



THE MARTIN FELDSTEIN COLLECTION
DUTCH ART IN THE GOLDEN AGE

NEW YORK THURSDAY 15 OCTOBER 2020

CHRISTIE'S







THE MARTIN FELDSTEIN COLLECTION DUTCH ART IN THE GOLDEN AGE

THURSDAY 15 OCTOBER 2020

AUCTION

15 October 2020
at 11.00 am (Lots 1-33)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Viewing is by appointment only 10-14 October.
To make an appointment and for more information,
please visit christies.com/classicweek or contact Kristina Weston.
kweston@christies.com
+1 212 636 2108

AUCTIONEER

Tash Perrin (#1039052)

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

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

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

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

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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

9/10/18

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **DUNE-19551**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at **christies.com**

CHRISTIE'S

OLD MASTER AND BRITISH PAINTINGS DEPARTMENT

CHAIRMAN, AMERICAS

Ben Hall
Tel: +1 212 636 2121

CHAIRMAN, EMEA

Paul Raison
Tel: +44 (0)20 7389 2086

DEPUTY CHAIRMAN, EMEA

John Stainton
Tel: +44 (0)20 7389 2945

HEAD OF DEPARTMENT, NEW YORK

François de Poortere
Tel: +1 212 636 2469

HEAD OF DEPARTMENT, LONDON

Henry Pettifer
Tel: +44 (0)20 7389 2084

DEPUTY CHAIRMAN, UK

Francis Russell
Tel: +44 (0)20 7389 2075

INTERNATIONAL DIRECTOR

Nicholas White
Tel: +44 (0)20 7389 2565

HONORARY CHAIRMAN, UK

Noël Annesley
Tel: +44 (0)20 7389 2405

WORLDWIDE SPECIALISTS

AMSTERDAM

Manja Rottink
Tel: +31 (0)20 575 52 83

BRUSSELS

Roland de Lathuy
Tel: +32 (0)2 289 13 36

HONG KONG

CC Wang
Melody Lin
Tel: +85 29 44 89 918

LONDON

Clementine Sinclair
Freddie de Rougemont
Eugene Pooley
Sandra Romito (Consultant)
Alexis Ashot (Consultant)
Flavia Lefebvre D'Ovidio
Maja Markovic
Olivia Ghosh
Milo Dickinson
Tel: +44 (0)20 7389 2407

NEW YORK

Alan Wintermute (Consultant)
Joshua Glazer
Jonquil O'Reilly
John Hawley
Taylor Alessio
Tel: +1 212 636 2120

PARIS

Pierre Etienne
Astrid Centner
Bérénice Verdier
Tel: +33 (0)1 40 76 85 87

GLOBAL MANAGING DIRECTOR

Karl Hermanns
Tel: +1 212 636 2159

REGIONAL MANAGING DIRECTOR, EMEA

Armelle de Laubier-Rhally
Tel: +44 (0)20 7389 2447

PRIVATE SALES

Alexandra Baker,
International Business Director
Tel: +44 (0)20 7389 2521

INTERNATIONAL OLD MASTER AUCTIONS

AUCTION CALENDAR 2020

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

1 - 20 OCTOBER

**OLD MASTER PAINTINGS AND
SCULPTURE**
NEW YORK

15 OCTOBER

OLD MASTERS
NEW YORK

13 NOVEMBER - 4 DECEMBER

**OLD MASTER PAINTINGS AND
SCULPTURES ONLINE**
LONDON

14 OCTOBER

**THE PRIVATE COLLECTION OF
JAYNE WRIGHTSMAN**
NEW YORK

DECEMBER 3

OLD MASTERS EVENING SALE
LONDON

OLD MASTER & BRITISH PAINTINGS



François de Poortere
International Director, Head of Department



Ben Hall
Chairman, Americas



Alan Wintermute
Consultant



Joshua Glazer
Specialist, Head of Private Sales



Jonquil O'Reilly
Specialist, Head of Part I Sale



John Hawley
Specialist, Head of Part II Sale

OLD MASTER DRAWINGS & PRINTS



Stijn Alsteens
International Head of Department



Jonathan den Otter
Associate Specialist



Tim Schmelcher
International Specialist

SERVICES FOR THIS AUCTION

SALE COORDINATOR

Kristina Weston
KWeston@christies.com
Tel: +1 212 636 2108

DEPARTMENT & PRIVATE SALE COORDINATOR

Emily Evrard
EEvrard@christies.com
Tel: +1 212 641 7561

BUSINESS DIRECTOR

Lauren Carlucci
LCarlucci@christies.com
Tel: +1 212 641 7535

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437
Fax: +1 636 4938

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: christies.com

EMAIL

*First initial followed by lastname@christies.com
(e.g. Kristina Weston = KWeston@christies.com)
For general enquiries about this auction, emails
should be addressed to the Sale Coordinator.*

POST-SALE SERVICES

Hideko Nara
Tel: +1 212 636 2341

Hyun Lee
Tel: +1 212 641 3749
Post-Sale Coordinators

Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

THE MARTIN FELDSTEIN COLLECTION

Martin Feldstein, together with his wife Kathleen, was one of a group of Boston area collectors who in the last generation assembled a remarkable group of outstanding seventeenth-century Dutch paintings, drawings and prints. Indeed, collectively they distinguished Boston as perhaps the most important center of collecting Dutch art on earth.

A decorated scholar and public servant, Martin Feldstein was the George F. Baker Professor of Economics at Harvard University, where he taught undergraduates and graduate students for over fifty years. He was the President of the National Bureau of Economic Research, the Chairman of President Ronald Reagan's Council of Economic Advisers, a member of President Barack Obama's Economic Recovery Advisory Board and of George W. Bush's Foreign Intelligence Advisory Board, as well as a member of the Washington-based Group of Thirty. Feldstein was the recipient of numerous honorary degrees, and served on both corporate and not-for-profit boards, including the Council on Foreign Relations.

Less well known, Marty and Kate were together generous patrons of the arts and dedicated collectors of art and antique furniture, both American and English, and including English clocks. Over the course of three decades, Martin

Feldstein built a collection of Dutch Golden Age paintings, beginning with the acquisition of an early van Goyen in 1988. The arrival of the Feldstein Collection on the market offers an exceptional opportunity for the next generation of Dutch art enthusiasts to benefit from their informed and discriminating taste.

Rarely in the history of private collecting has a group of pictures been assembled that has such internal coherence. The collection offers a focused view of a specific chapter in the history of art, namely the rise of naturalistic landscape painting. With prints and drawings by the likes of Abraham Bloemaert and Esaias van de Velde, the collection announces the graphic roots of this new painting movement. Esaias is often referred to as an Early Realist. He specialized in unembellished images of the countryside, depicting winter scenes, dunes and canals. With such images he announced the 'here and now' of his homeland, which had only recently proclaimed its independence from Spain. The Dutch naturally took great pride in their flat, soggy, rain-swept little countryside. Depicting the land in a direct and unadorned fashion, Esaias purposely eschewed the colorfully picturesque approach of his Flemish predecessor, Jan Brueghel I. Even when he depicted the countryside as the locus of periodic violence, Esaias celebrated the Dutch landscape with candor and affection.

Esaias was followed by a group of landscapists who were mostly active in Haarlem and are collectively described as 'tonalists'. They unified their scenes with a limited palette of earth colors, sweeping diagonal designs and restricted tonal values. Best known among these was Esaias's pupil, Jan van Goyen, and his followers Salomon van Ruysdael and Pieter de Molijn, all of whom are excellently represented in the Feldstein collection with country roads and tumbledown cottages in the dunes. The early works by Salomon in the collection are truly revolutionary. For example, the *Panoramic landscape with a hunter at rest* (lot 24) is one of the first panoramas by a Dutch painter and a worthy successor to Hendrick Goltzius's early drawings of panoramic views of his native Haarlem. And the *Landscape with a farmhouse*, which was recently donated to The Frick Collection, is one of the indisputable masterpieces of tonalist art (fig. 1). Less well known to casual admirers of this type of painting are the landscapes of Pieter van Santvoort and Pieter de Neyn and the early works of Herman Saftleven, which are well represented in the collection and sometimes predate the works of the style's better known practitioners. Santvoort's *Dune landscape with travelers and a natural bridge* (fig. 2) was sold with a misattribution to Esaias but is in fact a daringly free early example of the painter's art, dateable to circa 1625. The painting is one of three works from the Feldstein Collection, including a second painting by Santvoort and Molijn's *Dune landscape with travelers and a cottage* from 1630 (fig. 3), that have recently been secured for the Museum of Fine Arts, Boston.



Fig. 1 Salomon van Ruysdael, *Landscape with a farmhouse*.



Fig. 2 Pieter Dircksz. van Santvoort, *Dune landscape with travelers and a natural bridge*.



Fig. 3 Pieter de Molijn, *Dune landscape with travelers and a cottage*.

It is generally acknowledged that the atmospheric effects and coloristic restraint of tonalism was first explored by the seascape painter Jan Porcellis, whose art is well represented in the Feldstein Collection by a choppy sea with vessels near a bulwark beneath a soaring, cloud-filled sky (lot 1). Arising concurrently with the new realism and tonalism was a taste for winter landscapes. Esaias van de Velde's *Winter landscape with a farmhouse, windmills and figures* (lot 12) is a masterpiece of understatement that perfectly captures the chill of a winter day in Holland, while Adriaen van de Venne's small tondo of a winter scene addresses the subject in a very different fashion, with a frozen river swarming with tiny, carefully observed and additively composed skaters whizzing over the ice (lot 27). Such works were often paired with summer views and perpetuated the earlier Flemish tradition of allegorical depictions of the seasons and cycles of the year.

In his mature career, Salomon abandoned his early style in Esaias's manner to introduce greater monumentality and stronger colors and value contrasts. Two of these later works are in the collection and anticipate the classical phase of Dutch landscape that prevailed at mid-century (lots 25 and 26). The art of Aert van der Neer also announces the new monumentality, but with a consistent emphasis on nocturnal and winter scenes, including the impressive *Moonlit landscape with a windmill and figures by a lake*, dated 1646 (lot 23), which is a variant of a design that also informed a picture in the Hermitage, St. Peters-

burg. The greatest practitioner of the classical style, indeed the greatest of all Dutch landscapists was Salomon's nephew, Jacob van Ruisdael. He is represented by two early works in the Feldstein Collection (lots 31 and 32), including one that was long misattributed but which presents all the precocious beauty, majesty and incisive color of this painter for the ages. The classical phase of seascape painting is here demonstrated by Simon de Vlieger's sweeping *Fish-erfolk and other figures on a beach* of 1642 (lot 28) and a later misty *Yacht and other vessels in a calm in Dordrecht harbor* by Jan van de Cappelle (lot 29).

The Feldstein Collection is primarily comprised of landscapes, although some paintings, like Jan Steen's amusing *Village fair with a pamphleteer* (lot 5), have a substantial human presence. The collection also includes a characteristic genre scene by Quiringh van Breckelenkam, featuring two of his favorite models (lot 33), and handsome figure studies by Jacob Backer and Cornelis Dusart (lots 6 and 7), the most accomplished follower of Adriaen van Ostade. The provenance of many of the pictures attests to their desirability and distinguished history, with works previously owned by the likes of Lord Wharnccliffe, Alfred Beit, Sidney van den Bergh, Edward Bok, Jimmy Younger and George Abrams. But the works were assembled on their individual merits over many years and offer a record of the distinctive personal taste of an individual of exceptional intellect and focus. The collection has rewarded its owners with great personal satisfaction and now is dispersed to the wider public for their pleasure.

Peter C. Sutton



•1

JAN PORCELLIS

(GHENT 1584-1632 ZOUTERWOUDE)

A damlooper and rowboat in a choppy sea by a jetty

signed with initials 'JP' (lower left, on the rowboat)

oil on panel

18¼ x 24¾ in. (46.4 x 62.9 cm.)

\$20,000-30,000

£16,000-23,000

€17,000-25,000

PROVENANCE:

Private collection, The Netherlands.

Private collection, Switzerland.

with Alfred Brod Ltd., London, where acquired by the present owner in 1991.

EXHIBITED:

Boston, Museum of Fine Arts, *Prized Possessions: European Paintings from Private Collections of Friends of the Museum of Fine Arts*, Boston, 17 June-16 August 1992, no. 114.

LITERATURE:

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 52-53, no. 12, illustrated, as Julius Porcellis.

In recent years, there has been some undue confusion as to whether this painting is by Jan Porcellis or his son Julius, with Peter Sutton having recently published it as a work by the latter (*loc. cit.*). The difficulty distinguishing between the two Porcellis' work – both artists signed using their initials – was recognized early on. In his biography on Jan, Arnold Houbraken noted that Julius 'came so close to [his father] in art that they are often confused, all the more because like his father, he wrote J. P. under his works' (A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, I, Amsterdam, 1718, pp. 213-214). On account of the present painting's similarities with works like *An estuary in stormy weather* (Museum Boijmans Van Beuningen, Rotterdam) and *Sailboats in an estuary* (Musée des Beaux-Arts de Bordeaux), both of which date to *circa* 1630 and are by the elder Porcellis, it can likewise be given to him.

We are grateful to Dr. John Walsh for suggesting the attribution on the basis of photographs.

THIS LOT IS OFFERED WITHOUT RESERVE



•2

PIETER MULIER I

(HAARLEM 1590/1615-1659)

A fishing skiff and sailboats in a rough sea

signed in monogram 'PM' ('PM' linked, lower center, on the driftwood)

oil on panel

13½ x 17 in. (34.3 x 43.2 cm.)

\$20,000-30,000

£16,000-23,000

€17,000-25,000

PROVENANCE:

Anonymous sale; Phillips, London, 6 April 1995, lot 101.
with Daphne Alazraki Fine Art, New York, where acquired by the present
owner in 1997.

LITERATURE:

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published,
2020, pp. 40-41, no. 9, illustrated.

Pieter Mulier I specialized in seascapes with expansive, cloud-filled skies and small vessels being tossed about in choppy seas. Such paintings confirm the prevailing influence of Jan Porcellis and, though undated, are thought to have been painted in the 1640s.

THIS LOT IS OFFERED WITHOUT RESERVE

HERMAN SAFTLEVEN (ROTTERDAM 1609-1685 UTRECHT)

Born in Rotterdam in 1609 to an otherwise unknown painter of the same name, Herman Saftleven trained with his father in his native town before moving to Utrecht in 1632. In May of the following year, he married Anna van Vliet, and the couple took up residence near the city's St. Pieterskerk. In 1639, Herman purchased a house just behind the church and resided there for the remainder of his life. As a sign of his financial and artistic success, he acquired a row of small houses at the entrance of the Maliebaan in subsequent years, purchased Utrecht citizenship in 1659 and enjoyed the patronage of Alethea, wife of Thomas Howard, Earl of Arundel. Saftleven organized the sale of a portion of the Earl's collection in Utrecht in 1662. In 1651, he made the first of several trips through the Rhineland, voyages which would have a lasting effect on his artistic production. Having become a member in Utrecht's painters guild in 1654, the artist held various positions in the guild between 1655 and 1667. His known pupils included Willem van Bommel as well as Johannes Vorstermans and Jan van Bunnik, both of whom hewed closely to their master's works. Saftleven was buried in the Buurkerk in Utrecht on 5 January 1685.





•3

HERMAN SAFTLEVEN
(ROTTERDAM 1609-1685 UTRECHT)

A river landscape with a farmhouse

signed and dated 'HSaftleven. 1630' ('HS' linked, lower left)
oil on panel
11 $\frac{1}{8}$ x 17 $\frac{1}{8}$ in. (30.1 x 44.2 cm.)

\$20,000-30,000

£16,000-23,000
€17,000-25,000

PROVENANCE:

with Gilbert Molle, Lyon, as Pieter de Neyn.
with Salomon Lilian, New York, where acquired by the present owner.

LITERATURE:

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published,
2020, pp. 76-77, no. 19, illustrated.

This rare painting of a farmhouse before a river belongs to a small group of works Herman Saftleven executed in the style of Jan van Goyen and Pieter de Molijn in the early 1630s. Further examples are today in the Museum der Bildenden Kunst, Leipzig, and the Museum Boijmans Van Beuningen, Rotterdam. In each instance, a rustic structure or rising dune anchors one half of the composition, with the opposite side opening onto a deeply receding landscape. As here, a windmill or church spire punctuate the distant horizon. By the mid-1630s, Saftleven appears to have given up such tonal landscapes, first in favor of Italianate landscapes in the manner of Bartholomeus Breenbergh and, later, the Rhenish views for which he is most known today.

THIS LOT IS OFFERED WITHOUT RESERVE



4

HERMAN SAFTLEVEN
(ROTTERDAM 1609-1685 UTRECHT)

A Rhenish landscape at sunset

signed in monogram and dated 'HS 1675' ('HS' linked, lower left)
oil on panel
8¼ x 11 in. (21 x 27.9 cm.)

\$30,000-50,000

£24,000-39,000
€26,000-42,000

PROVENANCE:

J.B. van Lanken, Antwerp, 1835 (according to a label on the reverse).
James Whatman, Esq.; Christie's, London, 20 February 1882, lot 38.
Anonymous sale; Christie's, London, 19 July 1973, lot 38.
Anonymous sale; Christie's, Amsterdam, 10 November 1992, lot 132.
Anonymous sale; Sotheby's, London, 6 December 1995, lot 263, where
acquired by the present owner.

EXHIBITED:

Boston, Museum of Fine Arts, *The Poetry of Everyday Life: Dutch Painting in Boston*, 12 June-15 September 2002.

LITERATURE:

W. Schulz, *Herman Saftleven, 1609-1685*, Berlin and New York, 1982, p. 177,
no. 197.
P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published,
2020, pp. 78-79, no. 20, illustrated.

In the early 1650s, Herman Saftleven embarked upon the first of several trips through the Rhineland. The region's hilly landscape cut by river valleys evidently made a lasting impression on the artist, for he returned to it in small-scale, exquisitely rendered landscapes like this for the remainder of his career. These poetic and refined depictions of the Rhenish landscape established him as one of the most original landscapists during the Dutch Golden Age and earned him the praise of contemporaries like the poet Joost van den Vondel, who penned several panygerics on Saftleven's work and described him as the 'geachten Rijnstroomschilder Herman Zaftleven' ('esteemed Rhine river painter Herman Saftleven').

Meticulously rendered rays of light emanate from the partially veiled afternoon sun, giving rise to the painting's luminous atmospheric effects. The explicit inclusion of such a light source is rarely encountered within seventeenth-century Dutch landscape painting (see F.J. Duparc, *Golden: Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection*, exhibition catalogue, Salem, 2011, p. 259, under no. 51). Saftleven, perhaps more than any other artist in the period, exploited its possibilities to great effect, most notably in late paintings like the present work executed from around 1670 on.





JAN STEEN

(LEIDEN 1625/6-1679)

A village fair with a pamphleteer

signed 'JSteen' ('JS' linked, lower center)

oil on panel, oval

23¼ x 29¾ in. (59.1 x 74.6 cm.)

\$250,000-350,000

£200,000-270,000

€220,000-300,000

PROVENANCE:

Sir Thomas Beauchamp-Proctor, 2nd Bt. (1756-1827), Langley Hall, Norfolk, by 1815, and by descent to

Sir Ivor Proctor Beauchamp, 8th Bt. (1900-1971), Langley Hall, Norfolk, after 1966.

Private collection, England.

with Otto Naumann, New York, where acquired by the present owner in 1988.

EXHIBITED:Norwich, Castle Museum, *Dutch Paintings from East Anglia*, 20 July-19 August 1966, no. 43.Boston, Museum of Fine Arts, *Prized Possessions: European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston*, 17 June-16 August 1992, no. 141.**LITERATURE:***Descriptive catalogue of the pictures and pieces of sculpture at Langley Hall, Norfolk the seat of Sir William Beauchamp-Proctor, Bart.*, unpublished manuscript, 1815, as Adriaen van Ostade.J.P. Neale, *Views of the Seats of Noblemen and Gentlemen in England, Wales, Scotland and Ireland*, III, London, 1820, as 'Village Politicians—Ostade' and hanging on the East Side of the Scroll Room.J. Chambers, *A General History of the County of Norfolk*, Norfolk, 1829, II, p. 846, as 'A Fair—Janstein'.P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 90-93, no. 24, illustrated.

Known for his ribald sense of humor and narrative genius, Jan Steen was arguably the most gifted and original Leiden genre painter of his generation. Early in his career, Steen made a specialty of landscapes with fairs, kermises and village festivals whose cast of characters spanned the gamut of contemporary Dutch society. Several of these paintings, including *The May Queen* of circa 1648-51 (fig. 1; Philadelphia Museum of Art), utilize an upright oval panel, though the present painting is the only known horizontal one in Steen's oeuvre. It probably dates to slightly later than the example in Philadelphia on account of its more sophisticated composition, which can be compared with paintings like Steen's dated *Village Wedding* of 1653 (Museum Boijmans Van Beuningen, Rotterdam). Moreover, its crisp atmospheric effects and selective lighting find close parallels with works like Steen's depiction of boers playing *beugelen* before an inn, likewise datable to the first half of the 1650s (sold Christie's, London, 6 July 2017, lot 4).

Though no records regarding Steen's artistic training exist, it is generally believed that he studied with the Haarlem genre painter Adriaen van Ostade in the late 1640s. Steen's idyllic vision of rural life and his use of a receding diagonal in this painting both appear to be indebted to the elder master's work. The landscapes of Jan van Goyen, whose daughter, Marije, Steen married in The Hague on 13 October 1649 proved equally influential on the younger artist's luminous, billowy clouds and his stippled application of the leaves against the sky.

This well-preserved painting is a brilliant demonstration of Steen's sharp eye for common folk reveling on the outskirts of a village. A motley crowd of figures gathers around a female pamphleteer reading aloud from a makeshift podium. Further back, her male compatriot – whose hunched back may well signify his crooked disposition – sells copies of the broadside. Below them, a stinky, shabbily-dressed man with a white beard peddles glasses to the assembled crowd. His attention is momentarily fixed on a well-dressed young couple whose flamboyantly cut and vibrantly colored clothing marks their elevated social status. A young boy, perhaps the couple's son, stands behind them appraising a group of three similarly aged youths who fight one another in the painting's central foreground. Along the painting's left edge, a poor family stands passively waiting for a pancake woman to finish cooking her treats. Another mother and child are seen departing the stand, the young girl eagerly munching her pastry.

Images of women reading would have been a relatively common site for Steen and his contemporaries. Dutch women, and particularly those resident in the urban centers of the province of Holland, enjoyed comparatively high literacy rates. In Amsterdam in 1630 at least two out of every three men and one out of every three women appear to have had at least some ability to read and write (see P.C. Sutton, 'Love Letters: Dutch Genre Paintings in the Age of Vermeer', in *Love Letters: Dutch Genre Paintings in the Age of Vermeer*, exhibition catalogue, 2003, Greenwich, CT, and Dublin, p. 27).



Fig. 1 Jan Steen, *The May Queen*, Philadelphia Museum of Art.



6

JACOB ADRIAENSZ. BACKER (HARLINGEN 1608-1651 AMSTERDAM)

A standing woman to the right

with inscription 'Ter Borch' (lower right)
black and white chalk on gray (formerly blue) paper
14 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in. (35.8 x 18.1 cm.)

\$15,000-20,000

£12,000-16,000

€13,000-17,000

PROVENANCE:

Anatole France (1844-1924), Paris (according to the 1992 catalogue, inscribed on the detached mount).

Anonymous sale; Sotheby's, London, 27 June 1974, lot 89.

Maida and George Abrams, Boston.

Anonymous sale; Christie's, Amsterdam, 25 November 1992, lot 560, where acquired by the present owner.

EXHIBITED:

Washington, National Gallery of Art, and elsewhere, *Dutch Drawings from American Collections*, 1977, no. 44.

Amsterdam, Rembrandthuis and Aachen, Suermondt-Ludwig-Museum, *Jacob Backer (1608/9-1651)*, 29 November 2008-7 June 2009, no. 44, illustrated (cat. by T. Döring).

LITERATURE:

W. Sumowski, *Drawings of the Rembrandt School*, I, New York, 1979, pp. 66-67, no. 26, illustrated.

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 112-113, no. 30, illustrated.

This sheet, executed in Backer's characteristic technique combining black and white chalk in a soft and controlled manner, is a particularly fine and large example of the artist's figure studies. In these drawings the artist demonstrates his talent as a figure draughtsman, but also his ability to render different fabrics. As observed by Werner Sumowski, the same figure as depicted here seems to be shown in a drawing in the British Museum. Sumowski dates both sheets to around 1640-45 (see Sumowski, *op. cit.*, no. 29, illustrated). The drawing may furthermore be grouped with two sheets showing women turned to the left in the Staatliche Graphische Sammlung, Munich (inv. 13401 and 13706; see Sumowski, *op. cit.*, nos. 34 and 62) and another version of the present composition in the Herzog Anton Ulrich-Museum, Braunschweig (inv. Z 366; see Amsterdam and Aachen, *op. cit.*, p. 182, fig. 1). Döring has suggested that the present drawing might be a study for the standing figure in the lost *Crowning of Mirtillo* (*ibid.*, p. 52, fig. 50).





7

CORNELIS DUSART
(HAARLEM 1660-1704)

A seated man drinking from an earthenware tankard and holding a pipe

black, red and white chalk on gray-green (formerly blue) paper
10½ x 7 in. (26.7 x 17.8 cm.)

\$7,000-10,000

£5,500-7,800
€6,000-8,400

PROVENANCE:

Maida and George Abrams, Boston.
Anonymous sale; Christie's, Amsterdam, 25 November 1992, lot 571, where
acquired by the present owner.

LITERATURE:

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published,
2020, pp. 116-117, no. 32, illustrated.

Like his master, Adriaen van Ostade, Cornelis Dusart spent his entire career in Haarlem specializing in scenes of peasant life. He made a large number of drawings showing drinking, smoking and music-making peasants. While most of Ostade's drawings are rather small and sketchy, Dusart's figure drawings tend to be larger, more worked out and drawn in different colored chalks, as is the case with the present sheet. It may be compared to a number of similarly executed figure drawings, including *A young man lounging, smoking a pipe*, previously in the I.Q. van Regteren Altena collection (sold Christie's, Amsterdam, 13 May 2015, lot 219), *Study of a seated peasant* in the Metropolitan Museum of Art, New York (inv. 40.91.13), and *Seated man wearing a cap* in the Museum Boijmans Van Beuningen, Rotterdam (inv. MB 338).



8

ABRAHAM BLOEMAERT
(GORINCHEM 1564/6-1651 UTRECHT)

A farmhouse

with inscription '4' (upper left)
black chalk, pen and brown ink, brown wash, pen and brown ink framing lines
5½ x 7¾ in. (14.3 x 19.2 cm.)

\$8,000-12,000

£6,300-9,400
€6,800-10,000

PROVENANCE:

with Bernard Houthakker, Amsterdam, 1962.
Hans van Leeuwen (1911-2010), Amsterdam; Christie's, Amsterdam,
24 November 1992, lot 19, where acquired by the present owner.

EXHIBITED:

Laren, Singer Museum, *Nederlandse tekeningen: Collectie Hans van Leeuwen*,
26 October-8 December 1963, no. 15.
Nijmegen, Museum de Waag, *Tekeningen uit de collectie Hans van Leeuwen*,
12 November-13 December 1965, no. 3.
Leeuwarden, Museum Prinsessehof, *Tentoonstelling oude tekeningen uit drie
eeuwen: Collectie Hans van Leeuwen*, 5 February-8 March 1966, no. 4.
Bonn, Rheinisches Landesmuseum, *Niederländische Zeichnungen des 17. bis
19. Jahrhunderts aus der Sammlung Hans van Leeuwen, Utrecht*,
27 September-10 November 1968, no. 15.
Rheydt, Städtisches Museum Schloss Rheydt, *Niederländische Zeichnungen
des 17.-19. Jahrhunderts aus der Sammlung Hans van Leeuwen, Utrecht*,
2 September-17 October 1971, no. 6.

Amsterdam, Rijksprentenkabinet, Rijksmuseum, *De verzameling van H. van
Leeuwen*, 8 November 1975-1 February 1976, no. 15.
Utrecht, Centraal Museum, *Nederlandse tekeningen uit drie eeuwen*, 29 April-25
June 1978, no. 17.
Bremen, Kunsthalle Bremen, and elsewhere, *Meisterzeichnungen aus drei
Jahrhunderten: Niederländische Handzeichnungen des 17. bis 19. Jahrhunderts
aus der Sammlung Hans van Leeuwen*, 14 October 1979-10 February 1980, no. 15.
Fribourg, Musée d'Art et d'Histoire, and elsewhere, *Niederländische
Meisterzeichnungen des 17. bis 19. Jahrhunderts aus der Sammlung Hans van
Leeuwen*, 1982-1984, no. 10.

LITERATURE:

J. Bolten, *Abraham Bloemaert, c. 1565-1651: The Drawings*, I, Amsterdam, 2007,
pp. 430-431, no. 1461; II, p. 437, fig. 1461.
P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published,
2020, pp. 114-115, no. 31, illustrated.

Farmhouses such as the one shown here, together with dilapidated houses and
ruins, frequently appear in Abraham Bloemaert's drawings. These buildings,
drawn on the spot, were often later used in the artist's more finished prints,
drawings and paintings. This is also the case with the present drawing; it can
be found in a more finished drawn composition, with the addition of shrubs,
a milkmaid and animals in the foreground, which was previously with Bob
Hoboldt, Paris (see J. Bolten, *op. cit.*, I, pp. 454-455, no. 1549; II, fig. 1549). Jaap
Bolten dates the present sheet to circa 1595-1605 and the more finished version
to circa 1615-1625.

REMBRANDT HARMENSZ. VAN RIJN
(LEIDEN 1606-1669 AMSTERDAM)

The Landscape with the Cow

etching and drypoint, circa 1650, on laid paper, partial watermark Fool's Cap with five-pointed Collar (Hinterding K-a-a/b), a brilliant, early and very atmospheric impression of New Hollstein's second state (of five), printing with a rich, varied and selectively wiped plate tone and much burr, the wiping marks in the sky printed strongly, inky plate edges in places, with margins, a small repair in the sky at right, some minor creases, otherwise in very good condition, framed

Plate 4 $\frac{1}{8}$ x 5 $\frac{1}{4}$ in. (10.3 x 13 cm.)

Sheet 4 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (11.5 x 14.1 cm.)

\$50,000-70,000

£40,000-55,000

€43,000-59,000

PROVENANCE:

Herman de Kat (1784-1865), Barendrecht (not in Lugt); his sale (*), Lamme, Rotterdam, 30 October 1867, lot 1498 (*Labreuvor de la vache. B. 237. Sup. Épr.*) (f 115, to Prestel).

(Probably) with F.A.C. Prestel, Frankfurt am Main, where probably acquired by Dr. August Sträter (1810-1897), Aachen (Lugt 787); his sale (*), H.G. Gutekunst, Stuttgart, 10-14 May 1898, lot 821 (*Unvergleichlich schöner Abzug, voll Grat und Plattenschmutz.... Sammlung de Kat*), where acquired for 710 DM by the following

(Probably) Joseph Meder (1857-1934), Vienna, possibly on behalf of Valentin Weisbach (1843-1899), Berlin (see Lugt 2539b; without his mark), and by descent to his son

Werner Weisbach (1873-1953), Berlin and Basel (Lugt 2659a; this impression cited); his sale (*), Gutekunst & Klipstein, Bern, 11 March 1954, lot 246 (CHF 4,600, to Boerner).

with C.G. Boerner, Düsseldorf (*Fünfundzwanzig Graphische Meisterwerke, Neue Lagerliste No. 25, Düsseldorf 1959, No. 14*), where acquired in 1959 by Dr. Otto Schäfer (1912-2000), Schweinfurt, Germany (not in Lugt); his sale, Sotheby's, New York, 13 May 1993, lot 72, where acquired for \$54,000 by the following

with Hill-Stone, New York, where acquired by the present owner.

EXHIBITED:

Boston, Museum of Fine Arts and Chicago, Art Institute of Chicago, *Rembrandt's Journey: Painter, Draftsman, Etcher*, 26 October 2003-9 May 2004, no. 194 (cat. by C.S. Ackley).

LITERATURE:

Bartsch, Hollstein 237; Hind 240; New Hollstein 251

C.P. Schneider, *Rembrandt's Landscapes: Drawings and Prints*, Washington, 1990, pp. 154-155, no. 37 (another impression illustrated).

E. Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*, Paris, 2008, pp. 448-450, no. 186 (another impression illustrated).

This scene with a little farmhouse sheltered by some trees, a canal with a small, moored boat and a cow drinking at the water's edge would be a quintessentially Dutch landscape, were it not for the rocky escarpment behind the building and the hills in the distance. Rembrandt took familiar motifs, such as a *langhuis* and the canal, and placed them in a more picturesque landscape. He may have seen and sketched the building and the canal near Diemen, where this type of building is common (see Schneider, *op. cit.*, p. 155; and Hinterding, *op. cit.*, p. 448), while the mountainous scenery was probably inspired by Bruegel or Goltzius, who unlike Rembrandt had traveled south, or by the dramatic landscapes of Hercules Seghers. Although he was personally unfamiliar with such places, Rembrandt in this small etching achieved a surprising harmony and continuity between the Dutch foreground and the more exotic background.

The *Landscape with the Cow* exists in two life-time states, with only a tiny change between the two: in the second state, Rembrandt added a few lines of shading to the meadow just to the right of the cow. Of the first state, only ten impressions are known in public collections. With its rich burr on the boat and the reeds in the foreground, and the very pronounced and modulated plate tone in the sky, the present impression of the second state must be a very early printing, equal in quality to a first-state impression. The etching is dated to around 1650, and it was during this time that Rembrandt began to experiment increasingly with burr and plate tone. Fine, early impressions, such as the present one, were undoubtedly printed by the artist himself, which allowed him to manipulate the inking of the plate and to create ephemeral effects such as air, mist, clouds and deep, dank shadows, thereby lending this exquisite little landscape atmosphere and mystery, and making it come alive.

The provenance of this impression can be traced back to the eighteenth-century Dutch collector Herman de Kat and has subsequently been in the collections of some of the greatest connoisseurs of Rembrandt's etchings of their time, including August Sträter, Werner Weisbach and Otto Schäfer. It has always been considered and described as an exceptionally fine example.



(actual size)

•10

GILLIS CLAESZ. DE HONDECOETER
(ANTWERP 1575/80-1638 AMSTERDAM)

A river landscape with horsemen at a ford, a footbridge and cottages beyond

signed 'G · DH ·' ('DH' linked, lower right)
oil on panel
14¾ x 25¼ in. (37.5 x 64 cm.)

\$30,000-50,000

£24,000-39,000

€26,000-42,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 December 1992, lot 81, where acquired by the present owner.

LITERATURE:

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 30-31, no. 6, illustrated.

Gillis Claesz. de Hondecoeter came from an artistic family. His father, Nicolaes Jansz. de Hondecoure, and his brother, Hans, were both painters, as were two of his nine children and his grandson, the famed animal painter Melchior d'Hondecoeter. Gillis' family settled in Delft at some point prior to 1601, and in the succeeding years Gillis began to execute mannerist forest scenes in the style of Gillis van Coninxloo and David Vinckboons, with whom Gillis likely studied. By the final years of the second decade of the seventeenth century, Gillis' work increasingly merged the naturalistic depictions of villages and roads found in the work of artists like Claes Jansz. Visscher with the rocky, mountainous views of Roelandt Savery.

The sweeping road and direct approach to the subject seen in the present painting both appear to be hallmarks of Gillis' works toward the end of the 1620s and suggest the influence of a younger generation of landscapists, including both Jan van Goyen and Esaias van de Velde. The immediacy of Gillis' paintings in the period has much to do with his working method, in which he developed the composition through a dynamic preliminary drawing worked up directly on the panel (fig. 1).

THIS LOT IS OFFERED WITHOUT RESERVE



Fig. 1 IRR mosaic of the present lot.



ESAIAS VAN DE VELDE (AMSTERDAM 1587-1630 THE HAGUE)

The son of a Protestant art dealer and artist who fled Antwerp for Amsterdam in 1585, Esaias van de Velde was baptized in the city's Oude Kerk on 17 May 1587. As with most children of painters in the period, Esaias probably undertook his earliest training with his father and may also have studied with Gillis van Coninxloo and David Vinckboons. He was the second cousin of the landscape draughtsman and etcher Jan van de Velde. Esaias moved to Haarlem in or around 1610 and became a master in the city's Guild of St. Luke in 1612, the same year as Willem Buytewech and Hercules Seghers. Five years later he was admitted to the city's rhetorician's chamber, 'De Wijngaertrancken' ('The Vine Tendrils'). The following year Esaias moved to The Hague and became a member of the city's guild on 10 October 1618. He purchased citizenship in the city in 1620. In The Hague, Esaias' works were praised as 'outstanding' by Constantijn Huygens, secretary to the stadholder Frederik Hendrik. He was buried in the city's Grote Kerk on 18 November 1630.



•11

ESAIAS VAN DE VELDE

(AMSTERDAM 1587-1630 THE HAGUE)

An open landscape with brigands attacking travelers

signed and dated 'E · V · VELD[E] 1623' (lower center)

oil on panel

12½ x 21 in. (32 x 53 cm.)

\$20,000-30,000

£16,000-23,000

€17,000-25,000

PROVENANCE:

(Probably) Albert Grossman, Brombach; his sale, Helbing, Munich, 30 October 1902, lot 148.

R.H. Ward, London, and from whom acquired by the following with D.A. Hoogendijk, Amsterdam, by 1932, and from whom acquired on 7 September 1932 for f 350 by

J.M.C. Hoog, Haarlem.

with S. Nystad, The Hague.

with Kurt J. Müllenmeister, Solingen, by 1972.

H.B. Mayer, Solingen.

with Kurt J. Müllenmeister, Solingen, by 1977.

Ilse Marie Helene Bscher (née Pferdmenes) (1919-1992), Cologne; (†), Sotheby's, London, 9 December 1992, lot 19, where acquired by the present owner.

EXHIBITED:

Haarlem, Frans Halsmuseum, *Tentoonstelling van schilderijen, meubelen enz. behorende tot het legaat van Mr. H.J.D.D. Enschedé en uit het bezit van verschillende verzamelaars*, 19 July-14 September 1941, no. 72.

LITERATURE:

K.J. Müllenmeister, *Meer und Land im Licht des 17. Jahrhunderts*, III, Bremen, 1981, p. 84, no. 473, fig. 473.

G. Keyes, *Esaias van de Velde, 1587-1630*, Doornspijk, 1984, p. 133, no. 51, plate 287.

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 98-99, no. 26, illustrated.

As early as 1616 Esaias van de Velde began to produce landscapes with battle scenes or brigands attacking travelers, though his production of such subjects appears to have increased dramatically in the 1620s. These paintings would come to influence a younger generation of artists, including the battle painter Jan Martszen de Jonge and Jan Asselijn in the following decade. The frequent appearance of these subjects in van de Velde's work in the 1620s may have something to do with the resumption of hostilities between Spain and the United Provinces following the end of the Twelve Years' Truce in 1621.

THIS LOT IS OFFERED WITHOUT RESERVE



12

ESAIAS VAN DE VELDE

(AMSTERDAM 1587-1630 THE HAGUE)

A winter landscape with a farmhouse, windmills and figures

signed 'E · VEL · DE' (lower right)

oil on panel

10¾ x 18½ in. (27.3 x 46 cm.)

\$300,000-500,000

£240,000-390,000

€260,000-420,000

PROVENANCE:

A.D. van Es, Wassenaar.

with P. de Boer, Amsterdam, by 1954.

J.G. Schlingemann, The Hague.

Private collection, United States.

with Hoogsteder & Hoogsteder, The Hague.

Private collection, England.

with Hoogsteder & Hoogsteder, The Hague, by 1985, where acquired by the present owner in 1991.

EXHIBITED:

Rotterdam, Rotterdamsche Kunstkring, *Collectie C.V. Kunsthandel P. de Boer*, 24 March-13 April 1954.

Ghent, Museum voor Schone Kunsten, *Het landschap in de Nederlanden, 1550-1630: van Pieter Bruegel tot Rubens en Hercules Seghers*, 1960-1961, no. 70.

Amsterdam, Gebr. Douwes, *Tentoonstelling van een 60-tal landschappen uit de traditie van het noordnederlands realisme tussen 1615 en 1655*, 12 March-12 April 1981.

Zuoz, Chesa Planta, "*Holland im Engadin*": *Dutch Painting of the Golden Age*, 6 February-2 March 1986, no. 52.

The Hague, Hoogsteder & Hoogsteder, *The Hoogsteder Exhibition of Dutch Landscapes*, 12 March-12 May 1991, no. 39.

Boston, Museum of Fine Arts, *Prized Possessions: European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston*, 17 June-16 August 1992, no. 147.

Amsterdam, Rijksmuseum, *Dawn of the Golden Age: Northern Netherlandish Art, 1580-1620*, 11 December 1993-6 March 1994, no. 336.

LITERATURE:

G. Keyes, *Esaias van de Velde, 1587-1630*, Doornspijk, 1984, p. 140, no. 78, plate 10, colorplate IV.

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 95-97, no. 25, illustrated.

With its painterly touch and broad, unmodulated passages of white, this unprepossessing image is a striking example of Esaias van de Velde's revolutionary approach to the winter landscape. Though undated, the painting is an early work datable to *circa* 1614 on account of its similarities with the artist's dated *Winter landscape* (fig. 1; Fitzwilliam Museum, Cambridge) and *Winter scene* (North Carolina Museum of Art, Raleigh). Executed a few years before the artist departed Haarlem for The Hague, these works rejected the visual vocabulary of an earlier generation of painters like Hendrick Avercamp and Adriaen van de Venne, who employed a profusion of picturesque details and monumental structures to organize their compositions, in favor of a restrained naturalism distilled to its essential elements. Such paintings led Wolfgang Stechow to proclaim the young Esaias to be 'the real founder of Dutch seventeenth century landscape painting' (see W. Stechow, 'Esaias van de Velde and the Beginnings of Dutch Landscape Painting', *Nederlands Kunsthistorisch Jaarboek*, 1, 1947, p. 85).

Characteristic of van de Velde's early landscapes is the low horizon line, diagonally oriented road and frozen polder and the vertical framing tree along the far right edge. Each of these devices serves to focus the viewer's eye and create a sense of immediacy. To this, van de Velde added only a minimum of figures and humble wooden buildings. Among the most prominent details are the ramshackle privy at lower left – a structure that features in a surprising number of contemporary landscapes – and the series of three windmills receding diagonally in the middle ground. The presence of the privy, depicted as if it were about to crumble onto the frozen water, may well have inspired a degree of laughter and, through its elevation of an inherently unpoetic aspect of daily life, furthered van de Velde's glorification of the mundane – dare one say 'necessary' – aspects of the local environment. Similarly, windmills were a curious novelty at the beginning of the seventeenth century. Wouter Kloek explored their status as instruments of civic pride when the present painting was exhibited in the ground-breaking exhibition *Dawn of the Golden Age: Northern Netherlandish Art, 1580-1620* at the Rijksmuseum in 1993-1994, noting how these machines, aided by advances in technology, were crucial to the land reclamation projects of the period (*loc. cit.*). Indeed, the draining of the Beemster Polder, the first major project of its type, had only recently been completed in 1612.



Fig. 1 Esaias van de Velde, *Winter landscape*, Fitzwilliam Museum, Cambridge, © Fitzwilliam Museum, Cambridge / Art Resource, NY.



13

ESAIAS VAN DE VELDE

(AMSTERDAM 1587-1630 THE HAGUE)

A landscape with a horse-drawn ferry, the city of The Hague with the Grote Kerk beyond

with inscription 'E. Van de Velde / 1617' (on the old mount)

two shades of black chalk, pen and brown ink framing lines, watermark Basle crozier in a crowned shield with letters TC (?) and three balls below
9 $\frac{3}{8}$ x 16 $\frac{1}{8}$ in. (24.5 x 42.9 cm.)

\$30,000-50,000

£24,000-39,000

€26,000-42,000

PROVENANCE:

A.J. van der Poest Clement; Van Stockum, The Hague, 2 July 1963, lot 60.
Hans van Leeuwen (1911-2010), Amsterdam; Christie's, Amsterdam,
24 November 1992, lot 205, where acquired by the present owner.

EXHIBITED:

Nijmegen, Museum de Waag, *Tekeningen uit de collectie Hans van Leeuwen*,
12 November-13 December 1965, no. 8.
Leeuwarden, Museum Prinsessehof, *Tentoonstelling oude tekeningen uit drie eeuwen: Collectie Hans van Leeuwen*, 5 February-8 March 1966, no. 5.
Paris, Musée des Arts Décoratifs, *La Vie en Hollande au XVIIe siècle*,
11 January-20 March 1967, no. 67.
Bonn, Rheinisches Landesmuseum, *Niederländische Zeichnungen des 17. bis 19. Jahrhunderts aus der Sammlung Hans van Leeuwen, Utrecht*,
27 September-10 November 1968, no. 139.
Rheydt, Städtisches Museum Schloss Rheydt, *Niederländische Zeichnungen des 17.-19. Jahrhunderts aus der Sammlung Hans van Leeuwen, Utrecht*,
2 September-17 October 1971, no. 78.
Amsterdam, Rijksprentenkabinet, Rijksmuseum, *De verzameling van H. van Leeuwen*, 8 November 1975-1 February 1976, no. 125.
Utrecht, Centraal Museum, *Nederlandse tekeningen uit drie eeuwen*,
29 April-25 June 1978, no. 102.
Bremen, Bremen Kunsthalle and elsewhere, *Meisterzeichnungen aus drei Jahrhunderten: Niederländische Handzeichnungen des 17. bis 19. Jahrhunderts aus der Sammlung Hans van Leeuwen*, 14 October 1979-10 February 1980,
no. 140.
Fribourg, Musée d'Art et d'Histoire and elsewhere, *Niederländische Meisterzeichnungen des 17. bis 19. Jahrhunderts aus der Sammlung Hans van Leeuwen*, 1982-1984, no. 122.

LITERATURE:

G. Keyes, *Esaias van de Velde 1587-1630*, Doornspijk, 1984, p. 241, no. D89, plate 94.
C. Dumas, *Haagse Stadsgezichten 1550/1800*, Zwolle, 1991, p. 516, note 25.
P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 126-127, no. 38, illustrated.

Drawn in Esaias van de Velde's characteristically refined technique, this drawing is one of the earliest and largest known sheets by the artist. Keyes dates it to *circa* 1618-19 on the basis of a comparison with an etching of a wooded landscape (*op. cit.*, no. E8) and a picture from 1619 in Besançon (*ibid.*, no. 110). In the foreground of this extensive landscape is a canal with a *trekschuit* (a horse-drawn boat), and in the far distance one can observe the city of The Hague, where the artist had moved in 1618, with the spire of the Grote Kerk. While ferries are frequent in the artist's paintings (see, for example, *The Cattle Ferry*, from 1622, now in the Rijksmuseum, Amsterdam, inv. SK-A-1293), depictions of the, at the time, fairly novel *trekschuit* are rarer. The *trekschuit*, which was usually drawn by a horse, offered an inexpensive and reliable way of traveling between towns in Holland until it was replaced in the nineteenth century by the railroad. Another drawing by van de Velde showing a *trekschuit* in the distance is in the Museum Boijmans Van Beuningen, Rotterdam (*ibid.*, no. D118, plate 235).



PIETER DE MOLIJN (LONDON 1595-1661 HAARLEM)

Pieter de Molijn was born to Flemish parents in London in 1595 but had settled in the Netherlands by 1616, the year in which he became a master in the Haarlem Guild of St. Luke. Tradition held that Molijn studied with Frans Hals, though the name of his master is unknown. He probably received his training in Haarlem, perhaps in the studio of Esaias van de Velde. Molijn was highly regarded in his time. He joined a Haarlem civic guard company in 1624. In the 1630s and 1640s, he was a prominent figure in the administration of the Guild of St. Luke, serving as either its *hoofdman* or *deken* in 1630, 1633, 1637, 1638, 1645 and 1649. Few further details of Molijn's professional life have emerged. Aside from a trip to Rome in 1618, he probably resided in Haarlem his entire adult life and was buried in the city's Bavokerk on 23 March 1661. Molijn's pupils included a number of influential painters of a younger generation, including both Allaert van Everdingen and Gerard ter Borch.





14

PIETER DE MOLIYN

(LONDON 1595-1661 HAARLEM)

A panoramic dune landscape

signed 'PMolyn.' ('PM' in monogram, upper left)

black chalk, gray wash, fragmentary watermark foolscap, pen and brown ink
framing lines

5 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (14.9 x 20 cm.)

\$5,000-7,000

£4,000-5,500

€4,300-5,900

PROVENANCE:

Freiherr Reinhold von Liphart (probably 1864-1940), Tartu (L. 1758);
C.G. Boerner, Leipzig, 26 April 1898, lot 647, where acquired by
J. Rump, Copenhagen (possibly his number '422' on the verso); Amsler &
Ruthardt, Berlin, 25 May 1908, lot 344 (to Artaria).
Anonymous sale; Christie's, Amsterdam, 11 November 1996, lot 84, where
acquired by the present owner.

LITERATURE:

H.-U. Beck, *Pieter Molyn 1595-1661: Katalog der Handzeichnungen*, Doornspijk,
1998, p. 188, no. 409, illustrated.
P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published,
2020, p. 125, no. 37, illustrated.



•15
PIETER DE MOLIJN
 (LONDON 1595-1661 HAARLEM)

A river landscape with rowers in the foreground

oil on panel
 11 x 17 in. (28 x 43 cm.)
 with an early stenciled inscription 'PEINT PAR P./MOLYN. pit/EN 1.6.2.0./
 cabinet de M.' on the reverse

\$20,000-30,000	£16,000-23,000
	€17,000-25,000

PROVENANCE:
 Freiherr von der Ropp, Château Schadow, Kurland; his sale, Heberle, Cologne,
 11 November 1890, lot 54.
 Stefan Carl Michel, Mainz; his sale (*), Lepke, Berlin, 27 February 1917, lot 52,
 Tafel 32, as Pieter Nolpe.
 with Richard Feigen, New York, where acquired by the present owner in 1990.

EXHIBITED:
 Boston, Museum of Fine Arts, *Prized Possessions: European Paintings from
 Private Collections of Friends of the Museum of Fine Arts, Boston*, 17 June-16
 August 1992, no. 90.

LITERATURE:
 C.M. Dozy, 'Pieter Nolpe, 1613/14-1652/53: I', *Oud Holland*, XV, 1897, p. 29,
 no. 13, as Pieter Nolpe.
 C.M. Dozy, 'Pieter Nolpe, 1613/14-1652/53: IV', *Oud Holland*, XV, 1897, p. 243,
 no. 1, as Pieter Nolpe.
 P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published,
 2020, pp. 38-39, no. 8, illustrated.

While the present painting previously bore attributions to Jan van Goyen, Pieter de Neyn and Pieter Nolpe – an artist otherwise unknown as a painter – and was deemed by Cornelis Hofstede de Groot at the time of the 1917 sale to be the work of an artist 'very close to Jan van Goyen', an early stenciled inscription in French on the reverse of the panel suggests it was executed by Pieter de Molijn in 1620. Molijn had already become a master in Haarlem's painters guild in 1616, though no dated works by him before 1625 are known.

Reconstruction of Molijn's earliest activity as a painter is inhibited by the infrequency with which he signed or dated the monochrome landscapes he produced for the open market and his relatively consistent approach to his subjects throughout his career (see M. Boers, 'Pieter de Molijn (1597-1661): A Dutch Painter and the Art Market in the Seventeenth Century,' *JHNA*, 9:2, Summer 2017). However, as Peter Sutton has recently noted, the execution and tonality of this painting are entirely consistent with Molijn's paintings later in the decade (*loc. cit.*). Moreover, the dynamic diagonal composition and characteristic pronounced nose of the rower in red likewise feature in Molijn's earliest dated works.

THIS LOT IS OFFERED WITHOUT RESERVE



16

PIETER DE NEYN
(LEIDEN 1597-1639)

A dune landscape with two riders and other travelers on a country road

signed in monogram and dated 'PN 16[3...]' ('PN' linked, lower left)

oil on panel

16 $\frac{5}{8}$ x 26 $\frac{1}{2}$ in. (42.2 x 67.3 cm.)

\$20,000-30,000

£16,000-23,000

€17,000-25,000

PROVENANCE:

Anonymous sale; Phillips, London, 20 April 1993, lot 104.
with Richard Green, London, where acquired by the present owner.

Though unknown to Hans-Ulrich Beck at the time he catalogued de Neyn's work, this painting is an exceptional example of the artist's approach to tonal landscape painting around 1630. While the diagonally oriented road draws inspiration from van Goyen's paintings in the period, the sophisticated design and refined brushwork are considered hallmarks of de Neyn.



17

PIETER DIRCKSZ. VAN SANTVOORT
(AMSTERDAM 1604/05-1635)

A rocky landscape with rustic buildings

indistinctly signed in monogram and dated 'PVS 16[25?]' ('PVS' linked, lower left)
oil on panel
10 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in. (27.5 x 33.8 cm.)

\$15,000-20,000

£12,000-16,000
€13,000-17,000

PROVENANCE:

Private collection, Italy,
with Arends Tamme Fine Art, Antwerp, where acquired by the present owner
in 2010.

LITERATURE:

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published,
2020, pp. 86-87, no. 23, illustrated.

Only a small number of landscapes by the short-lived Pieter Dircksz. van Santvoort have come down to us. The three works in the Feldstein Collection, two of which have recently been secured for the Museum of Fine Arts, Boston, constitute the largest assemblage of his paintings anywhere in the world. The present painting is an early work which demonstrates Santvoort's transition from a landscape formula based on Flemish prototypes to the more naturalistic tonal landscapes of artists like Molijn and van Goyen.

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

Jan van Goyen was born to the Leiden shoemaker Joseph Jansz. van Goyen and his wife Geertgen Dircksdr. van Eck on 13 January 1596. Van Goyen was a pupil of Isaac Claesz. van Swanenburg and several other little-known Leiden artists before embarking on a study trip to France in 1616 and 1617. Upon his return to the Netherlands, he apprenticed to the Haarlem landscapist Esaias van de Velde for a year. Van Goyen returned to his native Leiden in 1618, the year in which he married Annetje Willemsdr. van Raelst, and purchased a house on the Sint Peterskerkstraat the following year. In 1632, he moved to The Hague. Aside from a trip to Haarlem in 1634, where he is documented in the house of the landscapist Isaack van Ruisdael, and a trip through the Rhineland in the early 1650s, he appears to have remained in The Hague. In 1638 and again in 1640, he served as *hoofdman* of the city's guild. In 1649, his daughter Maria married the still life painter Jacques de Claeuw, also the year his daughter Margaretha married Jan Steen. He died in The Hague on 27 April 1656 and was buried in the Grote Kerk. Van Goyen left little lasting impact on his pupils – among them Nicolaes Berchem and his son-in-law Steen – but his paintings exerted a pronounced influence upon dozens of other artists who followed his footsteps.



•18

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

A farmhouse by trees

inscribed '222' (*recto*, upper right) and inscribed 'een stucken herberg / een stucken Jan lieuens samen - 24 - 2 / een Jan lieuens - 14 / een lagoor - 10 / een stucken sachtleuen / een Jacob samen - 6 / een stucken tomas Wyck - 10 / een tronje van Rembrandt / een stuck van lieuens / een stucken tomas Wyck - 40 / 104' (*verso*)

black chalk, gray wash, fragmentary watermark device
4 x 5¾ in. (10.2 x 13.5 cm.)

\$7,000-10,000

£5,500-7,800
€6,000-8,400

PROVENANCE:

(Possibly) part of the sketchbook that belonged to Andrew Geddes, A.R.A. (1783-1844), London, by 1845; Christie's, London, 8-14 April 1845, lot 361. Johnson Neale. T. Mark Hovell, London. Thomas Dinwiddy; Sotheby's, London, 3-4 July 1918, lot 124, where acquired for £610 by the following with Colnaghi, London. with Frederik Muller (possibly bought for Mensing, who dismembered the album). Anton Wilhelmus Mari Mensing (1866-1936); Frederik Muller, Amsterdam, 27 April 1937, lot 218 (f 7,200 to Hirschmann). Adolf Mayer, The Hague and New York. with Dr. Karl Lilienfeld, New York, 1957 (the album dispersed). with C.F.L. de Wild, New York, 20 February 1964. Mr. and Mrs. Carel Goldschmidt; Christie's, New York, 11-12 January 1995, lot 246, where acquired by the present owner.

EXHIBITED:

The Hague, Mauritshuis, 1895 (the sketchbook).
The Hague, Mauritshuis, 1918 (the sketchbook).

LITERATURE:

Verslagen omtrent 's Rijks Verzamelingen van Geschiedenis der Kunst, XVIII, 1895/1896, pp. 64-66.
C. Dodgson, 'A Dutch Sketchbook of 1650,' *The Burlington Magazine*, XXXII, 1918, pp. 234-240, illustrated (the sketchbook).
C. Dodgson, 'A Dutch Sketchbook of 1650,' *The Burlington Magazine*, XXXIII, 1918, p. 112 (the sketchbook).
C. Dodgson, 'A Dutch Sketchbook of 1650,' *The Burlington Magazine*, LXVI, 1935, p. 284 (the sketchbook).
H.-U. Beck, 'Jan van Goyens Handzeichnungen als Vorzeichnungen,' *Oud Holland*, LXXII, 1957, pp. 241-250, illustrated (the sketchbook).
H.-U. Beck, 'Jan van Goyen am Deichbruch von Houtewael (1651),' *Oud Holland*, LXXXI, 1966, pp. 20, 33, illustrated (the sketchbook).
H.-U. Beck, *Jan van Goyen, 1596-1656*, I, Amsterdam, 1972, p. 313, no. 847/222, illustrated.
P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 120-121, no. 34, illustrated.

Jan van Goyen traveled to Kleve and Arnhem in 1650 and Haarlem and Amsterdam in 1651. During these trips the artist recorded the changing landscape in a small sketchbook which must have contained around 200 drawings until the album was dismembered by Anton Mensing (see Provenance). Besides being of topographical significance, the sheets from the album also shed light on the artist's practice, as a number of them served as studies for more worked-up drawings which in turn in some cases served as studies for paintings (for examples, see Beck, *op. cit.*, nos. 14, 20, 21, 23, 96, illustrated). The present sheet is such a drawing; the buildings can be found in a larger and more finished drawing previously in the collection of Princess Juliana of The Netherlands (sold Sotheby's, Amsterdam, 14 March 2011, lot 55).

The *verso* of the drawing contains elaborate writing by van Goyen himself. Campbell Dodgson first suggested that the list may be an inventory of paintings, including works by Rembrandt, Jan Lievens and Thomas Wyck, in the artist's collection (*loc. cit.*). Van Goyen was an avid collector, but due to unfortunate speculations in real estate that resulted in debts, the artist was forced to sell his art collection in two sales taking place in 1652 and 1654.

THIS LOT IS OFFERED WITHOUT RESERVE



(recto, actual size)

by	possibly looking	
by	possibly Bay Leonard Pantry	— 27-0
by	possibly looking	— 14
by	possibly looking	— 10
by	possibly looking	
by	possibly looking	— 6
by	possibly looking	— 10
by	possibly looking	
by	possibly looking	
by	possibly looking	— 40
		<u>104</u>

(verso, actual size)



(actual size)

•19

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

A dune landscape with figures to the left and buildings beyond

inscribed '200' (upper right)

black chalk, gray wash, fragmentary watermark

3⁷/₈ x 6¹/₄ in. (9.9 x 16 cm.)

\$4,000-6,000

£3,200-4,700

€3,400-5,100

PROVENANCE:

(Possibly) part of the sketchbook that belonged to Andrew Geddes, A.R.A. (1783-1844), London, by 1845; Christie's, London, 8-14 April 1845, lot 361. Johnson Neale. T. Mark Hovell, London. Thomas Dinwiddy; Sotheby's, London, 3-4 July 1918, lot 124, where acquired for £610 by the following with Colnaghi, London. with Frederik Muller (possibly bought for Mensing, who dismembered the album). Anton Wilhelmus Mari Mensing (1866-1936); Frederik Muller, Amsterdam, 27 April 1937, lot 218 (f7,200 to Hirschmann). Adolf Mayer, The Hague and New York. with Dr. Karl Lilienfeld, New York, 1957 (the album dispersed). with C.F. de Wild, New York, 20 February 1964. Mr. and Mrs. Carel Goldschmidt; Christie's, New York, 11-12 January 1995, lot 244, where acquired by the present owner.

EXHIBITED:

The Hague, Mauritshuis, 1895 (the sketchbook).

The Hague, Mauritshuis, 1918 (the sketchbook).

LITERATURE:

Verslagen omtrent 's Rijks Verzamelingen van Geschiedenis der Kunst, XVIII, 1895/1896, pp. 64-66.

C. Dodgson, 'A Dutch Sketchbook of 1650,' *The Burlington Magazine*, XXXII, 1918, pp. 234-240, illustrated (the sketchbook).

C. Dodgson, 'A Dutch Sketchbook of 1650,' *The Burlington Magazine*, XXXIII, 1918, p. 112 (the sketchbook).

C. Dodgson, 'A Dutch Sketchbook of 1650,' *The Burlington Magazine*, LXVI, 1935, p. 284 (the sketchbook).

H.-U. Beck, 'Jan van Goyens Handzeichnungen als Vorzeichnungen,' *Oud Holland*, LXXII, 1957, pp. 241-250, illustrated (the sketchbook).

H.-U. Beck, 'Jan van Goyen am Deichbruch von Houtewael (1651),' *Oud Holland*, LXXXI, 1966, pp. 20, 33, illustrated (the sketchbook).

H.-U. Beck, *Jan van Goyen, 1596-1656*, I, Amsterdam, 1972, p. 312, no. 847/200.

Please see note to lot 18.

THIS LOT IS OFFERED WITHOUT RESERVE



(actual size)

•20

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

A dune landscape with a cart and travelers

inscribed '91' (upper right)
black chalk, gray wash, fragmentary watermark Q over EB
3⁷/₈ x 6¹/₄ in. (9.9 x 15.9 cm.)

\$5,000-7,000

£4,000-5,500
€4,300-5,900

PROVENANCE:

(Possibly) part of the sketchbook that belonged to Andrew Geddes, A.R.A. (1783-1844), London, by 1845; Christie's, London, 8-14 April 1845, lot 361. Johnson Neale. T. Mark Hovell, London. Thomas Dinwiddy; Sotheby's, London, 3-4 July 1918, lot 124, where acquired for £610 by the following with Colnaghi, London. with Frederik Muller (possibly bought for Mensing, who dismembered the album). Anton Wilhelmus Mari Mensing (1866-1936); Frederik Muller, Amsterdam, 27 April 1937, lot 218 (f7,200 to Hirschmann). Adolf Mayer, The Hague and New York. with Dr. Karl Lilienfeld, New York, 1957 (the album dispersed). with C.F.L. de Wild, New York, 20 February 1964. Mr. and Mrs. Carel Goldschmidt; Christie's, New York, 11-12 January 1995, lot 235, where acquired by the present owner.

EXHIBITED:

The Hague, Mauritshuis, 1895 (the sketchbook).
The Hague, Mauritshuis, 1918 (the sketchbook).

LITERATURE:

Verslagen omtrent 's Rijks Verzamelingen van Geschiedenis der Kunst, XVIII, 1895/1896, pp. 64-66.
C. Dodgson, 'A Dutch Sketchbook of 1650,' *The Burlington Magazine*, XXXII, 1918, pp. 234-240, illustrated (the sketchbook).
C. Dodgson, 'A Dutch Sketchbook of 1650,' *The Burlington Magazine*, XXXIII, 1918, p. 112 (the sketchbook).
C. Dodgson, 'A Dutch Sketchbook of 1650,' *The Burlington Magazine*, LXVI, 1935, p. 284 (the sketchbook).
H.-U. Beck, 'Jan van Goyens Handzeichnungen als Vorzeichnungen,' *Oud Holland*, LXXII, 1957, pp. 241-250, illustrated (the sketchbook).
H.-U. Beck, 'Jan van Goyen am Deichbruch von Houtewael (1651),' *Oud Holland*, LXXXI, 1966, pp. 20, 33, illustrated (the sketchbook).
H.-U. Beck, *Jan van Goyen, 1596-1656*, I, Amsterdam, 1972, p. 299, no. 847/91.
P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, p. 122, no. 35, illustrated.

Please see note to lot 18.

THIS LOT IS OFFERED WITHOUT RESERVE



21

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

A landscape with two men resting before a farmhouse

signed with initials 'VG' (lower left)
black chalk, gray-green wash, gray ink framing lines
6 x 10½ in. (15.2 x 26.7 cm.)

\$6,000-8,000

£4,700-6,300
€5,100-6,700

PROVENANCE:

Louis Deglatigny (1854-1936), Rouen (L. 1768a); Hôtel Drouot (Féral, Catroux & Huteau), Paris, 14 June 1937, lot 110.
with Marg. Schulthess, Basel.
Prof. Dr. F. Merke, Basel; Kornfeld & Klipstein, Bern, 11 June 1976, lot 85.
with Kunsthandel Kornfeld & Klipstein, Bern (*Lagerkatalog*, 1977, no. 8).
Anonymous sale; Christie's, Amsterdam, 10 November 1997, lot 60, where acquired by the present owner.

LITERATURE:

H.-U. Beck, *Jan van Goyen, 1596-1656*, I, Amsterdam, 1972, p. 205, no. 615, illustrated; III, Doornspijk, 1987, p. 104, no. 615.
P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 118-119, no. 33, illustrated.

The farm shown in the present drawing is closely related to that in van Goyen's painting dated 1631 in the Musée des Beaux-Arts, Carcassonne (see Beck, *op. cit.*, II, 1973, no. 998, illustrated). This date corresponds with Beck's dating of the drawing to *circa* 1631 (*op. cit.*, 1987). A copy after the present drawing is in the Musée des Beaux-Arts et d'Archéologie de Besançon (inv. 776; see Beck, *op. cit.*, I, p. 205, under no. 615).



22

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

A river landscape with a walled town

signed and dated 'VGOYEN 1643' ('VG' linked, lower left)
oil on panel
17 x 25½ in. (43.2 x 64.8 cm.)

\$40,000-60,000

£32,000-47,000
€34,000-51,000

PROVENANCE:

Edward Bok (1863-1930), Philadelphia.
with Anthony A.P. Stuempfig, Philadelphia, where acquired by the present
owner in 1990.

EXHIBITED:

Boston, Museum of Fine Arts, *Prized Possessions: European Paintings from
Private Collections of Friends of the Museum of Fine Arts, Boston*, 17 June-16
August 1992, no. 67.

LITERATURE:

H.-U. Beck, *Jan van Goyen, 1596-1656*, III, Doornspijk, 1987, p. 232, no. 749A,
illustrated.

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published,
2020, pp. 26-27, no. 5, illustrated.

This composition of a derelict building and six-sided tower before a crumbling
wall along a river appears to have been a favored motif for van Goyen in the
early 1640s. Another version of this composition, dating to a year earlier and
with changes to the figures, boats and tower in the left background is known
(sold Christie's, Amsterdam, 2 December 1987, lot 301; see Beck, *op. cit.*, II,
p. 231, no. 739). A third variant, also apparently dated 1642 but with further
changes to the architecture, was last recorded on the Swiss art market in 1986
(see Beck, *op. cit.*, II, p. 335, no. 743; III, p. 231, no. 743).





AERT VAN DER NEER

(GORINCHEM 1603/04-1677 AMSTERDAM)

*A moonlit landscape with a windmill and figures by a lake*signed in monogram and dated 'Av DN 1646' ('Av' and 'DN' linked, lower right)
oil on panel

21 x 27 in. (53.3 x 68.6 cm.)

\$250,000-350,000

£200,000-270,000

€220,000-300,000

PROVENANCE:

Mme Brooks; her sale (†), Pillet and Haro, Paris, 16 April 1877, lot 51.

Alfred Beit (1853-1906), 26 Park Lane, London, by 1904, and by inheritance to his brother

Sir Otto Beit, 1st Bt. (1865-1930), 49 Belgrave Square, London, and by descent to his son

Sir Alfred Lane Beit, 2nd Bt. (1903-1994), England and South Africa, and by whom sold *circa* 1952 to

Mrs. Ania Pevsner, Muizenberg, Cape Province; (†), Christie's, London, 7 April 1995, lot 13.

with David Koetsier, Zürich, where acquired by the present owner in 2000.

LITERATURE:W. von Bode, *The Art Collection of Mr. Alfred Beit at his Residence 26 Park Lane, London*, Berlin, 1904, p. 55, erroneously said to be on canvas.W. von Bode, *Catalogue of the collection of pictures and bronzes in the possession of Mr. Otto Beit*, London, 1913, pp. 22, 79, no. 38, erroneously said to be on canvas.C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century*, VII, London, 1923, pp. 380-381, no. 224, erroneously said to be on canvas (not identical with HdG no. 132).F. Bachmann, *Aert van der Neer, 1603/4-1677*, Bremen, 1982, p. 61, fig. 55, erroneously said to be on canvas.W. Schulz, *Aert van der Neer*, Doornspijk, 2002, pp. 441-442, no. 1284, colorplate 40, fig. 131.P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 44-45, no. 10, illustrated.**ENGRAVED:**

F.A. Laguillermie (1841-1934)

Dated 1646, this painting is a superlative early example of the distinctive moonlit river scenes that characterized much of Aert van der Neer's artistic production from the mid-1640s on. The prominent inclusion of a windmill at right likewise features in a number of other paintings datable to the same year, including the artist's compositionally similar *Landscape with a windmill* in The State Hermitage Museum, St. Petersburg (fig. 1). In the Hermitage painting, van der Neer achieved his light effects through the layering of lighter colored pigments; here, he cleverly employed the butt end of his brush to scratch into the still-wet paint, thereby revealing the ochre-colored ground. A similarly inventive approach to the use of the ground layers is found in a number of van der Neer's most successful compositions, among them the *Moonlit landscape with bridge* from *circa* 1648-50 (National Gallery of Art, Washington).

In the first half of the twentieth century, this painting was part of the famed Beit collection. The collection included such masterpieces as Johannes Vermeer's *Woman writing a letter, with her maid*; Gabriel Metsu's *Woman reading a letter* and *Man writing a letter*; and Jacob van Ruisdael's *The Castle of Bentheim* (all National Gallery of Ireland, Dublin).



Fig. 1 Aert van der Neer, *Landscape with a windmill*, The State Hermitage Museum, St. Petersburg.



SALOMON VAN RUYSDAEL (NAARDEN 1600/03-1670 HAARLEM)

Salomon van Ruysdael was born in Narden in Gooiland, presumably in the first years of the seventeenth century on account of his admission to the Haarlem Guild of St. Luke in 1623. He initially used the surname 'de Gooyer' – a reference to the region of his birth – but by 1626, the year of his earliest signed and dated painting, adopted the name 'Ruysdael'. The choice was probably a reference to the Castle Ruijschdaal that may have once been in the family's possession. Although his master is unknown, his earliest paintings have an affinity with the works of Esaias van de Velde, Pieter de Molijn and Jan van Goyen. Salomon was named *vinder* in Haarlem's guild in 1647 and 1669 and *deken* in 1648. Like many artists in the period, he supplemented his income with other business ventures. In 1652, he was described as a merchant dealing in blue dyes for Haarlem's bleacheries. Salomon appears to have resided his entire career in Haarlem, but architectural details in his landscapes suggest he traveled widely throughout the Netherlands, visiting Leiden, Utrecht, Amersfoort, Arnhem, Alkmaar, Rhenen and Dordrecht. Salomon was buried in the Bavokerk on 3 November 1670. His pupils included the landscapists Cornelis Decker and his nephew, Jacob van Ruisdael.



SALOMON VAN RUYSDAEL

(NAARDEN 1600/03-1670 HAARLEM)

A panoramic landscape with a hunter at rest

indistinctly signed and dated '162[9]' (lower left)

oil on panel

12 x 18 $\frac{3}{4}$ in. (30.5 x 46.7 cm.)

\$200,000-300,000

£160,000-230,000

€170,000-250,000

PROVENANCE:

Walter Stahlberg (1873-1953), Berlin, by 1938, and by descent to his son

Alexander Stahlberg (1912-1995), Hannover.

with Dennis Vanderkar, London, before 1970.

with Salomon Lilian, Amsterdam, where acquired by the present owner in 1996.

EXHIBITED:

Cambridge, MA, Harvard Art Museums, 2014, on loan.

LITERATURE:W. Stechow, *Salomon van Ruysdael*, Berlin, 1975, p. 102, no. 227A, as dated 1628.P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published,

2020, pp. 64-65, no. 15, illustrated, as dated 1628.

With its low horizon line and cloud-filled sky, this depiction of the countryside surrounding Haarlem stands as a remarkably early example of such a panoramic view unbounded by trees or structures along the edge of the composition. Often described as a 'wingless' panorama, such images only begin to be seen in earnest with paintings by Jan van Goyen and Philips Koninck around 1646/7 and would reach their fullest expression in Jacob van Ruisdael's late panoramic views of Haarlem and Alkmaar from 1669 on. Only a handful of further panoramic views by Salomon van Ruysdael are known, including a painting from a decade later showing the bleaching fields around Haarlem in the Hallwylska Museet, Stockholm (fig. 1).



Fig. 1 Salomon van Ruysdael, *Landscape with cornfields*, Hallwylska Museet, Stockholm, ©Bridgeman Images



SALOMON VAN RUYSDAEL
(NAARDEN 1600/03-1670 HAARLEM)

An extensive landscape with the state carriages of Prince Willem II and Amalia von Solms and the Grote Kerk in The Hague in the distance

signed and dated 'S. VRUYSD[...]/ 1647' (lower left)

oil on panel

29 3/8 x 43 in. (74.6 x 109.2 cm.)

\$100,000-150,000

£79,000-120,000

€85,000-130,000

PROVENANCE:

Herman Aarentz, Deventer; his sale, De Winter and Yver, Amsterdam, 11 April 1770, lot 73 (f 60 to Yver).

Burton; Robinson and Fisher, London, 16 May 1928, lot 35 (£1155).

Pieter van Leeuwen Boomkamp, Hilversum and Naarden, by November 1929, and by descent to

Louis Elise van Leeuwen Boomkamp, Twello, The Netherlands; Sotheby's, London, 19 April 1967, lot 17, where acquired for £8,500 by the following with H. Terry-Engell Gallery, London.

with H. Shickman Gallery, New York, by 1968.

Edward W. Carter (1911-1996), Los Angeles, until 1973.

Private collection, Germany.

Anonymous sale; Sotheby's, London, 6 July 1983, lot 76.

Anonymous sale; Phillips, London, 12 December 2000, lot 66, where acquired by the present owner.

EXHIBITED:

Rotterdam, Boymans Museum, *Kersttentoonstelling*, 22 December 1929-15 January 1930, no. 12.

London, Terry Engell, *Fifteen Important Old Masters: Seventeenth Century Dutch and Flemish Still-Life and Landscape Painting*, 1967-1968, no. 13.

New York, H. Shickman Gallery, *Exhibition of Dutch and Flemish Paintings*, 16 November-? 1968, no. 6.

LITERATURE:

W. Stechow, *Salomon van Ruysdael*, Berlin, 1975, p. 97, no. 193.

P.C. Sutton, 'Introduction', in *Masters of 17th-Century Dutch Landscape Painting*, exhibition catalogue, Amsterdam, Boston and Philadelphia, 1987-1988, p. 38, fig. 53.

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 70-71, no. 17, illustrated.

Wolfgang Stechow (*loc. cit.*) first suggested the figure in the foremost coach was Amalia von Solms, the widow of the powerful stadholder Frederik Hendrik, who had passed away the year Ruysdael executed this work. Stechow further argued the figure riding in the second carriage was the couple's son and Frederik's successor, Willem II. According to Peter Sutton, J.G. van Gelder contended the figure in the second carriage was instead the young Elector of Brandenburg, who is documented as having visited The Hague, identified here by the prominent inclusion of the tower of the city's Grote Kerk, in 1647 (*loc. cit.*).

While the figures are too small in scale and too summarily painted to allow for positive identification, Ruysdael's inclusion of them was no doubt intended to evoke The Hague's status as a center of political power. Only in rare instances did Ruysdael treat contemporary events, and he is not known to have been the recipient of court patronage. The unusual size of the present painting coupled with its narrative subject, however, suggests it may have been a commissioned work.

The painting's earliest documented owner was the Deventer collector Herman Aarentz, whose collection also included such masterpieces as Rembrandt's *Flora* in The State Hermitage Museum, St. Petersburg.



SALOMON VAN RUYSDAEL

(NAARDEN 1600/03-1670 HAARLEM)

A village landscape with travelers resting near a stream

signed and dated 'SvRuysdael 166[3]' ('SvR' linked, lower left)

oil on canvas

31½ x 41½ in. (80 x 105.7 cm.)

\$150,000-250,000

£120,000-200,000

€130,000-210,000

PROVENANCE:

Mrs. Murray Baillie, London, and by whom sold
[The Property of a Lady]; Christie's, London, 28 July 1922, lot 56 (480 gns. to Sargent).

with M. Knoedler & Co., New York.

Adolf Mayer, The Hague and New York, by 1936.

with Dr. Karl Lilienfeld, New York.

with Dr. Otto Wertheimer, Paris, by 1959.

Private collection, Switzerland, until 2003.

with Johnny van Haefthen, London, where acquired by the present owner in 2004.

EXHIBITED:

The Hague, Gemeentemuseum, *Oude kunst uit Haagsch bezit*, 12 December 1936-31 January 1937, no. 171, as dated 166[1] and with erroneous dimensions. Detroit, Detroit Institute of Arts, *Masterpieces of Art from Foreign Collections: European Paintings from Two World's Fairs*, 10 November-10 December 1939, no. 35.

Oberlin, Allen Memorial Art Museum, *A Loan Exhibition of Dutch and Flemish Paintings: The Collection of the Late Adolf Mayer*, January 1948.

LITERATURE:

'A Loan Exhibition of Dutch and Flemish Paintings: The Collection of the Late Adolf Mayer', *Allen Memorial Art Museum Bulletin*, V, January 1948, pp. 6-7, 17, no. 11, illustrated.

W. Stechow, *Salomon van Ruysdael*, Berlin, 1975, p. 93, no. 165, fig. 68, plate 49.

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 72-73, no. 18, illustrated.

Between 1635 and 1667, Salomon van Ruysdael treated the subject of the halt before a country inn in nearly twenty extant paintings. In this mature example, Ruysdael has turned away from his earlier tonal tendencies in favor of a colorful palette and monumental design consistent with the then-fashionable 'classical' phase of Dutch landscape painting. Though the last digit is unclear, the painting likely dates to 1663 on account of its affinity with works such as Ruysdael's *View of a village* from that year (Rijksmuseum, Amsterdam). The church tower and other buildings in this painting are also nearly identical with those that feature in Ruysdael's *Village festival beneath a Maypole* of 1655 (fig. 1; Kunsthistorisches Museum, Vienna).



Fig. 1 Salomon van Ruysdael, *Village festival beneath a Maypole*, Kunsthistorisches Museum, Vienna, KHM-Museumsverband.







ADRIAEN PIETERSZ. VAN DE VENNE
(DELFT 1589-1662 THE HAGUE)

A winter landscape with skaters before a village

oil on panel, circular
6⅞ in. (16.8 cm.) diam.

\$180,000-220,000

£150,000-170,000

€160,000-190,000

PROVENANCE:

Dr. A.K. Kaufman, London.
Eric F. Heckett, Esq. (1928-1991), and by whom sold
Anonymous sale; Sotheby's, London, 12 October 1983, lot 84, as Christoffel
van den Berghe.
Private collection, by 1988.
with Johnny van Haeften, London, where acquired by the present owner in 1992.

LITERATURE:

M. Roylton-Kisch, *Adriaen van de Venne's album in the Department of Prints and Drawings in the British Museum*, London, 1988, p. 48, fig. 11.
P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 102-103, no. 27, illustrated.

Adriaen van de Venne's landscapes of the second and third decades of the seventeenth century proved instrumental upon the transmission and reinterpretation of Flemish prototypes by artists like Jan Brueghel I. Born in Delft to a prosperous Flemish fruit merchant, van de Venne studied Latin at the University of Leiden but dropped out to study with the Leiden miniaturist and goldsmith Simon Valck. Shortly thereafter, he finished his studies with Hieronymus van Diest in The Hague. Around 1608/14, van de Venne established himself as an independent artist in Middelburg, a city whose native landscape tradition influenced van de Venne's early paintings. By 1625, he had moved to The Hague. There, his works – often witty depictions of human folly inscribed with a motto – found favor with cultivated, wealthy patrons, including both the House of Orange and the King of Denmark.

Writing in 1988, Martin Roylton-Kisch proposed a date of *circa* 1614-15 for this painting, observing that here van de Venne's 'informal approach is pursued to its limits' and that the painting is especially 'remarkable for its lack of contrivance' (*loc. cit.*). Such a dating would place it among van de Venne's earliest winter landscapes, contemporary with the painting of 1614 in the Gemäldegalerie, Staatliche Museen zu Berlin. Indeed, several characters in the Berlin painting likewise feature with only minimal changes in the present work, among them the couple skating in the lower right foreground and the skater dressed in black, his right skate raised and back turned to the viewer.

Further comparisons can be made with van de Venne's round *Winter landscape with elegant figures*, which has likewise been dated to 1614-15 or slightly earlier (fig. 1), and a pair of landscapes depicting *Summer* and *Winter* (sold Sotheby's, London, 30 November 1983, lot 71). In each case, an extensive landscape recedes into the distance, colorfully-clad figures add a sense of liveliness and *repoussoir* trees in the left foreground and right middle ground guide the viewer's eye further into the composition.

We are grateful to Edwin Buijsen for endorsing the attribution on the basis of photographs and for his assistance with this catalogue entry.



Fig. 1 Adriaen Pietersz. van de Venne, *Winter landscape with elegant figures*, sold Sotheby's, New York, 22 April 2015, lot 8.



(actual size)





SIMON DE VLIIEGER

(ROTTERDAM 1600/01-1653 WEESP)

Fisherfolk and other figures on a beach

signed and dated 'S DE VLIIEGER / 1642' (lower right)

oil on panel

32½ x 52¾ in. (81.6 x 134.2 cm.)

\$250,000-350,000

£200,000-270,000

€220,000-300,000

PROVENANCE:

Sir Robert Proctor-Beauchamp (1819-1889), Launceston, Tasmania, and by descent to

Sir Reginald Proctor-Beauchamp, 5th Bt. (1853-1912); (†), Christie's, London, 31 May 1946, lot 66, where acquired for 420 gns. by the following with Thos. Agnew & Sons, London.

[The Property of a Nobleman]; Christie's, London, 23 April 1993, lot 22.

with P. de Boer, Amsterdam, by 1994.

with Johnny van Haeften, London, where acquired by the present owner in 1998.

EXHIBITED:London, Thos. Agnew & Sons, *Summer Exhibition of Pictures by Old Masters*, June-July 1947, no. 29.Rotterdam, Historisch Museum, *Rotterdamse Meesters uit de Gouden Eeuw*, 15 November 1994-15 January 1995, no. 66.**LITERATURE:**J. Kelch, *Studien zu Simon de Vliieger*, Ph.D. dissertation, 1971, p. 165, no. 89.J. Giltaij and J. Kelch, *Praise of Ships and the Sea: The Dutch Marine Painters of the 17th Century*, exhibition catalogue, Rotterdam and Berlin, 1996-1997, pp. 190, 192, fig. 1.P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 105-107, no. 28, illustrated.

Simon de Vliieger's earliest coastal scenes, which date to the 1630s, were conceived in warm blonde tones in the style of his master, Jan Porcellis. By the early 1640s, his palette increasingly changed to the characteristic silvery gray tonalities of the present work. Such paintings proved decisively influential for a younger generation of marine painters, among them Willem van de Velde II.

The present panel counts among de Vliieger's largest treatments of this theme. De Vliieger frequently composed his beach scenes with a watch tower above dunes, figures selling fish at the high tide mark and various small watercraft beached on the undulating shore or wading in the shallows. Here, de Vliieger created a similar compositional effect by substituting the watch tower and dunes with the prominent sail along the left edge. Further visual interest is created by the addition of the horses splashing through the waves toward the figures at left.

When the painting was discussed in the seminal exhibition on Dutch marine painting organized in 1996-1997 by the Museum Boijmans Van Beuningen and Gemäldegalerie in Berlin, Jan Kelch suggested the sweeping diagonal recession into space created by the line of boats may have been inspired by de Vliieger's knowledge of Salomon van Ruysdael's landscapes of the late 1630s (*loc. cit.*). A similar approach can likewise be seen in de Vliieger's *Arrival of William of Orange in Rotterdam* from the same year (The State Hermitage Museum, St. Petersburg).







JAN VAN DE CAPPELLE
(AMSTERDAM 1626-1679)

A yacht and other vessels in a calm in Dordrecht harbor

signed with initials 'J.V.C.' (lower left)
oil on canvas
19½ x 23¾ in. (49.5 x 60.3 cm.)

\$80,000-120,000

£63,000-94,000
€68,000-100,000

PROVENANCE:

Lord Wharncliffe, Wortley Hall, Sheffield.
Colonel W.A. Hankey, Beaulieu, Hastings.
with Charles Sedelmeyer, Paris, by 1900.
with Eugene Slatter, London, by 1948.
with Parsons, Evans & Francis, from whom acquired on 26 September 1949 by the following
with Edward Speelman, London and by whom sold on 26 October 1949 to the following
with John Mitchell, London.
[The Property of a Gentleman]; Sotheby's, London, 3 December 1969, lot 5 (£15,000 to Gaunt).
Anonymous sale; Hôtel Drouot, Paris, 16 December 1994, lot 58.
[The Property of a Private Collector]; Christie's, New York, 12 January 1996, lot 80, where acquired by the present owner.

EXHIBITED:

Paris, Charles Sedelmeyer, *Sixth Series of 100 Paintings by Old Masters*, 1900, no. 6.
London, Eugene Slatter, *Exhibition of Dutch and Flemish Masters*, 5 May-10 July 1948, no. 12.

LITERATURE:

C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century*, VII, London, 1923, p. 189, no. 121.
M. Russell, *Jan van de Cappelle, 1624/6-1679*, Leigh-on-Sea, 1975, p. 78, no. 121, fig. 85.
P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 14-17, no. 2, illustrated.

Jan van de Cappelle was baptized in Amsterdam on 25 January 1626, the son of the wealthy dyer Franchoys van de Cappelle and his wife Anneke Mariens. The name of his master is unknown, and he may have been self-taught. Van de Cappelle's townsman, the painter Gerbrand van den Eeckhout, began a poem in the *album amicorum* of the Amsterdam poet Jacob Heybloq with the line 'In praise of the art of Jan van de Cappelle who taught himself to paint out of his own desire' (quoted in Sutton, *loc. cit.*). Documentary evidence suggests that van de Cappelle was extraordinarily well-to-do. He spent much of his life resident on the Keizerstraat, one of the wealthiest streets in Amsterdam, before moving to a house on the Koestraat, for which he paid the princely sum of 9,600 guilders. An inventory of his estate following his death in 1679 showed he had amassed a fortune of 92,000 guilders and a prodigiously large art collection composed of 200 paintings, including lost portraits by Rembrandt, Frans Hals and van den Eeckhout, and more than 6,000 drawings. Among the largest tranches of works were those by Jan van Goyen (400 drawings) and Simon de Vlieger (1,300 drawings). The latter no doubt provided seemingly endless source material for van de Cappelle's own paintings.

In the late 1640s, van de Cappelle began to specialize in marine paintings depicting calm harbors with carefully arranged ships, the earliest of which appears to be the painting dated 1649 in the J. Paul Getty Museum, Los Angeles. The present painting, a mature work from the 1660s, appears to take its design from the *River scene with Dutch vessels becalmed* of circa 1650 in The National Gallery, London (fig. 1). In both paintings, an array of simple fishing vessels dot the placid waters, while a ferry boat (*veerpont*), viewed parallel to the picture plane, transports dignitaries and other well-heeled individuals to a ceremonial vessel, probably a States General yacht (*Staatsjacht*). Whereas in the London painting there are few indications of the specific locale, in the present painting Frits Duparc has recently identified the Wachthuis in Dordrecht harbor in the distant central background and the tower of the city's Grote Kerk on the horizon at right (private communication; see Sutton, *loc. cit.*).

As is typical of van de Cappelle, the scene presented here does not seem to relate to any specific historical event but rather, as Margarita Russell has pointed out, the painterly possibilities of the sea (*op. cit.*, p. 23). Focus is squarely on the atmospheric effects of the sky, which occupies nearly two-thirds of the composition, and the sweeping curves and luminous reflections of hulls and sails atop a crystalline, almost mirrorlike body of water.



Fig. 1 Jan van de Cappelle, *River scene with Dutch vessels becalmed*, The National Gallery, London. © National Gallery, London / Art Resource, NY.



CORNELIS HENDRIKSZ. VROOM
(?DANZIG 1590/2-1661 HAARLEM)

A wooded landscape with travelers

indistinctly signed 'CVR[...]' ('CVR' linked, lower left)
oil on panel

9¼ x 12¾ in. (24.8 x 31.5 cm.)

\$50,000-70,000

£40,000-55,000

€43,000-59,000

PROVENANCE:

Wynn Ellis (1790-1875); his sale (*), Christie's, London, 27 May 1876, probably either lots 40 or 42 as 'Hobbema' or 105 as 'J. Ruysdael'.
Robert C. Graham, and by descent to
Edith A. Graham; Christie's, New York, 18 May 1995, lot 3.
with Johnny van Haeften, London, where acquired by the present owner in 1995.

LITERATURE:

Q. Buvelot, 'De bomen van Vroom/The Trees of Vroom', *Mauritshuis in Focus*, XXV, 2012, pp. 22-23, illustrated.
P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 110-111, no. 29, illustrated.

The son of the marine painter Hendrick Vroom, Cornelis' works are today rare – only approximately forty paintings and an equal number of drawings survive – and were highly esteemed by Holland's elite in the seventeenth century. Records indicate that Vroom was paid the princely sum of 450 guilders for landscapes to decorate Honselaarsdijk Palace, the hunting lodge of the Prince Frederik Hendrik, and similarly enjoyed the patronage of the stadholder's secretary, Constantijn Huygens. While he was first documented as a member of Haarlem's painters guild in 1635, he departed it for reasons not entirely clear in 1642. It is believed the court's favor may have freed him from the guild's jurisdiction.

This painting, which was unknown to George Keyes at the time of his 1975 monograph, probably dates to shortly before one of the few dated paintings by Vroom, the *Landscape with a waterfall* of 1638 (Frans Hals Museum, Haarlem). The silhouette of branches and leaves bisected by a diagonal pathway creates a gossamer screen against the late afternoon sky that can be further compared with the artist's *River landscape seen through trees* of circa 1638 (fig. 1; Mauritshuis, The Hague). These mature paintings proved influential on a younger generation of Haarlem landscapists, including Guillaum Dubois, Jan Lagoor and, most notably, Jacob van Ruisdael.

This painting once belonged to the famed collection of the silk merchant and Free Trade Liberal MP Wynn Ellis, who in 1876 bequeathed a part of his sizable collection of mainly Dutch Golden Age paintings to The National Gallery, London. This painting cannot be identified with certainty in any of the Ellis sales held at Christie's in the spring and summer of 1876 but could plausibly be identified as one of three paintings, two given to Meindert Hobbema and one to Jacob van Ruisdael, in the sale on 27 May. So esteemed was Ellis' collection of paintings attributed to Ruisdael that Gustav Waagen wrote approvingly that 'The pictures which Mr. Wynn Ellis possesses by this admirable painter are calculated to suggest fresh ideas of his genius even with those connoisseurs well acquainted with the numerous specimens scattered through the great galleries of Europe' (G. Waagen, *The Treasures of Art in Great Britain*, II, London, 1854, p. 296).



Fig.1 Cornelis Hendriksz. Vroom, *River landscape seen through trees*, Mauritshuis, The Hague

Amongst the landscape painters there is still living Cornelis Vroom, who...excels so much in his art that he surpasses all who live.

-THEODORUS SCHREVELIUS, *HARLEMIAS* (1648)



JACOB ISAACKSZ. VAN RUISDAEL (HAARLEM 1628/9-1682 AMSTERDAM)

Jacob Isaacksz. van Ruisdael was the son of the frame maker, art dealer and Haarlem painter Isaack van Ruisdael. His uncle was the celebrated landscape painter Salomon van Ruysdael, with whom Jacob probably took lessons. Ruisdael joined the Haarlem guild in 1648, though nearly three dozen works dating to the years 1646 and 1647 testify to his earlier activities as a professional artist. In 1650, he undertook a sketching trip to Westphalia alongside his friend Nicolaes Berchem. Like many of his contemporaries, Ruisdael departed Haarlem around 1656, a period of local economic downturn, in favor of Amsterdam. There, he found a ready market not only for his depictions of the local Dutch landscape but Scandinavian views inspired by the work of Allaert van Everdingen as well. The unparalleled variety of Ruisdael's work is documented through roughly seven hundred paintings, more than 130 drawings and thirteen etchings. A registry of Amsterdam doctors includes one 'Jacobus Ruijsdael' who was awarded a medical degree in Caen in October 1676, though his name is the only one on the list that is crossed out. He died in Amsterdam, was buried in the Grote Kerk in Haarlem on 14 March 1682 and is today regarded as the most important Dutch landscapist of the second half of the seventeenth century.



31

JACOB ISAACKSZ. VAN RUISDAEL (HAARLEM 1628/9-1682 AMSTERDAM)

A wooded landscape with a traveler resting beside a cottage

signed and dated 'JvRuisda[...]/ 1648' ('JvR' linked, lower left)

oil on panel

15% x 20% in. (39.5 x 52.6 cm.)

\$300,000-500,000

£240,000-390,000

€260,000-420,000

PROVENANCE:

(Possibly) Galerie Henneberg, Zürich; Helbing, Munich, 29 October 1903, lot 61. with P. Bottenwieser, Berlin, from whom acquired in 1928 by

Dr. Julius Petschek (1856-1932), Prague, and by descent to his son

Walter Petschek (1899-1998), Prague and New York, and by descent to his son

Alfred E. Petschek (1929-2011), Scarsdale, New York.

[The Property of a Private East Coast Collector]; Christie's, New York,

27 January 2000, lot 78, as dated 165[3].

with Otto Naumann, New York, where acquired by the present owner in 2000.

LITERATURE:

(Possibly) C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century*, IV, London, 1912, p. 269,

no. 870, as dated 1658.

J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, no. 532, as dated 1650.

S. Slive, *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings, and Etchings*, New Haven, 2001, p. 416, no. 586, illustrated, erroneously said to be unsigned and dating to 1648-50.

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 56-57, no. 13, illustrated.

Executed in 1648, the year Jacob van Ruisdael joined Haarlem's painters guild, this work exemplifies the artist's prodigious talents, even at a young age – he may well have painted it before reaching his twentieth birthday. Ruisdael's use of a centrally receding road with cottages and trees viewed in late afternoon is characteristic of his early paintings dating to the end of the 1640s. In both conception and detail the present painting is particularly close to another work of the same year in the Frans Hals Museum, Haarlem.

The fresh, atmospheric effect of light playing off the humble structures, dirt road, pond and, most of all, the foliage of Ruisdael's distinctive craggy trees suggests the artist made ample use of drawings made out-of-doors. A number of these sheets have come down to us, the most relevant being those from the so-called 'Dresden Sketchbook' (Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden) and the *Hunter with three dogs entering a wood*, which is signed and dated 1646 (Kupferstichkabinett, Staatliche Museen zu Berlin).



JACOB ISAACKSZ. VAN RUISDAEL
(HAARLEM 1628/9-1682 AMSTERDAM)

A wooded landscape with two large oaks and a man baling hay

indistinctly signed 'Ruisdael' (lower left)

oil on canvas

30¾ x 38½ in. (78 x 98 cm.)

\$250,000-350,000

£200,000-270,000

€220,000-300,000

PROVENANCE:

Sheremetev collection, Russia.

Count Valentin Platonovich Zubov (1884-1969), Berlin, by 1931.

van Es, Wassenaar, 1942.

Schüleïn Gallery, The Hague.

C.E. Wessel, Hamburg, circa 1943.

with Hans W. Lange, Berlin, 1943, and by whom placed in storage at Schloss Wiesentheid, Mainfranken;

Recovered by the Monuments, Fine Arts and Archives Section from the above and transferred to the Munich Central Collection Point (MCCP no. 20049), 20 February 1946, as '19th century after Dutch 17th century, Koekkoek?';

Returned to Hans Emil Lange, 25 January 1949.

with Paul Vogel, Lucerne, as Cornelis Vroom, and from whom acquired in 1972 by Karl Herweg, Recklinghausen, and by descent to his wife

Lillemor Herweg, Recklinghausen; her sale, Sotheby's, London, 8 December 2005, lot 130, as Cornelis Hendricksz. Vroom, where acquired by the present owner.

LITERATURE:

J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, p. 95, no. 377a.

S. Slive, *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings, and Etchings*, New Haven, 2001, p. 258, no. 319, illustrated.

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 58-59, no. 14, illustrated.

This generously scaled and dramatically composed landscape anchored by two large oak trees rising from the central foreground bears striking similarities with works like Ruisdael's black chalk drawing of a pair of oak trees at a river's edge (fig. 1). Further comparison can be made with an untraced drawing from the Beurdeley Collection in Paris (see Slive, *op. cit.*, no. D109) and Ruisdael's etched *The Three Oaks*, both dated 1649. Such groupings of two or three trees silhouetted against an open sky which ultimately give way to a verdant, deeply receding landscape suggests Ruisdael's early awareness of works like Rembrandt's celebrated etching of *The Three Trees* from 1643.

In his pioneering monograph on Ruisdael, the eminent German art historian Jakob Rosenberg first published the Feldstein painting as an early work by the artist (*loc. cit.*). Wolfgang Stechow and Walther Bernt proposed an alternative attribution to Cornelis Vroom, while others suggested the name of Jan Lagoor. George Keyes, who has published on both Vroom (1975) and Lagoor (1979), initially supported an attribution to Vroom in a 1981 letter to the painting's former owner, Karl Herweg, but has since had the opportunity to study the painting further and does not believe it to be by either artist (see Sutton, *op. cit.*, p. 58). Seymour Slive, who only knew of the painting from a black-and-white photograph, included it in his 2001 catalogue of Ruisdael's works (*loc. cit.*), but altered his opinion prior to the painting's 2005 sale. In recent years, scholarly opinion has turned definitively in favor of Ruisdael, with the attribution having been independently endorsed by both Peter Sutton (*loc. cit.*) and Frits Duparc (private communication, 23 July 2020).

The painting is first recorded in the possession of the Sheremetev family in Russia. Its subsequent provenance indicates that it probably belonged to Count Aleksandr Dmitriyevich Sheremetev (1859-1931), a noted composer, conductor and entrepreneur who was forced to flee Russia in 1917 to his estates in Finland before settling in Belgium and, ultimately, Paris. By 1931, presumably following Sheremetev's death that year, the painting came into the possession of Count Valentin Platonovich Zubov. He was the younger brother of Count Sergueï Platonovitch Zubov (1881-1964), whose first wife, Elisabeth Alexandrovna Countess Scheremeteva (1884-1962), was the eldest daughter of Count Sheremetev. Count Zubov was a well-known figure in Russian artistic circles. Having returned from his studies in Germany, including under Heinrich Wölfflin in Berlin, in 1912 he founded the Institute of Art History, now part of the Russian Academy of Sciences and the Ministry of Culture of the Russian Federation, at his family's palace situated at 5 St. Isaac's Square. Following the February Revolution, he was entrusted with the conversion of Gatchina Palace into a museum, ultimately serving as its first director before departing for Paris in 1925.



Fig. 1 Jacob Isaacksz. van Ruisdael, *Oak trees on the edge of a river*, Musée Condé, Chantilly © RMN-Grand Palais / Art Resource, NY.



33

QUIRINGH VAN BREKELenkAM

(?ZWAMMERDAM, NEAR LEIDEN, AFTER 1622-?1669 LEIDEN)

An interior with an elderly couple by a fireplace, table and spinning wheel, a bedstead behind

signed 'Q· V· Brekelenkam·' (lower center)

oil on panel

22¾ x 31½ in. (56.8 x 80 cm.)

\$70,000-100,000

£55,000-78,000

€60,000-84,000

PROVENANCE:

Private collection, England.

with Johnny van Haeften, London, where acquired by the present owner in 1998.

LITERATURE:

P.C. Sutton, *The Martin and Kathleen Feldstein Collection*, privately published, 2020, pp. 10-11, no. 1, illustrated.

The Leiden painter Quiringh van Brekelenkam returned repeatedly to depictions of elderly couples in simple domestic interiors, elevating these rustic scenes in a way that belies their humble subject matter. The intensity of expression and individual character of the couple's facial features are portrait-like and may well be based on the artist's friends or family. Indeed, this couple appears in a number of other paintings by Brekelenkam (see, for example, A. Lasius, *Quiringh van Brekelenkam*, Doornspijk, 1992, pp. 126-127, no. 163, fig. 47). The spinning wheel, too, is a frequently encountered detail, perhaps on account of its associations with Leiden's textile industry.

Because Brekelenkam's style and subject matter varied little throughout his career, it is difficult to establish a clear chronology of his work. Similarly staged paintings with a fireplace at left and a bedstead with curtains and two pillows along the back wall are known from the 1650s and 1660s. One particularly close example dated 1654 was formerly with Gebr. Douwes Fine Art (see Lasius, *op. cit.*, p. 123, no. 151). A second example from 1664, with differences in the fireplace and a Dutch door in the right background but similar still life elements at lower right, is at Liechtenstein, The Princely Collections, Vaduz-Vienna. The present painting is among Brekelenkam's finest treatments of the subject and probably dates to *circa* 1660.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C CONDUCTING THE SALE 1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 2% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

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

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

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

- In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will 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;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

- Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- charge you storage costs at the rates set out at www.christies.com/storage.
 - 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.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

- (e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The

arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□
Bidding by interested parties

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

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

■
See Storage and Collection pages in the catalogue.

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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◊ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

◊◆ Third Party Guarantees/Irrevocable bids

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

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

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

□ Bidding by interested parties

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

Post-catalogue notifications

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

Other Arrangements

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

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

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

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

**"Circle of ..."

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

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

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

POST 1950 FURNITURE

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

29/03/19



Property from a Private Collection, Sweden
CHRISTIAN DANIEL RAUCH (AROLSEN 1777-1857 DRESDEN)
CIRCA 1835-1839
BUST OF LUISE ENGEL AS FLORA
Marble; on a circular marble socle
21½ x 12 x 6 in. (54.6 x 30.5 x 15.2 cm.)
\$30,000-50,000

THE EXCEPTIONAL SALE
New York, 14 October 2020

VIEWING
By Appointment Only,
10-13 October 2020

CONTACT
Becky MacGuire
bmacguire@christies.com
+1 212 636 2211

CHRISTIE'S

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

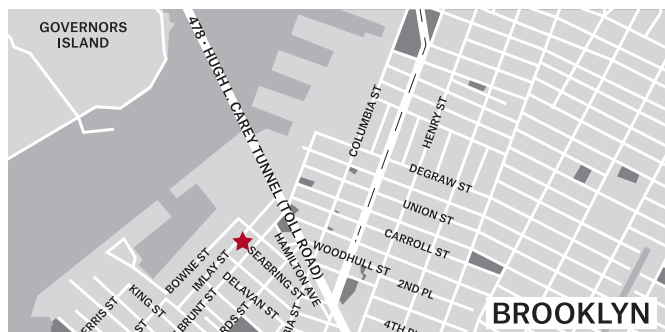
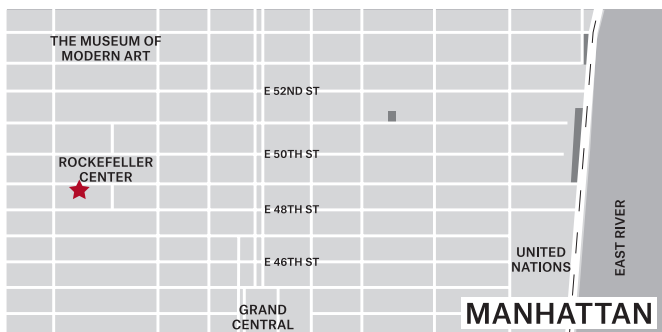
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

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

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

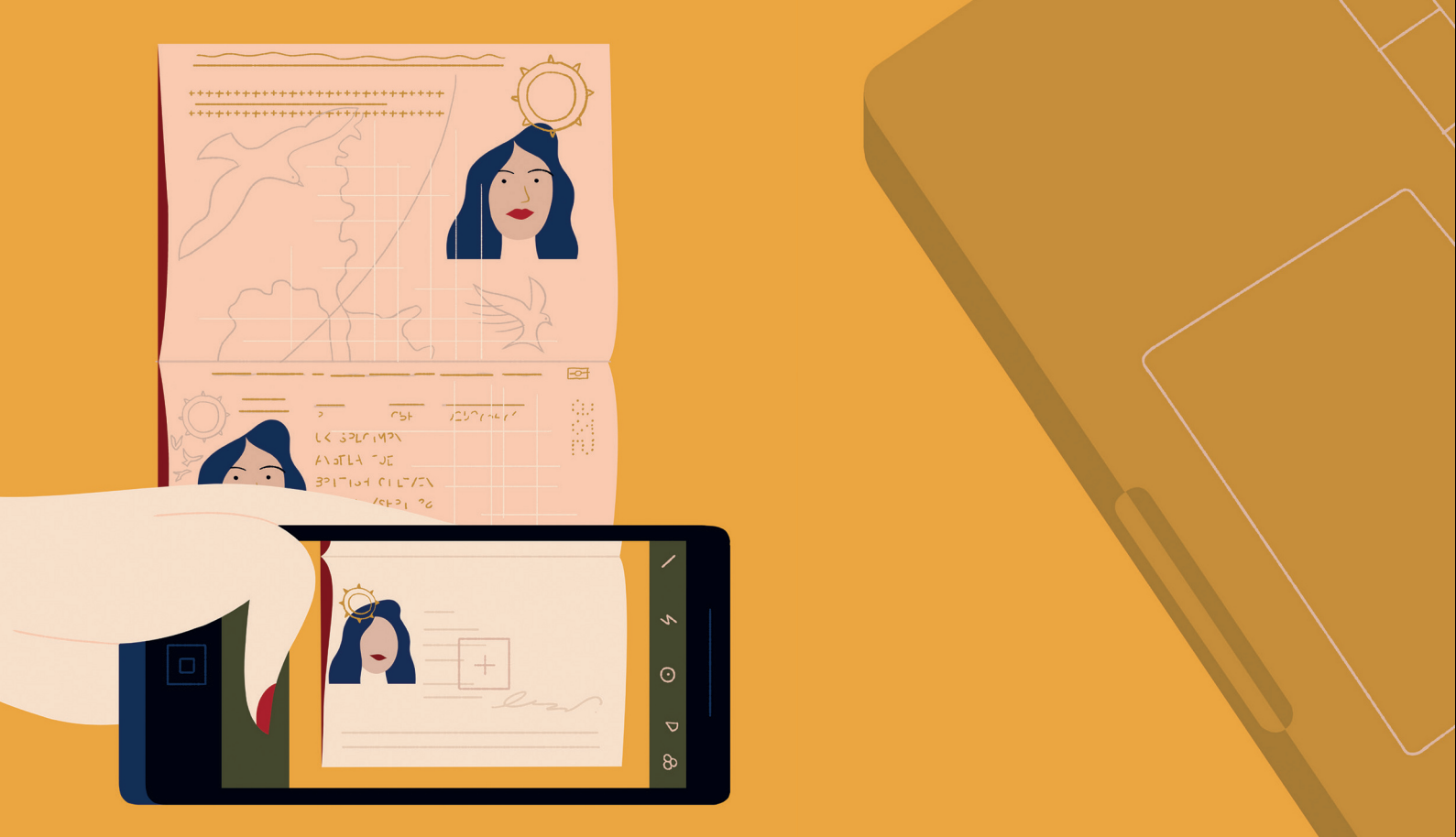
Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

ART. WORK.

Kick-start your career in the art world
with a Christie's Education.

[LEARN MORE AT CHRISTIES.EDU](https://www.christies.edu)

LONDON | NEW YORK | HONG KONG

CHRISTIE'S
EDUCATION

CONTINUING EDUCATION • ONLINE COURSES



RUSSIAN ART

London, 23 November 2020

VIEWING

20-22 November 2020
8 King Street
London SW1Y 6QT

CONTACT

Margo Oganessian
moganesian@christies.com
+44 (0)20 7389 783

PROPERTY FROM A PRIVATE BRITISH COLLECTION

A LARGE AND RARE SILVER WINE EWER
IN THE FORM OF A PHEASANT
BY FABERGÉ, WITH THE WORKMASTER'S MARK OF
JULIUS RAPPOPORT, ST PETERSBURG, CIRCA 1890

26 in. (66 cm.) long
£100,000-150,000

CHRISTIE'S



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Jennifer Zatorski, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Chairman, West Coast
Tash Perrin, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Cepera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Kelly Ayers, Diane Baldwin, Heather Barnhart,
Alyson Barnes, Michael Bass, G. Max Bernheimer,
Rita Boyle, Catherine Busch, Max Carter,
Ana Maria Celis, Veronique Chagnon-Burke,
Angelina Chen, Dan Conn, Kathy Coumou,
Deborah Coy, Francois de Poortere, Carrie Dillon,
Yasaman Djunic, Lydia Fenet, Jessica Fertig,
Dani Finkel, Johanna Flaum, Marcus Fox,
Sayuri Ganepola, Virgilio Garza, Benjamin Gore,
Helena Grubestic, Jennifer K. Hall, Bill Hamm,
William Haydock, Allison Heilman, Darius Himes,
Margaret Hoag, Erik Jansson, Michael Jefferson,
Rahul Kadakia, Jessica Katz, Julie Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Samantha Koslow, Daphne Lingon, Gabriela Lobo,
Rebecca MacGuire, Erin McAndrew, Rick Moeser,
Illysa Ortsman, Jason Pollack, Denise Ratinoff,
Sonya Roth, Raj Sargule, Emily Sarokin,
Caroline Sayan, Elise de la Selle, Will Strafford,
Gemma Sudlow, Sarah Vandeweerd, Cara Walsh,
Allison Whiting, Marissa Wilcox, Jody Wilkie,
Zackary Wright, Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Nicole Arnot,
Christine Layng Aschwald, Danielle Austin,
Victoria Ayers, Marina Bertoldi, Diana Bramham,
Eileen Brankovic, Meghan Bunting, Maryum Busby,
Cristina Carlisle, Lauren Carlucci, Michelle Cheng,
Kristen de Bruyn, Aubrey Daval, Cathy Delany,
Jacqueline Dennis Subhash, Christine Donahue,
Caitlin Donovan, Abby Farha, Vanessa Fusco,
Christina Geiger, Joshua Glazer, Lisa Gluck,
Lindsay Griffith, Emily Grimbald, Margaret Gristina,
Izabela Grocholski, James Hamilton,
Olivia Hamilton, Natalie Hamrick, Anne Hargrave,
Sima Jalili, Heather Jobin, Emily Kaplan,
Sumako Kawai, Marisa Kayyem, Caroline Kelly,
Bennett Jackson, Peter Klarnet, Noah Kupferman,
Abbey Lambek, Alexandra Lenobel,
Andrew Lick, Alexander Locke, Ryan Ludgate,
Samantha Margolis, Alex Marshall, Adam McCoy,
Nina Milbank, Michael Moore, Melissa Morris,
Danielle Mosse, Christopher Munro,
Takaaki Murakami, Libia Nahas, Laura Nagle,
Marysol Nieves, Remi Nouailles,
Margaret O'Connor, Jonquil O'Reilly,
Rachel Orkin-Ramey, Joanna Ostrem,
Sam Pedder-Smith, Carleigh Queenth,
Joseph Quigley, Prakash Ramdas,
Daphne Riou, Casey Rogers, William Russell,
Arianna Savage, Stacey Sayer, Morris Scardigno,
Morgan Schoonhoven, Alexa Shitanishi,
Hannah Solomon, Joanna Szymkowiak,
Arianna Tosto, Lillian Vasquez, Jill Waddell,
Izzie Wang, Michal Ward, Ben Whine,
Jennifer Wright, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Nishad Avari, Caroline Baker, Anna Bar,
Alexandra Bass, Laura Betrián, Bernadine Boisson,
Tristan Bruck, Ally Butler, Michelle Carpanzano,
Laura DeMartis, Alessandro Diotallevi, Julie Drennan,
Sarah El-Tamer, Caroline Ervin, Jill Farquharson,
Paola Saracino Fendi, Danielle Finn, William Fischer,
Sara Fox, Kristen France, Juarez Francis,
Hilary Friedman, Jacqueline Gascoigne,
Douglas Goldberg, Julia Gray, Abbey Green,
John Hawley, Courtney Heisen, Amy Indyke,
Stephen Jones, Paige Kestenman, Sibyl Lafontant,
Isabella Lauria, David Lieu, Anita Martignetti,
Laura Mathis, Christopher Mendoza,
Camille Massaro-Menz, Leo Montan, Megan Murphy,
Taylor Murtishaw, Alexandra O'Neill, Vicki Paloympis,
Daniel Peros, Amy Peterson, Nell Plumfield,
Claibourne Poindexter, Rebecca Roundtree,
Reed Ryan, Nicole Sales, Emily Salzberg, Jill Sieffert,
Jason Simonds, Alexa Smith, Hilary Smith,
Victoria Solivan, Laura Sumser, Victoria Tudor,
Grace Voges, Izzie Wang, Seth Watsky,
Heather Weintraub, Rachael White Young,
Kathryn Widing, Elizabeth Wight, Gretchen Yagielski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan,
David G. Ober, Nancy Rome, Brett Sherlock,
Alan Wintermute



FRONT COVER:
Lot 23

INSIDE FRONT COVER:
Lot 12

OPPOSITE TITLE PAGE:
Lot 5

OPPOSITE DIRECTORS PAGE:
Lot 31

INDEX PAGE:
Lot 24

BACK COVER:
Lot 9



INDEX

B

Backer, 6
Bloemaert, 8
van Brekelenkam, 33

C

van de Cappelle, 29

D

Dusart, 7

G

van Goyen, 18-22

H

de Hondecoeter, 10

M

Molijn, 14, 15
Mulier, 2

N

van der Neer, 23
de Neyn, 16

P

Porcellis, 1

R

Rembrandt, 9
van Ruisdael, 31, 32
van Ruysdael, 24-26

S

Saftleven, 3, 4
van Santvoort, 17
Steen, 5

V

van de Velde, 11-13
van de Venne, 27
de Vlieger, 28
Vroom, 30





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020