



CHRISTIE'S

OLD MASTER *and*
EUROPEAN PAINTINGS

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NEW YORK | 23 MAY 2024





OLD MASTER *and* EUROPEAN PAINTINGS

from a PRIVATE COLLECTION | SELLING WITHOUT RESERVE

AUCTION

Thursday, 23 May 2024
2.00pm (Lots 1-53)

20 Rockefeller Plaza
New York, NY 10020

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Saturday 18 May 1.00pm - 5.00pm
Sunday 19 May 1.00pm - 5.00pm
Monday 20 May 10.00am - 5.00pm
Tuesday 21 May 10.00am - 5.00pm
Wednesday 22 May 10.00am - 5.00pm

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Lot 1

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Special thanks to Clare Smith
and Meredith Horan for their
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•1

JOHAN CHRISTIAN CLAUSEN DAHL
(BERGEN 1788-1857 DRESDEN)

Evening near Dresden, Poplars in the Foreground

signed and dated 'Dahl/11 Juli 183[?]' (lower right); inscribed, dated and signed
'Landskape i aftenstemning Dresden 1842./J.C. Dahl.' (on a label on the reverse)

oil on paper laid down
5½ x 7½ in. (14 x 19.1 cm.)

SELLING WITHOUT RESERVE

\$25,000-35,000

£20,000-28,000

€24,000-32,000

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, 31 August 1999, lot 105, as
Aftenstemning nær Dresden, i forgrunden popler.
Acquired at the above sale by the present owner.

By the time he executed the present painting, Johann Christian Clausen Dahl had long since departed his native Norway to travel the Continent. He ultimately settled in Dresden in 1824, where he accepted a post at the Academy and taught an illustrious generation of painters that included his fellow Norwegians Thomas Fearnley and Peder Balke as well as the German landscapist Christian Friedrich Gille. It was also during this period that Dahl's work shifted almost entirely to landscape painting, often, as here, Romantic depictions of Dresden and its environs. Marie Lødrup Bang notes that Dahl's late views of Dresden are conceived as *Stimmungslandschaften* in which the topography is deemphasized to highlight the complex plays of light and shadow (M. L. Bang, *Johan Christian Dahl. Life and Works*, II, Oslo, 1987, pp. 67-68), as is brilliantly demonstrated in the present work. The foreground of poplars and other treetops serve as a frame to draw the viewer's attention to the beautifully modulated light in the sky, where passages of free and fluid brushwork alternate between dark scudding clouds and warm sunset tones breaking through from behind. To define the distant landscape, the artist uses the inverse of this technique, overlaying the blue tones delineating the topography with the warm colors from the sky to emphasize the reflection of the sunset light within the loosely rendered features of the landscape.



•2

ANTHONIE JANSZ. VAN DER CROOS
(ALKMAAR 1606-1662 THE HAGUE)

A panoramic landscape, presumed to be Frankfurt

inscribed and dated 'IC 1655' (lower left, on the rock)

oil on panel

27 $\frac{1}{8}$ x 35 $\frac{3}{4}$ in. (68.9 x 90.8 cm.)

SELLING WITHOUT RESERVE

\$50,000-70,000

£40,000-56,000

€47,000-65,000

PROVENANCE:

with Saam Nystad, The Hague, by 1951, where acquired by the following
Private collection, Sittard, and by descent.

[Property of a Collector]; Sotheby's, New York, 11 January 1996, lot 34, where acquired
by the present owner.

LITERATURE:

H.-U. Beck, *Künstler um Jan van Goyen; Maler und Zeichner*, 1991, p. 110, no. 278 (B21),
illustrated.

Anthony van der Croos primarily painted landscapes influenced by Jan van Goyen. Van der Croos spent most of his career in The Hague, where he became a member of the Guild of Saint Luke by 1647. He also, however, became a founding member of the Confrerie Pictura in 1656, an organization created by painters unhappy with their local guild. In the wake of the Reformation, the organizers felt a more robust approach was needed to counteract the loss of church commissions and the protections the church offered, as well as to manage the influx of painters from cities like Antwerp.

Frankfurt's strategic position on a hill overlooking the river meant the walled city was naturally well defended. It was a bustling city of art and trade from the 16th century onwards bolstered further by the invention of the printing press in nearby Mainz. By 1655, when van der Croos depicted Frankfurt, it had been declared an Imperial Free City, a privilege which accorded the city a degree of autonomy and representation in the Imperial Diet.



•3

ADRIEN MANGLARD
(LYON 1695-1760 ROME)

*The waterfront at Naples with fishermen and merchants
in the foreground and Castel dell'Ovo beyond*

oil on canvas
19¼ x 29½ in. (48.8 x 74.9 cm.)

SELLING WITHOUT RESERVE

\$40,000-60,000

£32,000-48,000

€38,000-56,000

PROVENANCE:

Anonymous sale; Christie's, London, 1 December 1978, lot 63, as Luca Carlevarijs.

Anonymous sale; Christie's, London, 20 February 1986, lot 172, as Circle of Luca Carlevarijs.

Dr. Carlo Croce, Philadelphia; [The Property of Dr. Carlo Croce, Philadelphia], Christie's, New York, 14 January 1993, lot 113, where acquired by the present owner.

Although this picture was formerly associated with Luca Carlevarijs (1663-1730), an artist frequently credited with 'inventing' the genre of view painting, it was recognized as a characteristic work by the French marine painter Adrien Manglard when it last appeared on the art market, more than 20 years ago. Manglard, who spent much of his working life in Italy, specialized in painting seascapes and is best remembered today for having taught Claude-Joseph Vernet.





•4

WOLFGANG-ADAM TÖPFFER
 (GENEVA 1766-1847 MORILLON)
L'embarquement (esquisse pour Joséphine)

oil on canvas
 23¾ x 26½ in. (59.4 x 67.3 cm.)
 Painted before 1814.

SELLING WITHOUT RESERVE

\$10,000-15,000

£7,900-12,000
 €9,300-14,000

PROVENANCE:

The artist, commissioned by Empress Joséphine, but not completed before her death in 1814.

His estate sale; Geneva, 1847, no. 69.

Private collection, Geneva.

Gustave Martin, Geneva.

Anonymous sale; Sotheby's, Zurich, 27 November 1984, lot 40.

Patrice de Weck, Geneva.

Anonymous sale; Christie's, Zurich, 17 June 1991, lot 254, as *L'embarquement pour la noce*.

Private collection, Switzerland.

Their sale; Sotheby's, Zurich, 5 June 1996, lot 30, as *L'embarcation de la noce*.

Acquired at the above sale by the present owner.

LITERATURE:

L. Boissonnas, *Wolfgang-Adam Töpffer (1766-1847): catalogue raisonné des peintures*, Bern, 2011, p. 168, no. LBP 82, illustrated.



•5

MARTINUS CHRISTIAN
WESSELTOFT RØRBYE
 (DRAMMEN 1803-COPENHAGEN 1848)

Fra Castellamare (At Castellamare)

inscribed and dated 'Castellamare 1835.' (upper left)
 watercolor over pencil on paper laid down
 9½ x 15¼ in. (24.1 x 38.7 cm.)

SELLING WITHOUT RESERVE

\$4,000-6,000

£3,200-4,700
 €3,700-5,500

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, 19 November 1990, lot 114.
 Acquired at the above sale by the present owner.



•6

ANDREAS JUUEL
 (COPENHAGEN 1817-1868)
Gadescene fra Nürnberg (Street Scene in Nuremberg)

signed 'A Juuel' (lower right)
 oil on canvas
 13¾ x 11⅞ in. (34.9 x 28.6 cm.)

SELLING WITHOUT RESERVE

\$5,000-7,000

£4,000-5,600
 €4,700-6,500

PROVENANCE:

General Consul Johan Hansen (1838-1913) and Emma Hikens Hansen (1838-1918), Copenhagen.
 His estate sale; Winkel & Magnussen, Copenhagen, 5 October 1932, lot 80.
 Anonymous sale; Winkel & Magnussen, Copenhagen, 13 October 1949, lot 153, as *Gadescene i Nürnberg*.
 Anonymous sale; Museumsbygningen, Copenhagen, 5 March 1998, lot 3.
 Acquired at the above sale by the present owner.



•7

MARTINUS CHRISTIAN WESSELTOFT RØRBYE
 (DRAMMEN 1803-COPENHAGEN 1848)
Bråbyporten ved Gisselfeld (The Gate 'Braby' at Gisselfeld)

dated '1832' (lower right)
 oil on canvas
 13½ x 9¾ in. (34.3 x 24.8 cm.)

SELLING WITHOUT RESERVE

\$10,000-15,000

£7,900-12,000
 €9,300-14,000

PROVENANCE:

Marie Ringberg, until April 1905.
 Anonymous sale; Kunsthallen, Copenhagen, 29 August 1996, lot 177, as *Bråbyporten ved Gisselfeld, på gårdspladsen spadserende mand med stok*.
 Acquired at the above sale by the present owner.

EXHIBITED:

Copenhagen, Kunstforeningen, *Fortegnelse Over M. Rørbyes Arbejder som Vejledning ved Udstillingen i Kunstforeningen*, March-April 1905, p. 8, no. 35a, as *Braabyporten*.

•8

**ATTRIBUTED TO CORNELIS VAN
POELENBURCH (?UTRECHT 1595/5-1667)**

*A capriccio of the Campo Vaccino with merchants
selling cattle and a washerwoman at a fountain in the
foreground, and the Castel Sant'Angelo beyond*

inscribed 'MCXX' (on the fountain)

oil on silvered copper

16¼ x 22 in. (41.3 x 55.8 cm.)

SELLING WITHOUT RESERVE

\$50,000-70,000

£40,000-56,000

€47,000-65,000

PROVENANCE:

[The Property of Mrs. J.S. Braddel]; Christie's, London, 2 July 1965, lot 2, as
Bartholomeus Breenbergh, where acquired for 3,600 gns. by the following,
with Edward Speelman, London, where acquired by,
Sir Charles Clore (1904-1979), London.

Anonymous sale; Sotheby's, London, 11 December 1985, lot 122, as Cornelis van
Poelenburgh.

Anonymous sale; Christie's, London, 8 December 1989, lot 27, as Cornelis van
Poelenburgh, where acquired by the present owner.

LITERATURE:

Nederlandse 17e eeuwse Italianiserende landschapschilders, exhibition catalogue,
Utrecht, 1965, p. 64-65, under no. 11, as Cornelis van Poelenburgh.

Le siècle de Rembrandt: tableaux hollandais des collections publiques françaises,
exhibition catalogue, Paris, 1970-71, p. 156, under no. 157, as Cornelis van Poelenburgh.

M. Roethlisberger, *Bartholomeus Breenbergh: The Paintings*, Berlin and New York,
1981, p. 30, under no. 12; p. 31, no. 16, as Cornelis van Poelenburgh.

N. Sluijter-Seiffert, *Cornelis van Poelenburgh, 1594/5-1667: The paintings*, Amsterdam
and Philadelphia, 2016, p. 367, under no. 231, as a copy of a version in the Musée du
Louvre, Paris.

This composition must have been popular among Cornelis van Poelenburgh's patrons as he repeated it on at least six occasions. Marcel Roethlisberger counted five of these versions as autograph - including the present work - noting that while none of them are signed, their high quality justifies an attribution to the master in full (*loc. cit.*, p. 30). More recently, Nicolette Sluijter-Seiffert revisited this group and considers only the version on copper, now in the Musée du Louvre, Paris (inv. no. 1084), to be by the artist's own hand (*op. cit.*). It seems unusual, however, for a copy to have been executed on such an expensive medium as silvered copper and to have been completed with such fine detail.





•9

**DAVID VAN DER PLAS
(AMSTERDAM 1647-1704)**

An elegant company seated around a table, playing music and drinking

oil on canvas
28¼ x 23¼ in. (71.7 x 59 cm.)

SELLING WITHOUT RESERVE

\$30,000-50,000

£24,000-40,000
€29,000-47,000

PROVENANCE:

[The Property of a Gentleman]; Christie's, London, 20 May 1938, lot 70, as J. Verkolje, with Nystad Antiquairs, Lochem and 's-Gravenhage.
P.A. Huët, The Hague, by 1957.
Anonymous sale; Sotheby's, Amsterdam, 8 February 1988, lot 68, as Caspar Netscher (76,000 guilders).
[Property of a Private Collector]; Sotheby's, London, 16 December 1999, lot 52, where acquired by the present owner.

EXHIBITED:

Dordrecht, Dordrechts Museum, *Mens en Muziek: nederlandse meesters uit vijf eeuwen*, 13 July-1 September 1957, no. 58, as Caspar Netscher.

LITERATURE:

M.E. Wieseman, *Caspar Netscher and Late Seventeenth-Century Dutch Painting*, Doornspijk, 2002, p. 353, no. C78.



•10

DUTCH SCHOOL, 17TH CENTURY

Portrait of a woman, formerly identified as Elizabeth Cromwell, three-quarter-length, holding a fan, before a curtain with a landscape beyond

oil on canvas
40 x 32½ in. (101.6 x 82.8 cm.)

SELLING WITHOUT RESERVE

\$30,000-50,000

£24,000-40,000
€28,000-46,000

PROVENANCE:

(Possibly) Acquired in the early 19th century by Dr. Joseph Carlyle, and by descent. Sir Fitzroy Maclean, BT., K.T., his deceased sale; Christie's, London, 13 December 1996, lot 262, as Caesar van Everdingen, where acquired by the present owner.

When this painting first appeared at auction in 1996, it was thought to be a work by the Alkmaar-based portraitist, Caesar van Everdingen, and bore an indistinct inscription reading 'Elizabeth Cromwell / [...] der Helst Pinxit'. Both the attribution and identification of the sitter have since come into question. The woman's clothing does provide us with a clue, as her distinctive black bodice, with its voluminous sleeves, and the fine linen collar covering her shoulders are both consistent with those worn in the 1660s.

JAN WEENIX (AMSTERDAM 1641-1719)

A young gentleman courting an elegant lady beneath a statue of Venus on a quay, with figures merrymaking and boarding a ferry beyond

signed and dated 'J. WEENIX 1675' (lower right on the stone block)

oil on canvas

50½ x 42¾ in. (128.2 x 108.6 cm.)

SELLING WITHOUT RESERVE

\$50,000-70,000

£40,000-56,000

€47,000-65,000

PROVENANCE:

Anonymous sale; William Ford, The Exchange, Manchester, 8-10 May 1822, lot 433.

W. R. Preston, Sidmouth; [The Property of a Gentleman in the Country], Christie's,

London, 25 June 1850, lot 55 as Weenix.

with Martin Colnaghi, London, by 1894.

Arnold Friedlaender (according to label on reverse).

Major and Mrs. Goodliffe, Birdtown, Burnfoot, Co. Donegal, by 1957.

[Property of a Gentleman]; Christie's, London, 4 July 1997, lot 58, where acquired by the present owner.

EXHIBITED:

Utrecht, *Catalogus der Tentoonstelling van Oude Schilderkunst*, 20 August-1 October

1894, no. 228.

Dublin, Municipal Gallery of Modern Art, *Exhibition of Paintings from Irish Collections*,

20 May-25 August 1957.

LITERATURE:

A. Van Wagenberg-Ter Hoeven, *Jan Weenix The Paintings: Master of the Dutch Hunting Still Life*, Zwolle, 2018, pp. 117-118, no. 32.

Taught by his father, Jan Baptist Weenix, Jan Weenix became a member of the Utrecht guild by 1664. While known primarily for his game and hunting still lifes, Weenix painted several scenes of elegantly attired figures in Italianate harbors. These early paintings were largely inspired by his father's landscape paintings of Italy and focus on vertical compositions anchored by a sculpture on a pedestal towering over figures against the backdrop of a port (A. Van Wagenberg-Ter Hoeven, *op. cit.*, p. 89). This painting dates from 1675, a period within which Weenix gained confidence in his own invented schemes and play of light within his compositions.

Late afternoon light falls strongly on the figural group at the base of the pedestal, illuminating the seated girl as she delicately feeds a parrot. Richly dressed, she focuses on her pet despite her equally elegant companion's vain attempt to draw her attention in the direction of his outstretched hand, perhaps to warn her that she may literally miss the boat. A well dressed couple at right prepares to embark on the gondola with dogs at their feet, while figures to the left cavort and smoke in the dim light. The asymmetry is emphasized by the receding composition on either side of the statue, pulling the eye into the stately and bustling harbor as imagined by Weenix. Weenix may have injected a moralizing element to the two distinct sides of life on either side of the stoic and enduring statue, a warning against the distraction of fleeting entertainment.



•12

CIRCLE OF GIUSEPPE CADES
(ROME 1750-1799)

An exterior of a palace with elegant figures playing chess on a balcony

oil on canvas
40% x 40% in. (102.5 x 103.5 cm)

SELLING WITHOUT RESERVE

\$50,000-70,000

£40,000-56,000

€47,000-65,000

PROVENANCE:

Vaughan collection, Combe Grove Manor, Bath, and by descent to, William Vaughan-Jenkins, Bath; [Property from the Estate of the Late W. Vaughan-Jenkins], Sotheby's, London, 3 July 1991, lot 67, as 'Giuseppe Cades,' where acquired by the present owner.

This as-yet unidentified artist shares some stylistic and compositional elements with the Roman painter Giuseppe Cades. Cades trained with Domenico Corvi until the age of sixteen, when he won the first prize at the Accademia di San Luca. In the following years, he dedicated himself to making drawings after the Antique, which he sold to foreign travelers. This painting shows in its fresh colors a definite neo-classical tendency, yet the composition and the vivid depiction of the figures reflect the influence of late Roman Baroque painting on this anonymous artist.





•13

**GIOVANNI BATTISTA LANGETTI
(GENOA 1635-1676 VENICE)**

Joseph and Potiphar's wife

oil on canvas, unframed
76 x 55½ in. (193 x 141 cm.)

SELLING WITHOUT RESERVE

\$20,000-30,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 July 1996, lot 416, where acquired by the present owner.

LITERATURE:

M.S. Mantovanelli, *Giovanni Battista Langetti: Il Principe dei Tenebrosi*, Soncino, 2011, pp. 180-181, no. 66, fig. 46.

£16,000-24,000
€19,000-28,000

According to Marina Stefani Mantovanelli, this painting had been offered as the work of a seventeenth-century Flemish hand (*loc. cit.*). By the time of its sale in 1996, however, it had been recognized as the work by the North Italian Baroque painter Giovanni Battista Langetti (*loc. cit.*).



•14

**BARTOLOMEO GUIDOBONO
(SAVONA 1654-1709 TURIN)**

The Creation of Eve

oil on canvas
36¼ x 45¾ in. (92 x 115.2 cm)

SELLING WITHOUT RESERVE

\$20,000-30,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 January 1998, lot 228, where acquired by the present owner.

LITERATURE:

M. Newcome Schleier, *Bartolomeo e Domenico Guidobono*, Turin, 2002, p. 110, no. P35, pl. XXXII.

£16,000-24,000
€19,000-28,000

•15

GIACOMO CERUTI (MILAN 1698-1767)

A shepherdess with a cow and a sheep in a rocky landscape

oil on canvas
46 $\frac{7}{8}$ x 35 $\frac{3}{4}$ in. (119 x 90.8 cm.)

SELLING WITHOUT RESERVE

\$80,000-120,000	£64,000-96,000
	€75,000-110,000

PROVENANCE:

Robert L. Manning (1924-1996) and Bertina Suida (1922-1992), New York.
Anonymous sale; Christie's, London, 24 May 1991, lot 67, where acquired by the present owner.

LITERATURE:

R.L. Manning, *Painting in Italy in the Eighteenth Century: Rococo to Romanticism*, Chicago, 1970, p. 26, no. 5.

M. Gregori., *Giacomo Ceruti*, Milan, 1982, pp. 407-409 and 473, no. 251, illustrated.

F. Frangi., *Giacomo Ceruti, il Pitocchetto*, exhibition catalogue, Brescia, 13 June-31 October 1987, p. 194, no. 84.

E. Strocchi, *Settecento Lombardo*, exhibition catalogue, Milan, 1990, p. 142, l.108.

Giacomo Ceruti was a leading figure in a distinguished line of artists from Lombardy that Roberto Longhi classed as 'i pittori della realtà' ('painters of reality'). This trend began in the late sixteenth century with pioneers of portraiture such as Moretto da Brescia and Moroni, and continued through to the eighteenth century, with Ceruti becoming arguably the greatest exponent of genre painting in his time. His portrayals of humble, quotidian figures, uncompromising in their realism, helped forge his reputation as an exceptional observer of the everyday. Although he did produce altarpieces, notably in Padua and Piacenza, cities where he spent several years, as well as some still lifes, it was his work as a portraitist and as a 'painter of reality' that ensured his standing to the present day.

This canvas belongs to a group of mature works from the 1760s that explore pastoral themes. Ceruti's interest in this subject matter reflects the influence of Cornelis Bloemaert's set of sixteen prints after his father Abraham Bloemaert (see M. Gregori, *op. cit.*, p. 60, figs. 72-77); in particular this composition relates closely to the eighth in the series, which also shows a peasant girl holding a distaff (see A. McNeil Kettering, *Dutch Arcadia, Pastoral Art and its Audience in the Golden Age*, 1983, fig. 109). Mina Gregori suggests that Ceruti's *A mother and her child milking a cow in a landscape* (sold Sotheby's, New York, 30 January 2019, lot 58, \$1,300,000; *ibid.*, pp. 404-406, no. 250) may have originally been a pendant to the present picture, while other works from the series include *A spinner and farmer with a basket* (Milan, Castello Sforzesco) and *A shepherdess* (formerly with Colnaghi, London).





•16

**LOUIS-RÉMY MATIFAS
(AMIENS 1847-1896 PARIS)
AND CHARLES-ÉMILE JACQUE
(PARIS 1813-1884)**

Jeune bergère gardant ses moutons, printemps

signed and dated 'Matifas/1881' (lower left)

oil on canvas

41½ x 29 in. (105.4 x 73.7 cm.)

SELLING WITHOUT RESERVE

\$8,000-12,000

£6,400-9,500
€7,400-11,000

PROVENANCE:

T. Williams, 1927.

Anonymous sale; Christie's, New York, 24 May 1989, lot 287.

Acquired at the above sale by the present owner.

LITERATURE:

P.-O. Fatica, *Charles Jacque, 1813-1894: Graveur original et peintre animalier*, Montigny-sur-Loing, 1995, p. 269.

The background of the present work was painted by Matifas with the animals and figure painted by Jacque. The arrangement of the ewe and lamb is a replica of Jacque's *Jeune bergère gardant ses moutons, été*, formerly in the Doheny collection, which is included in this sale as lot 52.



•17

**CHARLES-ÉMILE JACQUE
(PARIS 1813-1884)**

Jeune bergère gardant ses moutons, été

signed 'Ch. Jacque' (lower left)

oil on canvas

42 x 30¼ in. (106.7 x 76.8 cm.)

SELLING WITHOUT RESERVE

\$10,000-15,000

£7,900-12,000
€9,300-14,000

PROVENANCE:

Ellen Burdett Slater (1858-1941) and William Albert Slater (1857-1919), Washington, D.C. with M. Knoedler & Co., New York, acquired directly from the above, 30 November 1910.

Edward Laurence Doheny (1856-1935) and Carrie Estelle Betzold Doheny (1875-1958), Los Angeles, acquired directly from the above, August 1914.

Her estate sale; Christie's, New York, 3 February 1988, lot 186W, as *Shepherd, Sheep and Lamb*.

Anonymous sale; Christie's, New York, 12 October 1993, lot 55.

Acquired at the above sale by the present owner.



•18

PETER VILHELM ILSTED
(SAXKØBING 1861-1933 COPENHAGEN)

Figure in a Summer Landscape

signed with the artist's monogram 'PI' (lower left); dated 'Juli 81' (lower right)

oil on canvas
13¹/₈ x 23³/₄ in. (33.4 x 60.3 cm.)

SELLING WITHOUT RESERVE

\$10,000-15,000

£7,900-12,000
€9,300-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 March 1990, lot 143.
Acquired at the above sale by the present owner.



•19

FREDERIK HANSEN SØDRING
(AALBORG 1809-1862 HELLERUP)

Soln bryder frem genrem skyerne (Sun Breaks Out Through the Clouds)

signed and dated 'Sødring 1833.' (lower left); with inscription and date 'Dahl[?]/1833' (on the reverse)

oil on canvas
7³/₄ x 11¹/₈ in. (19.7 x 30.2 cm.)

SELLING WITHOUT RESERVE

\$8,000-12,000

£6,400-9,500
€7,400-11,000

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, 31 August 1999, lot 107.
Acquired at the above sale by the present owner.

•20

LOUIS DERICKX
(ANTWERP, 1835-1895)

Deux femmes dans une clairière

signed and dated 'Louis. Dericks 64.' (lower left)
oil on canvas, unframed
31½ x 39¾ in. (80 x 100 cm.)

SELLING WITHOUT RESERVE

\$20,000-30,000

£16,000-24,000
€19,000-28,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22 February 1989, lot 250.
Acquired at the above sale by the present owner.





•21

OLE RING
(BALDERSBRØNDE 1901-1972 KØGE)

A Village in Early Winter

signed 'Ole Ring' (lower right)
oil on canvas
29¾ x 44 in. (75.6 x 111.8 cm.)

SELLING WITHOUT RESERVE

\$10,000-15,000

£7,900-12,000
€9,300-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 28 March 1990, lot 237.
Acquired at the above sale by the present owner.



•22

HENRI-JOSEPH HARPIGNIES
(VALENCIENNES 1819-1916 SAINT-PRIVÉ)

L'entrée de l'école

signed and dated 'hj harpignies. 1860.' (lower left)
oil on canvas
9¾ x 12¾ in. (24.6 x 32.4 cm.)

SELLING WITHOUT RESERVE

\$10,000-15,000

£7,900-12,000
€9,300-14,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 17 November 1969, lot 94, as *La rentrée des classes*, with Galerie Philippe Reichenbach, by 1970.
Julia McGuire Blewer (1903-1989) and Francis Livingston Blewer (1900-1990), New York, acquired directly from the above, 1970.
Her estate sale; Sotheby's, New York, 23 May 1990, lot 31.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Philippe Reichenbach, *Peintres du XIXe connus et moins connus*, 23 April-30 May 1970, no. 1.

•23

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

The schoolroom

oil on canvas, unframed
42¾ x 56½ in. (108.2 x 143.5 cm.)

SELLING WITHOUT RESERVE

\$30,000-50,000

£24,000-40,000

€29,000-47,000

PROVENANCE:

Private collection, United States, by 1924, as Antonio Amorosi.

Anonymous sale; Sotheby's, London, 8 July 1992, lot 48, where acquired by the present owner.

LITERATURE:

H. Voss, *Die Malerei des Barock in Rome*, 1924, p. 637, pl. 400, illustrated, as Antonio Amorosi.

M. Heimbürger, *Bernardo Keilhau detto Monsù Bernardo*, Rome, 1988, p. 239, no. 172, illustrated.

Formerly attributed to Antonio Amorosi, whose work was often confused with that of Keil, the present picture was first given to Keil by Minna Heimbürger in her 1988 catalogue raisonné (*loc. cit.*). Heimbürger reproduces a variant of the composition which includes a dog in the right foreground in place of the alphabet, the whereabouts of which is unknown (*op. cit.*, no. 172a, illustrated). In these pictures, Keil, who worked in Holland before moving to Venice in 1651 and finally to Rome in 1656, anticipates the intimate genre scenes of Giuseppe Maria Crespi in Bologna.





•24

GIOVANNI PAOLO CASTELLI, CALLED SPADINO (ROME 1659-1730)

Peaches, plums, grapes and other fruit in a glass bowl on a rocky ledge, with a watermelon and other fruit before it

oil on canvas
37½ x 27½ in. (95.3 x 69.8 cm.)

SELLING WITHOUT RESERVE

\$20,000-30,000

£16,000-24,000
€19,000-28,000

PROVENANCE:
[Property of a Lady]; Sotheby's, London, 24 April 2008, lot 109, where acquired by the present owner.



•25

STUDIO OF CHARLES-JOSEPH NATOIRE (NÎMES 1700-1777 CASTEL GANDOLFO)

Diana surprised by Actaeon

oil on canvas, unframed
36¼ x 29¼ in. (91.7 x 74.2 cm)

SELLING WITHOUT RESERVE

\$25,000-35,000

£20,000-28,000
€24,000-33,000

PROVENANCE:
Anonymous sale; Sotheby's, Monaco, 7 December 1990, lot 41, where acquired by the present owner.

LITERATURE:
S. Caviglia-Brunel, *Charles-Joseph Natoire: 1700-1777*, Paris, 2012, p. 228, p. 41, as a copy.

•26

ROMAN SCHOOL, EARLY 18TH CENTURY

The Finding of Moses

oil on canvas, unframed
95 x 135% in. (241.5 x 344.5 cm.)

SELLING WITHOUT RESERVE

\$40,000-60,000

£32,000-48,000

€38,000-56,000

PROVENANCE:

Private collection, Brussels, by 1984, and by whom sold,
[Property of a Gentleman]; Sotheby's, London, 8 July 1999, lot 70, as 'Attributed to
Carlo Maratti,' where acquired by the present owner.

The attribution of this sprawling enigmatic painting has alluded scholars since it appeared at auction in 1999, where described as attributed to Carlo Maratti. Stylistically, it is, indeed, inspired by Carlo Maratti's fluent classicism which represented the culmination of a long stylistic tradition that had begun with Raphael and was then reinvigorated by the expressive naturalism of Annibale Carracci, the compositional and dramatic clarity of Domenichino, and the refined understatement of Andrea Sacchi. Maratti's influences spread amongst late seventeenth and early eighteenth-century Roman painters, today known as the *Maratteschi*.

This *Finding of Moses* has been related to three of Maratti's drawings in Berlin-Dahlem: two head studies (inv. no. KdZ 15 221) and a study of a hand (inv. no. KdZ 25 055). There are also close parallels with frescoes by Niccolò Berrettoni, one of Maratti's most successful pupils, including those at the Palazzo Altieri, Rome and the Villa Falconieri, Frascati (not unanimously accepted as autograph). Stylistic affinities with the Roman painter Luigi Garzi are also evident and point to a date of circa 1710.





•27

CARSTIAN LUYCKX
(ANTWERP 1623-AFTER 1657)

A vanitas still life with an hour glass, a candle, a lira da braccia and bow, a deck of cards, dice, a musical manuscript, a skull crowned with a laurel wreath and other objects on a partially draped table

oil on canvas, unframed
23¾ x 20¼ in. (60.3 x 51.4 cm.)

SELLING WITHOUT RESERVE

\$20,000-30,000

£16,000-24,000
€19,000-28,000

PROVENANCE:

Anonymous sale; Phillips, London, 2 December 1997, lot 60, as 'Simon Renard de St. André', where acquired by the present owner.

We are grateful to Fred G. Meijer for proposing the attribution on the basis of photographs (private correspondence, 8 April 2024).



•28

AELBERT JANSZ. VAN DER SCHOOR
(UTRECHT 1602-1672)

A musical party

signed and dated 'AV Schoor/ 1643' ('AV' linked, lower right, on the vessel)
oil on canvas
55½ x 68½ in. (140.9 x 173 cm.)

SELLING WITHOUT RESERVE

\$40,000-60,000

£32,000-48,000
€38,000-56,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 12 May 1992, lot 157 as 'Abraham van der Schoor', where acquired by the present owner.

LITERATURE:

P. van den Brink, 'Aelbert van der Schoor, een Utrechts schilder en zijn werk,' *Oud Holland*, CVIII, 1994, p. 54, fig. 10.
P. van den Brink, 'Aelbert van der Schoor, een Utrechts schilder en uijn werk,' *Jaarboek Oud Utrecht*, 1998, pp. 139-167, no. 15.



•29

**LEONAERT BRAMER
(DELFT 1596-1674)**

The discovery of Pyramus and Thisbe

signed in monogram 'L.B.' (lower right)
oil on panel
15¼ x 21¼ in. (38.5 x 54 cm)

SELLING WITHOUT RESERVE

\$20,000-30,000

£16,000-24,000
€19,000-28,000

PROVENANCE:

The Royal Family, Poland, and by whom gifted to the following,
Prince Léon Radziwill (1880-1927), Monte Carlo (according to a label on the reverse).
Anonymous sale; Leo Spik, Berlin, 11-13 Dec 1986, lot 425.
Private collection, Germany, by 1990.

Private collection, Netherlands, by 1994.
Anonymous sale; Phillips, London, 4 July 1995, lot 70.
Anonymous sale; Sotheby's, New York, 16 May 1996, lot 148, where acquired by the present owner.

LITERATURE:

J. Foucart, 'Le Pyrame et Thisbé de Leonaert Bramer,' *Revue du Louvre et les Musées de France*, XL, 1990, p. 373, fig. 7.
P. Huys Janssen, et. al., *Leonaert Bramer: Ingenious Painter and Draughtsman in Rome and Delft*, exhibition catalogue, Zwolle and Delft, 1994, p. 299, cat. no. S223.1.

Leonaert Bramer depicted the tragic story of Pyramus and Thisbe on at least twelve occasions. Here he represents an episode not included in the story, in Ovid's *Metamorphoses* (IV: 55-166); this is the moment when the deceased bodies of the ill-fated lovers are discovered by their parents. Bramer illustrates the same scene in a similar manner, on copper, in a version now in the Musée du Louvre, Paris (inv. no. RF 1989 7).



•30

DUTCH SCHOOL, 17TH CENTURY

The philosopher Chilon

inscribed and dated '[in Greek letters: GN0THI SAUTON] AYTON 1627 Nosce teipsum / Chilon Philosophus Spartanus'
oil on panel, unframed
20¾ x 14¾ in. (51.8 x 36.5 cm.)

SELLING WITHOUT RESERVE

\$10,000-15,000

£8,000-12,000
€9,400-14,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 18 October 2000, lot 132, where acquired by the present owner.

Chilon was a Spartan philosopher known as one of the 'Seven Sages of Greece', a group of statesmen renowned in the early sixth century B.C. for their wisdom. Here, Chilon is shown holding a mirror, almost certainly a reference to his proverb 'know thyself', which is echoed in the Greek and Latin inscriptions on the *trompe l'oeil* frame. Although the picture is clearly dated 1627, its composition is based on an earlier engraving of 1596 by Jan Harmensz. Muller (see W.L. Strauss, *The Illustrated Bartsch*, 1980, IV, p. 455).



•31

JOSEPH BAIL
(LIMONEST 1862-1921 PARIS)

Sa première cigarette or Jeune fumeur

signed 'Bail Joseph' (lower right)

oil on canvas

11¼ x 15 in. (28.6 x 38.1 cm.)

SELLING WITHOUT RESERVE

\$10,000-15,000

£7,900-12,000

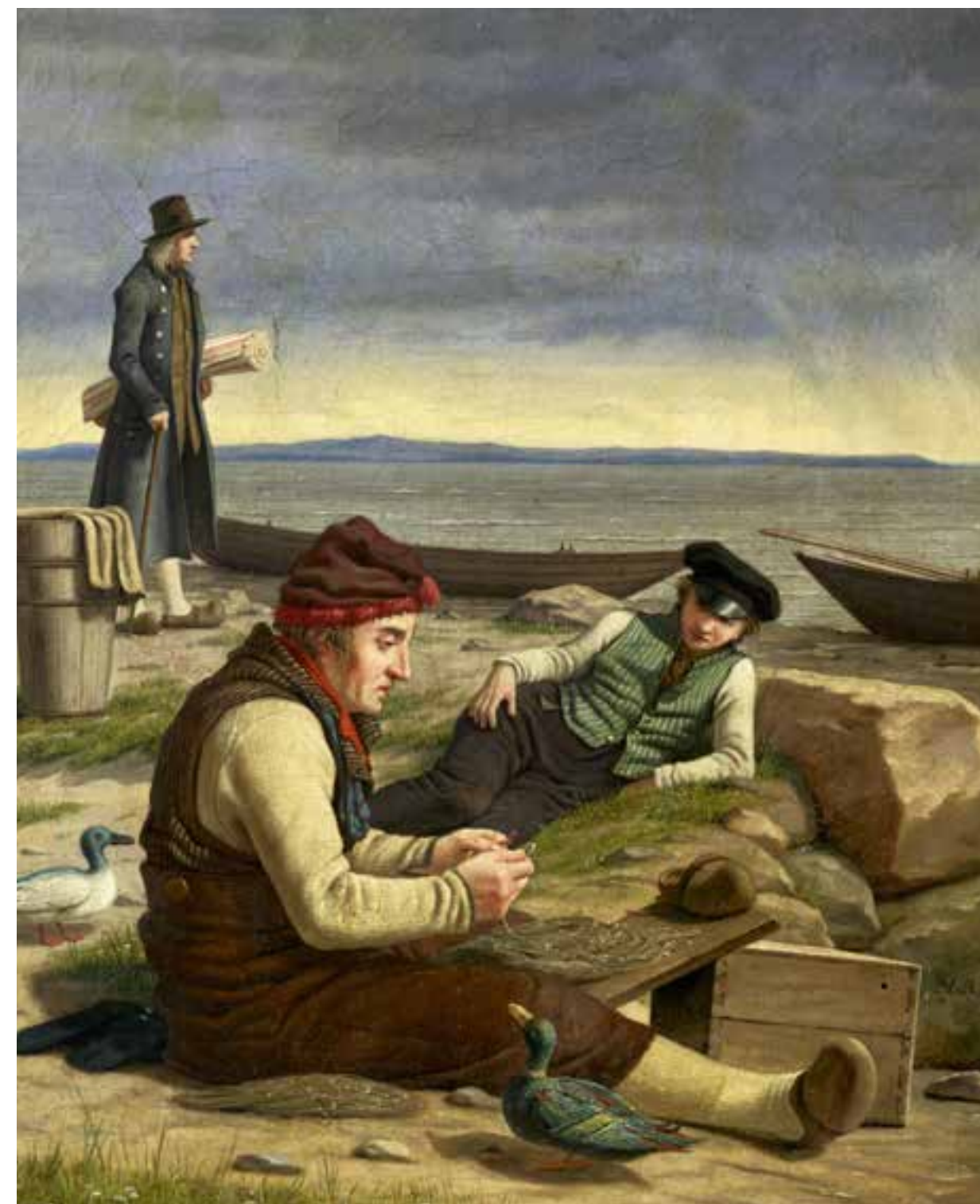
€9,300-14,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 23 May 1997, lot 61.
Acquired at the above sale by the present owner.

EXHIBITED:

(possibly) Paris, *Salon*, 1889, no. 91, as *Jeune fumeur*.



•32

**MARTINUS CHRISTIAN
WESSELTOFT RØRBYE**
(DRAMMEN 1803-COPENHAGEN 1848)
Fiskere ved Limfjorden (Fishermen at Limfjorden)

dated and signed with artist's initials '1832./M.R....' (on the rock, lower right)

oil on canvas

14¾ x 11⅞ in. (37.5 x 30.2 cm.)

SELLING WITHOUT RESERVE

\$15,000-20,000

PROVENANCE:

J. J. Holm, until April 1905.

Anonymous sale; Sotheby's, London, 19 November 1997, lot 89, as *Baiting the Lines, Limfjorden*.

Acquired at the above sale by the present owner.

EXHIBITED:

Copenhagen, Kunstforeningen, *Fortegnelse Over M. Rørbyes Arbejder som Vejledning ved Udstillingen i Kunstforeningen*, March-April 1905, p. 9, no. 39.

A related compositional sketch can be found in the artist's travel diary from 1830 (G. Nygaard, *Maleren Martinus Rørbyes Rejsedagbog 1830*, Copenhagen, 1930, p. 56).

£12,000-16,000

€14,000-18,000

•33

JULIUS FRIEDLÆNDER
(COPENHAGEN 1810-1861)

Outside the Lottery, Copenhagen

signed with the artist's monogram and dated 'JF/17.X9./1836' (lower left)

oil on canvas

24 x 27¼ in. (61 x 69.2 cm.)

SELLING WITHOUT RESERVE

\$15,000-25,000

£12,000-20,000

€14,000-23,000

PROVENANCE:

The artist.

Kunstforeningen, Copenhagen, acquired directly from the above.

Hans Caspersen (1782-1865), Copenhagen, acquired directly from the above in a lottery, 1837, until at least 1845.

Robert Fraenckel, Copenhagen.

Anonymous sale; Sotheby's, London, 24 June 1998, lot 25.

Acquired at the above sale by the present owner.

EXHIBITED:

Copenhagen, Charlottenborg, 1837, no. 46, as *En Scene udenfor en Talloterie-Collection*.





•34

**CHRISTOFFER WILHELM ECKERSBERG
(BLÅKROG 1783-1853 COPENHAGEN)**

Den goden Moder (The Good Mother)

oil on canvas
17½ x 13¼ in. (44.2 x 33.7 cm.)

SELLING WITHOUT RESERVE

\$8,000-12,000

£6,400-9,500
€7,400-11,000

PROVENANCE:

The artist.
Michael Classen (1758-1835), Danish Consul General for Paris, gifted by the above, 7 November 1816.
Anonymous sale; Christie's, London, 19 June 1981, lot 91.
Anonymous sale; Kunsthallen, Copenhagen, 9 September 1998, lot 46.
Acquired at the above sale by the present owner.

LITERATURE:

P. Weilbach, *Maleren Eckersberg Levned of Voeker*, Copenhagen, 1872, p. 218.
E. Hannover, *Maleren C.W. Eckersberg*, Copenhagen, 1898, no. 133, as *Den goden Moder*.
S. Minister, J.A. Simmons, M. Strawser, *Kierkegaard's God and the Good Life*, Bloomington, 2017, illustrated on the cover.



•35

**CHRISTEN KØBKE
(COPENHAGEN 1810-1848)**

En Pergola paa Capri (A Pergola on Capri)

oil on canvas
27½ x 22¾ in. (69.9 x 58 cm.)
Painted in 1848.

SELLING WITHOUT RESERVE

\$15,000-20,000

£12,000-16,000
€14,000-18,000

PROVENANCE:

The artist.
Hans Peter Carl Købke (1841-1823), Copenhagen, his son, by descent, until at least 1884.
Juliane Emilie Købke (1845-1926), Copenhagen, his sister, by descent, until at least April 1912.
Erling Bache, by 1953.
Anonymous sale; Bruun Rasmussen, Copenhagen, 30 September-5 October 1970, lot 141.

Count Carl Adam Greve Moltke (1908-1989), Christiansholm.
His sale; Bruun Rasmussen, Copenhagen, 18 April 1989, lot 46, as *En Pergola på Capri*.
Anonymous sale; Sotheby's, London, 28 March 1990, lot 96.
Acquired at the above sale by the present owner.

EXHIBITED:

Copenhagen, Kunstforeningen, *Malerier og Studier af Christen Schiellerup Købke*, 1884, no. 119.
Copenhagen, Kunstforeningen, March-April 1912, no. 198.
Copenhagen, Kunstforeningen, 31 January-28 February 1953, no. 113.

LITERATURE:

E. Hannover, *Maleren Christen Købke: en studie i dansk kunsthistorie*, Copenhagen, 1893, pp. 123, 154, no. 165.
M. Krohn, *Maleren Christen Købkes Arbejder*, Copenhagen 1915, p. 88, no. 201.
H. E. Nørregård-Nielsen, *Guldaldermaleren Christen Købke*, Ubra, 1980, p. 40.
K. Monrad and L. B. Ronberg, *Kunstvoerkets tilblivelse*, Copenhagen, 1994, p. 68, 70, fig. 12, illustrated, as *En pergola på Capri*.
H. E. Nørregård-Nielsen, and K. Monrad, *Christen Købke 1810-1848, exh. cat.*, Statens Museum for Kunst, Copenhagen, 1996, pp. 308, 380, no. 201, fig. 218, illustrated, as *A Pergola on Capri*.



•36

FRANCIS DANBY, A.R.A.
(WEXFORD, IRELAND, 1793-1861
WEXMOUTH, DEVON)

Winter - Sunset: A Slide

signed, dated and inscribed 'F DANBY. 1850. RA' (lower left)
 oil on canvas
 28 x 42 in. (71.1 x 106.7 cm.)

SELLING WITHOUT RESERVE

\$20,000-30,000

£16,000-24,000
 €19,000-28,000

PROVENANCE:

The artist.
 Elizabeth Steen Gibbons (d. 1889), London, commissioned by her late husband, acquired directly from the above in 1851, until at least 5 May 1883.
 Thomas Edwal Samson (1898-1979), Newport, Wales, by 9 June 1951.
 His sale; Christie's, London, 3 July 1964, lot 80.
 with Leggatt Brothers, London, acquired at the above sale.
 Private collection, United Kingdom.
 Anonymous sale; Sotheby's, London, 14 July 1993, lot 93.
 Acquired at the above sale by the present owner.

EXHIBITED:

London, *Royal Academy*, 1851, no. 335.
 Newport, Wales, Newport Museum and Art Gallery, *Samson Collection of English Masters*, 9-30 June 1951, no. 10, as *Golden Moments of Sunset*.

LITERATURE:

W. G. Strickland, *Dictionary of Irish Artists*, Shannon, 1913, vol. 1, p. 258.
The Connoisseur, vol. 160, no. 644, New York, October 1965, p. XIII, illustrated.
 E. Adams, *Francis Danby: Varieties of Poetic Landscape*, New Haven, 1973, pp. 120, 127-128, 183, no. 68, fig. 87, illustrated.



•37

CHARLES LEES, R.S.A.
(CUPAR 1800-1880 EDINBURGH)

Moonlit Scene in Yorkshire

signed and dated 'C. Lees. R.S.A./1858' (lower left)
 oil on canvas
 21 x 30 in. (53.3 x 76.2 cm.)

SELLING WITHOUT RESERVE

\$8,000-12,000

£6,400-9,500
 €7,400-11,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 September 1998, lot 1378.
 Acquired at the above sale by the present owner.

EXHIBITED:

Edinburgh, *The Royal Scottish Academy*, 1858, no. 329.

FREDERIK HANSEN SØDRING
(AALBORG 1809-1862 HELLERUP)

Parti ved Hintersee i Tyrol, Studie efter Naturen

indistinctly inscribed and signed 'Wildnis?' bei Hinter See [Bjorglandskab?]/Studi efter Naturen in Tyrol/gemalet/von/Frederick Södring.' (lower right)

oil on canvas
28¾ x 43⅞ in. (73 x 111.3 cm.)

SELLING WITHOUT RESERVE

\$15,000-25,000

£12,000-20,000

€14,000-23,000

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, 15 November 1990, lot 186, as *Parti fra Tyrol med bjerge og brusende flod*.

Anonymous sale; Bruun Rasmussen, Copenhagen, 31 August 1999, lot 140, as *Partie af Lilleland i Øvre Tellemarken i Norge*.

Acquired at the above sale by the present owner.

EXHIBITED:

(probably) Copenhagen, Charlottenburg, *Fortegnelse over de ved det Kongelige Akademie for de skionne Kunster*, 1847, no. 52, as *Et Parti ved Hintersee i Tyrol. Studie efter Naturen*.

LITERATURE:

(probably) L. Vestergaard, 'Landskabsmaleren Frederik Södring', *Kunstmuseets årsskrift*, vol. LXIV-LXVII, Copenhagen, 1981, p. 72, no. 167, as *Parti ved Hintersee i Tyrol, Studie efter Naturen*.





•39

PEDER MØRK MØNSTED
(GRENAA 1859-1941 FREDENSBORG)
Morgen ved Genfersøen (Vevey)

signed and dated 'Mønsted. 1895.' (lower left); inscribed 'Morgen ved Genfersøen (Vevey)' (on the reverse)

oil on canvas
11½ x 39¾ in. (28.6 x 101 cm.)

SELLING WITHOUT RESERVE

\$25,000-35,000

£20,000-28,000

€24,000-32,000

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, 31 August 1999, lot 94.
Acquired at the above sale by the present owner.

•40

LOUIS LE BRETON
(DOUARNENEZ 1818-1866 PARIS)

The 'Astrolabe' and 'Zélée' in a Swell in the Antarctic

signed and dated 'L. LE BRETON/1844' (lower left)

oil on canvas

31¾ x 50½ in. (79.7 x 128.3 cm.)

SELLING WITHOUT RESERVE

\$30,000-50,000

£24,000-39,000

€28,000-46,000

PROVENANCE:

Anonymous sale; Christie's, London, 29 April 1999, lot 148.

Acquired at the above sale by the present owner.

Louis Le Breton initially joined Jules Dumont d'Urville's 1837-1840 expedition to the Antarctic on the aptly named *Astrolabe* and the *Zélée* as a surgical assistant, his family profession. Before the expedition left Hobart, Australia, Le Breton befriended the expedition artist Ernest Goupil and when Goupil died on 1 January 1840, Le Breton assumed his duties of visually documenting the trip.

The expedition was the first French crossing of the Antarctic circle and the last major French sailing exploration. The two ships underwent the treacherous journey through icy waters and placed the *tricolore* on the Antarctic ice near Pointe-Géologie to claim the land in the name of the King. When the expedition returned to France, Le Breton was knighted as a Chevalier de la Légion d'Honneur and transferred to the Department of Maps and Charts. Le Breton's drawings of the Antarctic expedition were published as lithographs in *Atlas Pittoresque*, volume II. The accounts of Dumont d'Urville and other members of the expedition, which also documented the north coast of New Zealand and other areas, were published and illustrated in a series of volumes titled *Voyage au Pôle Sud et dans l'Océanie, sur les corvettes "l'Astrolabe" et "la Zélée" 1837-1840*. Le Breton went on to visit and document locations around the world for the rest of his life. Notably, his illustrations also appeared in Jacques Collin de Plancy's *Dictionnaire Infernal*, a volume dedicated to documenting the superstitious and demonic lexicon. Though the artist was far more prolific in other media, here he rendered the Antarctic expedition in oil, illustrating the ships navigating the treacherous waters near an iceberg, as documented on 18 January 1840 and seen on plate 166 in *Atlas Pittoresque*, volume II.



•41

**CHRISTOFFER WILHELM ECKERSBERG
(BLÅKROG 1783-1853 COPENHAGEN)**

Udsigt mod syd fra Helsingørs Rhed, med en dansk Korvet til ankers samt nogle andre mindre skibe dels under sejl og dels til ankers (View to the South from the Road of Elsinore with a Danish Corvette at Anchor and Smaller Ships, Some Under Sail and Some at Anchor)

signed with the artist's initial and dated 'E. 1830.' (lower right)

oil on canvas

22½ x 34½ in. (56.3 x 86.8 cm.)

SELLING WITHOUT RESERVE

\$70,000-100,000

£56,000-79,000

€65,000-92,000

PROVENANCE:

Christopher M. Mundt (1844-1925) and Antonie Sophie Nathalie Mundt (1851-1920), Copenhagen, by October 1895.

Holger Mundt (1887-1957), their son, and Harriet Mundt (1889-1975), his wife, Copenhagen, by descent.

Anonymous sale; Winkel & Magnussen, Copenhagen, 19 October 1933, lot 179.

Anonymous sale; Bruun Rasmussen, Copenhagen, 1 December 1998, lot 225.

Acquired at the above sale by the present owner.

EXHIBITED:

Copenhagen, Kunstforeningen, *Udstillingen af C.W. Eckersberg's malerier*, October-November 1895, no. 238.

LITERATURE:

E. Hannover, *Maleren C. W. Eckersberg*, Copenhagen, 1898, pp. 375-376, no. 431.

V. Villadsen, *C. W. Eckersbergs dagbøger, 1810-1837*, Copenhagen, 2009, vol. 1, pp. 415, 418, under 3rd and 29th September 1830.

Christoffer Eckersberg's fascination with shipping and the sea – the primary subject of his paintings in the 1830s and the 1840s – traced its roots back to his childhood upbringing on the Jutland coast, and a brief but early apprenticeship with a local craftsman, Jes Jessen. Jessen had a sideline in the relatively new genre of ship portraiture, which demanded the accurate rendition of a ship's manifold individual characteristics. The present painting also bears witness to Eckersberg's rigorously classical training under Nicolai Abildgaard, under whom the artist developed a strong fascination with perspective. The spatial relationship of the ships to the waves, and to each other is particularly complex, with each ship not only of a different type, but also depicted at a completely different angle to the viewer. Despite its carefully constructed and almost geometric nature, Eckersberg has dissembled his artifice in an almost photographic snapshot, in which even the speed and direction of the wind can be clearly discerned.

The present work is noted in Eckersberg's diary, 3rd September 1830 ('Started on a new painting, a seascape') and 27th September 1830 ('Finished a seascape today, which shows a view from the road of Elsinor, with a Danish corvette and some other ships sailing or at anchor'). Helsingør, better known as Elsinore in English because of its association with Shakespeare's Hamlet, is located at the narrowest point on the strategic Øre Sound between Denmark and Sweden. For many years ships passing through the sound had to stop in Helsingør to pay taxes to the Danish Crown, creating a bustling trade port in addition to its military importance.





•42

PEDER MØRK MØNSTED
 (GRENAA 1859-1941 FREDENSBORG)
Aftenhimmel ved Furesøen (Evening Sky by the Furesøen)

signed and dated 'P Mønsted. 1892.' (lower right)
 oil on canvas
 13 $\frac{5}{8}$ x 21 $\frac{1}{8}$ in. (34.5 x 55.4 cm.)

SELLING WITHOUT RESERVE

\$10,000-15,000

£7,900-12,000
 €9,300-14,000

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, 1 December 1998, lot 70.
 Acquired at the above sale by the present owner.



•43

CHARLES-FRANÇOIS DAUBIGNY
 (PARIS 1817-1878)

Barques et canards au bord de la rivière

signed and dated 'Daubigny 1873' (lower right)
 oil on canvas
 23 $\frac{1}{4}$ x 33 $\frac{1}{4}$ in. (59.1 x 84.5 cm.)

SELLING WITHOUT RESERVE

\$12,000-18,000

£9,500-14,000
 €12,000-17,000

PROVENANCE:

Timothy Corser Eastman (1821-1893), New York, acquired in Paris circa 1873-1880.
 By descent to his heirs.
 Their sale; Christie's, London, 16 June 1995, lot 125, as *A Wooded River Landscape with Figures in Boats*.
 Acquired at the above sale by the present owner.

LITERATURE:

R. and A. Hellebranth, *Charles-François Daubigny, 1817-1878: Supplément*, 1996, p. 63, no. 166, illustrated.



•44

**CHRISTOFFER WILHELM ECKERSBERG
(BLÅKROG 1783-1853 COPENHAGEN)**

Danish gunboats attacking H.M.S. Tigress at Agersø

signed with the artist's initial and dated 'E. del. 1808.' (lower left); with inscription 'Danske Kanonbaade under Kaplt. Schönheyden/og Suenson samt Lieutn. Chr. Wulff erobrer Or/logsbriggen the Tigress, 1808. underfor Agersøe, 1808.' and 'G.' (on reverse)
watercolor and pencil on paper
10¾ x 16½ in. (26.4 x 41.1 cm.)

SELLING WITHOUT RESERVE

\$8,000-12,000

£6,400-9,500
€7,400-11,000

PROVENANCE:

Private collection, Denmark.
Their sale; Kunsthallen, Copenhagen, 21 April 1999, lot 85, as *Marine*.
Acquired at the above sale by the present owner.

LITERATURE:

E. Hannover, *Maleren C. W. Eckersberg*, Copenhagen, 1898, p. 23.



•45

**CARL GUSTAV CARUS
(LEIPZIG 1789-1869 DRESDEN)**

Abend an der Elbe

oil on panel
8¼ x 11¾ in. (21 x 28.4 cm.)

SELLING WITHOUT RESERVE

\$15,000-20,000

£12,000-16,000
€14,000-18,000

PROVENANCE:

The Krug von Nidda und von Falkenstein family, Schloss Frohburg, Saxony, from whom confiscated during the Russian occupation.
Museum der bildenden Künste, Leipzig (inv. no. 1791), 1952.
Restituted to the Krug von Nidda family, November 1997.
Their sale; Sotheby's, London, 24 June 1998, lot 27, as *Moonlight on the Elbe*.
Acquired at the above sale by the present owner.

LITERATURE:

M. Prause, *Carl Gustav Carus, Leben und Werk*, Berlin, 1968, p. 101, no. 61, illustrated.
F. Richter, *Carl Gustav Carus: Der Malerfreund Caspar David Friedrichs und seine Landschaften*, Husum, 2009, p. 48, no. 45, illustrated.

•46

LAURITS ANDERSEN RING (RING 1854-1933 SANKT JØRGENSEBJERG)

I teglværket (At the Brickyard)

signed and dated 'L A Ring/92' (lower left)

oil on canvas

30½ x 40½ in. (77.5 x 102.9 cm)

SELLING WITHOUT RESERVE

\$30,000-50,000

£24,000-39,000

€28,000-46,000

PROVENANCE:

Hans Christian Christensen, by 1910.

Anonymous sale; Bruun Rasmussen, Copenhagen, 3 March 1998, lot 168.

Anonymous sale; Bruun Rasmussen, Copenhagen, 6 October 1998, lot 289.

Acquired at the above sale by the present owner.

EXHIBITED:

Copenhagen, Kunsthalle Charlottenborg, *Fortegnelse over de ved det kongelige*

Akademi for de skønne Kunster offentligt udstillede Kunstværker, 1893, no. 396,

as *Teglværksarbejdere*.

LITERATURE:

H. C. Christensen, *Fortegnelse Over Malerier Og Studier Af L. A. Ring I Aarene 1800-*

1910, Copenhagen, 1910, p. 40, no. 264.

C. M. Woel, *L. A. Ring et Levnedstids med Nogle Billeder*, Copenhagen, 1937, p. 68,

illustrated.

Born in Ring in rural Sjaelland, Denmark into a family of smallhold farmers, Laurits Andersen Ring's fascination with rural life and landscape was strengthened by his move to Copenhagen as a young man to pursue his artistic career. After an apprenticeship as a house painter and a brief spell at the Royal Danish Academy of Fine Arts, the artist returned to his parents' home where he began to develop the unique vocabulary of the landscape and genre scenes that would come to dominate his *oeuvre*. At once timeless and historic, they capture traditional Denmark at the moment of crossing the threshold of modern life. Telephone poles and rail tracks wire through his white-chalked villages and cornfields as early harbingers of the ongoing and irreversible process of industrialization. Together with his refined figure studies, Ring's work is at once symbolist and realist, vernacular and universal, and justly recognized as a hallmark of late nineteenth century painting in Northern Europe.

From 1890-92, when his friend and fellow artist H. A. Brendekilde set off for Europe and the Middle East, Laurits Andersen Ring instead focused his attention locally, traveling widely through his home country to execute a remarkable series of paintings depicting skilled craftsmen in their workplaces. Painted in 1892, toward the end of this series, *I teglværket (At the Brickyard)* was probably painted on the island of Fyn, just to the east of Jutland, Denmark's mainland. Another work depicting brickmakers, *Brickmakers. Ladby Brickworks* (Vejen Kunstmuseum, Denmark) was also executed this same year. Perhaps among his most Realist compositions, the works from this series remain a compelling record of the changing nature of life and work at the end of the 19th century.

Brickmaking in the late 19th century was a process so far little changed by industrialization, and was backbreaking, difficult labor. *Brickmakers. Ladby Brickworks* depicts the first stages of the process, with horses in the background mixing clay, sand and water in a ring pit until it reached the right consistency for molding. The raw mixture was then brought to the skilled craftsman in the foreground who molded the bricks to the correct shape and stacked them to dry. *I teglværket (At the Brickyard)* picks up the production at a later stage of the drying process, with the bricks brought inside to be kiln-fired over the course of several days. While the molder wears working clothes identical to the two workers in *I teglværket*, his shoes are leather instead of the traditional Scandinavian wooden clogs seen in the present painting, a testament to the physical danger of their work compared with his.



•47

LAURITS ANDERSEN RING
(RING 1854-1933 SANKT JØRGENSEBJERG)

Village Street

signed and dated 'L. A. Ring 93' (lower left)

oil on canvas

19¼ x 23¾ in. (48.9 x 60.3 cm.)

SELLING WITHOUT RESERVE

\$20,000-30,000

£16,000-24,000

€19,000-28,000

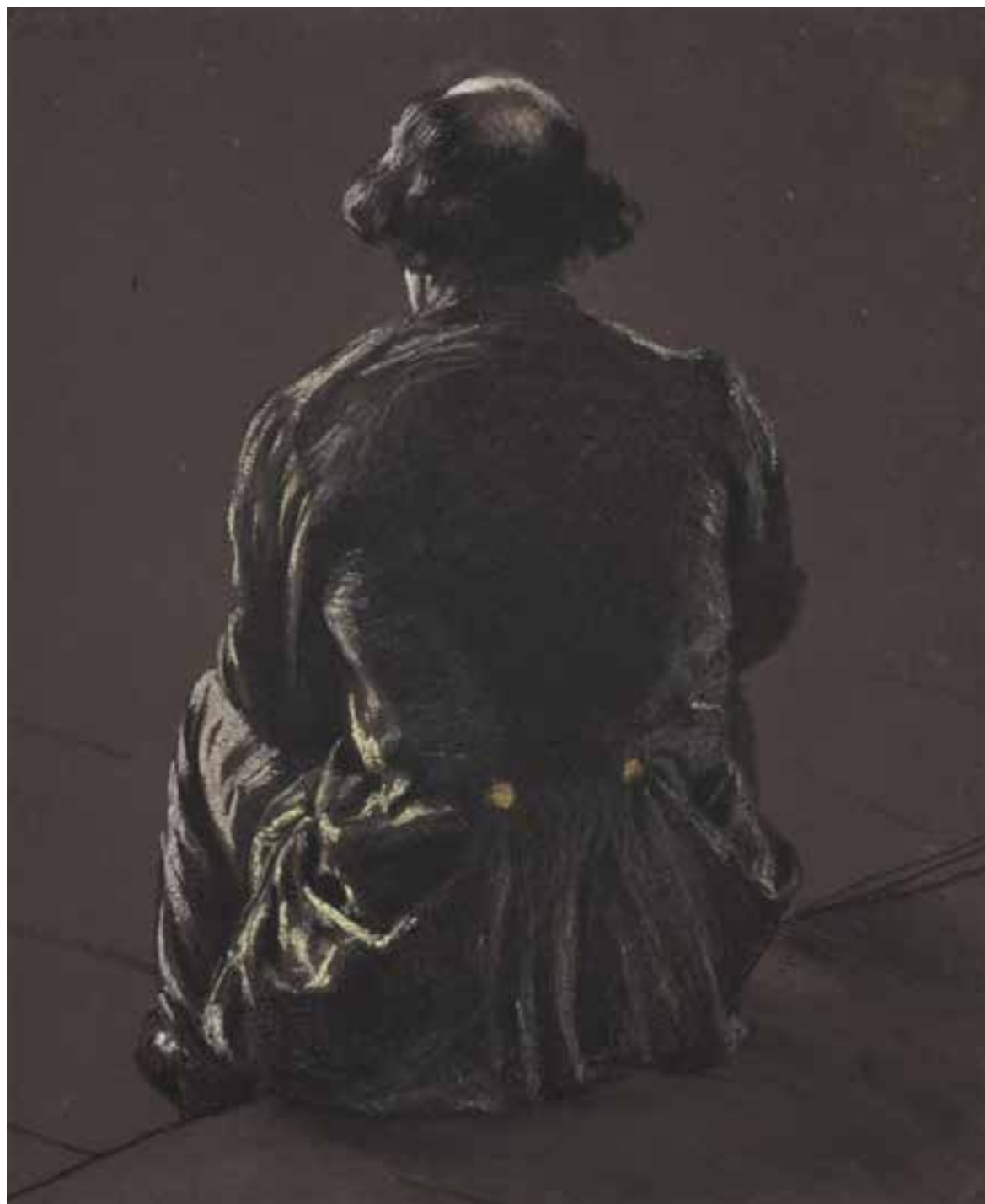
PROVENANCE:

Anonymous sale; Christie's, London, 29 March 1990, lot 124.

Acquired at the above sale by the present owner.

Henry Wivel praised L. A. Ring as 'the painter of roads *par excellence* within Danish art' (H Wivel, *L.A. Ring*, Copenhagen, 1997, p. 50). Roads were a recurring motif in Ring's *oeuvre*, and in the present work the sandy-colored earthen road cutting centrally through the picture plane occupies the entire width of the canvas where it intersects at the lower edge. However, the focus of the artist does not fall on the road alone, but also on the painter's relationship to this inviting track stretching off into the distance. In laying the road at our feet, Frederiksen suggests that Ring is not simply inviting the viewer forward, but characterizing 'his own role in the landscape as that of a *wayfairer*, to signify that he perceives himself as being constantly on the move' (F. T. Frederiksen 'Ring's Roads' in ed. P.N. Larsen, *L.A. Ring On the Edge of the World*, Copenhagen, 2006 p.150). In doing so, the depicted scene communicated not only a certain place in time, but the buildings and landscape become timeless while Ring shows himself not 'as resting *in* the landscape, but wandering or moving *through* it' (*ibid.*, p151).





•48

**ADOLPH VON MENZEL
(BRESLAU 1815-1905 BERLIN)**

Figurenstudie

inscribed '4615' (on the reverse)
black chalk heightened with white on paper
9 1/8 x 7 1/2 in. (23.3 x 19.1 cm.)
Executed in 1850.

SELLING WITHOUT RESERVE

\$12,000-18,000

£9,500-14,000
€12,000-17,000

PROVENANCE:

The artist.
By descent to his heirs, until at least 1905.
(possibly) His estate sale; Rudolph Lepke, Berlin, 10 May 1905, lot 191, 199, 227, 232, or 234.
with Kunstsalon Abels, Cologne.
Private collection, Cologne.
Anonymous sale; Kunsthaus Lempertz, Cologne, 18 May 1996, lot 1454, as *Ein von hinten gesehener sitzender Herr*.
Wolfgang Ratjen Foundation, Vaduz, Liechtenstein.
with Kunsthandel Katrin Bellinger, Munich, by 31 October 2007.
Acquired directly from the above by the present owner.

LITERATURE:

H. von Tschudi, *Adolph von Menzel, Abbildungen Seiner Gemälde und Studien*, Munich, 1905, pp. 184-185, no. 236, illustrated.



•49

**SALLY RUBEN HENRIQUES
(COPENHAGEN 1815-1886)**

Florentine Standing Before a Mirror

signed and inscribed 'Sally Henriques/20 - 1841' (lower right)
oil on canvas
34 1/8 x 25 in. (86.8 x 63.5 cm.)
Painted in August-September 1861.

SELLING WITHOUT RESERVE

\$20,000-30,000

£16,000-24,000
€19,000-28,000

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, 3 September 2002, lot 1419, as *Kvindelig model foran et spejl*.
Acquired at the above sale by the present owner.

LITERATURE:

Bruun Rasmussen Bredgade, *International Auktion 727*, Copenhagen, 9 December 2003, p. 30, under lot 1225, illustrated, as *Modellen Florentine*.
E. Fabritius, *The Ambassador John L. Loeb Jr. Danish Art Collection*, New York, 2005, pp. 360, 362, under no. 113, illustrated, as *Female Model Standing Before a Mirror*.
P. Stokes, *The Naked Self: Kierkegaard and Personal Identity*, Oxford, 2015, pp. 72-73.

Florentine was a model at the Royal Danish Academy in 1840 and 1841. In the summer of 1841, she was painted in two poses which were seen from various angles around the room by students of the Academy including C. W. Eckersberg, L. A. Smith, J. C. Dahl, H. J. Hammer, Sally (Salomon) Henriques and his brother Nathan, among others. The present work depicts the second pose, which she stood for from August 9th to September 18th. Eckersberg appears to have been standing just to the left of Sally Henriques while painting his version of Florentine in this pose, a painting which is now in the Hirschsprung Collection, Copenhagen.

•50

PAUL FISCHER
(COPENHAGEN, 1860-1934, GENTOFTE)

The Three Bathers

signed 'PAUL/FISCHER' (lower left)

oil on canvas

22¾ x 29¾ in. (57.8 x 74.6 cm.)

SELLING WITHOUT RESERVE

\$20,000-30,000

£16,000-24,000

€19,000-28,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 November 1991, lot 69.

Anonymous sale; Sotheby's, London, 16 June 1993, lot 91.

Acquired at the above sale by the present owner.

Although a pupil of the Copenhagen Academy of Fine Arts, Paul Fischer largely rejected the traditional teaching of his era. Instead, he followed in the footsteps of a group of younger artists including Krøyer, Locher and Tuxen, whose stylistic tendencies and subject matter were heavily influenced by their travels and studies in Paris in the late 1870s and 1880s and who subsequently heralded a new era in Danish art. Despite the immense influence of Parisian artistic trends at the end of the 19th century on the development of Danish art, Fischer's paintings remain quintessentially Danish. Taking his inspiration largely from everyday scenes of daily life, his paintings display a vitality and a sense of immediacy in their subject matter and execution that many of his contemporaries were seeking abroad. His beach scenes in particular demonstrate the influence of the Skagen School, with the dynamism of the sea and sky as much the subject of the painting as his figures.





•51

ERNST JOSEPHSON
(STOCKHOLM 1851 - 1906)

Självporträtt - Klädd som Adelsman (Self-Portrait - Dressed as a Nobleman)

signed 'Ernst Josephson' (upper right)
gouache, oil, and pencil on paper
14 x 8³/₈ in. (35.6 x 21.9 cm.)

SELLING WITHOUT RESERVE

\$4,000-6,000

£3,200-4,700
€3,700-5,500

PROVENANCE:

Anonymous sale; Sotheby's, Stockholm, 20 March 1997, lot 61.
Acquired at the above sale by the present owner.



•52

RODOLPHE-THÉOPHILE BOSSHARD
(MORGES 1889-1960 CHARDONNE)

Nu au masque

signed 'R Th. Bosshard.' (lower left)
oil on canvas
36¹/₄ x 25³/₄ in. (92.1 x 65.4 cm.)

SELLING WITHOUT RESERVE

\$8,000-12,000

£6,400-9,500
€7,400-11,000

PROVENANCE:

with Galerie Marcel Bernheim, Paris, by 1925.
Anonymous sale; Sotheby's, Zurich, 9 June 1999, lot 153, as *Nu avec un masque*.
Acquired at the above sale by the present owner.

LITERATURE:

J. Guenne, 'Portraits d'Artistes R. Th. Bosshard', *L'Art Vivant*, vol. 21, Paris, 1925,
p. 8, illustrated.

This work is listed as no. D0330 in the online records of the Association
Rodolphe-Théophile Bosshard.

•53

GIUSEPPE LEONE RIGHINI
(TURIN 1820-1884 BELÉM)

Rubber Harvester in the Brazilian Forest

signed 'J. Leon Righini' (lower right)

oil on canvas

34¼ x 25½ in. (87 x 64.8 cm.)

SELLING WITHOUT RESERVE

\$40,000-60,000

£32,000-47,000

€37,000-55,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 29 January 2009, lot 91.

Acquired after the above sale by the present owner.

Giuseppe Leone Righini (also Joseph Léon Righini) was an Italian painter, draftsman, engraver, photographer, and set designer. He is known for his paintings of the north Brazilian landscape and Amazon rainforest. Having arrived in Brazil in 1856, Righini recorded several of the country's important places and monuments through on-site observation. His experience working in theater is evident in the present work's dramatic composition - the harvester is dwarfed by the tremendous trees that envelop him. Righini would remain in Brazil until his death.





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New York | 23 May 2024

VIEWING

18–22 May 2024
20 Rockefeller Plaza
New York, NY 10020

Jonquil O'Reilly
JOReilly@christies.com
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HENDRICK BARENTSZ. AVERCAMP
(AMSTERDAM 1585-1634 KAMPEN)

A winter scene with skaters on a frozen river, a village beyond
signed and dated 'HA 1609'

('HA' in ligature on the tree, center left)

oil on panel
11½ x 17⅞ in. (29.2 x 44.8 cm.)

\$300,000–500,000

christies.com



Old Masters

Part I

London | 2 July 2024

VIEWING

28 June – 2 July 2024
London, 8 King Street,
St James's, SW1Y 6QT

Maja Markovic, Head of Sale
mmarkovic@christies.com
+44 207 389 2090

FRANS HALS (ANTWERP 1582/3-1666 HAARLEM)

Portrait of Joost de Wolf (c. 1577-1652/6), half-length
signed with artist's monogram, inscribed and dated 'ÆTA SVÆ 6[...] / 1643 FH' (upper right)

oil on canvas
36¾ x 30 in. (93.4 x 76.2 cm.)

with the coat-of-arms of the De Wolf family (upper right)
£4,000,000 – 6,000,000

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The background is a rich, detailed landscape painting. It depicts a mountain valley with a river in the foreground, a forest of tall evergreen trees, and several people and animals in the middle ground. In the distance, there are large, rugged mountains under a sky with soft, golden light. The overall style is characteristic of 19th-century landscape art, with fine detail and a sense of atmosphere.

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