

OLD MASTER

PAINTINGS AND SCULPTURE

LONDON WEDNESDAY 4 DECEMBER 2019



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OLD MASTER PAINTINGS AND SCULPTURE

WEDNESDAY 4 DECEMBER 2019

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AUCTION

Wednesday 4 December 2019

at 10.30 am

8 King Street, St. James's
London SW1Y 6QT

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Friday	29 November	9.00 am – 4.30 pm
Saturday	30 November	12.00 pm – 5.00 pm
Sunday	1 December	12.00 pm – 5.00 pm
Monday	2 December	9.00 am – 4.30 pm
Tuesday	3 December	9.00 am – 2.00 pm

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Back cover: Lot 111



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3 DECEMBER

OLD MASTERS
LONDON

4 DECEMBER

OLD MASTER PAINTINGS AND SCULPTURE
LONDON

5 DECEMBER

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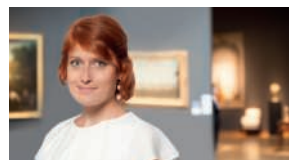
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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

101

**CIRCLE OF JACOB CORNELISZ. VAN OOSTSANEN
(OOSTSANEN 1460/1465-1533 AMSTERDAM)**

*A triptych: the central panel: The Virgin and Child;
the wings: Saint Catherine of Alexandria; Saint Barbara*

oil on panel, shaped top
open: 30¾ x 41½ in. (78.2 x 105.4 cm.); closed 30¾ x 20¾ in. (78.2 x 52.6 cm.)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

The doll-like features of the figures and the complex arrangements of drapery in this small triptych clearly express the influence of the work of Jan Cornelisz. van Oostsanen, one of the most significant painters working in the northern Netherlands during the early sixteenth century. Similarly, the way in which the various carefully rendered plants in the central panel are depicted recalls the comparable treatment in the painter's early masterpiece *Christ Appearing to Mary Magdalen as a Gardener* of 1507 (Kassel, Gemäldegalerie Alte Meister). Though van Oostsanen spent the majority of his life working primarily in Amsterdam and Haarlem, he is believed to have travelled to Antwerp in the around 1520 where he may have met Albrecht Dürer. The scale and format of this triptych suggest that its painter was aware of both the northern and southern traditions. While much in the treatment of the figures is reminiscent of van Oostsanen's influence, the impact of the Antwerp Mannerists is also evident and the shaped top of the triptych is typical of objects produced in the city. The wing panels both include smaller narrative scenes behind the main figures. In the left wing, a bolt of fire can be seen streaming from Heaven to shatter the wheel on which Saint Catherine was to be put to death. Behind Saint Barbara, at the right, the bad shepherd can be seen betraying her to her father, the treachery which led to her martyrdom.



102

ANTWERP SCHOOL, THIRD QUARTER OF THE 16TH CENTURY

The Adoration of the Magi

oil on panel

57½ x 47⅞ in. (146 x 121 cm.)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

Commander Sir John Francis Whitaker Maitland (1903-1977), Harrington Hall, Spilsby, Lincolnshire, as 'Pietro del Piombo', and by inheritance to his wife, Bridget, Lady Maitland, née Denny (d. 1988), and by descent to the present owner.

While the influence of Italian art in the Netherlands had remained negligible during the fifteenth century, the arrival in 1504 of Michelangelo's *Madonna and Child* in Bruges (Onze-Lieve-Vrouwekerk), and a few years later, Jan Gossaert's journey to Rome in the company of Philip of Burgundy (1464-1524), caused an abrupt emergence of interest in Italianate models, colouring and heritage. Northern artists were quick to begin following in Gossaert's footsteps and soon the pictorial idioms of the Netherlands began to change and adapt toward incorporating a plethora of new influences. This large

panel dates to the end of the century, when the development of the so-called 'Romanist' school in Antwerp especially had reached its apogee. The painter of the *Adoration* was evidently immersed in the artistic developments of the period and shows a clear awareness of the *oeuvre* of painters like Frans Floris and the first generation of the Francken artistic dynasty. The sculptural treatment of the figures, bold modelling of features and opulently coloured and dramatically lit draperies are all characteristic of the 'Romanist' style, recalling in particular the work of painters like Marten de Vos (1532-1603) and Ambrosius Francken the Elder (1544-1618).

Indeed, the composition of the *Adoration* is in fact reminiscent of a recently rediscovered panel by de Vos (with Galleria Orsi, 2017), which originally formed the right wing panel of a folding triptych. Though in reverse, the composition is very similar, with the central seated Virgin in pink robes, girdled high beneath the bust, with a green mantle over her lap on which the naked Christ Child sits, twisting around to greet the kneeling magus. The king approaching from behind the Virgin is likewise very similar, wearing a turban surmounted by a crown and holding an ornate gold *hanap* in his hands, his face foreshortened as he looks down towards Christ. While de Vos' composition was restricted by the format of the panel it was painted on, the present work allowed for the composition to be expanded and for the grouping of figures to be spaced more widely.

103

**THE MASTER OF THE MANSI MAGDALEN
(NETHERLANDISH, ACTIVE FIRST QUARTER OF THE 16TH CENTURY)**

The Holy Family

oil on panel, with an incised pattern on the reverse
35% x 26¼ in. (90.4 x 66.6 cm.)

£60,000-80,000

US\$78,000-100,000

€70,000-93,000

PROVENANCE:

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

This impressive panel is a characteristic work of the Antwerp painter known as the Master of the Mansi Magdalene. Named after a panel depicting that saint in Berlin (Gemäldegalerie), formerly in the Lucca collection of the Marchese Battista Mansi (where it was wrongly attributed to Quentin Metsys), it was suggested by Max Jakob Friedländer that he may have been the Willem Muelenbroec who registered at the Antwerp Guild of Saint Luke in 1501 as an apprentice of Metsys'. Indeed, the stylistic similarities between the *oeuvres* of the two painters is clear. Here, for example, the Virgin is shown seated in an elaborate polished marble and gold throne holding the Christ Child on her knee, before a parapet on which are ranged various still life elements. The composition clearly recalls the famed *Virgin of the Cherries* by Metsys, known now through a number of workshop versions (one of the best of these is now in the Mauritshuis, The Hague). The inclusion of the still life in the foreground of the composition was also a technique employed by Joos van Cleve to heighten the devotional import of his depictions of the *Holy Family* and which, for example, appears in the numerous versions of this subject at the Metropolitan Museum of Art, New York. Each of the fruits included in the present panel possess symbolic meaning: the apple to the left symbolises the Fall of Man and the Advent of Christ as the new Adam; the grapes in the centre are an obvious reference to the Eucharist and to Christ's sacrifice; while the cherries represent the fruit of Paradise.

The reverse of the panel shows a remarkable and highly unusual range of patterns. These arrangements of patterns are carved into the panel and certainly would not have been a standard inclusion in early Netherlandish panel preparation. It is possible that the reverse of the picture was used to practice various carving techniques before it was used as a support for painting and that the panel makers late neglected to plane down the panel to remove them. Equally, they may represent a later intervention.





104

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

104

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

The Virgin of Humility

with monogram 'I·MSc.' (lower right, 'MSc' in ligature)
oil on panel

36⁷/₈ x 25⁵/₈ in. (93.7 x 65 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Private collection, Brussels.

LITERATURE:

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

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

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



105

105

**CIRCLE OF COLIJN DE COTER
(BRUSSELS 1450/1455-1539/1540)**

Pietà

oil on panel
17 x 12¹/₂ in. (43.2 x 29.2 cm.)

£7,000-10,000

US\$9,000-13,000

€8,100-12,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

106

**GERMAN OR NETHERLANDISH SCHOOL,
CIRCA 1520**

*Portrait of an old man, bust-length,
in a black cloak and cap*

oil on panel, shaped top, unframed
14¾ x 12¼ in. (37.5 x 31.2 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Samuel Herman de Zoete (1810-1884), Pickhurst Mead, Hayes; his sale (†), Christie's, London, 8 May 1885, lot 244, as 'Holbein' (312 gns. to Mr. Kay). Anonymous sale [Property of a Lady]; Sotheby's, London, 4 April, 1984, lot 14, as 'Circle of Hans Holbein the Younger' (£10,780).



This incisive portrait represents an intriguing interaction between German and Netherlandish painting during the early sixteenth century. The presentation of the sitter shows affinities with the work of artists like Hans Schäufelein and Albrecht Dürer in the meticulous description of the hair and the observation of the lines of the sitter's face. The picture is painted, however, on Baltic oak, a support which would almost certainly situate its place of manufacture in the Netherlands. It is possible therefore, that the artist may have been a native German who was travelling or working in the Netherlands when he painted the portrait, or a native Netherlander who was aware of the portrait conventions of German artists. The relatively sombre nature of the sitter's dress would indicate that his profession was as a scholar, lawyer or perhaps a merchant. He wears a plain doublet beneath a voluminous over-gown of greyish-green. The collar of this

garment is turned back as a *revers* (or lapel) to reveal the dark-fur lining. Such over-gowns had been widely adopted across Europe by the late fifteenth century and became an increasingly distinctive part of men's fashion during the first half of the sixteenth century, with the fur lapels becoming progressively larger until around 1550 when the fashion was gradually dropped. The more sober style here suggests an earlier date, to around the early 1520s. The sitter's unusual hat has also become slightly difficult to read with the darkening of the panel's pigments over time. Possibly, the sitter is in fact wearing two hats, a simple one with an upturned brim (probably a *barett*), with a larger hat of wool or fur (also with its brim turned up, worn over the top). In the infrared image (fig. 1), this appears to have originally been painted larger than it appears now and was later changed, probably to give a more harmonious overall appearance to the portrait.

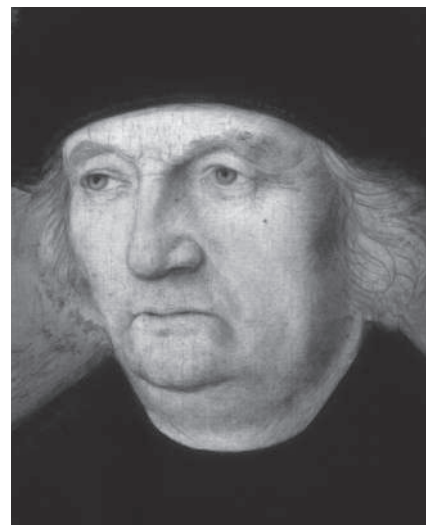


Fig. 1 Infrared reflectogram of the present lot (detail)

PROPERTY BELONGING TO THE LATE BETTY, LADY GRANTCHESTER
(LOTS 107, 109, 128, 139, 143, 145, 255 AND 276)

107

GEORG LEMBERGER (?NUREMBERG C. 1490-AFTER 1537)

Portrait of a cleric, half-length, holding a beret

dated 'ANNO DNI / M D XIII' (upper left)
and inscribed 'ETATIS SVE / ANNO XXXX' (upper right)
oil on panel
16¼ x 10⅞ in. (41.2 x 27.7 cm.)

£50,000-80,000

US\$65,000-100,000

€59,000-93,000

PROVENANCE:

Richard F. Sterba (1898-1989), Detroit, inv. no. 82; (†) Sotheby's, New York, 1 June 1990, lot 7, as 'Attributed to Georg Lemberger' (when accompanied by a photo-certificate from M.J. Friedländer dated Amsterdam, 18 July 1948, stating it to be fully by Lucas Cranach the Elder).

Anonymous sale [European Private Collection]; Sotheby's, London, 6 July 2000, lot 16.

Georg Lemberger is believed to have been born in Nuremberg, and was likely the son of the painter and wood-carver, Simon Lainberger, with whom he would have received his initial training. In 1513, Lemberger is believed to have travelled to Regensburg, to collaborate with Albrecht Altdorfer in the decoration of the *Triumphal Procession* of the Emperor Maximilian I. In around 1520, he moved to Zeitz, near Leipzig, probably at the request of the Philipp von der Pfalz (1480-1541), Prince-Bishop of Freising and Naumburg. Lemberger later became a Leipzig citizen in 1523 where he produced numerous designs for woodcuts until his expulsion from the city in 1532 for participating in a Lutheran Mass. Leipzig, during this period, lay within the territories of the Dukes of Saxony and consequently formed part of the flourishing artistic centre which grew up around the Electors and their Wittenberg court. The predominant fashionable portrait model had been set by Lucas Cranach the Elder and his workshop and Lemberger seems clearly to have been influenced by his work. The present portrait, for example, was attributed to Cranach by Friedländer in 1948, and shares many distinctive traits with that master's style. Lemberger depicts the sitter half-length, his hands holding his hat in a gesture of pious respect. While not a directly devotional gesture, it is one which implies a religious setting or function for the work. The portrait, in fact, is reminiscent of the donor figures in Lemberger's monumental *Epitaph for Valentin Schmidburg*, painted in 1522 (Museum der bildenden Künste, Leipzig).

The attribution to Georg Lemberger was confirmed by Dr. Kurt Löcher at the time of the picture's sale in July 2000.

108 No Lot





PROPERTY BELONGING TO THE LATE BETTY, LADY GRANTCHESTER
(LOTS 107, 109, 128, 139, 143, 145, 255 AND 276)

109

HENDRIK DE CLERCK (BRUSSELS C. 1560-1630)

The Baptism of Christ

oil on panel

33¾ x 27⅞ in. (85.7 x 70.8 cm.)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

with Pawsey & Payne, London; Christie's, London, 12 April 1940, lot 130,
as 'Scorel' (12 gns. to Hartveldt).

Anonymous Sale; Sotheby Parke Bernet, London, 16 April 1980, lot 21,
as 'Hendrik de Clerck and Denis van Alsloot'.

Hendrik de Clerck's career marks an interesting moment of transition in Flemish painting, between the late Flemish Mannerist school, led by painters like the Francken and Floris families, and the succeeding generation of painters, like Rubens. He is recorded working in Rome in 1587 with his fellow countryman Frans van de Casteele and upon his return to the Netherlands, de Clerck was appointed Court Painter at Brussels to Archduke Ernest of Austria (1553-1595), and later to the Archdukes Albert VII (1559-1621) and Isabella Clara Eugenia (1566-1633). This panel shows the painter's characteristically soft modelling in the flesh tones of his figures, which are typified by their statuesque forms.



PROPERTY FROM A EUROPEAN NOBLE FAMILY (LOTS 110, 226, 228 AND 247)

110

**ATTRIBUTED TO THE MASTER OF THE LIÈGE DISCIPLES AT
EMMAUS (POSSIBLY JAN VAN AMSTEL) (ACTIVE ANTWERP,
MID-16TH CENTURY)**

*Leda and her children in a mountainous landscape with
Saint Antony Abbot and the centaur beyond*

with the owl device of Herri met de Bles (lower centre)
oil on panel

16¼ x 22½ in. (41 x 56.1 cm.)

with inventory number '707' (lower left)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

(Probably) Recorded in the 1693 inventory of Giovanni Battista Borghese, Principe di Rossano (1639-1717), Palazzo Borghese, Rome, as 'un quadro in tavola alto due palmi in circa con una Donna nuda a sedere con tre puttini attorno con altre figurine del No 707 con cornice dorata dell'autore Civetta'. Acquired by the grandfather of the present owner. Kunstsammlungen zu Weimar, 1945, inv. 4, whence restituted to the father of the present owner in 1993.

This panel originally showed Saints Anthony Abbot and Paul the Hermit (clearly visible in infrared reflectographs) being fed with a loaf of bread brought by the crow which can still be seen descending from the left of

the picture. Further elements of their *vitae* can still be seen across the background of the panel. Saint Anthony Abbot, for example, is shown at the right of the panel speaking to the centaur he encountered during his journey through the wilderness to find Saint Paul the Hermit, an event described by Jacobus da Voragine in his famed *Golden Legend*. Early in the picture's history, the saints were overpainted and replaced by a depiction of Leda and her children. Seduced by Zeus in the guise of a swan, Leda gave birth (shown here hatching from eggs) to the twins Castor and Pollox, and Helen of Troy and Clytemnestra, the future wife of Agamemnon.

Named after a landscape in the Musée d'Art religieux et d'Art mosan, Liège, the Master of the Liège Disciples at Emmaus remains a mysterious figure, working in Antwerp during the mid-sixteenth century. He may be identifiable with the Antwerp painter Jan van Amstel (c. 1500-1542), the brother of Pieter Aertsen and cousin-by-marriage of Pieter Coecke van Aelst. The owl which appears in the lower right of the present work, was the signature typically employed by the landscapist Herri met de Bles and thus is likely here a later addition, probably added at around the time the picture was attributed to the artist in the Borghese inventory.

We are grateful to Dr. Luc Serck for suggesting the attribution in 2012 on the basis of photographs.



PROPERTY OF A LADY (LOTS 111, 261 AND 262)

111

**CIRCLE OF DONATELLO (1386-1466), FLORENTINE,
CIRCA 1420-40**

BUST OF A BOY, PROBABLY SAINT JOHN THE BAPTIST

Polychrome gesso; depicted with head facing slightly to sinister, mouth open,
wearing a tunic with a mantle over the left shoulder
14½ in. (37 cm.) high

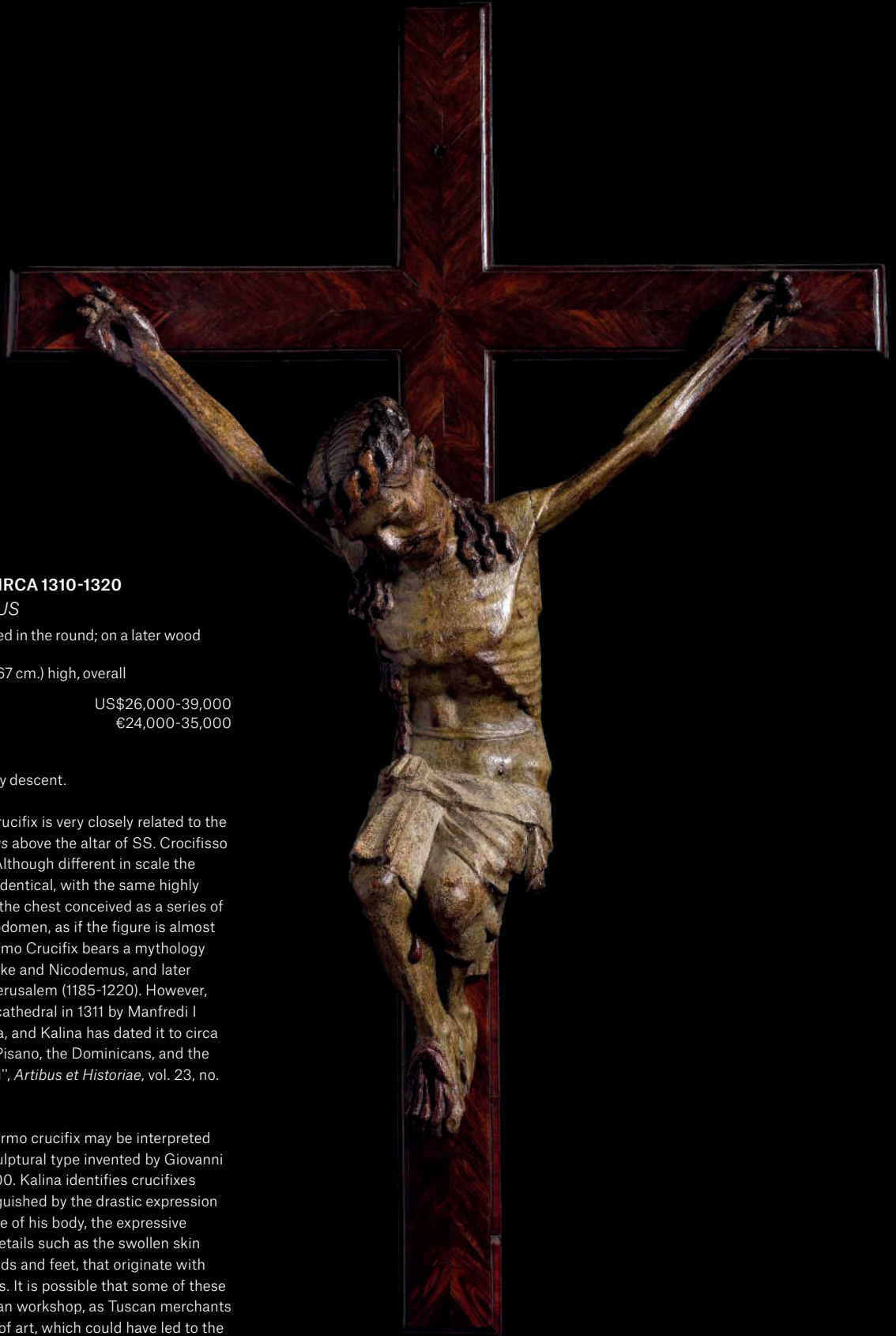
£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Noble Italian Family, and by descent to the present owner.

This spirited bust of a young boy is seemingly unique and previously unpublished. It bears parallels with Donatello's *spiritello* and portraits of the young Christ child, dating from when he was working in Florence from around 1415, and was himself influenced by Lorenzo Ghiberti. The almond-shaped eyes and thick curls of hair of the present bust are comparable to the putti atop the *Annunciazione Cavalcanti* at Santa Croce and figures of the *Madonna and Child* in the Detroit Institute of Art (see L. Bellosi, 'Donatello e il recupero della scultura in terracotta', in *Donatello-Studien*, Munich, 1989, pp. 135-139). Donatello's statue of Saint George (Bargello Museum, Florence, 1415-17) appears to have been a major influence. However, the open mouth and raised brow suggest the inspiration of Donatello and Luca della Robbia's singing Cantoria figures from the 1430s. The form and subject of the bust bears similarities to the work of Donatello's follower Desiderio da Settignano (1430-1464).



112

SICILIAN OR TUSCAN, CIRCA 1310-1320

CRUCIFIXUS DOLOROSUS

Polychrome wood figure; carved in the round; on a later wood cross

18½ in. (47 cm.) high; 26¼ in. (67 cm.) high, overall

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Private collection, Sicily, and by descent.

This remarkable polychrome crucifix is very closely related to the celebrated *Crucifixus Dolorosus* above the altar of SS. Crocifisso in Palermo Cathedral, Sicily. Although different in scale the two crucifixes are practically identical, with the same highly three-dimensional figure and the chest conceived as a series of expressive ribs above a flat abdomen, as if the figure is almost broken at the waist. The Palermo Crucifix bears a mythology that it was carved by Saint Luke and Nicodemus, and later led into Sicily by Angelus of Jerusalem (1185-1220). However, in reality, it was gifted to the cathedral in 1311 by Manfredi I Chiaramonte, count of Modica, and Kalina has dated it to circa 1300-10 (P. Kalina, 'Giovanni Pisano, the Dominicans, and the Origin of the 'crucifixi dolorosi'', *Artibus et Historiae*, vol. 23, no. 47, 2003, pp. 81-101).

Both the present and the Palermo crucifix may be interpreted as the first generation of a sculptural type invented by Giovanni Pisano in Florence around 1300. Kalina identifies crucifixes spread all over Europe, distinguished by the drastic expression of Christ's face, the broken line of his body, the expressive polychromy and naturalistic details such as the swollen skin around the wounds of the hands and feet, that originate with Giovanni's stylistic innovations. It is possible that some of these crucifixes originated in a Tuscan workshop, as Tuscan merchants occasionally traded in works of art, which could have led to the diffusion of the imagery. The ideological roots of the 'crucifixi dolorosi' appear to have been spread by the Dominican order, and in the work of St Thomas Aquinas, who stressed that Christ had suffered in all his members and through all the senses.



113

**MASTER OF THE CROCIFISSI SCAPIGLIATI
(ACTIVE IN FLORENCE CIRCA 1475-1520), CIRCA 1490-1500**

CORPUS

Polychrome wood and gesso; on a modern bronze stand
19 in. (48.2 cm.) high, the corpus

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

Private collection, Florence.

The sculptor of this fine and moving crucifix was first identified in 1970 by M. Lisner and subsequently given its name by Aldo Galli in 2007. At the head of a Florentine workshop, the master is believed to have been active in the years 1475 to 1520. In 2013 Traversi identified around forty pieces by the master, including corpuses in San Lorenzo and Santa Maria del Fiore (F. Traversi, 'Sul maestro dei crocifissi scapigliati e un suo epigono attivo in San Miniato al Tedesco', *Bollettino della Accademia degli Euteleti della Città di San Miniato*, XCI, 80, 2013, pp. 159-177). Traversi supposed that the sculptor was a favourite master of the Medici family since a number of his corpuses can be found in some of the family's favourite locations. The present figure features his stylistic hallmarks in the details of the face such as the high cheekbones, the distinctive hairstyle made of long tousled strands and the refined polychromy, which has been remarkably preserved in the present case. At the end of the 15th century in Florence the influence of the preacher Savonarola spurred a rise in the production of small-scale images of Christ on the cross for private devotion.



114
FRENCH, EARLY 16TH CENTURY
TRIPTYCH

Polychrome wood triptych; with three panels depicting the Adoration of the Magi, the Death of the Virgin and the Circumcision of Christ; in a later wooden frame

35½ in. (90 cm.) high; 57 in. (145 cm.) wide, overall

£8,000-12,000

US\$11,000-15,000
 €9,300-14,000

PROPERTY OF A GENTLEMAN

~115
NORDIC, 15TH CENTURY
PAWN FROM A CHESS SET

Ivory; with a protruding triangular head and decorated with circle and dot motifs

3 in. (7.6 cm.) high

£7,000-10,000

US\$9,100-13,000
 €8,200-12,000



The present chess piece is closely related to a chess pawn in the Cluny Museum, Paris, which is currently dated to the 11th (inv. no. Cl.14422). The abstract forms of these pieces and others like them that have been excavated throughout Europe, underline the influence that Islamic chess pieces had on medieval European makers. Common to many of these European chess pieces are a triangular projection, resembling a head, and two dotted circles and horizontal scratches suggestive of a mouth and eyes. These forms decisively alter the character from the original Arabic wholly abstract pieces. Radiocarbon dating analysis undertaken on the present piece has indicated a later dating than its stylistic characteristics suggest. In the present case it may indicate that chess pieces in this form continued to be made in the late medieval period. This is supported by the appearance of a bone chess piece, currently dated to the 14th or 15th century, excavated at Weoley Castle near Birmingham, and a set of bone and wood chessmen dated to the 14th century, excavated from the river Thames. Another chess piece was excavated in a 13th century house in Tønsberg, Norway, supporting the idea that such chess sets were made in Norway; this piece was carved in antler with horizontal scratches on the head above the dotted circles, indicative of a horse, which suggests the present piece represents a pawn, rather than a knight, as previously suggested (see H. and S. Wichmann, *Chess: The Story of Chesspieces from Antiquity to Modern Times*, London, 1960, pp. 22-3, figs. 9-12).

A radiocarbon dating report prepared by J. Walker of RCD Lockinge, 1 August 2014, gives a date of AD 1446 to AD 1526 (95% confidence interval).



PROPERTY OF A PRIVATE COLLECTOR

116

MOSAN, SECOND QUARTER 14TH CENTURY
VIRGIN AND CHILD ENTHRONED

Boxwood; on an integrally carved base
12¾ in. (32.5 cm.) high

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

With Kunstzalen A. Vecht, Amsterdam.
Private collection, United Kingdom.

The carving of the enthroned Virgin and Child in boxwood is a Rhenish tradition and this large example, although inspired by northern French models, most likely originated in the Meuse valley near the German border where stylistic movements often intersected (Bonn, LVR-Landesmuseum, *Schöne Madonnen am Rhein*, H. Suckale and R. Didier, 26 Nov. 2009 - 25 Apr. 2010, pp. 192-196, 205, nos. 18, 20, 23, 36).

Radiocarbon dating report, prepared by A.J. Walker of RCD Lockinge, 6 May 2014, states that the wood dates between 1299 and 1455 (95% confidence interval).



PROPERTY FROM THE MICHAEL HALL COLLECTIONS (LOTS 117, 181 AND 267)

***117**

**CIRCLE OF ANTONIO DI PIETRO AVERLINO, CALLED IL
FILARETE (C.1400-1469), FLORENCE OR ROME,
MID-15TH CENTURY**

CHRIST IN THE TEMPLE

Polychrome limestone tondo relief
12½ in. (31.8 cm.) diam.

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

EXHIBITED:

New York, Mobile, Evansville and Sacramento, American Bible Society,
Mobile Museum of Art, Evansville Museum of Arts and Sciences and
Crocker Museum of Art, *Icons or Portraits? Images of Jesus and Mary from the
Collection of Michael Hall, July 2002 - Jan. 2004, cat. no. 38.*

This rare early tondo is conceivably from the hand of the important Renaissance sculptor, architect and theorist, known as Filarete. According to Vasari, Filarete trained in the studio of Lorenzo Ghiberti, but he developed a personal style that was relatively independent of Florentine influence. In 1433 Filarete moved to Rome and was commissioned by Pope Eugenius IV to design and execute the bronze door of the main porch of the old St Peter's. In the absence of knowledge surrounding his oeuvre, most attributions to Filarete rest on comparisons to the small, frieze-like reliefs that make up the door. Although no work in limestone is known by Filarete, the hunched forms and slightly over-sized heads which are predominantly shown in profile, seen in the present tondo, compare closely to his distinctive Roman style. The composition, with Christ at the centre elucidating subtle points of doctrine to learned scholars below, suggests an interest in and understanding of linear perspective. Comparisons can also be made to Filarete's plaquette illustrating the *Triumph of Caesar over King Juba*, circa 1433 (see Tomasso Brothers, *Important European Bronzes*, 2016, no. 9).

118

ATTRIBUTED TO DAMIAN FORMENT (1480-1540),

SARAGOSSA, CIRCA 1520-30

PORTRAIT OF AN EMPEROR

Alabaster relief; with extensive traces of polychromy and gilding; wearing armour and a crown of laurel leaves; set on a later black-velvet covered support
13⁷/₈ in. (34.8 cm.) high; 17 x 13 in. (43 x 33 cm.) overall

£50,000-70,000

US\$65,000-90,000

€58,000-81,000

This carved portrait head shares many of the characteristics of Damian Forment's carvings in alabaster at the cathedral of Huesca, executed in the early 1520s. For example, Forment's reliefs of *Christ Crowned by Thorns* and *Christ before Pilate* on the high altar both include faces with the same narrow nose, high cheekbones and sweeping drapery as can be seen in the lot offered here (see G. Weise, *Die Plastiker der Renaissance und des Frühbarock im nördlichen Spanien*, Tübingen, 1957, reprinted 1958, I, pls. 36 and 37).

Forment's stylised and mannered forms often recall a style of the late medieval period and yet he is credited with introducing Renaissance forms to Aragon. In the present work the inclusion of a laurel leaf crown - a classical motif - is a clear indication that this is the work of someone already influenced by renaissance ideals. The wonderful plasticity of the forms and delicate carving of the warm-coloured Spanish alabaster can also be seen on a closely comparable portrait relief sold at Christie's, Paris, 8 December 2015, lot 6.



THE ESTATE OF ALBERT AND LEONIE VAN DAALEN, GENEVA, SWITZERLAND



Albert (1927-2018) and Leonie van Daalen-Röell (1930-2018) were descendants of well-respected Dutch families who followed family tradition in amassing an extensive art collection. Their collection ranged from Chinese ceramics and works of art to Old Master paintings, Dutch Delft, silver and furniture. They bought from leading international auction houses and renowned European and London dealers across a period that spanned several decades.



Albert and Leonie van Daalen Röell, at home with their collection



119

ESTATE OF THE ALBERT AND LEONIE VAN DAALEN, SWITZERLAND (LOTS 119 - 125)

***119**

PIETER DE MOLIYN (LONDON 1595-1661 HAARLEM)

A winter village landscape with peasants on a frozen waterway

signed 'PMolyn' (lower centre, 'PM' in ligature)

oil on panel

15½ x 23¾ in. (38.4 x 60.6 cm.)

with inventory number '14' (on the reverse)

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

PROVENANCE:

Anonymous sale; Christie's, London, 10 April 1981, lot 40.

Anonymous sale [The Property of a Gentleman]; Christie's, London, 9 July 1993, lot 26.

LITERATURE:

E. J. Allen, *The Life and Art of Pieter Molyn*, PhD thesis, University of Maryland, 1987, pp. 31, 211 and 270, no. 314, fig. 314.

H.-U. Beck, *Künstler um Jan van Goyen*, Doornspijk, 1991, p. 289, no. 801, illustrated.

Pieter Molijn played a crucial role in the development of seventeenth-century Dutch landscape painting, innovating naturalistic landscapes which pioneered the 'tonal' landscape alongside Jan van Goyen and Salomon van Ruysdael. Unlike the work of his predecessors, typified by their dramatic, fantastical compositions and use of bright areas of colour, Molijn's work captured his indigenous landscapes from around Haarlem, using a harmonious, restricted palette of browns, tans, and greys.

ESTATE OF THE ALBERT AND LEONIE VAN DAALEN, SWITZERLAND (LOTS 119 - 125)

***120**

FOLLOWER OF ROGIER VAN DER WEYDEN

The Adoration of the Magi

oil on panel

24 x 19 in. (60.9 x 48.3 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

with P. de Boer, Amsterdam, circa 1980s, as a 'Brussels Mannerist'.

While no autograph works by Rogier van der Weyden are known that could have been used as the direct model for this panel, the composition is based on a Rogierian drawing of the same subject in the Städel Museum, Frankfurt-am-Main (fig. 1), which probably dates to the mid-fifteenth century, perhaps as late as around 1470. The origins of the drawing are similarly obscure, but it seems to have stemmed from a pattern that had been established in the workshop of Robert Campin (also called the Master of Flémalle), and popularised by his circle amongst painters like Rogier van der Weyden and Jacques Daret (see for example his depiction of the same subject in the Gemäldegalerie, Berlin). Another comparable drawing, formerly attributed to Campin, but now likewise attributed to an anonymous Netherlandish artist working in the mid-fifteenth century, is in the collection of the Kupferstichkabinett, Berlin. These drawings were evidently widely circulated, and the present *Adoration* forms part of a small group of works,



120

Painted in the late fifteenth and early sixteenth centuries, which followed and adapted their compositions. A painting in the Wallraf-Richartz Museum in Cologne, published by Winkler in 1960 for example, is strikingly similar to the present picture and quite clearly shared a very close common model (see 'Die Anbetung der König emit dem Baldachin von Robert Campin', *Mouseion: Studien aus Kunst und Geschichte für Otto H. Förster*, H. Ladendorf and H. Vey (eds.), Cologne, 1960, p. 138, fig. 147). Though reliant on Netherlandish prototypes, this *Adoration of the Magi* may not be the work of a Netherlandish painter. Likely dating to the early decades of the sixteenth century, it is possible that the picture is in fact by a painter working in Cologne or Westphalia, regions where the influence of van der Weyden remained strong during this period, and also where devotion to the Three Magi (whose major relics were kept at Cologne Cathedral) was widespread.

We are grateful to Dr. Valentine Henderiks and Sacha Zdanov for their assistance in the cataloguing and preparation of this entry.



Fig. 1 Netherlandish School, 15th century, *Adoration of the Magi*
© Städel Museum - U. Edelmann - ARTOTHEK



121

ESTATE OF THE ALBERT AND LEONIE VAN DAALEN, SWITZERLAND (LOTS 119 - 125)

***121**

PIETER MULIER I (HAARLEM C.1590/1615-1670)

Dutch fishing and trade vessels in choppy waters, a town beyond

signed with monogram 'PML.' (lower right, on the flotsam)

oil on panel

13½ x 18¾ in. (34.3 x 47.3 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Art Market, Brussels, 1917, where acquired by, Tilo von Wilmowsky (1878-1966), Schloss Marienthal, Eckartsberga, Germany, and by descent.
with Haboldt & Co, Paris, 2013, where acquired by the present owner.

EXHIBITED:

Halle, Staatliche Galerie Moritzburg, 1953, no. T 783.

ESTATE OF THE ALBERT AND LEONIE VAN DAALEN, SWITZERLAND (LOTS 119 - 125)

***122**

ANTWERP SCHOOL, MID-17TH CENTURY

Portrait of a young girl, bust length, in a white cap

oil on panel, the reverse stamped with the panel maker's mark of

Guilliam Gabron (active 1609-1662)

14¼ x 10½ in. (36.3 x 26.7 cm.), with additions of ½ in. (0.3 cm.) width to each edge

£25,000-35,000

US\$33,000-45,000
€30,000-41,000

PROVENANCE:

Mrs D.S.F. Campbell, Edinburgh; (†) Christie's, London, 5 November 1976, lot 16, as 'van Oost'.
Anonymous sale; Sotheby's, Monaco, 19 June 1994, lot 502, as 'Jacob van Oost'.
with Colnaghi, London, 1996, as 'Gonzales Coques', where acquired by the present owner.



122

During the seventeenth century, artists sought increasingly to capture the youthful features of children studied from life, rather than to define their sitters through the conventions of adult portraiture. This engaging, perceptively painted portrait of a young girl is a beautiful example of the care and sensitivity which emerged in the genre of child portraiture during this period. Dressed in contemporary clothes, with a broad soft collar and closely fitting white cap, the frank, slightly apprehensive gaze of the sitter gives an immediacy to the portrait and suggests that the picture was made *ad vivum*. Indeed, the scale of the panel and the freedom with which the features and costume of the sitter are rendered, with the ground left visible in several areas, likewise suggests this and indicates that the work may have been a sketch for a later, more finished

portrait. The study has previously been identified as the work of two of the leading Flemish portraits of the mid-seventeenth century, both of whom excelled in the depiction of children. Jacob van Oost worked primarily in Bruges and his ability to capture not only the features but also character of his young sitters, as with the small baby and her brother in his *Portrait of a Bruges Family* (Bruges, Groeningemuseum), could have certainly informed the creation of the present picture. The keen observation of the sitter's features and the treatment of the fall of light across them is also very similar to the work of Gonzales Coques, whose portraits of children, like his *A Gentleman with His Two Daughters* (London, Wallace Collection), display a similar sensitivity to his sitters' characters.



ESTATE OF THE ALBERT AND LEONIE VAN DAALEN, SWITZERLAND (LOTS 119 - 125)

***123**

AERT VAN DER NEER (GORINCHEM 1603-1677 AMSTERDAM)

A river landscape with figures and a cottage among trees on the bank of a stream

signed and indistinctly dated 'AvdNeer 1640' (lower right)

oil on panel

8½ x 9⅞ in. (21.7 x 25.1 cm.)

€25,000-35,000

US\$33,000-45,000

€30,000-41,000

PROVENANCE:

Dr. Cornelis Johannes Karel van Aalst (1866-1939), Hoevelaken, and by descent to,

H.J. van Aalst, Hoevelaken.

(Possibly) Anonymous sale; Sotheby Mak van Waay, Amsterdam, 13 December 1982, lot 54.

Anonymous sale [The Property of a Gentleman and a Lady]; Christie's, London, 4 July 1997, lot 1, when acquired by the following, with Konrad Bernheimer, Munich, from whom acquired by the present owner in 1997.

LITERATURE:

J.W. von Moltke, *Dutch and Flemish old masters in the collection of Dr. C.J.K. van Aalst*, Hoevelaken, 1939, p. 230, pl. LV.

F. Bachmann, 'Zur Datierung eines Landschaftsbildes von Aert van der Neer', *Oud Holland*, LXXXIII, no. 3/4, 1968, p. 220.

W. Schulz, *Aert van der Neer*, Doornspijk, 2002, p. 443, no. 1290, fig. 87, pl. 29.



ESTATE OF THE ALBERT AND LEONIE VAN DAALen, SWITZERLAND (LOTS 119 - 125)

***124**

**CIRCLE OF GERARD TER BORCH
(ZWOLLE 1617-1681 DEVENTER)**

An interior with an elegant couple and a maid

oil on panel

23¾ x 21½ in. (59.4 x 54.6 cm.)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

with P. de Boer, Amsterdam, 1968, as 'Michiel van Musscher'.



ESTATE OF THE ALBERT AND LEONIE VAN DAALEN, SWITZERLAND (LOTS 119 - 125)

***125**

PIETER WOUWERMAN (HAARLEM 1623-1682 AMSTERDAM)

Soldiers playing cards outside an inn

signed with initials 'P.W.' (lower centre)

oil on panel

17½ x 22¾ in. (44.5 x 57.4 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

with Douwes Fine Art, Amsterdam, by 1997, where acquired by the present owner.



PROPERTY FROM A PRIVATE COLLECTION (LOTS 126 AND 204)

126

AFTER CORNELIS VAN DALEM AND JAN VAN WEHELEN

The Baker of Eeklo

oil on copper, unframed
13½ x 18¾ in. (34.5 x 46.6 cm.)

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

Anonymous sale; Bonhams, New York, 21 October 2008, lot 27.

From the Middle Ages, popular legend perpetuated the belief that the elderly and weary could be rejuvenated by drinking an elusive elixir of life or by bathing in the Fountain of Youth (a subject popular for painters like Lucas Cranach the Elder). Similarly, re-baking in an oven became a popular trope for potential rejuvenation. According to local folklore, the eponymous baker of Eeklo, a town in East Flanders, would cut off the heads of his patients, replacing them with a green cabbage to stem the bleeding. The heads would be kneaded and reshaped with ointments and then baked in the oven before being placed back on the body, young and refreshed. Cabbages had long associations with medical practices but also, according to vernacular colloquialisms, carried connotations of madness and stupidity. Warnings persisted too in the length of time the heads should be baked: too long in the oven and the person would become hot-headed, too short a time and they would be foolish and 'half-baked'.



127

127
**CORNELIS HENDRIKSZ. VROOM (?DANZIG 1590/1592-1661
 HAARLEM)**

Peasants in a wooded landscape

signed with monogram 'CVR f' (lower left)

oil on panel

17¾ x 27½ in. (45.1 x 69.7 cm.)

£15,000-20,000

US\$20,000-26,000
 €18,000-23,000

PROPERTY BELONGING TO THE LATE BETTY, LADY GRANTCHESTER
 (LOTS 107, 109, 130, 139, 143, 145, 255 AND 276)

128
ABRAHAM DE VRIES (?THE HAGUE C. 1590-1649/50)

*Portrait of a young girl as a shepherdess, half-length,
 in a green gown, holding a crook*

signed and dated 'fecit HagA / A de Vries / anno 1645.' (lower right)

oil on panel, the reverse stamped with an indistinct panel maker's mark

29 x 22¾ in. (73.7 x 58.2 cm.)

£25,000-35,000

US\$33,000-45,000
 €30,000-41,000





PROPERTY FROM THE HEIRS OF BARON HEINRICH THYSSEN-BORNEMISZA (1875-1947)

129

ISAAC VAN OSTADE (HAARLEM 1621-1648)

Travellers and peasants resting outside an inn

signed 'Isack van ostade' (lower right)

oil on canvas

19 x 22⁷/₈ in. (48.2 x 58 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

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

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

LITERATURE:

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

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

This canvas is a characteristic example of Isaac van Ostade's idyllic vision of the local countryside around Haarlem, where he lived throughout his brief but illustrious career. Here, van Ostade uses one of his preferred compositional devices in creating a strong diagonal accent across the picture plane, which draws the viewer's eye from the densely-grouped buildings down to the open landscape. Stylistically, the delicacy of the effects of lighting, the warm tonality of the scene and the emphasis on finely painted detail suggest a date around the mid-1640s, probably around 1644, a period when Ostade's painting underwent a marked transformation. Inspired by the Dutch Italianate painter Pieter van Laer, Isaac gave up painting interiors in favour of outdoor scenes, combining landscape and genre elements, and frequently depicting travellers on country roads or stopping outside inns. At the same time, he abandoned the dark colouring and loose brushwork that characterised his early *oeuvre*, adopting a more delicate, detailed technique and lighter overall tonality. Van Ostade's figures are familiar adaptations from the work of his brother Adriaen and can be seen to anticipate those of later painters like Jan Steen and David Teniers the Younger.

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

130

DUTCH SCHOOL, CIRCA 1620

Saint John the Baptist preaching in the wilderness

oil on canvas, unframed
41¼ x 50¾ in. (104.8 x 128 cm.)

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

In the family of the present owner since the 1970s.

The painter of this intriguing canvas, who has thus far eluded identification, seems to have been well versed in the rich visual traditions of Dutch painting during the early seventeenth century. While many of the figure types in the composition ultimately derive from the graphic works of Lucas van Leyden and Albrecht Dürer, the strong colouration of the work and the modelling of the figures recall the work of Pieter Lastman, and the figure seated in the lower right of the canvas, turning his bare back to the viewer, is reminiscent of the work of the Utrecht master Hendrick ter Brugghen. The work also compares closely with a depiction of the same subject painted in Amsterdam in 1631 by Claes Moeyaert (Stockholm, Nationalmuseum). Such depictions of John the Baptist preaching came to possess semi-political overtones during the early seventeenth century after the suppression of Protestantism by the Catholic Regents of the Spanish Netherlands. This resulted in the practice of *hagepreken* (hedge-preaching), with large crowds gathering in the fields outside Antwerp, Breda and 's-Hertogenbosch, rapidly spreading to the northern Netherlands as well. Consequently, depictions of Saint John the Baptist preaching in the wilderness assumed a personal significance for Protestant patrons, as an expression of their own ideals of religious freedom and equality (W.A. Liedtke, *Dutch Paintings in the Metropolitan Museum of Art*, New Haven and London, 2007, I, pp. 97-98).

■131

GERRIT VAN HONTHORST (UTRECHT 1592-1656) AND STUDIO

Double portrait of a gentleman and lady, possibly Christian Albrecht zu Dohna (1621-1677) and his wife Sophie Dorothea of Brederode-Vianen (1620-1678), full-length, in a landscape, a military encampment beyond

oil on canvas

87 $\frac{1}{8}$ x 62 $\frac{3}{8}$ in. (221.3 x 158.4 cm.)

£60,000-80,000

US\$78,000-100,000

€70,000-93,000

PROVENANCE:

Captain Durant, Eccleston Square, London; Christie's, London, 29 April 1870, lot 41, as 'P. van Somer' (42 gns. to Grant).

Private collection, England, by 1979.

with Lane Fine Art, London, where acquired by the present owner.

Previously unpublished, this impressive double portrait is a significant addition to the *oeuvre* of Gerard van Honthorst, a leading painter of the mid-seventeenth century, who spent much of his life working for the ruling classes of Holland at The Hague. Honthorst painted only a few full-length double portraits during his illustrious career, and these typically depict his most distinguished and significant patrons. The sitters were formerly identified as George Villiers, 2nd Duke of Buckingham (1628-1687) and his wife Mary Fairfax (1638-1704). This identification, however, is problematic. Though the young duke spent several years of the Interregnum on the Continent from 1651, he returned to England in 1657, the year of his marriage. This would necessitate dating the present work to that year and consequently after Honthorst's death. While the sitters have yet to be identified with certainty, it is possible to suggest that the portrait may depict Christian Albrecht zu Dohna (1621-1677), and his wife Sophie Dorothea of Brederode-Vianen (1620-1678). Comparison with later portraits of the couple by Honthorst and his studio provide a number of close parallels in the features of both sitters (especially when the later date of these works is considered; see J.R. Judson and R.E.O. Ekkart, *Gerard van Honthorst 1592-1656*, Doornspijk, 1999, pp. 290, no. 399 and 293-4, no. 409, pls. 291 and 304). Another portrait, by an artist working in the circle of Pieter Nason, of Sophia Dorothea (private collection) likewise shares a striking number of similarities with the female sitter in the present portrait. The couple are known to have been part of the social and courtly circles in which the painter moved and other members of their families sat on numerous occasions to the artist.

Christian Albrecht zu Dohna had been educated by Frederick Henry, Prince of Orange (1584-1647), husband of Amalia von Solms, two of Honthorst's most significant patrons for whom he worked in The Hague. Zu Dohna joined the Dutch army serving initially as an ensign in 1635, before his promotion as Cavalry Captain in 1641 and as Colonel in 1647. He later served as a General in the army of the Elector of Brandenburg. In 1644, he married Sophie Dorothea of Brederode-Vianen, daughter of the Governor of Den Bosch and a Field Marshall in the Dutch army. This impressive double portrait can perhaps be dated to around the time of the couple's marriage and the wife's gesture of tying a blue sash around her husband's arm may have been designed to indicate their recent union, sealed with a love-knot. Aside from identification through later portraits, the male sitter's cavalry uniform perhaps similarly can be used to further indicate his identity as Dohna, who was serving in the Dutch cavalry at the time of his marriage.





131A

**CIRCLE OF JACOB ISAACSZ. VAN SWANENBURG
(LEIDEN 1571-1638 UTRECHT)**

Devils torturing sinners in Hell

oil on panel, unframed
24 $\frac{1}{8}$ x 48 $\frac{1}{8}$ in. (61.3 x 122.2 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

132

ISAACK VAN OSTADE (HAARLEM 1621-1649)

*A winter landscape with figures skating on a frozen river
by a fortified town*

oil on panel

15½ x 19½ in. (39.4 x 49.5 cm.)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

Private collection, Bavaria, known as the 'Chambre Privée' collection.

Winter landscapes were one of van Ostade's favourite subjects and he revisited the theme repeatedly throughout his career, with dated examples found from 1641 until 1647. The restricted tonality of the palette in this panel, reminiscent of Jan van Goyen, and the precision of the handling of the paint suggest an early date in contrast to the broader application and softened contours of van Ostade's later work. In this way, the picture probably dates to the first years of the 1640s, very shortly after the completion of the painter's training under his brother Adriaen van Ostade and Salomon van Ruysdael. The lively gathering of skaters and peasants on the frozen water shows the painter's combination of the landscape and genre traditions, one of his most significant contributions to Dutch painting of the seventeenth century.

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

133

JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

A river landscape with fishermen in a boat before a village jetty

signed with artist's monogram and dated: 'VG 1643' (lower right. on the boat)

oil on panel

15¼ x 23¾ in. (38.7 x 60.3 cm.)

£60,000-80,000

US\$78,000-100,000

€70,000-92,000

PROVENANCE:

Lt.-Col. Joshua Charles Vanneck, 4th Baron Huntingfield (1842-1915),

Heveningham Hall, Yoxford, Suffolk; his sale (t), Christie's, London,

25 June 1915, lot 86 (210 gns. to Field).

(Possibly) George Butler, 5th Marquess of Ormonde (1890-1949),

Kilkenny Castle, Ireland.

with D. Katz, Dieren, by 1934.

A. Holle; his sale, Hôtel Drouot, Paris, 23 June 1953, lot 3 (1,100,000 FF).

Graf Jean de Bousies, Brussels; his sale, Galerie Charpentier, Paris,

24 March 1953, lot 14 (1,100,000 FF).

with P. de Boer Amsterdam, by 1954.

Waldo Ewing Stewart (d. 2003), Dallas; (t) Christie's, New York,

23 January 2004, lot 27.

EXHIBITED:

The Hague, Kleykamp, *Tentoonstelling van Schilderijen door Oud-Hollandsche en Vlaamsche meesters uit de collectie Katz te Dieren*, 1934, no. 78.

Rotterdam, Rotterdamsche Kunstkring, *Tentoonstelling van Schilderijen door*

Oud-Hollandsche en Vlaamsche meesters uit de collectie der F. D. Katz te

Dieren, 16 November-15 December 1935, no. 18.

Amsterdam, P. de Boer, *Catalogue of Old Pictures Exhibited at the Gallery*,

15 June-15 September 1954.

LITERATURE:

C. Hofstede de Groot, *A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, London, 1912, VIII, pp. 244 and 314, no. 986.

H.-U. Beck, *Jan van Goyen 1596-1656, Ein Œuvreverzeichnis*, Amsterdam, 1973, II, p. 337, no 748.

As became so characteristic of his mature work, in this picture, dated 1643, van Goyen employs a low horizon line, devoting more than two-thirds of the composition to the cloud-filled sky. The delicately rendered effects of light across the panel enliven the landscape and figures, accentuated by luminous hues of yellow, orange and brown. This carefully modulated tonality is heightened by van Goyen's skilful use of a highly efficient method of painting, allowing the ground remain visible in places. The freely painted tower, which is depicted with remarkably loose strokes of paint, is demonstrative of the increased emphasis on architecture which began to characterise the artist's works from the 1640s onwards.





SOLD BY ORDER OF THE EXECUTORS OF GEORGE PINTO (LOTS 134 AND 146)

134

**SALOMON VAN RUYSDAEL
(NAARDEN 1600/1603-1670 HAARLEM)**

A wooded landscape with peasants conversing on a road

oil on panel

27% x 36% in. (69.5 x 92.4 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

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



PROPERTY OF A GENTLEMAN

***135**

JACOB VAN RUISDAEL (HAARLEM 1628-1682 AMSTERDAM)

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

oil on canvas

16 $\frac{1}{8}$ x 23 $\frac{1}{2}$ in. (41 x 59.5 cm.)

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

Jacob van Ruisdael painted only around thirty marine pictures throughout his career. Though forming only a small group of his larger *oeuvre*, they were widely praised by contemporaries, and only decades after his death, Arnold Houbraken wrote in his famed *De groote schouburgh der Nederlantsche konstschilders en schilderessen* (1718-1721), that Ruisdael 'could also depict the sea, and when he chose, a tempestuous sea with violent waves lashing against rocks and dunes. In this type of painting he was one of the very best' (S. Slive, *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings and Etchings*, New Haven and London, 2001, p. 449). This previously unpublished picture shows the painter's great facility for rendering the

crashing waves of a turbulent sea. The painting is part of a small group of Ruisdael's seascapes which include a jetty, populated with figures, painted in the late 1650s and early 1660s (Kimbell Art Museum, Fort Worth; formerly Museum of Art of the All-Ukrainian Academy of Sciences, Kiev; and City Art Gallery, Manchester).

As so often the case in the rich emblematic and intellectual traditions of Dutch painting, depictions of storms at sea were often imbued with symbolic associations. Such marine paintings were frequently included in genre paintings as a commentary on the protagonists' state of mind and often too on their affairs of the heart. Likening human emotions to the changeability of the sea became a popular trope, and was also used by poets in the Netherlands like Jan Hermansz. Krul, who published an illustration of Cupid guiding the rudder of a ship in his *Minne-beelden* of 1640. His accompanying verses furthered this idea, explaining that love, like the sea, might 'one hour cause hope / the next fear' through its changeability (P. Sutton (ed.), *Love Letters: Dutch Genre Paintings in the Age of Vermeer*, exhibition catalogue, Dublin, 2003, pp. 45 and 82).



136

JAN JOSEFSZ. VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

The Valkhof at Nijmegen, with a coach and horses on a ferry on the River Waal

signed with monogram and dated 'VG 164[??]' (lower left, on the boat)
oil on panel
14 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (35.7 x 51.1 cm.)

£15,000-20,000

US\$20,000-26,000
€18,000-23,000

PROVENANCE:

Sir Robert Peel, 2nd Bt. (1788-1850), Drayton House, London (according to a label on the reverse).
with François Heim, Paris, 1957.
Private collection, Paris, by whom acquired after a Paris sale in 1977 (according to *Gazette de l'Hotel Drouot*, 2 April 1999, no. 14).
Anonymous sale; Sotheby's, New York, 5 June 2002, lot 21, as 'Attributed to Jan van Goyen'.

The Valkhof, an ancient fortress in the city of Nijmegen, was one of the most iconic buildings on the Waal river, the main Dutch waterway connecting Rotterdam to Germany. The castle had first been constructed under Charlemagne in the eighth century. Rebuilt in the mid-twelfth century following its partial destruction by the Vikings, it remained an important structure in the city until its demolition by Napoleonic troops. Nijmegen,

and the Valkhof in particular, assumed an important place for the ideology of the Dutch state during the mid-seventeenth century. The city had been a stronghold of the ancient hero Claudius Civilis who had led the Batavians (from whom the Dutch claimed direct lineage) in revolution against the oppression of the Roman Empire. Finding clear symbolic resonance with the recent rebellion against Spanish oppression in the Netherlands, the Valkhof and its cultural status as an emblem of Dutch independence, and the struggle for it, made the site a popular subject for painters and patrons. Indeed, van Goyen frequently depicted the view throughout his career, with his earliest dated version painted in 1633 (Moscow, The Pushkin State Museum of Fine Arts). Many of van Goyen's views were probably based on drawings he made during his frequent journeys across the United Provinces, and the present composition appears to have found its origin in a drawing made 'naer het leven' (from the life) in the early 1630s (Private collection).

The present view is one of a number of such pictures painted by van Goyen during the 1640s. During this period, the artist increasingly moved away from the more colourful 'tonal' landscapes which had typified his practice in the preceding decade, and instead focused his palette on softly modulating monochromatic tones of warm browns and greys.

We are grateful to Ellis Dullaart of the RKD, The Hague, for her assistance in the cataloguing of this lot.



PROPERTY OF A GENTLEMAN

137

AELBERT CUYP (DORDRECHT 1620-1691)

A young groom holding the tether of a black stallion

signed 'A. Cuyp' (lower left)

oil on panel

12¾ x 17¼ in. (29.7 x 43.8 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Private collection, France (according to a label on the reverse).

Dating to the end of Cuyp's career, this small panel shows a groom holding the tether of a black stallion, accompanied by two hunting dogs. The presence of the hounds suggests that the horse's owner had just returned from the hunt, though the steed's saddle has been removed. In the far distance, across the water in the hazy light of the horizon is a view of Dordrecht with the distinctive square tower of the Grote Kerk clearly visible.

138 No Lot



PROPERTY BELONGING TO THE LATE BETTY, LADY GRANTCHESTER
(LOTS 107, 109, 130, 139, 143, 145, 255 AND 276)

139

ABRAHAM JANSZ. STORCK (AMSTERDAM 1644-1708)

A Mediterranean harbour with figures loading cargo, a mountain beyond

oil on canvas
33 x 27³/₄ in. (83.9 x 70.5 cm.)

£8,000-12,000

US\$11,000-15,000
€9,300-14,000

PROVENANCE:

Stanley Joseph; Christie's, London, 16 November 1936, lot 118, where catalogued as signed and dated '1665', and sold for 14 gns. to the following, with Leger, London.
Mrs. Philip Hill; Christie's, London, 22 August 1945, lot 81, where catalogued as signed and dated '1665' (60 gns. to Longford).
Anonymous sale; Christie's, London, 18 April 1980, lot 51, where catalogued as indistinctly signed and dated (£4,200).



140

**ATTRIBUTED TO JAN JOSEFSZ. VAN GOYEN
(LEIDEN 1596-1656 THE HAGUE)**

A river landscape

signed with artist's monogram and dated 'VG 1649.' (lower centre, on the boat)

oil on panel

15 x 21¼ in. (38.1 x 54 cm.) including additions of 15 x ¼ in. (38.1 x 0.6 cm.)

to the horizontal edges

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Heinrich Moll, Cologne; his sale, Heberle, Cologne, 11 November 1886, lot 58, illustrated in the reverse (to Kadweik).

Heinrich Moll, Cologne; Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 13 November 1917, lot 77, illustrated.

LITERATURE:

C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten Holländischen Maler des XVII. Jahrhunderts*, 1923, VIII, p. 169, no. 666.

H.-U. Beck, *Jan van Goyen: 1596-1656: ein Oeuvreverzeichnis*, II, Amsterdam, 1973, p. 250, no. 537.

■141

JAN MIJTENS (THE HAGUE C. 1614-1670)*The Crowning of Mirtillo*

oil on canvas

61½ x 66⅞ in. (156.3 x 169.8 cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Dingley collection.

Dr Goldschmidt and Dr Wallenstein, Berlin, 1931.

H. Behner collection, Berlin, 1943.

Anonymous sale [The Property from a German Collection]; Sotheby's, London, 4 April 1984, lot 54, where acquired by the present owner.

LITERATURE:A. McNeil Kettering, *The Dutch Arcadia: Pastoral Art and its Audience in the Golden Age*, Montclair, 1983, pp. 110, 165, notes 35 and 194, fig. 176.P. van den Brink, *Het gedroomde Land. Pastorale schilderkunst in de Gouden Eeuw*, exhibition catalogue, Zwolle, 1993, pp. 233-4 and 310, fig. 44.2, note 14.A. Peter, *Überlegungen zur holländischen Bildnis- und Genremalerei am Ende ihres 'Goldenen Zeitalters'*, PhD thesis, Justus-Liebig University, Gießen, 1996, p. 167.A.N. Bauer, *Jan Mijtens (1613/14-1670), Leben und Werk*, Petersberg, 2006, pp. 81-2, 279-280 and 430, no. A156, fig. 156, pl. XXXV.

This well-preserved canvas is one of only a few literary scenes painted by Jan Mijtens, a prominent portraitist working in The Hague. Mijtens had trained under his uncle, Daniel Mijtens the Elder, and quickly established a successful career working for prominent citizens, members of the nobility and high-placed government officials from the stadholder's circle, and those loyal to the House of Orange Nassau family. Impressive in scale and employing a remarkably bold palette, Alexandra Nina Bauer has suggested that this large canvas may have been commissioned by a patron from the court circles of The Hague (*loc. cit.*)

The subject is taken from Giovanni Battista Guarini's tragicomedy *Il pastor fido* of 1590. Set in Arcadia, the play provided the inspiration for a number of Dutch, Flemish and French artists and became widely influential in disseminating the pastoral genre during the first half of the seventeenth century. The play chronicles the tale of Mirtillo, the titular faithful shepherd, who falls in love with the nymph Amarillis, who is betrothed to another. Here, Mijtens depicts the culmination of the action of Act 2, scene 1. Mirtillo has successfully disguised himself as woman in order to join in the kissing

contest held by the Amarillis and her attendant nymphs. After being declared the winner of the contest, she is crowned him with a wreath of flowers, a chivalric gesture of courtly love. The faithful shepherd later placed the crown on his beloved's head in recognition of her own skills.

The first northern painter to depict the *Crowning of Mirtillo* had been Anthony van Dyck shortly before 1632 (Pommersfelden, Schloss Weissenstein). Mijtens follows his example by staging the playful scene in a rural idyllic landscape with *putti* above, but opens up the composition to include a distant landscape beyond. Likewise, he adapted some of van Dyck's figural gestures and arrangements, and, unlike most other northern artists who took up the subject, his intensely vibrant colours.

A reduced copy after the present work is in the Bowes Museum at Barnard Castle. Long thought to be by an artist of the French School, John Bowes identified the protagonists as Louis XIV and his mistress, Louise de la Vallière.





142

DIRK VALKENBURG (AMSTERDAM 1675-1721)

*Portrait of a gentleman, half-length, in a brown jacket,
holding a book*

signed and dated 'Valkenburg / 1719' (centre right)

oil on canvas, oval

28 $\frac{7}{8}$ x 22 $\frac{3}{4}$ in. (73.3 x 57.8 cm.)

£6,000-8,000

US\$7,800-10,000

€7,000-9,300



PROPERTY BELONGING TO THE LATE BETTY, LADY GRANTCHESTER
(LOTS 107, 109, 128, 139, 143, 145, 255 AND 276)

143

JAN WIJNANTS (HAARLEM 1632-1684 AMSTERDAM)

An Italianate wooded landscape with travellers on a road

signed and dated 'J. Wijnants 1676' (lower right)

oil on canvas

45 $\frac{7}{8}$ x 38 in. (116.5 x 96.5 cm.)

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

PROVENANCE:

Private collection, Milan.

Anonymous sale [The Property of a Lady]; Sotheby's, London, 11 July 2002,
lot 160.

A contemporary of Jacob van Ruisdael, Jan Wijnants rapidly established himself as one of the most significant Dutch landscape painters of the second half of the seventeenth century. Moving away from the monochromatic tones favoured by earlier painters like Jan van Goyen, Wijnants suffused his views with light and colour. This *Wooded landscape* shows the increasingly pervasive influence that the Italian landscape traditions had on its Dutch counterpart, something that the artist would have been able to observe in the work of painters who had spent time in the south, like Nicolaes Berchem and Karel Dujardin. The careful rendering of the plants in the foreground, including the tall cow parsley and twisted fallen tree branches at the left, however, show his consummate skill in observing nature and recall the similar care artists like van Ruisdael took in the depiction of such details. Wijnants' work remained hugely popular throughout the eighteenth century and became highly influential to painters like Jean-Honoré Fragonard and Thomas Gainsborough.



PROPERTY OF A BELGIAN PRIVATE COLLECTION

144

PIETER GALLIS (?HOORN 1633-1697)

A festoon of fruit, hanging from a nail with a blue ribbon

signed 'PGallis' (lower left, 'PG' in ligature)

oil on canvas

18½ x 16 in. (47 x 40.6 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Dr Sidney Martin F.R.S., London; (†) Christie's, London, 12 December 1924, lot 31, as 'Rachel Ruysch' (464 gns. to Lewis and Simions). Private collection, Belgium.

LITERATURE:

M. Grant, *Rachel Ruysch 1664-1750*, Leigh-on-Sea, 1956, no. 174, as 'R. Ruysch'.



PROPERTY BELONGING TO THE LATE BETTY, LADY GRANTCHESTER
(LOTS 107, 109, 128, 139, 143, 145, 255 AND 276)

145

WALLERANT VAILLANT (LILLE 1623-1677 AMSTERDAM)

*Portrait of a gentleman, half-length, in a grey goat and black sash,
with a sword*

oil on canvas
28¾ x 25 in. (73 x 63.5 cm.)

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

Anonymous sale [The Property of a Lady of Title]; Sotheby's, London,
12 December 1979, lot 42.

146

JAN VAN DER HEYDEN (GORINCHEM 1637-1712 AMSTERDAM)

A townscape with figures promenading, a church beyond

oil on panel

15¾ x 19½ in. (40 x 48.6 cm.)

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

PROVENANCE:

Charles T.D. Crews, London and Billingbear Park, Berkshire, by 1890; his sale (t), Christie's, London, 1 July 1915 (=1st day), lot 32, (161 gns. to Colnaghi and Obach).

Adolph Hirsch, London, and by descent to his grandson, George Pinto (1929-2018).

Belying its modest scale, this meticulously detailed townscape is a fine example of the careful observation and technical precision for which Jan van der Heyden is most celebrated. The painter's technique was widely praised by his contemporaries, with Arnold Houbraken marvelling in his *De Grootte Schouburgh der Nederlantsche Konstschilders en Schilderessen* at how 'he painted every little stone in the buildings so minutely that one could clearly see the mortar in the grooves in the foreground as well as the background...In truth it is still believed that he had a special grasp of art, or had invented a means whereby, to all who understand the use of the brush, he could accomplish things that seem impossible with the customary ways of painting' (see P.C. Sutton, *Jan van der Heyden (1637-1712)*, exhibition catalogue, Amsterdam, 2006, p. 239). The present view has yet to be identified, and may in fact not represent a real topographic vista of a town, but rather an invention of the painter, composed of a compilation of various studies he made during journeys around Holland and Germany. While he did often paint real views, van der Heyden also relished the opportunity to change and invent his own, representing them with such care and detail that they seemed real. The figures in the picture imbue the scene with a quiet sense of life and serve to provide small accents of colour across the work, leading the viewer's eye from the elegantly dressed gentleman in a blue and black striped coat and yellow stockings, to the woman in a red dress, in the centre of the panel, who walks with her companion.

Aside from his practice as a painter, van der Heyden worked as an inventor and engineer. Indeed, it was through these endeavours that he made much of his wealth, often meaning that he kept his own paintings rather than selling them. As part of his work as an engineer, the artist innovated a new type of fire hose and designed a new system of street lights for the city of Amsterdam, where he primarily resided from 1650. He later became director of both the city's street lighting scheme and the Amsterdam fire service.

We are grateful to Norbert Middelkoop for confirming the attribution on the basis of photographs.





PROPERTY FROM A DUTCH COLLECTION

147

JAN WEENIX (AMSTERDAM 1641-1719)

A dead hare and partridge with hawking equipment on a ledge

signed and dated 'JWeenix f 1677' (lower left, 'JW' in ligature)

oil on canvas

41½ x 35½ in. (105.4 x 90.2 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

We are grateful to Dr. Fred G. Meijer and Dr. Anke van Wagenberg for independently confirming the attribution on the basis of photographs. Dr. Meijer suggests that the picture dates to the first half of the 1670s.



PROPERTY OF A NORTH GERMAN PRIVATE COLLECTION (LOTS 148, 149 AND 157)

148

**JACOB VAN WALSCAPELLE
(DORDRECHT 1644-1727 AMSTERDAM)**

Flowers in a glass vase on a ledge, with insects and shells

with signature 'AB Mignon.' (lower right, on the ledge, 'AB' in ligature)

oil on canvas

15 x 11½ in. (38.2 x 29.5 cm.)

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

PROVENANCE:

Private collection, Paris.

with David M. Koetser, Zurich, by 1980.

Private collection, Frankfurt.

Anonymous sale; Sotheby's, London, 8 July 2010, lot 159.

EXHIBITED:

Frankfurt-am-Main, Historisches Museum, on loan 1995-2009, as 'Mignon'.
Frankfurt-am-Main, Historisches Museum; and Haarlem, Teylers Museum,
Maria Sibylla Merian 1647-1710, Künstlerin und Naturforscherin, 18 December
1997-31 May 1998, no. 23, as 'Mignon'.

149

CORNELIS KICK (AMSTERDAM 1635-1681)

Flowers in an auricular silver vase, on a marble ledge

oil on canvas

33¾ x 25½ in. (84.7 x 64.7 cm.)

€50,000-70,000

US\$65,000-90,000

€58,000-81,000

PROVENANCE:

with Eugene Slatter, London.

with Arthur Tooth & Sons, London, by 1952, from whom acquired by the

parent's-in-law of the following,

Anonymous sale [The Property of a Lady]; Sotheby's, London, 6 July 2011,
lot 33.

Though he initially appears to have trained as a portraitist under his father, Arnold Houbraken recorded that Cornelis Kick was inspired to turn his attention to flower and fruit painting in recognition of the success of the great Jan Davidsz. de Heem in that genre. In 1661, following his marriage to Cornelia Spaeroogh, Kick moved to a house with a garden outside the walls of Amsterdam, later moving back to the city itself in 1674. After his return, and having long established a successful practice, he contributed a series of twenty-one engravings of tropical and exotic fruits for botanist Caspar Commelin's *Nedelandze Hesperides*, published in 1676. This large bouquet gathers roses, poppies, guelder roses and a large parrot tulip in an ornately chased auricular vase, placed on a stone ledge. Works by Kick are rare and are often confused with the work of his successful pupil Jacob van Walscapelle who joined his workshop in *circa* 1664. This painting probably dates to the late 1660s and compares closely with early works by Kick's pupil, like his *Flowers in a vase* of 1667 (London, Victoria and Albert Museum), which evidently relied on the same model drawings and studies for the upper most guelder rose at the left of the present picture and for the large poppy which tops that side of the bouquet.





150

WILLEM BUYTEWECH II (ROTTERDAM 1624/1625-1670)

Goats in a landscape

signed with initials and dated 'WB 1664' (lower left)

oil on canvas

17¾ x 13¼ in. (44.2 x 33.6 cm.)

£7,000-10,000

US\$9,100-13,000

€8,100-12,000

PROVENANCE:

with Galerie Stern, Duesseldorf,
Their forced sale; Kunsthaus Lempertz, Cologne, 13 November 1937, lot 184,
illustrated.

Private collection, Hamburg, by whom offered in the following,
Anonymous sale; Auktionshaus Stahl GmbH & Co KG, Hamburg,
25 June 2016, lot 7.

Restituted to the Max and Iris Stern Foundation, 2016.

LITERATURE:

N. Maclaren, *National Gallery Catalogues: The Dutch School*, London, 1960,
p. 67.

O. Naumann, 'Willem Buytewech the Younger', *Essays in Northern European
Art presented to Egbert Haverkamp-Begemann on his Sixtieth Birthday*,
Doornspijk, 1983, p. 197, no. 4.

N. Maclaren and C. Brown, *National Gallery Catalogues: The Dutch School
1600-1900*, London, 1991, I, p. 67.



PROPERTY OF A GENTLEMAN (LOTS 151, 156, 164, 186, 251, 252 AND 253)

151

FRENCH SCHOOL, 17TH CENTURY

Fruit and flowers on a partially draped table

oil on canvas

25⁷/₈ x 46¹/₂ in. (65.8 x 118.1 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Private collection, England.

with Paul Rosenberg & Co., New York, as 'Nicolas de Largilliere'
(according to a label on the reverse).

Private collection, New York.

Anonymous sale; Sotheby's, London, 21 April 2005, lot 61,
as 'Follower of Jean-Baptiste Monnoyer'.



PROPERTY OF A GENTLEMAN (LOTS 152-155)

***152**

CASTRUCCI WORKSHOPS, PROBABLY GIULIANO DI PIERO PANDOLFINI (ACTIVE 1615-1637), BOHEMIAN, PRAGUE, CIRCA 1615-1625

LANDSCAPE WITH CLASSICAL RUINS

Plaque with mixed marbles, agates and jaspers; depicting a woman walking through a landscape; in a later gilt-bronze frame
10 $\frac{1}{8}$ x 8 in. (25.5 x 20.4 cm.), overall

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

PROVENANCE:

G. Sarti, Paris, 2006, where acquired by the present owner.

LITERATURE:

G. Sarti, *Fastueux objets en marbre et pierres dures*, Paris, 2006, pp. 82-86.

In 1592 Emperor Rudolf II lured the Florentine *gioielliere* Cosimo Castrucci to Prague to set up a workshop emulating the Florentine technique of *pietra dura*. Rudolph admired these works for their use of precious materials, and for his curiosity in the scientific-alchemical properties and magical virtues of stones. The first work signed and dated by Cosimo Castrucci for the Prague Imperial Court is a panel which bears the date 1596 based on Pieter Brugel the Elder's painting *Hunters in the Snow*, which in 1595 had found its way to Prague. By 1598 Rudolph had persuaded Cosimo's son Giovanni to join his father in Prague, and after Cosimo's death in 1602 Giovanni took charge of the workshop output.

The plaques emanating from the Castrucci workshops had a distinctly Northern character due to the use of stones from the region around Prague. For example, bohemian jasper was used exclusively in Castrucci plaques, and in the present scene can be identified in the sleeves of the woman. The present plaque is typical of Castrucci output in its depiction of ruins within a rocky landscape with the inclusion of a figure similar to those shown in contemporary Flemish and Dutch engravings. Stylistically the scene resembles the engravings of Joannes and Lucas van Doetecum. However, the use of ancient Roman ruins and the larger scale of the figure is unusual in Castrucci output.

The present plaque and the following lot, together with a third plaque, also previously on the Paris art market, compare closely to a plaque from a cabinet previously in the British Royal Collection and now in a private collection in New York (Sarti, *op. cit.* and A.M. Giusti, *Pietra Dura: Hardstones in Furniture and Decorations*, London, 1992, pl. 92-4). Giusti has suggested this plaque, which oscillates between the style of Prague and Florence, could be suggestive of the hand of Giuliano di Piero Pandolfini. Pandolfini was Giovanni Castrucci's son-in-law, and was in charge of the Castrucci workshop after Giovanni's death until production in Prague was closed down in 1624. At that point he returned to Florence. The sky is depicted using bohemian alabaster carved in large pieces which is typical of the Castrucci output. In the present plaque, framing blocks of darker stone have been orchestrated to draw viewers into the scene, in a similar manner to a plaque from a cabinet in a private collection, New York, which Giusti has linked to the work of Pandolfini (Sarti, *op. cit.* and A.M. Giusti, *Pietra Dura: Hardstones in Furniture and Decorations*, London, 1992, pl. 92-4).



***153**

CASTRUCCI WORKSHOPS, PROBABLY GIULIANO DI PIERO PANDOLFINI (ACTIVE 1615-1637), BOHEMIAN, PRAGUE, CIRCA 1615-1625

ARCHITECTURAL CAPRICCIO

Plaque with mixed marbles, agates and jaspers; in a later gilt-bronze frame
10¼ x 8⅞ in. (25.9 x 20.5 cm.), overall

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

PROVENANCE:

G. Sarti, Paris, 2006, where acquired by the present owner.

LITERATURE:

G. Sarti, *Fastueux objets en marbre et pierres dures*, Paris, 2006, p. 86.

The Castrucci workshop in Prague was founded by Emperor Rudolf II, who was a fervent admirer of the new technique of *commesso di pietre dure*. Rudolf's attempts to attract a master to Prague were initially unsuccessful, but he was able to win over the Florentine artist Cosimo Castrucci as part of a costly commission to the Medici workshops for the production of a resplendent table (now lost), which was praised by Boetius de Boodt as the eighth wonder of the world. After his death his son Giovanni Castrucci, is thought to have taken over the Prague workshop, and Giovanni's son-in-law, Giuliano di Piero Pandolfini, was the supervising master of the last years of the workshop. The workshop was dissolved at the latest after his death in 1624.

The spatial organisation in the present plaque is similar to those in Pandolfini's cabinet made for Prince Karl I von Liechtenstein in 1623. The prominent use of Sicilian jasper is also evidence that Pandolfini might be the creator of the present plaque, as this was a stone more typically in use in Florence in the early 17th century (see W. Koeppel and A. Giusti, *Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe*, New York, 2008, pp. 219-229).



***154**

GALLERIA DEI LAVORI, FLORENCE, CIRCA 1650

BIRDS PERCHED IN FRUIT TREES

Pietra dura panel; in a later gilt-bronze frame
15¼ x 11 in. (39 x 27.8 cm.), overall

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Giovanni Sarti, Paris.
Gianni Versace; his sale, Sotheby's, New York, 6 April 2001, lot 147.
Giovanni Sarti, Paris, 2006, where acquired by the present owner.

LITERATURE:

G. Sarti, *Fastueux objets en marbre et pierres dures*, Paris, 2006, pp. 118.

In 1588 Ferdinando I de' Medici, Grand Duke of Tuscany, established a court laboratory which specialised in semi-precious mosaics and inlays known as the Galleria dei Lavori. These works in hardstone and soft stone know as *commessi di pietra dure*, were often incorporated into cabinets and caskets and in these panels flowers and plants were frequently depicted alongside fruit and birds. The present plaque has an extraordinary abundance due to the extensive use of expensive semi-precious stones such as lapis-lazuli and amethyst, but there is also an easiness to the scene due to the alterations of light and shade resulting from the choice of stones. The central parakeet is habitually shown in comparable scenes with a body of green marble, which has been abandoned in the present plaque for warmer colours. Comparisons to plaques produced by the Galleria dei Lavori can be seen in a cabinet in the Metropolitan Museum of Art, bearing the arms of a Barberini cardinal, and dated to 1606-1623, (W. Koeppe and A. Giusti, *Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe*, New York, 2008, no. 41) and a plaque in the Opificio delle Pietre Dure, is illustrated in A.M. Guisti (*Il Museo dell'Opificio delle pietre dure a Firenze*, 1978, fig. 109).

***155**

GALLERIA DEI LAVORI, FLORENCE, CIRCA 1650

BIRDS AND BUTTERFLIES WITH FRUIT

Pietra dura panel; in a later gilt-bronze frame
15¼ x 11 in. (39 x 27.8 cm.), overall

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Giovanni Sarti, Paris.
Gianni Versace; his sale, Sotheby's, New York, 6 April 2001, lot 147.
Giovanni Sarti, Paris, 2006, where acquired by the present owner.

LITERATURE:

G. Sarti, *Fastueux objets en marbre et pierres dures*, Paris, 2006, pp. 118.

The present scene of birds perched on the stalks of fruit is reminiscent of certain paintings of the 15th and early 16th century, which depict birds shown on a stone ledge in front of the Virgin and Child. The disproportion between the birds and fruit is similar to that of Galleria dei Lavori tabletops from around 1600, such as one depicting interlacing dolphins in the Galerie de Minéralogie et de Géologie, Paris, which has an enormous quince, very similar to that in the present plaque. It is notable to see the great care taken in the sample of stones, such as that which perfectly renders the appearance of an overripe pear.

155A

**FLORENTINE, POSSIBLY GRAND DUCAL WORKSHOPS,
MID-18TH CENTURY**

COASTAL CAPRICCIO

Pietra dura plaque
9½ x 6 in. (24.2 x 15.3 cm.)

£6,000-8,000

US\$7,800-10,000
€7,000-9,200





156

PROPERTY OF A GENTLEMAN (LOTS 151, 156, 164, 186, 251, 252 AND 253)

156
PIETER CASTEELS III
(ANTWERP 1684-1749 RICHMOND-UPON-THAMES)

Flowers in a basket with peaches on a table, a landscape beyond

signed and dated 'PCasteels. F. / 1715' (lower right, 'PC' in ligature)

oil on canvas

28 $\frac{1}{8}$ x 38 in. (71.3 x 96.5 cm.)

£12,000-18,000

US\$16,000-23,000
 €14,000-21,000

PROVENANCE:

Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 21 April 2005, lot 72.

PROPERTY OF A NORTH GERMAN PRIVATE COLLECTION (LOTS 148, 149 AND 157)

157
WILLEM VAN LEEN (DORDRECHT 1753-1825 DELFSHAVEN)

Flowers in a basket on a ledge, with a bird's nest and bird, Rotterdam beyond; and Grapes and a pineapple in a basket on a marble ledge, a landscape beyond

both inscribed 'G. van Spaendonck' (lower right)

oil on panel

19 $\frac{3}{8}$ x 24 $\frac{1}{8}$ in. (49.2 x 61.3 cm.)

£10,000-15,000

a pair (2)

US\$13,000-19,000
 €12,000-17,000

PROVENANCE:

Anonymous sale [Property from a Deceased's Estate]; Sotheby's, London, 4 December 2008, lot 273.

158-159 No Lots

66

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





PROPERTY OF A LADY

160

FOLLOWER OF GILLIS MOSTAERT I

A village market

oil on panel, the reverse stamped with the coat-of-arms of the city of Antwerp and the panel maker's mark of Guiliam Gabron (active 1609-1662)
15 $\frac{7}{8}$ x 27 $\frac{1}{8}$ in. (40.4 x 68.8 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

M. Sainctelette; Galerie Royale, Brussels, 23 November 1923, lot 45, as 'Lucas van Valckenburg'.
with Kunsthandel J.R. Bier, Haarlem, 1962, where acquired by the father of the present owner.

LITERATURE:

O. Kotková, *The National Gallery in Prague: Netherlandish Painting 1480-1600, Illustrated Summary Catalogue I*, Prague, 1999, p. 83, under no. 47.
E. Mai, *Gillis Mostaert (1528-1598): Een tijdgenoot van Bruegel*, Wolfratshausen, 2005, p. 92, note 65.

The prime, signed by Mostaert and dated 1597, is in the Národní Galerie, Prague, inv. no. DO 4237.



161

FLEMISH SCHOOL, MID-17TH CENTURY

The Temptation of Saint Anthony

oil on panel, oval
16⁵/₈ x 22¹/₄ in. (41.8 x 56.5 cm.)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

W. Thomas Smith (according to a label on the reverse).
Anonymous sale; Christie's, London, 11 March 1911, lot 130, as 'Teniers',
where acquired by,
Isaac Newton Fleischner, Portland, Oregon (1859-1927).
with French & Company, New York, by 1957, as 'David Teniers, the Younger'.
Anonymous sale; New Orleans Auction Galleries, 10 December 2016, lot 162,
as 'David Teniers, the Younger', incorrectly described as monogrammed 'DT'.

Seated calmly in the corner of the composition, Saint Anthony Abbot looks up from his book at the viewer as a procession of grotesque demons and tormentors tumbles toward him. Leading this cavalcade is the figure of a naked woman, with gold ornaments and chains in her hair, a blue cloth billowing about her. Saint Anthony Abbot withdrew to the wilderness to focus on his devotions to God and to rid himself of earthly temptation. Vividly imagined here, the painter conflates the several occasions the Devil attempted to divert the saint from his virtuous path. The host of devils which fill the small panel derive from several sources, notably from the work of David Teniers the Younger, who greatly favoured the subject and painted it numerous time during his career.

PROPERTY OF A NOBLE FAMILY

162

SEBASTIEN VRANCX (ANTWERP 1573-1647)

An allegory of Winter

oil on panel

19½ x 25¼ in. (48.6 x 64.2 cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

(Probably) Vilain XIII collection, Belgium.

Vrancx's *Allegory* would originally have formed part of a series of four such pictures, depicting each of the seasons with an associated assortment of objects at the forefront of the composition and a variety of figures, engaged in seasonal tasks in land- or townscape settings beyond. Given that several versions of each season are known, Vrancx presumably painted numerous sets of the group. The concept of creating four separate allegorical images of the Four Seasons was first explored in a series of engravings by Pieter Bruegel the Elder (c. 1525-1569), published by Hieronymus Cock in around 1564. Vrancx evidently took inspiration from these examples, but introduced his own distinctive inclusion of the heaped still lifes in the foreground of each season.

The painter has lavished great care in rendering the piled still life in the foreground of his *Winter* allegory, with each element carefully chosen and arranged. To the left, are massed a variety of winter vegetables, cured meat and sausages, staple foods for the average Netherlandish countryman during the winter months. Besides these more prosaic elements, however, the still life celebrates the more joyful aspects of the season. At the centre of the composition are a pair of skates and several snow balls, perhaps those made by the children playing in the background. At the left, propped against the low wall is a *kolf* stick (a game played on the winter ice) and ball. In the centre foreground is a prominent and ornately decorated *Duivekater* bread. Traditionally baked in the area north of Amsterdam, this was usually eaten at important religious feasts – Christmas, Easter and Pentecost. On the chair above is a hat, encircled by the paper crown worn by the elected 'king' of the feast at Epiphany. Towards the right, behind the figure huddled before his warming fire, is a bundle of cloaks and masks, probably included in reference to Carnival, the celebratory feast held to signal to beginning of Spring.







163

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

The Virgin and Child with Saint Anne

oil on panel

27 x 20¾ in. (68.6 x 52.7 cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Vere Frederick Bertie, 2nd Viscount Bertie of Thame (1878-1954), and by inheritance to his wife, Nora, Viscountess Bertie of Thame (d. 1971), Shirburn, Oxford; Christie's, London, 10 December 1954, lot 77, as 'Sir P. P. Rubens' (157 gns. to W. Sabin). Anonymous sale [The Property of a European Collector]; Christie's, New York, 17 October 2006, lot 287, when acquired by the present owner.



PROPERTY OF A GENTLEMAN (LOTS 151, 156, 164, 186, 251, 252 AND 253)

164

FOLLOWER OF JAN BRUEGHEL II

The Crucifixion

oil on copper

10 $\frac{7}{8}$ x 16 in. (27.8 x 40.6 cm.)

in a contemporary painted frame

£6,000-8,000

US\$7,800-10,000

€7,000-9,300

PROVENANCE:

Anonymous sale; Pandolfini Casa d'Aste, Florence, 8 November 2006, lot 309, as 'Flemish School, late 16th century'.

The composition is based on Jan Brueghel the Elder's *Calvary* in the Alte Pinakothek, Munich.



165

165

ABRAHAM VAN CUYLENBORCH I (UTRECHT C. 1620-1658)

Diana and her nymphs bathing

signed and dated 'AVCuylenborgh / f. 1645' (lower centre, on the rock, 'AVC' in ligature)

oil on panel

20¼ x 29½ in. (51.4 x 74 cm.)

£7,000-10,000

US\$9,100-13,000

€8,200-12,000

PROVENANCE:

Mucklenburge collection, inv. no. 24 (according to a label on the reverse). Anonymous sale; Kunsthaus Lempertz, Cologne, 25 June 1987, lot 24. with Noortman, Maastricht, where acquired in the late 1980s by the parents of the present owner.

166

JAN BOECKHORST (MÜNSTER C. 1604-1668 ANTWERP)

Cupid blowing soap bubbles

oil on canvas

34 x 28 in. (86.4 x 71.2 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

(Possibly) Gaspar Thielens (1630-1691), Antwerp, listed in the inventory of his estate dated 21 and 22 January 1691, as 'Een stuck van langen Jan, een Vanitas'. Hôtel Ritz, Paris, until 2018.

LITERATURE:

(Possibly) J. Denucé, *Inventare von Kunstsammlungen zu Antwerpen im 16. und 17. Jahrhundert*, Antwerp, 1932, p. 353.

(Possibly) M. Galen, *Johann Boeckhorst: Gemälde und Zeichnungen*, Hamburg, 2012, p. 479, no. 102.



■167

**ATTRIBUTED TO GASPAR VAN DEN HOECKE
(ANTWERP C. 1585-BEFORE 1661)**

Nausicaa and her maidens in a landscape

oil on canvas

63½ x 95 in. (161.3 x 241.4 cm.)

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Christie's, London, 25 April 2008, lot 71.

In this scene taken from Book VI of Homer's *Odyssey*, Nausicaa, Princess of Phaeacia, is visited by the goddess Athena in a dream and instructed to take her maids to the river to wash her robes. After finishing their laundry, the princess and her maidens eat, and shortly thereafter encounter the shipwrecked Odysseus. Van den Hoecke depicts the moment that the laundry is being finished and the meal prepared, shortly before the appearance of the wandering hero. At right, some of the maidens are still using the 'washing trenches' mentioned by Homer (Book VI, line 93), while at centre others bring plates laden with fruit. In contrast to his contemporary Jacob Jordaens (1593-1678), whose works delighted in the most commonplace moments in high literature, van den Hoecke imbues all the details of the scene with great dignity, transforming Nausicaa's mule-driven cart into a chariot pulled by elegant horses.







PROPERTY FROM A UK PRIVATE COLLECTION

168

**HENDRIK VAN STEENWIJCK II
(?ANTWERP C. 1580-1649 ?LEIDEN)**

Interior of a church with a seated figure by lamplight

signed and dated 'HvS / 163[8]' (lower left)

oil on panel

3 $\frac{7}{8}$ x 5 $\frac{5}{8}$ in. (10 x 14.1 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Elizabeth Maitland, Duchess of Lauderdale, 2nd Countess of Dysart (1626-1698), Ham House, Surrey, listed in the inventory of circa 1683, inv. no. 132, as 'A perspective of Stanewick', and by descent at Ham House to, Lionel William John Tollemache, 8th Earl of Dysart (1794-1878), Ham House, Surrey, listed in the inventory of 1844, as 'Steenwix. Lamplight', and by descent to, William John Manners Tollemache, 9th Earl of Dysart, DL (1895-1935), Ham House, Surrey, listed in the inventory of 1930 as 'Interior by Lamplight', by whom bequeathed with Ham House in 1935 to his second cousin, Sir Lionel Tollemache, 4th Bt. (1854-1952), and by inheritance through his granddaughter, Barbara Judd (1926-2013), to the present owner.

LITERATURE:

C. Rowell, 'The Green Closet at Ham House: A Charles I Cabinet Room and its Contents', *Ham House: 400 Years of Collecting and Patronage*, C. Rowell (ed.), New Haven and London, 2013, p. 25; Appendix 2, pp. 417, no. 132 and 428; and Appendix 5, pp. 464, no. 132 and 497.

This picture was first recorded in the 'Estimate of Pictures' made in circa 1683 of the free-hanging pictures at Ham House. It was compiled for Elizabeth Maitland, Duchess of Lauderdale, 2nd Countess of Dysart (1626-1698), who had inherited the house, and the Dysart title, from her father, as the eldest of his five daughters. In the list of pictures hanging in the Green Closet were recorded two works described respectively as '132. A perspective by Stanewick. £6' and '164. A perspective of Stanewick. £10'. Given later records of the paintings at Ham, the first of these can be identified as the present work since reference is frequently made to its depiction of lamplight in subsequent lists of pictures. The painting remained in the Dysart collection at Ham, hanging in the Green Closet, where it is visible in a photograph of the room, published in 1920 (*Country Life*, March 1920), displayed alongside the *Cathedral interior* offered in the Old Masters Evening sale.



169

PIETER NEEFS I (ANTWERP C. 1578-1656)

The interior of Antwerp Cathedral with elegant figures

oil on copper

14 $\frac{1}{8}$ x 17 $\frac{3}{4}$ in. (36 x 45.2 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000



PROPERTY OF A GENTLEMAN

170
WORKSHOP OF GUGLIELMO DELLA PORTA (1515-77),
ROME, CIRCA 1570-80
CRISTO MORTO

Gilt-bronze
 14 1/8 in. (36 cm.) high; 10 1/8 in. (26 cm.) wide

£5,000-8,000

US\$6,500-10,000
 €5,800-9,200

PROVENANCE:

Private collection, the Netherlands, and by descent to the present owner.

With the onset of the Counter Reformation, following the doctrines of the Council of Trent (1545-63), Guglielmo della Porta dedicated himself to making crucifixes. In 1569 Guglielmo sent Maximilian II of Austria a crucifix and in the same year he received a request from Alessandro Farnese for 'some crucifixes made of solid silver and other gilt metals' for St. Peter's Basilica. Guglielmo was a great admirer of Michelangelo, with whom he was in contact, and the model for his crucifix is influenced by Michelangelo's marble statue of *Christ the Redeemer* (1519-20). The face and body of Guglielmo's Christ shows no signs of suffering, such as furrows on the forehead, which was consistent with the precepts of the Counter-Reformation. At this late stage in Guglielmo's career it is likely he would have had significant assistance from his workshop, which included talented sculptors such as Sebastiano Torrigiani and Antonio Gentili (see R. Coppel *et al.*, *Guglielmo della Porta: A Counter-Reformation Sculptor*, Coll & Cortes, Madrid, 2012, pp. 44-48).

171

AFTER PAOLO FARINATI (C.1524 - C.1611),
ITALY, CIRCA 1600

DEPOSITION OF CHRIST

Gilt-copper relief
 17 in. (43.2 cm.) high

£2,500-3,500

US\$3,300-4,500
 €3,000-4,100

The present relief is after the central panel of a triptych executed by the Veronese painter Paolo Farinati in 1573, today housed in the Musée des Beaux Arts, Grenoble. The composition is, however, clearly based on the etching of the scene executed by Farinati's son, Orazio, in 1583 (an example is in the British Museum, no. 1874.0808.452) as it is in reverse.



172

AFTER GIAMBOLOGNA, FLEMISH OR FRENCH,
CIRCA 1800

ARCHITECTURE

Bronze figure
14¼ in. (36 cm.) high

£3,000-5,000

US\$3,900-6,500
€3,500-5,800



173

WORKSHOP OF NICCOLO ROCCATAGLIATA
(1560-1636), VENETIAN, CIRCA 1590-1600

PAIR OF FIGURES BEARING SYMBOLS OF CHRIST'S
PASSION

Bronze figures; one carrying a column and the other holding a
purse

9½ in. (24 cm.) high

(2)

£7,000-10,000

US\$9,100-13,000

€8,100-12,000

The broadly-sketched facial features of each figure, the heavy upper lids, angular nose, heart-shaped mouth and pointed chin correspond closely to figures of *Poetry* and *Music* by Roccagliata in the Robert H. Smith collection (K. Seeres and S. Sturman et. al., *Recent Acquisitions made to the Robert H. Smith Collection of Renaissance Bronzes*, 2007, nos. 60-61). See also the bronze relief of the *Madonna and Child* by the same hand in the Bode Museum, Berlin (inv. no. 2089).



PROPERTY OF A LADY

174

**ATTRIBUTED TO BARTHELEMY PRIEUR (C.1536-1611), PARIS,
CIRCA 1600**

PACING HORSE

Bronze; on a stepped rectangular gilt-bronze base
6 in. (15.2 cm.) high; 8 in. (20.3 cm.) high, overall

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Joseph Duveen, 1st Baron Duveen (1869-1939).

Another example of this bronze - with minor variations - is in the Robert H. Smith Collection (A. Radcliffe and N. Penny, *The Robert H. Smith Collection - Art of the Renaissance bronze 1500-1650*, London, 2004, entry by F. Barry, no. 40, pp. 226-229). In the entry on that bronze, Fabio Barry notes that the inspiration for the composition appears to be the horse from Giambologna's monument to Cosimo I de' Medici, executed circa 1587-1593.



PROPERTY OF A GENTLEMAN

175

CORNELIS VAN DER BECK (D.1694), TRENT, CIRCA 1680-1688

A SHEPHERD AND HIS HERD OF ANIMALS

A wood group consisting of a shepherd with a cow, a bull and two dogs; each bull signed 'CVB'; each on a later ebonised wood base

The shepherd: 13¾ in. (34.8 cm.) high, overall; the striding bull: 11 in. (27.8 cm.) high, overall; 10½ in. (26.4 cm.) wide, overall (5)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

PROVENANCE:

Traditionally held to have been carved for Abbot Luca Ferrari at Villa Margone, Trent, before 1688.

Bequest to Margherita Rothier at the Villa Margone, from 1688.

Lupis family, after the marriage of Margherita Rothier and Francesco Lupis in October 1689, and by descent in the family to the present day.

Cornelii van der Beck was a Flemish sculptor born in Mechelen. The sculptor moved to Trent between 1667 and 1669 to follow Abbott Luca Ferrari and he remained in Trent for over twenty years. He carved figures for the church of Santa Maria Maggiore, and when Ferrari died in 1688 the abbott left van der Beck an annuity and the right to live in Villa Margone.

176

ITALIAN, PADUAN, 16TH CENTURY

TOAD

Bronze model

3½ in. (8.7 cm.) long

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

XRF analysis carried out by Yannick Chastang indicates an alloy consistent with a date of production in the 16th or 17th century. The report is available upon request.



177

AFTER GIANLORENZO BERNINI (1598-1680), ROME, 17TH CENTURY

SAINTE BIBIANA

Bronze figure
18½ in. (47.2 cm.) high

£70,000-100,000

US\$91,000-130,000

€82,000-120,000

Gianlorenzo Bernini (1598-1680) is considered to be the most celebrated and influential sculptor of 17th century Europe. His innovative designs and unrivalled skill at carving marble secured the patronage of successive popes and prelates, and propelled Rome to the forefront of the artistic world. In 1624, whilst Bernini was putting the finishing touches to his famed statue of *Apollo and Daphne* for Scipione Borghese, the remains of the christian martyr Saint Bibiana were found under the high altar of the ancient church of her name. This discovery was embraced by Pope Urban VIII, who initiated rebuilding of the original church in the new Baroque style, and entrusted Bernini with the creation of a new interior and a new altar with a statue in marble of Saint Bibiana at its centre.

The completed statue was Bernini's first public work depicting a sacred statue and saw him radically redefine the parameters of the genre. Saint Bibiana is shown as an impassioned heroine, whose eyes are upturned in a powerful moment of ecstatic rapture. The marble is a tour de force of carving in its virtuoso twisting strands of hair and rippling drapery, which almost seems to shimmer in the light. In later life, Bernini would claim the assistance of divine intervention, saying 'it was not he who had created the statue, but the saint herself who had sculpted and impressed her features in the marble' (Domenico Bernini, *Vita del Cavalier Gio. Lorenzo Bernini*, Rome, 1713).

The *Saint Bibiana* is one of the few religious sculptures by Bernini to have been cast in bronze. The only others are the *Beata Ludovica Albertoni* and the *David*. Moreover, bronze casts of the *Santa Bibiana* are particularly rare. Aside from the present cast, only two others are known: one was sold at Drouot, Paris, 9 December 1994, lot 52 (48.5cm) and another from the Gaines collection was offered at Christie's New York, 2 June 1993, lot 221 (47cm). According to Manguerra, these bronzes relate to high quality terracottas, which were probably modelled after the original marble (P. Manguerra, 'Apollo and Daphne, and Other Bronze Groups after Bernini', in J. Warren, ed., *Renaissance and Baroque Bronzes in and around the Peter Marino Collection*, London, 2013, pp. 68-83).

The earliest reference to a bronze version of Bernini's *Saint Bibiana* is in the catalogue of the posthumous sale of François Crozat, Marquis de Châtel (1691-1750), secretary to King Louis XV of France, which took place in Paris on 14 December 1750. This accords with Manguerra's view that many of the larger bronze casts of Bernini's bronzes compare more closely with French rather than Italian bronzes and are likely to have been made in Paris in the 18th century (*ibid*).

The appearance of the present bronze, however, suggests that casts of this subject were being produced in the 17th century. The earliest reference to a bronze reduction of any of Bernini's work appears to be in the 1648-9 inventories of Cardinal Francesco Barberini which lists a gilt-bronze version of Countess Matilda of Tuscany. Scholars have generally distinguished between casts of Countess Matilda and Saint Agnes and other bronze reductions of Bernini's models, as the former appear to be based on preliminary terracotta models. Despite the lack of documentary evidence, there are a number of bronze reductions that show the appearance in facture and finish to suggest that there were foundries in Rome in the 17th century making bronze reductions of Bernini's models (see P. Fogelman, P. Fusco and M. Camberera, *Italian and Spanish Sculpture - Catalogue of the J. Paul Getty Museum Collection*, Los Angeles, 2002, no. 22, pp. 170-176.).





PROPERTY OF A GENTLEMAN

178

**WORKSHOP OF FRANCOIS DUQUESNOY (1597-1643),
ROME, MID-17TH CENTURY**

EXECUTIONER

Bronze; on a naturalistic bronze plinth and a square bronze base; together with a later circular marble and gilt-bronze base

10½ in. (26.7 cm.) high; 11½ in. (29.5 cm.) high, overall

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Victor Hahn collection, Berlin, by 1926.

Art market, France, where acquired by the present owner.

LITERATURE:

A. Donath, *Sammlung Victor Hahn. Bildwerke in Ton, Holz und Bronze*, vol. II, Berlin, 1926, p. 31, no. 51.

O. von Falke, *Die Sammlung Victor Hahn, Gemälde, Skulpturen, Möbel, Bronzestatuetten, Textilien vom 15. bis 18. Jahrhundert*, Berlin, 1932, p. 58, no. 175.

W. Holzhausen, 'Die Bronzen Augustus des Starken in Dresden', *Jahrbuch des Preussischen Kunstsammlungen*, Berlin, 1939, p. 173.

M. Boudon-Machuel, *François du Quesnoy (1597-1643)*, Paris, 2005, p. 333, no. 125 ex. 2.

PROPERTY OF A GENTLEMAN

179

**CIRCLE OF ALESANDRO ALGARDI (1598-1654),
ROME, SECOND HALF 17TH CENTURY**

SAINT PHILIP NERI

Bronze bust; on a spreading square bronze socle and a later marble plinth
13½ in. (35 cm.) high, overall; 1¼ in. (4 cm.) high, the marble plinth

£4,000-6,000

US\$5,200-7,800

€4,700-7,000

PROVENANCE:

Henry Harris (d. 1950), and by whom bequeathed to his manservant.

Sir John Pope Hennessy (1913-1994), acquired in Kensington Church Street in 1951, and by whom bequeathed to the present owner.

LITERATURE:

J. Pope-Hennessy, *Learning to Look*, New York and London, 1991, pp. 315-6.

In his autobiography, the great art historian Sir John Pope-Hennessy wrote of the present bust; 'on top of a cabinet is a bronze bust of St Philip Neri by Algardi. Most of Algardi's busts of St Philip were made in multiple versions, but this one is unique, and its chasing is of remarkably high quality. It was bequeathed by Henry Harris to his manservant, who became a Catholic and took at his confirmation the name Philip. After Harris died, the manservant took to drink, and about a year later I found the bust in a shop in Kensington Church Street where he had pawned it' (*loc. cit.*).



180

ATTRIBUTED TO DAVID HESCHLER (1611-1667),
GERMAN, MID-17TH CENTURY

THE JUDGEMENT OF SOLOMON

Bronze; on a later ebonised wood and gilt-bronze plinth
17½ in. (44 cm.) high; 22 in. (56 cm.) high, overall

£7,000-10,000

US\$9,100-13,000

€8,200-12,000

PROVENANCE:

Private collection, Spain.

Another cast of the present bronze in the Staatliches Museum Schwerin is firmly attributed to David Heschler (see K. Feuchtmayr and A. Schadler, *Georg Petel*, Berlin, 1973, no. 104, fig. 214).



PROPERTY FROM THE MICHAEL HALL COLLECTIONS (LOTS 117, 181 AND 267)

***181**

WORKSHOP OF GUGLIELMO DELLA PORTA (1500-1577),
ROME, CIRCA 1570

TABERNACLE WITH CHRIST AT THE COLUMN

Silver figure; silver-gilt column in original ebony tabernacle with gilt-bronze
and silver appliques

12½ in. (32 cm.) high, overall

£4,000-6,000

US\$5,200-7,800

€4,700-7,000

EXHIBITED:

New York, Mobile, Evansville and Sacramento, American Bible Society, Mobile Museum of Art, Evansville Museum of Arts and Sciences and Crocker Museum of Art, *Icons or Portraits? Images of Jesus and Mary from the Collection of Michael Hall*, July 2002 - Jan. 2004, cat. no. 45.

The present tabernacle with the central figure of Christ at the Column is closely comparable to a relief depicting the *Flagellation of Christ* attributed by Rosario Coppel to the Roman sculptor and silversmith Guglielmo della Porta (R. Coppel et al., *Guglielmo della Porta: A Counter-Reformation Sculptor*, Coll & Cortes, Madrid, 2012, pp. 74-97). The central figure of Christ is practically identical in both, and Coppel bases the attribution on convincing comparisons with both drawings by della Porta and a series of other figures of *Christ at the Column* and *Flagellation* groups historically attributed to him.





182

**DOMENICO GUIDI (1625-1701),
ROME, CIRCA 1656-7**

CRISTO VIVO

Bronze; Christ with billowing perizonium and a crown of thorns with an aureole behind; on an original ebony-veneered cross with bronze terminals

22½ in. (57 cm.) high; 48½ in. (123 cm.) high, overall

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

Domenico Guidi was one of only two major Roman baroque sculptors who cast his own models. The quality of the modelling of the present Corpus is remarkable, with finely detailed veins and facial features. It is notably the premier known version of its type, of which other casts can be found at the altars of San Domenico at Varazze and San Filippo Neri at Genoa, and in private collections in Paris and Florence (T. Montanari, 'Bernini per Bernini: il secondo 'Crocifisso' monumentale. Con una digressione su Domenico Guidi', *Prospettiva*, Oct. 2009, no. 136, pp. 2-25). It is documented that Guidi made a corpus in silver for cardinal Francesco degl'Albizi and Montanari has convincingly attributed these casts to him. The present corpus was unknown to Montanari at the time of his publication. Early in his career Guidi worked as an assistant in Rome to Algardi, and the corpus shows a debt to the latter's style, however the sharply cut folds of drapery and facial features of the present figure are characteristic of Guidi's independent work. There are also clear affinities with Guidi's earlier large-scale bronze *Corpus* which was made for Philip IV of Spain, probably on the instruction of Velazquez, and which replaced a *Corpus* made by Bernini for the Monasterio di San Lorenzo at the Escorial.

■183

AFTER THE ANTIQUE, ITALIAN, 19TH CENTURY

THE DANCING FAUN AND THE APOLLINO

Pair of bronze figures; each on an integrally cast base
58½ and 56¾ in. (148.3 and 144 cm.) high

(2)

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

PROVENANCE:

Madeline, Countess of Midleton (1876-1966), Eastwell Park, Kent.

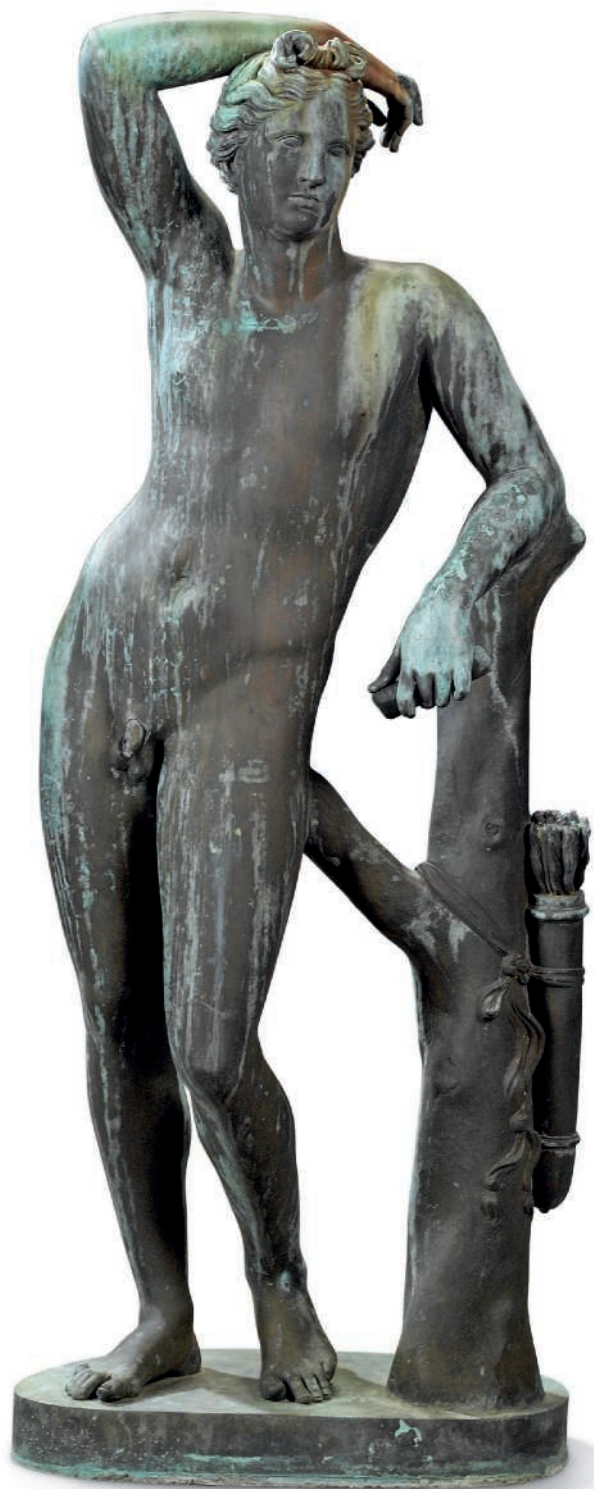
COMPARATIVE LITERATURE:

F. Haskell and N. Penny, *Taste and the Antique, The Lure of Classical Sculpture 1500-1900*, New Haven and London, 1981, nos. 7 and 34, pp. 146-148 and 205-208.

These bronze figures are taken from two of the most famous classical antique marbles, both from the collections of the Medici Grand Dukes of Tuscany and today housed in the Tribuna of the Uffizi, Florence. The *Dancing Faun* was first recorded in 1665 in a book published by the son of the painter Rubens. It was widely admired and in 1685 it was copied in marble by the sculptor Foggini for the French court at Versailles. It was later copied in bronze by Foggini as well as by Massimiliano Soldani-Benzi, who executed casts for the Prince of Liechtenstein and the Duke of Marlborough.

The *Apollino* was probably already known in 1684, but is recorded with certainty in 1704 when it was listed in the Villa Medici in Rome. It was later moved to Florence and by 1770 had been placed in the Tribuna. It is less clear when the *Apollino* was first copied, although it may have been in the late 17th century. A bronze example in the Walters Art Gallery, Baltimore, on the same scale as the present lot is described as 18th century (accession number 54.1691), and large scale plaster examples were supplied by Matthew Brettingham in 1756 for both the Earl of Leicester and the Duke of Richmond at a cost of £8 each.

The marbles were therefore among the most popular antiquities to be copied for people on the Grand Tour in the 18th century, and their reputation remains high today. The present bronzes belonged to Madeline, Countess of Midleton, who had purchased Eastwell Park, a neo-Elizabethan house, in 1930. It is not known if the bronzes were already in the gardens of the house at the time of its purchase or if the countess brought them with her from another estate.





184

ATTRIBUTED TO FRANCESCO DI MICHELE, IL MAESTRO DI SAN MARTINO A MENSOLA (FLORENCE, ACTIVE LAST QUARTER 14TH CENTURY)

Saint Jerome and Michael Archangel

on gold ground panel, unframed

18 $\frac{1}{8}$ x 15 $\frac{3}{4}$ in. (46 x 39.9 cm.)

inscribed 'S. GIROLAMO · S. MICHELE' (lower centre)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000



185

AGNOLO GADDI (FLORENCE C. 1345-1396)

Pietà

on gold ground panel
6¾ x 22¼ in. (17.2 x 56.5 cm.)

£50,000-70,000

US\$65,000-90,000
€58,000-81,000

PROVENANCE:

with Luigi Grassi, Florence, *circa* 1920.
with De Boer, Amsterdam, 1932.
Private collection, Frankfurt.

Agnolo Gaddi is first recorded in 1369 when he is documented as working with his brother and Giovanni di Milano on decorations commissioned by Pope Urban V for the Vatican. Like his father, Taddeo Gaddi, who was a key pupil of Giotto, he worked in Santa Croce, first on the prestigious commission for the Castellani chapel and later, in the 1380s, on the grand cycle depicting the *Legend of the True Cross* painted for the Choir. His most important patron was the wealthy Pratese merchant, Francesco di Marco Datini, for whom his brother, Zanobi Gaddi, worked as a merchant in Venice. Their relationship is documented in 1383 and would continue until Agnolo's death in 1396 when he was working on a *Crucifixion* and a *Saint Peter*. It was through the patronage of Datini that Gaddi painted the frescoes of the Cappella della Sacra Cintola in Prato in 1393. Besides being a successful painter Gaddi was also a designer of sculpture (a series of *Virtues* for the Loggia dei Lanzi and *Apostles* for the Duomo in Florence), as well as stained-glass windows, including those for the cathedrals of Florence and Prato. This newly discovered predella likely formed part of an altarpiece together with two panels recorded in Federico Zeri's photo archive, showing single figure saints in half-length format with comparable punching, formerly in the Galleria Heim-Gairac in Paris.

PROPERTY OF A GENTLEMAN (LOTS 151, 156, 164, 186, 251, 252 AND 253)

186

NORTH ITALIAN SCHOOL, CIRCA 1480

The Adoration of the Magi

oil on panel

23½ x 18 in. (59.6 x 45.7 cm.)

inscribed 'NATVSES / REDEMPTOR / MONDE' (lower left, on the cartellino)

£70,000-100,000

US\$91,000-130,000

€82,000-120,000

PROVENANCE:

Art Market, Modena.

An attribution to Domenico Morone, a leading artist in Renaissance Verona, has been suggested for this panel. Parallels can be drawn with Morone's *Adoration of the Magi* of 1484, on canvas, in the Columbia Museum of Art (Gift of the Samuel H. Kress Foundation), with its focus on classical architectural ruins and its evident Mantegnesque inspiration. The panel here though would also appear to also draw on tendencies from outside of Verona, and comparison can also be made with the *predella* by Francesco Bianchi Ferrari of the *Adoration of the Magi*, formerly in the Drey collection, where the figures are similarly placed in a receding architectural setting that dominates the space. Bianchi Ferrari worked in Modena, but was keenly influenced by Ferrarese artists, and more specifically by Ercole de' Roberti, the court painter to Ercole I d'Este.





187

PROPERTY FROM AN ITALIAN COLLECTOR (LOTS 187 AND 254)

***187**

CIRCLE OF GIOVANNI BELLINI (VENICE C. 1431/36-1516)

The Madonna and Child

on gold ground panel, shaped top
23 x 13¾ in. (58.5 x 34.9 cm.)

£15,000-20,000

US\$20,000-26,000
€18,000-23,000

PROVENANCE:

Simonetti collection, Rome (according to a stamp on the reverse).

This composition relates closely to Bellini's early *Madonna Adoring the Sleeping Child* (New York, Metropolitan Museum of Art), which is dated to the 1460s. A similar arrangement can also be seen in Antonio Vivarini's picture of the same subject in the Museo Davia Bargellini, Bologna.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

188

CIRCLE OF GIOVANNI BELLINI (VENICE C. 1431/36-1516)

Christ Blessing

oil on panel, unframed
21¼ x 16 in. (54 x 40.6 cm.)

£40,000-60,000

US\$52,000-78,000
€47,000-70,000

PROVENANCE:

Private collection, Milan, by 1962.

LITERATURE:

F. Heinemann, *Giovanni Bellini e i Belliniani*, I, Venice, 1962, p. 59, no. 193 ter, as 'probably Rocco Marconi'.



188

In early sixteenth century Venice, images of Christ Blessing, or as *Salvator Mundi*, were remarkably popular. Invariably Christ was shown frontally, bust-length, his right hand raised in blessing, and sometimes with an orb held in his left, a symbol of his rule on earth, against a dark background. Such images had proliferated in the fifteenth century, especially in the Netherlands and Germany. Venice's key position as a trading power most likely aided the dissemination of this iconography throughout Italy, where a key early example of *Christ Blessing* was made by Antonello da Messina in 1465

(London, National Gallery). Over the subsequent decades the subject was taken up by numerous artists working in and around the Veneto, with Jacopo de' Barbari, Vittore Carpaccio, Giovanni Bellini and their followers reworking and reinterpreting such images of Christ in response no doubt to a greater demand for such powerful devotional pictures. The very fine drawing and delicate handling of this panel points to an artist in Bellini's circle, perhaps close to Francesco Bissolo.



189

PROPERTY OF A GENTLEMAN

189

**ATTRIBUTED TO FRANCESCO RIZZO DA SANTACROCE
(ACTIVE VENICE 1508-1545)**

Portrait of a Turkish gentleman, bust-length, wearing a white turban and a gold embroidered black jacket

oil on canvas, laid down on board
18¼ x 15 in. (46.4 x 38.1)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000



190

190

**CIRCLE OF AGNOLO DI COSIMO DI MARIANO TORI,
CALLED AGNOLO BRONZINO
(MONTICELLI 1503-1572 FLORENCE)**

Portrait of a man, bust-length, in a lace collar

oil on tin, oval
6¾ x 4¾ in (16.3 x 11.9 cm.)

£7,000-10,000

US\$9,000-13,000
€8,100-12,000

PROVENANCE:

Sir William Richard Drake F.S.A. (1817-1890); his sale (t), Christie's, London, 27 June 1891 (=1st day), lot 97, as 'by an old master' (8 gns. to Murray).

Harry Quilter (1851-1907); his sale, Christie's, London, 7 April 1906 (=1st day), lot 113, as 'Dutch School', incorrectly catalogued as on panel.

98

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



PROPERTY OF A GERMAN PRIVATE COLLECTION

191

ANTONIO DEL CERAIOLO (FLORENCE ACTIVE 1520-1538)

The Madonna and Child

oil on panel, laid down on panel
37 $\frac{3}{4}$ x 29 $\frac{3}{4}$ in. (95.9 x 75.6 cm.)

£50,000-80,000

US\$65,000-100,000

€58,000-93,000

PROVENANCE:

Private collection, South Germany, acquired *circa* 1900.

A pupil of Lorenzo di Credi and Ridolfo del Ghirlandaio, Antonio del Ceraiolo worked in Florence in the first half of the sixteenth century, where he is recorded by Vasari as a painter of portraits and several altarpieces. This composition draws on the arrangement of the Madonna and Child, with the latter's right arm raised up, in Fra Bartolomeo's altarpiece commissioned in 1512 by Ferry Carondelet, and given in 1518 to the cathedral of Saint-Étienne in Besançon (now in Saint-Jean, Besançon). A variant of this composition was formerly in the Scharf Collection and was sold at Fischer, Lucerne, June 1960, lot 1736 as by Mariotto Albertinelli.

We are grateful to David Franklin for confirming the attribution on the basis of photographs.



PROPERTY FROM A PRIVATE COLLECTION

192

DOMENICO PULIGO (FLORENCE 1492-1527)

The Madonna and Child with the Infant Saint John the Baptist

oil on panel

37½ x 27½ in. (95.2 x 69.8 cm.)

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 25 January 2001, lot 72, where it was attributed as an authentic work by Domenico Puligo by Everett Fahy.

This fine panel relates to another composition by Domenico Puligo, one of the most gifted and successful pupils of Andrea del Sarto (see B. Berenson, *Italian Pictures of the Renaissance: Florentine School*, II, Oxford, 1963, no. 1399, illustrated). Dr Elena Capretti, to whom we are grateful, believes this picture to be a later work by Puligo, with some possible studio participation, made around the same moment as the altarpieces in the churches of Santa Maria degli Angiolini and Santa Maria Maddalena de' Pazzi in Florence.



193

**FRANCESCO TORBIDO, CALLED IL MORO
(VENICE 1482/3-1562 VERONA)**

*Portrait of a gentleman, half length, in a fur-lined over gown and
black hat*

oil on canvas
24¾ x 20½ in. (62.6 x 52 cm.)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

Francesco Torbido worked between Venice and Verona in the early sixteenth century. He worked on projects for the decoration of Santa Maria in Organo, and for the cathedral in Verona, following the design of Giulio Romano. His surviving portraits, such as those in the Brera, Milan and the Alte Pinakothek, Munich, display a keen psychological engagement, bearing witness to a diverse range of influences from the Veneto, including Giorgione, Lotto and Titian.

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

194

**ANDREA PICCINELLI, CALLED IL BRESCIANINO
(SIENA C. 1487-AFTER 1525)**

*The Madonna and Child with Saints Sebastian and
Catherine of Siena, and the Infant Saint John the Baptist*

oil on panel

26½ x 19¾ in. (67.3 x 50.2 cm.)

inscribed '· AGNVS · DEI' (on the Baptist's scroll)

£60,000-80,000

US\$78,000-100,000

€70,000-92,000

EXHIBITED:

Gallarate, Società Gallaratese per gli Studi Patri, Asilo Ponti, *Opere d'arte del Gallaratese*, 31 August-15 September 1952.

Brescianino probably began his training with Girolamo del Pacchia, but is first documented at Siena in 1507 working with Battista di Fruosino in the Compagnia di San Gerolamo. Immediately after, in Florence, he came under the influence of Raphael, Fra Bartolommeo and Leonardo da Vinci. Apart from a short visit to Rome, *circa* 1516, to assist Baldassare Peruzzi with the decoration of the Villa Farnesina, he spent most of his time in Siena, although frequent contact with Florence is suggested by the influence of Andrea del Sarto on his painting after *circa* 1515. In his most substantial surviving work, *The Coronation of the Virgin* (*circa* 1520) in the Church of Santi Pietro e Paolo, Siena, colours and compositional ideas from del Sarto are combined with the influence of Domenico Beccafumi. This fine panel dates to the Brescianino's maturity. A closely related composition, of similar dimensions, is in the Philadelphia Museum of Art, and another, where Saint Paul appears in place of Saint Sebastian in the upper left, is in the National Gallery, London.





195

195

ATTRIBUTED TO HIERONIMOUS CUSTODIS (?ANTWERP-C. 1593 LONDON)

Portrait of Sir John Lyttelton (1561-1601), half-length, in a black and gold doublet and cartwheel ruff, holding a sword

dated and inscribed 'Ao - DNI 1583 / AET SVA 21' (upper left)

oil on canvas, transferred from panel
37 x 29¾ in. (94 x 75.6 cm.)

indistinctly inscribed 'NEC- E P[?] AMM[... SHC[?][...]
/ [...]QVARN[S...] INS': (upper right)
in a mid-17th century auricular frame

£7,000-10,000

US\$9,100-13,000
€8,200-12,000

PROVENANCE:

Lyttelton collection, Hagley Hall, Worcestershire.
Paul Smith; Christie's, London, 22 January 1954, lot 67, as 'Zuccaro'.
Acquired by the grandfather of the present owner in the 1950s, and by descent.

LITERATURE:

C.G. Lyttelton, 8th Viscount Cobham, *A catalogue of the pictures at Hagley Hall*, London, 1900, pp. 18-19, no. 47, as 'Unkown Artist'.

Lyttelton served as a Member of Parliament for Worcestershire having studied law at the Inner Temple. He was arrested in 1601 for his part in Robert, 2nd Earl of Essex's rebellion, who was charged with 'conspiring and imagining at London...to depose and slay the Queen, and to subvert the Government.' Though Lyttelton was eventually pardoned, he died of a fever in prison before his release. His brother, Humphrey, took over the use of Hagley Hall, but showed a similarly rebellious streak, and was beheaded in 1606 for his part in the Gunpowder Plot. According to the catalogue of works at Hagley (see *op.cit.*), the inscription at upper right, when translated, originally read 'Alas, me! who may neither avenge myself, nor even complain'. It has been suggested that this refers not to his complicated political position but, more prosaically, to his complicated relationship with his father.



196

196

PETER MONAMY (LONDON 1681-1749)

A British two-decker man-o'-war in four positions in a stiff breeze

signed and indistinctly dated 'P: Monamy; 17...' (lower left, on the flotsam)

oil on canvas
30 x 49½ in. (76.3 x 125.7 cm.)

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Vice Commodore G. Coats, by whom gifted in 1894 to, The Royal Northern and Clyde Yacht Club; Christie's, London, 13 February 1981, lot 129.

197 No Lot

104

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



PROPERTY OF A LADY

■198

JOHN MICHAEL WRIGHT (LONDON 1617-1694)

A posthumous portrait of Elizabeth, Countess of Westmorland (1648-?1667), full-length, seated in a white satin dress with gold and silver brocade, with a sprig of flowers in her left hand

oil on canvas

88½ x 55¾ in. (224.8 x 141.6 cm.)

inscribed 'Eliz. th Nodes 1st. Wife / to Cha^s E. of Weftmorland' (lower left)

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

PROVENANCE:

By descent in the sitter's family to, Anthony, 13th Earl of Westmorland (1859-1922), Apethorpe Hall, Nottinghamshire; Christie's, London, 2 June 1892, lot 85 (45 gns. to Graves). Major Philip Gribble (1891-1976); Christie's, London, 20 June 1975, lot 45, as 'Van Dyck' (650 gns.). Anonymous sale; Christie's, London, 11 June 1999, lot 13, when acquired by the present owner.

Elizabeth, daughter and co-heir of Charles Nodes of Shephalbury, Hertfordshire, married Charles Fane, 3rd Earl of Westmorland (1635-1691), in 1665, the year he succeeded to the Earldom. Following her death he married secondly Lady Dorothy Brudenell.



199

**ANGELICA KAUFFMANN
(CHUR, GRAUBÜNDEN 1741-1807 ROME)**

*Portrait of James Masterton (1715-1777), bust-length,
in a red and blue military jacket*

oil on canvas, in a feigned oval
30 x 25½ in. (76.3 x 63.7 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Ruth Klein Stone (1931-2003), New York, and by descent, from whom acquired by the present owner.

Son of an Edinburgh merchant, Masterton originally served in the 1st Regiment of Foot Guards, fighting with them against the Jacobites at the Battle of Falkirk in 1746. He then became the aide-de-camp and confidant of Prince William, Duke of Cumberland, a relationship that allowed him to secure for his friend Sir Lawrence Dundas, 1st Bt., the post of Commissary General, supplying goods to the British armies. Masterton rose steadily through the ranks, in 1761 he was made Lieutenant Colonel and became Deputy Adjutant General of Ireland. Having served alongside the Duke of Cumberland in Portugal and Germany during the Seven Years War, he retired with the rank of General in 1762. He then turned to politics, though this cost him his friendship with Dundas after an expensive contest for the Stirling seat, which Masterton ultimately lost.

We are grateful to Professor Wendy Wassyng Roworth and Dr. Bettina Baumgärtel for confirming the attribution on the basis of photographs.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 200 AND 201)

200

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

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

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

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Mr. and Mrs. Hemmingway, New York, by 1956.
Anonymous sale; Christie's, London, 18 November 1988, lot 145,
when acquired by the present owner.

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

The present picture is an autograph version of the work that descended through the sitter's daughter's family until it was sold Christie's, London, 18 March 1968, lot 68 (Private collection, U.S.A.).

201**SIR JOSHUA REYNOLDS, P.R.A.
(PLYMPTON, DEVON 1723-1792 LONDON)***Infant Academy: The Mob Cap*oil on canvas
42 x 32 in. (106 x 81.28 cm.)

£60,000-80,000

US\$78,000-100,000
€70,000-93,000**PROVENANCE:**

Richard Westall, R.A. (1765-1836), London; his sale, Phillips Son & Neale, London, 9 March 1813, lot 167, as 'Girl with her Mother's cap on, sitting for her Picture' (100 gns.).

Henry Rogers (d. 1832), by 1825, and by inheritance to his brother, Samuel Rogers (1763-1855), St. James's Street, Westminster, London; his sale (t), Christie's, London, 2 May 1856, lot 581, sold for 780 gns. to Radcliffe on behalf of the following,

Angela Burdett Coutts, 1st Baroness (1814-1906), London; her sale (t), Christie's, London, 4 May 1922, lot 63 (2,000 gns. to Hopkins for Sulley).

Edgar Vincent, 1st Viscount D'Abernon (1857-1941), Esher Place, Esher; Christie's, London, 28 June 1929, lot 22 (6,000 gns. to Vickers for the following),

The Hon. Daisy Fellowes (1890-1962), Paris, and by descent to her grandson, James Reginald Gladstone (b. 1943), Donnington Grove, Shaw-cum-Donnington, near Newbury, Berkshire.

Anonymous sale; Christie's, London, 16 March 1984, lot 92, when acquired by the present owner.

EXHIBITED:

London, Royal Academy, *Winter Exhibition*, 1893, no. 46.

London, *Franco-British Exhibition*, 1908, no. 1159.

Birmingham, Birmingham City Museum and Art Gallery, *Exhibition of works by Sir Joshua Reynolds, 1723-1792*, 18 February-19 March 1961.

LITERATURE:

A. Aspland and J. Lees Aspland, *Memoranda of a Loan Collection of Mezzotint Proofs, after Sir Joshua Reynolds, P.R.A.*, Manchester, 1874, p. 41, under no. 38.

Exhibition of the works of Sir Joshua Reynolds, P.R.A., exhibition catalogue, London, 1884, p. 36, under no. 62.

F.G. Stephens, *English children as painted by Sir Joshua Reynolds: an anecdotal and critical essay*, Remington, 1884, p. 61.

C. Phillips, *Sir Joshua Reynolds*, London, 1894, p. 327.

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds*, London, 1901, III, p. 1159-60.

W. Armstrong, *Reynolds*, 1900, p. 240.

E.K. Waterhouse, *Reynolds*, London, 1955, p. 73, pl. 228 (A).

A. Blunt and P. Murray, *The Iveagh Bequest, Kenwood: Catalogue of the Paintings*, London, 1953, p. 31, under no. 23.

D. Mannings, *Sir Joshua Reynolds, A Complete Catalogue of his Paintings*, New Haven and London, 2000, I, p. 539, no. 2093; II, p. 601, pl. 1642.

J. Bryant, *Kenwood: Paintings in the Iveagh, Bequest*, New Haven, 2003, p. 337, under no. 82, fig. 4.

ENGRAVED:

W. Westall, 1825.

S.W. Reynolds.

Dating to *circa* 1781, this enchanting depiction of a young girl in a mob cap is a superb example of the character studies of children painted by Sir Joshua Reynolds in the late 1770s and 1780s. During the previous decade he had cemented his position as the leading portraitist of Georgian England. Between 1769 and 1779, he exhibited over 100 pictures at the Royal Academy, including portraits of Dr Samuel Johnson and Dr Oliver Goldsmith (1770), Giuseppe Baretti (1774) and David Garrick (1776). He also produced the remarkable self-portrait in doctoral robes, painted for Somerset House following the receipt of an Honorary Degree of Doctor of Civil Law from Oxford in 1773, and made another in celebration of his election to the Florentine Academy in 1775. However, it was to character studies, known as fancy pictures, to which he increasingly turned his attention over the course of the decade.

The Mob Cap takes its inspiration from the central figure in Reynolds's *Infant Academy*, at Kenwood, London, which is perhaps the most ambitious of his fancy pictures. *Infant Academy* was painted immediately after Reynolds's return from Flanders in 1781 and was exhibited at the Royal Academy in 1782 alongside his *Portrait of Lavinia, Countess Spencer* (Althorp), two remarkable full-lengths of *Lady Elizabeth Compton* (Washington, D.C., National Gallery of Art) and *Lady Talbot* (London, Tate Britain), his flamboyant *Colonel Tarleton* (London, National Gallery), and his *Portrait of Mrs Baldwin* (Private collection). Critics at the Royal Academy exhibition detected a new Rubensian richness in Reynolds's palette, and the *St. James's Chronicle* of 30 April 1782 noted: 'He seems to have recollected at the time all the Beauty & Force of Colouring, so characteristic of the Flemish School.'

The Mob Cap displays much of the same fluency of handling as *The Infant Academy*. Like in the larger painting, the child sports a large, fashionable white muslin mob-cap decorated with a silk bow and bordered by a broad ruffle. The mob-cap came *en vogue* in the eighteenth century and was designed to accommodate the rising hairstyles of the 1780s. Often gathered, with a puffed crown, the cap was typically made of a white gauze or a light muslin fabric, with the edges left as ruffles or frill. Reynolds reused the motif later in the decade in 1788 for his celebrated portrait of Penelope Boothby, aged three, who wears a mob cap (Private collection).

Early in the nineteenth century, *The Mob Cap* formed part of the collection of great English portraitist and landscape painter, Richard Westall, who is perhaps best known for his portraits of Lord Byron (one is in the National Portrait Gallery, London; another is at Hughenden Manor; and a third is in the House of Lords). It later belonged to Samuel Rogers, who enjoyed a considerable reputation as a poet and a discriminating art collector.





202

202

**SIR WILLIAM BEECHEY, R.A.
(BURFORD 1753-1839 LONDON)**

*Portrait of James Ramsay Cooper
(1778-1804), full-length, as a boy,
in a green jacket*

oil on canvas
63 $\frac{3}{8}$ x 43 $\frac{3}{4}$ in. (161.6 x 111.1 cm.)

£20,000-40,000

US\$26,000-52,000
€24,000-46,000

PROVENANCE:

Commissioned from the artist by the sitter's father in *circa* 1791, by descent to his daughter, Frances Mary Baines, née Cooper, and by descent in the Baines family, from whom acquired by the present owner.

EXHIBITED:

London, Royal Academy, 1792, no. 142.

LITERATURE:

W. Roberts, *Sir William Beechey, R. A.*, London and New York, 1907, pp. 34 and 39.

James Ramsay Cooper, son of the painter and engraver Richard Cooper (c. 1740-1814), is seen here at the age of twelve or thirteen. He later served as a Deputy Commissioner in Wellington's army and died of a fever caught on campaign in Portugal in 1804.

203

**GEORGE CUITT
(MOULTON 1743-1818 RICHMOND)**

*A view of Richmond from the North; and
A view of Richmond from the South*

oil on canvas
41 $\frac{7}{8}$ x 55 $\frac{5}{8}$ in. (106.4 x 141.3 cm.) a pair (2)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

with Spink, London.

Cuitt's talent as a painter was recognised from a young age by Sir Lawrence Dundas, 1st Earl of Zetland, for whose family he had executed a number of portraits. At Dundas' expense, the young artist spent six years in Rome, where he pursued landscape painting at the same time as furthering his classical artistic education. He returned to London in 1775 and began exhibiting at the Royal Academy the following year. However, a weak constitution meant that life in London was a constant battle with low fevers and other ailments, and so Cuitt returned to his native Yorkshire, settling in Richmond. Here his inherent ability to capture the atmosphere of the

county whilst retaining meticulous topographical accuracy made him hugely popular with the local gentry, garnering numerous commissions for views of their lands and estates. The present painting of Richmond from the South is a version of Cuitt's *circa* 1800 view of Easby Hall and Easby Abbey, now in the Yale Centre for British Art. The Hall had been constructed in 1729 by the Reverend William Smith, but by the time of Cuitt's views of the property it had passed to the hands of Cuthbert Johnson, son of a wealthy Londoner of the same name, who had purchased the estate in 1788.

110

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





PROPERTY FROM A PRIVATE COLLECTION (LOTS 126 AND 204)

204

**THOMAS LUNY
(ST EWE, CORNWALL 1759-1837 TEIGNMOUTH, DEVON)**

The French 74 Hercule surrendering to H.M.S. Mars off Brest, 21st April 1798

signed and dated 'Luny 1827' (lower left)

oil on canvas

24 x 34 in. (60.9 x 86.3 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

The artist; his sale (t), Christie's, London, 24 February 1838, lot 113 (7 gns. to Farrant).

The Marine Sale; Bonhams, Knightsbridge, 15 April 2014, lot 98.

The 74-gun third rate ship of the line *Mars* was built in the Deptford docks and launched on the 25th October 1794. She was initially assigned to the Channel Fleet, and on the 12th April 1798 sailed from St. Helens, Isle of Wight with the Admiral Lord Bridport's squadron bound for Brest. Nine days later, whilst cruising in company with *H.M.S. Ramillies* and two frigates, the crew sighted two French vessels and an enemy warship and gave chase. After three hours of pursuit *Mars* brought the 74-gun *Hercule* to action. The two opposing 74s swiftly became entangled because of fouled anchor cables, and they open fire on one another at 10:30 pm.

After a vicious engagement lasting two hours, *Hercule* could no longer withstand the attack and struck her colours shortly after midnight. The damage to both ships was substantial and loss of life was high, including that of the commander of the *Mars*, Captain Alexander Hood, a cousin to Lord Bridport. The damaged *Hercule* was taken back to Plymouth and repaired at a cost of £12,500, so extensive was the damage caused by the *Mars'* broadsides. She was eventually commissioned into the Royal Navy, retaining her original name.



PROPERTY OF A LADY

205

WILLIAM DANIELL, R.A. (CHERTSEY 1769-1837 LONDON)

The Action at Trafalgar, 21 October 1805

oil on canvas

27 x 42 in. (68.6 x 106.7 cm.)

inscribed 'Neptuno San Augustino Scipion / Mont Blanc / Formidable St Jago. San Francisco Heros / Santissimo Trinidad Bucentaur / Victory Timeraire Neptune Tickle Schooner Euryalus Britannia Euryalus Frig. Series / Leviathan / Conqueror / Phoebe / Agamemnon Ajax Orion / Entrepenant Cutter / Monitaur Spartiate' (across the lower edge of the canvas, and transcribed on the frame), with the remains of the inscription 'The English Fleet Going into Action at Trafalgar 1805 Royal Sovn. Bellisle Mars Belliophon Achilli Polyphemus Revenge Swiftsure Defiance Thunderer Defence Dreadnaught' (across the upper edge of the canvas, and transcribed on the frame)

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

PROVENANCE:

Anonymous sale [The Property of the Royal Mersey Yacht Club]; Sotheby's, London, 22 March 1972, lot 173, where acquired for 380 gns. by, Christopher Gibbs, London, for the present owner.

The Battle of Trafalgar was arguably the most decisive victory in the history of war at sea. Shortly before his last and greatest victory on 21st October 1805, Lord Nelson wrote his most prophetic maxim:

The business of the English Commander-in-Chief being first to bring an Enemy's fleet to battle on the most advantageous terms to himself, and secondly to continue them there until the business is decided.

It was written in response to the news that Admiral Villeneuve, the French commander, had managed to combine the Spanish fleet with his own, bringing a formidable thirty-three ships under his control against Nelson's total of twenty-seven. To compensate for this serious lack of numerical superiority, Nelson evolved his celebrated plan to break the enemy line in two places - a radical departure from conventional tactics - and activated it as soon as the opposing fleets sighted each other off Cape Trafalgar on the morning of 21st October. With the British ships forming into two columns, Nelson himself led the Weather Division in *Victory* whilst Vice-Admiral Collingwood, his second-in-command, spearheaded the Leeward Division in *Royal Sovereign*, 100 guns.

As the fleets closed for action, *Royal Sovereign* drew ahead and battle was joined just before noon when the French 74-gun *Fougueux* opened fire. At 12.10pm, *Royal Sovereign* broke through the line behind *Santa Ana*, the huge 112-gun flagship of Vice-Admiral de Alava, and raked her unprotected stern with a murderous double-shotted port broadside which, it was later acknowledged, killed or wounded nearly four hundred Spanish officers and crew. Putting *Royal Sovereign's* helm hard over, Collingwood then ranged up the lee side of the Spaniard to deliver the *coup de grace*. Simultaneously raking the *Fougueux* with her starboard broadside, *Royal Sovereign* thereupon began to pound *Santa Ana* in a furious engagement in which several French and Spanish vessels briefly joined before finding other targets for themselves. Within minutes, a more general melee had developed as the British ships following behind *Royal Sovereign* entered the fray, and although the duel between Collingwood and the *Santa Ana* took two hours to resolve, it was at around 2.15pm that de Alava finally surrendered.

PROPERTY FROM A PRIVATE COLLECTION
(LOTS 206-223)



PROPERTY FROM A PRIVATE COLLECTION (LOTS 206-223)

206

MATTIA PRETI (TAVERNA 1613-1966 VALLETTA)

The Execution of Saint John the Baptist

oil on canvas

39½ x 50½ in. (100.4 x 127.3 cm.)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

with Appleby Bros., London, by 1948.

Private collection, Rome, by 1948.

with Sestieri, Rome, by 1949.

Professor Michael Jaffé, and by descent to the present owners.

We are grateful to Riccardo Lattuada and Keith Sciberras for confirming the attribution on the basis of photographs.

PROPERTY FROM A PRIVATE COLLECTION (LOTS 206-223)

207

LUCA GIORDANO (NAPLES 1634-1705)

Saint Anthony of Padua and the unbeliever's mule adoring the sacrament

oil on canvas

40 x 31 in. (101.6 x 78.7 cm.)

£30,000-50,000

US\$39,000-64,000
€35,000-58,000

PROVENANCE:

Mrs. Parkhurst; Christie's, London, 19 July 1884, lot 137, as 'S. Rosa' (later corrected to 'L. Giordano'), sold as a set of four as 'Events in the Life of St. Francis' (2 gns. to Parsons).

H.D. Molesworth, from 1950.

with Hazlitt, London, by 1961.

Professor Michael Jaffé, and by descent to the present owners.



EXHIBITED:

London, Royal Academy of Arts, *Works by Holbein and other Masters of the 16th and 17th Centuries*, 9 December 1950-5 March 1951, no. 337.
 London, Royal Academy of Arts, *Goya and His Times*, 9 December 1963-1 March 1964, no. 1.
 Cambridge, Fitzwilliam Museum, on loan until 2019.
 Naples, Museo di Capodimonte; Vienna, Kunsthistorisches Museum; and Los Angeles, Los Angeles County Museum, *Luca Giordano 1634-1704*, 3 March 2001-20 January 2002, no. 123.

LITERATURE:

B. Nicholson, 'Current and Forthcoming Exhibitions: London', *The Burlington Magazine*, CIII, 1961, p. 195.
 T. Ellis, *Neapolitan Baroque and Rococo Paintings*, exhibition catalogue, Durham, 1962, unpaginated, under no. 59.
 O. Ferrari and G. Scavizzi, *Luca Giordano*, Naples, 1966, I, pp. 165 and 203; II, p. 218-9; III, fig. 470.
 M. Levey, *National Gallery Catalogues: The Seventeenth and Eighteenth Century Italian School*, London, 1971, p. 115, under no. 1844.
 M.J. Sánchez Beltrán, 'Documentos sobre las pinturas de la iglesia de San Antonio de los Almanes en Madrid', *Archivo Español de Arte*, 239, 1987, pp. 368-73.
 O. Ferrari, *Bozzetti italiani dal Manierismo al Barocco*, Naples, 1990, p. 167.
 O. Ferrari and G. Scavizzi, *Luca Giordano: L'opera completa*, Naples, 1992, I, p. 353, no. A667.

O. Ferrari and G. Scavizzi, *Luca Giordano: Nueve ricerche e inediti*, Naples, 2003, p. 96, no. A667, fig. A0296.

This spirited sketch is one of the *bozzetti* for the fresco cycle in the church of San Antonio de los Portugueses in Madrid, executed by Giordano between 1698 and 1700. The frescoes, showing scenes from the life of Saint Anthony, are designed to imitate tapestries being held aloft by angels and putti, with allegorical figures beneath. This canvas is one of six known *bozzetti*, all finished with typical virtuosity; the others are in the Auckland City Art Gallery; the National Gallery, London; the Musée Magnin, Dijon; one was formerly with Hazlitt, London; and another previously in the collection of Aldo Briganti, Rome.

The episode shown here took place in Bourges. A heretic called Guillard told Saint Anthony that he would believe that Christ was truly present in the Eucharist only if his mule bowed down to it. The mule was starved for three days, after which time, ignoring its own extreme hunger, it went before the Eucharist and knelt down to adore the Blessed Sacrament, instead of taking food from Guillard. After his conversion he went on to found the church of Saint-Pierre-le Guillard in Bourges.



208

PROPERTY FROM A PRIVATE COLLECTION (LOTS 206-223)

208

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

An Italianate landscape with soldiers

oil on panel
10¼ x 15 in. (26 x 38.2 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

with E.T. Parker & Co, Bristol, by 1914.
with Thos. Agnew & Sons Ltd., London.
Professor Michael Jaffé, and by descent to the present owners.

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

PROPERTY FROM A PRIVATE COLLECTION (LOTS 206-223)

209

**ATTRIBUTED TO JAN ASSELIJN
(DIEPPE AFTER 1610-1652 AMSTERDAM)**

An Italianate landscape with figures feeding their dogs

oil on canvas
20 x 17 in. (50.8 x 43.2 cm.)

£5,000-8,000

US\$6,500-10,000
€5,800-9,300

PROVENANCE:

Professor Michael Jaffé, and by descent to the present owners.



209

116

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PROPERTY FROM A PRIVATE COLLECTION (LOTS 206-223)

210

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

The Fortitude of Scaevola - en brunaille

oil on panel
12 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in. (31.3 x 25.1 cm.)

£5,000-8,000

US\$6,500-10,000
€5,800-9,300

PROVENANCE:

Aimé-Charles-Horace His de la Salle (1795-1878), Paris, with Thibaudeau and Danlos, Paris, in 1889, as 'ancienne grisaille... faite pour le graveur' (seen by Rooses).
E. Calando; Hôtel des Commissaires-priseurs, Rue Drouot, No. 9, Paris, 12 December 1899 (=2nd day), lot 195, as 'Rubens, Mucius Scaevola, Beau dessin à la plume et au lavis d'encore de chine, légèrement rehaussé d'aquarelle. Le peinture se trouve au Musée de Berlin. H. 0,31.-L. 0,35.'
Louis Deglatigny (1854-1936), Rouen; Galerie Charpentier, Paris, 28 May 1937, lot 143, pl. XXIII, as 'Attributed to Rubens'.
with Curt Benedict, Paris, by 1937.
with Frederick A. Stern, New York, by 1938, where acquired by, Professor Michael Jaffé, and by descent to the present owners.

EXHIBITED:

New York City, Schaeffer Galleries, *Peter Paul Rubens: Loan exhibition for the benefit of the United Hospital Fund of New York*, 23 November -19 December 1942, no. 14, as 'grisaille study for Budapest painting'.

London, The Royal Academy, *Flemish Art 1300-1700*, 1953-1954, no. 505, as 'Rubens'.
Cambridge, The Fitzwilliam Museum, *Seventeenth Century Flemish Drawings and Oil Sketches*, May-June 1958, no. 42, as 'Rubens'.
King's Lynn, Guildhall of St. George, *Oil Sketches and Smaller Pictures by Sir Peter Paul Rubens*, 1960, no. 9.
London, Agnew's, *Oil Sketches and Smaller Pictures by Sir Peter Paul Rubens*, 1961, February-March 1961, no. 17, as 'Rubens, grisaille for engraving, early 1620s'.
Cambridge, The Fitzwilliam Museum, *Rubens and Printmaking*, 25 September-9 December 1990, no. 13, as 'Rubens, model for engraving'.

LITERATURE:

M. Rooses, *L'Oeuvre de P.P. Rubens. Histoire et description de ses tableaux et dessins*, IV, Antwerp, 1890, p. 23, under no. 808.
W.R. Valentiner, 'Rubens' Paintings in America', *The Art Quarterly*, IX, 1946, no. 62.
E. Larsen, *P.P. Rubens. With a Complete Catalogue of his Works in America*, Antwerp, 1952, p. 220, no. 113, as 'Rubens, c. 1617'.
A. Pigler, *Katalog der Galerie Alter Meister. Museum der Bildenden Künste*, Budapest, 1967, under no. 749, as 'a copy'.
M. Haraszti-Takács, *Rubens and his Age. Museum of Fine Arts, Budapest*, Budapest, 1972, under no. 8, as 'a copy'.
J.S. Held, *The Oil Sketches of Peter Paul Rubens: A Critical Catalogue*, Princeton, New Jersey, 1980, p. 631, no. A14, as 'a copy'.
M. Jaffé, *Rubens: Catalogo Completo*, Milan, 1989, pp. 269-70, no. 695, illustrated, as 'Rubens, c. 1622'.
E. McGrath, *Corpus Rubenianum Ludwig Burchard: Part XIII, Subjects from History*, I, fig. 164; II, pp. 231-2, under no. 46, as 'copy 2'.

PROPERTY FROM A PRIVATE COLLECTION (LOTS 206-223)



211

WORKSHOP OF FRANCESCO FANELLI (C.1580-1653), 17TH CENTURY

PACING HORSE

Bronze model; on a later multi-coloured rectangular marble pedestal

6½ in. (15.5 cm.) high; 10¼ in. (26 cm.) high, overall

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.

212

FRENCH, 17TH CENTURY

STANDING BULL

Bronze model; on a modern rectangular siena marble and slate plinth

6½ in. (16.6 cm.) high; 8⅞ in. (22.5 cm.) high, overall

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.





213

**SOUTH GERMAN, PROBABLY AUGSBURG,
LATE 16TH OR EARLY 17TH CENTURY**

PAIR OF GRIFFINS

Gilt-bronze models; each on a modern porphyry rectangular
plinth

6¾ in. (17.5 cm.) high; 8 in. (20.3 cm.) high, overall (2)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present
owners.

214

**FOLLOWER OF GIAMBOLOGNA (1529-1608),
FLEMISH, 17TH CENTURY**

PACING BULL

Bronze model; on an integral rectangular bronze plinth and a
modern rectangular green marble base

9¾ in. (24 cm.) high; 11½ in. (29.3 cm.) high, overall

£4,000-6,000

US\$5,200-7,800

€4,700-7,000

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present
owners.





PROPERTY FROM A PRIVATE COLLECTION
(LOTS 206-223)

■ 215

**ATTRIBUTED TO LORENZO BARTOLINI
(1777-1850), FLORENCE, CIRCA 1815-20**

CLASSICAL VASE

Marble; after the antique; the rim with bead and egg and dart moulding, the body elaborately decorated with arabesques of foliage and four satyrs' masks; on a cylindrical column 20¼ in. (51.5 cm.) high; 51 in. (129.5 cm.) high, the pedestal

£7,000-10,000

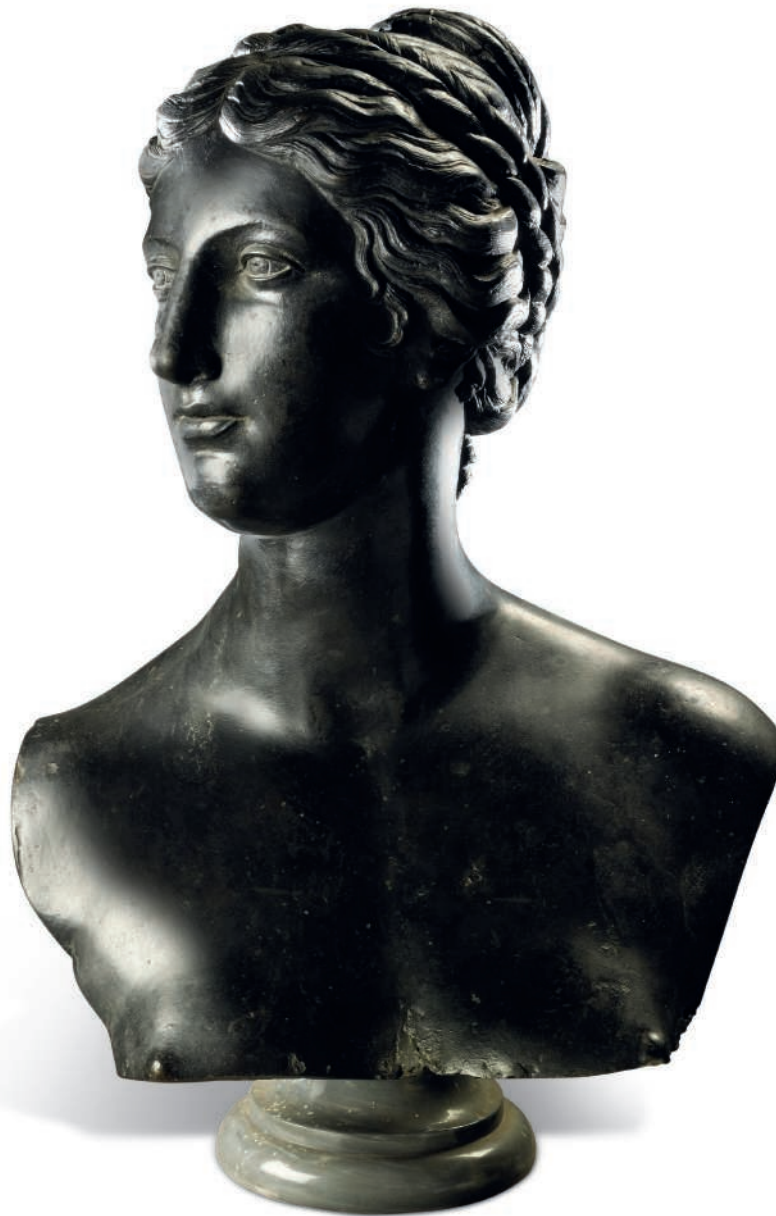
US\$9,100-13,000

€8,100-12,000

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.

The present urn stylistically combines the elegance and delicacy of the Florentine Quattrocento tradition with the crisp cutting edge geometry of Attic Greece. It compares closely to a group of vases, pedestals and chimneypieces that seem to have issued from the productive Florentine workshop of Lorenzo Bartolini. It is possible to compare the decoration of the present vase to a chimneypiece in the drawing room of Tynninghame House, Dunbar, East Lothian, and another sold at Christie's, London, 29 October 2009, lot 104, as well as a pair of marble vases sold at Sotheby's, London, 28 March 2017, lot 26, which were subsequently attributed to Bartolini by Sir Timothy Clifford. A drawing by Bartolini in the Civico Museum, Prato (inv. no. 1060), may be the design for the present vase or a similar example..



■216

FRENCH OR ITALIAN, EARLY 17TH CENTURY

BUST OF A LADY

Bronze; with an indistinct inscription across the reverse of the shoulders 'FV(?)...TC...D', on a modern circular marble socle and cylindrical column 17½ in. (44.3 cm.) high; 76½ in. (194.5 cm.) high, overall, with the column

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.

When the present bust was in the collection of Professor Michael Jaffe, it was described as being from the second school of Fontainebleau, with its elongated neck, oval face and elaborately plaited hair. Comparisons could certainly be drawn to works such as the marble *Three Graces* carved by Germain Pilon in the 1560s for the *Monument of the Heart of Henri II of France* or the slightly later bronze figures by Barthelemy Prieur for the *Monument of the Heart of the Duke de Montmorency* (both Louvre, Paris;

see J.-R. Gaborit et al, *Sculpture Française, II – Renaissance et temps modernes*, vol. 2, pp. 525 and 547-8). However, similarities can also be found in the work of Italian artists such as Bartolomeo Ammannati (1511-1592) or Benvenuto Cellini (1500-1571) whose female figures frequently display the prominent, high-bridged nose, oval face and elaborate hair style seen here (see, for example, Ammannati's figure of *Victory* in B. Paolozzi Strozzi and D. Zikos, eds., *L'Aqua, La Pietra, Il Fuoco - Bartolomeo Ammannati Scultore*, Florence 2011, figs.15-16). However, details including the somewhat softer arrangement of the hair create a sense of naturalism that is unlike the highly finished work of these earlier sculptors, and suggests a date in the early years of the 17th century.

A bronze bust of Flora, possibly from the same hand as the present bronze, was previously in the Robert von Hirsch collection and was sold at Sotheby's on 20th June 1978, lot 355 and 2nd July 1997, lot 121.



PROPERTY FROM A PRIVATE COLLECTION (LOTS 206-223)

217

ITALIAN AND FRENCH, 17TH AND 18TH CENTURY
THREE BRONZE GROUPS

Bronze; a group depicting a Lion Attacking a Horse, Italian, 17th Century, on an integrally cast naturalistic base and a modern marble circular pedestal; a figure depicting a Woman Clipping her Toenails, after Barthelemy Prieur, French, 17th or 18th Century, on a modern porphyry square plinth; and a figure depicting Venus after the Bath, after a model by Giambologna, Italian or French, 17th Century, on an integrally cast naturalistic base and a modern marble square plinth
Lion Attacking a Horse: 5¼ in. (13.4 cm.) high, overall; Woman Clipping her Toenails: 3¾ in. (10 cm.) high, overall; Venus after the Bath: 4¾ in. (11.7 cm.) high, overall (3)

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.

218

NORTH ITALIAN, FIRST HALF 17TH CENTURY
A MAGUS WITH A CAMEL

Bronze figure; on a modern rectangular slate base
6¾ in. (17.2 cm.) high; 8¼ in. (20.5 cm.) high, overall

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.





219
NORTH ITALIAN, FIRST HALF 17TH CENTURY
THE BAPTISM OF CHRIST

Gilt-bronze ajouré relief; on a modern lapis lazuli-veneered stand
 4½ in. (11.7 cm.) high; 5½ in. (14 cm.) high, overall

£1,500-2,500

US\$2,000-3,200
 €1,800-2,900

PROVENANCE:
 Professor Michael Jaffé, and by inheritance to the present owners.

220
AFTER JACOPO SANSOVINO, VENETIAN,
CIRCA 1570-1600
NEPTUNE

Gilt-bronze figure; on a modern square green marble pedestal
 6¾ in. (16.5 cm.) high; 9 in. (23 cm.) high, overall

£2,000-3,000

US\$2,600-3,900
 €2,400-3,500

PROVENANCE:
 Professor Michael Jaffé, and by inheritance to the present owners.





PROPERTY FROM A PRIVATE COLLECTION
(LOTS 206-223)

221

FLEMISH, LATE 17TH CENTURY
PORTRAIT OF A GENTLEMAN

Terracotta bust; on a spreading giltwood socle
18¼ in. (46.3 cm.) high; 23½ in. (59.7 cm.) high, overall

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.

222

**CIRCLE OF PIERRE PUGET (1620-1694),
FRENCH, CIRCA 1660-80**

VANQUISHED SLAVE

Terracotta; with old collection label inscribed '233'
15 in. (38.1 cm.) high

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

PROVENANCE:

Professor Michael Jaffé, and by inheritance to the present owners.





223

**ARTUS QUELLINUS (1609-1668),
ANTWERP, MID-17TH CENTURY**
MARIA LACTANS

Terracotta relief; with a label on the proper right edge inscribed 'S317'; some losses and restorations to the borders
12¾ in. (32.5 cm.) high

£25,000-40,000

US\$33,000-52,000
€30,000-46,000

PROVENANCE:

Mallet, London, where acquired by Professor Michael Jaffé in 1963, and by inheritance to the present owners.

EXHIBITED:

Dusseldorf, Kunstmuseum, *Europäische Barockplastik am Niederrhein: Grupello und Seine Zeit*, 1971, no. 238.

LITERATURE:

Mallet at Bourden House, *Sculptures in Terracotta*, London, 1963, 22X-9XI, s. 10, no. 7.

The present relief is a rare example of a work by the influential Flemish Baroque sculptor Artus Quellinus the Elder still in private hands. Born into an artistic family, Quellinus travelled to Rome in 1635 to train under his compatriot Francois Duequesnoy. On his return he introduced into Flemish sculpture the Baroque style developed by Duquesnoy, which was based on classical sculpture. After his return to Antwerp in 1639, he eventually moved to Amsterdam, where he worked for fifteen years on the new city hall together with the lead architect Jacob van Campen. His sculpture for Amsterdam City Hall became his most important and influential body of work.

The present relief was first recognised as a work by Quellins in 1963 by Jaap Leeuwenberg and it was subsequently included in the 1971 exhibition at the Kunstmuseum, Dusseldorf on Netherlandish baroque sculpture. The relief has similar characteristics to the models Quellinus made in preparation for the reliefs in Amsterdam City Hall; in particular, the figure of the Madonna in the present relief is close to the personification of Europe in the relief of the *Four Continents Paying Homage to Amsterdam* in the Rijksmuseum, on loan from the city of Amsterdam (inv. no. BK-AM-51-3). The head types, soft-draping garments and the relief projection suggest a dating to the 1640s. The relief may have been intended as a small devotional image.

***224**

BARTOLOMEO MANFREDI (OSTIANO 1582-1622)

Ecce Homo

oil on canvas

38¾ x 28¾ in. (98.4 x 73.1 cm.)

£50,000-80,000

US\$65,000-100,000

€58,000-93,000

EXHIBITED:

Campione, Galleria civica San Zenone, *L'impronta di Caravaggio*,
7 July-21 August 2011.

LITERATURE:

G. Papi, *Bartolomeo Manfredi*, Cremona, 2013, pp. 129 and 183-4, no. 48, pl. 70.

Bartolomeo Manfredi was arguably the most important and innovative of Caravaggio's early followers in Rome. His keen sense of realism and ability to create compositions of psychological intrigue were highly influential on the northern artists that visited Rome in the early seventeenth century. His so-called 'Manfrediana methodus', to use Joachim von Sandrart's phrase, captured the imagination of artists such as Nicolas Tournier, Valentin de Boulogne and Gerard van Honthorst.

This picture was published for the first time by Gianni Papi in 2013. Another canvas of the same composition, with some very minor differences, was published by Stefano Causa in 1991, which he identified as an early work by Battistello Caracciolo. Papi notes that the present picture, which he dates to the late 1610s, shows Manfredi's characteristic use of highlights to accentuate parts of Christ's face, while drawing comparison with the similar handling and facial features in Manfredi's *Ecce Homo* in Memphis, and *The Crowning of Thorns*, in the Uffizi, Florence (*op. cit.*).





225

***225**

GIUSTO FIAMMINGO (ACTIVE ROME 1615-1625)

Saint Hilarion

oil on canvas
63¾ x 49⅞ in. (161.8 x 125.4 cm.)

£40,000-60,000

US\$52,000-77,000
€47,000-69,000

PROVENANCE:

Private collection, Italy, by 2002.

EXHIBITED:

Campione, Galleria civica San Zenone, *L'impronta di Caravaggio*,
7 July-21 August 2011.

LITERATURE:

G. Papi, 'Su Giusto Fiammingo', *Paragone*, LIII, no. 627, May 2002,
pp. 27-8, pl. 21.

PROPERTY FROM A EUROPEAN NOBLE FAMILY (LOTS 110, 226, 228 AND 247)

■226

**ATTRIBUTED TO CARLO SARACENI (VENICE 1579-1620)
AND STUDIO**

Susanna and the Elders

oil on canvas
67¾ x 53⅞ in. (172 x 137 cm.)

£30,000-50,000

US\$39,000-65,000
€35,000-58,000

PROVENANCE:

(Possibly) Bartolomeo della Nave (1571/79-1636), Venice.
Acquired by the grandfather of the present owner.
Kunstsammlungen zu Weimar, 1945, inv. no. 43, whence restituted in 1993 to,
Hessische Hausstiftung, and returned to the father of the present owner in 1994.



226

LITERATURE:

J.P. Cuzin, *Figures de la Réalité. Caravagesques français, Georges de La Tour, les frères Le Nain*, Paris, 2010, p. 11, fig. 16, as 'Carlo Saraceni (and his workshop?)'. V. di Giuseppe di Paolo (ed. M.G. Aurigemma), 'Note sulle opere disperse di Carlo Saraceni e qualche sottrazione', *Carlo Saraceni 1579-1620: Un Veneziano tra Roma e l'Europa*, exhibition catalogue, Rome, 2013, p. 382, fig. 6, as 'Carlo Saraceni'.

Born in Venice into a family of Bolognese merchants, Saraceni moved to Rome in around 1598, specialising in the early part of his career in small format pictures. It is generally acknowledged that he only began to turn his hand to works of more monumental dimensions after 1606. One of his first important, large-scale commissions came as a result of a notorious scandal surrounding an altarpiece by Caravaggio. The latter's *Death of the Virgin* (now Paris, Musée du Louvre) was commissioned for Santa Maria della Scala in Rome, but it caused such controversy that the church fathers demanded it was replaced. They turned to Saraceni, who painted his own version of the subject in circa 1610, which is still *in situ* and marked his first documented commission on a large scale. Archival documents record commissions for other large-scale works of the same time.

A picture of *Susannah and the Elders* by Saraceni, of closely matching dimensions to the present picture, was listed in the collection of Bartolomeo della Nave (1571/79-1636), a merchant and important collector in Venice who owned several pictures by the artist, as well as masterpieces by Giorgione and Titian. After della Nave's death, his pictures were sold *en bloc*, to James, 3rd Marquis of Hamilton, in 1638, but the *Susannah and the Elders* was retained by the family and remained in Venice. For more on the inventories and destiny of the della Nave collection, see J. Wood, 'Buying and Selling Art in Venice, London, and Antwerp: The Collection of Bartolomeo Della Nave and the Dealings of James, Third Marquis of Hamilton, Anthony van Dyck and Jan and Jacob van Veerle, c. 1637-50', *The Walpole Society*, LXXX, 2018, pp. 1-202.

We are grateful to Prof. Dr. Maria Giulia Aurigemma and Prof. Dr. Elisa Acanfora for their kind assistance in the cataloguing of this lot.

227

GIOACCHINO ASSERETO (GENOVA 1600-1650)

Jehoram saved from Athaliah's wrath

signed 'Axeret' (lower centre)
oil on canvas
59 x 77½ in. (149.8 x 196.8 cm.)

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE:

Descalzi-Gagliardo Collection, Palazzo Descalzi, Chiavari, circa 1826 (no. 70, in a drawing room on the second floor).
Luigi Koelliker, Milan, by 2006.

Anonymous sale; Wannenes, Genoa, 27 November 2008 (=1st day), lot 804, when acquired by the father of the present owner.

LITERATURE:

G.B. Repetti, *Chiavari e dintorni*, Lavagna, 1931, pp. 51-3.
L. Gravina, *Chiavari e le sue vallate*, Livorno, 1932, p. 23.
C. Marcenaro, *Mostra della pittura del Seicento e Settecento in Liguria*, Milan, 1947, pp. 140-141, 142 and 144, fig. 3.
G.V. Castelnovi, 'La pittura nella prima metà del Seicento dall'Ansaldo a Orazio de Ferrari', *La Pittura a Genova e in Liguria*, Genoa, 1971, p. 157, as 'School of Assereto'.
P. Torriti, *Le Collezioni d'arte della Cassa del Risparmio di Genova e Imperia*, Genoa, 1975, p. 58.
C. Montagni and L. Pessa, *Palazzo Rocca a Chiavari*, Genoa, 1981, p. 87, as 'School of Assereto'.
H. Mazur-Contamine, 'A proposito di una cosiddetta scena biblica di Assereto', in *Bollettino dei Musei Civici Genovesi*, IV, 1982, p. 28, as 'School of Assereto'.
G.V. Castelnovi, 'La pittura nella prima metà del Seicento dall'Ansaldo a Orazio de Ferrari', *La Pittura a Genova e in Liguria*, Genoa, 1987, p. 134, as 'School of Assereto'.
L. Ghio Vallarino, *Genova nell'Età Barocca*, exhibition catalogue, Bologna, 1992, pp. 92-94, as 'School of Assereto'.
A. Orlando, *Dipinti genovesi dal Cinquecento al Settecento. Collezione Koelliker*, Turin, 2006, pp. 76-8, illustrated.
R. Fontanarossa, *Collezionare lontano dalla 'Capitale'. Il caso di palazzo Descalzi a Chiavari nel Settecento*, Florence, 2011, pp. 137, 168, 344-5, illustrated.
T. Zennaro, *Gioacchino Assereto (1600-1650), e i pittori della sua scuola*, Soncino, 2011, II, pp. 178, 446-8, fig. A142, pl. CIV.
A. Orlando, 'Il caravaggismo genovese. Strozzi, Fiasella, Borzone, Assereto e altre comparse', *Caravaggio e i Genovesi. Committenti, collezionisti, pittori*, exhibition catalogue, Genoa, 2019, p. 241, fig. 57.

This imposing painting has often been confused with the canvas of the same subject formerly in the Zerbone collection in Genoa, and recently acquired by the Musée du Louvre, Paris. The compositional variants between the two paintings are minimal, the present one being more crowded and full of intensity. Similar in size, they both can be dated to the 1640s, at the peak of the artist's career. The dynamic composition is enhanced by the freedom of the brushstrokes so typical of the artist in the last decade of his life: the style of his full maturity is evident in the reduced palette and the darker tonality. These characteristics demonstrate his awareness of Lombard painters of the time, who were very active for Genoese patrons, especially Giulio Cesare Procaccini, as well as his first-hand knowledge of the Roman Caravaggesque movement, after his trip to Rome in 1639.

The subject, from the second Book of Kings, is one very rarely found in Baroque paintings. Athaliah was married to Jehoram, King of Judah, who rejected Yahweh and had a turbulent reign. After his death, his son Ahaziah became king, with Athaliah on the side as Queen Mother, but he was killed after only one year in power. At the news of her son's death, she proclaimed herself Queen of Judah, putting all the claimants to death, including her family members. However Ahaziah's sister was able to save one of her sons, Jehoash, who was only one year old: she made sure he was raised in secret until he was proclaimed king six years later, ending Athaliah's ruthless reign. This painting depicts the moment in which Jehoash is saved from the persecution of his grandmother.

The inventory of circa 1826 of Palazzo Descalzi in Chiavari, on the Eastern coast of Liguria not far from Genoa, describes more than one hundred paintings, mainly by Baroque Genoese masters, notably the *Crucifixion of Saint Peter* by Caravaggio. This painting was listed together with a *Samson and Delilah* of similar size (whereabouts unknown; Zennaro, *op. cit.*, no. B33).





***227A**

GIOVANNI BATTISTA PACE (ACTIVE ROME C. 1665)

The Rest on the Flight into Egypt

oil on canvas

19 7/8 x 25 1/2 in. (49 x 64.9 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

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

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

Private sale; Sotheby's, New York, where acquired by the present owners in 1991.

EXHIBITED:

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

LITERATURE:

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



PROPERTY FROM A EUROPEAN NOBLE FAMILY (LOTS 110, 226, 228 AND 247)

228

ROMAN SCHOOL, CIRCA 1700

Diana and Endymion

oil on canvas

38 $\frac{3}{4}$ x 29 $\frac{1}{4}$ in. (97.4 x 74.3 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Acquired by the grandfather of the present owner.
Kunstsammlungen zu Weimar, 1945, inv. no. 30, whence restituted to the
father of the present owner in 1993.



■229

ATTRIBUTED TO TOMASSO RUES (1663-1703),
VENICE, LATE 17TH CENTURY

BUSTS OF THE FOUR SEASONS

Four marble busts; each on a marble socle
26.5 in. (67.3 cm.) high, overall

(4)

£30,000-50,000

US\$39,000-64,000
€35,000-58,000

Tommaso Rues (1636-1703) was a German sculptor, born in South Tyrol, who became one of the most significant artists working in Venice in the second half of the seventeenth century. The present group of busts depicting the Olympian deities Venus, Ceres, Juno and an unidentifiable fourth female figure, share close stylistic similarities to the artist's documented work. The rendering of the hair on our four busts, which is subdivided into precise blocks separated by sharp grooves, and their facial characterisation – their arched eyebrows, semi-circular eyes and meticulously drilled tear ducts – are perfectly in keeping with Rues' *Theological Virtues* in the church of the Scalzi, Venice, (executed in 1683). Furthermore, the present bust of *Venus* presents a strikingly similar cartouche-shaped jewel to that embellishing the hair of the personification of *Hope* in the Scalzi. The plump jawline and angular nose of our busts also resemble Rues' *Charity* (executed in 1693) for the altar of the Madonna of the Rosary in San Domenico, Brescia, and now in the Brompton Oratory, London.

Rues received important commissions from private patrons in Venice and abroad, including the future Doge Francesco Morosini, the Dukes of Saxony and the Prince of Radziwill. Two such works produced for private collectors are the depictions of *Minerva* and *Diana* in the Rothschild collection at Waddesdon Manor, which were executed in the early 1680s at the height of Rues' career. While the Waddesdon busts show strong parallels to the four marbles offered here, there are differences in the working of the drapery and facial types. A possible explanation for this slight stylistic discrepancy might be the influence of Tommaso's son Paolo (1666-1706), who worked as an assistant in his father's workshop before succeeding him. Despite a short-lived career, Paolo's signed works show a more relaxed style than that of his father Tommaso (G. Benedetti, 'Tommaso Rues (1636-1703). Uno scultore tirolese nella Venezia del Seicento', in *Studi Trentini. Arte*, 2, 2014, p. 319, fig. 20).

We are grateful to Maichol Clemente for his help in cataloguing this lot.





PROPERTY OF A GENTLEMAN (LOTS 230-231)

230

FLEMISH, FIRST HALF 18TH CENTURY

THE FOUR SEASONS

Pair of allegorical marble groups; depicting Summer and Spring, and Autumn and Winter; each on a later marble base

14¼ in. (36.3 cm.) high, overall; 16 in. (40.7 cm.) wide, overall (2)

£8,000-12,000

US\$11,000-15,000
€9,300-14,000

231

AFTER THE MODEL BY ALLESANDRO ALGARDI (CIRCA 1595-1654), ITALIAN, 18TH CENTURY

INFANT HERCULES WITH THE SNAKE OF HERA

Marble group; on a later marble base

14½ x 17 x 9½ in. (36.6 x 43 x 23.7 cm.)

£4,000-6,000

US\$5,200-7,800
€4,700-7,000





232

FLORENTINE, CIRCA 1700-1715
PORTRAIT OF A GENTLEMAN

Marble relief; in a later octagonal wood frame
 17¾ in. (45 cm.) high; 24¾ x 20½ in. (62.5 x 52 cm.), overall

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

Portrayed in a lavish wig overflowing onto a broad swathe of drapery, the sitter of the present relief is likely to have been an important figure in the Medici court in Florence in the early 18th century. The sculptor achieved a richly expressive portrait which charges the figure with a commanding grandiosity. The relief shows close stylistic characteristics with the work of both Antonio Montauti (1685 - 1740), such as his medals of Frederick IV of Denmark (1708) and Orazio Ricasoli Rucellai (1711), and Giovacchino Fortini (1670-1736; see G. Pratesi, ed., *Repertorio della Scultura Fiorentina del Seicento e Settecento*, Turin, 1993, II, figs. 264-273).

PROPERTY OF A GENTLEMAN

■ **233**

ITALIAN, LATE 19TH OR EARLY 20TH CENTURY
VANITAS BUST

Black marble bust with a bronze skull; on a square white marble socle
 28 in. (71 cm.) high, overall

£5,000-8,000

US\$6,500-10,000

€5,800-9,200





234

**AFTER PIERRE PUGET (1620-1694), ITALIAN,
17TH OR 18TH CENTURY**

ASSUMPTION OF THE VIRGIN

Rectangular marble relief
40 x 29½ in. (101 x 75 cm.)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

This marble relief is a slightly simplified version of the marble relief executed by Pierre Puget in circa 1664-1665, today in the Bode Museum, Berlin (Skulpturensammlung inv. 17/66). Originally commissioned by Carlo II, Duke of Mantua, it probably served as an altarpiece for a chapel in the ducal palace, and was noted for its beauty (see Marseilles, Musée des Beaux Arts, *Peintre, Sculpteur, Architecte 1620-1694 - Pierre Puget*, 28 Oct. 1994 - 30 Jan. 1995, p. 90, fig. 9).



235

NEAPOLITAN, LATE 17TH CENTURY
THE IMMACULATE CONCEPTION
WITH SAINT JOHN THE EVANGELIST

Parcel-gilt silver relief; in a gilt-bronze frame
 26 $\frac{3}{8}$ x 20 $\frac{7}{8}$ in. (67 x 53 cm.)

£30,000-50,000

US\$39,000-65,000
 €35,000-58,000

PROVENANCE:

Private collection, France, until 2007.
 With Dario Ghio, Monaco.
 Private collection, Brussels.

This large silver relief is a remarkable example of Neapolitan Baroque silverwork. The Virgin's pose, inspired by paintings by Solimena, the finely chased and parcel-gilt decoration, and the elaborate combination of the *repoussé* and lost-wax techniques are typical of the highly-refined workmanship of the period. The city had developed a devotion for the subject of the present plaque following a theological dispute over the doctrine of the Immaculate Conception, which holds that the Virgin Mary was conceived free from the taint of original sin. The absence of silver-marks is common on Neapolitan silver, as the usage of marks was not regulated before 1690 and remained erratic even after this date.

The great clarity of composition, richness of volumes and admirable decorative fantasy of the plaque offered here is closely related to the work of Lorenzo Vaccaro. A multi-faceted sculptor, architect, silversmith and painter, Vaccaro lived his entire life in Naples and seems to have worked almost exclusively on ecclesiastical projects and, more specifically, on altars and funerary monuments (T. Fittipaldi, *Scultura Napoletana del Settecento*, Naples, 1980, p. 77).



~236

**SOUTH ITALIAN, PROBABLY SICILIAN,
17TH CENTURY**

CRUCIFIX

Alabaster figure; on a tortoiseshell-veneered cross with gilt-bronze terminals; reverse with a gilt-bronze plaque inscribed 'Crocifisso che stava/ nella Cappella di Monsignor/ Ugo Boncompagni Ludovisi/ e fu dato come ricordi di Lui/ alla del Sacro Cuore/ Febbraio 1936' and an old collection label stamped '735'

28¾ in. (73 cm.) high, the corpus; 58 x 34 in. (147 x 86 cm.), high, the cross

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

PROVENANCE:

Prince Ugo Boncompagni-Ludovisi (1856-1935), by whom bequeathed to the Società del Sacro Cuore di Gesù in February 1936.

The impressive scale and rich use of materials evident in the present crucifix suggest that it was a significant commission, probably for the private chapel of a palazzo or villa. The present figure was carved by a talented master, currently unidentified, probably working in Sicily and using local materials, who carved distinctive pink alabaster figures. Other examples of their work include figures of Christ sold at Christie's London, 11 December 1984, lot 11, Phillips London, 8 July 1992, lot 97 and a similar but smaller-scale crucifix offered at Christie's, London, 8 December 2015, lot 52, that came from an important Italian collection.



237

**SPANISH COLONIAL, PROBABLY PERUVIAN,
17TH OR 18TH CENTURY**

CROUCHING LION

Polychrome huamanga stone; lion depicted crouching over a lamb; with a circular aperture on the top of the lion's body
9 x 10½ x 4½ in. (23 x 27 x 10.8 cm.)

£5,000-8,000

US\$6,500-10,000
€5,900-9,300

238

**SPANISH COLONIAL, PROBABLY PERUVIAN,
LATE 17TH CENTURY**

PAIR OF ARMORIAL LIONS

Polychrome huamanga stone; each seated and supporting a shield
8¼ and 7¾ in. (20.8 and 19.4 cm.) high (2)

£5,000-8,000

US\$6,500-10,000
€5,800-9,200



-239

**SPANISH COLONIAL, MEXICO OR PERU,
LATE 17TH OR EARLY 18TH CENTURY**

CASKET

Mother-of-pearl and tortoiseshell on an ebonised wood core,
with silver mounts and feet and with a red velvet lining
8¾ x 6¼ x 5½ in. (22.3 x 15.5 x 14 cm.)

£7,000-10,000

US\$9,100-13,000
€8,200-12,000

This luxurious mother-of-pearl casket is one of a rare group of Spanish colonial boxes covered in mother-of-pearl inlay divided by thinly cut tortoiseshell borders. These are thought to originate from Mexico or Peru; compare to a large desk and bookcase in the Victoria and Albert Museum (inv. no. W.3:1-7-1943). However, a finely engraved mother-of-pearl sewing box in the Patricia Phelps de Cisneros collection is catalogued as 'Peru or Philippines', with reference to artists from Manila producing such pieces for export to the vice-royalties (Philadelphia, The Philadelphia Museum of Art, *The Arts in Latin America, 1492-1820*, exh. cat., J. Richel, ed., 2006, no. 1-24).



240

**VENETIAN OR SOUTH GERMAN,
FIRST HALF 17TH CENTURY**

TRAVELLING HOURGLASS

Silver filigree and blown glass; glass bulbs filled with sand and
joined by wax covered with a beige fabric
5¼ in. (13.5 cm.) high

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

This exceptionally fine silver filigree hourglass is closely comparable to examples in The Grünes Gewölbe, Dresden and the Schatzkammer of the Munich Residenz. The example in Dresden (inv. no. IV 80), which is catalogued as South German, 17th century, is of almost identical form and size (13 cm. high), albeit with five columns instead of six, and with very similar filigree designs. The example in the Schatzkammer at Munich, which houses the jewels of the Wittelsbach dynasty, has six columns inset with scrolling designs, which are vertically orientated. Another hourglass, even closer in form to the present example, was with Galerie Delalande, Paris in 2016, and was described as Venetian, 17th century.

In the sixteenth and seventeenth century hourglasses were commonly used in churches, homes, and work places. The first hourglasses had two separate bulbs with a cord wrapped at their union that was then coated in wax to hold the piece together and let sand flow in between, as can be seen on the present lot. It was not until circa 1760 that glassblowers were able to blow the two bulbs together. Nuremberg was a major centre for the production of hourglasses from the early sixteenth century, and these often contained a fine reddish garnet sand sourced from the nearby village of Weissenbrunn.





241

241
ITALIAN SCHOOL, 17TH CENTURY

Jacob wrestling with the angel

oil on canvas
 31¾ x 25½ in. (80.6 x 64.7 cm.)

£20,000-30,000

US\$26,000-39,000
 €24,000-35,000

This striking composition would appear to be related to a panel once attributed to Rubens (sold in these Rooms, 9 July 1999, lot 132), though the handling, and greater dynamism, of this canvas might suggest a northern artist working in Italy.

242
ROMAN SCHOOL, 17TH CENTURY

A merry drinker

oil on canvas, unframed
 25½ x 19¾ in. (65.1 x 49 cm.)

£20,000-30,000

US\$26,000-39,000
 €24,000-35,000



JUSTUS SUSTERMANS (ANTWERP 1597-1681 FLORENCE)*Portrait of Cardinal Carlo de' Medici (1595-1666), full-length, in cardinal's robes*

oil on canvas

69% x 46% in. (177.5 x 118.4 cm.)

£70,000-100,000

US\$91,000-130,000

€82,000-120,000

PROVENANCE:

Anthony Ashley-Cooper, 9th Earl of Shaftesbury (1869-1961), St. Giles's House, Wimborne, Dorset; his sale, Christie's, London, 15 July 1949, lot 101, as 'J. Sustermans', (47 gns. to S. Sommerherr[?]). Axel Uno Särnmark (1891-1955), Marieholms Foundry and Manorhouse, Province of Småland, Sweden, by whom bequeathed to, The Council of Gnosjö, Province of Småland, Sweden, by whom deaccessioned in 2007. Anonymous sale; Bukowski's, Stockholm, 29 May 2007 (=1st day), lot 427, as 'Italian artist, 17th century'.

LITERATURE:

C.M. Harland in 'Notes & Queries', *The Connoisseur*, XCV, January 1935, p. 34, illustrated. K. Langedijk, *The Portraits of the Medici: 15th-18th Centuries*, Florence, 1983, II, pp. 954-5, no. 47.23, illustrated, identified as a portrait of Cardinal Giancarlo de' Medici (1611-1663). F. Petrucci, *Pittura di Ritratto a Roma: Il Seicento*, Rome, 2007, III, p. 744, no. 683, illustrated.

This impressive full-length portrait depicts Cardinal Carlo de' Medici (1595-1666), the younger brother of Cosimo II, Grand Duke of Tuscany (1590-1621), for whom Sustermans began working upon his arrival in Italy. Born and trained in Flanders, Sustermans arrived in Florence in 1620 and shortly afterwards began working as court painter to the Medici family, under whose employment he remained for the rest of his life. Cardinal Carlo de' Medici is here depicted wearing the sumptuous robes of his office, with the bottom of his white *cotta* (or surplice) deftly replicated by the artist with a deep band of finely worked lace. On his head, he wears a scarlet silk *biretta* indicating his status as a Cardinal.

Raised to the cardinalate at an early age in December 1615 by Pope Paul V, Cardinal Carlo de' Medici first served as Cardinal Deacon of the Church of Santa Maria in Dominica, Rome and quickly became a significant and influential figure in the Roman Church. He sat as an Elector at the papal conclaves of 1621 (following the death of Paul V) and 1623 (after the short-lived tenure of his successor Gregory XV). In that year, which saw the election of Urban VIII as pope, Carlo de' Medici transferred deaconries to that of San Nicola in Carcere, in Rome. He continued to serve as a principal Elector at papal conclaves, and as the Cardinal protodeacon at the election of Innocent X in 1644. This office made him responsible for announcing the new

Pope's election from Saint Peter's Basilica, as well as the official who bestowed the pallium and papal tiara on the new Pope. Throughout the 1640s and 1650s, he continued to hold important ecclesiastical posts in Rome and the surrounding region, becoming Bishop of Sabina and then of Frascati in 1645, and then Bishop of Porto e Santa Rufina in 1652. This was the year he was again elevated as Bishop of Ostia e Velletri (the only member of his family to hold this prestigious post) and as Dean of the College of Cardinal in Rome, which saw him preside over the conclave of 1655 and the election of Pope Alexander VII. Alongside his increasingly significant positions in the Church, Medici also pursued an opulent lifestyle, living in some apparent grandeur between Rome and Florence. A lover of the arts, he devoted significant energies to the renovation and redecoration of the Villa Medici in Rome, his main residence in the city, and oversaw the reconstruction of the Villa de Careggi in Florence. He was a patron to several leading painters in Italy, commissioning paintings of *The Triumph of David* from Matteo Rossellini (Florence, Palazzo Pitti), *Narcissus and Erminia and the Shepherds* (Florence, Villa La Petraia) from Francesco Curradi and a *Ruggiero and Alcina* from Rutilio di Lorenzo Manetti (Florence, Palazzo Pitti) for the decoration of the Casino Mediceo di San Marco, one of his Florentine residences.



Fig. 1 Justus Sustermans, *Study for the portrait of Cardinal Carlo de' Medici*, c. 1645, charcoal and white chalk on gray-green prepared paper © Gabinetto dei Disegni e delle Stampe, Galleria degli Uffizi, Florence

The Cardinal would have been well-acquainted with Sustermans' work, since the artist had been working for his family since his youth. The present picture was probably painted during the painter's 1645 sojourn to Rome, where he produced two distinct portrait types of the sitter. This impressive full-length portrait relates closely to a drawing in the Gabinetto dei Disegni e delle Stampe of the Galleria degli Uffizi (fig. 1). While it has been typically related to another version of the present picture in the collection of the Palazzo Pitti, Florence (fig. 2), it likewise bears close semblance to the present work, and so may represent the artist's initial likeness of the sitter, which was used for both portraits. Carlo de' Medici appears to have sat to Sustermans only for his full-length portrait, with the artist's half-length likeness in Milan (Museo Poldi-Pezzoli) probably adapted from studies he made during this initial interaction rather than from a renewed sitting. The graceful composition and confident handling of the paint in the present work suggest a date after the 1630s, when Sustermans' work began to be increasingly influenced by Anthony van Dyck's Genoese portraits, like his *Portrait of Agostino Pallavicini di circa 1621* (J.P. Getty Museum, Los Angeles). The sweeping curtain in the background, profuse robes and loosely posed, elegant hands all recall works from van Dyck's Genoese period.



Fig. 2 Justus Sustermans, *Portrait of Cardinal Carlo de' Medici*, c. 1645, oil on canvas © Palazzo Pitti, Florence





■244

CIRCLE OF JOSEPH HEINTZ (AUGSBURG C. 1600-1678 VENICE)

Carnival in the Piazza San Marco

oil on canvas

51 $\frac{7}{8}$ x 63 $\frac{3}{4}$ in. (131.7 x 161.7 cm.)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

W. Thornton-Smith, Maidenhead; Christie's, London, 14 July 1944, lot 148,
one of a pair, as 'Venetian School' (15 gns. to Bagniol).



245

GIOVANNI BATTISTA PIAZZETTA (VENICE 1682-1754)

The Good Samaritan

oil on canvas, unlined
 31½ x 42¼ in. (79.5 x 107.2 cm.)
 with Schulenburg inventory number '436' (lower left);
 with number '33' (on the reverse); inscribed 'Piazzetta px.' (on the reverse)

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000

PROVENANCE:

Purchased by Field Marshal Count Johann Matthias von der Schulenburg (1661-1747), in 1741, by whom bequeathed to his nephew, Christian Günther von der Schulenburg (1684-1765), Berlin, and by descent to, Anonymous sale [The property of a Private Collector]; Christie's, London, 25 April 2008, lot 98.

Anonymous sale [Property of a Private Collector]; Christie's, London, 7 July 2017, lot 212, where acquired by the present owner.

LITERATURE:

Schulenburg *libri-cassa*, Hanover, Niedersächsisches Staatsarchiv, MS, entry for 31 August 1741, recording payment of 10 zecchini to Schulenburg's

secretary Johann Friedrich Werner for the purchase of 'due quadri...uno del autore Piazzetta rappresenta Abel morto, e l'altro il Samaritano caduto tra i ladri'.

1741, 30 *Giugno Venezia, Inventario Generale della Galleria di S.E. Maresciallo Co: di Schulemberg...La qual Galleria pricipio à formarsi l'anno 1724 ripartita coll'ordine che segue*, Hanover, Niedersächsisches Staatsarchiv, Dep. 82, Abt. III, N. 37, as part of the 'Quadri due pma maniera uno rapta Abel morto, e l'altro il Samaritano' by Piazzetta, valued at 100 ducats.

Inventaire de la Gallerie de Feu S. e. Mgr. Le Feldmarechal Comte de Schulenburg, annotated copy. Hanover, Niedersächsisches Staatsarchiv, Dep. 82, Abt. III, N. 95. No. 444, as part of the two 'Tableaux prim maniere, l'un repress. Abel mort, l'autre le Samaritain' by Piazzetta.

A. Binion, 'From Schulenburg's Gallery and Records', *The Burlington Magazine*, May 1970, p. 301.

A. Binion, *La Galleria scomparsa del maresciallo von der Schulenburg*, Milan, 1990, pp. 96, 172, 236 and 284.

L. Moretti, 'Notizie e appunti su G.B. Piazzetta, alcuni piazzetteschi e G.B. Tiepolo', *Atti dell' Ist. Veneto di Scienze, Lettere e Arti*, 143, 1985, pp. 362-3.

G. Knox, *Giambattista Piazzetta, 1682-1754*, Oxford, 1992, p. 31, fig. 27.

J. Martineau and A. Robinson (eds.), *The Glory of Venice: Art in the Eighteenth Century*, exhibition catalogue, London, 1994, p. 169, note 14.



PROPERTY OF A LADY

246

CIRCLE OF SALVATOR ROSA (ARNELLA 1615-1673 ROME)

A landscape with figures resting beside a river, a mountain beyond

oil on canvas

48 $\frac{3}{8}$ x 80 $\frac{1}{8}$ in. (122.8 x 203.6 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Charles Wyvill (b. 1946), Constable Burton Hall, Yorkshire; Sotheby's, London, 30 June 1971, lot 10, as 'Salvator Rosa', where acquired for £5,600 by the present owner.



PROPERTY FROM A EUROPEAN NOBLE FAMILY (LOTS 110, 226, 228 AND 247)

■ 247

GIULIO CARPIONI (VENICE 1613-1678)

Pan and Syrinx

oil on canvas

29¼ x 39⅞ in. (74.2 x 101.5 cm.)

in an Italian 17th Century carved giltwood frame

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

Acquired by the grandfather of the present owner.
Kunstsammlungen zu Weimar, 1945, inv. no. 39, whence restituted to the
father of the present owner in 1993.

The story of Pan and Syrinx derives from Ovid's *Metamorphoses*, I:689-713. Syrinx, one of the most beautiful and chaste of the nymphs of Arcadia, was spotted by Pan, who immediately fell in love with her. Syrinx 'scorning all his pleas, fled through the barren waste until she reached the placid, sandy stream of Ladon: here the river blocked her flight, and so she begged her sister water nymphs to change her shape. And Pan, who thought that he had caught the nymph, did not clutch her fair body but marsh reeds; and began to sigh; and then the air, vibrating in the reeds, produced a sound most delicate, like a lament. And Pan enchanted by the sweetness of a sound that none had ever heard before, cried out: "And this is how I shall converse with you!" He took unequal lengths of reeds, and these Pan joined with wax: this instrument still keeps the name Pan gave it then, the nymph's name - Syrinx.' The subject was a favourite of Carpioni; Pilo records several works depicting *Pan and Syrinx*, including the pictures in private collections in Padua and Milan (see G.M. Pilo, *Carpioni*, Venice, 1961, p. 105, fig. 157; and p. 102, fig. 181 respectively), both of which he dates to the last decade of the artist's life.



PROPERTY OF A EUROPEAN NOBLE LADY

248

**CIRCLE OF JAN FRANS VAN BLOEMEN, CALLED L'ORIZZONTE
(ANTWERP 1662-1749 ROME)**

Figures in Italianate landscapes

oil on canvas, oval
31¼ x 23¾ in. (80.6 x 59.4 cm.)

£20,000-30,000

a set of four (4)

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Private collection, Palazzo Sacchetti, Rome.

LITERATURE:

A. Busiri Vici, *Jan Frans Van Bloemen. Orizzonte e l'origine del paesaggio romano settecentesco*, Rome, 1974, unpaginated, nos. 21-22, as 'not the work of van Bloemen' (two of the four).



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

249

SEBASTIANO RICCI (BELLUNO 1659-1734 VENICE)

Charity

oil on canvas

16 $\frac{3}{8}$ x 22 $\frac{1}{4}$ in. (42.2 x 56.4 cm.)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

PROVENANCE:

Private collection, England.

Anonymous sale; Sotheby's, London, 30 November 1983, lot 251.

Art Market, Monaco-Montecarlo, 1993.

with Copercini & Giuseppin, Arquà Petrarca, by 2017.

LITERATURE:

A. Scarpa Sonino, *Sebastiano Ricci*, Milan, 2006, pp. 101, 146 and 465, no. 15, pl. XXIV, fig. 230.

250

**SEBASTIANO RICCI (BELLUNO 1659-1734 VENICE) AND
MARCO RICCI (BELLUNO 1676-1729 VENICE)**

Cain smiting Abel with God's Expulsion of Cain from the Garden of Eden

oil on canvas

66 $\frac{1}{8}$ x 52 $\frac{3}{4}$ in. (167.9 x 134 cm.)

£70,000-100,000

US\$91,000-130,000

€82,000-120,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 28 January 1999, lot 335.

Anonymous sale; Sotheby's, Milan, 20 November 2007, lot 124.

The Old Testament story of fraternal jealousy and murder is shown here with the full force of the Riccis' combined abilities. The collaboration between Sebastiano and his nephew Marco began in around 1718, when they executed a series of wall paintings for the Villa Vescovile di Belvedere in Belluno. In the present work, Sebastiano would have been responsible for the figures of Cain killing his brother in a jealous rage, and the younger artist would have undertaken the landscape setting. The powerful stone arch, which provides a proscenium for the expulsion of Cain from Eden in the background, is typical of Marco's work, combining as it does a strong sense of the theatrical with a desire for naturalism.

It was previously suggested that the figures might have been the work of Giovanni Antonio Pellegrini, who travelled with Marco in the company of Charles Montagu, later 1st Duke of Manchester, to England in the summer of 1708. The two painters collaborated on several canvases for Narford Hall, Norfolk, as well as several theatrical and operatic productions and decorations for Lord Manchester's London home and Castle Howard, Yorkshire. It is difficult to differentiate here between the work of Pellegrini and his teacher, Sebastiano, whose work understandably influenced the younger painter's style, and also because Marco was collaborating with both artists at this period. However, the assured fluidity of execution of the figures has led to the conclusion that Sebastiano, rather than his less experienced pupil, was the author.





251

PROPERTY OF A GENTLEMAN (LOTS 151, 156, 164, 186, 251, 252 AND 253)

■ 251

ALESSANDRO MARCHESINI (VERONA 1663-1738)

The departure of Aeneas from Carthage

oil on copper
10 3/4 x 17 3/4 in. (26.4 x 45.1 cm.)

£8,000-12,000

US\$11,000-15,000
€9,300-14,000

PROVENANCE:

Anonymous sale; Porro Casa d'Aste, Milan, 9 May 2007, lot 56.

LITERATURE:

E. Negro and N. Roio, *Alessandro Marchesini (1663-1738)*, Modena, 2010, pp. 40-1, no. 17.

Alessandro Marchesini, son of the sculptor and architect Francesco Marchesini, trained in his native Verona in the studio of Biagio Falcieri before moving to Bologna to work under Carlo Cignani, where he developed a classical academic style. At the turn of the century, he decided that he needed to broaden his horizons, moving to Venice. Here his refined clientele requested mythological subjects with a preference for a smaller format, a move away from the larger scale religious commissions he had focused on previously. *The Departure of Aeneas* and lot 253, most likely date from the first decade of Marchesini's Venetian career. A clear comparison can be made with the painting of circa 1710 in the Hermitage, the *Dedication of a New Vestal Virgin*. Lot 252, with its more pronounced Rococo style may have been executed slightly later.

PROPERTY OF A GENTLEMAN (LOTS 151, 156, 164, 186, 251, 252 AND 253)

252

ALESSANDRO MARCHESINI (VERONA 1663-1738)

The Toilet of Venus; and Diana and Endymion

the second signed 'Alesso Marchesini Veronese' (lower centre)
oil on copper
16 3/4 x 23 in. (42.5 x 58.4 cm.)

£20,000-30,000

a pair (2)

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Anonymous sale [The Property of a Lady]; Sotheby's, London, 29 October 1998, lot 122.
with Graziano Gallo, Padua.

LITERATURE:

S. Marinelli, 'Dorigny e Marchesini', *Verona Illustrata*, XV, 2002, p. 102, note 1. (Probably) A. de Lillo, *Dizionario Biografico degli Italiani*, LXIX, Rome, 2007, p. 616.

E. Negro and N. Roio, *Alessandro Marchesini (1663-1738)*, Modena, 2010, pp. 54-6, nos. 37 and 38.

154

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





253



254

PROPERTY OF A GENTLEMAN (LOTS 151, 156, 164, 186, 251, 252 AND 253)

253

ALESSANDRO MARCHESINI (VERONA 1663-1738)

Iphigenia in Tauris; and The sacrifice of Iphigenia

oil on canvas

39¼ x 45½ in. (99.6 x 115.6 cm.)

in their original carved and gilded frames, designed by the artist a pair (2)

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

PROVENANCE:

(Possibly) Giovanni Paolo Baglioni, San Cassiano, Venice, listed in his inventory of 28 February 1787, inv. no. 25, as 'Marchesini, Effigenia sacrificio'.

Anonymous sale; Christie's, Milan, 22 May 2007, lot 75.

LITERATURE:

(Possibly) C.A. Levi, *Le collezioni veneziane d'arte e d'antichità dal secolo XIV. ai nostri giorni*, Venice, 1900, p. 253, listed in the inventory of Giovanni Paolo Baglioni, San Cassiano, Venice, 28 February 1787, inv. no. 25, as 'Marchesini, Effigenia sacrificio'.

F. Zava Boccazzi, 'I veneti della Galleria Conti di Lucca (1704-1707)', *Saggi e Memorie di Storia dell'Arte*, XVII, 1990, p. 122.

D. Succi, *Marco Ricci e il paesaggio veneto del Settecento*, Florence, 1993, p. 340.

S. Marinelli, 'Intorno a Dorigny e Brentana', *Verona Illustrata*, X, 1997, p. 79, note 3, figs. 126-7.

E. Negro and N. Roio, *Alessandro Marchesini 1663-1738*, Modena, 2010, pp. 41-3, nos. 19 and 20, frontispiece.

PROPERTY FROM AN ITALIAN COLLECTOR (LOTS 187 AND 254)

***254**

ATTRIBUTED TO PIER FRANCESCO CITTADINI (MILAN 1613/16-1681 BOLOGNA)

Portrait of a lady, three-quarter-length, seated with a small dog by a table adorned with flowers

oil on canvas

44¼ x 34½ in. (112.4 x 87.6 cm.)

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

PROPERTY BELONGING TO THE LATE BETTY, LADY GRANTCHESTER
(LOTS 107, 109, 130, 139, 143, 145, 255 AND 276)

255

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

A capriccio of Tivoli with a waterfall and shepherds

oil on canvas

58¾ x 38½ in. (149.3 x 97.8 cm.)

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

PROVENANCE:

In the collection of a noble family, probably by the early 19th century.
Anonymous sale [The Property of a Lady of Title]; Sotheby's, London,
10 July 2002, lot 69.

The Temple of the Sibyl (or Vesta) was one of van Bloemen's favoured motifs. Tivoli was a hugely popular subject for the many painters working in Rome and the Roman campagna during the seventeenth and eighteenth centuries. The ruined structure, dominating a rocky outcrop above the thundering waterfalls, appears on several occasions throughout van Bloemen's *oeuvre*. The dramatic rock formations in the present picture, the foaming waters of the cascade and the dramatic contrast of brilliant patches of sunlight against deep shadows shows something of the painter's engagement with theories of the Sublime. Centring on notions which theorised the awe-inspiring and overwhelming power of nature, this proved a powerful concept for artist during the seventeenth and eighteenth centuries, and van Bloemen's dramatic landscape, marked by its distinct contrasts of light, shadow, proximity and distance is clearly situated within this intellectual framework.

Though Netherlandish by birth, van Bloemen (or l'Orrizonte as he later became known) spent the majority of his career in Italy. Inspired by the classicising landscapes of painters like Gaspard Dught, he created works which stemmed from the Flemish landscape tradition, filtered through the dynamic style of Italianate views and effects of light. Van Bloemen was considered one of the most successful landscapists in Rome during the early eighteenth century and was widely revered by his contemporaries. As well as his own independent practice, painters like Carlo Maratti, Placido Costanzi and Pompeo Batoni collaborated with him, adding the staffage to van Bloemen;s landscapes.





PROPERTY FROM A EUROPEAN FAMILY

256

**GIACOMO FRANCESCO CIPPER, IL TODESCHINI
(FELDKIRCH C. 1664-1738 MILAN)**

The sewing school; and The peasant meal

oil on canvas

45 $\frac{1}{8}$ x 36 $\frac{1}{8}$ in. (115.8 x 92.3 cm.)

a pair (2)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

LITERATURE:

M. Bona Castellotti, *La pittura lombarda del '700*, Milan, 1986, figs. 202 and 205.

M.S. Proni, *Giacomo Francesco Cipper, detto il "Todeschini"*, Soncino, 1994, pp. 84 and 94, figs. 26 and 29.



Giacomo Francesco Cipper was born in 1664 in Feldkirch in Austria, then part of the Holy Roman Empire. His nickname 'il Todeschini' is presumably a variation of 'il Todesco', meaning 'the German', referencing his origins. It is not known where he received his artistic training but by 1696 he is recorded living in Milan, where he later married. His work shares numerous stylistic influences with the work of his somewhat older contemporary, Bernhard Keil (1624-1687), a Danish pupil of Rembrandt who had also worked in Milan and Bergamo between 1654 and 1656. The strong affinities between the two painters may perhaps be explained by Todeschini's deep knowledge of the latter's *oeuvre* in Lombardy. His paintings, however, also show knowledge of the Genoese tradition, in particular with Gioacchino Assereto, not only in the earthy palette but mostly in the importance given to gesture, especially the movement of the hands, when creating his compositions.

The present pictures are an excellent example of Cipper's genre painting. The painter specialised in scenes of beggars, street-sellers and vagabonds, and his attentiveness to the daily life of the working classes, similar to Keil, shows a point of contact between Caravaggism and the Dutch and Flemish tradition. The two young men playing *morra* are certainly not rich, but the artist's portrayal is entirely sympathetic. Indeed, they are shown enjoying their ordinary pastime, their faces expressing a certain serenity. The young woman directly engages the viewer with her gaze, but again she appears totally untroubled by her humble condition. The lunch of bread and cheese reappears in other paintings by the artist, who was a very capable and refined still life painter. The companion picture portrays an old woman teaching embroidery and knitting and again brings a strong human element to the scene.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 257 AND 277)

257

FILIPPO FALCIATORE (NAPLES 1718-1768)

Gentlemen seated before a coffee house in Naples

oil on canvas

29 $\frac{7}{8}$ x 40 in. (75.8 x 101.6 cm.)

£30,000-50,000

US\$39,000-64,000
€35,000-58,000

PROVENANCE:

John Glen, London; Christie's, London, 15 May 1936, lot 118, as 'J.F. de Troy' (50 gns. to Spink).

Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 4 December 1997, lot 236, where acquired by the present owner.

We are grateful to Professor Nicola Spinosa for confirming the attribution on the basis of photographs.



258

CRISTOFORO MUNARI (REGGIO EMILIA 1667-1720 PISA)

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

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

£40,000-60,000

US\$52,000-77,000
€47,000-69,000

PROVENANCE:

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

In his *Vite de' pittori*, the early eighteenth-century biographer Francesco Maria Niccolò Gabburri described Munari as 'an excellent painter in the depiction of kitchens, instruments, rugs, vases, fruit and flowers' (Florence, 1730-40, p. 618). This work amply demonstrates the artist's remarkable powers in depicting almost all of these objects, skilfully replicating the various textures of the juicy watermelon, the weave of the elaborate draped carpet and the smooth, highly polished wood of the recorder and lute.

His sparing use of white highlights to brilliantly capture the contours of the delicate, finely worked glass carafe in the background is typical of the painter's virtuoso technique. The motif of the central watermelon, with a knife sticking out of its centre, was one which had been used repeatedly in Italian still life painting during the seventeenth century, and was frequently included in works by celebrated masters like Michele Pace del Campidoglio (1610-?1670) in Rome and Giovan Battista Ruoppolo (1629-1693) in Naples. The artist's realistic treatment of details and his subtle depiction of the play of reflections and transparencies also suggests an awareness of the work of Dutch painters like Jan Davidsz. de Heem (1606-1684). Munari was born in Reggio Emilia and worked initially for Rinaldo d'Este, Duke of Modena before moving to Rome in 1703. Here he attracted a number of prestigious patrons, relocating his practice to Florence in 1706 to work for the Medici court. He produced a cycle of *trompe l'oeil* still lifes at the request Cardinal Francesco Maria de' Medici (1660-1711) for the Villa Lampeggi.

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



■ 259

**CARLO FOSSI (ACTIVE LATE 19TH CENTURY), ITALIAN,
AFTER ANTONIO CANOVA, LATE 19TH CENTURY**
VENUS VICTRIX

Marble figure; on a grey-painted and parcel-gilt pine base; signed 'C. Fossi.
Roma'
21½ in. (54.5 cm.) high; 39½ in. (100.5 cm.) wide; 16¼ in. (41.5 cm.) deep

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

The present marble is based on the celebrated sculpture (dated circa 1805-1808) by Antonio Canova of Pauline Borghese, sister of Napoleon Bonaparte and wife of Prince Camillo Borghese, which is today in the Villa Borghese in Rome. Canova was renowned for his neo-classical sculpture which skilfully intertwined Antique influences with modern artistic ideals, in this case representing the famed Roman Princess in the guise of Venus Victrix clutching an apple in her hand after being declared the winner of the infamous Judgment of Paris.



THE PROPERTY OF NOBLEMAN

260

CHRISTOPHER HEWETSON (1737-1799), ROME, CIRCA 1767-9
CATHARINE, VISCONTRESS SUDLEY (1739-1770)

Marble bust; signed to the reverse 'Christophus Hewetson. fect - CATHERINE VISCONTRESS SUDLEY -'; on a circular marble socle and a later square marble pedestal
 24¼ in. (62 cm.) high, overall; 16½ in. (42 cm.) high, the pedestal

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000

PROVENANCE:

By descent from the sitter to the 6th Earl of Arran (1868-1958).
 Christie's, London, 11 December 1984, lot 19, where acquired by the present owner.

LITERATURE:

B. De Breffny, 'Christopher Hewetson, a Preliminary Catalogue Raisonné', *Irish Arts Review*, vol. 111, 1986, pp. 52-75, no. 26.
 I. Roscoe, et. al., *A Biographical Dictionary of Sculptors in Britain 1660-1851*, London, 2009, p. 610, no. 7.

The sitter, Catherine Annesley, daughter of William, 1st Viscount Glerawly, married Arthur Gore, Viscount Sudley, in 1760. The couple embarked on a Grand Tour in Italy together from 1767, and Horace Walpole noted that Gore had been invited to dinner by Leopold II, Holy Roman Emperor in Florence that year. By 1769 they had reached Rome, where they commissioned Batoni to paint their joint portrait (Christie's, London, 5 July 2018, lot 55). The portrait bust by Hewetson must have been executed between 1767 and 1769, and is therefore Hewetson's earliest known work in Italy.



PROPERTY OF A LADY (LOTS 111, 261 AND 262)

261

FLEMISH, MID-18TH CENTURY

APOLLO AND PSYCHE

Pair of terracotta figures; Apollo with a quiver; Psyche holding a butterfly in her right hand
32 and 31½ in. (81.3 and 79.5 cm.) high

(2)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Noble Italian Family, and by descent to the present owner.



262

WORKSHOP OF LORENZO BARTOLINI (1777-1850), FLORENCE, CIRCA 1830

NARCISSUS

Terracotta figure; Narcissus depicted staring into the water
25 $\frac{3}{8}$ x 16 $\frac{7}{8}$ in. (64.5 x 43 cm.)

£6,000-8,000

US\$7,800-10,000
€7,000-9,300

PROVENANCE:

Noble Italian Family, and by descent to the present owner.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 263-265)

■263

SIR FRANCIS CHANTREY R.A. (1781-1842), LONDON, 1840
SIR CHARLES MANFIELD CLARKE BT.

Marble bust; inscribed to the reverse 'SIR. C. M. CLARKE. BART./ A MARK OF ESTEEM/ FROM SIR F. CHANTREY/ SCULPTOR 1840.'; on a circular marble socle
 28½ in. (72.5 cm.) high, overall

£4,000-6,000

US\$5,200-7,800
 €4,700-7,000

PROVENANCE:

Sotheby's, London, 12 Dec. 1985, lot 320, where acquired by the present owner.

EXHIBITED:

Royal Academy, London, 1840, no. 1199.

LITERATURE:

A. Yarrington et al., 'Chantrey Ledgers', *The fifty-sixth volume of the Walpole Society 1991/1992*, London, 1994, pp. 292-3.

I. Roscoe, ed., *A Biographical Dictionary of Sculptors in Britain, 1660-1851*, Yale, 2009, p. 253.

The present bust was ordered in October 1833 but only delivered to Sir Charles Clarke in 1840. In the intervening period, the sitter, a leading practitioner in midwifery and physician to Queen Adelaide, and the sculptor became close friends. Chantrey finished the clay model of the bust in the summer of 1833 but Clarke was unable to pay the 200 guineas Chantrey normally charged to complete the work in marble; Clarke only received the marble once Chantrey decided to make a presentation of it as a 'mark of esteem' to a friend and doctor, to whom he was by then indebted for medical advice. The plaster model is in the Ashmolean Museum.



■264

AFTER HUBERT LE SEUER (C.1580-1658), ENGLISH, 19TH CENTURY
KING CHARLES I

Bronze bust; on ebonised square wood socle
 31 in. (79 cm.) high, overall

£1,200-1,800

US\$1,600-2,300
 €1,400-2,100

■265

**JAMES FILLANS (1808-1852), LONDON OR GLASGOW, 1839,
AFTER SIR FRANCIS CHANTREY**

SIR WALTER SCOTT

Marble bust; signed to the reverse 'JA FILLANS/ SCULPTOR.'
27½ in. (69.7 cm.) high

£2,500-4,000

US\$3,300-5,100
€2,900-4,600

PROVENANCE:

Sotheby's, London, 16 Nov. 2006, lot 22, where acquired by the present owner.

EXHIBITED:

Royal Academy, London, 1839, no. 1322.

LITERATURE:

J. Paterson, *Memoir of the Late James Fillans, Sculptor, W.S.A., S.E.S. and S.A.*,
London, 1854, p. 38.



266

JOHN GIBSON, (1790 - 1866), ROME, CIRCA 1829

*BUST OF A NOBLEMAN, PROBABLY LORD FREDERICK
MONSON, 5TH BARON MONSON*

Marble bust; signed to the reverse 'GIBSON FT ROMAE'; on a circular marble
socle
28¾ in. (73 cm.) high, overall

£4,000-6,000

US\$5,200-7,800
€4,700-7,000

PROVENANCE:

Presumed to be the bust of Lord Monson formerly at Gatton Park, Surrey.

LITERATURE:

J. Hussey, *John Gibson R.A.: The World of the Master Sculptors*, Birkenhead,
2012, p. 155.

I. Roscoe, et al., *A Biographical Dictionary of British Sculptors 1660-1851*, New
Haven, 2009, p. 527, no. 88.





PROPERTY FROM THE MICHAEL HALL COLLECTIONS
(LOTS 117, 181 AND 267)

***267**

FRENCH OR ITALIAN, 17TH CENTURY

PORTRAIT OF CHRIST

Marble relief; in a later faux-marble wood frame
14½ in. (36.8 cm.) diam.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

EXHIBITED:

New York, Mobile, Evansville and Sacramento, American Bible Society, Mobile Museum of Art, Evansville Museum of Arts and Sciences and Crocker Museum of Art, *Icons or Portraits? Images of Jesus and Mary from the Collection of Michael Hall*, July 2002 - Jan. 2004, cat. no. 101.

268

AFTER THE ANTIQUE, FRENCH, 18TH CENTURY

BELVEDERE ANTINOUS

Bronze figure; on a later marble and gilt-bronze base
13½ in. (34.3 cm.) high; 19½ in. (49.5 cm.) high, overall

£4,000-6,000

US\$5,200-7,800

€4,700-7,000



269

FRENCH, SECOND HALF 18TH CENTURY

BULL

Marble relief, in a later giltwood frame
9¼ in. (23.5 cm.) high; 10¾ in. (27.5 cm.) wide

£7,000-10,000

US\$9,100-13,000
€8,200-12,000

270

AFTER THE MODEL ATTRIBUTED TO JEAN-FRANCOIS ROUBILIAC (1702-1762), ENGLISH, SECOND HALF 18TH CENTURY

LAUGHING CHILD

Marble bust; on a grey marble socle
15¾ in. (39 cm.) high, overall

£4,000-6,000

US\$5,200-7,700
€4,700-6,900





PROPERTY OF A GENTLEMAN (LOTS 271-272)

■271

AFTER THE ANTIQUE, ITALIAN, 19TH CENTURY
AJAX

Marble bust; on a tapering square ormolu-mounted marble pedestal

26¼ in. (66.5 cm.) high;

42¾ in. (108.7 cm.) high, the pedestal

(2)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

■272

AFTER THE ANTIQUE, ITALIAN, 19TH CENTURY
BACCHUS

Marble bust

21 in. (53.4 cm.) high

£5,000-8,000

US\$6,500-10,000

€5,900-9,300



PROPERTY OF A GENTLEMAN

■273

ITALIAN, 19TH CENTURY

EMPEROR TIBERIUS

Polychrome marble bust; after the antique; on a modern limestone pedestal

22½ in. (57 cm.) high; 23½ in. (60 cm.) wide;

39¾ in. (101 cm.) high, the pedestal (2)

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

PROVENANCE:

Private collection, south of France, acquired in the 1960s.

Christie's, Paris, 16 June 2015, lot 147, where acquired by the present owner.



■274

CIRCLE OF FRANCOIS RUDE (1784-1855),

FRENCH, MID-19TH CENTURY

PORTRAIT OF A WARRIOR

Terracotta bust

20 in. (50.7 cm.) high; 17½ in. (44.5 cm.) wide

£7,000-10,000

US\$9,100-13,000

€8,100-12,000





PROPERTY OF A NOBLEMAN

275

LOUIS-MICHEL VAN LOO (TOULON 1707-1771 PARIS)

Portrait of Jacques Roettiers (1707-1784), half-length, in a mauve jacket, holding a medallion

signed and dated 'L. M. Van Loo 1735' (lower centre, on the chair back)

oil on canvas

32 x 25½ in. (81.3 x 65.1 cm.)

in a contemporary giltwood frame

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Comtesse de Montfort, Château de Chanteloup.

Anonymous sale; Christie's, London, 28 January 2009, lot 278.

EXHIBITED:

London, Wildenstein, *Portraits: 15th to 19th Centuries*, 10 July-10 August 1963, no. 23.

LITERATURE:

C. Buckingham Rolland, *Louis Michel Van Loo (1707-1771): Member of a Dynasty of Painters*, PhD thesis, University of California, Santa Barbara, 1994, pp. 48, 78, 106 and 159, pl. 32.

Jacques Roettiers was one of the most celebrated silver- and goldsmiths at the court of Louis XV. Son of Norbert Roettiers, a celebrated medal and currency engraver of Flemish origins, and Winifred Clarke, a niece of John Churchill, 1st Duke of Marlborough, Roettiers distinguished himself from an early age at the Académie Royale de Peinture et de Sculpture, where his talents won him a place as a *pensionnaire du Roi* at the French Academy in Rome. Rather than taking up this position, Roettiers chose to remain in Paris, learning medal engraving from his father. In 1732 he crossed the Channel to become Engraver of the Royal Mint in London, a post he held for a year before returning to his native Paris where he became a master silversmith. That same year he married the daughter Nicolas Besnier, whose position as goldsmith to the king Roettiers would take over in 1737. Here van Loo has chosen to depict his sitter holding an engraver's tool and a small medallion, likely out of respect to his paternal origins. However, by 1735, the date at which the painting was executed, Roettiers had already moved beyond his more humble artistic beginnings, having designed a complete table service for Louis, Dauphin of France. The following year he would create the piece held by most to be his *chef-d'œuvre*, a silver *surtout de table* depicting a hunting scene, commissioned by Louis Henri, duc de Bourbon, and now in the Musée du Louvre, Paris.



PROPERTY BELONGING TO THE LATE BETTY, LADY GRANTCHESTER
(LOTS 107, 109, 130, 139, 143, 145, 255 AND 276)

276

CLAUDE-JOSEPH VERNET (AVIGNON 1714-1789 PARIS)

A gorge with fishermen resting by a cascade, a monastery on a cliff beyond

oil on canvas

22¼ x 25½ in. (56.5 x 64.7 cm.)

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

PROVENANCE:

Du Catal collection, no. 39 (according to an old inscription on the stretcher).
Anonymous sale [The Property of a Lady]; Christie's, London, 3 December
1997, lot 52.

Receiving his training in Avignon, where he also executed his first known works, Claude-Joseph Vernet travelled to Rome in 1734 to continue his study of painting. His native city was still a papal territory in the early eighteenth century meaning that the young artist was already relatively well-connected with several churchmen following his arrival in Italy. This idyllic view can be dated to the beginning of Vernet's Italian period (which eventually ran to over two decades), and compares closely to his *Italian Landscape* of 1738, one of the artist's earliest dated pictures (London, Dulwich Picture Gallery). Bathed in warm sunlight, the present picture already shows the formative influence that the work of painters like Claude Lorraine would have on Vernet's *oeuvre*. The towering rock formations at the right of the painting, the rushing waters of the small waterfall and the blasted tree on the rock at the front left corner of the composition likewise demonstrate Vernet's early engagement with Salvator Rosa. The view presented here is reminiscent of Tivoli, north-east of Rome, which became a favoured destination for painters throughout the eighteenth century, through the renowned cascade is seemingly missing in Vernet's work, suggesting it is perhaps not a topographic view but more accurately a *capriccio* inspired by the famed site.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 257 AND 277)

277

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

Morning: Levantine merchants on a quay below a castle, a three-master at anchor beyond; and Evening: Fisherfolk drawing in their nets, a port beyond

the first signed and dated 'De Lacroix / 1766' (lower right, on the quay);
the second signed and dated 'De Lix / + / 1766' (lower left, on the rock)
oil on copper

9 7/8 x 15 5/8 in. (23.8 x 39.8 cm.)

the first inscribed 'R / W / FA' (on the packages and barrels on the quay) a pair (2)

£80,000-120,000

US\$110,000-150,000

€93,000-140,000

PROVENANCE:

Dr. Daniel McLean McDonald (1905-1991), Isle of Man; (t) Christie's, London, 11 December 1992, lot 35.

EXHIBITED:

London, Leggatt Brothers, *Paintings from the Collection of Dr. D. M. McDonald*, 16 October-6 November 1977, nos. 15 and 16, illustrated.



Lacroix de Marseille's early practice was closely linked with that of Claude-Joseph Vernet, with whom he probably worked in Italy. So talented a pupil did he become that the copies he made of Vernet's four *Times of Day* for Sir Matthew Fetherstonhaugh, 1st Baronet (c. 1714-1774) at Uppark House in 1751 were so perfect in their replication and deemed 'so exact in every detail of brushwork that were it not for the signatures it would be impossible to distinguish them from the master's works' (see G. Jackson-Stops, *The Treasure Houses of Great Britain*, New Haven and London, 1985, p. 280).

After Vernet's return to France in 1753, Lacroix's work began to develop a more distinctive tone of its own, though his presumed master's work remained a guiding influence on him throughout his subsequent career. The figures in *Morning* here, for example, particularly the bearded man in a red kaftan, together with the figure leaning on the mooring post smoking a pipe, can be found in works attributed to Vernet, like the *Sea Port* of circa 1760 in the National Gallery, London.



278

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

Venice, with figures arriving on a boat

oil on paper, laid down on board
8¾ x 6½ in. (22.2 x 16.5 cm.)

£6,000-10,000

US\$7,800-13,000
€7,000-12,000



PROPERTY FROM THE ESTATE OF THE LATE LANDGERICHTSPRÄSIDENT
DR. R. JOHANNES MEYER (1882 - 1967), HAMBURG

279

ATTRIBUTED TO FRANCESCO GUARDI (VENICE 1712-1793)

A capriccio of the Venetian lagoon, with figures promenading by classical ruins

oil on panel, unframed
7¾ x 6 in. (19.7 x 15.1 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Dr. R. Johannes Meyer (1882 - 1967), Hamburg, and by descent.



280

AFTER GIOVANNI ANTONIO CANAL, CALLED CANALETTO

Venice, the Bacino di san Marco, looking along the Molo, with the Church of Santa Maria della Salute beyond

oil on canvas

30 x 49¾ in. (76.2 x 126.4 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

P.G. Wodehouse (1881-1975), and by inheritance to the present owner.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***281**

THE UPPARK MASTER (ACTIVE VENICE 1751)

The Rialto Bridge, Venice, seen from the North with the Fondaco dei Tedeschi, the Palazzo dei Camerlenghi and the Fabbriche Vecchie di Rialto

oil on canvas

32¾ x 47⅞ in. (83.2 x 121.4 cm.)

£50,000-70,000

US\$65,000-90,000

€58,000-81,000

PROVENANCE:

Collection of the Earls of Kinnoull.

Charles Sedelmeyer (1837-1925), Paris, by 1896; Galerie Sedelmeyer, Paris, 3 June 1907, lot 109, as 'Antonio Canale, dit il Canaletto' (11,300 francs).

Thomas Humphry Ward (1845-1926), London and Oxford.

Marcell Nemes (1866-1930), Budapest and Munich; his sale

(t), Hugo Helbing, Munich, 2 November 1933 (=1st day),

lot 94, as 'Bellotto', when acquired by,

Fritz von Zsolnay, Richmond, London; Christie's, London,

31 July 1939, lot 176, as 'Bellotto'.

Acquired by the father of the present owner.

LITERATURE:

W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697-1768*, II, Oxford, 1962, p. 285, no. 236e, as a 'School [of Canaletto] piece'.

S. Kozakiewicz, *Bernardo Bellotto*, II, London, 1972, p. 438, no. Z-197, as 'Studio of Canal, c. 1740'.

W.G. Constable and J.G. Links, *Canaletto: Giovanni Antonio Canal, 1697-1768*, II, Oxford, 1976, p. 302, no. 236e, as a 'School [of Canaletto] piece'.

Charles Beddington, to whom we are grateful, has pointed out that this canvas would appear to be by the hand responsible for a set of Venetian views at Uppark, West Sussex. These were evidently purchased or ordered in Venice by Sir Matthew Fetherstonhaugh, 1st Bt. (1714-1774), who was in the city on his return journey from Rome and Naples in July 1751. Sir Matthew acquired sets of pictures by Batoni and Vernet, among others, partly because he had no hereditary collection to which to add. Canaletto was in London at the time of his visit to Venice, and Fetherstonhaugh was presumably directed by Consul Smith or another agent to an accomplished former pupil and perhaps assistant of the artist, whose personality was first isolated by Charles Beddington. Versions of two of the Uppark pictures, evidently by the same hand, the *Canareggio* and the *Entrance to the Grand Canal with S. Maria della Salute*, were exhibited as by Canaletto, at the Musée Maillol, Paris, *Canaletto à Venise*, 2012-13, nos. 27-8.





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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, the UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

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

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

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

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

(b) 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) Lots made of protected species

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

(d) US import ban on African elephant ivory

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

(e) Lots of Iranian origin

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

(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) Jewellery over 50 years old

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

(h) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before** you bid.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

you appoint Christie's Shipping Department to arrange your export/shipping.
 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a

revised invoice charging you all applicable taxes/charges.
 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

from the date of sale. You should take professional advice if you are unsure how this may affect you.
 7. All re-invoicing requests must be received within four years from the date of sale.
 If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

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

~

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

Ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party 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 an amount calculated against the final **hammer price**. The third party may also 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 parties with an interest**

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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

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: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

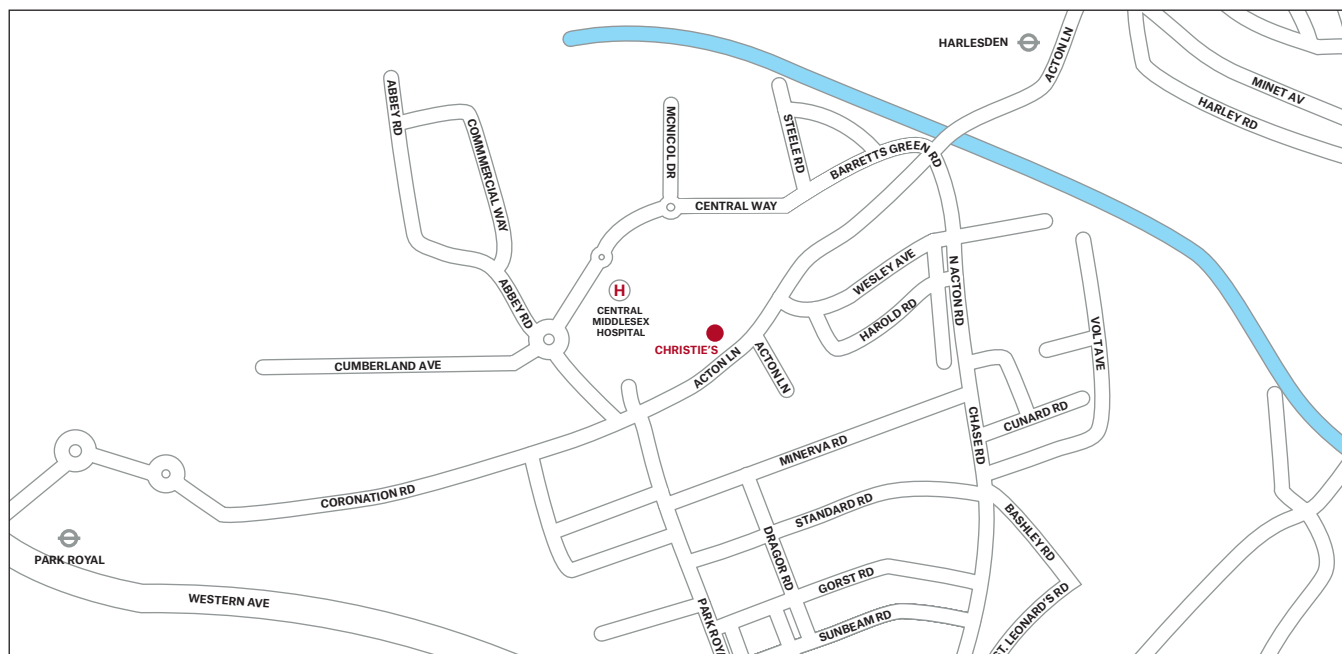
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





BALDASSARE FRANCESCHINI,
CALLED IL VOLTERRANO (1611-1690)

Diana and Callisto

oil on canvas, unframed
200 x 258cm. (78¾ x 101½in.)
€120,000-180,000

A PAIR OF GILTWOOD TORCHÈRES
REPRESENTING TURKISH CAPTIVES
CIRCLE OF FILIPPO PARODI (1630-1702),
VENICE OR GENOA, LATE 17TH/ EARLY

18TH CENTURY
235cm. (92½in.) high
€40,000-60,000

UN OEIL À PART : COLLECTIONS D'UN ESPRIT LIBRE

Paris, 10 & 11 December 2019

VIEWING

7-10 December 2019
9, Avenue Matignon
75008 Paris

CONTACT

Lionel Gosset
lgosset@christies.com
+33 (0)1 40 76 85 98

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



A GERMAN GOLD-MOUNTED MOTHER-OF-PEARL SNUFF-BOX

DRESDEN, CIRCA 1745, STRUCK WITH THE FRENCH 1819-1838 DIVISION NORD GUARANTEE MARK FOR GOLD

rectangular gold-lined box, the cover, sides and base mounted en cage with panels of chased mother-of-pearl set en cloisonné within chased gold scrolls, with wavy reeded gold borders and flange and raised scroll thumbpiece, the interior of the cover set with a glazed miniature, on gouache, of William VIII (1682-1760), Landgrave of Hesse-Kassel (1751-1760), wearing armour and sash and star of the Polish Order of the White Eagle

3½ in. (80 mm.) Wide

£150,000 - 200,000

GOLD BOXES

London, 5 December 2019

VIEWING

30 November - 4 December 2019

8 King Street

London SW1Y 6QT

CONTACT

David McLachlan

dmclachlan@christies.com

+44 (0)20 7389 2650

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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INDEX

A

van Amstel, 110
Antwerp School, 102, 122
Asselijn, 209
Assereto, 227

B

Bartolini, L., 215, 262
van der Beck, C., 175
Beechey, 202
Bellini, 187, 188
Bison, 278
van Bloemen, 248, 255
Boeckhorst, 166
Breenbergh, 208
Il Brescianino, 194
Bronzino, 190
Brueghel, 164
Buytewech, 150

C

Canaletto, 280
Carpioni, 247
Casteels, 156
Ceraïolo, 191
Chantrey, F., 263
Cipper, 256
Cittadini, 254
de Clerck, 109
de Coter, 105
Cuitt, 203
Custodis, 195
van Cuylenborch, 165
Cuyp, 137

D

van Dalem, 126
Daniell, 205
della Porta, G., 170, 181
Droochsloot, 159
Duquesnoy, F., 178
Dutch School, 130
van Dyck, 163

F

Falciatore, 257
Fanelli, F., 211
Fiammingo, 225
Fillans, J., 265
Flemish School, 161
Forment, D., 118
Fossi, C., 259
French School, 151

G

Gaddi, 185
Gallis, 144
German or Netherlandish School, 106
Gibson, J., 266
Giordano, 207
van Goyen, 133, 136, 140
Grenier de la Croix, 277
Guardi, 279
Guidi, D., 182

H

Heintz, 244
van Hemessen, 104
Heschler, D., 180
Hewetson, C., 260
van der Heyden, 146
van den Hoecke, 167
van Honthorst, 131

I

Italian School, 241

K

Kauffmann, 199
Kick, 149

L

Lacroix de Marseille, 277
van Leen, 157
Lemberger, 107
van Loo, 275
Luny, 204



M

Maestro di San Martino a Mensola, 184
Manfredi, 224
Marchesini, 251, 252, 253
Master of the Liège Disciples at Emmaus, 110
Master of the Mansi Magdalen, 103 di Michele, 184
Mijtens, 141
de Molijn, 119
Monamy, 196
Il Moro, 193
Mostaert, 160
Mulier, 121
Munari, 258

N

Neefs, 169
van der Neer, 123
North Italian School, 186

O

van Oostsanen, 101
L'Orizzonte, 248, 255
van Ostade, 129, 132

P

Pace, 227A
Pandolfini, G., 152, 153
Piazzetta, 245
Piccinelli, 194
Preti, 206
Prieur, B., 174
Puligo, 192

Q

Quellinus, A., 223

R

Reynolds, 200, 201
Rues, T., 229
Ricci, M., 250
Ricci, S., 249, 250
Roccatagliata, N., 173
Roman School, 228, 242
Rosa, 246
van Ruisdael, 135
Rubens, 210
van Ruysdael, 134

S

Santacroce, 189
Saraceni, 226
Schmeider, 158
van Steenwijck, 168
Storck, 139
Sustermans, 243
Swanenburg, 131A

T

Ter Borch, 124
Il Todeschini, 256
Torbido, 193

U

Uppark Master, 281

V

Vaillant, 145
Valkenburg, 142
Vernet, 276
Vrancx, 162
de Vries, 128
Vroom, 127

W

van Walscapelle, 148
van Wechelen, 126
Weenix, 147
van der Weyden, 120
Wijnants, 143
Wouwerman, 125
Wright, 198





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