



OLD MASTERS

NEW YORK, TUESDAY 31 OCTOBER 2017

CHRISTIE'S







OLD MASTERS

TUESDAY 31 OCTOBER 2017

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Tuesday 31 October 2017

at 10.00 am (Lots 1-85)

20 Rockefeller Plaza

New York, NY 10020

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Friday	27 October	10.00 am - 5.00 pm
Saturday	28 October	10.00 am - 5.00 pm
Sunday	29 October	1.00 pm - 5.00 pm
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Tel: +31 (0)20 575 59 66

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Anke Charlotte Held
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HONG KONG

CC Wang
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Joshua Glazer
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Louisa Howard
Tel: +1 212 636 2120

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Olivia Paone
OPaone@christies.com
Tel: +1 212 636 2610

HEAD OF SALE MANAGEMENT, NEW YORK

Lauren Sohn
LSohn@christies.com
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Fig. 1 After Leonardo da Vinci, *Three caricature heads with grotesque features* (detail) ©The Trustees of the British Museum, London / Art Resource, NY

PROPERTY OF A FRENCH NOBLE FAMILY

1

FLEMISH SCHOOL, 16TH CENTURY

An allegory of gluttony

oil on panel

11 $\frac{1}{8}$ x 10 in. (28.9 x 25.3 cm.), including additions of 1 $\frac{1}{2}$ in. (3.7 cm.) to the upper and right edges

\$20,000-30,000

£15,000-22,000

€17,000-25,000

PROVENANCE

Chavagnac collection, France (according to a seal on the reverse).

Private collection, France, since the 19th century.

The artist of this intriguing panel took inspiration from a lost drawing of a grotesque head by Leonardo da Vinci, known today through an



2

anonymous copy in the British Museum (fig. 1). Notably, Leonardo's prototype is here reversed, perhaps intentionally to demonstrate the present painter's artistic skill. The inclusion of the wooden spoon allows the painting to be read as an allegory of gluttony, following an artistic tradition popularized in the 16th century by Netherlandish artists such as Quentin Metsys and Jan Massys. Grotesques are generally believed to have been taken up by Leonardo after his move to Milan to work at the court of Ludovico Sforza, il Moro, in the 1480s. While the court may have employed people with facial disfigurements for the courtiers' entertainment, in much the same spirit as dwarfs were engaged, Leonardo's interest was more complex. Although he did not believe in physiognomy as a reliable indicator of character, he did believe that a person's innate goodness or wickedness left a trace on the face: hence his struggle to find an appropriately villainous face for his Judas in his Last Supper and the difficulties he also faced in finding a model to do justice to the serene beauty of Christ. His studies of grotesques grew from this same motivation, although he frequently pushed physiognomy beyond the bounds of realism in adjusting the prominence of forehead, nose, mouth, or chin as a playful experiment in characterization.

PROPERTY OF A PRIVATE NEW ENGLAND COLLECTOR

2

ANTWERP SCHOOL, 16TH CENTURY

The magus Balthazar

oil on panel, a fragment, laid down on board
14 x 10 $\frac{5}{8}$ in. (35.6 x 26.3 cm.)

\$10,000-15,000

£7,400-11,000
€8,400-12,000

PROVENANCE

with Lawrence Steigrad Fine Arts, New York, where acquired by the present owner in 1997.

A tree ring analysis performed by Peter Klein (20 February 1998) indicates that the tree from which the panel was made was felled at the earliest in 1479 and that a creation date of 1494 on is probable for the painting.



actual size

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

3

CIRCLE OF JAN BREUGHEL I
(BRUSSELS 1568-1625 ANTWERP)

The Calling of Saint Peter

oil on copper, laid down on panel
3½ x 5¾ in. (8.9 x 13.7 cm.)

\$10,000-15,000

£7,400-11,000
€8,400-12,000

PROVENANCE

with Koetser, London, 1969, as Jan Breughel I, where acquired by the present owner.

The handling of the sea, rocks, and architectural background comes close to that found in works like Breughel's *Christ in the Storm on the Sea of Galilee* of 1596 (Madrid, Museo Thyssen-Bornemisza). It has been suggested that the figures are by a second hand.



PROPERTY FROM A FLORIDA ESTATE

4

THE MORATA MASTER (ACTIVE ARAGON, LATE 15TH CENTURY)

The Betrayal of Christ

oil, tempera, and gold on panel, in an engaged frame
38 $\frac{5}{8}$ x 26 $\frac{5}{8}$ in. (98.1 x 67.7 cm.)

\$20,000-30,000

£15,000-22,000
€17,000-25,000

PROVENANCE

Vilallonga collection, Barcelona, 1941.

LITERATURE

C.R. Post, *A History of Spanish Painting*, 1941, VIII, pt. 1, p. XX; pt. 2, p. 407, fig. 186.

The Morata Master was named by Chandler Rathfon Post (*op. cit.*, pp. 388-417) after a retablo in the Ermita de la Vera Cruz at Morata de Jiloca, just north of Daroca, which shows scenes from the life of Christ. He was a follower of Jaume Huguet (c. 1415-before 1492) and his forms are clearly indebted to the Catalan artist, although they are often more elongated and emaciated. The embossed, ringed halos in the present picture are characteristic of 15th-century Aragonese painting and feature repeatedly in works by the Morata Master. We are grateful to Santiago Alcolea of the Amatller Institute of Hispanic Art in Barcelona for confirming the attribution to the Morata Master on the basis of a photograph. Dr. Alcolea further suggests that an attribution to Martín de Soria (active Aragon c. 1450-1487) is equally plausible.

PROPERTY OF A PRIVATE COLLECTOR

5

MARTEN VAN CLEVE I

(ANTWERP C. 1527-1581 OR EARLIER)

The Demolition of the Citadel of Antwerp

oil on panel, unframed
27½ x 46¼ in. (68.9 x 117.5 cm.)

\$50,000-70,000

£37,000-52,000
€42,000-58,000

PROVENANCE

Acquired by the father of the present owner before 1960, and by descent.

This recently rediscovered painting constitutes an important addition to the painted *oeuvre* of Marten van Cleve I. The Antwerp Citadel, a pentagon with five bastions, was completed in 1572 on the orders of the Duke of Alva (1507-1582), the Governor of the Netherlands, to quell resistance to Spanish Habsburg rule at the beginning of the Dutch Revolt. On 4-6 November 1576, Spanish troops, whose salaries were in arrears, sacked and plundered the city, leaving more than 2,500 dead and 100 burned buildings—including the city's town hall—in their wake. A year later an agreement between the Prince of Orange and the States General, on the one side, and the new governor, Don Juan of Austria (1547-1578), on the other, delivered the citadel to the States General. In a symbolic move in reaction to what seemed to be the end of the Spanish tyranny, the citizens of Antwerp decided to demolish the bastions known as the Bolvardo del Duc (left) and the Bolvardo de Ernando (right) that faced the city.

As is typical of van Cleve's works, which were developed concurrently with those of his townsman Pieter Bruegel I (c. 1525/30-1569), a broad spectrum

of Antwerp society appears here. Among the groups that can be identified in this painting are Spanish soldiers, German mercenaries (*Landsknechts*), noblemen, ordinary citizens, day laborers, and peasants. The man on horseback at far left of this composition has been tentatively identified as either Charles de Redelghem, Baron of Liederkerke, the Civil Governor of Antwerp, or Captain Portus de Noyelles, Seigneur de Bours, who played an influential role in seizing the citadel and subsequently handing it over to the States General (*European Paintings in the Collection of the Worcester Art Museum*, Worcester, 1974, I, p. 187).

The historic and symbolic significance of this event made it an especially popular one among Antwerp collectors of the last quarter of the 16th century. No fewer than five versions of this composition by van Cleve are known, all varying slightly in size and detail (see K. Ertz and C. Nitze-Ertz, *Marten van Cleve, 1524-1581: kritischer Katalog der Gemälde und Zeichnungen*, Lingen, 2014, pp. 176-78, nos. 90-3). The present example is closest to one now in the collection of the Noordbrabants Museum, s'Hertogenbosch.





6

ANTWERP SCHOOL, C. 1530

Saint Joseph

oil on panel
20½ x 10¾ in. (52.1 x 27.4 cm.)

\$6,000-8,000

£4,500-5,900

€5,000-6,700

PROVENANCE

Private collection, Brussels, where acquired by the present owner.

7

16TH-CENTURY FOLLOWER OF QUENTIN METSYS

The Tax Collectors

oil on panel, unframed
35½ x 26¾ in. (89.2 x 67 cm.)

\$40,000-60,000

£30,000-44,000

€34,000-50,000

PROVENANCE

Private collection, Genoa, from whom acquired by the present owner.

The prototype for this picture is in the Liechtenstein Collection, Vaduz. Previously known only through photographs, it was taken for a copy and, when it resurfaced on the art market in 2008, was attributed to a "Follower of Marinus van Reymerswaele" and entitled *The Misers*. Recent scholarship has confirmed the painting to be an autograph work by Quentin Metsys, and the picture has now been correctly renamed *The Tax Collectors*.

The composition enjoyed considerable popularity in the 16th century and there are a large number of extant versions, including the celebrated *Tax Gatherers* by Marinus van Reymerswaele in the National Gallery, London. All may derive from a lost original by Jan van Eyck, described by Marcantonio Michiel as "*El quadretto a meze figure, del patron che fa conto cun el fattor fo de man de Zuan Heic, credo Memelino, Ponetino, fatto nel 1440*" when he encountered it in the collection of Camillo and Niccolò Lampognano in Milan in about 1520.



PROPERTY FROM A NOBLE BELGIAN COLLECTION

8

ALBRECHT BOUTS

(LEUVEN 1451/60-1549)

The head of Saint John the Baptist on a charger

oil on panel, circular

11⅞ in. (28.3 cm.) diameter

\$300,000-500,000

£230,000-370,000

€250,000-420,000

PROVENANCE

Noble private collection, Belgium, since the end of the 18th century, and by descent to the present owner.

EXHIBITED

Luxembourg, Musée national d'histoire et d'art; Aachen, Suermondt-Ludwig-Museum Aachen, *Blut und Tränen : Albert Bouts und das Antlitz der Passion*, 7 October 2016-11 June 2017, no. 39.



The *Head of Saint John the Baptist* is an exceptional work for several reasons. Unpublished and entirely unknown to scholars, the painting is in a remarkable state of conservation. It can be attributed with certainty to Albrecht Bouts, which is extremely rare for a painting from the end of the 15th century, a period in which most of the surviving works remain anonymous. The son of Dirk Bouts, Albrecht took over his father's workshop upon the latter's death in 1475. Albrecht Bouts and his workshop specialized in the production of private devotional paintings, and these works were recently the focus of a 2016-2017 exhibition in Luxembourg and Aix-la-Chapelle, bringing global attention to the artist. The *Head of Saint John the Baptist on a charger* was exhibited there for the first time, having only a few months earlier been discovered in a private collection, where it had been at least since the 18th century.

The theme of the Head of John the Baptist on a charger is drawn from the Gospels of Matthew (XIV: 1-12) and Mark (VI: 14-29), which recount the saint's martyrdom. John the Baptist is imprisoned by Herod Antipas, after denouncing the incestuous union between the king and his brother's former wife, Herodias. Determined to take revenge, the latter sends her daughter, Salome, to dance before Herod at a banquet organized in honor of his birthday. Seduced, the king grants Salome all of her wishes, including the head of John the Baptist. The prisoner is thus decapitated, and the young woman proudly flaunts her trophy on a charger to her mother. This subject rapidly enjoyed great success, in part due to its significance to different religious doctrines, such as the cult of relics and the symbolism of the Eucharist, and also because of its apotropaic function. In 1204, after the fourth crusade, relics of the head of Saint John the Baptist were brought back from Constantinople to the West. Several churches claimed to possess the saint's relics, but the skull fragment kept at Amiens, was, without any doubt, the most popular, thus making the city a major pilgrimage center in Northern Europe. Following a series of miracles, curative and protective powers were attributed to the relic and its representations. In particular, they guarded against depression, epilepsy, sore throat, menstrual cramps, ensuring their strong popular veneration. Representations of the saint's severed head begin to appear as autonomous works of art in the 13th century, most frequently in sculpted form. This "mobile" version is also the most widespread in the fifteenth century. The veneration of these

representations becomes all the more important because in this period emphasis was placed on the Baptist's role as the Precursor to Christ. Indeed, Saint John's decapitation prefigures the Crucifixion and Herod's Feast foreshadows the Last Supper and the Eucharist. The scar on the John's forehead, mentioned in a later legend according to which Herodias would have stabbed the Baptist's face, refers to the piercing caused by the Lance of Longinus. Finally, the charger on which the head rests is also associated from a formal point of view to the paten. In Early Netherlandish art, the Bouts workshop is the only one known to have translated the saint's head into two-dimensional form. Such works retained all of the immediate realism inherent to the earlier sculptural representations. Moreover, by representing the decapitated head on a *tondo*, that is, on a circular panel, they created a veritable *trompe-l'œil* illusion, in which the support itself is conflated with the charger. The rich gilding underscores the divine character of the subject, while simultaneously evoking the preciousness of goldsmiths' dishes.

The present work is identical to the *Head of Saint John the Baptist* in the Metropolitan Museum of Art, New York, both in terms of the saint's physiognomy and the very meticulous pictorial technique, although it should be noted that the skin pigmentation is greyer in the present version. The two paintings can be attributed with certainty to Albrecht Bouts and dated to the same years, that is around 1495-1500. It is, however, difficult to determine which of the two panels served as the prime version. Examination of the infrared reflectogram (fig. 1) favors the painting from the private collection since it reveals the presence of a freely executed preparatory underdrawing, especially in the placement of the saint's mouth, which was originally drawn in lower and then raised at the stage of pictorial execution. In the New York version, by contrast, no underdrawing is visible under infrared reflectography. The only major difference between the two paintings is the color of the boarder at the extreme edge of the charger. Whereas the New York version has a black boarder, here, the boarder is painted red, as in another autograph version of the *Head of Saint John the Baptist on a charger* by Albrecht Bouts in the Landesmuseum, Oldenburg. The presence of the original paint layer up to the extreme edges of the support suggests that, originally, the panel was intended to be displayed unframed. These circular panels were, therefore, probably simply displayed horizontally on a table or another piece of furniture, like their carved counterparts.

Valentine Henderiks





9

CIRCLE OF DAVID VINCKBOONS
(MECHELEN 1576-1633 AMSTERDAM)

A winter landscape with a horse-drawn sledge and figures skating and sledding

oil on panel
25¼ x 19½ in. (65.4 x 49.5 cm.)

\$40,000-60,000

£30,000-44,000
€34,000-50,000

PROVENANCE

J. Paul Getty, Los Angeles (1892-1976), as Attributed to Hendrick Avercamp.
with David Koetser, Zurich, where acquired by the present owner circa 1983, as
Denis van Alsloot.

Though the identity of the artist responsible for the present ice scene is yet unknown, its charm is unmistakable. Certain compositional details would suggest that it is by a painter intimately familiar with the work of the Flemish-born Amsterdam artist David Vinckboons. In addition to the *repoussoir* trees at left and right, a favored compositional device in Vinckboons's work, the artist must have been familiar with a Vinckboons composition known today through an etching published by Cornelis Jansen circa 1602 (see P. Roelofs, "The Paintings: The Dutch on the Ice", in *Hendrick Avercamp: Master of the Ice Scene*, ed. P. Roelofs, Amsterdam, 2009, p. 38, fig. 22). The central structure in the background and the skating couple just right of center in the foreground of the painting repeat, in reverse, those of the print.



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

10

CORNELIS DE HEEM (LEIDEN 1631-1695 ANTWERP)

Peaches, grapes, medlars, walnuts, a hazelnut, cherries, and black raspberries with a snail, a façon de venise glass of wine, and a flute glass on a stone ledge before a niche

signed 'C.DE.HEEM' (lower left, on the ledge)

oil on canvas

22 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (57.4 x 46 cm.)

\$100,000-150,000

£74,000-110,000

€84,000-120,000

PROVENANCE

Anonymous sale; Lempertz, Cologne, 23 November 1977, lot 88.

with Alfred Brod Gallery, London, by 1978.

with David Koetser, Zurich, where acquired by the present owner circa 1983.

LITERATURE

Connoisseur, CXCVII, May 1978, p. 9, illustrated.

Cornelis de Heem was born in Leiden, the son of the eminent still life painter Jan Davidsz. de Heem (1606-1683/84), who also served as his master. As a young boy, he moved with his family to Antwerp, becoming a member of the city's painters guild in 1660. Beginning in 1667, he worked successively in Utrecht, IJsselstein, and The Hague, where he became a member of the city's guild in 1676 and its *Confrerie Pictura*, an academic club of artists, two years later. At some point in 1691 or 1692 he returned to Antwerp, where he died a few years later.

Dated works by de Heem are only known from 1654 to 1671. Works produced after 1660, including the present painting, are characterized by a restrained *chiaroscuro* and depth with carefully calculated color harmonies. The bright bursts of color created by the peaches and cherries in the foreground and the inclusion of a *façon-de-venise* wine glass and flute glass in the background are especially close to a painting dated 1665 previously offered in these rooms (Christie's, New York, 26 January 2011, lot 29). The arched stone niche—a recurrent element in Cornelis's mature still lifes but one that is infrequently encountered in those of his father—creates a visually appealing and complex pictorial space and frames the arrangement of fruit, glassware, and nuts that appears on the ledge before it.

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

11

DIRCK VAN DELEN

(HEUSDEN 1604/05-1671 ARNEMUIDEN)

An architectural capriccio with figures promenading and boys arguing over a game of skittles

signed and dated 'D van delen. 1634' (lower right, on the base of the column)

oil on panel

23 $\frac{7}{8}$ x 39 in. (60.6 x 99.1 cm.)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

PROVENANCE

F.W. Klever, Cologne; Heberle, Cologne, 19 January 1892, lot 2, as with figures by Palamedesz.

Anonymous sale; Koller, Zurich, 12-13 November 1982, lot 5034.

with David Koetser, Zurich, where acquired by the present owner circa 1983.

LITERATURE

T.T. Blade, *The Paintings of Dirck van Delen*, Ph.D. dissertation, 1976, p. 234, no. 61, fig. 73, as 'Figures probably by Palamedes' and dated 1636.

Van Delen was one of the leading Dutch architectural painters of the 17th century. A citizen of Middelburg, whose guild he joined in 1639, van Delen lived and worked in the nearby town of Arnemuiden. There, he served as master of the toll-house and, as evidence of his financial success, sat almost continuously on the town council until his death.

His initial training under Frans Hals (1581/85-1666) had no lasting impact on his style. Van Delen's earliest paintings tend to be interior scenes executed in dark earth tones, but around 1630 he began to paint palace exteriors using a brighter palette of pinks and bluish greens that was eminently suited to the lively, courtly atmosphere of these works. The open porch with steps and square patterned terrace that so frequently appear in these later paintings are indebted to earlier works by Hans Vredeman de Vries (1527-1606?) and would, in turn, serve as a primary source of inspiration for later Antwerp architectural painters. Like his contemporaries Bartholomeus van Bassen (c. 1590-1652) and Hendrick van Steenwyck II (c. 1580-1649), van Delen freely mixed Gothic and Renaissance motifs to create a series of arcades and side chambers that are structurally impossible. As is typical of his work, the shaded arcades in the present painting recede to a single vanishing point, drawing the viewer's eye to the well-lit background courtyard and garden of rectilinearly arranged trees.

It was long believed that van Delen collaborated with Dirck Hals (1591-1656) and Anthonie Palamedesz. (1601-1673), who were thought to have provided the figures in his architectural scenes. Indeed, those that appear in the present work were once attributed to Palamedesz. More recently, however, Bernard Vermet has proposed that in almost all instances they are the work of van Delen himself.



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

12

HUBERT VAN RAVESTEYN

(DORDRECHT 1638-1683/91)

Walnuts in a wan-li porcelain bowl, an orange, a stoneware jug, a knife, and a roemer filled with wine on a partially draped marble table

oil on canvas

26¾ x 20½ in. (67 x 52.1 cm.)

\$150,000-250,000

£120,000-180,000

€130,000-210,000

PROVENANCE

The Property of a Lady; Christie's, London, 8 December 1972, lot 42.

with Alfred Brod, London.

with David Koetser, Zurich, from whom acquired by the present owner circa 1983.

Comparatively few details are known of van Ravesteyn's life. He was baptized in Dordrecht in 1638 and appears to have worked there his entire life. His early works are barn interiors with peasants and animals and fruit and vegetable still lifes set within kitchen interiors that recall the works of Cornelis Saftleven (1607-1681), with whom he may have trained. By the 1660s, however, his still lifes become more refined and feature luxurious objects like the velvet tablecloth trimmed with gold, costly *wan-li* porcelain bowl imported from China, and precious knife with an ebony and ivory handle atop a marble ledge in the present painting. The orange, too, would have been a luxury item from afar, as the etymology of its Dutch name—*sinaasappel* ('Chinese apple')—makes clear.

This supremely elegant composition bathed in cool light and set against a dark background likely finds its origins in the so-called 'tonal' phase of Dutch landscape painting first developed by artists like Pieter Claesz (c. 1597-1660) in Haarlem in the 1630s. While such monochrome still lifes had largely run their course by the 1660s, in Dordrecht, a city removed from the principal artistic centers of Holland, van Ravesteyn succeeded in imbuing them with new life through his crisp execution and use of strong local colors. Van Ravesteyn's characteristic precision is evident in the rendering of minute details like the gold fringe of the rug and the variegated walnut shells in the present painting, while his keen sense for surface texture is evinced by details such as the woody husk around the meat of the exposed walnut, the nubby orange peel, and the variant effects created by light reflecting off the stoneware jug and the glass *roemer*.

Whether van Ravesteyn intended to convey and contemporary viewers understood any symbolic content in still lifes such as the present painting is an open question. However, the few surviving comparable paintings—including an exceedingly similar one sold, Christie's, London, 3 December 2013, lot 4 (\$358,000)—suggests that they must have enjoyed enormous appeal among his Dordrecht patrons.





PROPERTY OF A PRIVATE AMERICAN COLLECTOR

13

JAN STEEN (LEIDEN 1626-1679)

A woman and a man smoking, viewed through an open archway

signed 'STEEN' (lower center, on the stone sill)

oil on panel

9 $\frac{3}{8}$ x 7 $\frac{7}{8}$ in. (23.8 x 18.7 cm.)

\$30,000-50,000

£23,000-37,000

€25,000-42,000

PROVENANCE

Wreesman; Roos a.o., Amsterdam, 17 August 1818, lot 62 (FL 126, to Brondgeest).

Georg Finger des Rathes (1787-1874), Frankfurt am Main, until 1872, when acquired by Jacob Klein, Frankfurt am Main; his sale, Frankfurter Kunstverein, Frankfurt am Main, 31 October 1911, lot 34.

with Jacques Goudstikker, Amsterdam, from whom acquired by E.J. Philips, The Hague.

with David Koetser, Zurich, where acquired by the present owner circa 1983.

LITERATURE

C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, I, London, 1907, p. 181, no. 692a.

K. Braun, *Alle tot nu toe bekende schilderijen van Jan Steen*, Rotterdam, 1980, p. 174, no. B-177, as wrongly attributed to Jan Steen.

In 1658 Jan Steen returned to his native Leiden and encountered the works of the Leiden *fijnschilders* (fine painters), which brought about a dramatic shift in his own artistic production. In the present painting, Steen succeeded in fusing the *fijnschilders'* compositional strategies and refined handling of paint with the expressive peasant scenes that occupied him for much of the 1650s. The arched stone window and minutely rendered still life element of the brazier atop the ledge confirm the influence of artists like Gerrit Dou, while the woman's sultry glance, her low-cut bodice, and, perhaps, the innuendo of the pipe delicately positioned between her lips are entirely in line with Steen's penchant for bawdy, seductive subjects. His characteristic sense of humor is likewise revealed in the witty pun of signing his surname in stone, or *steen* in Dutch.

Hofstede de Groot, who knew the work only from documentary evidence at the time of his 1907 publication (*op. cit.*), saw the painting and endorsed the attribution at the 1911 sale, as indicated by a signed clipping from the sale catalogue on the painting's reverse.



14

EDWAERT COLLIER

(BRED A C. 1640-1708 LONDON)

A trompe l'œil letter rack with newspapers, scissors, a quill, a knife, a seal, a comb, and letters

signed, inscribed and dated 'Edward Collier / Schilder tot / Leyden.' (center, on the paper) and 'Ao 1704' (upper left, on the newspaper)

oil on canvas

25 $\frac{1}{2}$ x 20 $\frac{1}{2}$ in. (65.1 x 51.1 cm.)

inscribed 'AP / 20' (lower right, on the letter); 'Her Maj[...] / MOST GRAC[...] / SPEEC[...] / To both H[...] / PARLIA[...] / On Munday the 10[...] ' (upper centre, on the newspaper); and 'AMSTERDAMS / ENGELAND & C[...] ' (upper left, on the newspaper)

\$60,000-80,000

£45,000-59,000

€50,000-67,000

PROVENANCE

Anonymous sale; Galerie Moderne, Brussels, 21 June 2016, lot 580.

Edwaert Collier was born in Breda in the province of Brabant, and he probably received his training as a painter in Haarlem. Letter boards by Collier, popular in England as well as in the Netherlands, are known from 1692 on. These paintings can be divided into two types: those with monochromatic, dark backgrounds, and those, like the present work, with faux wood backgrounds. Here, the date 1704 on the Amsterdam newspaper headlining news from England is likely the date of its execution. While Collier often included the same objects in his paintings, he seems to have relished arranging them in a different but equally attractive manner time and again, maintaining their natural and spontaneous haphazard impression. A similar newspaper appears at upper left in a vertical letter board, also dated 1704, in the Staatliches Museum, Schwerin. The copy of a royal speech before Parliament by Queen Anne appears again, with matching folds, although in this case by King William "His Majesty", in a horizontal letter board by Collier dated 1698 and sold at Sotheby's, New York, 3 June 2010, lot 36 as well as a vertical letter board that sold at Bonhams, London, 9 July 2003, lot 53. The latter of these paintings is nearly identical to the present composition, with the exception of the three items at the far left (the quill and letter opener are slightly different, and the 'Memorie' note has been replaced with a folded letter with wax seals).

15

PIETER NEEFS II

(ANTWERP 1620-AFTER 1675)

AND ATTRIBUTED TO GILLIS VAN TILBORGH

(BRUSSELS C. 1625-C. 1678)

Portrait of an elegantly dressed couple and a page in a picture gallery

dated 'ANNO 1652' (center right, above the door)

oil on canvas

44⅞ x 55½ in. (112.1 x 140.9 cm.)

\$150,000-250,000

£120,000-180,000

€130,000-210,000

PROVENANCE

Private collection, New York; Parke-Bernet Galleries, New York, 18 April 1962, lot 39, as 'David Teniers the Younger', where acquired by the following Abby Rockefeller Mauzé (1903-1976), New York, and by descent to the present owner.

EXHIBITED

Boston, Museum of Fine Arts, on loan, 1980-1986, as 'Gonzales Cocques (attr. to)'.

This impressive and large-scale canvas is a fine example of a gallery painting, a popular subject in 17th-century Flemish painting. Such images were pioneered by Frans Francken II and Jan Brueghel I shortly before 1620, but their wide appeal extended throughout the period. The architecture of the present painting, which previously bore attributions to David Teniers II, Gonzales Coques, and Gillis van Tilborgh, can instead be convincingly attributed to Pieter Neefs II through comparison with a signed and dated painting of 1650, now in a private collection (fig. 1). Following the standard practice of the day, the figures in the present work were all but assuredly painted by a collaborator. Their full faces can be compared with those that appear in similar gallery interiors by Tilborgh, including one today in Copenhagen, Statens Museum for Kunst. The possibility that one or more additional artists executed the paintings that appear within the present work also cannot be ruled out. Indeed, the garland painting in Neefs's work of 1650 bears the signature of the still life painter Joris van Son (see A. van Suchtelen and B. van Beneden, *Room for Art in Seventeenth-Century Antwerp*, Zwolle, 2009, p. 104).



Fig. 1 Pieter Neefs II and Gonzales Coques, *The neercamer of a town house near the wharf at Antwerp with a young gentleman, receiving, on behalf of his attendant relations, an elegant visitor with a companion*, sold at Christie's, London, 16 April, 1999, lot 55 © Christie's, 1999

The overall spatial arrangement of the present painting is exceptionally close to Neefs's gallery interior of two years earlier. Both paintings are lit by three rows of windows, the lower two registers of which are fitted with shutters. Similarly, in both paintings a fireplace anchors the center of the back wall, while a door—open in the painting of 1650 and closed in the present painting—pierces the wall at left. Both works likewise are finished with wooden floors and ceilings and an identical gothic stonework architectural element set into the ceiling above the fireplace. The inclusion of this detail in both paintings suggests that it either derived from a real architectural element known to Neefs or, more likely, a drawing produced in the artist's studio.

At least two of the paintings that appear in the present painting can be connected with extant or documented works: Jacob Jordaens's *Mercury and Argus*—a near identical, if rather larger, version of which is today in Melbourne, National Gallery of Victoria—and Cornelis Saftleven's *Jacob at the Well*, known today through a fragmentary copy. Various other paintings can be attributed with certainty, but the precise compositions appear to be lost. These include Joos de Momper's *Rocky landscape with a traveler on horseback* installed on the back wall at upper left, Teniers's *Interior with peasants smoking and drinking* directly below the Jordaens, and Neefs's *Church interior* immediately to the right of the fireplace. Less certain are the *Ships in a stormy seascape* to the left of the fireplace (Bonaventura Peeters?); the large *Denial of Saint Peter* above the fireplace (Gerard Seghers?); the *Garland of roses, tulips, carnations, and other flowers with a portrait of a young girl in a sculpted cartouche* above the door (Daniël Seghers?); the *Perseus and Andromeda* in the lower left foreground and *Assumption of the Virgin* at right (Cornelis Schut I?); and the large *Rape of Europa* at lower right, which is probably a Flemish painting loosely based on Titian's famous version of this subject (Boston, Isabella Stewart Gardner Museum). The remaining landscapes largely appear to be by fashionable Flemish painters active in the first half of the 17th century, including Jan Brueghel I, Jacques d'Arthois, Teniers, and Thomas van Apshoven. Among the portraits are works in the style of Adriaen Thomasz. Key (upper right), Gonzales Coques (lower left foreground), and Sir Peter Paul Rubens or his studio (right, flanking the door).

The image of the lunging dog and chained monkey at lower left—which, along with the still life on the table at right, appear to have been painted by a different hand—likely provides a symbolic gloss on the painting itself. Fettered monkeys, which feature with surprising frequency in gallery interiors, symbolized man's enslavement by earthly desires. Paintings were luxury objects, and the merit of their acquisition in the predominantly Catholic Southern Netherlands was hotly debated. The very act of collecting elicited concerns about greed, avarice, and idolatry. By contrast, the dog with bared teeth may allude to the classical philosopher Diogenes's well-known statement that dogs, a common symbol of truth and fidelity, will bite their enemies. The pending confrontation between dog and monkey might, therefore, be interpreted as a reference to the battle between truth and falsehood.

We are grateful to Fred Meijer for his assistance in identifying the paintings in the present gallery interior.







16

GERRIT DOU (LEIDEN 1613-1675)

A barber-surgeon examining a girl

signed 'GDOV' ('GD' linked, lower left, on the parapet)

oil on panel, shaped top

13% x 9% in. (34.4 x 23.2 cm.)

\$150,000-250,000

£120,000-180,000

€130,000-210,000

PROVENANCE

Cornelis Wittert (1672-1733), Lord of Valkenburg, Rotterdam; his sale, Arnold Willis, Rotterdam, 11 April 1731, lot 27 (FL 1,130).

Adriaan Bout (1661-1733), The Hague; his sale, Cornelis van Zanten, The Hague, 11 August 1733, lot 50 (FL 535 to van Hoecke?).

with Willem Lormier (1682-1758), The Hague, where acquired for FL 1,000 on 27 June 1748

Marc-René Voyer, Marquis d'Argenson (1722-1782).

(Possibly) Anonymous sale; Christie's, London, 14 May 1791, lot 33, where acquired by

The Earl of Airlie (possibly David Graham Drummond Ogilvy, 10th Earl of Airlie).

Jeremiah Harman (1764-1844), Higham-House, Woodford; (*), Christie's, London, 18 May 1844, lot 73, where acquired by

William Stuart, and by inheritance to

Mrs. M.H.O. Stuart, Hill Street, London; (*), Sotheby's, London, 26 July 1933, lot 45 (£300), where acquired by the following

with Frank T. Sabin, London.

with D. Katz, Dieren, by 1934, where acquired by

Alois Miedl, Gallery Jacques Goudstikker, Amsterdam, no. 5790, where acquired by the following

with Galerie Maria Almas-Dietrich (1892-1971), Munich.

Restituted to the heirs of D. Katz, 1947.

with Hoogsteder, The Hague, by 1983, where acquired by

Dr. O. Hoste, Bruges, and by descent to the following

Private collection, Bruges.

EXHIBITED

London, British Institution, 1857, no. 105, p. 12 (lent by William Stuart).

London, Frank T. Sabin, *A Descriptive catalogue of a collection of twenty-five paintings by Dutch and Flemish XVIIth century masters*, October 1934, no. 2.

Haarlem, Frans Halsmuseum, *Tentoonstelling van schilderijen van Oud-Hollandsche meesters uit de collectie Katz te Dieren*, 17 November-

15 December 1934, no. 6.

The Hague, Koninklijk Kabinet van Schilderijen Mauritshuis, *Herwonnen kunstbezit: Tentoonstelling van uit Deutschland teruggekeerde Nederlandsche kunstschaten*, March-May 1946, no. 19.

LITERATURE

G. Hoet, *Catalogus of Naamlyst van Schilderyen, met Derzelver Pryzen*, I, The Hague, 1752, p. 368, no. 27.

J. Smith, *A Catalogue Raisonné of The Works of the Most Eminent Dutch, Flemish and French Painters*, I, London, 1829, p. 6, no. 8.

A. Graves, *Art Sales from Early in the Eighteenth Century to Early in the Twentieth Century*, I, London, 1918, p. 236.

W. Martin, *Het Leven en de Werken van Gerrit Dou Beschouwd in Verband met het Schildersleven van Zijn Tijd*, Leiden, 1901, p. 197, no. 97.

C. Hofstede de Groot, *A Catalogue Raisonné of The Works of the Most Eminent Dutch, Flemish and French Painters of the Seventeenth Century*, I, London, 1907, p. 394, no. 146.

R. Baer, *The paintings of Gerard Dou (1613-1675)*, PhD dissertation, 1990, no. C65, under rejected attributions.

E. Korthals Altes, 'The Eighteenth-Century Gentleman Dealer Willem Lormier and the International Dispersal of Seventeenth-Century Dutch Paintings', *Simiolus*, 28, no. 4, 2000-2001, p. 299, no. 11.

K. Jonckheere, *The Auction of King William's Paintings 1713: Elite International Art Trade at the End of the Dutch Golden Age*, Amsterdam, 2008, pp. 85, 88, 271, 315.

ENGRAVED

Charles George Lewis, 1825-1858.

Unlike academically trained physicians, whose focus was on theoretical concerns relating to human anatomy and disease, barber-surgeons in

17th-century Holland dealt with practical matters like treating minor ailments, setting broken bones, and performing simple surgeries. Often mistakenly equated with quack doctors, hucksters who hawked entirely useless wares to unsuspecting clients, barber-surgeons were in reality trained professionals. In many Dutch cities, barber-surgeons were compelled to undertake rigorous apprenticeships that could last five years or more before being allowed to ply their trade (see R. Baer and I. Kennedy, 'Professions and Trades', in *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer*, ed. R. Baer, Boston, 2015, pp. 177-78).

Images of doctors, barber-surgeons, dentists, and quacks were particularly popular subjects with Leiden artists, perhaps in part because the city's university was home to one of the finest medical faculties in all of Europe. Dou, who lived and worked in Leiden his entire life, painted no fewer than seven extant paintings of these subjects, the other six of which reside today in leading public collections (see R. Baer, *The Paintings of Gerrit Dou (1613-1675)*, Ph.D. dissertation, 1990, I, no. 27, II, nos. 58, 62, 97, 98, 113, and 124). As with all of these paintings, save the early *Dentist* in the Louvre that has generally been dated to c. 1630-35, the present painting is a mature work by the artist. The proliferation of luxury objects and the theatrical presentation of the image, evident in the girl's anguished facial expression and the pulled away curtain, would argue in favor of a dating in the first half of the 1660s. Indeed, the same brass ewer and striped sash appear again in a painting of a doctor that has traditionally been dated to these years (Copenhagen, Statens Museum for Kunst).

That the man in the present painting occupies a social position lower than that of a medical doctor would seem to be confirmed by details of his dress. His slashed sleeves and ruffed collar come closer to the clothing worn by the man in Dou's famed *Quack* (Rotterdam, Museum Boijmans Van Beuningen) than any of the artist's images of medical doctors, whom Dou generally depicted wearing a *tabbard*—a long, sleeveless outer garment associated with doctors, lawyers, and clergy, all of whom were university-trained professionals.

The precise event depicted in this work has been a source of some debate. When the painting was sold in 1731, the scene was described as a surgeon pulling a tooth ('Een Chirurgyn die een Meisje een' tand treckt'); however, two years later it appeared as a quack lifting the girl's uvula ('Een...Quakzalver, die een Meysje de huyg ligt vol bywerk'). The 1660 posthumous edition of the *Schat der ongesontheydt*, a widely-read manual on health by the Dordrecht city physician Johan van Beverwijck (1594-1647), devoted an entire chapter to the various problems of the uvula and how to cure them. For a swollen uvula, which appears to be the young girl's affliction in the present painting, van Beverwijck recommended rubbing the tissue with an instrument coated with salt and pepper.

"Lifting the uvula"—*lichten van de huig*—was also a common expression in Dutch and appears frequently in books of proverbs published by the likes of Johannes Sartorius (1500-c. 1560/70) and Carolus Tuinman (1659-1728). It implied hurting someone and taking advantage of the situation by robbing them, most notably by stealing their money. The proverb may well be the key to the painting's meaning, laying bare popular perceptions about the limited efficacy of contemporary medical practices.

The present painting enjoys an exceptional early provenance. It is first documented in the collection of Cornelis Wittert van Valkenburg, the second son of Adriaen Wittert, Lord of Lange Backersoord and Deyffelsbroeck (1626-1712), the wealthiest Catholic resident of Rotterdam. Wittert's collection, which included six further paintings by Dou as well as Sir Anthony van Dyck's *Rest on the Flight to Egypt* (St. Petersburg, Hermitage), was among the finest in the early 18th century. The present painting brought the second highest price at his 1731 sale, second only to Dou's *Herring Seller* (St. Petersburg, Hermitage). It was subsequently in the collection of the affluent diplomat Adriaan Bout, who, in addition to collecting, served as an agent to Johann Wilhelm, Elector Palatine (1690-1716) and Franz Georg von Schönborn, Archbishop Elector of Trier (1682-1756). The painting next passed to the collector and gentleman dealer Willem Lormier, who, on 21 June 1748 sold it and sixteen other paintings for the enormous sum of 21,525 guilders to Marc René Voyer, Marquis d'Argenson, one of the earliest and most important French collectors of Dutch paintings.



PROPERTY FROM A PRIVATE COLLECTION

17

DANIEL SEGHERS
(ANTWERP 1590-1661)

Roses, tulips, and narcissi in a glass vase, with a butterfly, on a ledge

signed and inscribed 'D. Seghers. Soc^{us}. JESV.' (lower right)

oil on copper

15% x 12 in. (39.1 x 30.5 cm.)

\$70,000-100,000

£52,000-74,000

€59,000-83,000

PROVENANCE

with The Fine Art Society, London, by 1949, where possibly acquired by the mother of the present owner.

EXHIBITED

London, The Fine Art Society, *17th to 19th Century Flower & Still Life Paintings*, 27 April-18 May 1949, no. 11.

LITERATURE

The Illustrated London News, 4 June 1949, p. 785, illustrated.

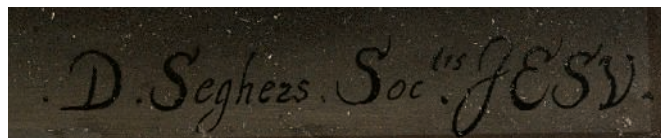
Daniel Seghers was born in Antwerp but, following his father's death, moved with his mother to Utrecht around 1601. There, he converted to Calvinism and undertook his early artistic training. He returned to Antwerp in 1609 or 1610, where he completed his studies with Jan Breughel I (1568-1625). The following year he was accepted as an independent master in the city's painters guild. Around that time, he must have renounced his Calvinist faith, for he was admitted to the Jesuit Order in 1614. Upon taking his final vows in 1625, he was sent to Rome and resided there until he returned to Antwerp in 1627, where he spent the remainder of his life.

The majority of Seghers's extant pictures are garland paintings surrounding religious images executed in collaboration with other artists, but floral bouquets arranged in a glass vase like the present picture constitute a high point in his *oeuvre* and were especially prized by contemporary collectors. Documentary evidence suggests that similar works were acquired by, among others, Scipione Borghese (1577-1633), patron of Caravaggio and Bernini; the Dutch stadholder Frederik Hendrik (1584-1647) and his court; and the Antwerp collector and patron of Anthony van Dyck, Cornelis van der Geest (1575-1638; see W. Couvreur, "Daniël Seghers' inventaris van door hem geschilderde bloemstukken," *Gentse bijdragen tot de kunstgeschiedenis en de oudheidkunde*, XX, 1967, pp. 95, 104, 107, 119, nos. 15, 88, 93, 104, 190). They were also the subject of several laudatory poems by Joost van den Vondel (1587-1679) and the Dutch polymath Constantijn Huygens (1596-1687), the

latter of whom opined that the painted flowers appeared so lifelike that he could almost smell them. Nor has interest waned in modern times. Seghers's floral bouquets have been described as "among the most serenely beautiful things in the history of flower painting" (P. Mitchell, *European Flower Painters*, London, 1973, p. 234) and "la part la plus belle de son oeuvre" (M.-L. Hairs, *Les peintres flamands de fleurs au XVIIe siècle*, Brussels, 1985, p. 134).

Seghers often executed his floral bouquets on a copper support, as in the present painting, in order to enhance the painting's jewel-like quality. Distinguished by an uncompromising interest in textural nuance as well as a refined sense of color that employs delicate half tones, these pictures have a tactile, almost sculptural appeal. The compositional simplicity and understated brilliance recalls the works of artists like Ambrosius Bosschaert I (1573-1621), whose paintings Seghers must have encountered during his early training in the Northern Netherlands. Though the precise period in which Seghers produced his flower bouquets is difficult to establish owing to the lack of a clear stylistic development in his works, they are generally regarded as products of his early maturity.

The flowers that appear in this painting—tulips, roses, peonies, and narcissi—bloom at different times of year, suggesting that Seghers could not have painted such a bouquet directly from life. Whether or not he intended any symbolic significance in these works is open to debate. The presence of flowers in various states of bloom combined with the inclusion of the short-lived butterfly—a *Pieris rapae*, or small white—at lower left suggests that some viewers might have interpreted these elements as a commentary on the frailty of human existence. Others may have simply relished the unparalleled artistry of the man known universally as 'Pater Seghers', a point that the artist was evidently keen to emphasize through the bold signature and accompanying inscription *Soc[ieta]tis. JESV.* at lower right.





HENDRICK TER BRUGGHEN (THE HAGUE 1588-1629 UTRECHT) AND STUDIO

A man playing a lute

oil on canvas
41 x 32 $\frac{1}{2}$ in. (104 x 83.5 cm.)

\$100,000-150,000

£74,000-110,000
€84,000-120,000

PROVENANCE

Duc de Treviso, Paris.
Jacques Dubourcy, Paris, 1938.
Robert Lebel, Paris and New York, 1940.
with Julius H. Weitzner, New York.
Morris I. Kaplan, Chicago, shortly after 1940.
The Property from a Private Midwestern Collection; Christie's, New York, 11 January 1989, lot 152, as Hendrick ter Brugghen.
The Property of a Midwest Estate; Christie's, New York, 31 January 1997, lot 43, as Hendrick ter Brugghen, where acquired by the present owner.

EXHIBITED

New York, New York World's Fair, *Catalogue of European and American Paintings, 1500-1900*, 1940, no. 79, as 'Hendrick Ter Brugghen'.
(Possibly) Chicago, The Art Institute of Chicago, *Treasures of Chicago Collectors*, 1961.
(Possibly) Baltimore, Baltimore Museum of Art, 1961.
Dayton, Dayton Art Institute; Baltimore, Baltimore Museum of Art, *Hendrick Terbrugghen in America*, 15 October 1965-28 November 1965 and 19 December 1965-30 January 1966, no. 7.

LITERATURE

The Sphere, 22 November 1939, p. 30, illustrated, as 'Terbrugghen'.
J. Shapley, 'More Masters at the Fair', *Parnassus*, XII, May 1940, pp. 8, 11, illustrated, as 'Hendrik Terbrugghen'.
B. Nicolson, *Hendrick Terbrugghen*, The Hague, 1958, p. 110, no. B78, pl. 37a, under 'Doubtful works' and stating 'Not knowing this picture except from a poor photograph, I cannot say if it is an original or copy of a lost work, but that it is one or the other is unquestionable'.
W. Stechow, 'Terbrugghen in America', *Art News*, October 1965, pp. 47, 50, fig. 13, as 'Hendrick Terbrugghen'.
B. Nicolson, 'Ter Brugghen since 1960', in *Album Amicorum J.G. van Gelder*, ed. J. Bruyn, The Hague, 1973, p. 238, as 'Hendrick Terbrugghen'.
B. Nicolson, *The International Caravaggesque Movement*, Oxford, 1979, p. 99, as the prime version.
C. Moiso-Diekamp, *Das Pendant in der holländischen Malerei des 17. Jahrhunderts*, Frankfurt am Main, 1987, pp. 78, 168, 179, 182-83, 194, 490, no. B5.
B. Nicolson, *Caravaggism in Europe*, Turin, 1989, I, p. 193, as the prime version.
C. Ishikawa, *A Gift to America: Masterpieces of European Painting from the Samuel H. Kress Collection*, New York, 1994, p. 154, n. 21.
L. Slatkes and W. Franits, *The Paintings of Hendrick Ter Brugghen*, Philadelphia, 2007, no. TW12, pp. 218-19, pl. 93.

Hendrick ter Brugghen was, with Gerrit van Honthorst (1592-1656) and the short-lived Dirck van Baburen (c. 1594/95-1624), one of the leading artists active in Utrecht in the 1620s. These painters adopted Caravaggio's style and subject matter and came to be known as the Utrecht Caravaggisti. Having spent some seven years in Italy between 1607 and 1614, ter Brugghen imbibed the contemporary artistic developments then occurring in Rome as well as those of Bologna, Venice, and Genoa, adapting and combining them to suit local taste. In comparison with the work of his contemporaries, ter Brugghen's *oeuvre* is characterized by a greater interest in daylight and vibrant color juxtapositions such as those evident here in the arrangement of the lutenist's flamboyant 'Burgundian' costume comprised of a red cloak and billowing yellow and blue striped shirt.

Half-length images of figures playing musical instruments or singing form the largest part of ter Brugghen's artistic production in the final decade of his life. Such paintings are so frequently encountered in the work of the Utrecht Caravaggisti that their reputation today rests in large part on these subjects. The precise meaning of these works, however, remains something of an enigma. By placing the figure close to the picture plane and against an unarticulated neutral background, ter Brugghen has stripped the painting of its narrative context, conveying instead a sense of uninhibited, infectious merriment.

As Slatkes and Franits have noted, the immense contemporary success of images depicting reveling musicians is indicated by the frequent existence of multiple versions and copies of these subjects (*op. cit.*, p. 21). The present painting has traditionally been regarded as a collaborative effort between ter Brugghen and a studio assistant and the finer of two known versions, the other of which is entirely by the studio and now in the Château Musée de Boulogne-sur-Mer. The painting in Boulogne-sur-Mer entered the museum's collection with a pendant studio version of the *Violinist with a Glass* (formerly Milan, Koelliker Collection). It may be that the present painting also once had a pendant of this subject, though the lack of a fully autograph version that can be compared against the ex-Koelliker painting prevents a definitive statement on the matter.

The present painting has been convincingly dated by Slatkes and Franits to *circa* 1626-27 based on the close stylistic affinities with the ex-Koelliker painting, which they date to *circa* 1626 (*op. cit.*). They further note that the same model first appeared in the *Violinist and Girl with a Glass* (Krefeld, Kaiser Wilhelm Museum), which is dated 1624 and provides a *terminus post quem* for the present work.





19

THE MASTER OF THE FEMALE HALF-LENGTHS

(ACTIVE ANTWERP, FIRST HALF OF THE
16TH CENTURY)

The Virgin and Child

oil on panel
15½ x 11¼ in. (39.6 x 28.5 cm.)

\$30,000-50,000

£23,000-37,000
€25,000-42,000

The identity of elusive Master of the Female Half-Lengths remains a mystery. He is believed to have been active in Antwerp during the first half of the sixteenth century, heading a large workshop specializing in the depiction of elegant ladies playing music, reading, writing or praying. The master and the several accomplished hands that comprised his workshop also produced a group of landscapes that clearly show the influence of Joachim Patinir, with whose work they were for a long time confused, as well as a group of works depicting the Virgin and Child, to which the present picture may be added.

We are grateful to Peter van den Brink for confirming the attribution on the basis of a photograph (written correspondence, 18 September 2017).



PROPERTY OF A PRIVATE NEW ENGLAND COLLECTOR

20

FRENCH SCHOOL, LATE 15TH CENTURY

A kneeling Carmelite monk

oil on panel, a fragment, shaped top
38½ x 23¼ in. (97.7 x 59.2 cm.)

\$50,000-70,000

£37,000-52,000
€42,000-58,000

PROVENANCE

Anonymous sale; Dorotheum, Vienna, 24 March 1999, lot 48, as 'Provençal master, around 1460', where acquired by the present owner.

While the suggestion of a once gold background in the present work has previously been understood to indicate the authorship of a Provençal master *circa* 1460, a date and place of execution closer to 1470-1480 and further north, in corner of central France around Burgundy, can also be considered.

At that time, the renowned Flemish painter, Hugo van der Goes, was enjoying considerable success at the Burgundian Court. The monumentalism of Hugo's painting, as well as his individualistic manner of portraying figures and facial expressions, were highly influential on the local artistic style.

The idiosyncratic physiognomy of the monk and the rendering of his hands bear some resemblance to two Burgundian School panels dating to *circa* 1470-1480 in the Worcester Art Museum, Massachusetts. These respectively show Guillemette de Vergy and her patron saint, possibly Elizabeth of Hungary, and Claude de Toulangeon and his patron saint, possibly Saint Claude, and feature an abraded gold background with hatched lines. They are believed to be the surviving parts of wings from a much larger devotional triptych and, like the present work, have been significantly reduced.

Infrared reflectography would appear to support a theory that the design of the robes of the monk in the present panel has been altered at a date subsequent to the painting's original execution.

21

CIRCLE OF LUCAS CRANACH II

(WITTENBERG 1515-1586)

The unequal lovers

oil on panel

14 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in. (35.9 x 26 cm.)

\$30,000-50,000

£23,000-37,000

€25,000-42,000

PROVENANCE

Anonymous sale; Reimar and Meden, Hamburg, 21 October 1791, lot 34, as Lucas Cranach I.

Private collection, Australia, where acquired by the present owner.



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

The subject of the Ill-Matched, or Unequal Lovers, was treated by both Lucas the Elder and the Younger on several occasions. The theme is also encountered in the paintings of Quentin Metsys, who was one of the first to popularize the subject in 16th century Netherlandish art. There are two types of the composition, which were often painted as pendants. In the first, which corresponds to the present painting, a wrinkled, old woman embraces a younger man, paying him for the pleasure of his company. He glances knowingly at the viewer while he dips his fingers into an open coin purse set on the table before him. The blatant sexual symbolism of this gesture is underscored by the crone's unseen left hand, which, though concealed, is indecorously close to the young man's thigh. Portrayed as an ephebic dandy, the man wears an extravagant outfit with a jaunty plumed hat, all in a shade of silver that matches the money set before him. The artist thus further highlighted the youth's greed by visually equating him with the coins he so covets. Indeed, the painting's very theme lends itself to such pictorial puns; even the man's fancy slashed garments find a sardonic parallel in the woman's threadbare sleeve.

The second variation on the subject of Unequal Lovers presents the roles in reverse: a toothless, decrepit man fondles a pretty young woman, who slyly reaches her hand into his purse. Notably, when the present painting was sold in 1791, it was accompanied by a work fitting this description.

Painted on a beech wood panel with a plausible creation date based on dendrochronological analysis by Professor Peter Klein to after 1528, the present painting does not correspond to any known prototype by Lucas Cranach. Infrared reflectography reveals a confidently executed underdrawing, with the contours of the figures, details of their facial features, and the drapery folds blocked out with confidently drawn lines. A few changes are also visible, such as the placement of the fingers of the old woman's right hand. A weaker version of the composition, with several significant changes, was sold at Christie's, South Kensington, 11 July 2008, lot 22. A key to identifying the artist of the present work may be the distinctive monogram embroidered into the old woman's headdress, which as of yet remains undeciphered.



FOLLOWER OF ROGIER VAN DER WEYDEN

Pentecost

oil on panel

49¾ x 28⅞ in. (126.4 x 73.3 cm.)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

PROVENANCE

Karl Aders (1780-1846), Germany, sold in the following as Charles Aders; E. Foster & Son, London, 1 August 1835, lot 75, as 'Jan van Scorel'.

Trustees of the Aders Collection; Christie's, London, 26 April 1839, lot 22, as 'Jan van Scorel', when acquired for 17 gns. by

Jean-Louis Lemmé (d. 1865).

Anonymous sale; Theodor Fischer Galerie, Lucerne, 27 July 1926, lot 163, as 'Antwerp Master, 1520'.

EXHIBITED

London, Society of British Artists, 1832-35, no. 34, as a pair with the wing 'Christ appearing to the Virgin'.

LITERATURE

P. Pieper, 'Die Sammlung Heinz Kisters', *Kunstchronik*, XVI, August 1963, p. 209, as 'close to the Rogier van der Weyden workshop'.

L. Campbell, *The Fifteenth Century Netherlandish Paintings*, London, 1998, pp. 447-48, under NG 1086, fig. 1.

With the establishment of his workshop in Brussels *circa* 1435, Rogier van der Weyden became the dominant artistic force in the city and across the province of Brabant. His compositions, innovations, and style had a lasting impact on the development of painting in the Netherlands for generations. This panel, dating to the last quarter of the 15th century, is a fascinating example of Rogier's continued influence. The present painting was originally part of a larger polyptych, of which only one other panel is now known (London, National Gallery; fig. 1).

Based on its close affinities with the master's work, especially evident in the patterns and figures, the painting was likely executed in Brussels. Collaboration between artists in this period was *de riguer*, and it is probable that the author of this panel had access to Rogier's original designs or, at the minimum, copies of them. For example, the Apostle in green robes at left in the present painting is derived from the seated figure of Saint Paul,



Fig. 1 Follower of Rogier van der Weyden, late 15th century, *Christ appearing to the Virgin*
© The National Gallery, London

who appears at far left in the central panel of Rogier's *Last Judgment*, commissioned *circa* 1445-50 by Chancellor Nicolas Rolin (1376-1462) for the Hospice de Beaune. Notably, the present painting does not rely solely on Rogier's composition and figural types. Certain figures also appear to have been adapted from paintings by artists from Rogier's circle. The figure at center, who looks upward at the descending Holy Spirit, for example, closely recalls a figure repeatedly used by Hans Memling (1430/40-1494), Rogier's presumed pupil and the leading painter in Bruges during the second half of the 15th century. This figure recurs in several of Memling's paintings, such as the *Pentecost* panel in his *Seven Joys of the Virgin* (Munich, Alte Pinakothek, inv. no. WAF668) and the *Ascension* in his *Triptych of the Resurrection* (Paris, Musée du Louvre, inv. no. M.I.247-249). The Munich *Pentecost*, in fact, includes a number of related figures that appear to have served as models for the present work. The architectural settings are also comparable, although Memling does not include the arched vaults visible in the present painting. The kneeling figure of Saint Peter, here dressed in red at lower left, is reminiscent of analogous figures in paintings by Rogier's followers, including the Master of Saint Gudule (active c. 1470-1490) and Dirk Bouts (c. 1415-1475), both of whom frequently employed similar crouching figures in their depictions of the soldiers at Christ's tomb in *Resurrection* scenes. For example, the soldier in Bouts's *Resurrection* in the Norton Simon Museum, Pasadena (inv. no. F.1980.1.P), appears to derive from a common source.

Until its sale in 1839, the present painting hung with the *Christ appearing to the Virgin*, now in the National Gallery, London (inv. no. NG1086). The near identical size of the paintings, comparable scale of the figures, and similar modeling of the faces, hands, and draperies all suggest that the two paintings were originally part of a polyptych, presumably dedicated to the Passion of Christ. Moreover, the scale of the figures and size of the panels is consistent with other extant altar wings produced in Brussels in the late 15th and early 16th centuries. These polyptychs often had carved central elements, and it is possible, as Lorne Campbell suggests (*op. cit.*, p. 448), that both the *Pentecost* and *Christ appearing to the Virgin* may have come from the folding wings of such an altarpiece. Since, however, the two panels have different vanishing points, it is unlikely that they were placed side-by-side. As Campbell further notes, scenes of the *Pentecost* were typically paired with scenes of the *Ascension* or *Christ appearing to the Apostles*. The fact that this series included the somewhat more unusual subject of the National Gallery picture suggests that the original retable probably focused on Christ's life after the Crucifixion, possibly with a sculpted *Resurrection* at the center.

The three figures who appear in contemporary 15th-century clothing in the present painting are in all likelihood donor portraits. Further evidence that these figures are portraits is provided by the notable lack of underdrawing for each of the three heads. This stands in stark contrast to the highly worked underdrawing found beneath the majority of the other figures. This opens the possibility that these heads were painted from life or, more likely, copied from life drawings. Moreover, the spaces for the three heads were left in reserve, allowing the artist to complete the portraits in a subsequent campaign. This was not an uncommon artistic practice in 15th-century Netherlandish painting. For example, the heads of Tommaso Portinari and his family in his eponymous altarpiece of c. 1472-75 in the Uffizi, Florence, by Hugo van der Goes (c. 1430/40-1482) were likewise left in reserve. In this case, Hugo inserted portraits painted from life on metal foil into these areas. Rogier van der Weyden and his workshop employed a similar technique of inserting portraits on foil in the *Altarpiece of the Seven Sacraments*. In the case of the present painting, the artist dispensed with the metal foil, painting the portraits directly onto the panel.

While the original patrons of the altarpiece are unknown, the *Pentecost* does include a small stained glass panel showing an angel holding a shield, which must once have displayed the arms of the family who commissioned the work. Abrasion to the paint surface, however, has now rendered a reading of this shield impossible. Given the scale of the original altarpiece and the inclusion of three presumed donor portraits, the altarpiece was likely commissioned by a guild or confraternity.



23

BERNHARD STRIGEL (MEMMINGEN 1460-1528)

Portrait of a gentleman of the Vöhlin family, with a fragment of a Gnadenstuhl

oil on panel, a fragment, inset

14¼ x 14¾ in. (36 x 36.5 cm.)

inscribed 'Adesto Sancta trinitas · par Splendô una deitas · / qui extas rerū omniū Sine fine principium·' with a later addition 'IXXX[?]' (upper left, on the banderole); 'Pleni sunt celi et terra maie / statis glorie tue omnia iex[...]' (upper right, on the banderole); 'Sanctus Sancto [...]ts dñs deo sab[...]' (lower right, on the banderole); 'P.P.P.' inscribed on the Vöhlin coat-of-arms (upper centre)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

PROVENANCE

Friedrich von Lupin, Lord of Lupin von Illerfeld (1771-1845), Scholl Illerfeld, Memmingen.

Private collection.

LITERATURE

R. Vischer, "Neues über Bernhard Strigel", *Jahrbuch der k. Preuß. Kunstsammlungen*, VI, 1885, p. 84.

F. X. Weizinger, *Die Malerfamilie der Strigel in der ehemals freien Reichsstadt Memmingen: Festschrift des Muncher Altertumsvereins*, Munich, 1914, p. 139.

U. Thieme, F. Becker, and H. Vollmer, eds., *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, XXXII, Leipzig, 1938, p. 187.

E. Büchner, *Das deutsche Bildnis der Spätgotik und der frühen Dürerzeit*, Berlin, 1953, p. 99.

A. Stange, *Deutsche Malerei der Gotik*, Berlin and Munich, 1957, VIII, p. 138.

E. Rettich, "Bernhard Strigel, Ergänzungen und Berichtigungen zu Alfred Stanges 'Deutsche Malerei der Gotik'", *Zeitschrift für Kunstgeschichte*, VIII, 1959, p. 160.

G. Otto, *Bernhard Strigel*, Munich, 1964, p. 101, no. 52, fig. 120.

Berhard Strigel trained in the workshop of his father Hans Strigel the Elder in Memmingen, before becoming an independent master during the 1490s, producing both religious works and portraits. Strigel soon, however, attracted the attention of the Holy Roman Emperor Maximilian I (1459-1519), painting the earliest dated portrait of him in 1504, with many more to follow. By 1515, Strigel left his native city to travel to the imperial court at Vienna, where he painted another portrait of the Emperor and his family, comprising one of the earliest group portraits in German art. Though it appears that this journey to Vienna was solely for the purpose of painting the imperial portrait, since Strigel is documented back in Memmingen the same year, he did in fact return to Vienna in 1520, remaining there for a little over a year. In his later years, Strigel was ennobled by Maximilian (as recorded by a lengthy inscription on the reverse of his 1520 *Portrait of the Cuspinian Family* in a private collection) and worked to mediate between factions during the Reformation in his native city, as well as continuing his highly successful practice as a painter.

This fragment of what would originally have been a large devotional panel depicting the patron and his wife adoring the Holy Trinity shows a member of the Vöhlin family, identifiable by the coat-of-arms hanging on the wall behind him. The family were amongst the foremost patrician families of Memmingen, having settled in the city around 1340, and established

themselves as prominent merchants in the area. Indeed, their close engagement with mercantile activities led to the founding of the Grosse deutsche Kompagnie in the late 15th century by Konrad Vöhlin (d. 1511) and his brother-in-law, Anton Welser I (1459-1514). This trading company dealt predominantly in spices bought from territories like India and Venezuela. It has been suggested that the three 'P's that adorn the Vöhlin coat-of-arms were a reference to these trading opportunities and referred to pepper ('pfefer' in German), one of the staple commodities of the family's trading ventures. The three letters perhaps made reference to the Latin adage 'Piper Peperit Pecuniam,/Pecunia Peperit Pompam,/Pompa Peperit Pauperiem,/Pauperies Peperit Pietatem', translated as 'Pepper produces profit/Profit produces pomp/Pomp produces poverty/Poverty produces piety' (J.O. Hand and S.E. Mansfield, *The Collections of the National Gallery of Art Systematic Catalogue: German Paintings of the Fifteenth through Seventeenth Centuries*, Washington, 1993, p. 172, note 10). Konrad Vöhlin, aside from his mercantile enterprises, also achieved a position of rank in the Memmingen civic militia and later served as mayor of the city six times. His prominent public positions in both public and mercantile offices demonstrates the eminent position the family must have held.

As a court painter and famed artist from the city, Strigel would have been a natural choice for the family when seeking portrait and painterly commissions. Indeed, the present picture was not the only occasion on which he worked for the Vöhlin family. He produced a pair of portraits of Margarethe Vöhlin and her husband Hans Roth in 1526, the year after their marriage (both Washington D.C., National Gallery of Art, inv. nos. 1947.6.4.a and 1947.6.5.a). The style and format of the present fragment, however, suggest it was painted before these portraits and is more consistent in style, especially the angels, with the painter's work of the early 1510s, like his *Annunciation to Saint Anne* (Madrid, Museo Thyssen-Bornemisza, inv. no. 380).

The panel is extensively inscribed in the banderoles held by the angels with passages from important hymns. That which begins 'Adesto Sancta trinitas' was a much sung celebration of the Holy Trinity, and the other, which begins 'Sanctus Sancto [...]ts dñs deo sab[...]' and continues above with the words 'Pleni sunt celi et terra maie' is the opening to the Sanctus, the final words of the Preface to the celebration of the Eucharist. These hymns suggest that the central subject of the panel would have represented the Holy Trinity. The corner of a throne is still visible at the extreme right of the panel, along with the gathered red drapery of one of the central figures. It is probable that this central scene originally looked similar to a panel by Strigel now in the Staatgalerie, Stuttgart, representing the *Coronation of the Virgin*. However, given the inclusion of the Eucharistic Sanctus hymn, this central group presumably represented God the Father with Christ as the Man of Sorrows. Along with the portrait of the donor at the left (and thus the right hand of God, the position iconographically reserved for the more 'important' figure), it is highly probable that to the right of the central group there was a portrait of a donatrix.

While the sitter in the present work has yet to be definitively identified, it is tempting to suggest that he may be Konrad Vöhlin himself. The stylistic dating of the painting would place it within the later years of Vöhlin's life and the rather unusual format of the original panel, which must have been narrow but quite long, may perhaps suggest that the painting was used as an epitaph. The format of the portrait is strikingly close to Strigel's *Epitaph of Hans Funk* (Schauffhausen, Allerheiligen-Museum) and may have been commissioned around 1511, or shortly before, and hung by Vöhlin's tomb as a memorial panel and incitement to pray for his soul.



PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

24

STUDIO OF GIOVANNI BELLINI

(? 1431/6-1516 VENICE)

The Holy Family

oil on panel

32 $\frac{7}{8}$ x 47 $\frac{1}{8}$ in. (83.5 x 119.7 cm.)

\$100,000-150,000

£74,000-110,000

€84,000-120,000

PROVENANCE

with Jacob Heimann, Los Angeles.

with French and Co., New York by 1955, from whom acquired by

The Countess Nadia de Navarro, Glen Head, New York.

EXHIBITED

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 8, as Giovanni Bellini (catalogue by R. De Grada).

LITERATURE

B. Berenson, *Italian Painting of the Renaissance: Venetian School*, London, 1958, I, p. 36, fig. 244, as Giovanni Bellini, 'Homeless'.

F. Heinemann, *Giovanni Bellini e i Belliniani*, Venice, 1959, I, p. 18, no. 55a, "*Con la sola fotografia non è possibile decidere se il quadro sia autografo di Giovanni Bellini. A quanto pare, di buona qualità...*".

This serene *Holy Family* demonstrates the soft brushwork, sophisticated treatment of light, and subtle modeling associated with the late work of Giovanni Bellini and his workshop, as seen, for instance, in his *Noah* (Musée des beaux-arts, Besançon) and his *Circumcision* (National Gallery, London). Indeed, Bernard Berenson published this painting as an autograph work in his *Italian Painting of the Renaissance* (*op. cit.*). Fritz Heinemann knew the painting only from a photograph, and judged it to be of high quality – "*di buona qualità*" – but was unable to decide whether it was by Bellini himself (*loc. cit.*). Wilhelm Suida viewed the painting in Venice in 1937, and considered it to be one of the last Madonnas the artist ever painted, and its autograph status was similarly endorsed by Lionello Venturi and Wilhelm R. Valentiner (see Milan, *loc. cit.*). In an unpublished letter dated 31 May 1947, Ridolfo Pallucchini noted the monumentality of the present composition, stating that he considered it to be a work from Bellini's last period, datable to around 1510 based on comparison to the *Madonna and Child* in the Detroit Institute of Arts (dated 1509) and the *Madonna and Child* in the Brera, Milan (dated 1510). Pallucchini further noted that the painting's landscape reflects the influence of Giorgione.

The design of the Christ Child, who gestures in benediction while sitting on his mother's lap, must have been favored by Bellini, as the figure appears in other works produced by members of his workshop, such as the *Virgin and Child with Four Saints and a Donor* of c. 1500 attributed to Marco Bello (c. 1470-1523) in the Morgan Library, New York. Another version of the entire composition, which replicates the landscape and includes an additional figure of Saint Catherine standing behind the Virgin, is recorded in a photograph in the Fondazione Federico Zeri archives (no. 28333). That painting, the location of which is unknown, was attributed by Zeri to Bellini's workshop.





PROPERTY FROM A PRIVATE COLLECTION

25

GIUSTO SUTTERMANS (ANTWERP 1597-1681 FLORENCE)

Giovan Carlo di Cosimo II de' Medici (1611-1663), in armor and a red sash, bust-length

oil on canvas
27½ x 21½ in. (69.9 x 53.5 cm.)

\$20,000-30,000

£15,000-22,000
€17,000-25,000

PROVENANCE

with Sabin's Gallery, London, by 1934, as 'J. Sustermans'; Christie's, London, 16 July 1954, lot 97, as 'J. Sustermans' (280 gns. to Leger).

Acquired by the grandfather or father of the present owner, and by descent.

LITERATURE

K. Langedijk, *The Portraits of the Medici, 15th-18th Centuries*, Florence, 1983, II, p. 953, no. 47,22, illustrated, as 'Sustermans, workshop'.

Giovan Carlo di Cosimo II was the second son of Grand Duke Cosimo II (1590-1621). In 1620 he joined the Sovereign Military Order of Malta as Grand Prior of Pisa and was subsequently named General of the Spanish Seas in 1638. He was compelled to retire from his military career upon his nomination as a cardinal by Pope Innocent X (1574-1655) on 14 November 1644. His close 'friendship' with Queen Cristina of Sweden caused the pope to send him away from Rome in 1655. A connoisseur of the arts with refined tastes, Giovan Carlo acquired a great number of works of art, which were sold after his death to cover his debts.

The Flemish-born Suttermans probably arrived in Florence in 1620 and shortly thereafter began working as court painter to the Medici, whom he would serve for the remainder of his life. Around a dozen portraits of Giovan Carlo di Cosimo II by Suttermans and his workshop are known, this being the only version of the present composition (*op. cit.*, pp. 948-55, nos. 14-25).

We are grateful to Dr. Lisa Goldenberg Stoppato (written communication, 22 August 2017) for confirming the attribution on the basis of a photograph and for suggesting that the portrait was probably painted shortly before the pope raised the sitter to the cardinalate in 1644.



26

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

The Madonna in Prayer

oil on canvas
29 $\frac{7}{8}$ x 24 $\frac{1}{4}$ in. (75.3 x 61.6 cm.)

\$30,000-50,000

£23,000-37,000
€25,000-42,000

PROVENANCE

with Galeria de Londres, Buenos Aires, where acquired on 9 April 1921 by a private collector, Buenos Aires, and by descent in the family.

Giovanni Battista Salvi's elegant composition for *The Madonna in Prayer* echoes with slight variations and in bust-length format his celebrated *Assumption of the Virgin* in the Museo Massey, Tarbes, which in turn draws inspiration from three works by Guido Reni: *The Assumption* in the Musée

des Beaux-Arts, Lyons; *The Assumption* in the Church of Santa Maria Assunta, Castelfranco Emilia; and *The Immaculate Conception* in the Metropolitan Museum of Art, New York. It is probable that the picture at Tarbes was, in fact, modelled after a fourth, lost work by Reni, which amalgamated all three of his aforementioned compositions, and which il Sassoferrato may have known in Turin.

The popularity of the present composition precipitated the production of numerous variants: autograph versions in the Staatliche Kunsthalle, Karlsruhe and The Walters Museum, Baltimore, and two that appeared on the art market (Christie's, London, 1 February 1985, lot 11; and Sotheby's, London, 12 July 2001, lot 134) are close in composition to the present picture, while those in the Accademia Albertina di Belle Arti, Turin, and the McMullan Museum of Art, Boston College, Massachusetts, differ in the addition of cherubs.

We are grateful to Dr. François Macé de Lépinay for confirming the attribution on the basis of a photograph (written communication, 15 September 2017).

PROPERTY OF A GERMAN PRIVATE COLLECTOR

27

GIOVANNI BATTISTA GAULLI, IL BACCICCIO
(GENOA 1639-1709 ROME)

*Portrait of Pope Clement X (1590-1676), bust-length, in
papal robes*

oil on canvas

30½ x 24¼ in. (77.5 x 61.6 cm.)

\$40,000-60,000

£30,000-44,000

€34,000-50,000

PROVENANCE

Private collection, Paderborn, until c. 1977, where acquired by the father of the present owner.

The present, unpublished portrait is one of eight known autograph versions of Clement X by Baciccio. These include the examples in the Palazzo Pitti and the Galleria degli Uffizi, both Florence, as well as one that was sold in these rooms, 23 January 2004, lot 203 (see F. Petrucci, *Baciccio: Giovan Battista Gaulli, 1639-1709*, Rome, 2009, pp. 371-74, nos. A14-A14f).

Emilio Altieri, the future Clement X, was born in Rome on 13 July 1590 to a noble and pious family. A brilliant attorney, he entered the ranks of the clergy and rose to be bishop of Camerino in 1627. In 1647, he was sent by Innocent X as *nunzio* to Naples, where he encountered the aftermath of Masaniello's revolt against Spain. He fell into disfavor with Innocent and returned to his diocese. Alexander VII, however, recalled him to Rome, and Clement IX made him a cardinal on 27 November 1669. The following year, at nearly eighty

years old, he was elected pope, choosing the name Clement X in honor of his benefactor. Despite his age, he was very active: he introduced social legislation to aid the poor and tried to improve agriculture and foster industry in the Papal States. He died on 22 July 1676.

The two branded marks on the stretcher, the first showing 'DF' within two hearts and the second three lances below two *fleurs-de-lis* (figs. 1 and 2), are probably those of an early collector.

We are grateful to Dr. Francesco Petrucci for confirming the attribution and noting the painting's superior quality on the basis of a photograph (written communication, 23 August 2017).



Fig. 1 Detail of a branded mark on the reverse of the present lot



Fig. 2 Detail of a branded mark on the reverse of the present lot



PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

28

BERNARDINO DA PARENZO, CALLED PARENTINO

(PARENZO, ISTRIA C. 1450-C. 1500 PADUA)

Jason and the Argonauts

oil on canvas

38¼ x 105¼ in. (97.2 x 268.6 cm.)

\$100,000-150,000

£74,000-110,000

€84,000-120,000

PROVENANCE

Conte Da Schio, Vicenza, 1889.

Giovanni Gozzadini, Bologna; his sale (†), Rambaldi, Bologna, 12-13 March 1906, lot 139, as Francesco Morone.

A. Strauss, Los Angeles.

Acquired by the Countess Nadia de Navarro before 1964.

EXHIBITED

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 6, as Domenico Morone (catalogue by R. De Grada).

LITERATURE

G. Morelli, *Italianische Malerei der Renaissance im Briefwechsel von Giovanni Morelli und Jean Paul Richter, 1876-1891*, Baden-Baden, 1960, p. 556, as after Domenico Morone, 17th century.

This monumentally-scaled painting depicts an early event in the mythological story of Jason and the Argonauts. The young prince appears at left wearing a crown and riding a white horse as he departs from his uncle's kingdom of Iolcus in search of the Golden Fleece. So as to more clearly signify to his Renaissance viewers that this is a story from Antiquity, Parentino transforms the Greek city into Rome by including a broken arch and a column topped with a pagan statue in the background as well as the Colosseum at left. The city's gate, with its marble revetment and classical ornamentation, reflects Parentino's fascination with the ancient world as well as his years of studying inscriptions on Roman monuments in his native Istria.

Jason's entourage of demigods and heroes marches forth before him in a frieze-like procession reminiscent of a Roman *profectio*. The muscular figure of Hercules is particularly conspicuous at center, dressed in the skin of the Nemean Lion and holding a golden standard. His companions carry four flags, each a different shape but all bearing the same black and white vertical chevron design which has yet to be identified. Remarkably, the background at right transitions from the Ancient Roman countryside to a 16th-century

Venetian lagoon, complete with gondolas and island churches, thereby bringing the narrative from the distant past into Parentino's world. Lending immediacy to the story, this device was meant to encourage the viewer to take inspiration from the virtuous deeds unfolding before him.

The large format and heroic subject matter of this painting suggests that it originally formed part of a decorative program for a palace or civic hall. Such an ambitious scheme would have included other grand canvases, perhaps also by Parentino, illustrating subsequent episodes in the story.

In 1889, Giovanni Morelli (*loc. cit.*) identified the coats of arms in the present painting as those of the Pesaro family.

We are grateful to Everett Fahy for identifying both the subject and the artist of this painting on the basis of firsthand inspection (verbal communication, September 2013). Our thanks also to Mattia Vinco for providing additional provenance and references for this lot. Dr. Vinco suggests an attribution to Domenico Morone and workshop.



DEIFOBO BURBARINI

(SIENA 1619-1689)

Juno placing the eyes of Argus on the tail of a peacock

oil on canvas

62½ x 100% in. (158.8 x 255 cm.)

\$40,000-60,000

£30,000-44,000

€34,000-50,000

PROVENANCE

with Central Picture Galleries, New York, 1963.

Private collection, Los Angeles, from the 1960s until 2014, when acquired by the present owner.

This monumental mythological painting by Deifebo Burbarini illustrates an episode in the story of the nymph Io, narrated by Ovid in his *Metamorphoses* (I, 721-24). Io, a mortal priestess of the goddess Juno, has been seduced by Jupiter, who subsequently transforms her into a heifer in an attempt to shield her from Juno's wrath. Juno, not deceived by her husband's trickery, orders the many-eyed giant, Argus Panoptes, to stand watch over Io and prevent Jupiter from visiting her. In response, the god sends his son, Mercury, to lull the giant to sleep by song and music, eventually slaying him as he sleeps. Io is freed and Juno, overcome by anger at the loss of her priestess to Jupiter and grief at the death of her servant, Argus, plucks the one hundred eyes from his head and places them for eternity on the tail of the peacock. In this composition, Juno can be seen at center delicately positioning the eyes on the tail of the bird with tweezers, assisted by handmaids who steady the creature and support the severed head of the giant. Beyond, Mercury is shown escaping the scene.

The authorship of this picture was first recognized in 2016 by Marco Ciampolini, who identified the vivid use of color, the solidity of the figures and the sweetness of their expressions as characteristic of Deifebo Burbarini's full maturity, and extolled the painting as the artist's masterwork. Prior to that in the 20th century, the work had been mistakenly given by Federico Zeri to Burbarini's master, Raffaello Vanni, according to an annotated photograph in his photo archive at the Università degli Studi, Bologna. Zeri, however, was familiar only with the painting in its pre-restoration state, prior to the removal of both a varnish that obscured the pigments' chromatic brilliance,

as well as later pictorial additions, which had evidently been applied after the picture's completion to mask the macabre anatomy of the severed neck of Argus and the blood pooled beneath. Strong comparisons can be made to works that Burbarini painted in the late 1650s, such as *The Coronation of the Virgin*, executed between 1654 and 1658 for the oratory of San Rocco in the *contrada* of Lupa, Siena (F. Mastrangelo, 'L'officina dei colori: La decorazione dell'oratorio dei Santi Rocco e Giobbe in Vallerozzi', in *I Gemelli: Quaderno della Contrada della Lupa*, 8, March 2012, pp. 130-32). In that painting, the Raphaellian angel with the lute corresponds closely to the maid supporting Argus's head in the present canvas. Furthermore, two pendant canvases showing Saint Catherine of Alexandria and Saint Mary Magdalene in the church of San Niccolò al Carmine, Siena, demonstrate a marked resemblance to this picture: the face of Saint Catherine is almost identical to the laurel-wreathed woman figure to the right of this canvas, and the Magdalen's features are akin to those of Diana (Marco Ciampolini, *Bernardino Mei e la pittura barocca a Siena*, exhibition catalogue, Florence, 1987, p. 202, fig. 104).

Of the Sienese baroque painters, only Ventura Salimbeni had treated the story of Argus prior to Burbarini, on the commission of the celebrated poet, Giambattista Marino. Unlike Burbarini, in his rendition, Salimbeni elected to depict the moment of greatest brutality: the slaying of Argus by Mercury (Giambattista Marino, *La Galleria del Cavalier Marino distinta in Pitture e Sculture*, Venice, 1620, p. 37; M. Ciampolini, *Pittori Senesi del Seicento*, Siena, 2010, p. 807).



PROPERTY FROM A DISTINGUISHED COLLECTION

30

JEAN-BAPTISTE GREUZE
(TOURNUS 1725-1805 PARIS)

La Rêveuse (*The Dreamer*)

oil on canvas

15 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in. (40.2 x 32.7 cm.)

\$300,000-500,000

£230,000-370,000

€250,000-420,000

PROVENANCE

Jeanne Bécu, comtesse du Barry (1743-1793); her sale, Remy, Paris, 22 December 1775, part of lot 22.

Jeanne Bécu, comtesse du Barry (1743-1793); her sale, Paillet, Paris, 17 February 1777, part of lot 54.

Charles-Louis de Beauchamp, comte de Merle (1723-1793); his sale, Paillet, Paris, 1 March 1784, lot 24 (1880 livres to Lerouge).

Joseph-Hyacinthe-François de Paule de Rigaud, comte de Vaudreuil (1740-1817); his sale, Lebrun, Paris, 26 November 1787, lot 97 (1400 livres to Quesnay) Comtesse Mensdorff.

Prince Dietrichstein, Vienna.

with Wildenstein & Co., New York, where acquired by the present owner.

EXHIBITED

Cincinnati, Cincinnati Art Museum, *An Exhibition of French Paintings of the Eighteenth and Early Nineteenth Centuries*, 2 October-7 November 1937, no. 10.

New York, Wildenstein & Co., *French Painting of the Eighteenth Century*, 21 January-21 February 1948, no. 18.

Hartford, Wadsworth Atheneum Museum of Art; San Francisco, California

Palace of the Legion of Honor, *Jean-Baptiste Greuze, 1725-1805*, 1 December 1976-1 May 1977, no. 73.

LITERATURE

J. Martin and C. Masson, *Catalogue raisonné de l'oeuvre peint et dessiné de J.-B. Greuze*, Paris, 1908, p. 50, no. 756.

M. Breuning, 'Luxurious France', *Art Digest*, XXII, no. 9, February 1948, p. 19.

E. Munhall, 'Greuze Rediscovered', *Art Gallery*, XX, no. 1, October-November 1976, illustrated.

S. Preston, 'The Revaluation of Greuze', *Apollo*, CV, no. 180, February 1977, p. 137, pl. III.

J. Baillio, *Elisabeth Louise Vigée Le Brun, 1755-1842*, Fort Worth, 1982, p. 65, under no. 20, fig. 18.



This sensual image is one of several erotic depictions by Greuze of languorous and loosely clad young women reclining distractedly on daybeds which have since the 19th century acquired the title 'The Dreamer'; others include an openly carnal image of the artist's beautiful wife, Anne-Gabrielle Babuti that is known in two painted versions (one, private collection, Paris, fig. 1; the other, the State Hermitage, St. Petersburg) and a red-chalk drawing (private collection, Paris). The present painting is more gently charged in its eroticism, however, and Greuze has depicted his lovely model in a more decorous state of rapture. Indeed, as Edgar Munhall first observed (*op. cit.*), the present painting is freely inspired by Rubens's huge canvas depicting *The Birth of Louis XIII* (1622), part of the great cycle of paintings made for Marie de' Medici; now in the Louvre, the series was still installed in the Luxembourg Palace when Greuze (and his friend Johann George Wille) made copies of it in July 1760. Greuze transformed Rubens's tender depiction of the queen gazing with maternal affection on her infant son, the future King Louis XIII, into, as Munhall noted, a more ambiguous "mixture of voluptuousness and reflection with which Greuze excited both his contemporaries and late-nineteenth-century collectors."

Judging from its style – the creamy and subtly blended flesh tones and diaphanous gauze veil contrasting with the thicker, quicker strokes of paint

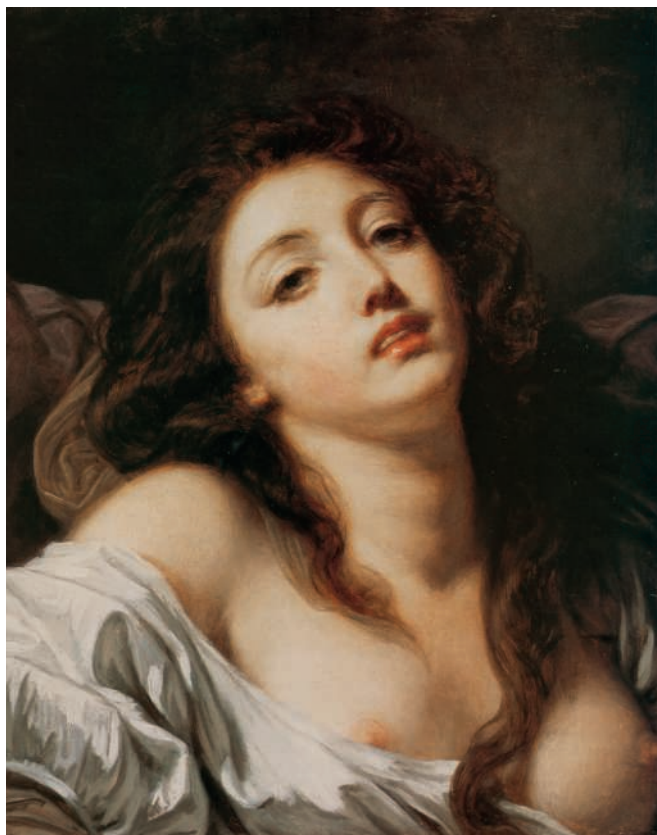


Fig. 1 Jean-Baptiste Greuze, *The Dreamer*, private collection, Paris

employed to evoke the model's draperies – the present painting probably dates from the mid- to late 1760s. It is not known for whom it was painted, but its first recorded owner was illustrious indeed: the Comtesse du Barry (1743-1793), official mistress of Louis XV and one of the most voracious art collectors of the day. The picture is clearly described in each of two sales of her collections organized after the death of the king and her exile from Versailles, and held to pay off her staggering debts. In the catalogue of the first sale of 22 December 1775 – which was cancelled before it took place – the present painting appears with an unidentified pendant, also by Greuze, of a girl in profile, as lot 22, where it was catalogued by Pierre Rémy as of a pretty girl, "seen in $\frac{3}{4}$ view, carelessly posed on a daffodil-colored canape, she has a gauze veil over her head and is wearing a chemise. The two paintings are very interesting; they are on canvas and measure 14 x 11 *pouces*." In the second du Barry sale of 17 February 1777, catalogued by Alexandre Paillet, the painting appears – again with a pendant, though with the offer that they could be bought together or separately, as the buyer wished – where it is given the same dimensions and greatly praised as "a study, finished with a clever touch and the most beautiful color; it depicts a pretty girl, carelessly lying on a 'lit de repos', her head covered in a veil and her throat nearly bare."

Had Madame du Barry recognized in this refined and beautiful painting its debt to Rubens's famous depiction of Marie de' Medici, a celebrated queen, she would have been delighted. The former milliner's assistant who won the undying loyalty of Louis XV, Jeanne Bécu, Comtesse du Barry was installed at court for only five years (1769-1774), but it was during this period, with the royal coffers at her disposal, that she nearly bankrupted the crown, buying such a fabulous number and array of jewels, dresses, paintings, sculptures, and porcelains that Madame Vigée Le Brun observed that "seeing this opulence one might easily think she had been the mistress of a great many kings....". The countess famously commissioned Fragonard to execute the series of paintings known as 'The Progress of Love' (The Frick Collection, New York) for her pavilion at Louveciennes, only to mysteriously reject it soon after its completion. However, her fondness for the paintings of Greuze was beyond dispute, and she commissioned or bought many of his finest works: apart from the present painting, and the sensitive portrait he painted of her (private collection), Du Barry owned at one time or another, *La cruche cassée* (1772-73, Louvre), *Child Playing with a Dog* (1769, Upton House, England) and *Le Matelot Napolitain* (1757, The Wallace Collection, London), among others. Her predilection for artworks that embodied love, eternal youth and fidelity was surely a projection of her own personality.

The painting passed to subsequent owners of equal esteem throughout the 18th century, having been acquired in the 1777 Du Barry sale by Charles-Louis de Beauchamp, the Comte de Merle (1723-1793), an Avignonnais aristocrat, diplomat, and French ambassador to Portugal, who was Joseph Vernet's earliest patron; then to Joseph-Hyacinthe-François de Paule de Rigaud, Comte de Vaudreuil (1740-1817). Vaudreuil, son of a wealthy plantation owner in the French Antilles, secured his place in the French court through his love affair with the queen's favorite, the Duchesse de Polignac, and his close friendship with the king's youngest brother, the Comte d'Artois. He was the principal private patron of Vigée Le Brun – her portrait of him is one of the artist's masterpieces (1784, Virginia Museum of Fine Arts, Richmond) – and commissioned important works from Vernet, Hubert Robert, and Jacques-Louis David (a reduced repetition of *The Oath of the Horatii*, today in the Toledo Museum of Art).



PROPERTY OF A FRENCH PRIVATE COLLECTOR

31

ANNE VALLAYER-COSTER

(PARIS 1744-1818)

Bouquet of flowers in a gilt-bronze mounted vase

signed and dated 'Melle Vallayer 1776' (lower center)

oil on canvas, oval

21½ x 18½ in. (56 x 47 cm.)

\$120,000-160,000

£89,000-120,000

€100,000-130,000

PROVENANCE

Cesare Lanza, Geneva.

with Galerie Cailleux, Paris, by 1971, where acquired by the father of the present owner.

EXHIBITED

Rotterdam, Musée Boymans, *Quatre siècles de nature morte française*, 1954, no. 61.

Paris, Galerie Cailleux, *Autour du néoclassicisme*, 1973, no. 48.

Paris, Galerie Cailleux, *Eloge de l'ovale*, 1975, no. 40.

LITERATURE

E. Schlumberge, "Anne Vallayer-Coster", *Connaissance des Arts*, March 1958, p. 68.

M. Roland Michel, *Anne Vallayer-Coster*, 1970, no. 65.

G. Schurr, "Art Dispatch from Europe", *Connoisseur*, CLXXVII, no. 714, August 1971, p. 307, fig. 5.

Apollo, XCIV, October 1971, p. 97, illustrated.

E. Kahng and M. Roland Michel, et al., *Anne Vallayer-Coster, painter to the Court of Marie Antoinette*, exhibition catalogue, Washington, Dallas, New York, 2002-03, p. 203, no. 43, illustrated.

With Vigée Le Brun and Adélaïde Labille-Guiard, Anne Vallayer-Coster was among the most celebrated and successful female painters in France in the years leading up to the Revolution and, with Chardin and Oudry, indisputably one of the finest still life painters of the era. The daughter of a goldsmith who worked for the Gobelins tapestry manufactory, she grew up in artistic circles, but is not known to have had either a teacher or an official patron. Nevertheless, she was unanimously accepted into the Académie royale in 1770 with the submission of a pair of ambitious still lifes, *The Attributes of Painting* and *The Allegory of Music* (both Louvre, Paris). Remarks from the painter Johann-George Wille, who voted in favor of her admission, gives a sense of the enthusiasm with which she was received into that august body and the patronization she would encounter: "I was absolutely enchanted by the talent of this likable person, whom I saw for the first time and whose talent is truly that of a man perfected in this genre of painting representing still life." She exhibited for the first time in the Paris Salon the following year, achieving a critical and popular success that would never desert her. Diderot wrote of her first submissions in 1771, "Mlle. Vallayer astonishes us as much as she enchants us...No one of the French School can rival the strength of her colors..., nor her uncomplicated surface finish." She would continue to exhibit at the Salon until 1817, a year before her death.

Although she painted some portraits – generally rather wooden and conventional, no match for the mastery of Vigée Le Brun as a portraitist – occasional genre subjects and a few miniatures, Vallayer-Coster achieved justifiable success as a still life painter; well over 100 still lifes are listed as surviving in the most recent catalogue raisonné of her works (2002) and some 450 were recorded in her lifetime. She was relentlessly compared to Chardin, often quite favorably, but she was no mere imitator and, in fact, the range of subject matter in her still lifes far exceeded that of the older master: while she painted dead game, musical instruments, military trophies and simple kitchen utensils, as did Chardin, she also expanded her repertoire to include porcelain tea services, cooked hams, steamed lobsters, shells and coral and, most especially, flowers. This last subject Chardin tackled only once (National Gallery of Scotland, Edinburgh), but Vallayer-Coster made it her particular specialty after 1775, and for the remainder of her career.

The present painting, which is dated 1776 and signed by the artist with her maiden name (she would marry Jean-Pierre-Silvestre Coster, a wealthy lawyer and member of Parliament, in 1781), is a superb example of the artist's signature floral still lifes made shortly after she perfected the genre. This sumptuous composition depicts a beautiful blue Chinese porcelain vase is gilt bronze French mounts, on a marble tabletop. The vase holds a verdant and colorful bouquet of roses, peonies and other flowers in full bloom. The nest with eggs and the dead bird resting on the tabletop suggest the cycle of life – from gestation to death – in which the flowers share: vibrant and beautiful today, by tomorrow the blossoms will fade and die.



PROPERTY FROM A DISTINGUISHED COLLECTION

32

ELISABETH-LOUISE VIGÉE LE BRUN

(PARIS 1755-1842)

Portrait of the artist, bust-length

signed and dated 'L.E. Vigée Le Brun / à Vienne 1794' (lower right)

oil on canvas

25 $\frac{3}{8}$ x 20 $\frac{1}{2}$ in. (64.3 x 52 cm.)

\$600,000-800,000

£450,000-590,000

€500,000-670,000

PROVENANCE

(Possibly) Wenzel Anton, Prince of Kaunitz-Rietberg (1711-1794), Vienna.

Albert Henry Wiggin (1868-1951), Boston and New York, by 1926, and by descent in 1951 to his daughter

Muriel Wiggin Seldon (b. 1897) and her husband Lynde Seldon (1891-1972), Greenwich, Connecticut.

Anonymous sale; Christie's, New York, 15 June 1977, lot 73.

with Wildenstein & Co., New York, from whom acquired by the present owner.

EXHIBITED

Tokyo, Mitsubishi Ichigokan Museum, *Créer au féminin: Femmes artistes du siècle de Madame Vigée Le Brun*, 1 March-8 May 2011, no. 74.



Fig 1. Elisabeth-Louise Vigée Le Brun, *Portraits of the Count and Countess Siemontkowsky Bystry*, sold at Christie's, New York, 13 April 2016, lot 18 © Christie's, 2016



Following her flight from Paris in October 1789, Vigée Le Brun had lived in exile in Italy, passing quickly through Turin, Parma, Modena, and Bologna, before arriving in Florence in mid-November. Staying there less than two weeks, the artist moved on to Rome, then spent much of the next two years shuttling between Rome, Florence, and Naples (with side trips to Venice) as she studied the collections of the Uffizi and the Pitti and juggled her numerous portrait commissions.

In April 1792, Vigée Le Brun left Rome with the intention of returning to Paris. However, worsening conditions in France – abolition of the French monarchy, violence in the streets of the capital, and the addition of her name to the list of émigrés whose citizenship would be revoked and properties seized – caused her to abandon her plan to return to her country. In Milan, the Austrian ambassador to Lombardy, Count Johann Joseph von Wilczek, convinced her to go on instead to Vienna, and provided her with the passports that allowed her to do so.

Upon her arrival in Austria from Italy in the autumn of 1792, Vigée Le Brun rented a house on the outskirts of Vienna with Count and Countess Bystry, a glamorous Polish couple the artist had recently met at a concert in Milan and quickly befriended. At this moment when refugees from France were fanning out across Europe, Vigée Le Brun wrote that the Count and Countess Bystry kindly offered to take her with them in their carriage to Vienna. Moved by their generosity, Vigée Le Brun recounts in her *Souvenirs* (1835-37), “I was greatly encouraged by the Bystrys’ manner, and that explains my closeness to them, and the subsequent cordial relations between us in Vienna.” Count Romuald Joachim Bystry (1756-1824) and his Polish-born wife, the former Anna Rakowska, were on an extended honeymoon in Milan when they met the artist. The three were close in age – Count Bystry was thirty-six years old and Vigée Le Brun a year older – and they seem to have retained cordial relations for some years afterward. Sometime during the period when they resided together, the artist painted a lively pair of portraits of the couple, which makes evident her deep fondness for them (sold Christie’s, New York, 13 April 2016, lot 18; fig. 1). At the end of the year, the Bystrys left to continue their travels, and Madame Le Brun moved into an apartment in the center of the capital city.

In addition to the portraits she painted of them, Vigée Le Brun gave the couple her own self-portrait. While living outside France, Vigée Le Brun made a number of self-portraits as expressions of her gratitude towards people who were particularly welcoming or helpful to her, and she generally makes no mention of them in the ‘List of Paintings’ that she appended to her *Souvenirs*. (Perhaps this was because they were gifts rather than commissioned works.) The self-portrait that she made for the Bystrys is not recorded in her memoirs, but it remained with their descendants until shortly before the First World War (it was exhibited in London in 1913-1914 in the National Loan Exhibition as descending from the collection of Count Valentin Siemontkowsky, Koustyn, Volonie, Russia), and old photos of the painting, which was lent to the exhibition by Otto Gutekunst, director of Colnaghi (reproduced in W.H. Helm, *Vigée Le Brun, 1755-1842, Her Life, Works, and Friendships*, Boston, 1915, p. 206, pl. 138), indicate that its format was

identical to the present lot, but, as Joseph Baillio notes (in correspondence, August 2017), significantly smaller (21 ¼ x 16 ¾ inches) and of lesser quality. Both the Bystrys’ painting and the present self-portrait are lively, informally posed works in which the artist wears the white muslin turban that was part of her studio garb and an academic gown with a red band trimmed in gold, and they amply display the elegance and beauty for which the 39-year-old artist was widely celebrated.

The present self-portrait also goes unrecorded in Vigée Le Brun’s memoirs – indeed, no mention is made of any portraits of the artist from her years in Vienna – but its status cannot be doubted: it is clearly signed, located, and dated by the artist – the inscription characteristically scratched into the wet paint with a sharp implement – ‘L.E. Vigee Le Brun / à Vienne 1794’.

Although the recipient of this splendid token of thanks remains unidentified, Baillio has suggested that it might have been the other Viennese acquaintance to whom Vigée Le Brun owed a great personal debt, Wenzel Anton, Prince Kaunitz-Rietberg (1711-1794). Kaunitz was an Austrian diplomat and statesman in the Hapsburg court who held the office of State Chancellor for four decades, responsible for foreign policy during the reign of Maria Theresa, Joseph II, and Leopold II. A master tactician, he was the principal architect of the Treaty of Versailles, which established a crucial alliance between Austria and France in 1756, in the months preceding the outbreak of the Seven Years’ War. In 1764 he was elevated to the noble rank of Prince of the Holy Roman Empire.

A founder of the Royal Academy in Brussels, a liberal patron of education and the arts, and an avid art collector, Prince Kaunitz offered Vigée Le Brun crucial support shortly after her arrival in Vienna, when he invited her to exhibit her recent painting of *Emma Hamilton as a Sibyl* (1791/92; private collection) in his opulent palace for two weeks. It would be a promotional strategy that introduced the artist to much of Austrian and Polish society and would elicit for her many portrait commissions; decades later, she remained justifiably grateful to him for launching her career in the city. Writing of him with great affection and enthusiasm in her memoirs, she recounted that the 83-year-old minister “never referred to me in any way other than his good friend,” and “he was most eager to exhibit my *Sibyl* in his salon for at least a fortnight, during which time he sang the praises of this painting to town and court, with a kindness which more than proved his affection for me.” She further noted that the Prince “lived in a very grand manner in Vienna; the glory that he had obtained in his office as minister still surrounded him,” and Joseph Baillio has posited that Kaunitz’s lavish taste and unrestrained expenditure might account for the extraordinary original frame on the present self-portrait, on which carved and gilded laurel wreaths surround a painter’s palette and brush, clearly exalting the author and subject of the portrait. If the present painting was indeed made for the prince, he was not able to long enjoy it: he died on 27 June 1794, aged 83.

Our thanks to Joseph Baillio for his assistance with this entry; the present lot will be included in his forthcoming catalogue raisonné of works by Vigée Le Brun.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

33

NICOLAS LANCRET

(PARIS 1690-1743)

'Que le cœur d'un amant est sujet à changer' (*'That the Heart of a Lover is Subject to Change'*)

oil on canvas
38 3/8 x 51 1/2 in. (97.3 x 129.6 cm.)

\$200,000-300,000

£150,000-220,000
€170,000-250,000

PROVENANCE

Lady Ashburton, Farnham.
Edouard Jonas, Paris, by 1924.
Comte de Fels.
with Galerie Cailleux, Paris, from at least 1959 to 1968, where acquired by the following
Private collection; Christie's, New York, 21 October 1997, lot 129 (\$310,500), where acquired by the present owner.



Fig. 1 Silvestre, after Nicolas Lancret, 'D'un Baiser que Tircis...', engraving

EXHIBITED

Paris, Petit Palais, *Le Paysage Français de Poussin à Corot*, May-June 1925, no. 163.
Zurich, Kunsthaus Zürich, *Schönheit des 18. Jahrhunderts: Malerei, Plastik, Porzellan, Zeichnung*, 10 September-6 November 1955, no. 169.
Montreal, The Montreal Museum of Fine Arts; Quebec, Le Musée de la Province du Québec; Ottawa, The National Gallery of Canada; and Toronto, The Art Gallery of Toronto, *Héritage de France: French painting 1610-1760*, 6 October 1961-18 March 1962, no. 33.
Paris, Galerie Cailleux, *Watteau et sa génération*, March-April 1968, no. 95.
Bordeaux, Galerie des Beaux-arts, *L'art et la musique*, 30 May-30 September 1969.
Tokyo, Odakyu Grand Gallery; Umeda-Osaka, Daimaru Museum; Hokkaido Hakodate Museum of Art; Yokohama, Sogo Museum of Art, *Three Masters of French Rococo: Boucher, Fragonard, Lancret*, 4 April-12 August 1990, no. 50.
Seattle, Seattle Art Museum, on loan.

LITERATURE

G. Wildenstein, *Lancret*, Paris, 1924, p. 91, no. 310.
Figaro artistique, Paris, 25 December 1924, p. 163.
L. Reau, *Histoire de la Peinture Française au XVIIIe Siècle*, Paris and Brussels, 1925, I, p. 22, pl. 16.
S. de Ricci, *The Finest Works of Nicolas Lancret*, Paris, 1925.
C. Gronkowski, 'Regards sur une exposition prochaine: Le Paysage Français de Poussin à Corot', *La Renaissance*, Paris, February 1925, p. 58-9.
J. Faton-Boyance and B. Mura, 'Morceaux Choisis de La Biennale des Antiquaires', in *L'Objet D'Art*, no. 240, October 1990, pp. 118-19.

Of the several depictions of this subject by Lancret, the present picture is by far the largest and most accomplished, and gives the greatest prominence to a lush landscape setting. Other versions, extant or recorded, are small vertical canvases that are sometimes paired with versions of *D'un Baiser que Tircis...*; one of these pairs was engraved by Silvestre (see Wildenstein, *op. cit.*, figs. 82-3) with captions that explain their subjects (fig. 1). In *Que le Cœur d'un Amant...*, the bagpipe player, who had once loved Silvie, is now oblivious to her jealous gaze and has eyes only for his coy new love, Lisette. A drawing of the pipes player was in the collection of Baron Edmond de Rothschild in the late 19th century and is today in Waddesdon Manor; the same figure appears in an overdoor from the Salon of the Hôtel de Boullongne (Musée des Arts Decoratifs, Paris).

This is probably a work of the late 1720s or early 1730s, a dating confirmed by Mary Tavener Holmes. Its silvery palette and creamy handling of paint display Lancret's talents at their most seductive; rarely did the artist come as close to finding a visual language to equal the pastoral poetry of Watteau's late, monumental fêtes champêtres.



JEAN-MARC NATTIER

(PARIS 1685-1766)

Portrait of Fernando de Silva y Alvarez of Toledo, 12th Duke of Alba and Duke of Huescar (1714-1776), half-length

signed and dated 'Nattier / Pinxit. 1749' (lower left)

oil on canvas

31⅞ x 26⅞ in. (80.8 x 66.2 cm.)

\$150,000-250,000

£120,000-180,000

€130,000-210,000

PROVENANCE

(Probably) Baroness Charlotte de Rothschild (1825-1899), wife of Nathaniel de Rothschild (1812-1870), and by descent to

Baron Arthur de Rothschild (1851-1903), and by inheritance to

Baron Henri James Nathaniel Charles de Rothschild (1872-1947).

Anonymous sale; Palais Galliera, Paris, 14 March 1975, lot 42, as a portrait of Louis XV (rectified as a portrait assumed to be of Fernando de Silva y Alvarez de Toledo).

The son of an obscure portraitist and the younger brother of a history painter, Nattier was elected to the Académie in 1718 as a history painter, but soon turned to the more lucrative practice of portraiture. He quickly became the most sought-after portrait painter in Paris in the middle decades of the 18th century, admired in particular for his beautiful *portraits historiques* of women. In these 'mythologizing' likenesses, the pretty sitters swathed in yards of luminous silk draperies and holding divine attributes are depicted in the guise of Venus, Diana, or Hebe. The artist proved himself equally adept at painting men, where his rendering of lifelike features and blunt character is as direct and naturalistic as anything in the portraits of Aved, Quentin de La Tour, or his own son-in-law, Tocqué.

This portrait of Fernando de Silva y Alvarez de Toledo, Duke of Huescar, 12th Duke of Alba is a remarkable image of virile dignity and modest self-confidence. The young Duke is an imposing figure, yet fully human and little idealized. The unsentimental observation of this strong and striking portrait may seem removed from the sometimes bland facility of Nattier's 'mythological' portraits of women, but there are certain parallels: a fiery battleground in the background serves to allegorize the sitter's bold military career, and his splendid uniform is itself a kind of costume; even his exquisitely executed hand, turned gallantly against his hip, and the hint of a smile curling across his lips, are rendered with aristocratic *élan*.

The painting is dated 1749. On 25 May of that year, the Duke was nominated to the Knights of the Orders of the King – the Order of Saint Michael founded by Louis XI in 1469 and the Order of the Holy Spirit created by Henry III in 1578 – in a ceremony in the Royal Chapel of Versailles. Mass was celebrated by the Abbot of Harcourt, but the Duke of Huescar, Ordinary Ambassador of Spain to the Court of France, was not present, having already departed France for his return to Spain three weeks earlier, on 5 May 1749, his ambassadorial mission having been completed the previous month. A formal reception ceremony only took place many years later, in Madrid in 1760. Nattier depicts the 35-year-old Duke at the peak of his diplomatic career, wearing the Order of the Holy Spirit that Louis XV had just awarded him – it appears in the form of a sash draped from the right shoulder to left hip – as well as the medals and ribbons of Calatrava and of the Golden Fleece, which he had previously received from Philip V, King of Spain, in 1746.

The energetic modeling, loose brushstrokes, and intense gaze of the sitter make the present painting comparable to the most beautiful male portraits by Nattier, such as that of *Louis Tocqué* (1739, Calouste Gulbenkian Museum, Lisbon). Unfortunately, nothing is known of the circumstances surrounding the portrait's commission. It is likely that it was made to commemorate the induction of the Duke into the Knights of the Orders of the King, and it may have been an official, rather than private, commission, as the painting itself seems never to have entered the collections of the House of Alba. Whether it was commissioned by the King of France or the ambassador himself, the painting might have been intended as a diplomatic gift.

The history of the portrait is uncertain until the end of the 19th century, when it belonged to Baron Arthur de Rothschild and hung in the upper antechamber of his *hôtel particulier* at 33 rue de Faubourg Saint-Honoré. (His wax seal, with the arms and motto of the Rothschild family, is still affixed to the reverse of the canvas.) Born in 1851, Arthur was the fourth child of Nathaniel and Charlotte de Rothschild. When he died in 1903, the house passed to his nephew, Henri, who sold it in 1920 to the Cercle de l'Union Interalliée, which occupies it still. The portrait is presumed to have left the Rothschild collections shortly after the sale of the mansion.

The subject of this superb portrait, Fernando de Silva y Alvarez de Toledo (1714-1776), future Duke of Huescar, was born on 14 October 1714 in Vienna, where his parents, Manuel-Maria-Jose de Sova, Count of Galva, and Maria-Theresa, Duchess of Alba, resided after having backed Archduke Charles and the Imperialists in the War of Spanish Succession. The family returned to Madrid in 1727, and, in 1733, Fernando de Silva became Gentleman of the King's Chamber, followed by Duke of Huescar in 1739. As a Knight of the Order of Calatrava and Colonel of the Regiment of Navarre, he followed Don Philip, Duke of Parma, to Italy in 1742. The Prince made him Field Marshal and supported his appointment as Commander of the King's Bodyguard in 1744. An army Colonel General, the Duke of Huescar was sent to France in 1746 as Ambassador Extraordinary and Plenipotentiary Minister to present Philip V's objections to the treaty that France was preparing to sign with Sardinia. Primarily, his mission was to defend the interests of Don Philip of Parma. His first audience took place on 19 February 1746 in Versailles. On 30 May at the Château de Bouchout, he took leave of the King and left for Madrid, where he received the Collar of the Golden Fleece. The Duke returned to France at the end of August 1746 to replace Ambassador Campoflorido and to uphold the Franco-Spanish alliance, which was being undermined by the War of Austrian Succession. His mission lasted more than two years. He had his final audience with Louis XV on 13 April 1749 and was received by the King and Queen of Spain on 5 May.

Enjoying close relations to the Spanish crown, the Duke was appointed Grand Master of the House of Ferdinand VI, Supreme Commander of the Spanish Armies and Grand Chancellor of Navarre. He was temporarily responsible for Foreign Affairs in 1754 and advised the King to remain neutral in the Seven Years' War. An Enlightened Reformer, he was received into the Spanish Academy, becoming Perpetual Director in 1755. Twelfth Duke of Alba after his mother's death that same year, he was made Grand Chancellor of India in March 1756, but the ascension of Charles III to the throne in 1759 effectively ended his political career. On 22 July 1760, in St. Jerome Church of Buen Retiro, the Duke of Alba was formally received into the Order of the Holy Spirit, the honor that the present portrait announced eleven years earlier. He offered his resignation to the King in December 1760 and retired to his properties of El Barco de Avila and Piedrahita. In 1771-72, he returned to Paris, where he befriended Rousseau, d'Alembert, and other Enlightenment philosophers, and contributed to financing the monument to Voltaire. The Duke of Huescar died in Madrid, aged 62, on 15 November 1776.





THIS LOT IS OFFERED WITHOUT RESERVE

PROPERTY OF A GENTLEMAN

•35

HUBERT DROUAI
(SAINT-SAMSON-DE-LA-ROQUE,
EURE 1699-1767 PARIS)

Portrait of a man, half-length

oil on canvas

33¾ x 27½ in. (85.7 x 68.8 cm.)

\$8,000-10,000

£6,000-7,400

€6,700-8,300

PROVENANCE

with Wildenstein & Co., New York, from whom acquired by
Mr. and Mrs. Roy Chalk, New York, where acquired by the present owner in 1998.

Founder of a dynasty of painters, Hubert Drouais's fame would eventually be eclipsed by that of his son, the celebrated portraitist and genre painter, François-Hubert Drouais (1727-1775) and his grandson, the neoclassical History painter, Jean-Germain Drouais (1763-1788), but he was one of the most successful portrait painters of his era. He began his artistic training in Rouen and moved to Paris in 1717, where he entered the studio of François de Troy. Besides painting portraits in oil and pastel, Drouais also took up miniature painting to great acclaim.

For his acceptance into the Académie Royale in 1730, he submitted two large portraits, of the painter Joseph Christophe (Versailles) and the sculptor Robert Le Lorrain (Paris, Musée du Louvre). The present portrait of an unknown sitter certainly dates to the same moment and, while more informal in presentation, displays the identical handling of flesh, hair and drapery as is found in Drouais's celebrated painting of Le Lorrain.



PROPERTY OF A NEW YORK COLLECTOR

36

JOSEPH-SIFFRED DUPLESSIS
(CARPENTRAS 1725-1802 VERSAILLES)

Portrait of the Architect Louis-François Petit Radel (1740-1818), half-length

oil on canvas
25¼ x 21 in. (64.1 x 53.1 cm.)

\$40,000-60,000

£30,000-44,000
€34,000-50,000

PROVENANCE

By descent through the family of the sitter, until 1996.
Anonymous sale; Antoine Ader, Paris, 19 March 1996, lot 16.
Anonymous sale; Christie's, New York, 29 January 1998, lot 89, where acquired by the present owner.

LITERATURE

J.-P. Chabaud, *Joseph-Siffred Duplessis: 1725-1802: Biographie*, Mazan, 2003, pp. 133, 147.

Louis François Petit Radel trained as an architect under Charles de Wailly (1729-1798), an influential member of the Académie de l'Architecture in Paris. He was a gifted draughtsman and engraver and was involved with numerous official *concours* in Paris, as well as with the restoration of the church of St. Médard and the building of the abattoir at Roule. In 1799 he was appointed Inspecteur Général des monuments civils and, while holding this office, published a project for restoring the Pantheon, which had been closed for a number of years due to neglect.

In 1769 Duplessis was elected to the Académie royale, becoming a full member in 1774 and gaining favor with the court for whom he worked extensively over the next decade. His patrons included the King, the Comte de Provence, and the poet Michel-Paul Guillaume de Chabanon. Duplessis fell into disfavor during the Revolution and abandoned painting. He left Paris and did not return until 1796, when he assumed the position of Curator at the Musée de Versailles. He remained there until his death six years later.

The present work can be compared to Duplessis' 1785 portrait of de Chabanon, which he exhibited in the Salon of the same year.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

37

FRANÇOIS-MARIUS GRANET
(AIX-EN-PROVENCE 1775-1849 MALVALAT)

Digne from Saint-Lazare

oil on canvas, unlined
15 $\frac{5}{8}$ x 18 $\frac{7}{8}$ in. (39 x 48 cm.)

\$40,000-60,000

£30,000-44,000

€34,000-50,000

PROVENANCE

Anonymous sale; Christie's, New York, 21 October 1997, lot 342, with image reversed, where acquired by the present owner.

Born in Aix-en-Provence the son of a stone mason, François-Marius Granet showed a precocious talent for drawing and, in the 1790s, became a pupil of Jean-Antoine Constantin, before joining the studio of Jacques-Louis David. In 1802, Granet departed for Rome, where he remained until 1824 as part of a thriving community of French artists, which counted among its members Jean-Auguste Dominique Ingres, François-Xavier Fabre, and Pierre-Athanase Chauvin. Following his return to France, he was elected to the Institut de France in 1830, and in 1833 was appointed curator of Louis-Philippe's newly-founded Musée Historique at Versailles.

Sketching from nature was central to Granet's practice. Over the course of his career the artist produced a prodigious number of landscape studies, characterized by energetic brush strokes and a sensitive depiction of light. Yet, while his corpus of Italian oil studies is among the most extensive of any French landscape painter, his studies of the French countryside are rarer and tend to document forays into the Ile de France and the countryside around Aix undertaken after 1824. At the time of the 1997 sale in these rooms, however, Bernard Terlay dated this expansive composition much earlier to *circa* 1805. During this time, Granet is known to have visited his former master, Jean-Antoine Constantin, in Digne, at the edge of the Alpine foothills, and a drawing survives by Constantin of the same view (fig. 1).



Fig 1. Jean-Antoine Constantin, *View of Digne from Saint-Lazare*, black and grey wash with brown ink on paper © Christie's, 1997





38

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

38

DANIËL DE KONINCK
(AMSTERDAM 1668-AFTER 1720 ENGLAND)

A bearded old man reading, wearing a brown coat and a golden chain, half-length

oil on canvas
44 $\frac{5}{8}$ x 33 $\frac{3}{4}$ in. (113.3 x 84.4 cm.)

\$20,000-30,000

£15,000-22,000
€17,000-25,000

PROVENANCE

Anonymous sale; Sotheby Mak van Waay, Amsterdam, 13 December 1982, lot 43, as 'Jan Lievens'.

The Property of a Gentleman; Sotheby's, Amsterdam, 10 May 2005, lot 60, where acquired by the present owner.

Daniël de Koninck hailed from a prominent family of painters and goldsmiths, among them his uncle Philips Koninck (1619-1688), a landscape painter who may have trained with Rembrandt. As a young man, Daniël studied in Copenhagen with his cousin Jacob Coning (1648-1724). In 1690 he moved to England, where he established a successful business painting portraits as well as *tronies* and oriental figures in the manner of Rembrandt.

At the time of the 2005 sale, Professor Dr. Werner Sumowski suggested the attribution to Daniël de Koninck and dated the painting to the early 18th century.

39

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

Girl with a bird

oil on canvas
29 $\frac{5}{8}$ x 24 $\frac{7}{8}$ in. (75.3 x 63.3 cm.)

\$30,000-50,000

£23,000-37,000
€25,000-42,000

PROVENANCE

Samuel Rogers, Esq. (1763-1855), London; his sale (†), Christie's, London, 2 May 1856, lot 588, as 'A GIRL WITH A BIRD, the celebrated engraved work', where acquired for 230 gns. by Sir Robert Strange, London; Christie's, London, 2 May 1874, lot 64 (bought in) and by inheritance to Mrs. Strange, 20 Gordon House Road, Highgate; Christie's, London, 29 June 1889, lot 43. Lawrence Kimbull, M.P., Barleythorpe, Oakham, Rutland; Christie's, London, 12 July 1935, lot 12 (220 gns. to Nicholson). Private collection, USA, where acquired by the following with Kenneth Hutter, New York, where acquired by the present owner.

LITERATURE

(Probably) *The Morning Herald*, 8 April 1785 ('... a girl fondling a bird. These subjects are fancy studies of Sir Joshua's and do him honour').

A. Jameson, *Companion to the Most Celebrated Private Galleries of Art in London*, London, 1844, p. 410.

G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, II, p. 75, no. 3.



39

E. Hamilton, *A Catalogue Raisonné of the Engraved Works of Sir Joshua Reynolds, PRA from 1755 to 1822*, London, 1884, p. 142.

F. G. Stephens, *English Children as Painted by Sir Joshua Reynolds*, London, 1884, pp. 74, 78.

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, London, 1899, III, p. 1136, with incorrect provenance.

Sir W. Armstrong, *Sir Joshua Reynolds*, London, 1900, p. 238.

D. Mannings and M. Postle, *Sir Joshua Reynolds: A complete catalogue of his paintings*, New Haven and London, 2000, I, pp. 533-34, no. 2080, as untraced and with incorrect provenance.

ENGRAVED

Engraved by J. Dean, 1 December 1786, and S.W. Reynolds.

Last recorded in 1935, this recently rediscovered character study of a young girl is a superb example of Sir Joshua Reynolds's fancy pictures painted in the last quarter of the 18th century.

Reynolds began to paint fancy pictures in the early 1770s and became increasingly fixated on the genre towards the end of his career. While he could complete the face of a portrait sitter within a matter of hours, his subject pictures often absorbed him for months. As Dr. Martin Postle notes, "it is clear from Reynolds's own preoccupation with them, and the critical coverage they received during his day, that the subject pictures lay at the

very heart of Reynolds's practice as a painter" (M. Postle, *Sir Joshua Reynolds: The Subject Pictures*, Cambridge, 1995).

Unlike the majority of his large portraits, which tend to incorporate passages by his studio, Reynolds's smaller subject pictures were invariably entirely autograph. Nonetheless, an insatiable public appetite for the pictures lead them to be extensively copied both during and after his lifetime and, indeed, the large number of extant replicas of the present composition attests to its popularity in the 18th and 19th centuries. Mrs. Jameson, for example, wrote of her admiration for the picture and considered the "cunning exultation in her laugh is most true to nature" (A. Jameson, *Companion to the Most Celebrated Private Galleries of Art in London*, London, 1844, p. 410). Dr. Postle, however, records two autograph versions of *Girl with a bird* (*op. cit.*). One is unfinished and in a private collection; the other, formerly untraced, has been confirmed by Dr. Postle to be the present picture (written communication, 18 September 2017).

On 8 April 1785 *The Morning Herald*, previewing Reynolds's proposed exhibits for the forthcoming Royal Academy exhibition, noted: "An Infant Girl, disposed on a grass plat in an easy attitude. The companion to it is a girl fondling a bird. These subjects are fancy studies of Sir Joshua's and do him honour". The "Infant Girl" is very probably identifiable with Reynolds's celebrated *Age of Innocence* in the collection of the Tate, London. It is also probable that the companion picture mentioned is the present work.

40

STUDIO OF DIEGO RODRÍGUEZ DE SILVA Y VELÁZQUEZ

(SEVILLE 1599-1660 MADRID)

Portrait of the Infante Baltasar Carlos (1629-1646), son of King Philip IV of Spain and his wife Isabella of Bourbon, bust-length

oil on canvas
20% x 16% in. (53 x 41.5 cm.)

\$30,000-50,000

£23,000-37,000

€25,000-42,000

PROVENANCE

Henry Hare Townsend (1765?-1827), Downhills, near Tottenham, Middlesex; Christie's, London, 9 June 1827, lot 95, as 'Velasquez' (26 gns.). Col. Hugh Duncan Baillie (1777-1866), Hedburgh, Roxburghshire; his sale, Christie's, London, 15 May 1858, lot 22, as 'Velazquez' (185 gns. to Bruce). Charles Sackville Bale (1791-1880), London; his sale, Christie's, London, 14 May 1881, lot 287, as 'Velasquez' (830 gns. to Germain). Henry Gurdon Marquand (1819-1902), New York, by whom donated in 1889 to The Metropolitan Museum of Art, New York; Sotheby's, New York, 16 November 1979, lot 115, as 'Workshop of Diego Velazquez', where acquired by the father of the present owner.

EXHIBITED

London, British Institution, *Catalogue of pictures by Italian, Spanish, Flemish, Dutch, French and English masters*, 1855, no. 151. Manchester, *Art Treasures Exhibition*, 5 May 1857-17 October 1857, no. 626, as Velázquez.



Fig. 1 Diego Rodríguez de Silva y Velázquez, *Infant Baltasar Carlo*, Kunsthistorisches Museum, Vienna © KHM-Museumsverband

LITERATURE

W. Burger, *Trésors d'art exposés à Manchester*, Paris, 1857, p. 117, as Velázquez. C. B. Curtis, *Velazquez and Murillo*, London, 1883, p. 59, no. 143, as a repetition by Velázquez. F. Harck, "Berichte und Mittheilungen aus Sammlungen und Museen, über staatliche Kunstpflege und Restaurationen, neue Funde: Aus amerikanischen Galerien", *Repertorium für Kunstwissenschaft*, XI, 1888, p. 73, as Velázquez. C. Justi, *Diego Velazquez and His Times*, London, 1880, p. 326, as a repetition by Velázquez. M. Marks, "My Note Book", *Art Amateur: A Monthly Journal Devoted to Art in the Household*, XVIII, December 1887, p. 2, as 'one of [Velázquez's] many portraits of Don Balthazar, the little son of Philip IV'. E. A. Alexander, "Mr. Henry G. Marquand", *Harper's New Monthly Magazine*, XCIV, 1894, p. 570, as 'probably the work of his [Velázquez's] son-in-law, Del Mazo, with finishing touches added by Velasquez himself'. J. Allende-Salazar, *Velazquez: Des Meisters Gemälde*, Berlin and Leipzig, 1925, p. 196, illustrated. A. L. Mayer, *Velazquez: A Catalogue Raisonné of the Pictures and Drawings*, London, 1936, p. 68, no. 288a, as a studio copy after a lost original. H. Wehle, *The Metropolitan Museum of Art: A Catalogue of Italian, Spanish and Byzantine Paintings*, New York, 1940, p. 241, no. 89.15.31, illustrated, as after the portrait in the Kunsthistorisches Museum, Vienna. J. López-Rey, *Velázquez: A Catalogue Raisonné of His Oeuvre*, London, 1963, p. 231, no. 320, as from the workshop. J. Camón Aznar, *Velázquez*, Madrid, 1964, p. 618, illustrated, as possibly by Juan Bautista Martínez del Mazo. M. A. Asturias, *L'opera completa di Velázquez*, Milan, 1969, p. 100, under no. 83, fig. 83 C. M. del Mar Doval Trueba, "Alonso Cano y los retratos del príncipe Baltasar Carlos", *Revista de Arte Goya*, no. 332, July-September 2010, p. 206, 211, note 26. E. Quodbach, "Collecting Old Masters for New York: Henry Gurdon Marquand and the Metropolitan Museum of Art", *Journal of the Historians of Netherlandish Art*, IX, Winter 2017, n.p., note 12.

Prince Baltasar Carlos was the only son of Philip IV and his first wife, Elisabeth of France (Isabel de Borbón). The present painting is based on a full-length portrait of around 1640 or slightly earlier in the Kunsthistorisches Museum, Vienna (fig. 1). Traditionally regarded as a collaborative effort between Velázquez and his workshop, the overall design and head of the Vienna portrait are thought to be by the master and the remainder by one or more workshop assistants (see J. López-Rey, *Velázquez: Catalogue Raisonné; Werkverzeichnis*, Cologne, 1996, I, p. 188, II, p. 222, no. 90). It has been suggested that the workshop collaboration in the Vienna portrait is due to the 1643 appointment of Velázquez's son-in-law, Juan Bautista Martínez del Mazo (c. 1613-1667), as court painter to the prince, a position he held until the boy's premature death from smallpox in 1646 (see J. Brown, *Velázquez: Painter and Courtier*, New Haven and London, 1986, p. 169). An attribution of the present painting to Mazo may be considered.

Generally regarded as an autograph work by Velázquez throughout the 19th century, the present painting has a distinguished history. It was one of four portraits of the Prince exhibited at the fabled *Art Treasures Exhibition* held in Manchester in 1857, the other three having been lent by Richard Seymour Conway, 4th Marquis of Hertford (1800-1870), and residing today in the Wallace Collection, London. Later, it was part of the seminal collection of fifty European paintings—including Johannes Vermeer's magnificent *Young Woman with a Water Pitcher*—that Henry Gurdon Marquand, whom one contemporary described as "the greatest collector in America," donated to the Metropolitan Museum of Art in 1889.



LUIS DE MORALES, EL DIVINO

(¿BADAJOZ C. 1520-¿1586 BADAJOZ)

Ecce Homo

oil on panel

14 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in. (37.9 x 29.8 cm.)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

PROVENANCE

Private collection, Spain.

Perhaps more than that any other Spanish artist of the 16th century, alongside El Greco, Luis de Morales's intensely spiritual and highly-refined paintings perfectly reflect the profoundly religious atmosphere that saturated Counter-Reformation Spain. The present *Ecce homo*, unknown to scholars until its recent reemergence in a Spanish private collection, is typical of the artist's *oeuvre*, which consists almost entirely of private devotional paintings of imagery from Christ's Passion. As objects of meditation perfectly suited to the mystical reflection championed by contemporary religious luminaries such as Saint Teresa of Ávila (1515-1582), St. Peter of Alcántara (1499-1562), and Fray Luis de Granada (1504-1588), since at least the beginning of the 18th century, Morales's paintings earned him the epithet 'The Divine'. As Antonio Palomino (1653-1726), Morales's early biographer wrote, "He was given the sobriquet of El Divino, both because all his paintings were of sacred subjects, and because he made heads of Christ with hair of such great delicacy and subtlety that those with a curiosity for art are tempted to try to make it move by blowing on it, since it seems to have the same subtlety as natural hair...." (quoted in L. Ruiz Gomez, "Luis de Morales: Divine and Human," in *The Divine Morales*, ed. L. Ruiz Gómez, exhibition catalogue, Madrid, 2015, p. 34). Palomino writes that Morales studied in Seville with the Flemish Mannerist, Pieter de Kempeneer (Pedro de Campaña, 1503-1586); however, recent scholarship has questioned this, postulating instead that he received his training in Castile (*ibid.*, p. 39). Morales flourished as an

artist in Extremadura, where he was active for over fifty years. The paintings he produced there blend the expressive realism of 15th and 16th century Flemish masters with the innovations of High Renaissance masters such as Leonardo da Vinci and Raphael to create powerful, almost iconic images such as the present work.

The phrase *Ecce Homo* ("Behold the Man") is derived from the words uttered by Pontius Pilate as he presented the scourged Christ to a hostile crowd shortly before the Crucifixion, as recounted in the Gospel of John (XIX: 5). In Medieval and Renaissance iconography, Christ is shown with a saddened expression and downcast eyes, bearing the wounds of the flagellation and crown of thorns. Along with his depictions of *The Virgin Dolorosa*, Morales's paintings of the *Ecce Homo* were among his most popular, as evidenced by the numerous surviving examples by both the artist and his workshop. In the present painting, Morales has reduced his composition to a bare minimum, eliminating the crown of thorns and reed staff that frequently appear in his treatments of this subject, so that the viewer is forced to focus directly on the emotional experience of Christ's suffering.

We are grateful to Isabel Mateo Gómez for confirming the attribution to Morales on first hand inspection (private communication, 11 September 2017). Another scholar has suggested some possible studio participation.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

42

PIETER CODDE

(AMSTERDAM 1599-1678)

An elegant company making music

signed with monogram 'PC' (lower left, on the musical score)

oil on panel

12¾ x 16⅞ in. (31.4 x 41 cm.)

\$40,000-60,000

£30,000-44,000

€34,000-50,000

PROVENANCE

Pieter Smidt van Gelder (1878-1956), Amsterdam; his sale, Moos, Geneva, 7 April 1933, lot 6.

Anonymous sale; Christie's, London, 11 December 1984, lot 105.

with Johnny van Haeften, London, 1985.

with Robert Noortman, Maastricht and London.

Private collection; Christie's, London, 7 July 1995, lot 54, where acquired by the present owner.

Genre paintings like the present picture feature repeatedly in Codde's work of the late 1620s and 1630s, after which time the artist increasingly turned his attention to portraits and, to a lesser extent, historical subjects. The clear, bright tonality of this undated work would seem to suggest that it was painted early in Codde's career, prior to his development of an increasingly muted color scheme of greys and black. The painting's tonal use of color and compressed grouping of figures anticipates by a few years similar compositions by the likes of Dirck Hals (1591-1656) and Anthonie Palamedesz. (1601-1673). A weaker version of the present painting, with a basket under the chimney, was recently on the Amsterdam art market, and a copy attributed to Palamedesz. was with W. Wheeler and Son, London, in 1950.

Merry company scenes of music-making groups emerged from allegorical representations of *Hearing* in series of the *Five Senses* but had become independent subjects by Codde's time. 17th-century viewers would have read such images symbolically, as music-making elicited ideas ranging from illicit love to marital harmony depending on context.





43

JAN TEN COMPE

(AMSTERDAM 1713-1761)

*A view of the Grote Markt, Haarlem, from the northwest; and
A view of the Sint-Laurenskerk, Rotterdam, from the northeast*

the first: signed 'J.T. Kompe f.' (lower right) and dated 'AN / NO / 17 / 30'

(center, on the clock)

oil on panel

15¾ x 20½ in. (40 x 52.1 cm.) each

a pair (2)

\$30,000-50,000

£23,000-37,000

€25,000-42,000



Jan ten Compe was one of the most important Dutch architectural painters of the 18th century. A resident of Amsterdam and The Hague, his detailed and elegant views were inspired by those of the 17th-century townscape painters Jan van der Heyden (1637-1712) and Gerrit Berckheyde (1638-1698). Ten Compe was highly prized in his lifetime and enjoyed the friendship and patronage of many wealthy collectors, including Gerrit Braamcamp (1699-1771), whose collection of 380 Dutch paintings was one of the finest ever assembled.

The present pair of paintings are among the earliest known by ten Compe. Demonstrating his sense of wit, the 17-year-old artist slyly substituted the date 'AN / NO / 15 / 20' on the clock of St. Bavo's tower in the *Grote Markt* with the date of his painting, 'AN / NO / 17 / 30'. Though largely accurate, ten Compe has taken liberties with a handful of additional details in this painting. While the coffee house two doors down from the Vleeshal (meat market) is documented in contemporary views by other artists,

ten Compe appears to have relocated the Enschede publishing house, whose signage appears on the building at far right, from its quarters on the nearby Frankestraat to the market square. In doing so, he likely intended to underscore Haarlem's pride in its publishing industry, believed to have begun with Laurens Coster (c. 1370-1440), whom Haarlemmers regarded as the inventor of the printing press.

Both views are painted on panels with earlier, abandoned compositions. A series of gabled canal houses project through the sky of the *Laurenskerk*, while a pedimented building is visible just above the structures at right in the *Grote Markt*. Moreover, both paintings display numerous *pentimenti* as ten Compe refined their compositions. These include the elimination of two standing figures in the center foreground of the *Grote Markt* and the removal of an upright barrel along the canal and lowering of the rower's head in the *Laurenskerk*.

44

CORNELIS SAFTLEVEN

(GORINCHEM 1607-1681 ROTTERDAM)

A cattle market by a canal on the outskirts of a town

oil on panel

23 x 32 $\frac{3}{4}$ in. (58.3 x 82.2 cm.)

\$100,000-150,000

£74,000-110,000

€84,000-120,000

PROVENANCE

(Probably) Jean-Pierre Alexandre Gérard de Bruny de La Tour d'Aigues (1739-1777), Aix-en-Provence; his sale, Basan, Paris, 15 May 1777, lot 45 as '*Un grand Marché, dans un Village de Flandres: divers groupes de figures & de différens animaux, bien distribués, rendent ce tableau fort intéressant: le fond est occupé d'un côté par une mazure, au bas de laquelle un Charlatan a établi son théâtre: sur bois, 2 pieds 8 po. sur 2 pieds de haut*' (60.19 livres).

(Possibly) Martin and Donjeu; their sale, Basan, Paris, 7 May 1778, lot 28, as Aelbert Cuyp (131 livres to Langlier).

Lawrence Michael Harvey Parsons, 6th Earl of Rosse (1906-1979), Birr Castle, by 1957, and by descent to

The Trustees of the Oxmantown Settlement; their sale, Christie's, Birr Castle, 7-8 October 1981, lot 160, as Sybrand van Beest.

Anonymous sale; Sotheby's, London, 12 December 1990, lot 93.

Anonymous sale; Christie's, New York, 12 January 1994, lot 34, where acquired by the present owner.

EXHIBITED

Dublin, Municipal Gallery of Modern Art, *Paintings from Irish Collections*, 20 May-25 August 1957, no. 87, as Aelbert Cuyp.

LITERATURE

(Probably) W. Schulz, *Cornelis Saftleven, 1607-1681: Leben und Werke*, Berlin and New York, 1978, p. 223, no. 632, as location unknown.

At a time in which the majority of Dutch painters specialized in a singular genre of painting, Cornelis Saftleven stands out for his remarkable versatility as an artist. While his early biographer Arnold Houbraken (1660-1719) described him exclusively as a painter of peasant scenes, guard-rooms, and rural interiors—the subjects that account for the greatest number of his works—he also produced portraits, Biblical and mythological subjects, landscapes with cattle, and roughly a dozen cattle markets. Of this last group, the present painting is a particularly fine example in which Saftleven demonstrates not only his supreme abilities at rendering individual animals but integrates them into a compelling, light-filled composition that recedes diagonally into the distance.

For much of the 20th century, this painting was attributed to Aelbert Cuyp (1620-1691). As Arthur Wheelock has pointed out, Cuyp's early paintings of the 1630s are so close to those of Cornelis's younger brother, Herman (1609-1685), with whom Cornelis often collaborated, that the three artists must have been in contact with one another (A. Wheelock, 'Aelbert Cuyp and the Depiction of the Dutch Arcadia', in *Aelbert Cuyp*, ed. Arthur Wheelock, New York, 2001, p. 26). The crisply defined forms created by passages of brilliant white set against muted earth tones in the present painting are, in turn, largely indebted to the *contre-jour* light effects that Cuyp increasingly developed in his paintings of the 1640s, culminating in works such as the *Travelers in Hilly Countryside* (Cleveland, Cleveland Museum of Art).

This painting, which was unknown to Wolfgang Schulz at the time of his catalogue raisonné, can probably be associated with a cattle market with quack doctor that Schulz knew only from the 1777 sale of the collection of Jean-Pierre Alexandre Gérard de Bruny de La Tour d'Aigues (1739-1777) (*loc. cit.*). La Tour d'Aigues was an officer in the French Guards and amateur artist who studied under both François Boucher (1703-1770) and Jean-Baptiste Le Prince (1734-1781) and produced works in the manner of Salomon van Ruysdael (1600/03-1670) and Isack van Ostade (1621-1649) (C. Blanc, *Le trésor de la curiosité*, I, Paris, 1857, p. 401). The present painting's dimensions correspond to those given in the sale catalogue, and, crucially, the figure that stands head-and-shoulders above the others in the background wears a plumed hat, a detail that often appears in contemporary images of charlatans (fig. 1).



Fig. 1 Attributed to Jan Steen, *The Quack Doctor*, Rijksmuseum, Amsterdam





45

PROPERTY FROM AN ESTATE

45

ALLAN RAMSAY
(EDINBURGH 1713-1784
DOVER)

*Portrait of Valentine Morris (1727-1789),
Governor of Saint Vincent, half-length*

oil on canvas, cut to an oval and laid down on
canvas

30½ x 25½ in. (76.5 x 63.8 cm.)

\$15,000-20,000

£12,000-15,000
€13,000-17,000

PROVENANCE

Captain Alfred Charles Seton Christopher
(1856-1934), Chelsea (according to a label on the
reverse).

Valentine Morris was the son of Colonel Valentine
Morris (d. 1742) and Elizabeth Wilmott Oct

(d. 1761). On his father's death, he inherited
Piercefield House near Chepstow and, with the
help of Richard Owen Cambridge, transformed
the parkland into a fashionable English landscape
garden in the style of Capability Brown. Due to
expenses accrued during a contested county
election in 1771, Morris was forced to sell his
estate and decamp to the West Indies. There,
according to William Coxe, he "distinguished
himself with so much zeal and activity in
promoting the cultivation of the island, where he
almost raised another Piercefield," that he was
soon nominated Governor of Saint Vincent (W.
Coxe, *A Historical Tour Through Monmouthshire*,
Brecon, 1904, p. 313). However, while he sought to
defend the island against French attacks, in 1779,
he was forced to negotiate its surrender.

A portrait by Ramsay of the sitter's mother,
signed and dated 1750, was formerly with Philip
Mould, London (A. Smart, ed. J. Ingamells, *Allan
Ramsay: A Complete Catalogue of his Paintings*,
London, 1999, pp. 161-62, 310, no. 380, fig. 361).

PROPERTY FROM THE ESTATE OF
WILLIAM KELLY SIMPSON

46

**SIR JOSHUA REYNOLDS,
P.R.A.**

(PLYMPTON 1723-1792
LONDON)

*Portrait of General William John Kerr,
5th Marquess of Lothian (1737-1815),
styled Lord Newbottle and later Earl of
Ancram, half-length*

indistinctly inscribed 'Will^m Earl of Ancram, Son of
/ Will^m 4th Marquess of Lothian' (upper left)

oil on canvas
30½ x 25½ in. (76.7 x 63.8 cm.)

\$20,000-30,000

£15,000-22,000
€17,000-25,000



46

PROVENANCE

Mrs. Kellett, Rotherby, Leicestershire, a great-great-granddaughter of the sitter; Christie's, London, 12 June 1931, lot 58, where acquired for 1,650 gns. by the following with Gooden and Fox, London. with Scott and Fowles, New York, 1933. with Knoedler, New York, where acquired on 5 January 1938, by Abby Aldrich Rockefeller (1874-1948), New York, and by descent within the family in 1960, and by inheritance to the present owner.

EXHIBITED

Edinburgh, Board of Manufactures, *Works by Old Masters and Scottish National Portraits*, 1883, no. 198.
San Francisco, The California Palace of the Legion of Honor, *Loan Exhibition of English Painting of the late 18th and early 19th Centuries*, 1933, no. 43.

LITERATURE

E.K. Waterhouse, *Reynolds*, London, 1941, p. 46.
D. Mannings, *Sir Joshua Reynolds: A complete catalogue of his paintings*, New Haven and London, 2000, I, p. 294, under no. 1066.

General William John Kerr, 5th Marquess of Lothian, was the only son of General William Henry, 4th Marquess of Lothian, and Lady Caroline, daughter of the 3rd Earl of Holderness. Styled Lord Newbottle, he became Earl of Ancram in 1767, before succeeding his father in 1775. He had an illustrious military career, rising from the rank of Major-General, to Colonel of the 1st Horse Guards in 1777, and attaining the rank of General in 1796. He married Elizabeth, only daughter of Chichester Fortescue, of Dromiskin, County Louth, in 1762.

In his 2000 catalogue raisonné of paintings by Sir Joshua Reynolds, David Mannings, who at the time knew the picture only from an old photograph in the Waterhouse archive in the Paul Mellon Centre, London, expressed some reservations about the attribution. However, on

receiving a photograph of the picture post-conservation he was compelled to observe that the picture looked 'quite different, and much better.' (written communication, 14 June 2001).

Dr. Martin Postle dates the portrait to the late 1750s, when the sitter was in his early twenties (written communication, 18 September 2017). It may have been commissioned to commemorate his promotion to Major of the 11th Dragoons in 1759, which would conform to the sittings to Reynolds recorded that year. The portrait was later in the collection of the sitter's great-great-granddaughter, Mrs. Kellett, née Atherley, of Rotherby, Leicestershire, a direct descendent of Arthur Atherley, who married Lord Ancram's daughter, Louisa. Two further autograph portraits of the Marquess are known, although both are untraced (see D. Mannings, *loc. cit.*).

47

WILLIAM MARLOW (LONDON 1740-1813 TWICKENHAM)

Saint Peter's, Rome

with signature and date 'DKlein' (DK linked)

oil on canvas

35% x 49% in. (90.5 x 126.4 cm.)

\$120,000-180,000

£89,000-130,000

€100,000-150,000

PROVENANCE

(Probably) William Marlow; Christie's, London, 13 March 1784, lot 94 (19 gns. to Price).

The Reverend Brendan Blundell, Manchester; Sotheby's, London, 20 March 1974, lot 14 (£18,000).

with Colnaghi, London and New York.

with Herne Wengraf, London, 1975.

Anonymous sale; Christie's, New York, 12 January 1996, lot 13, where acquired by the present owner.

EXHIBITED

London, Society of Artists, 1783, no. 155.

London, Colnaghi, *Pictures from the Grand Tour*, 14 November-16 December 1978, no. 45.

Munich, Haus der Kunst, *Zwei Jahrhundert Englische Malerei. Britische Kubst und Europa 1680 bis 1880*, 21 November 1979-27 January 1980, no. 101.

Stockholm, Nationalmuseum, *Pa Klassik Mark (Malare in Rom pa 1780-talet)*, 1982, no. 193.

London, Colnaghi, *Views from the Grand Tour*, 25 May-30 June 1983, no. 24.

LITERATURE

L. Salerno, *I Pittori di Vedute in Italia (1580-1830)*, Rome, 1991, pp. 179, 181, fig. 51.6.

A. Edelstein, *Art at auction: The year at Sotheby's Parke-Bernet 1973-74: 240th season*, London, 1974, p. 60.

M. Liversidge, "'...A Few Foreign Graces And Airs...'" William Marlow's Grand Tour Landscapes', in *The Impact of Italy: The Grand Tour and Beyond*, London, 2000, V, pp. 92-3, fig. 4, as dated to 1783.

In July 1765, William Marlow left England for mainland Europe, where he would remain for about a year, travelling across France and Italy. Having spent five years as a pupil of Samuel Scott, followed by a stint at the St. Martin's Lane Academy, Marlow was already an accomplished topographical painter. However, by the second half of the 18th century it had become necessary for British landscape painters to assimilate characteristics of foreign scenery and artistic style in order to meet the demands of their clientele: British aristocrats and wealthy, landed gentry who had made the Grand Tour of continental Europe and there encountered a sophisticated level of artistic achievement that shaped their tastes as art patrons. Indeed, Marlow's own decision to travel to Italy was ultimately swayed by the advice of one of his foremost patrons, Elizabeth Percy, Duchess of Northumberland (1716-1776), according to an unidentified obituary notice of 14 January 1813 (see J. Ingamells, *A Dictionary of British and Irish travelers in Italy 1701-1800*, compiled from the Brinsley Ford Archive, New Haven and London, 1997, p. 643). The group of eight Italian views by the artist in the Northumberland collection at Alnwick Castle supports this assertion.

Marlow is believed to have arrived in Rome in February 1766 (see L. Stainton, 'Hayward's List: British visitors to Rome, 1735-1775', in *Walpole Society*, XLIX, 1983, p. 28), and his subsequent itinerary is well documented by the large number of drawings, watercolors, and sketches made around the city, as well as in Venice, Florence, and Naples and the surrounding area, although none is dated. On his return to England, these sketches were then worked up into pen and ink compositional drawings, from which patrons could order versions in either oil or watercolor. He is also known to have worked independently of commissions, frequently selling his pictures through public exhibitions and auctions. From 1767, Marlow regularly exhibited Italian and French subjects at the Society of Artists and Royal Academy in London, beginning with four Italian oils. Thereafter, he showed four works entitled *A view of Rome* at the Society of Artists in 1769 (no. 92), 1775 (no. 166), 1777 (no. 59) and 1780 (no. 180), as well as a view of Castel Sant'Angelo, Rome, at the Royal Academy in 1788, and two views of Florence at the Royal Academy in 1790 (nos. 192, 462).

The present work, in which the crisp, clear, Roman light is captured in saturated tones, was painted by Marlow in 1783, long after his return from Italy, and was probably based on a watercolor of the same view, now in the British Museum (fig. 1). It is likely that this is the painting that the artist himself consigned to auction at Christie's in March of 1784, described as 'A back view of St. Peter's at Rome'. The unusual viewpoint shows the Basilica of Saint Peter's from behind rather than from the front, as is more typical. It is taken from the Via Aurelia Antica and looks towards the Vatican Walls, with the domes of Saint Peter's and San Carlo al Corso beyond. Claude Lorrain chose a similar viewpoint for his drawing dated circa 1630-35, now in the Teylers Museum, Haarlem (see M. Roethlisberger, *Claude Lorraine: the Drawings*, 1968, pp. 88-9, no. 42).

Michael Liversidge confirmed the attribution to William Marlow at the time of the sale in 1996.



Fig. 1 William Marlow, *The Dome of St Peter's*, pen and grey and brown ink, with grey wash and watercolour © The Trustees of the British Museum, London





PROPERTY FROM A PRIVATE COLLECTION

48

GEORGE ROMNEY

(DALTON-IN-FURNESS, LANCASHIRE 1734-1802 KENDAL, CUMBRIA)

Sir Michael le Fleming, 4th Bt. (1748-1806), bust-length

oil on canvas
24¼ x 20½ in. (61.5 x 51 cm.)

\$12,000-18,000

£8,900-13,000
€10,000-15,000

PROVENANCE

with Hirschl & Adler, New York, c. 1970s.
Private collection, Florida.

LITERATURE

H. Ward & W. Roberts, *Romney: A Biographical and Critical Essay with a Catalogue Raisonné of his Works*, London, 1904, II, p. 55.
A. Kidson, *George Romney: A Complete Catalogue of His Paintings*, New Haven and London, 2015, III, erroneously as p. 710, no. 1540, as 'Unknown Man' (per the author, the correct cataloguing should be II, p. 356, no. 782).

Sir Michael le Fleming was the son of William Fleming, 3 Bt. (d. 1757) and his wife Elizabeth, née Petyt. He succeeded his father as 4th Bt. upon his father's death, served as sheriff of Cumbria in 1770-71, was named lieutenant-colonel in the Westmorland militia in 1779, and represented Westmorland in the House of Commons from 1774 until his death. In 1782

he married Lady Diana Howard, daughter of Thomas, 14th Earl of Suffolk and 7th Earl of Berkshire, with whom he had one daughter. Romney's account books indicate that Le Fleming had an unusually large number of sittings with the artist: ten in 1779, eleven in 1780, and two more in 1784.

The present painting, known to Alex Kidson only through a poor transparency at the time of his catalogue raisonné, has been confused with a version of a portrait of Hon. Captain Francis North, which had been described as a portrait of Le Fleming at least since its sale from the collection of James Fenton at Christie's, London, 26 February 1880, lot 83 (see A. Kidson, *op. cit.*, II, p. 356, no. 782). Noting the similar dimensions of the two paintings, Kidson has suggested that Le Fleming may have been sent the portrait of North, who likewise is portrayed bust-length in a red jacket, by mistake and that, on Le Fleming's request, the sittings of 1780 or 1784 may have generated the present painting (written communication, 7 September 2017). He is shown wearing the jacket of the Westmorland militia, which suggests that the original commission was to mark his lieutenant-colonelcy.

Another version of this painting, which was destroyed shortly after it was painted, was described in the artist's account book of 1781 and ledger of 1787. A small copy by Romney's pupil Thomas Barrow (1749-c. 1778) was previously at Rydal Hall, Le Fleming's residence outside Grasmere (see H. Ward and W. Roberts, *op. cit.*).

We are grateful to Alex Kidson for his assistance in cataloguing this lot.



PROPERTY OF A GENTLEMAN

49

THOMAS HUDSON

(DEVONSHIRE ?1701-1779 TWICKENHAM)

Portrait of Penelope Bayfield of Dedham Grove, Essex, three-quarter-length

oil on canvas
50 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in. (127.3 x 101.9 cm.)

\$20,000-30,000

£15,000-22,000
€17,000-25,000

PROVENANCE

with Agnew's, London, by 1933.
with James A. Lewis & Son, New York.
Baron and Baroness Carl von Seidlitz, the Ritz-Carlton Hotel, New York; their sale, Parke-Bernet, New York, 3 May 1947, lot 106, when acquired for \$650 by Dr. W. Philipp, Great Neck Estates, Long Island.
with Leggatt, where acquired by the present owner in 1984.

The sitter's pose and the background rock ledge are close to Hudson's well-known portrait of Mary Panton, Duchess of Ancaster (d. 1793; Grimsthorpe Castle, Ancaster Collection), dated 1757, as well as a portrait of Margaret Oxenden by Hudson's pupil, Joseph Wright of Derby (Sydney, Art Gallery of New South Wales). The present painting probably dates to the second half of the 1750s, when Hudson was in competition with his greatest pupil, Joshua Reynolds (1723-1792), for prominent London portrait commissions.

A portrait of similar size by Hudson said to depict William Bayfield was with Agnew's in 1921.

50

JAKOB PHILIPP HACKERT (PRENZLAU 1737-1807 SAN PIETRO DI CAREGGI)

The waterfall at Anitrella, with goats grazing nearby

signed and inscribed 'Le Anatrelle a / quattro millia distante / del'Isola di Sora Filippo/ Hackert f' ('Hackert f' only partly visible, lower center)

oil on canvas

38½ x 32 in. (98 x 81.3 cm.)

\$150,000-250,000

£120,000-180,000

€130,000-210,000

PROVENANCE

T.M. Boyle Esq., London; Sotheby's, London, 8 November 1972, lot 84 for £2,400 to the following with Herner Wengraf, London, where acquired by Private collection; Sotheby's, London, 17 December 1998, lot 76, where acquired by the present owner.

LITERATURE

W. Krönig and R. Wegner, *Jakob Philipp Hackert: Der Landschaftsmaler der Goethezeit*, Cologne, 1994, p. 65, pl. 80.
C. Nordhoff and H. Reimer, *Jakob Philipp Hackert 1737-1807*, Berlin, 1994, I, fig. 121; II, p. 116, no. 243, p. 355, under no. 868.

Jakob Philipp Hackert's careful observation of the natural world is on full display in this spectacular view of the 130-foot waterfall at Anitrella, a small Italian town located on the river Liri, about halfway between Rome and Naples. The artist travelled through the region in the Spring of 1793 and recounted his journey shortly thereafter in a letter to his friend Graf Dönhoff von Dönhoffstädt in Berlin, dated 15 October 1793: "so ist Isola di Sora ein zweytes Tivoli, und 4 Milien von Isola ale Anatrelle wo die Liri (Liri) sich durch Felsen in ein tiffes Thal stürzt eines der Schönsten Wasserfälle die ich jemahls gezeichnet habe. er war für die Kunst ganz unbekant, ich bin der Erste gewesen der ihn in dissem Jahrhundert gezeichnet hat" ("so Isola di Sora is like a second Tivoli and 4 miles from Isola to Anatrelle where the river Liri plunges from rocky cliffs into a deep valley [is] one of the most beautiful waterfalls I have ever drawn. It was entirely unknown in Art, I am the first in this century to have drawn it") (Archiv des Frankurter Goethe-Museums, no. 3491; transcribed in C. Nordhoff and H. Reimer, *op. cit.*, II, pp. 354-55, under no. 867). Although Hackert's decision to visit Isola di Sora (then called Isola di Liri) may have been inspired by the Abbé de Saint-Non's published illustrations of the small town, it was Hackert himself who brought fame to Anitrella's waterfalls, helping to make them the thriving tourist destination that they remain today.

Hackert produced two pen and sepia ink drawings of the waterfalls at Anitrella during his sojourn, both now in the Staatliche Kunstsammlungen, Dresden (see C. Nordhoff and H. Reimer, *op. cit.*, nos. 867-68). Upon his return to Rome, he used these drawings to produce at least two paintings, which he appears to have kept with him until his death. Indeed, the inventory of his estate lists two oil paintings: "La cascade du Garigliano [Liri] à Anatrelle à huit milles de l'île de Sora" and "Autre cascade à quelque distance au dessores d'Anatrelle" (*ibid.*, p. 116, under no. 242). The first of these views was acquired by Wilhelmine, Gräfin von Lichtenau, the mistress of King Frederick William II of Prussia. It later was at Potsdam, Marmoralais and is now untraced (*ibid.*, no. 242). The second painting is most likely the present lot, which Nordhoff and Reimer suggest might also be the painting recorded by Parthey under no. 15 as "Wasserfall delle Anatrelle, bei Jsola di Sora", in the collection of Fürstin von Liegnitz, August von Harrach (1800-1873), the second wife of King Frederick William III of Prussia (*ibid.*, p. 116, no. 243; G.F.K. Parthey, *Deutscher Bildersaal. Verzeichnis der in Deutschland vorhandenen Oelbilder verstorbener Maler aller Schulen*, Berlin 1863, I, p. 536, no. 15).

Hackert reproduced the view he recorded in the second Dresden drawing (fig. 1) with upmost fidelity, departing from his original design only in the foreground, where he embellished some of the vegetation and added a herd of goats. Like the present painting, the drawing bears an inscription: "La Cascata delle/Anatrelle che il/Garigliano fa a quarto milia/distante del Isola di Sora Filippo Hackert/f. 1793". It should be noted that Hackert mistakenly cites Garigliano as the town nearby to Anitrella, rather than Isola di Sora (such mistakes are common in Hackert's *oeuvre*, and a similar conflation of Garigliano and Isola di Sora appears in the inventory of his estate).

In summarizing Hackert's artistic skills, Johann Wolfgang von Goethe, his friend and biographer, concluded that the painter had an "unvergleichliche Meisterschaft, die Natur abzuschreiben"; an amazing ability to capture nature. Such aptitude was first developed at the Berlin Akademie, where Hackert encountered the lifelong dual influences of Dutch 17th-century landscape painting and the art of Claude. After travelling through northern Germany, Hackert went to Stockholm, and then on to Hamburg and Paris, before journeying to Italy in 1768. He eventually settled in Rome in 1768, remaining there until 1786, when he was appointed Court Painter to King Ferdinand IV of Naples. In 1798 the Neapolitan court fled to Palermo to escape the French occupying forces, and the following year, in the face of ever-growing civil unrest, Hackert left for Tuscany, where he remained for the rest of his life.



Fig. 1 Jakob Philipp Hackert, *Waterfall near Anitrella with Grazing Goats*, bpk Bildagentur/ Kupferstichkabinett, Staatliche Kunstsammlungen, Dresden, Germany / Herbert Boswank/ Art Resource, NY



51

LOUIS GAUFFIER(POITIERS OR LA ROCHELLE 1762-1801
LIVORNO)*Portrait of Elizabeth, Lady Webster, later Lady Holland (1771-1845), full-length, in a white dress and feathered hat, with her spaniel, Pierrot, on a chaise-longue, with a guitar*

signed, inscribed, and dated 'L. Gauffier. Flor. ce 1795' (lower left)

oil on canvas

20½ x 26½ in. (51 x 67.6 cm.)

\$120,000-180,000

£89,000-130,000

€100,000-150,000

PROVENANCE

Henry Richard Vassall Fox, 3rd Lord Holland (1773-1840), and by inheritance to his illegitimate son

General Charles Richard Fox (1796-1873), and by descent to Charles Fox Frederick Adam (died 1913), and by descent to his son Frederick Edward Fox Adam, by whom bequeathed to his cousin Elenora Constance Mylne (née Adam); (†), Sotheby's, London, 3 July 1985, lot 77.

Anonymous sale; Christie's, London, 13 December 1996, lot 63, where acquired by the present owner.

LITERATURE(Possibly) Princess Marie Liechtenstein, *Holland House*, I, London, 1874, p. 282, as located in the Journal Room.Earl of Ilchester, ed., *The Journal of Elizabeth Lady Holland (1791-1811)*, I, London, 1908, pp. 212-13.P. Bordes, "Louis Gauffier and Thomas Penrose in Florence," in *The Minneapolis Institute of Arts Bulletin*, LX, 1971-73, pp. 73-4, note 12.F. Davis, "The High-stepper of Holland House," in *Country Life*, 7 November 1985.F. Russell, "Notes on Grand Tour Portraiture," in *The Burlington Magazine*, July 1994, p. 443.C.E. James, *Grand Tour Portraits of Women*, B.A. Thesis, Ohio State University, 2001, pp. 43, 86, fig. 40.J. Bryant, *Kenwood: Paintings in the Iveagh Bequest*, New Haven and London, 2003, p. 126, fig. 1.S.-A. Kitts, "Leandro Fernandez de Moratin's 'La Mogigata': The significance of the Holland Manuscript in the Light of Comments from Elizabeth, Lady Holland's 'Spanish Journal'" (BL, Add. MS, 51931), in *Electronic British Library Journal*, 2006, p. 11, fig. 4.

Born in Poitiers in 1762, Louis Gauffier relocated at an early age to Paris, where he studied under the tutelage of Hugues Taraval. When he was just twenty-two years old, Gauffier won the Prix de Rome and entered the École des Beaux-Arts in the Italian capital. In 1789, he returned to Paris and was accepted into the Académie as a history painter, but soon after was forced to return to Italy to escape the worsening situation in Revolutionary Paris. He and his wife settled in Rome, but the anti-French demonstrations there in 1793 forced the couple to relocate to Florence, where he joined a group of French emigré painters – including François-Xavier Fabre, who had been a close friend in Rome – and occupied himself as a society portraitist, painting mostly important military and diplomatic sitters stationed in Italy.

Gauffier painted the present portrait, one of the most compelling likenesses of his Florentine period, two years after he had settled in the Arno City. Elizabeth Vassall, successively Lady Webster and Lady Holland (1771-1845), was the only child of Richard Vassall, who owned extensive estates in Jamaica. In 1786 she married Sir Geoffrey Webster, Bt. of Battle Abbey (1748-1800). In June 1791 Lady Webster left England for Paris. She subsequently travelled extensively, accompanied at times by her husband, briefly visiting Florence in June 1793. She returned to the city on 8 January 1794, leaving some five weeks later for Rome and Naples, but was back in Florence in June, remaining in Tuscany for over a year. Her marriage, never happy, broke down irretrievably in 1795, and Henry Richard Fox, 3rd Lord Holland, whom she met on his Grand Tour in January 1794, was widely known to be her lover: following the birth of their son and her divorce in 1796, they married in July 1797. Lady Holland was to become one of the most forceful women of her generation, and it was due in large measure to her personality that Holland House had so central a place in political and intellectual life until her husband's death in 1840.

Lady Webster's residence in Florence must be seen against the background of the European War that resulted from the French Revolution. There were fewer English tourists than in recent decades but, as her journal demonstrates, those who passed through Florence were met with friendship and warm comradeship. Of the identified English sitters whose commissions establish Gauffier's claims as the last in the series of major 18th-century grand tour portraitists, almost all were friends of Lady Webster: Sir George Webster, her first husband (private collection); her second husband, Lord Holland (examples from Holland House and a private collection); the Countess of Bessborough, with whom he had previously been in love (examples respectively inherited from the sitter and from Holland House); Holland's travelling companion, Lord Wycombe (private collection); and the latter's Wiltshire neighbors, Lord and Lady Ailesbury (private collection). Unlike other portraits, which are of uniform vertical format, those of Lady Webster and Lady Bessborough are of horizontal format and may well have been intended, however loosely, as pendants. However, the present work may also have been one of a group of three portraits commissioned by Lord Holland, along with a portrait of Lord Holland himself dated 1794 (sold Sotheby's, London, 3 July 1985, lot 78) and a 1795 portrait of Lord Webster (Kenwood House, London). All three paintings were given by Lord Holland to his friend, the painter François-Xavier Fabre, who brought them to England (J. Bryant, *op. cit.*, p. 126). Fabre recorded the present work in a list in the Holland House papers on 17 April 1796 (British Library, Add. Mss. 51637,f52) as "*un petit portrait en pied de My Lord Holland, par Gauffier/celui de Milady Webster/celui de chevalier Webster*". The portraits of Lady Webster and her new husband, Lord Holland, were inherited by their son, Charles Richard Fox (1796-1873), who, born before their marriage was thus unable to succeed the peerage or entailed estates. Another version of the present portrait, also signed and dated 1795 and unquestionably autograph, remained at Holland House.

Lady Webster had previously sat for Gauffier in 1794, together with one of her sons from her first marriage, resulting in the portrait now housed in the Musée Fabre, Montpellier. As in the present painting, Lady Webster also poses with her spaniel, Pierrot. The artist may have favored his second portrait of this fascinating woman, since he included it, on a reduced scale, in a composite work of eleven finished oil sketches all painted on a single canvas (fig. 1; Musée Fabre, Montpellier). Presumably all of these miniature paintings record full-scale portraits that Gauffier painted during his Italian sojourn. Within the group, for example, may be recognized *The Salucci Family* of 1800 and the *Portrait of an officer of the Cisalpine Republic* of 1801 (both Musée Marmottan, Paris), as well as the *Portrait of an officer, thought to be Général Jean-Claude Moreau* (private collection).



Fig. 1 Louis Gauffier, *Composite portraits* © Musée Fabre de Montpellier Méditerranée Métropole France / photography Frédéric Jaulmes



52

FRANCESCO GUARDI

(VENICE 1712-1793)

The Island of Lazzaretto Vecchio, Venice

oil on panel

6¼ x 9¾ in. (17.3 x 24.4 cm.)

\$80,000-120,000

£60,000-89,000

€67,000-100,000

PROVENANCE

Private collection, France, where acquired by the present owner.

This panel belongs to a series of diminutive *vedute* of the islands in the Venetian Lagoon painted by Francesco Guardi. Many of these views derive from Antonio Visentini's charming 18th-century engravings of the twenty Venetian islands, illustrated in his *Isolario Veneto*, and, indeed, the present composition corresponds closely, although not quite exactly, with Visentini's engraving no. XII (see D. Succi, *Canaletto & Visentini: Venezia & Londra*, exhibition catalogue, Cà Pesaro, 1986, pp. 262-63, no. 54). While Guardi remained faithful to Visentini's topography, he abbreviated the engraver's composition to the left and altered entirely the positioning of the boats so that his panel is pleasingly framed by tall masts on the right, which echo and offset the soaring Romanesque *campanile* on the left. Similarly, Guardi's small-scale *View of the Island of San Lazzaro, Venice*, which was offered at Sotheby's, New York, on 28 January 2010, lot 335, directly relates to Visentini's engraving no. XI (see *ibid.*, no. 53).

The tiny island of Lazzaretto Vecchio lies to the southeast of the city of Venice, near the western coast of the Lido in the central lagoon. It was first inhabited by hermits, who established a church consecrated to Saint Mary of Nazareth and a hospice for pilgrims returning from the Holy Land. In 1423, on the advice of Saint Benedict of Siena, the island was selected as the site for a hospital devoted to the care of victims of the plague, which at the time was raging throughout Venice and Europe, following the devastating outbreak in 1348. However, by Guardi's day, the island had long ceased to be used as a place of quarantine for the disease.

The island was refashioned as a military depot in the mid-19th century, during which time its geography changed dramatically. Several notable buildings were demolished, including the church and the Romanesque bell tower, pictured here, two gunpowder towers, and two wings of the cloister.

An old, handwritten inscription on the reverse of the panel reads 'Isola del Lazzaretto Vecchio di Venezia.' Similar inscriptions have been found on the reverse of other panels by Guardi, such as the aforementioned view from the same series offered at Sotheby's in 2010 and *The Punta della Dogana, Venice*, sold at Christie's, London, 8 July 2016, lot 214. A view of the island by Francesco Guardi of almost identical dimensions was sold as part of a pair for 650 gns. at Christie's, London, 23 July 1954, lot 42.

We are grateful to Bozena Anna Kowalczyk for confirming the attribution on the basis of a photograph (written communication, 16 March 2017).



PROPERTY FROM THE COLLECTION OF MONTGOMERY "MONTIE" H.W. RITCHIE

53

JOHN CONSTABLE, R.A.

(EAST BERGHOLT, SUFFOLK 1776-1837 HAMPSTEAD)

Study of clouds over a landscape

oil on paper, laid down on panel
8¼ x 11 in. (30 x 28 cm.)

\$400,000-600,000

£300,000-440,000
€340,000-500,000

PROVENANCE

(Probably) Ernest Alfred Colquhoun (1852-1930), London, and by inheritance to Mrs. E. Colquhoun, 77 Redcliffe Gardens, London, by 1961.
Anonymous sale [The Property of a Lady]; Sotheby's, London, 22 March 1972, lot 80, illustrated, as 'on board' (£2,800 to Mrs. T. Hinde).
with Richard Green, London, where acquired on 11 December 1974 by the following with Agnew's, London, 1975.
Montgomery "Montie" H.W. Ritchie (1910-1999), Larkspur, Douglas County, Colorado, on long-term loan to the Dixon Gallery and Gardens, Memphis, Tennessee, from 1996.

EXHIBITED

Amarillo Museum of Art, *Achievement in Art: The Collection of Montgomery H.W. Ritchie*, 2017, no. 32.

LITERATURE

R. Hooze, *L'Opera completa di Constable*, Milan, 1979, p. 151, no. 646, under 'Opere dubbie'.
G. Reynolds, *The Later Paintings and Drawings of John Constable*, New Haven and London, London 1984, I, p. 98, no. 21.130; II, pl. 332.







It will be difficult to name a class of Landscape, in which the sky is not the 'key note', the standard of 'Scale' and the chief 'Organ of Sentiment'...The sky is the 'source of light' in nature – and governs everything...Their difficulty in painting both as to composition and execution is very great.

–John Constable, quoting Sir Joshua Reynolds in a letter to John Fisher, 23 October 1821

Dating from *circa* 1821, this exquisite cloud study almost certainly belongs to the series of *en plein air* sketches painted by Constable on Hampstead Heath between 1820 and 1823. Hampstead was then little more than a village, and its elevated position to the north of London provided commanding views in every direction and ample material to satisfy the artist's fascination with landscape and the effects of light. Beginning in 1819, Constable rented a house there for the summer almost annually, until he became a permanent resident in 1827. The meteorological studies that he produced in that period mark a new fascination with the varying conditions and formations of the sky and a radical shift in his approach. Several Hampstead oil sketches were completed towards the end of October 1820, but it was not until the following summer that Constable was able to devote himself fully to his study of the sky.

In 1821, Constable took lodgings with his family at No. 2 Lower Terrace and proceeded to divide his time between Hampstead and his Bloomsbury residence in Keppel Street. From the house at Lower Terrace, he had easy access to the western end of the Heath, and there he set about carefully documenting the structure of the clouds in an almost obsessive manner. Writing to John Fischer in October of that year, Constable professed "I have done a good deal of skying...That landscape painter who does not make his skies a very material part of his composition – neglects to avail himself of one of his greatest aids" (R.B. Beckett, ed., *John Constable's Correspondence: The Fischers*, VI, Ipswich, 1967, pp. 76-7). Indeed, 1821 was to be one of his most productive years in sketching, and this concentrated period of study proved fundamental to the development of his large-scale exhibition pictures, such as the *View on the Stour near Dedham*, exhibited at the Royal Academy the following year (see G. Reynolds, *op. cit.* no. 22.1).

Begun as a means of improving his landscape paintings, Constable's meteorological studies would become for him both a subject of scientific curiosity and an emotional obsession. It is clear that he relished the artistic challenges inherent in capturing this most elusive and transient of subjects, and he was scrupulous in his approach, often annotating his sketches with the precise location, date, time of day, and prevailing weather conditions. On a sketch dated "Sepr. 10. 1821.," for example, Constable noted "Noon. gentle Wind at West. Very sultry after a heavey [sic] shower with thunder. accumulated thunder clouds passing slowly away to the south East. very

bright and hot. all the foliage sparkling and wet" (*Cloud study with tree tops and building*, private collection; *Constable's Clouds*, exhibition catalogue, Edinburgh and Liverpool, 2000, no. 36). Constable would often paint on consecutive days, and sketches surviving from the 10th, 11th, 12th, and 13th of September 1821 show that his approach could be as varied as the weather (*ibid.*, nos. 36-9). On occasion, he would even execute several studies in a single day, for instance on 27 September 1821, when he made sketches at ten in the morning, at noon, and at four in the afternoon (G. Reynolds, *op. cit.*, nos. 21.53-5), as if gathering proof not only of the different cloud formations created by the fluctuating weather conditions, but also of the speed of their transition. Constable sought to gain a scientific understanding of these complex cloud configurations in order to depict them as accurately as possible; he followed contemporary studies in meteorology, notably *Thomas Forester's Researches About Atmospheric Phaenomena* (1813) and Luke Howard's essay on the classification of clouds in *The Climate of London* (1818-20).

In this study, quick, liquid brushstrokes deftly convey billowing clouds of blue, white, and grey, while sheets of rain, concentrated beneath the clouds in the lower right quadrant of the composition, are rendered in short, soft marks with a drier brush. The distant hills and woods divide the work into separate areas of land and sky. The predominance of the latter underscores Constable's preoccupation with the shifting patterns of the clouds, rather than the vegetation beneath, and prefigures the so-called "classic" or "pure" cloud studies of 1822, which focus almost exclusively on the sky. The landscape is not fully resolved: the warm red-brown ground, left substantially underpainted in the upper left corner and in parts of the foreground, reveals the influence of 17-century Dutch landscapes, such as those in the magnificent collection of Sir George Beaumont, 7th Baronet (1753-1827), which the artist had had occasion to study as a young man. The energy of the richly-textured brushwork conveys the speed of the artist's hand, as Constable hastens to record this fleeting moment, and reveals an artist wholly confident in his mastery of light and technique.

The study is not inscribed or dated, and, in 1979, Robert Hooze included it in a list of paintings for which, he felt, the authenticity could not be definitively proven. It was subsequently accepted by Graham Reynolds as one of a large number of cloud studies made *circa* 1821.





PROPERTY FROM AN ESTATE

54

CIRCLE OF JAN BREUGHEL I
(BRUSSELS 1568-1625 ANTWERP)

Orpheus Charming the Animals

oil on panel
14½ x 18⅞ in. (36.8 x 48 cm.)

\$12,000-18,000

£8,900-13,000
€10,000-15,000

PROVENANCE

with Leger Galleries, London, 1969, as Jan Breughel I and Roelandt Savery, where acquired by the present owner.

EXHIBITED

London, Grosvenor House, June 1969, as Jan Breughel I and Roelandt Savery.

The present work derives from a painting of about 1605 that Ertz suggests was a collaborative effort between Breughel, who provided the landscape, and Hendrick van Balen and Denis van Alsloot, whom Ertz believes painted the figure of Orpheus and the animals, respectively (K. Ertz and C. Nitz-Ertz, *Jan Brueghel der Ältere (1568-1625): Kritischer Katalog der Gemälde*, Lingen, 2008, II, pp. 766-67, no. 380).



PROPERTY FROM A FLORIDA ESTATE

55

**GERMAN SCHOOL,
16TH CENTURY**

*Saint Francis's Renunciation of
Wordly Goods*

oil on panel
38 $\frac{1}{8}$ x 19 $\frac{5}{8}$ in. (96.8 x 49.8 cm.)

\$10,000-15,000

£7,400-11,000
€8,400-12,000



56

**SOUTH NETHERLANDISH SCHOOL,
FIRST QUARTER OF THE 16TH CENTURY**

Saint Luke painting the Virgin and Child

oil on panel, circular
12½ in. (30.4 cm.) diameter

\$7,000-9,000

£5,200-6,700
€5,900-7,500

PROVENANCE

with Koetser, London, 1947.



actual size

PROPERTY FROM A PRIVATE COLLECTION

57

CIRCLE OF THOMAS DE KEYSER

(?AMSTERDAM 1596/97-1667 AMSTERDAM)

Portrait of a girl, three-quarter-length, with a book and a fan

oil on copper, shaped
6¾ x 5½ in. (16.2 x 14 cm.)

\$8,000-12,000

£6,000-8,900

€6,700-10,000

PROVENANCE

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



PROPERTY FROM THE ESTATE OF SEVERIN FAYERMAN

58

CORNELIS SYMONSZ. VAN DER SCHALCKE (HAARLEM 1611-1671)

A view of Egmond aan Zee, a horsedrawn carriage, a woman selling fish, and other figures along the beach

signed and dated 'C VD Schalcke 165[9]' ('VD' linked, lower right)

oil on panel

15¼ x 23½ in. (38.8 x 59.8 cm.)

\$10,000-15,000

£7,400-11,000
€8,400-12,000

PROVENANCE

with H.M. Clark, London, 1924.

with Nicolaas Beets, Amsterdam, 1926.

Mrs. Curtis Bok, Philadelphia.

with Schwarz Gallery, Philadelphia, 20 October 1995, where acquired by the following

Private collection, Wyomissing, Pennsylvania.

Anonymous sale; Alderfer Auction & Appraisal, Hatfield, Pennsylvania, 7 December 2005, lot 790.

Acquired in the above sale, or shortly thereafter by the present owner.

LITERATURE

I.Q. van Regteren Altena, 'Cornelis Symonsz. van der Schalcke', *Oud Holland*, XLIII, 1926, pp. 56-7, fig. 5.

W. Stechow, *Salomon van Ruysdael: eine Einführung in seine Kunst*, Berlin, 1938 and 1975, p. 56.

H.-U. Beck, *Künstler um Jan van Goyen*, Doornspijk, 1991, IV, p. 386, no. 1082. *Philadelphia Collection*, 1994, LVII, pl. 2.

The present painting, one of only a handful of works by van der Schalcke with an identifiable landscape, was described by van Regteren Altena as 'one of the best views known of this frequently depicted village' (*op. cit.*, p. 56). With its conspicuous church tower capped by a beacon, Egmond aan Zee, a small fishing village on the North Sea, was a popular destination for 17th-century Dutch painters like Jacob van Ruisdael, Salomon van Ruysdael, and Jan van Goyen, whose paintings of the 1640s provided a starting point for works such as this.

William Curtis Bok (1897-1962) was a Pennsylvania Supreme Court Justice. In addition to collecting Old Masters, he and his wife commissioned the sculptor Wharton Esherick (1887-1970) to design the interiors of their house in Gulph Mills, Pennsylvania.



59

FLEMISH SCHOOL, 17TH CENTURY

Head of a saint

oil on panel

14 $\frac{3}{4}$ x 10 $\frac{3}{4}$ in. (36.6 x 26.4 cm.)

\$12,000-18,000

£8,900-13,000

€10,000-15,000



60

THIS LOT IS OFFERED WITHOUT RESERVE

•60

FOLLOWER OF SIR PETER PAUL RUBENS

A girl with a basket of fruit and a straw hat

oil on canvas, unlined
42 x 33³/₄ in. (106.7 x 85.5 cm.)

\$3,000-5,000

£2,300-3,700
€2,500-4,200

PROVENANCE

Helen, Lady Hardinge of Penshurst, Mansion House, Craigends, Renfrewshire;
(†), Christie's, London, 24 November 1961, lot 38, as 'RUBENS' (190 gns. to
Reeder).
(Possibly) anonymous sale; Sotheby's, London, 25 March 1970, lot 56, as
'RUBENS' (£260 to Chiltern Gallery).

61

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

*Portrait of Anne, Lady Russell, later Countess Bedford
(1615-1684), bust-length*

oil on canvas
30 x 23¹/₄ in. (76.2 x 59.1 cm.)

\$12,000-18,000

£8,900-13,000
€10,000-15,000



61

PROVENANCE

T.J. Blakeslee, New York; American Art Association, New York, 10 March 1900, lot 13, as 'Lady Copley' by 'Sir Peter Lely', where acquired for \$200 by the following with Max Bleiman, New York, as 'Lady Copley by Sir Peter Lely 1617-1680', where acquired in 1901 for \$750 by Porter Hoagland, New York, New York, and Rumson, New Jersey, until 1958, and by inheritance to his wife Marjorie Bruce Stewart Hoagland, Rumson, New Jersey, and by descent in 1976 to her son Porter Hoagland Jr., Rumson, New Jersey, and Noank, Connecticut, and by descent in 2008 to the present owners.

Lady Anne Carr was the only child and heir of Robert Carr, 1st Earl of Somerset, the disgraced favorite of James I, and the infamous Frances Howard, the divorced wife of the 3rd Earl of Essex. She was born in the Tower of London during her parents' imprisonment on charges of murder for their participation in the fatal poisoning of Sir Thomas Overbury in 1613. Later at court, and by then a celebrated beauty, Lady Anne caught the

eye of William Russell, 5th Earl and later 1st Duke of Bedford. His father, Francis Russell, 4th Earl of Bedford, remembering her parents' scandal, was staunchly opposed to the marriage but his opposition only served to increase the couple's passionate attachment. following the intercession of King Charles I, they were married in 1637.

Sir Anthony van Dyck painted Lord and Lady Russell on a number of occasions. The double portrait belonging to the Earl of Pembroke at Wilton House, Wiltshire, is believed to date from the year of their marriage in 1637, as is the full-length portrait of the Countess, which is still in the collection of the Duke of Bedford at Woburn Abbey. The three-quarter-length portrait at Petworth is close in date to the Woburn Abbey portrait, and the half-length portrait, of which the present painting is a studio version, formerly in the collection of the Earls Spencer and most recently in a private collection in Japan, is believed to date from approximately the same time. The latest of the known portraits of the Countess by van Dyck shows her three-quarter-length and was originally owned by the sitter's daughter, Margaret (d. 1702).



actual size

PROPERTY OF ALADY

62

FLEMISH SCHOOL, 17TH CENTURY

The Virgin and Child

oil on panel, painted arch, unframed
7 x 5¼ in. (17.8 x 14.7 cm.)

\$15,000-20,000

£12,000-15,000
€13,000-17,000

This panel relates to an oft-repeated composition of the Mother and Child by Bernard van Orley (c. 1488-1541), which appears to have been particularly popular in Bruges. Replicas are variously located in the County Museum, Los Angeles, the Gendebien collection, Brussels, and appeared on the art market at Heinemann, Munich, 1929, and A.S. Drey, Munich, 1935 (see M.J. Friedländer, *Early Netherlandish Painting, VIII: Jan Gossart and Bernart van Orley*, New York and Washington, 1972, pp. 109, 113, nos. 135a, 135b, 135c, 135d, Add. 166, pl. 116). The painter of the present work has amended the composition by placing a small bird behind the proper right shoulder of the Virgin.



PROPERTY FROM WEILL CORNELL MEDICINE, SOLD TO BENEFIT THE
DEPARTMENT OF OPHTHALMOLOGY

63

FOLLOWER OF DAVID TENIERS II

*A village scene with figures carousing before an inn,
a river and church beyond*

oil on panel, marouflaged
19% x 25% in. (49.8 x 64.4 cm.)

\$8,000-12,000

£6,000-8,900
€6,700-10,000

PROVENANCE

Irene Bergman (1915-2016), New York, by whom bequeathed to Weill Cornell
Medicine in 2016.

Irene Bergman settled as a refugee in New York in 1942, having fled Nazi
persecution in her native Berlin. Shortly after her arrival she obtained a
position as a secretary to a banker, eventually working her way up to senior
vice president at the asset management firm Stralem & Co. At her death,
she was the longest-working woman on Wall Street.



PROPERTY OF A PRIVATE NEW ENGLAND COLLECTOR

64

GERARD VAN KUIJL
(GORKUM 1604-1673)

Portrait of a woman, half-length, possibly Madame de Montrouge

signed with monogram 'GVK.F.' (upper right)
oil on panel
31 x 25½ in. (78.7 x 65 cm.)

\$10,000-15,000

£7,400-11,000
€8,400-12,000

PROVENANCE

Mr. Bertholon, Lyon, by 1877.
Anonymous sale; Heritage Auctions, Dallas, 27 May 2010, lot 79008, as 'Manner of Rembrandt van Rijn', where acquired by the present owner.

EXHIBITED

Lyon, Palais du Commerce, *Exposition Retrospective de Lyon*, 1877, no. 114, as 'Michiel van Mierevelt(?)'.

Though largely known today for his genre and historical subjects indebted to Caravaggio, Gerard van Kuijl was also a prolific portraitist. At some point in the second half of the 1620s he traveled to Italy via France, where he joined the Bentvueghels, a group of northern artists living in Rome, taking the nickname 'Stijgbeugel' ('stirrup'). The painting bears an early inscription on the back of the panel identifying the sitter as one 'Madame de Montrouge', suggesting it may have been painted whilst the artist was en route to or from Italy.



PROPERTY OF A PRIVATE NEW ENGLAND COLLECTOR

65

JAN JOSEF HOREMANS I
(ANTWERP 1682-1752)

An interior with a woman at her spinning wheel, a child with a rattle, and other figures

signed 'JHoremans.' (lower right)
oil on canvas
19½ x 22⅞ in. (49.4 x 58 cm.)

\$6,000-8,000

£4,500-5,900
€5,000-6,700

PROVENANCE

Anonymous sale; Sotheby's, Monaco, 2 July 1993, lot 234.
Anonymous sale; Audap & Mirabaud, Paris, 17 November 2015, lot 96, where
acquired by the present owner.



PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

66

STUDIO OF PARIS BORDONE
(TREVISO 1500-1571 VENICE)

Venus and Cupid

oil on canvas
32½ x 52 in. (82.8 x 132.1 cm.)

\$30,000-50,000

£23,000-37,000
€25,000-42,000

PROVENANCE

Acquired by the Countess Nadia de Navarro, Glen Head, New York, by 1968.

LITERATURE

E. Martini, "Paris Bordon e la ritrovata pala di Santa Martina", *Arte illustrata*, VII, 12, July-December 1968, pp. 25-6, note 12, as Paris Bordone.

A. Donati, *Paris Bordone*, Soncino, 2014, pp. 351-53, no.142.2, fig. 142.2.

In his recent catalogue raisonné, Andrea Donati describes this painting as a workshop variant of a composition for which the prime version might be lost (*loc. cit.*). The scholar proposes that the painting of this subject in the Kunsthistorisches Museum, Vienna, might be the original, with the qualification that it too might be a workshop copy (*ibid.*, no. 142).



PROPERTY FROM A FLORIDA ESTATE

67

VALENCIAN SCHOOL, 15TH CENTURY

The Emperor Heraclius defeating Chosroes; and The Emperor Heraclius carrying the True Cross into Jerusalem

tempera and gold on panel

the first: 29¼ x 28¼ in. (74.3 x 71.8 cm.);

the second: 33¾ x 28¾ in. (84.8 x 72.1 cm.)

a pair (2)

\$15,000-20,000

£12,000-15,000

€13,000-17,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 3 October 1996, lot 76.

These panels illustrate two episodes from the Legend of the True Cross.

The first shows the Emperor Heraclius defeating Chosroes II, the last King of the Sasanian Empire, whose armies had seized the True Cross following their conquest of the Levant. The second shows Heraclius restoring the True Cross to the city of Jerusalem, following its recapture by the Byzantines. The Emperor is depicted in his undergarments as requested by an angel, who bade him to humble himself. Upon stripping off his armor, the Cross became miraculously light and the gates of the city sprung open of their own accord.



68

NICOLA GRASSI

(FORMEASO DI ZUGLIO, UDINE 1682-1748
VENICE)

Apollo

oil on canvas
28 $\frac{3}{8}$ x 21 in. (72.2 x 53.3 cm.)

\$7,000-10,000

£5,200-7,400
€5,900-8,300

PROVENANCE

Pastega collection, Asolo.
Private collection, Venezuela, before 1997, and by descent to the present owner.

LITERATURE

E. Martini, "Una 'serie mitologica' e altre opere inedite di Nicola Grassi", in *Nicola Grassi e il Rococò europeo*, Udine, 1982, p. 59, fig. 48.

Active in Venice, Nicola Grassi began his artistic training in the studio of the celebrated portraitist, Nicolò Cassana. It was likely through the elder artist that Grassi came into contact with the most important painters of the preceding generation in the Veneto, including Rosalba Carriera to Sebastiano Ricci and Giovanni Antonio Pellegrini, and their influence is felt in his works, such as the present lot, which masterfully combines a dramatic tenebrism with the vibrant *colorito* so characteristic of 18th-century Venetian painting.



69

ALESSANDRO ROSI
(FLORENCE 1627-1707)

An allegory of painting

oil on canvas
28¾ x 22¾ in. (73 x 55.9 cm.)

\$6,000-8,000

PROVENANCE

Private collection, Connecticut.

We are grateful to Dottoressa Elisa Acanfora for confirming the attribution to Alessandro Rosi on the basis of a photograph (written correspondence, 7 September 2016).

£4,500-5,900
€5,000-6,700



70

LUCA GIORDANO
(NAPLES 1634-1705)

The Madonna and Child with the Infant Saint John the Baptist

signed 'Jordanus f.' (lower left, on the pedestal)

oil on canvas

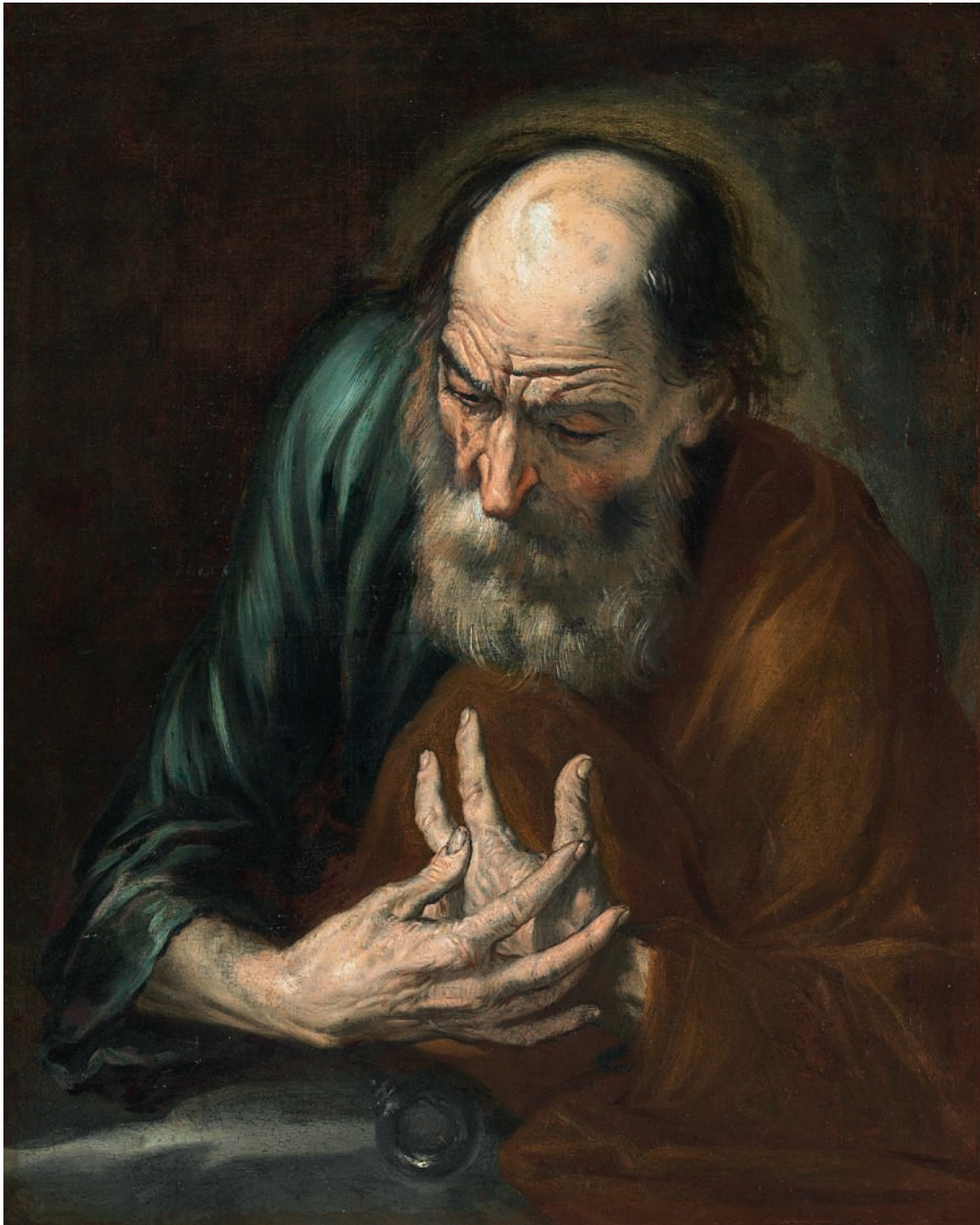
29 $\frac{7}{8}$ x 24 $\frac{7}{8}$ in. (75.8 x 63.1 cm.)

\$30,000-50,000

£23,000-37,000

€25,000-42,000

We are grateful to Dr. Giuseppe Scavizzi for confirming the attribution on the basis of a photograph (written communication, 18 September 2017).



71

**CIRCLE OF JUSEPE DE RIBERA,
CALLED LO SPAGNOLETTO**
(JÁTIVA, VALENCIA 1591-1652 NAPLES)

The penitent Saint Peter

oil on canvas, unlined
31 $\frac{3}{8}$ x 25 $\frac{3}{8}$ in. (79.8 x 64.5 cm.)

\$10,000-15,000

£7,400-11,000
€8,400-12,000

PROVENANCE

Mrs. M.H. Drey, London; Christie's, London, 17 April 1953, lot 109, as 'RIBERA'.
Anonymous sale; Christie's, New York, 6 April 1989, lot 201, as School of
Ribera.

The figure of Saint Peter in the present composition derives from Jusepe de
Ribera's unclad Saint Paul the Hermit in the Prado Museum, Madrid.



72

GIUSEPPE RECCO (NAPLES 1634-1695 ALICANTE)

Fish and oysters on a wooden table, a landscape beyond

signed 'EQS Recco.F.' (EQS in monogram, lower center)
oil on canvas, unlined
36½ x 45¼ in. (92.7 x 114.9 cm.)

\$15,000-20,000

£12,000-15,000
€13,000-17,000

PROVENANCE

with Julius H. Weitzner, New York and London, by 1942.
with Durlacher Brothers, New York, where acquired in 1944 by
Robert Peabody Bellows (1877-1957), Boston, by whom presented in that year
to
Farnsworth Art Museum, Rockland, Maine (inv. 44.340); Barridoff Galleries,
Portland, Maine, 30 April 1978, lot 25, as 'In the Manner of Giuseppe Recco(?)'.
Private collection, New Hampshire, where acquired by the present owner.

EXHIBITED

Hartford, Wadsworth Atheneum Museum of Art, , 'In Memoriam': An Exhibition
Of Paintings Under \$1000, 24 February-22 March 1942, no. 78.

Giuseppe Recco was the most celebrated Neapolitan still-life painter of his generation. He was born into a distinguished dynasty of still-life painters that spanned the whole of the 17th century. He is generally thought to be the son of Giacomo and the nephew of Giovan Battista Recco, although Federico Zeri has argued that his father was more likely to be Guglielmo Recco, about whom very little is known (see F. Zeri, *La Natura Morta in Italia*, Milan, 1989, II, p. 903). If the family relationships are difficult to establish with certainty, there is no doubt about their artistic affinities. The Reccos were celebrated for their naturalistic arrangements of fruit, flowers, and fish, with Giuseppe considered as the most successful of this group.

While his repertoire was diverse, Giuseppe is perhaps most celebrated for the originality of his fish still-lives. He has signed the present picture prominently as 'Eques' (Knight), a prefix that does not appear earlier than in a still-life of 1680 (Pesaro, Pinacoteca Comunale), suggesting that he received the title around this time.



73

STUDIO OF SIMON VOUET
(PARIS 1590-1649)

The Virgin and Child of the Rose

oil on panel
16¼ x 12⅝ in. (41.2 x 32.1 cm.)

\$12,000-15,000

£8,900-11,000
€10,000-12,000

The prime version of this painting is in the Musée des Beaux-Arts, Marseilles.



PROPERTY OF A SOUTH AMERICAN COLLECTOR

74

NICOLAS DE LARGILLIÈRE

(PARIS 1656-1746)

*Portrait of a man, possibly Philippe II, duc d'Orleans
(1674-1723), bust-length*

oil on canvas

32½ x 25¼ in. (81.6 x 56.4 cm.)

\$8,000-12,000

£6,000-8,900

€6,700-10,000



PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

75

AFTER JEAN-BAPTISTE GREUZE

The distributor of rosaries

oil on canvas
45¼ x 58 in. (114.9 x 147.3 cm.)

\$10,000-15,000

£7,400-11,000
€8,400-12,000

PROVENANCE

(Probably) with R. Stora & Co, New York, before 1963.
Acquired by the Countess Nadia de Navarro, Glen Head, New York, prior to 1964.

EXHIBITED

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 22, as Jean Baptiste Greuze (catalogue by R. De Grada).

LITERATURE

(Probably) J. Baillio, *The Winds of Revolution: A Loan Exhibition for the Benefit of the French Institute/Alliance Française*, exhibition catalogue, 1989, p. 26, under no. 13.

The prime version of this composition, formerly in the collection of Louis Gabriel, Marquis de Véri Raionard (1722-1785), Paris, sold at Sotheby's, New York, 31 January 2013, lot 96.



PROPERTY OF A LADY

76

PIERRE-ANTOINE BAUDOUIN

(PARIS 1723-1769)

Portrait of Simon Antoine de Lucy, half-length

with inscription 'Simon-Antoine- / De Lucy / Age De:7 ans / peint par Bauden / en 1771' (on the reverse)

oil on canvas

25 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in. (65.8 x 54 cm.)

\$12,000-18,000

PROVENANCE

De Lucy collection, France.

with Newhouse Galleries, New York (according to a label on the reverse).

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

with Richard J. Collins, New York (according to a label on the reverse).

£8,900-13,000
€10,000-15,000



77

FRENCH SCHOOL, CIRCA 1700

A theorbo and a kit violin with sheet music, shells, a candlestick, and coins on a green cloth, on a table

oil on canvas
17 $\frac{1}{2}$ x 26 $\frac{1}{2}$ in. (44.8 x 66.4 cm.)

\$8,000-12,000

£6,000-8,900
€6,700-10,000



PROPERTY OF A GENTLEMAN

78

**ATTRIBUTED TO JULIEN-LÉOPOLD BOILLY,
CALLED JULES BOILLY**
(PARIS 1796-1874)

A musician playing a violin

signed 'Boilly' (lower left)

oil on panel

11½ x 9¼ in. (28.3 x 23.5 cm.)

with the old inventory number '118' (lower right)

\$15,000-20,000

£12,000-15,000
€13,000-17,000

We are grateful to Etienne Bréton and Pascal Zuber for their assistance in cataloguing this lot.



79

CIRCLE OF JEANNE-ELISABETH CHAUDET
(PARIS 1767-1832)

Study of a boy, possibly an allegory of the Republic

oil on canvas, unlined
18¼ x 14½ in. (46.4 x 36.7 cm.), with additions of ⅝ in. (1.6 cm.) to the left and right

\$5,000-7,000

£3,700-5,200
€4,200-5,800

PROVENANCE

Private collection, France, where acquired by the present owner.



PROPERTY OF A WEST COAST COLLECTOR

80

SIR HENRY RAEBURN, R.A.
(STOCKBRIDGE 1756-1823 EDINBURGH)

*Portrait of James Bruce of Bankton, Mid Calder (1753-1826),
bust-length*

oil on canvas
30 $\frac{1}{8}$ x 25 in. (76.5 x 63.5 cm.)

\$20,000-30,000

£15,000-22,000
€17,000-25,000

PROVENANCE

James Bruce, Bankton Midcalder, and by descent; Sotheby's, London, 20 July 1983, lot 33 (£1,600).

LITERATURE

J. Greig, *Sir Henry Raeburn, R.A.: His Life and Works, With a Catalogue of His Pictures*, London, 1911, p. 39.

Another version of this portrait is in the Harvard Art Museums, Cambridge, inv. no. 1942.146.



PROPERTY OF A NEW YORK PRIVATE COLLECTOR

81

SALOMON DE BRAY
(AMSTERDAM, 1597-1664 HAARLEM)

The flute player

signed and dated 'SD Bray 1641' ('SD' linked, lower right)

oil on panel

26 x 19 ½ in. (66 x 49.5 cm.)

\$20,000-30,000

£15,000-22,000

€17,000-25,000

PROVENANCE

Beris family, Naples, 1854 (according to a label on the back), as 'Paul Rembrandt van Rijn (1606-1664) Portrait under the guise of a shepherd of Henry Duke of Gloucester youngest son of Charles I'. Anonymous sale; Fievez, Brussels, 14 May 1928, lot 13. with François Heim, Paris and London, by 1969. Anonymous sale; Hôtel Drouot, Paris, 4 June 1984, lot 4. Anonymous sale; Christie's, Paris, 24 June 2004, lot 25, where acquired after the sale by the present owner.

EXHIBITED

Montreal, Musée des Beaux-Arts; Toronto, Art Gallery of Ontario, *Rembrandt and His Pupils*, 9 January-23 February 1969 and 14 March-27 April 1969, no. 33.

LITERATURE

J.W. von Moltke, 'Salomon de Bray', *Marburger Jahrbuch für Kunstwissenschaft*, 11-12, 1938-39, pp. 366-67, 388, no. 98, fig. 56, as dated 1640.



PROPERTY FROM A PRIVATE COLLECTION

82

ATTRIBUTED TO SIR GODFREY KNELLER
(LÜBECK 1646-1723 LONDON)

Portrait of a man in armor, bust-length

oil on canvas
30 $\frac{5}{8}$ x 25 $\frac{3}{4}$ in. (77.7 x 65.4 cm.)

\$8,000-12,000

£6,000-8,900
€6,700-10,000

PROVENANCE

Rutley collection, London (according to a label on the reverse of the frame).
Private collection, Florida.



PROPERTY OF A GENTLEMAN

83

JOHN RILEY

(LONDON 1646-1691)

Portrait of Sir William Monson, 4th Bt. (c. 1653-1727), three-quarter-length, before a column, a landscape beyond

signed and inscribed 'Sr. Willim Monson / Bart. of Burton / in Lincolnshire / John Riley fecit' (lower right)

oil on canvas

49 $\frac{7}{8}$ x 40 $\frac{3}{4}$ in. (126.7 x 103.5 cm.)

\$8,000-12,000

£6,000-8,900

€6,700-10,000

PROVENANCE

George Poulett, 8th Earl Poulett (1909-1973), Hinton House, Somerset;
Sotheby's, London, 5 February 1969, lot 30 (£250 to Agnew's).
Sydney Mason (b. 1920), Chairman of the Hammerson Group, Dudley House,
London.
with Agnew's, London, where acquired by the present owner in 1986.

Celebrated in his day, John Riley was described by the aesthete Horace Walpole (1717-1797) as "one of the best native painters that has flourished in England."

The sitter was the second son of Sir John Monson of Burton, Lincolnshire (1628-1674). On 18 July 1688, he married Laetitia, daughter of John Poulett, 3rd Baron Poulett (c. 1641-1679) and succeeded his brother as 4th Bt. on 6 April 1718. In the early 1690s he was involved in lead mining enterprises in North Wales and a scheme to establish a company of London glassmakers. A convinced Whig, he represented Lincoln (1695-98), Heytesbury (1702-08), Hertford (1708-10), and Aldborough (1715-21) in the House of Commons.



PROPERTY FROM A FLORIDA COLLECTION

84

CIRCLE OF CLAUDE JOSEPH VERNET

(PARIS 1714-1789)

A Mediterranean port

oil on canvas

33 $\frac{1}{8}$ x 50 $\frac{3}{4}$ in. (84.2 x 218.8 cm.)

\$7,000-10,000

£5,200-7,400

€5,900-8,300

PROVENANCE

with Knoedler, New York.

with Norbert Antiques, Houston, as Lacroix de Marseille, where acquired by the present owner in 1983.



PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

85

PIETRO PALTRONIERI, IL MIRANDOLESE
(MIRANDOLA 1673-1741 BOLOGNA)

A capriccio with classical ruins

tempera on canvas, unlined, shaped
33 $\frac{1}{8}$ x 49 $\frac{3}{4}$ in. (84.1 x 126.4 cm.)

\$20,000-30,000

£15,000-22,000
€17,000-25,000

PROVENANCE

Acquired by the mother of the present owner circa 1955, and by descent.

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 Credit Department at +1 212-636-2490.

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 Credit Department at +1 212-636-2490.

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 Credit Department on +1 212-636-2490.

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. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.
- (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 AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES
1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

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:

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

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, 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.
- (j) **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:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

F PAYMENT
1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any 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**").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) 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.
 - (ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. 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.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) 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.
- (e) 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:

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

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

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
1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** 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 cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall 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.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. 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 www.christies.com/shipping or contact us at PostSaleUS@christie.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 Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it

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

(d) **Lots of Iranian origin**

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

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **Ψ** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or 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 policy at www.christies.com.

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

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

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

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

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

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

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

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

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

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

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

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

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

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

•
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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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.

◊ Minimum Price Guarantees

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

◊ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊ ◆.

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

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.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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.

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.

18/05/17

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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Cristina Carlisle

AUSTRALIA

SYDNEY

+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA

+43 (0)1 533 881214
Angela Baillou

BELGIUM

BRUSSELS

+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL

SÃO PAULO

+5511 3061 2576
Nathalie Lenci

CHILE

SANTIAGO

+56 2 2 2631642
Denise Ratinoft de Lira

COLOMBIA

BOGOTÁ

+571 635 54 00
Juanita Madrinan

DENMARK

COPENHAGEN

+45 3962 2377
Birgitta Hillingso (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES

HELSINKI

+358 40 5837945
Barbro Schaudman
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BRITTANY AND THE LOIRE VALLEY

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Virginie Gregory (Consultant)

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+33 (0)6 09 63 21 02
Jean-Louis Brémilts
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AQUITAINE

+33 (0)5 56 81 65 47
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ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY

DÜSSELDORF

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Arno Verkade

FRANKFURT

+49 (0)173 317 3975
Anja Schaller (Consultant)

HAMBURG

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Christiane Gräfin
zu Rantzau

MUNICH

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Marie Christine Gräfin Huyn

STUTTGART

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Eva Susanne Schweizer

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+91 (22) 2280 7905
Sonal Singh

INDONESIA

JAKARTA

+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV

+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

•MILAN

+39 02 303 2831

ROME

+39 06 686 3333
Marina Cicogna

NORTH ITALY

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Paola Gradi (Consultant)

TURIN

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Chiara Massimello
(Consultant)

VENICE

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Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA

+39 051 265 154
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Venenti (Consultant)

GENOA

+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE

+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN

TOKYO

+81 (0)3 6267 1766
Chie Banta

MALAYSIA

KUALA LUMPUR

+65 6735 1766
Nicole Tee

MEXICO

MEXICO CITY

+52 55 5281 5546
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

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NORWAY

OSLO

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Katinka Traaseth (Consultant)

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•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766

PORTUGAL

LISBON

+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA

MOSCOW

+7 495 937 6364
+44 20 7389 2318
Katya Vinokurova

SINGAPORE

SINGAPORE

+65 6735 1766
Nicole Tee

SOUTH AFRICA

CAPE TOWN

+27 (21) 761 2676
Juliet Lomborg
(Independent Consultant)

DURBAN & JOHANNESBURG

+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA

SEOUL

+82 2 720 5266
Jun Lee

SPAIN

MADRID

+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN

STOCKHOLM

+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND

•GENEVA

+41 (0)22 319 1766
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+41 (0)44 268 1010
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TAIWAN

TAIPEI

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THAILAND

BANGKOK

+66 (0)2 652 1097
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TURKEY

ISTANBUL

+90 (532) 558 7514
Eda Kehale Argün
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UNITED ARAB EMIRATES

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UNITED KINGDOM

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+44 (0)20 3219 6010
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NORTHWEST AND WALES

+44 (0)20 7752 3033
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SOUTH

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SCOTLAND

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ISLE OF MAN

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CHANNEL ISLANDS

+44 (0)20 7389 2032

IRELAND

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Christine Ryall (Consultant)

UNITED STATES

CHICAGO

+1 312 787 2765
Catherine Busch

DALLAS

+1 214 599 0735
Capera Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600
Sonya Roth

MIAMI

+1 305 445 1487
Jessica Katz

•NEW YORK

+1 212 636 2000

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

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Tel: +1 212 492 5485
www.christies.com

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Tel: +1 212 636 2901
Fax: +1 212 636 4929
Email: celkies@christies.com

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Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

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Tel: +1 212 355 7370
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Fax: +852 2525 3856
Email: hkcourse@christies.com

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: education@christies.com

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Fax: +33 (0)1 42 25 10 91
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CHRISTIE'S INTERNATIONAL REAL ESTATE

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Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London
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Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2845 2646
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

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Email: newyork@cfass.com
Singapore
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STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 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. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

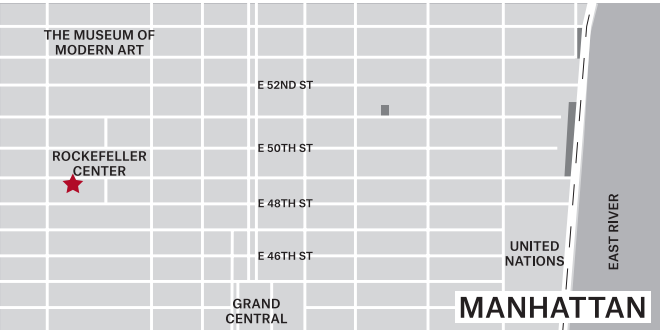
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie’s discretion.		

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
nycollections@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





THE COLLECTOR

ENGLISH AND EUROPEAN FURNITURE,
WORKS OF ART, CERAMICS AND SILVER

New York, 18 October 2017

VIEWING

13–17 October 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

TheCollectorSaleNewYork@christies.com

CHRISTIE'S



**FRENCH & ENGLISH FURNITURE FROM
A DISTINGUISHED PRIVATE COLLECTION**

New York, 24 October 2017

CONTACT

Elizabeth Wight
ewight@christies.com
+1 212 484 4814

AN EARLY LOUIS XV ORMOLU-MOUNTED AMARANTH BUREAU PLAT
BY NOEL GERARD, CIRCA 1732-1736
\$300,000-500,000

PROVENANCE:

The Rt. Hon. Lord Brownlow, Ashridge Park, Hertfordshire and Belton
House, Lincolnshire.
With Duveen Bros. Inc., New York.
Mrs. Hamilton Rice, New York, Sotheby's, London, 17 May 1963, lot 171.
With David Grey Gallery, London.
The Estate of Ogden Phipps; Sotheby's, New York, 19 October 2002, lot 106.

CHRISTIE'S



OLD MASTERS

EVENING SALE

London, King Street, 7 December 2017

CONTACT

Paul Raison
raison@christies.com
+44 (0) 207 389 2086

VIEWINGS

27-30 October 2017	24-27 November	1-7 December
20 Rockefeller Plaza	Hong Kong Convention and	8 King Street
New York, NY 10020	Exhibition Centre, Hong Kong	London SW1Y 6QT

Property from the Stanford Z. Rothschild, Jr. Collection
DOMÉNIKOS THEOTOKÓPOULOS, CALLED EL GRECO
(CRETE 1541-1614 TOLEDO)

Saint Francis and Brother Leo in Meditation (detail)

oil on canvas

43 ¼ x 25 ¾ in. (110 x 64.5 cm.)

£5,000,000-7,000,000

USD 6,800,000-9,500,000

CHRISTIE'S



19TH CENTURY EUROPEAN ART

New York, 31 October 2017

VIEWING

27-30 October 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Deborah Coy
dcoy@christies.com
+1 212 636 2120

WILLIAM ADOLPHE BOUGUEREAU (French, 1825-1905)

Entre la richesse et l'amour

oil on canvas

41 7/8 x 35 in. (106.5 x 89 cm.)

\$400,000 – 600,000

CHRISTIE'S



Property from the Stanford Z. Rothschild, Jr. Collection
 CLAUDE MONET (1840-1926)

Le Rio de la Salute

signed and dated 'Claude Monet 1908' (lower left)

oil on canvas

32 x 25 ½ in. (81.3 x 64.9 cm.)

Painted in 1908

\$7,000,000 – 10,000,000

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 13 November 2017

VIEWING

November 2017
 20 Rockefeller Plaza
 New York, NY 10020

CONTACTS

Jessica Fertig
 JFertig@christies.com
 +1-212-636-2050

Max Carter
 mcarter@christies.com

CHRISTIE'S

THE COLLECTOR



A PAIR OF SEVRES ICE-PAILS (GLACIERE CHANOU)
PRESENTED BY KING CHARLES X OF FRANCE TO THE PAINTER SIR THOMAS LAWRENCE
£25,000-40,000

EUROPEAN FURNITURE, WORKS OF ART AND CERAMICS

London, King Street, 15 November 2017

VIEWING

11-14 November 2017
8 King Street
London SW1Y 6QT

CONTACT

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CHRISTIE'S



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OCTOBER 28 – NOVEMBER 1, 2017
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MEMORIAL SLOAN
KETTERING EVENING
FRIDAY OCTOBER 27, 2017
6–9PM

FOR BENEFIT TICKETS:
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WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

OLD MASTERS

**TUESDAY 31 OCTOBER 2017
AT 10.00 AM**

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: SPOOKY
SALE NUMBER: 14277

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

14277

Client Number (if applicable)

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☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)
1	1,000,000	1	1,000,000
2	2,000,000	2	2,000,000
3	3,000,000	3	3,000,000
4	4,000,000	4	4,000,000
5	5,000,000	5	5,000,000
6	6,000,000	6	6,000,000
7	7,000,000	7	7,000,000
8	8,000,000	8	8,000,000
9	9,000,000	9	9,000,000
10	10,000,000	10	10,000,000
11	11,000,000	11	11,000,000
12	12,000,000	12	12,000,000
13	13,000,000	13	13,000,000
14	14,000,000	14	14,000,000
15	15,000,000	15	15,000,000
16	16,000,000	16	16,000,000
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18	18,000,000	18	18,000,000
19	19,000,000	19	19,000,000
20	20,000,000	20	20,000,000
21	21,000,000	21	21,000,000
22	22,000,000	22	22,000,000
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24	24,000,000	24	24,000,000
25	25,000,000	25	25,000,000
26	26,000,000	26	26,000,000
27	27,000,000	27	27,000,000
28	28,000,000	28	28,000,000
29	29,000,000	29	29,000,000
30	30,000,000	30	30,000,000
31	31,000,000	31	31,000,000
32	32,000,000	32	32,000,000
33	33,000,000	33	33,000,000
34	34,000,000	34	34,000,000
35	35,000,000	35	35,000,000
36	36,000,000	36	36,000,000
37	37,000,000	37	37,000,000
38	38,000,000	38	38,000,000
39	39,000,000	39	39,000,000
40	40,000,000	40	40,000,000
41	41,000,000	41	41,000,000
42	42,000,000	42	42,000,000
43	43,000,000	43	43,000,000
44	44,000,000	44	44,000,000
45	45,000,000	45	45,000,000
46	46,000,000	46	46,000,000
47	47,000,000	47	47,000,000
48	48,000,000	48	48,000,000
49	49,000,000	49	49,000,000
50	50,000,000	50	50,000,000
51	51,000,000	51	51,000,000
52	52,000,000	52	52,000,000
53	53,000,000	53	53,000,000
54	54,000,000	54	54,000,000
55	55,000,000	55	55,000,000
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67	67,000,000	67	67,000,000
68	68,000,000	68	68,000,000
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