection, Switzerland, and by descent until

Anonymous sale; Koller, Zurich, 26 March 2004, lot 3017.

with Rafael Valls, London, by 2005.

with Jack Kilgore, New York, where acquired by the present owner in 2011.

EXHIBITED:

New York, Richard L. Feigen, *Bartholomeus Breenbergh*, 20 November-20 December 1991, no. 9.

Birmingham, Barber Institute of Fine Arts and The Hague, Bredius Museum, *Bartholomeus Breenbergh (1598-1657): Joseph distributing corn in Egypt*, 29 October 2004-1 May 2005, no. 4.

London, Rafael Valls, *Recent Acquisitions*, 2005, no. 2.

LITERATURE:

Collection de cent-vingt estampes, gravée d'après les tableaux & dessins qui composoient le cabinet de M. Poullain, Paris, 1781, pl. 19.

Répertoire de tableaux, dessins et estampes, Ouvrage utile aux Amateurs, 1, Paris, 1783, p. 26.

M. Roethlisberger, *Bartholomeus Breenbergh: The Paintings*, Berlin and New York, 1981, pp. 62-63, no. 146, illustrated.

ENGRAVED:

P.A. Martini (1739-1800), 1781.

Described by Marcel Roethlisberger as 'a notable work in Breenbergh's evolution as a figure painter' (*loc. cit.*), this painting depicts the biblical story recounted in Matthew 8:5-13 and Luke 7:1-10. According to these narratives, a Roman centurion asked Jesus to assist his sick servant. When Jesus offered to go to the centurion's house to heal the servant, the centurion hesitated, suggesting that Jesus' words alone would be sufficient to heal him. Impressed by the centurion's faith, Jesus told the centurion to return to his house, and, upon his arrival, he found that his servant was no longer afflicted.

The pronounced Roman architectural motifs, the striking influence of Pieter Lastman in the scale of the figures and the continued interest in the works of Paul Bril and Cornelis van Poelenburch all suggest a date in the early 1630s. Breenbergh had only recently returned from a decade-long Roman sojourn, and the trip's influence can be felt in the painting's architectural elements. The columns derive from the Temple of Augustus and Faustina on the Roman Forum, while the distant vista at left includes elements that can be identified as the Arch of the Pantani at the Forum of Augustus, San Teodoro and the Torre delle Milizie.

Breenbergh again treated this subject in a painting of 1637 (Staatliche Kunsthalle, Karlsruhe), where he repeated the figure of Christ turning to his right but placed the smaller figures in a mountainous landscape.





609

JACOB VAN MOSSCHER (C. 1605-AFTER 1650 ?HAARLEM)

An extensive landscape with figures on a path and a farmhouse beneath a tree

oil on panel

18 $\frac{3}{8}$ x 25 in. (47.3 x 63.5 cm.)

inscribed on reverse of panel 'J. Slyper No. 1'

\$25,000-35,000

£21,000-28,000

€23,000-32,000

PROVENANCE:

Dr. Abraham Bredius (1855-1946), The Hague.

Anonymous sale; Sotheby's, London, 12 December 1984, lot 61.

with Galerie Sanct Lucas, Vienna, by 1985.

Mr. and Mrs. Jimmy J. Younger, Houston, by 1990.

with Galerie Sanct Lucas, Vienna, by 1993.

with Otto Naumann, Ltd., New York, where acquired by the present owner in 1996.

EXHIBITED:

Vienna, Galerie Sanct Lucas, *Gemälde alter Meister*, 1985-1986, no. 10.

Vienna, Galerie Sanct Lucas, *Gemälde alter Meister*, 1993-1994, no. 6.

LITERATURE:

H.U. Beck, *Künstler um Jan van Goyen: Maler und Zeichner*, IV, Doornspijk, 1991, pp. 323, 327, no. 898, color pl. XLVIII.

Little is known about Jacob van Mosscher's life and training. Active in Haarlem *circa* 1635-55, his palette and compositions of sloping dunes, generally anchored by a large tree in the middle ground, conform to the ideals established by artists like Jan van Goyen, Pieter Molijn and Salomon van Ruysdael. The present painting is an exceptional example of the artist's work.



610

HERMAN SAFTLEVEN (ROTTERDAM 1609-1685 UTRECHT)

A Rhenish landscape with a stream and peasants at the edge of a forest

signed in monogram and dated 'HS 1660' (lower left); signed, dated and inscribed 'Soift / herman Saft-Leven f. A. Utrecht / Anno 1660.' (on the reverse)
oil on copper

9 x 11 in. (22.9 x 27.9 cm.)

\$25,000-35,000

£21,000-28,000
€23,000-32,000

PROVENANCE:

with Thomas Agnew & Sons, London.
Acquired by the present owner circa 2008.

Though he also produced rustic genre paintings, Italianate paintings, biblical subjects and – late in life – botanical studies of flowers and plants, Herman Saftleven is today most known for his imaginary views of the Rhineland from circa 1650 on. These poetic and refined depictions established Saftleven as one of the most original landscapists during the Dutch Golden Age and earned him the praise of contemporaries like the poet Joost van den Vondel, who penned several panygerics on Saftleven's work and described him as the 'geachten Rijnstroomschilder Herman Zaftleven' ('esteemed Rhine river painter Herman Saftleven'). This painting, executed on copper and described by Wolfgang Schulz as 'a remarkable fine work by the artist', is dated 1660 on the reverse, the year Vondel penned poems on the artist in his *Hollantsche Parnass*.

This lot is accompanied by a copy of a certificate from Wolfgang Schulz dated 22 June 2008.

611

GOVERT FLINCK (CLEVES 1615-1660 AMSTERDAM)

Portrait of a man, three-quarter-length, possibly Pieter Wttenbogaert (1582-1660)

signed and dated 'G: Flinck f. / 1643' (upper right)

oil on canvas

31 $\frac{1}{8}$ x 26 $\frac{1}{8}$ in. (81 x 67.5 cm.)

\$60,000-80,000

£49,000-65,000

€55,000-73,000

PROVENANCE:

Stanislaw August Poniatowski, King of Poland (1732-1798), Warsaw, with Art Collectors' Association, Ltd., London, by 1920.

Count Alfred Potocki of Lancut (1886-1958); Sotheby's, London, 19 November 1952, lot 46 (£250 to Duits).

with Bernard Houthakker, Amsterdam, by 1956.

Helmut Elbrächter, Essen-Bredeneby, by 1965.

Private collection, Germany.

Anonymous sale; Dorotheum, Vienna, 24 April 2007, lot 160, as attributed to Govert Flinck and a portrait of Johan Wttenbogaert.

with Salomon Lilian, Amsterdam and Geneva, where acquired by the present owner in 2009.

EXHIBITED:

Amsterdam, Bernard Houthakker, *Exposition de dessins et eaux-fortes de Rembrandt et de son entourage et quelques tableaux de ses contemporains*, Summer 1956, no. 4.

Kleve, Städtisches Museum Haus Koekoek, *Govert Flinck: Der Kleefsch Apelles, 1616-1660*, July-September 1965, no. 34, as a portrait of '(Johan) Wttenbogaert'.

Amsterdam and Geneva, Salomon Lilian, *Old Masters*, 2009, no. 5.

LITERATURE:

J.W. von Moltke, *Govaert Flinck, 1615-1660*, Amsterdam, 1965, pp. 114-115, no. 237, illustrated, as a portrait of Johan Wttenbogaert.

S.A.C. Dudok van Heel, 'Mr Joannes Wttenbogaert (1608-1680): Een Man uit Remonstrants Milieu en Rembrandt van Rijn', *Jaarboek Amstelodamum*, LXX, 1978, pp. 158-159, as a portrait of Augustijn Wttenbogaert.

W. Sumowski, *Gemälde der Rembrandt-Schüler*, II, Landau, 1983, p. 1038, under no. 699, as a portrait of Johan Wttenbogaert.

J. Bikker, 'Vragen bij het Portret van een man uit de familie Wttenbogaert', *Bulletin van het Rijksmuseum*, LIV, 2006, p. 193.

E.E. Kok, 'Govert Flinck, Ferdinand Bol and Their Networks of Influential Clients', in *Ferdinand Bol and Govert Flinck: Rembrandt's Master Pupils*, L. van Sloten and N.E. Middelkoop, eds., exhibition catalogue, Amsterdam, 2017, p. 65.

R. Ekkart, 'Govert Flinck and Ferdinand Bol: The Portraits', in *Ferdinand Bol and Govert Flinck: Rembrandt's Master Pupils*, L. van Sloten and N.E. Middelkoop, eds., exhibition catalogue, Amsterdam, 2017, pp. 146-147, fig. 185.

By the time he painted this image of a soberly dressed member of the Wttenbogaert family in 1643, Flinck had been practicing portraiture for the better part of eight years, establishing himself as one of its leading practitioners in Amsterdam. It was, however, only in the years immediately after 1640 that Flinck fully found his feet as a portraitist, winning important commissions from Amsterdam's elite, including a pair of commissions for group portraits for the Arquebusiers' headquarters, the first of which he completed the year before this painting with the second following a couple of years later. His rapid ascendance was no doubt due in part to the fact that Rembrandt, with whom Flinck had worked in the 1630s and from whom he took over the Uylenburgh workshop, appears to have taken comparatively little interest in portraiture in the 1640s.

Though Flinck's portraits of the 1640s display him increasingly turning away from the works of his master in favor of an elegant, fashionable esthetic inspired by Flemish prototypes, here Rembrandt's influence remains clearly evident. Particularly notable is the delicate modeling and positioning of the man's proper right hand across his chest. The motif, a sign of avowal and the trust the viewer could place in the sitter, had been favored by Rembrandt in a number of portraits of the 1630s, including such masterpieces as his *Portrait of Marten Looten* of 1632 (Los Angeles County Museum of Art), the *Reverend Johannes Elison* of 1634 (Museum of Fine Arts, Boston) and the *Portrait of the minister Johannes Wttenbogaert* of 1633 (Rijksmuseum, Amsterdam). Indeed, the present composition is so close to Rembrandt that an unsigned and undated variant in the Rijksmuseum was acquired in 1809 with an attribution to the artist (see Bikker 2006, p. 192).

The identification of the sitter as a member of the Wttenbogaert family goes back to at least the early nineteenth century, when the version in the Rijksmuseum was described in an 1809 collection catalogue as 'Pieter van Uitenbogaard'. This was followed by the sitter being referred to as Pieter's nephew, Joannes Wttenbogaert (1608-1680), in the 1876 collection catalogue, an idea followed by both J.W. von Moltke and Werner Sumowski (*loc. cit.*) that would have necessitated the sitter be only thirty-five years old at the time he sat for this portrait. While S.A.C. Dudok van Heel proposed the sitter was instead Joannes' father, Augustijn Wttenbogaert (1577-1655; *loc. cit.*), more recently he has been identified by Jonathan Bikker and others as Augustijn's younger brother, Pieter Wttenbogaert, a civic official in Utrecht (*loc. cit.*).

Comparison with the variant in Amsterdam shows several differences in detail, most notably the lack of trimming around the sitter's lace collar and cuff. Slightly smaller in scale, the example in Amsterdam is also more tightly cropped along both the left and lower edges, resulting in the loss of portions of the chair's arm support and finial. Unlike the present painting, that which is in Amsterdam is also neither signed nor dated. While von Moltke and Sumowski both regarded the present painting as a replica of the Amsterdam variant, in 1956 Bernard Houthakker instead described the Amsterdam variant as 'une réplique' of the present painting (*loc. cit.*).



612

SIMON DE VLIENER (ROTTERDAM 1600/01-1653 WEESP)

The beach at Scheveningen with fishermen

signed in monogram 'SV' (lower center, on the bundle)

oil on panel

30 x 47½ in. (76.2 x 120.6 cm.)

\$250,000-350,000

£210,000-280,000

€230,000-320,000

PROVENANCE:

Graf Friedrich Moritz von Brabeck (1742-1814), Söder Castle, near Hildesheim, and by inheritance to

Graf Andreas von Stolberg (1763-1863), Söder Castle, near Hildesheim; his sale, Rumpler, Hannover, 31 October-3 November 1859, probably lot 258, as 'D. Teniers' and on canvas (381 thalers).

Anonymous sale; Hugo Ruef, Landshut, 14 December 2009, lot 21.

with Johnny van Haeften, London, where acquired by the present owner in 2010.

LITERATURE:

(Probably) M. von Brabeck, *Verzeichniss der Gräflich von Brabeck-Söder'schen jetzt Gräflich zu Stolberg'schen Gemälde-Gallerie Geschrieben zu Söder im Jahre 1814*, Hannover, 1859, p. 8, no. 2, as David Teniers II.

This remarkable beach scene counts among Simon de Vliener's largest and most compositionally complex treatments of this theme. De Vliener appears to have first treated the subject around 1633 in paintings such as one that is today in the National Maritime Museum, London, but the majority of his beach scenes date to the 1640s. As here, de Vliener's beach scenes tend to be composed with a watch tower above dunes, figures selling fish at the high tide mark and various small watercraft beached on the undulating shore.

The beach at Scheveningen, in particular, proved a popular site for de Vliener as well as his contemporaries Jan van Goyen and Salomon van Ruysdael, the latter of whom only began to depict such subjects late in life. In addition to the present painting, the small beachside village features in the afore-mentioned painting of 1633 as well as one dating to circa 1645 in the Netherlands

Scheepvaartmuseum, Amsterdam. As with the example in Amsterdam, the site here is readily identifiable by the tower of the town's Oude Kerk, which rises above the dunes in the distance.

This painting is first documented in the collection of the connoisseur Baron (and later Count) Friedrich Moritz von Brabeck, who initially pursued a career in the Church but, following his marriage in 1788, devoted himself almost exclusively to his artistic interests, putting together a large picture gallery. He transformed the inherited Söder Castle (fig. 1), located between Hildesheim and the Harz mountains, into a prestigious palace complex with the intention of exhibiting his collection and opening it for study purposes. The collection was comprised of circa 400 pictures, and an inventory upon his death in 1814 lists works by some of the most prestigious artists in the collection – Raphael, Leonardo da Vinci, Titian, Rubens, Canaletto and Dürer. During the count's life, the castle became a gathering point for famous and distinguished people and an artistic and intellectual center in the region around Hildesheim. After he passed away, his daughter inherited her father's possessions in Hildesheim. With the death of her son, the only heir, Count Andreas zu Stolberg sold Söder Castle as well as von Brabeck's collection of paintings in 1859.

The present view is almost assuredly the work listed under no. 2 as 'Die Ansicht von Scheveningen in Holland by David Teniers' in the catalogue of 1814. The attribution to Teniers remained unchanged when the catalogue was reprinted by Count Stolberg in 1859, when the former Brabeck collection was on view in the museum in Hannover days before the auction (*loc. cit.*). This early attribution is an indication of the esteem in which the painting was held by its owner, for Teniers would have been among the most desirable Dutch and Flemish painters for German collectors in the period.

A number of Dutch and Flemish paintings from the Brabeck collection are today in the world's leading public collections. Among the highlights are Jacob van Ruisdael's *Waterfall in a rocky landscape with a bridge and a half-timbered house* of the late 1660s (National Gallery, London) and Aert de Gelder's acclaimed *Self-portrait with model (The artist as Zeuxis)* (Städel Museum, Frankfurt am Main).

The attribution of this painting was endorsed by Dr. Jan Kelch, former director of the Gemäldegalerie, Staatliche Museen zu Berlin, at the time of the 2009 sale.



Fig. 1 Söder Castle, near Hildesheim, viewed from the northwest.







613

DIRCK VAN DELEN (HEUSDEN 1604/05-1671 ARNEMUIDEN)

An architectural capriccio with an elegant couple strolling before a portico

signed 'D. van Delen f.' (lower right)

oil on panel

23½ x 28½ in. (59.7 x 71.4 cm.)

\$50,000-80,000

£41,000-65,000

€46,000-73,000

PROVENANCE:

Gonzales Bravo, Madrid.

A. de Steurs, Amsterdam; Fischer, Lucerne, 25-29 May 1943, lot 1849, as Dirck van Delen and Anthonie Palamedesz., where unsold and reoffered A. de Steurs, Amsterdam; Fischer, Lucerne, 25-27 May 1944, lot 805, as Dirck van Delen and Anthonie Palamedesz.

with Galerie M. Schulthess, Basel, where acquired by

Private collection, Switzerland, and by whom sold

Anonymous sale; Sotheby's, London, 11 December 1985, lot 38, as on copper.

Anonymous sale; Christie's, New York, 25 May 2005, lot 36.

with Jack Kilgore, New York, where acquired by the present owner in 2006.

EXHIBITED:

Munich, Antique Dealers' Fair, 1975.

New York, Metropolitan Museum of Art, 28 July-16 October 2006, on loan.

LITERATURE:

A. Czobor, 'Recherches Faites dans le Fonds Hollandais et Flamand de la Galerie des Maitres Anciens', *Bulletin du Musée hongrois des beaux-arts*, XXIII, 1963, pp. 56, 58, fig. 41.

The Burlington Magazine, CXVII, October 1975, p. 690, fig. 80, as 'Dirk van Delen and Antonie Palamedesz'.

T.T. Blade, *The Paintings of Dirck van Delen*, Ph.D. dissertation, 1976, p. 257, no. 115, fig. 170, as with figures by David Teniers II.

A native of Middelburg, whose guild he joined in 1639, van Delen lived and worked in the nearby town of Arnemuiden, serving as its master of the toll-house and sitting almost continuously on its town council until his death. A specialist in architectural paintings, he initially trained under Frans Hals, whose work left no lasting impact on his young pupil. Though his earliest works were interior scenes executed in dark earth tones, around 1630 he began to create fanciful palace exteriors conceived in a palette composed predominantly of pinks and bluish greens. Like his contemporaries Bartholomeus van Bassen and Hendrick van Steenwyck II, van Delen freely mixed Gothic and Renaissance motifs to create a series of structurally impossible arcades and side chambers. In typical fashion, the arcade at right here recedes to a single vanishing point that draws the viewer's eye to the atmospheric landscape of rectilinearly arranged trees visible in the background.

Though undated, Agnes Czobor has rightly associated this painting with the notably similar *Architectural capriccio with the Return of the Prodigal Son*, signed and dated 1649, in the Wallraf-Richartz-Museum, Cologne (*loc. cit.*). In his unpublished dissertation on the artist, Timothy Trent Blade suggested a slightly earlier dating of the mid-1630s to mid-1640s and attributed the figures to David Teniers II (*loc. cit.*), though they are likelier to have been executed by either Anthonie Palamedesz, with whom van Delen is traditionally thought to have collaborated, or van Delen himself.



614

JAN VAN KESSEL I (ANTWERP 1626-1679)

*Roses, tulips, an iris and other flowers in a glass vase
on a stone plinth with butterflies and other insects*

signed 'J. v kessel f.' (lower right)

oil on copper, with an *Ecce Homo* on the reverse

11½ x 9¾ in. (29.2 x 24.4 cm.)

\$150,000-250,000

£130,000-200,000

€140,000-230,000

PROVENANCE:

[The Property of a Gentleman]; Christie's, London, 8 July 2008, lot 36, where acquired by the present owner.

LITERATURE:

K. Ertz and C. Nitze-Ertz, *Jan van Kessel der Ältere 1626-1679; Jan van Kessel der Jüngere 1654-1708; Jan van Kessel der 'Andere' ca. 1620-ca. 1661: Kritische Kataloge der Gemälde*, Lingen, 2012, p. 319, no. 539, illustrated.

In his *Het Gulden Cabinet vande Edel Vry Schilder-Const* (The Golden Cabinet of the Noble Liberal Art of Painting) of 1662, Cornelis de Bie described Jan van Kessel I as a 'painter very renowned in flowers'. Van Kessel initially trained in the workshop of the Antwerp history painter Simon de Vos before completing his studies under his maternal uncle, Jan Brueghel II. This painting is a striking display of the degree to which he excelled at producing small-scale paintings on copper or panel. The hard surfaces of these supports enabled him to render a seemingly limitless variety of flowers, fruit, birds, insects and other animals with great precision.

Dating to the first half of the 1650s, the unpretentious elegance of this simple bouquet set within a glass vase calls to mind paintings by van Kessel's friend and contemporary, Daniel Seghers, with whom van Kessel's paintings have been confused. Like Seghers, van Kessel employed a refined sense of color in which he delineated the form of each petal with delicate half-tones as a means of creating a tactile, almost sculptural appeal. His use of an architectural plinth to present the bouquet is foreign to Seghers' production of pure floral still lifes but is known in paintings by artists working in the tradition of Ambrosius Bosschaert I, including Ambrosius Bosschaert II and Jan Baptist van Fornenburgh, which may have provided a secondary source of inspiration for this work.



615

DANIEL SEGHERS (ANTWERP 1590-1661)

Swags of flowers surrounding a cartouche with the Virgin and Child

signed, inscribed and dated 'D. Seghers. Soc.te Jesú 1643' (lower right)

oil on panel

27 x 21¼ in. (68.5 x 54 cm.)

\$60,000-80,000

£49,000-64,000

€55,000-72,000

PROVENANCE:

with Silvano Lodi, Munich, where acquired by Dr. Gustav Rau (1922-2002), Stuttgart, and by whom bequeathed to The Foundation of the German Committee for UNICEF; Sotheby's, London, 4 July 2013, lot 157.
with Jack Kilgore, New York, where acquired by the present owner in 2013.

EXHIBITED:

Remagen, Arp Museum Bahnhof Rolandseck, *Köstlich! Stilleben von Franz Snyders bis Giorgio Morandi*, 10 February-14 October 2012, no. 5.

This exquisite work was executed when Daniel Seghers was at the height of his powers. Painted with extraordinary delicacy and clarity, these garlands demonstrate the painter's consummate skill at rendering flowers. Seghers began his artistic training in Utrecht but, in 1609 or 1610, returned to his native Antwerp, where he worked with Jan Brueghel the Elder. Raised a Protestant, Seghers converted to Catholicism in the early 1610s, perhaps under Brueghel's influence, and was admitted into the Jesuit Order in 1614 (taking his final vows eleven years later). Many of the painter's signed works, including the present picture, are inscribed 'Societatis Jesu' (usually abbreviated), denoting the painter's allegiance to the Jesuit Order, which received payment for his works.

Seghers pioneered the use of decorative floral garlands to embellish a central image, typically of a religious subject. Usually, such devotional images appear as carved stone cartouches, contributed by another painter. Such collaborations were common practice in Antwerp during the mid-seventeenth century. Seghers is known to have collaborated with many of the leading figure painters of his day, including Sir Peter Rubens, Hendrick van Balen and Erasmus Quellinus II, with whom he produced around thirty paintings. That Quellinus likely contributed the Virgin and Child in this painting is borne out by a notably similar Virgin and Child attributed to Quellinus in a painting dated 1646 sold Sotheby's, New York, 11 June 1981, lot 70. The use of the Marian imagery here is significant. Not only do each of the flowers – save the tulips – carry Marian associations, but it was common practice in Flanders for devotional images of the Virgin and Child to be set into niches and adorned with floral decorations. This practice would not have been lost on contemporary viewers and would have heightened the spiritual significance of the artist's paintings (see S. Merriam, *Seventeenth-Century Flemish Garland Paintings: Still Life, Vision, and the Devotional Image*, Farnham, 2012, pp. 112-116).



D. Serris. Scul. Gesù. 1643

616

OSIAS BEERT I (ANTWERP C. 1570-1624)

Peaches and plums on a pewter dish with hazelnuts and plums on another, wild strawberries on a Wanli plate, mulberries in a Wanli porcelain bowl, two façon-de-venise glasses, a beaker, bread roll and knife on a wooden table

oil on panel, with the original gessoed reverse
21½ x 29¾ in. (54.5 x 75.5 cm.)

\$300,000-500,000

£250,000-400,000
€280,000-450,000

PROVENANCE:

Dr. Paul Mersch, Paris; his sale, Keller & Reiner, Berlin, 27-28 November 1905, lot 10, as 'Ambrosius Breughel'.

Private collection since at least the 1920s, and by descent in the family until [The Property of a Lady]; Sotheby's, London, 7 July 2010, lot 15, where acquired by the present owner.

EXHIBITED:

New York, Metropolitan Museum of Art, 14 February-4 December 2012, on loan.

Regarded as a pioneer of the breakfast piece in Antwerp, Beert was probably born in that city, where in 1596 he became a pupil of Andries van Baesrode I and in 1602 joined the city's painters guild. In addition to his activities as a painter, contemporary documents described him as a cork merchant and a member of *De Olijftak* (The Olive Branch), an Antwerp chamber of rhetoric whose membership primarily consisted of merchants and tradesmen (its rival, the *Violieren* (Gillyflowers), was the favored society for artists and intellectuals). The paucity of details about his life notwithstanding, Beert's works exerted a tremendous influence on subsequent generations of Antwerp still life painters, including his nephew, Frans Ykens, Jacob van Hulsdonck and Jacob van Es.

The dense groupings of readily available fruits and vegetables intermixed with luxury goods – including the Wanli porcelain and *façon-de-venise* wine glasses – and more quotidian objects like the pewter plates are characteristic of Beert's work. Here, Beert creates a remarkably refined composition by ingeniously staggering receding bands of similarly colored objects – brilliant red berries and porcelain in the foreground, peaches and an uncut bread loaf in the middle ground and earthy hazelnuts, a glass of wine and a beaker in the background – to create a sense of rhythmic movement. Such an arrangement ensures that no element is subordinated to another and, combined with an elevated perspective that establishes both the fronts and tops of the objects, allowed the artist to signal the care with which he rendered their disparate surfaces.

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



617

DIRCK HALS (HAARLEM 1591-1656)

A merry company in an interior

indistinctly signed 'DHA[...] ('DH' in ligature, lower right)

oil on panel

13 $\frac{1}{8}$ x 21 in. (33.3 x 53.3 cm.)

\$70,000-100,000

£57,000-81,000

€64,000-91,000

PROVENANCE:

Lucius O'Callaghan, Esq. (1877-1954), Dublin, by 1952; his sale (†), Christie's, London, 12 October 1956, lot 39, where acquired for 600 gns. by the following with Hallsborough Gallery, London.

[The Property of a Lady]; Christie's, London, 9 July 1999, lot 5.

with David Koetser, Zürich.

with Xaver Scheidwimmer, Munich, by 2002.

with Jack Kilgore, New York, where acquired by the present owner in 2006.

EXHIBITED:

London, Royal Academy of Arts, *Dutch Pictures, 1450-1750: Winter Exhibition*, 22 November 1952-1 March 1953, no. 222.

New York, Metropolitan Museum of Art, *Frans Hals in the Metropolitan Museum*, 26 July-10 October 2011.

LITERATURE:

Weltkunst, 15 November 2002, p. 2013, fig. 21.

B. Nehlsen-Marten, *Dirck Hals 1591-1656: Oeuvre und Entwicklung eines Haarlemer Genremalers*, Weimar, 2003, pp. 162, 275, no. 81, fig. 187.

Little is known of Dirck Hals' early education, but he likely studied with his elder brother, Frans. He may also have worked under Willem Buytewech, who was active in Haarlem in the 1610s and was an early pioneer of the 'merry company', the subject matter for which Dirck is most known today. As here, Dirck often reused figural groups and motifs in his paintings. Each of these figures, with the exception of the cavalier at right, appears in Hals' *Fête Champêtre* of 1627 (fig. 1; Rijksmuseum, Amsterdam), as does the cooler at lower right, with its glass bottles of red and white wine. In order to create a distinct composition, the artist has simply altered the colors of a number of the merry-makers' clothing.

A slightly larger variant of this painting, with four additional figures and dated 1628, is in the Metropolitan Museum of Art, New York. As Britta Nehlsen-Marten has noted, Hals paid uncharacteristic attention to the place-settings and tableware in the present painting, whose compressed, 'shoebox' arrangement allows for maximum emphasis on the revellers (*loc. cit.*).

In the first half of the twentieth century, this painting was owned by Lucius O'Callaghan (1877-1954), a prominent Dublin architect who served as the Director of the National Gallery of Ireland from 1923-27. Throughout his life, O'Callaghan amassed an impressive collection of seventeenth-century Dutch paintings, including works by Jan van Goyen, Govert Flinck and Pieter Claesz.



Fig. 1 Dirck Hals, *Fête Champêtre*, Rijksmuseum, Amsterdam.



HENDRICK GOLTZIUS (MÜLBACHT 1558-1617 HAARLEM)*Unequal Lovers*

signed in monogram and dated 'HG / 1615' ('HG' in ligature, upper right)

oil on canvas

27 x 23 in. (68.5 x 58.5 cm.)

\$300,000-500,000

£250,000-400,000

€280,000-450,000

PROVENANCE:

Anonymous sale; Uto Auktions AG, Zürich, 25-29 November 1985, lot 1429, as Christiaan van Couwenbergh (unsold).

Anonymous sale; Sotheby's, London, 5 July 1995, lot 19, where acquired by the following with Jack Kilgore, New York, where acquired in 1996 by Private collection, New York.

with Jack Kilgore, New York, where acquired by the present owner in 2013.

EXHIBITED:

New York, Metropolitan Museum of Art, 29 April 2013-20 May 2014, on loan.

LITERATURE:O. Hirschmann, *Hendrick Goltzius als Maler 1600-1617: Quellenstudien zur Holländischen Kunstgeschichte IX*, The Hague, 1916, p. 82, no. 30, where known only from Adriaen Matham's engraving.M. van der Vlist, *Goltzius als Schilder*, undergraduate thesis, 1974, p. 52.L. Widerkehr, 'JACOB MATHAM GOLTZIJ PRIVIGNUS: Jacob Matham graveur et ses rapports avec Hendrick Goltzius', in *Goltzius-Studies: Hendrick Goltzius (1558-1617): Nederlands Kunsthistorisch Jaarboek*, XLII-XLIII, 1993, p. 249, as lost.E. de Jongh and G. Luijten, *Mirror of Everyday Life: Genreprints in the Netherlands 1550-1700*, exhibition catalogue, Amsterdam, 1997, pp. 84, 172, note 21, under no. 9.W.E. Franits, *Dutch Seventeenth-Century Genre Painting: Its Stylistic and Thematic Evolution*, New Haven and London, 2004, pp. 18-19, fig. 3.L.W. Nichols, *The Paintings of Hendrick Goltzius, 1558-1617: A Monograph and Catalogue Raisonné*, Doornspijk, 2013, pp. 188-189, no. A-59, pl. 51.**ENGRAVED:**Adriaen Matham (1590-1660), *circa* 1625-31.Fig. 1 Hendrick Goltzius, *Unequal Lovers*, Musée de la Chartreuse, Douai.

Having only resurfaced in 1985, this magnificent painting is an important addition to the painted *oeuvre* of one of the most renowned Dutch artists, Hendrick Goltzius. The composition was previously known exclusively from a print by the Haarlem publisher and art dealer, Adriaen Matham, of *circa* 1625-31 and two copies in oil. Lawrence W. Nichols first recognized the painting as Goltzius' original when it was offered in the 1985 Zurich sale with an attribution to Christiaan van Couwenbergh.

Goltzius was born to a family of artists in the German Rhineland and moved to Duisburg at the age of three. According to his friend and earliest biographer, Karel van Mander, Goltzius trained as a young boy with his father, a glass painter. In 1574-75 he was apprenticed to Dirck Volckertsz. Coornhert, marking the start of a career that would see him become arguably the most important draftsman and engraver of late sixteenth-century Europe.

In 1600, at the age of forty-two, Goltzius appears to have given up engraving and turned to painting instead, possibly on account of the encouragement of van Mander. Fewer than sixty paintings by Goltzius are known today, only about a dozen of which remain in private hands. Dated 1615, this work was executed toward the end of Goltzius' most prolific period as a painter. The largest number of the artist's paintings were executed between 1613 and 1616, a period when, as here, he appears to have had a preference for compositions with only one or two figures, generally shown at half-length before a neutral background.

The theme of *Unequal Lovers* had a long history dating back to Classical Antiquity, with Cicero, Plutarch, Ovid and Plautus all having written comedies dealing with the theme. Northern European artists continued the tradition in the late Middle Ages and Renaissance, with printmakers like the Hausbuchmeister and Israhel van Meckenem having produced engravings of the subject. The subject's popularity exploded at the end of the fifteenth and beginning of the sixteenth centuries, notably under the influence of Boccaccio's *Decameron* (completed 1353), Sebastian Brant's *Ship of Fools* (1494) and Erasmus' *Praise of Folly* (1509). Painters, among them Jan Massys and Lucas Cranach the Elder, were particularly fond of the subject. The pairing of a somewhat grotesque old man and a knowing, youthful beauty under the guise of a morality lesson provided cover for artists to depict such a licentious subject.

Goltzius was intimately familiar with the theme, which he and his workshop had previously treated in several prints before 1600 as well as a painting dated 1614 showing an old woman and a young man (fig. 1; Musée de la Chartreuse, Douai). The present painting differs from the earlier examples, which tended to show the figures three-quarter or full-length in an interior. By stripping the composition only to its essential elements, Goltzius has here increased the visual impact of the central narrative in which the bag of coins passes from the elderly, syphilitic man to his young companion. That the young woman is a prostitute is confirmed by her coiffure with braids wound into a cone, her gesture of sticking a finger inside her clothing (a change Goltzius made during the painting process) and the rather phallic shape of bag of money.

Wayne Franits has described this painting as 'surely ranking among the earliest genre pictures produced in the Dutch Republic' (*loc. cit.*), marking it as a work that, in conjunction with Flemish art of the sixteenth-century, would come to influence subsequent generations of Dutch genre painters.





619

SALOMON DE BRAY (AMSTERDAM 1597-1664 HAARLEM)

A shepherd

signed and dated 'S. Bray / 1638.' (lower right)

oil on panel

25 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in. (65.7 x 50.2 cm.)

\$30,000-50,000

£25,000-40,000

€28,000-45,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 11 November 1992, lot 57.

with Bob P. Haboldt & Co., New York, where acquired by the present owner in 1993.

EXHIBITED:

New York, Bob P. Haboldt & Co., *Dutch and Flemish Old Master Paintings*, 29 September-30 October 1993.

LITERATURE:

P. van den Brink, et al., *Het Gedroomde Land: Pastorale schilderkunst in de Gouden Eeuw*, exhibition catalogue, Utrecht, Frankfurt am Main and Luxemburg, 1993, p. 138, fig. 17.3, under no. 17.

Otto Naumann, Ltd: *Inaugural Exhibition of Old Master Paintings, 12 January-1 March 1995*, New York, 1995, n.p., under 'Part II: Paintings Sold in the Past, 1993', illustrated.

Arguably the leading exponent of Haarlem Classicism in the second quarter of the seventeenth century, Salomon de Bray seamlessly blended a range of influences – among them the Amsterdam history painter Pieter Lastman and the Utrecht Caravaggisti Hendrick ter Brugghen and Dirck van Baburen – into a distinctive style. The influence of ter Brugghen and Baburen is particularly evident here in the striking contrast between the deep background shadows and the warm highlights of the shepherd's unblemished skin.

Though no pendant is known or documented, this painting would almost certainly have been conceived with an accompanying shepherdess, much like the comparable *Shepherd* of 1635 (Gemäldegalerie Alte Meister, Staatlichen Kunstsammlungen, Dresden), whose companion went missing during World War II but is known today through photographs.

A copy of this painting, said to be by an artist in de Bray's circle, was sold Lempertz, 19 November 2016, lot 1043.



620

JAN LIEVENS (LEIDEN 1607-1674 AMSTERDAM)

The Penitent Saint Peter

oil on panel

19½ x 15 in. (49.5 x 38.1 cm.)

\$50,000-70,000

£41,000-56,000

€46,000-63,000

PROVENANCE:

(Possibly) Johan van der Burgh, The Hague, where described in the 1741 estate inventory of his widow as 'Petrus, geschildert door Jan Lievensz.'

Private collection, Germany.

with Jack Kilgore, New York, where acquired by the present owner in 2012.

LITERATURE:

(Possibly) A. Bredius, *Künstler-Inventare*, I, The Hague, 1915, p. 221.

B. Schnackenburg, *Jan Lievens: Friend and Rival of the Young Rembrandt*, Petersberg, 2016, pp. 44, 47, 68, 80, 173, 175, no. 13, illustrated.

This recently rediscovered painting has been dated by Bernhard Schnackenburg to 1625 (*loc. cit.*). As is typical of Lievens' early works before 1628, here his primary source of inspiration is the Utrecht Caravaggisti. The tormented facial expression, preference for the depiction of the figure at half-length and striking chiaroscuro with artificial light effects can likewise be found in paintings like Hendrick ter Brugghen's *Penitent Saint Peter*, a composition known today through two workshop examples, one in the Centraal Museum, Utrecht, and another in a French private collection (see L.J. Slatkes and W. Franits, *The Paintings of Hendrick ter Brugghen: Catalogue Raisonné*, Amsterdam, 2007, pp. 223-224, 406-407, nos. W9-W10, pls. 97, 97a).

As is typical of Dutch depictions of Saint Peter, Lievens does not conceive of the saint as the founder of the church but an anguished and fallible human being, who, in accordance with Christ's prediction, denied him three times before acknowledging his betrayal and repenting (Mark 14: 29-31, 66-72). The rough, thick application of paint is perfectly suited to Peter's tortured expression and finds parallels not only in paintings like Lievens' *Simeon with the Christ Child* (art market, Amsterdam) and *Penitent Magdalene* (Musée de la Chartreuse, Douai) but those of his Leiden colleague, Rembrandt van Rijn, with whom Lievens would shortly share a studio.



621

**NICOLAUS KNUPFER
(LEIPZIG 1603-1660 UTRECHT)**

Theseus Proposing to Phaedra

oil on panel
18½ x 25½ in. (47 x 63.8 cm.)

\$25,000-35,000

£21,000-28,000
€23,000-32,000

PROVENANCE:

with State Art Dealer, Antikvariat, St. Petersburg, 1929/31.
Private collection, St. Petersburg.
Anonymous sale; Christie's, London, 23 April 1982, lot 53, as Attributed to Dirck Metius.
with Richard L. Feigen, New York, where acquired in 1996 by
William F. Reilly, New York.
with Jack Kilgore, New York, where acquired by the present owner in 2011.

LITERATURE:

J.I. Kuznetsov, 'Nikolaus Knupfer (Biographie, thèmes et sources de la création artistique,

catalogue des œuvres)', *Trudy Gosudarstvennogo Ermitaza / Jahrbuch der Staatlichen Ermitage*, VIII, 1964, no. 132A.

J.I. Kuznetsov, 'Nikolaus Knupfer (1603?-1655)', *Oud Holland*, LXXXVIII, 1974, p. 203, no. 132A, as A kneeling warrior before an enthroned queen (possibly Jason before Hipsipila).
Burlington Magazine, CXXIV, August 1982, p. ii, illustrated.

J. Saxton, *Nicolaus Knupfer, An Original Artist: Monograph and Catalogue Raisonné of Paintings and Drawings*, Doornspijk, 2005, pp. 139-140, no. 45, illustrated.

This rarely represented episode from the life of Theseus, King of Athens, depicts the unfaithful king proposing to Phaedra, the daughter of King Minos of Crete, while his first wife, Hippolyta, and her band of bare-breasted Amazons stand ready for battle in the background. Knupfer's source for this episode is unclear, but Jo Saxton has suggested it may derive from either Demosthenes'

Rising of the Amazons or Apollodorus' *Epitome*, both of which describe the Amazons' desire to avenge their queen by attacking Theseus (*loc. cit.*). Demosthenes notes that, after attacking Theseus, they were slain by Hercules, while Apollodorus notes that the doors to the room were closed and they themselves were slain. Knupfer may allude to the Amazons' impending demise here through the partially closed curtain.

The background windows, which contain roundels depicting *Jael killing Sisera* and *Aristotle ridden by Phyllis*, serve to underscore the painting's main theme of the power of women. Saxton has perceptively suggested that the roundel of Jael and Sisera employs a composition that is similar to Adam Elsheimer's *Judith and Holofernes* (Wellington Museum, Apsley House, London), a work that was owned by Sir Peter Paul Rubens from 1626 and that probably arrived in the Netherlands circa 1640, a date that coincides with Saxton's dating of this painting (*loc. cit.*).



622

DIRCK VAN DER LISSE (THE HAGUE 1607-1669)

Diana and Callisto

signed in monogram 'DVL' (lower right)

oil on panel

19½ x 16 in. (49.5 x 40.5 cm.)

inscribed with initials on the reverse of the panel 'C. de B.'

\$10,000-15,000

£8,100-12,000

€9,100-14,000

PROVENANCE:

(Probably) Anonymous sale; van der Schley a.o., Amsterdam, 14 November 1791, lot 89.

Albert Grossmann (1857-1934), Brombach, by July 1920 (according to Hofstede de Groot fiches).

Esther Matossi (1906-1979), Zürich.

Anonymous sale; Sotheby's, London, 3 June 1981, lot 79.

Anonymous sale; Christie's, Amsterdam, 7 May 2013, lot 78.

with Jack Kilgore, New York, where acquired by the present owner in 2013.

Dirck van der Lisse studied under Cornelis van Poelenburch in Utrecht in the mid-1620s before moving to The Hague in 1635, the year in which he received an important commission to contribute to a cycle depicting scenes from Guarini's *Pastor Fido* for the stadholder Frederik Hendrik. Following a brief return to Utrecht and a trip to Amsterdam, he settled permanently in The Hague in 1644, where he became a founding member of the city's *Confrerie Pictura* and, from 1660 until his death, served as its burgomaster.

Regarded as the most talented of Poelenburch's pupils, van der Lisse took particular inspiration from his master's early paintings. This work is a characteristic example of the artist's unique approach to his mythological subjects, one where unmixed yellows and oranges prevail and imbue the figures and landscape with a warm tonality.



623

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

A landscape with figures along a river bank

oil on panel, circular
10 $\frac{3}{8}$ in. (26.4 cm.) diameter

\$15,000-20,000

£13,000-16,000
€14,000-18,000

PROVENANCE:

with Galerie Jan de Maere, Brussels, where acquired by the present owner in 2014.

EXHIBITED:

New York, Metropolitan Museum of Art, 5 June-19 August 2014, on loan.

Though born in Germany, Goffredo Wals is said to have worked in Rome with Agostino Tassi from 1616/7 to the end of 1618, spending the remainder of his career in Italy, where he came under the influence of the works of Adam Elsheimer. According to Filippo Baldinucci, Wals counted among his pupils the young Claude Lorrain, who was attracted to Wals' distinctive approach to landscape painting. As here, Wals favored small, often circular panel or copper supports on which he painted sophisticated, abstract compositions of sensitively lit landscapes composed predominantly in blues, greys and greens.



624

JAN BOTH (UTRECHT 1610-1652)

An Italianate landscape with travelers on a path

oil on canvas

27½ x 38¾ in. (70 x 98.7 cm.)

\$40,000-60,000

£33,000-48,000

€37,000-54,000

PROVENANCE:

with Colnaghi, London, where acquired *circa* 1955 by
A private collection, and by descent in the family until 1998.

with Thomas Agnew & Sons, London, where acquired by the present owner in 1999.

Alongside Jan Asselijn and Nicolaes Berchem, Jan Both was among the most influential figures who made up the second generation of Dutch Italianate landscape painters. After training in Utrecht with Abraham Bloemaert and

Gerrit van Honthorst, Both traveled to Italy in 1638 and, with his brother, Andries, settled in Rome, joining a thriving community of Dutch and Flemish painters working in the city. Following Andries' death in Venice in 1642, Jan returned to Utrecht and established himself as a leading painter in the city, becoming the headman of the city's painters guild in 1649.

This painting, bathed in late afternoon warm Italian light, is a quintessential example of the master's work. Despite its status as an idealized view, the painting contains an intense sense of realism, no doubt based on studies Both made during his time in Italy. Only a singular dated landscape from Both's time following his return to Utrecht is known – the *Landscape with Mercury and Argos* (Neues Schloss, Schleissheim). The lack of dated paintings aside, it has nevertheless proven possible to broadly reconstruct Both's stylistic development. Here, Both's use of framing trees in the foreground and a curving path that leads the viewer's eye into the background are both generally believed to be hallmarks of the artist's paintings dating to the early to mid-1640s.

625

ABRAHAM BLOEMAERT (GORINCHEM 1564/6-1651 UTRECHT)

Circe

signed 'A. Bloemaert' (lower left)

oil on canvas

22½ x 19¼ in. (56.2 x 48.9 cm.)

\$50,000-80,000

£41,000-64,000

€46,000-73,000

PROVENANCE:

Private collection, England.

with Salomon Lilian, Amsterdam and Geneva, where acquired by the present owner in 2006.

EXHIBITED:

Amsterdam and Geneva, Salomon Lilian, *Old Masters*, 2004, no. 3 (entry by M. Roethlisberger).

Daughter of Helios and Hecate, the goddess of witchcraft, the enchantress Circe was notorious in Greek mythology for her knowledge of herbs and potions. The story is recounted by Homer in the *Odyssey* (Book X): Odysseus and his companions came to the island retreat of the cruel sorceress on their journey home from the Trojan War. It was Circe's way with travelers to offer them food laced with a magic potion that transformed them into swine. Forewarned by Hermes, Odysseus ate an herbal antidote that protected him against the fate that would befall his comrades. At sword-point, the Greek hero forced Circe to restore the pig-men to their former state. In the visual arts, Circe typically appears with her attributes of a cup and wand or the staff with which she transforms her enemies into animals. The present painting, which, on the basis of style, dates to Bloemaert's maturity, appears to be among the earliest depictions of the enchantress in Dutch painting. Unlike most later representations of the sorceress, which are almost always multi-figure compositions, Bloemaert concentrates exclusively on the isolated yet alluring figure, who is intended to be admired for her exquisite beauty.

We are grateful to Marcel Roethlisberger for endorsing the attribution to Abraham Bloemaert on the basis of photographs. Dr. Roethlisberger dates the work to between 1625 and 1628, when the artist was around sixty (*loc. cit.*). At this time, Bloemaert was painting several explorations of female and male half-length figures, often as allegories such as *Liberality* or *Avarice*, or simply as Arcadian shepherdesses. Seen in profile, the woman conforms to a type that the artist favored, and which can be seen in several drawings of female heads as well as paintings such as the *circa* 1610 *Samaritan Woman*, the 1620 *Pomona*, the 1626 *Chariclea* and the late *Apollo and Pan*. Particularly admirable is Bloemaert's sophisticated use of colors, which Roethlisberger considers to be of 'an utmost delicacy', concluding that 'this painting sums up the harmonious mastery of Bloemaert's art of the 1620s' (*loc. cit.*).



626

CORNELIS VAN HAARLEM (HAARLEM 1562-1638)

Diana

signed in monogram and dated 'CH. 1618.' (upper left)

oil on panel

29 x 22 $\frac{5}{8}$ in. (73.7 x 57.5 cm.)

\$80,000-120,000

£65,000-96,000

€73,000-110,000

PROVENANCE:

Jan Danser Nijman (c. 1735-c. 1797); his sale (*), van der Schley a.o., Amsterdam, 16 August 1797, lot 120, where acquired for f 24 by Josephus Augustinus Brentano (1753-1821), Amsterdam. Revitt collection, Northampton, circa 1850, and by descent. Anonymous sale; Bonhams, London, 7 December 2011, lot 9. with Jack Kilgore, New York, where acquired by the present owner in 2012.

LITERATURE:

R.W.A. Bionda, 'De Amsterdamse verzamelaar J. A. Brentano (1753-1821) en de inrichting van zijn "zaal" voor Italiaanse kunst', *Bulletin van het Rijksmuseum*, XXXIV, no. 3, 1986, p. 173, note 37.

P.J.J. van Thiel, *Cornelis Cornelisz van Haarlem*, Doornspijk, 1999, pp. 135 and 342, no. 124, pl. 240 (drawn copy by Delfos).

This panel belongs to a group of bust-length classical deities produced by Cornelis van Haarlem in the first two decades of the seventeenth century. The artist's earlier compositions are marked by twisting, animated nudes with a heavily defined musculature, similar to those found in the works of Hendrick Goltzius and Bartholomäus Spranger. While the artist's forms became less rigidly muscular in his later career, the almost life-size figures of gods and goddesses are still somewhat sculpted, typically shrouded in billowing drapery, and often adorned with identical earrings of glass spheres suspended from gold hoops, as depicted in *Venus* and *Adonis*, a pair that only recently reemerged (sold Christie's, London, 8 July 2008, lot 12). These idealized gods and goddesses always appear against a dark background, painted on both canvas and panel, and usually signed in monogram and dated.

Prior to its reappearance in 2011, the present panel was known only from a drawn copy by Abraham Delfos executed in 1795, when the work was in the collection of Jan Danser Nijman (fig. 1; Rijksprentenkabinet, Amsterdam).



Fig. 1 Abraham Delfos, after Cornelis van Haarlem, *Diana*, Rijksprentenkabinet, Amsterdam.





627

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

Portrait of a richly dressed young man, half-length

signed, dated and inscribed 'Æ T: 21 / Ao. 1664 / APalamedes pinxit'
(‘AP’ in ligature, upper right)

oil on canvas

28½ x 24½ in. (72.4 x 62.2 cm.)

\$12,000-18,000

£9,700-14,000

€11,000-16,000

PROVENANCE:

El Roy and Helene Master, Berksveldt Farm, Robesonia, PA; their sale (!), Pook and Pook, Downington, PA, 20 June 2009, lot 416.
with Jack Kilgore, New York, where acquired by the present owner in 2009.

EXHIBITED:

New York, Metropolitan Museum of Art, 1 June-8 September 2010, on loan.

A gifted painter of guardroom interiors, merry companies, still lifes and portraits, Anthonie Palamedesz. may have studied in Delft with the portrait painters Michiel van Mierevelt and Hendrik Pot. While Palamedesz.'s earlier portraits exude a certain sobriety, in his portraits of the late 1650s and 1660s, the artist displays an awareness of the fashionable and sophisticated imagery of Amsterdam portraitists like Bartholomeus van der Helst. With his right hand on his walking stick and left arm akimbo, the sitter here adopts a pose similar to that which is found in paintings like van der Helst's *Portrait of an Officer of 1657* (Chequers Trust, Chequers Court, Ellesborough) and his *Portrait of Samuel de Marez (1632-1691)* of 1661 (private collection).



628

**EGBERT LIEVENSZ. VAN DER POEL
(DELFT 1621-1664 ROTTERDAM)**

A view of Delft after the explosion of 1654

signed and dated 'E Vanderpoel f / [...] october 1654' (lower left)
oil on panel
15% x 20% in. (39.5 x 52.4 cm.)

\$40,000-60,000

£33,000-48,000
€37,000-54,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 25 April 1956, lot 102 (to Makant).
with Dennis Vanderkar, London, by 1969.
Private collection, Abcoude.
Anonymous sale; Veilinghuis Van Spengen, Hilversum, 29 October-5
November 2012, lot 675.
with Salomon Lilian, Amsterdam and Geneva, where acquired by the present
owner in 2013.

EXHIBITED:

London, Dennis Vanderkar, *Exhibition: Dutch & Flemish Old Masters*, 1 April-31
May 1969, no. 18.
Amsterdam and Geneva, Salomon Lilian, *Old Masters*, 2013, no. 11.

LITERATURE:

N. MacLaren, *The Dutch School, 1600-1900*, C. Brown, ed., I, London, 1991, pp.
307-308, under 'Versions', as 'copy?'.

In 1654, a powder magazine in Delft storing approximately 90,000 pounds of
gun powder caught fire and exploded. The explosion destroyed a large section
of the city and killed between 500 and 1,000 of its residents, including van der
Poel's own daughter and the city's most promising painter, Carel Fabritius. As
an indication of the event's contemporary significance, van der Poel painted
at least twelve panels of this subject, one of which is today in the National
Gallery, London. Each is inscribed with the date of the explosion, 12 October
1654. While some represent the moment of the explosion itself, many, such as
this composition, depict its aftermath in which the town's inhabitants help the
injured and begin to tackle the debris.

629

DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

An alchemist in his workshop

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

oil on canvas

23½ x 29 in. (59.7 x 73.7 cm.)

\$250,000-350,000

£210,000-280,000

€230,000-320,000

PROVENANCE:

(Possibly) Anonymous sale; Jouvenau, Tournai, 19 October 1744, lot 87, as 'Original de David Teniers, représentant un Chimist qui étudie dans son laboratoire, & autres Figures qui l'assistent, avec les ustensiles qui lui sont nécessaires; large de 30 pouces & haut de 23 en Cadre partie doré'.

Anonymous sale [A.]; van der Schley, Amsterdam, 6 August 1810, lot 98, where acquired for f 610 by

Abraham Bredius (1782-1863) and Johannes Johannesz. Remmers (1741-1828), Amsterdam, and by descent to

Dr. Abraham Bredius (1855-1946), The Hague.

with Jacques Goudstikker, Amsterdam, by 1919.

Huet collection; Galerie Charpentier, Paris, 14 June 1960, lot 52.

with Salomon Lilian, Amsterdam and Geneva, where acquired by the present owner in 2013.

EXHIBITED:

The Hague, Pulchri Studio, *Catalogus der tentoonstelling van schilderijen van oude meesters*, 1890, no. 108.

The Hague, Kunstzaal Kleykamp, *Tentoonstelling van oude schilderijen bijeengebracht uit de verzamelingen van Dr. A. Bredius en J.O. Kronig*, March 1915, no. 26.

Amsterdam, Maatschappij voor Beeldende Kunst, *Catalogue de la collection Goudstikker d'Amsterdam*, 14 December 1919-4 January 1920, no. 75.

Lille, Musée de l'Hospice Comtesse, *circa 1960*.

LITERATURE:

J.O. Kronig, 'De verzameling Bredius', *Groot-Nederland*, XV, 1917, pp. 45-46.

P.C. Sutton *et al.*, *The Age of Rubens*, exhibition catalogue, Boston and Toledo, 1993, p. 422, note 7.





Fig. 1 Philips Galle, after Pieter Bruegel I, *The alchemist*, Metropolitan Museum of Art, New York.

This painting is one of the finest examples of approximately a dozen known depictions of this subject by Teniers and is of comparable quality to *The Alchemist* of 1649 in the Philadelphia Museum of Art. The artist probably first treated the subject in the late 1640s, when it gained great popularity with Dutch and Flemish painters. On account of the lighter palette with more complex and subtle tonal harmonies, the present picture likely dates to the early 1650s, making it one of his earliest treatments of the subject.

Stemming from ancient philosophy, alchemy in early modern Europe referred to the pseudo-science of transmutation, where base metals were transformed into gold and silver using the elusive 'philosopher's stone'. Showing tendencies towards witchcraft and charlatanism, it quickly came to symbolize the vain pursuit of profit and the alchemists' squandering of time and money, with artists depicting the figure in the guise of a scholar, philosopher or priest delving into the world's secrets, or as a fool, magician or sorcerer in league with the devil. Judging from the number of alchemical treatises published through much of Europe in the seventeenth century, interest in the subject was at an all-time high; however, it was only in the Netherlands that the idea of the alchemist in his laboratory became a popular subject for artists. The strong graphic tradition depicting the theme contributed to this fact, along with the development of genre subjects in the Low Countries.

An important source of inspiration for Teniers and his colleagues was a drawing by Pieter Bruegel the Elder of an alchemist's workshop of circa 1558 (Kupferstichkabinett, Staatliche Museen, Berlin), which was widely disseminated shortly thereafter through a print made by Philips Galle (fig. 1). While Teniers would have most likely been well acquainted with Bruegel's design, having married his granddaughter, Anna, in 1637, only a few of his alchemists are as satirized and mocked as in Bruegel's drawing, instead mostly appearing as serious scholars rather than fools. Teniers further looked to the low-life genre pictures of Adriaen Brouwer, and, while no alchemist scenes survive by the artist, Teniers can be seen borrowing whole figures and motifs from his known works, including the man peering through the overhead window in the present picture, which became one of Teniers' trademarks. In this work, the painter also likely derived the pose of

the protagonist in the lower left from Florentius Schoonhovius' *Emblemata* (Gouda, 1618; fig. 2), in which an alchemist similarly stokes a fire with bellows. The Latin verses appended to the emblem stress the futile endeavors of the alchemist: 'While I pursue uncertainly with certain means, I convert everything into smoke and worthless ash'.

Composed with a series of interlocking low diagonals and triangles, this scene is set in a spacious workshop strewn with books, glassware, ceramic pots, vials, an animal skull, a brazier and a stuffed alligator hung from the ceiling, giving the artist ample opportunity to demonstrate his skills in still life painting. The viewer's eye is led from the seated young man in the foreground, pumping bellows at the coals at an arrow-like angle, to the youth behind him, and onto the group seated at the back of the workshop, with an assistant busily working at a furnace. The alchemist is seated at the table with two figures seemingly in theoretical discussion, and, as in almost all of Teniers' depictions, is seen as an older bearded man in exotic clothing. Yet, unlike the artist's other treatments of the subject, the alchemist is here displaced by the young man looking out at the viewer as the central figure in the composition, suggesting that the latter's prominence may have signified his importance in relation to the commission, perhaps either as the patron or even the artist himself. Indeed, as many artists' pigments and glazes used in the seventeenth century were prepared by alchemical methods, Teniers would have likely visited laboratories to acquire pigments and so may have felt a special affinity with the practice. This may well be attested to by a picture entitled *The young Teniers in his studio*, offered Hôtel Drouot, Paris, 9 June 1909, which shows a similar young man, possibly Teniers, seated in the same pose preparing his pigments in a bowl at a window.

We are grateful to Dr. Margret Klinge for endorsing the attribution of this painting.

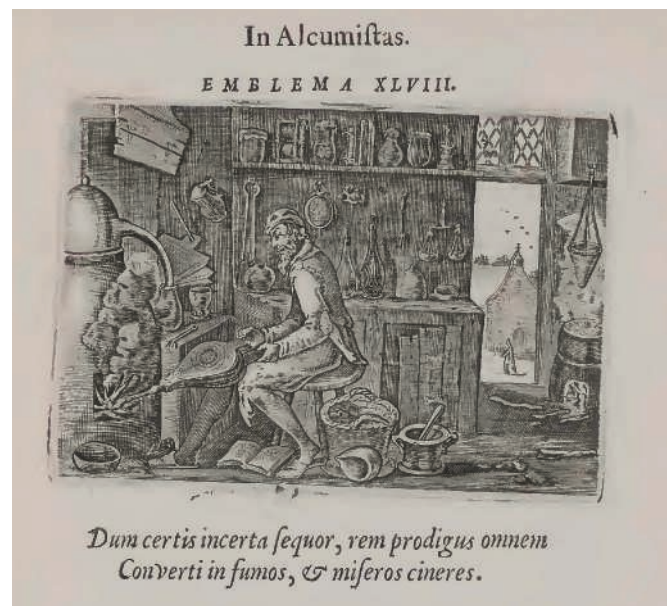


Fig. 2 *In Alcumistas*, from Florentius Schoonhovius' *Emblemata*, Gouda, 1618.



630

ADRIAEN VAN DE VELDE (AMSTERDAM 1636-1672)

A landscape with Mercury, Argus and Io

signed and dated 'A V Velde / 1664' (lower left)

oil on canvas

28 x 36 in. (71.1 x 91.4 cm.)

\$30,000-50,000

£25,000-40,000

€28,000-45,000

PROVENANCE:

(Possibly) The Property of a Gentleman [John Davenport, London]; his sale, Christie's, London, 10 May 1800, lot 35, as 'An exquisitely finished landscape with cattle, uncommonly beautiful', where unsold and reoffered John Davenport, London; his sale (†), Christie's, London, 21 February 1801, lot 89, as 'A Landscape with Cattle and Figures, exquisitely finished, a beautiful picture' (95 gns. to Baker).

Peter William Baker (?1756-1815), London and Ranston, Dorset, and by inheritance to his wife

Jane Baker (d. 1816), and by inheritance to

Sir Edward Baker Littlehales, 1st Bt. (1764-1825), Ranston, Dorset, and by inheritance to his son

Sir Edward Baker, 2nd Bt. (1806-1877), Ranston, Dorset, and by inheritance to his brother

Rev. Sir Talbot Hastings Bendall Baker, 3rd Bt. (1820-1900), Ranston, Dorset, and by inheritance to

Sir Randolph Littlehales Baker, 4th Bt. (1879-1959), Ranston, Dorset, and by inheritance to his son-in-law and daughter

Major and Mrs. William Henry Gibson Fleming (1925-2010), Ranston, Dorset; Sotheby's, London, 23 March 1960, lot 48, where acquired by

Thomas Agnew & Sons, London, on behalf of

J. Paul Getty (1892-1976), Sutton Place, Surrey, and by whose estate donated to the J. Paul Getty Museum, Malibu, in 1978, and by whom offered

[Sold by the J. Paul Getty Museum to Benefit Future Painting Acquisitions]; Sotheby's, New York, 25 January 2007, lot 9, with erroneous dimensions given. with Jack Kilgore, New York, where acquired by the present owner in 2008.

LITERATURE:

The Burlington Magazine, CII, March 1960, p. xviii, illustrated.

J.P. Getty, *The Joys of Collecting*, London, 1966, p. 118.

Le siècle de Rembrandt: tableaux hollandais des collections publiques françaises, Paris, 1970, p. 221, under no. 213.

W.O. Robinson, 'Catalogue of Preparatory Drawings by Adriaen van de Velde', *Master Drawings*, XVII, Spring 1979, p. 19, under no. B-4.

P. ten-Doeschate Chu, *Im Lichte Hollands: holländische Malerie des 17. Jahrhunderts aus den Sammlungen des Fürsten von Liechtenstein und aus Schweizer Besitz*, Zürich, 1987, p. 260.

D. Jaffé, *Summary Catalogue of European Paintings in the J. Paul Getty Museum*, Los Angeles, 1997, p. 128, with erroneous dimensions given.

M. Frensemeier, *Studien zu Adriaen van de Velde (1636-1672)*, Aachen, 2001, p. 147, no. 13b.

B. Cornelis and M. Schapelhouman, *Adriaen van de Velde: Dutch Master of Landscape*, London, 2016, p. 88, under nos. 13 and 14, note 5, with erroneous reference to Hofstede de Groot.

According to Ovid's *Metamorphoses* (I, 583; IX, 687), Zeus fell in love with Io, daughter of Inachos and a priestess of Hera, Zeus' wife. In an effort to conceal his relationship and protect Io from Hera's wrath, Zeus transformed her into a beautiful white heifer and himself into a bull. Aware of his strategy, Hera then demanded the heifer Io as a present and put her under the watch of Argus, her shepherd. Zeus, in return, commanded his son Mercury to disguise himself as a shepherd and lull Argus to sleep with the music from his enchanted flute. In the guise of a shepherd commanding a flock of stolen sheep, Mercury infiltrated Argus' camp, played his music and, after Argus had fallen asleep, chopped off his head.

The present painting is one of four documented versions of this composition by Adriaen van de Velde, one of the leading animal and landscape painters in Amsterdam in the middle of the seventeenth century, between 1663 and 1666. The earliest painting, once dated 1663, is today in the collection of the Princes of Liechtenstein, while a version dated 1666 was formerly in the exceptional collection formed by Jules Porgès (1839-1921) in Paris. Taken together, these paintings constitute a rare instance of autograph repetitions in van de Velde's work, perhaps an indication of the immense success this composition enjoyed with contemporary collectors. As was typical of van de Velde's working process, this painting was developed through drawn studies, the various motifs of which were arranged into a compositional drawing, which is today in the Prentenkabinet der Rijksuniversiteit, Leiden. The reclining white cow and sheep in the central foreground likewise feature in a drawing dated 1662 in the Musée du Louvre, Paris, as well as the painted *Pastoral scene* (Museo Thyssen-Bornemisza, Madrid), which is dated 1663, the same year as the earliest example of this composition. A few years later, the reclining cow would again reappear in the *Landscape with horses and other livestock* of 1669 (Fondation Custodia, Paris) and van de Velde's masterfully composed *Hut* of 1671 (Rijksmuseum, Amsterdam).





631

WILLEM DE POORTER (HAARLEM 1608-AFTER 1648)

King Solomon Sacrificing to the Idols

indistinctly signed and dated (lower left)

oil on panel

19¾ x 22½ in. (50 x 56.2 cm.)

\$30,000-50,000

£25,000-40,000

€28,000-45,000

PROVENANCE:

Frederik Christian Moltke (1854-1936), Bregentved, Zealand; his sale, Winkel & Magnussen, Copenhagen, 2 June 1931, lot 104, with dimensions given as 103 x 55 cm. and as dated 1643, where acquired for 800 DKK by the following with P. de Boer, Amsterdam, where acquired *circa* 1933 by Private collection, Sweden, and by descent in the family until Anonymous sale; Uppsala Auktionskammare, Uppsala, 11 June 2013, lot 618. with Jack Kilgore, New York, where acquired by the present owner in 2013.

LITERATURE:

Catalogue des tableaux de la collection du comte de Moltke, Copenhagen, 1894, pp. 22-23, no. 37, with dimensions given as 39 x 21 in. and as dated 1643.

It was long believed that Willem de Poorter was among Rembrandt's earliest pupils in Leiden *circa* 1629-1630, but Adriaan Waiboer has recently suggested that de Poorter's contacts with Rembrandt, if any, instead took place in the mid-1630s in Amsterdam (see A. Waiboer, 'Willem de Poorter: Rembrandt/Not Rembrandt Pupil', *Journal of Historians of Netherlandish Art*, 5:2, 2013). The central figures in the present painting appear to derive from Rembrandt's famous *Simeon in the Temple* (Mauritshuis, The Hague), which may be taken as evidence of de Poorter's early contact with Rembrandt in Leiden. Though de Poorter painted a handful of still lifes, he is chiefly known today for his religious and mythological subjects staged in dark interiors with the central grouping of figures set off by striking light effects and animated expressions and poses. In addition to the influence of Rembrandt, these works confirm that de Poorter looked equally to the compositions of fellow Haarlemers like Hendrik Pot and Pieter de Grebber.

The subject of this painting, taken from I Kings XI:4, appears to have been among de Poorter's favorites, one that he treated on at least five further occasions (Rijksmuseum, Amsterdam; Royal Collection, Belgium; Queens University, Agnes Etherington Art Centre, Kingston, Ontario; Christie's, London, 9 December 2009, lot 108; Dorotheum, Vienna, 17-25 November 1942, lot 81).



632

HENDRIK VAN STREEK (AMSTERDAM 1659-AFTER 1719)

A view of the interior of the Oude Kerk, Delft

oil on canvas
18 x 14 $\frac{7}{8}$ in. (45.7 x 37.8 cm.)

\$15,000-25,000

£13,000-20,000
€14,000-23,000

PROVENANCE:

with Jack Kilgore, New York, where acquired by the present owner in 2008.

LITERATURE:

B.G. Mailet, *Intérieurs d'Églises, 1580-1720: La Peinture Architecturale des Écoles du Nord*, Wijnegem, 2012, p. 413, no. M-1412, illustrated, with incorrect provenance given.

Following the completion of his studies with his father, the still life painter Juriaan van Streek, Hendrik worked with the great Amsterdam architectural painter, Emanuel de Witte. The present view of the Oude Kerk in which the pulpit is seen from the southwest is frequently encountered in de Witte's work and likely served as inspiration for van Streek's painting. Particularly close is de Witte's painting of 1682, sold Christie's, Amsterdam, 1 November 2011, lot 17. Here, the central position of the minister preaching from the pulpit suggests the Protestant doctrine of the primacy of the word.

Another version of this composition on panel is in the John G. Johnson Collection at the Philadelphia Museum of Art (cat. 600).

633

EMANUEL DE WITTE (ALKMAAR C. 1617-1691/2 AMSTERDAM)

An interior of a Catholic church

indistinctly signed 'E. de Witte' (lower left)

oil on canvas

32 x 25 $\frac{7}{8}$ in. (81.2 x 65.3 cm.)

\$80,000-120,000

£65,000-97,000

€73,000-110,000

PROVENANCE:

with Peter Mühlbauer, Pocking, by 2006.

Private collection, The Netherlands.

with Jack Kilgore, New York, where acquired by the present owner in 2010.

EXHIBITED:

New York, The Metropolitan Museum of Art, 19 June-7 September 2010, on loan.

LITERATURE:

B. G. Mailet, *Intérieurs d'Églises, 1580-1720: La Peinture Architecturale des Écoles du Nord*, Wijnegem, 2012, p. 486, no. M-1851, illustrated.

As one of the most accomplished seventeenth-century painters specializing in church interiors, Emanuel de Witte began his career in his native Alkmaar painting portraits and history subjects, joining the Guild of Saint Luke in 1636. After working briefly in Rotterdam, he moved to Delft in 1641, where he joined the painters guild the following year. It was only in around 1650 that the artist turned to representations of church interiors, with his interest in architectural themes likely stimulated by the paintings of his fellow townsman Gerrit Houckgeest, whose realistic portrayals of Delft churches and the national monuments within them seemingly reflected the mostly local demand in the traditionally royalist city. While de Witte adopted Houckgeest's innovative two-point perspective and placement of columns in the immediate foreground, his imagination seemingly responded more to the expansive spaces of Dutch Gothic churches and the rich interplay of sunlight and shadow, with great focus on the figures within them.

In around 1652, de Witte moved to Amsterdam, where he carved out a niche for himself in the city's competitive art market through his faithful depictions of churches and their inhabitants. From around 1660, the artist transitioned from painting real spaces to increasingly imaginary interiors, many of which incorporated elements of Amsterdam's main churches – like the Nieuwe Kerk and Oude Kerk – and Stadhuis (now the Royal Palace) into a single invented composition. Marijke de Kinkelder dated the present picture to the 1670s

or 1680s (private communication with Peter Mühlbauer, see Provenance), a period in which de Witte, perhaps in a bid to broaden the range of his clientele, painted a number of overtly Catholic – and entirely imaginary – church interiors. Ilse Manke, in her *catalogue raisonné (Emanuel de Witte, Amsterdam, 1963)*, lists as many as twenty works of this theme, many of which, as in this picture, feature monks in the act of greeting elegantly dressed visitors. These include the *Interior of an imaginary Catholic church* of 1668 at the Mauritshuis, The Hague; the *Interior of a Baroque church* at the Gemäldegalerie, Berlin; and the *Interior of a Catholic church*, sold Christie's, London, 3 July 2012, lot 15 (£657,250). In the present picture, the viewer is left in no doubt as to the church's religious persuasion, elucidated by the illuminated monks in brown habits in the lower right, which are paralleled by a plaque with the Jesuit Christogram IHS (*Jesus Hominum Salvator*), and a congregation celebrating mass before the high altar through the archways.

This picture attests to de Witte's overriding interest in the depiction and articulation of interior space and light, rather than in carefully observed architectural details. The multitude of different light sources in this composition makes for an especially rich interplay of light and shadow, which serve to delineate the full extent of the space. The sense of movement and recession through the church is further punctuated by the purposeful placement of figural groups at intervals throughout the composition.



634

**MAERTEN BOELEMA DE STOMME
(LEEUWARDEN 1611-AFTER 1644)**

A ham and a partially peeled lemon on pewter platters, with a nautilus cup, a roemer, a façon de Venise, a mustard pot and a bread roll on a partially draped table

signed and dated 'M. BOELEMA. DE STOMME . 1642'

(lower right, on the knife blade)

oil on panel

23½ x 31½ in. (59.5 x 79 cm.)

\$70,000-100,000

£57,000-80,000

€64,000-91,000

PROVENANCE:

Private collection, Switzerland, until 1988.

with Charles Roelofs, Amsterdam, by 1988, where acquired by the parents of the following

[The Property of a Family]; Sotheby's, London, 4 July 2013, lot 137.

with Jack Kilgore, New York, where acquired by the present owner in 2013.

EXHIBITED:

Delft, Stedelijk Museum Het Prinsenhof; Cambridge, MA, The Fogg Art Museum; Fort Worth, Kimbell Art Museum, *De Rijkdom Verbeeld / A Prosperous Past*, 1988-1989, no. 34.

LITERATURE:

The Lure of Still Life, Düsseldorf, 1995, p. 123, illustrated.

F.G. Meijer and A. van der Willigen, *A Dictionary of Dutch and Flemish Still-life Painters Working in Oils, 1525-1725*, Leiden, 2003, p. 41.

Known as 'de Stomme' (the mute), the Friesland native Maarten Boelema was recorded in Haarlem as a pupil of Willem Claesz. Heda in 1642, the year this picture was painted. His known dated works span a mere two years, 1642-44, during which time he painted still lifes that were markedly influenced by Heda and Haarlem artists like Pieter Claesz. and Gerret Willemsz. Heda, with whom he shared a particular interest in the depiction of hams, *tazzas* and *roemers*. The overturned nautilus cup in this picture was evidently a popular prop in Heda's studio during this period, making numerous appearances in his works of the early 1640s, including *Still life with a nautilus cup* dated 1640 (Suermondt-Ludwig-Museum, Aachen).

In this picture, a white linen cloth, smoothly arranged at left and rumpled at right, dominates the table laden with food and serving pieces. A large carved baked ham sits in a pewter dish behind an overturned nautilus cup and two further pewter platters, on which rest a lemon, ham and knife, balance precariously at the edge of the table. A *roemer* with white wine, a *façon de Venise*, a bread roll and mustard pot complete the composition. By virtue of its monochromatic palette and simple foodstuffs, this picture would likely have been called an *ontbijtje* (a breakfast piece) were it not for the large ham in the center of the composition. So popular was the ham motif in still lifes, that seventeenth-century inventories frequently listed works that included them as *hammetjes*. This spit-roasted, rosy ham would have been prepared for smoking in November, the slaughter month, and by the middle of January would have been cured, washed, dried and hung from a beam in the kitchen, ready for use. As is so often the case in Dutch still life painting, the items on the table could have also be seen to represent broader and more complex ideas, with viewers who preferred the picture's more religious connotations associating the bread roll and wine with the Eucharist, and others recognizing the items as local, perhaps even patriotic, products.



635

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

*A wooded landscape with cattle,
carriages on a track and an inn, a church beyond*

signed and dated 'S·VRVYSDAEL / 1644' (lower center, 'VR' in ligature)

oil on panel

25¼ x 37⅞ in. (64.2 x 95.7 cm.)

\$120,000-180,000

£97,000-140,000

€110,000-160,000

PROVENANCE:

H. Houck, Deventer; Roos, Amsterdam, 7 May 1895, lot 117, as dated 1648 (f 1,125 to Preyer).

W.E. Biscoe, Holton Park, Oxfordshire; (†) Christie's, London, 20 June 1896, lot 142, where acquired for 140 gns. by the following

with Charles Sedelmeyer, Paris.

Mme Willy Sauerbach, Paris, by whom placed in storage for safekeeping in vault 27 of the Banque de France, Paris.

Confiscated from the above by the Devisenschutzkommando, 9 November 1940, and relinquished to the Einsatzstab Reichsleiter Rosenberg at the Jeu de Paume, 3 May 1941 (ERR no. Sau 1), by order of Reichsmarschall Hermann Goering, Carinhall and Veldenstein, 16 October 1941 (Göring no. 890).

Recovered by the Monuments Fine Arts and Archives Section from Berchtesgaden (no. 364) whereby transferred to the Munich Central Collecting Point, 27 July 1945 (MCCP no. 5409).

Repatriated to France, 25 March 1947, and restituted to the Sauerbach family, 18 April 1947.

Anonymous sale; Hôtel Drouot, Paris, 8 December 1948, lot 48, where acquired for 1,600,000 francs by

Private collection, France, and by descent in the family to

René Smadja, Paris; (†) Christie's, London, 6 December 2007, lot 58, where acquired by the following

with Johnny van Haeften, London, where acquired by the present owner in 2009.

EXHIBITED:

Paris, Charles Sedelmeyer, *Illustrated Catalogue of the Fourth Series of 100 Paintings by Old Masters...*, Paris, 1897, no. 38, as on canvas and with figures by Adriaen van de Velde.

LITERATURE:

W. Stechow, *Salomon van Ruysdael*, Berlin, 1975, p. 90, no. 149.

N.H. Yeide, *Beyond the Dreams of Avarice: The Hermann Goering Collection*, Dallas, 2009, p. 348, no. A901, illustrated.

Le Catalogue Goering, Paris, 2015, pp. 406-407, illustrated.

The present picture is an excellent example of Ruysdael's mature activity as a landscape painter and depicts one of the artist's favorite subjects – the 'Halt before the Inn'. His earliest forays into this theme date from the beginning of the 1630s and depict wagons before buildings set in dune landscapes that recall the earlier works of Pieter Molijn. During the 1640s, Ruysdael painted some of his most successful and sophisticated variations on this theme. In these years, he moved away from the tonal landscapes and river views of the previous decade in favor of a statelier depiction of his native environs. Such works are often taken to be representations of a new, 'classicizing' period in Dutch landscape painting.

Ruysdael's paintings of the 1640s tend to be characterized by a subtle color scheme in which the nuanced play of light dances across greens, browns, yellows and other earth colors. Such works had an enormous impact on later Dutch landscape paintings. The diagonally oriented composition in which the sunlit path here recedes into the central left background and the dark band in the foreground are both common features of Ruysdael's 'Halts' and subsequently feature in works like the upright *View of Beverwijk* of 1646 (Museum of Fine Arts, Boston), *Village inn with stagecoach* of 1655 and *View of a village* of 1663 (both Rijksmuseum, Amsterdam).



636

WILLEM WILLEMSZ. BUYTEWECH (ROTTERDAM 1624/5-1670)

A dune landscape with goats and a goatherd

signed with initials 'W.B.' (lower left)

oil on panel

14½ x 18¾ in. (36.8 x 47.3 cm.)

\$30,000-50,000

£25,000-40,000

€28,000-45,000

PROVENANCE:

with Schaeffer Galleries, Berlin, by 1932.

with D.A. Hoogendijk & Co., Amsterdam, by 1932.

with R.H. Ward, London, by 1932.

with Thomas Agnew & Sons, London, by 1936.

Duc d'Arenberg collection, Brussels (according to Feigen).

Anonymous sale; Sotheby's, London, 21 March 1973, lot 62.

with Richard L. Feigen & Co., New York.

with Noortman, Hulsberg and London, by 1978.

with Brod Gallery, London, 1978.

with X. Scheidwimmer, Munich, by 1981.

Private collection, Europe.

with Jack Kilgore, New York, where acquired by the present owner in 2005.

EXHIBITED:

Berlin, Schaeffer Galleries, *Hundert seltene Holländer*, April-May 1932, no. 19.

Amsterdam, D.A. Hoogendijk & Co., *Catalogus van schilderijen van weinig bekende meesters uit de zeventiende eeuw*, 15 June-15 July 1932, no. 13.

London, Thomas Agnew & Sons, *Exhibition of Fine Pictures by Italian & Dutch Masters*, May-June 1938, no. 50, as Willem Pietersz. Buytewech.

Delft, Delft Antique Fair, 1978.

LITERATURE:

E. Haverkamp-Begemann, *Willem Buytewech*, Amsterdam, 1959, pp. 4, 5, 141 and 210, notes 33-34.

Apollo, CX, June 1979, p. 153, illustrated.

K.J. Müllenmeister, *Meer und Land im Licht des 17. Jahrhunderts*, III, Bremen, 1981, p. 116, no. 594, fig. 594.

O. Naumann, 'Willem Buytewech the Younger', in *Essays in Northern European Art Presented to Egbert Haverkamp-Begemann on His Sixtieth Birthday*, A.-M. Logan, ed., Doornspijk, 1983, pp. 196-197, 199, no. 1, fig. 9.

L. van der Zeeuw, 'Naamlijst van zeventiende-eeuwse Rotterdamse schilders', in *Rotterdamse Meesters uit de Gouden Eeuw*, N. Schadee, ed., exhibition catalogue, Rotterdam, 1994, p. 274, illustrated.

Willem Willemsz. Buytewech, by whom only a small group of paintings are known today, was the second son of the influential, if short-lived, genre painter Willem Pietersz. Buytewech. His landscapes, of which this painting is a particularly fine example, display the influences of artists as disparate as Jan Wijnants, Jan Asselijn and Abraham Bloemaert.



637

NICOLAES BERCHEM (HAARLEM 1620-1683 AMSTERDAM)

Hippocrates visiting Democritus

signed 'Berchem' (lower center)

oil on canvas

26¾ x 32 in. (67.9 x 81.3 cm.)

\$40,000-60,000

£33,000-48,000

€37,000-55,000

PROVENANCE:

Johan van der Linden van Slingeland (1701-1782), Dordrecht; his sale (†), Yver and Delfos, Dordrecht, 22 August 1785, lot 15, where unsold and reoffered

Johan van der Linden van Slingeland (1701-1782), Dordrecht; his sale (†), Lamme, Rotterdam, 12 November 1827, lot 1 (f 550 to van den Berg).

M. Piérard, Valenciennes; his sale (†), Laneuville and Le Roy, Paris, 20 March 1860, lot 5 (FF 1000 to Charles).

Baron Johan von Puthon, Vienna.

Baron Perin Gravenstein.

Eduard Hirschler, Vienna; his sale (†), E. Hirschler & Comp., Vienna, 26 April 1900, lot 3, as the 'Prophecy of King Antiochus'.

Gaston Ritter von Mallmann (1860-1917), Blaschkow and Berlin, by 1902; his sale (†), Lepke, Berlin, 12 June 1918, lot 136, as the 'Prophecy of King Antiochus' with Galerie Rochlitz, Berlin, by October 1929.

Anonymous sale; Christie's, London, 17 December 1999, lot 21.

with Jack Kilgore, New York, where acquired by the present owner in 2000.

EXHIBITED:

Athens, National Gallery and Dordrecht, Dordrechts Museum, *Greek Gods and Heroes in the Age of Rubens and Rembrandt*, 28 September 2000-12 May 2001, no. 3.

LITERATURE:

J.B. Descamps, *La vie des peintres flamands, allemands et hollandais*, II, Paris, 1754, p. 347, as 'Antiochus Consulting the Oracles'.

T. von Frimmel, *Geschichte der Wiener Gemäldesammlungen*, I.I, Leipzig, 1899, p. 57, as An Oriental allowing himself to be prophesied.

H. Voss, 'Die Galerie Gaston von Mallmann in Berlin', *Cicerone*, I, 1909, p. 48, as 'Antiochus prophesied by the animals'.

Musée Poyal de La Haye (Mauritshuis): Catalogue Raisonné des Tableaux et des Sculptures, 2nd ed., The Hague, 1914, p. 230, under no. 115.

W. Stechow, 'Zwei Darstellungen aus Hippokrates in der Holländischen Malerie', *Oudheidkundig Jaarboek*, IV, 1924, pp. 34-38, fig. 2 (erroneously reproducing the painting by Moeyaert).

C. Hofstede de Groot, 'Hippocrates op bezoek bij Democritus, Schilderijen door Backer, Berchem en Moeyaert', *Nederlands Tijdschrift voor Geneeskunde*, LXVIII, 1925, pp. 3ff.

C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts*, IX, Paris, 1926, pp. 65-66, no. 56.

B. Broos, 'Hippocrates bezoekt Democritus door Pynas, Lastman, Moeyaert en Berchem', *Kroniek van het Rembrandthuis*, 1991, pp. 16, 19, fig. 2.

The Greek philosopher Democritus is said to have chosen to live a modest life in solitude, surviving only for his studies. Known as the laughing philosopher, he never ceased being amused by the follies and vanity of mankind and believed that cheerfulness should be among the most desirable goals in life. His enemies took his good humor to be a sign of insanity, and his friend and pupil Hippocrates, a famous Greek medical philosopher, was sent to discover the nature of his disorder. Upon his arrival, Hippocrates realized that it was not Democritus who was insane but his enemies.

Though frequently depicted alongside Heraclitus, who came to be known as the crying philosopher because he wept at human frailty, Berchem's treatment of this subject is seldom encountered in Dutch painting. Indeed, Wolfgang Stechow succeeded in identifying only one further example, painted by Nicolaes Moeyaert in 1636 (Mauritshuis, The Hague; *loc. cit.*). Since then, three further paintings – by Pieter Lastman (Musée des Beaux-Arts, Lille), Jacob Adriaensz. Backer (private collection) and Jan Pynas (formerly Cevat collection, St. Martins, Guernsey) – have come to light. That each of these artists had longstanding ties to Amsterdam suggests the subject may have found greater currency in the worldly metropolis than elsewhere in the Netherlands. Strikingly close to the compositions of both Lastman and, in particular, Moeyaert (fig. 1), with whom Berchem studied around 1640, Berchem all but assuredly executed this painting while resident in Amsterdam in the final decades of his life.



Fig. 1 Nicolaes Moeyaert, *Hippocrates visiting Democritus*, Mauritshuis, The Hague.



638

PHILIPS KONINCK (AMSTERDAM 1619-1688)

A woodland landscape with a cottage and figures

oil on canvas

53 x 64½ in. (134.6 x 163.8 cm.)

\$70,000-100,000

£57,000-80,000

€64,000-91,000

PROVENANCE:

Edmund Higginson, Saltmarshe Castle, Herefordshire, by 1842; his sale, Christie's, London, 5 June 1846, lot 140 (51 gns. to Woodin).

[The Property of a Gentleman]; Sotheby's, London, 19 April 1989, lot 37, as 'Jan Looten'.

Private collection, New York.

with French & Co., New York, by 2002.

with Jack Kilgore, New York, where acquired by the present owner in 2013.

EXHIBITED:

Hamburg, Kunsthalle and Haarlem, Frans Halsmuseum, *Jacob van Ruisdael: Die Revolution der Landschaft*, 18 January-29 July 2002, no. 44.

LITERATURE:

H. Artaria, *A Descriptive Catalogue of the Gallery of Pictures Collected by Edmund Higginson, Esq. of Saltmarshe*, London, 1842, p. 23, no. 48.

H. Gerson, *Philips Koninck*, Berlin, 1936, p. 113, no. 95.

W. Sumowski, *Gemälde der Rembrandt-Schüler*, VI, Landau, 1983, p. 3723, no. 2342, illustrated.

Described by Werner Sumowski as 'one of the most important works of Koninck's late career' (*loc. cit.*), this bucolic woodland scene is impressive in both scale and execution. Although similar in size to the artist's expansive, open panoramas, this painting takes as its subject a small clearing within a dense forest and employs a more tonal, harmonious color palette.

Koninck's consummate abilities in the realm of landscape are amply illustrated here through his careful construction of space in which several large foreground trees frame a clearing through which runs a dirt path. To the right of the path stands a rustic, somewhat dilapidated farmhouse nestled amongst the trees. To the left, the scene opens up to a softly illuminated clearing. The two largest oak trees at right, whose gnarled texture is only partially illuminated by light filtering through the dense foliage, lean toward one another and form a triangle that frames the end wall of the rural dwelling. By closely cropping his composition, Koninck afforded himself the opportunity to pay particular attention to the quotidian existence of these humble rural dwellers: laundry flutters from a line strung outside the farmhouse, a herdsman tends his goats and, in the central midground, two men are busy repairing a fence.

Sumowski considered this painting to date from the late 1660s, citing similarities with a painting by Koninck in Leerdam's Hofje van Aerden (*loc. cit.*). More recently, however, at the time of its exhibition in Hamburg and Haarlem, Karsten Müller dated it to the 1670s, citing a compelling comparison with a drawing by Koninck in the Teylers Museum, Haarlem (*loc. cit.*).



639

GERARD VAN KUIJL (GORINCHEM 1604-1673)

A shepherd and shepherdess

oil on canvas, shaped top
47½ x 40 in. (120.6 x 101.6 cm.)

\$50,000-80,000

£41,000-64,000

€46,000-72,000

PROVENANCE:

with Rob Smeets, Geneva, where acquired by the present owner in 2010.

EXHIBITED:

New York, Metropolitan Museum of Art, 1 June-7 September 2010, on loan.

In 1625 Gerard van Kuijl signed as a witness to the will of Sophia Coopmans of Utrecht, wife of his master, Gerrit van Honthorst. He is thought to have remained in Honthorst's studio for several years, his master likely encouraging him to set out for Rome. Kuijl followed in Honthorst's footsteps and resided in Rome between *circa* 1627/9 and late 1631, sharing a house with Jean Ducamps (Giovanni di Filippo del Campo) and Pieter van Laer in the Via Margutta. Like his housemates, Kuijl was a member of the *Bentvueghels* and was given the nickname 'Stijgbeugel' (Stirrup). In 1632, he returned to his native Gorinchem, working there and in Utrecht until his death in 1673. Here, Kuijl has merged his interest in Caravaggesque painting with the pastoral subject matter so favored by Utrecht patrons in the period.



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GÉRARD DE LAIRESSE (LIÈGE 1640-1711 AMSTERDAM)

Ceres transforming Stello into a lizard

signed and dated 'G. Lairese f 1691' (lower right)

oil on canvas

45½ x 58 in. (115.6 x 147.3 cm.)

\$60,000-80,000

£49,000-65,000

€55,000-73,000

PROVENANCE:

(Probably) Charles-Jean Goury de Grandchamp, marquis de Grandchamp (1732-1799) and Pierre-Jean Proly (1752-1794); Paillet and Boileau, Paris, 23 March 1787, lot 33, where acquired for 1,050 livres by the following with Jacques Langlier (1732-1814), Paris, Mme Jacques Langlier; her sale (†), Lebrun, Paris, 10 March 1788, lot 148, where acquired for 779 livres by M. Marin; his sale, Lebrun and Saubert, Paris, 22 March 1790, lot 55 (311 livres). Private collection, France, by the late 19th century, and by descent and by whom sold Anonymous sale; Sotheby's, Paris, 22 June 2010, lot 30. with Jack Kilgore, New York, where acquired by the present owner in 2011.

LITERATURE:

(Probably) A. Roy, *Gérard de Lairese (1640-1711)*, Paris, 1992, p. 493, no. M.162.

Gérard de Lairese was a leading exponent of Dutch Classicism during the second half of the seventeenth century in Amsterdam. Though his style was initially close to that of Rembrandt, by the 1670s he increasingly took inspiration from French painters like Nicolas Poussin, Charles le Brun and Simon Vouet. Working in a more polished, classicizing idiom, he focused his attentions on the production of history paintings, depicted with a characteristically elegant composition and academic draftsmanship. This painting dates to late in the artist's career, executed shortly before his eyesight began to fail.

De Lairese took his subject from a scene in Ovid's *Metamorphoses*. Following Persephone's abduction to Hades, her mother, Ceres, wandered the earth in search of her daughter. Arriving in Attica, the goddess came to the house of Misme and begged from her a drink. Ceres emptied her cup in a single draft, causing Misme's son, Stello (also referred to as Ascalabus), to taunt her by requesting that an entire cask of drink be brought to the goddess to quench her thirst. In retaliation for his mockery, the 'angry goddess sprinkled him with meal, / mixed with the liquid which had not been drunk. / His face grew spotted where the mixture struck, / and legs appeared where he had arms before, / a tail was added to his changing trunk; / and lest his former strength might cause great harm, / all parts contracted till he measured less / than common lizards' (Ovid, *Metamorphoses*, V: 452-458). De Lairese depicts the dramatic culmination of the tale, with the frowning goddess pointing at the young boy, whose legs have already begun to transform into those of a reptile and as a tail has sprung from his back. The figure of the young Stello seems to have been based on a print of the same subject by Melchior Küsel I, after Johann Wilhelm Baur, published as an illustration in the Augsburg *Metamorphosis oder Ovidii des Poeten Wunderliche Verenderung* of 1681 (fig. 1; fol. 51r). The pose of the child, his back turned to the viewer and looking back toward the angered goddess is similar in each, though de Lairese has changed the position of the child's arm to show him pointing towards Ceres, rather than outstretched as in the Augsburg print, heightening the dramatic action of the scene.

Aside from his practice as a successful painter, de Lairese was also a leading art theorist. His *Groot schilderboeck*, published in 1707, was written with the intention of providing readers with a comprehensive theory of art, as well as to serve as a guide to the craft of painting. De Lairese rejected the 'realism' of earlier Dutch painters, including Rembrandt, instead advocating for classical forms and beauty. The artist firmly believed in the supremacy of history painting, as opposed to the everyday subjects and lowly figures which had proliferated in the work of artists like Adriaen Brouwer, Adriaen and Isaac van Ostade and Frans Hals. In his *Schilderboeck*, de Lairese emphasized the necessity for paintings to depict idealized figures gracefully and harmoniously and discussed the merits of various methods of applying paint, arguing against the heavy impasto of painters like Rembrandt. Here, his theoretical ideas can be seen to have fully come to fruition in the carefully balanced composition and elegantly modeled figures. The painter's great admiration for his French contemporaries, notably Nicolas Poussin, can clearly be recognized in the figures' classicizing features and through the painting's coherent tonality and elegantly balanced composition.



Fig. 1 Melchior Küsel I, after Johann Wilhelm Baur, *Ceres quarit filiam*, from *Metamorphosis oder Ovidii des Poeten Wunderliche Verenderung*, Augsburg, 1681.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (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 **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

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

7 JEWELLERY

- (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. 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 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 often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

- (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 begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (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 Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

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.aspx>.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

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

2 TAXES

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

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

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide-ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

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

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1 (a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1 (a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◊

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

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

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

△ 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.

◊◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

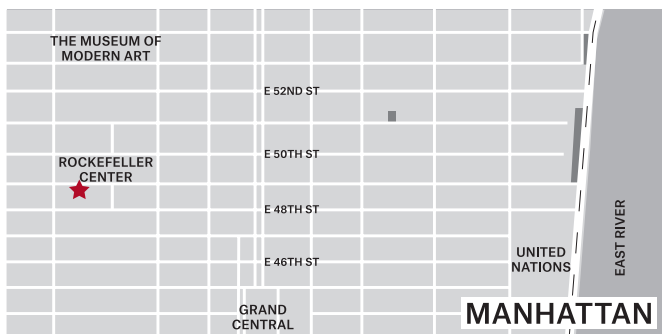
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

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For gainful employment disclosures visit christies.edu/Gedt.html

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