

OLD MASTERS DAY SALE

LONDON | 4 JULY 2019



Sotheby's EST.
1744

FRONT COVER
LOT 119
BACK COVER
LOT 113 (DETAIL)
THIS PAGE
LOT 156 (DETAIL)





May the 6th 1671: my Lord
Shaftesburys Collor was given
Red which hee won.
March the 5th 1672 The
Duke of Albermanles Collor
was given Blue which hee won then
Otho Horneck fecit 1673



OLD MASTERS DAY SALE

**AUCTION IN LONDON
4 JULY 2019
SALE L19034
10.30 AM**

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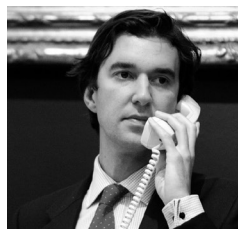
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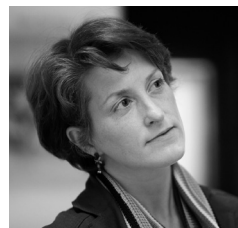
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Contents

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	OLD MASTERS DAY SALE: LOTS 101–196
133	HOW TO BID
136	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
138	CONDITIONS OF BUSINESS FOR BUYERS
140	ADDITIONAL TERMS & CONDITIONS FOR ONLINE BIDDING WAREHOUSE, STORAGE, COLLECTION INFORMATION AUTHENTICITY GUARANTEE
141	IMPORTANT NOTICES GLOSSARY OF TERMS
143	INTERNATIONAL DEPARTMENTS
144	INDEX SOTHEBY'S EUROPE

THE F.C. BUTÔT COLLECTION

LOTS 101–106

Frans Butôt, universally known as F.C. Butôt (1906–1992), was the scion of a dynasty of Amsterdam tobacco merchants. Although he started collecting Old Masters in 1937 (a Drooghsloot), and assembled a small collection before the 2nd World War which was dispersed, it was the resumption of the Indonesian tobacco trade in 1950 that enabled him to resume collecting, and on a considerably greater scale. Lacking the means to put together a collection of outstanding paintings by major Dutch masters in competition with collectors such as Thyssen in Switzerland, Harold Samuel in London, or the Carters in Los Angeles, and institutions such as the National Gallery in Washington and the Metropolitan Museum in New York, and unwilling to settle for second-rate paintings by these artists, Butôt resolved early on to concentrate on the very best works that he could find (drawings as well as paintings) by lesser-known Dutch and Flemish masters, aware that this was then an almost wholly neglected field of connoisseurship.

Fiercely independent-minded and critical of others as well as of himself, he set himself the highest standards in seeking out the best works by these ‘petit maîtres,’ and applied the most rigorous of criteria in his collecting: not only of quality but also of condition. He continuously upgraded his collection by discarding works which he felt fell short in any way, often when he had been able to find a superior work.

While Butôt was an autodidact and rarely took advice in his collecting, he maintained close friendships with scholars who shared his passions, most notably Laurens J. Bol (1898–1994), Director of the Dordrechts Museum from 1949 to 1965, whose books, exhibition catalogues and articles championing lesser-known Dutch artists have been – and remain – a source of inspiration to many. Bol organised an exhibition of Butôt’s collection in Salzburg and Rotterdam in 1972–3, and co-edited with George S. Keyes a catalogue of the collection, published by Sotheby’s in 1981 (the catalogue entries were written by Butôt himself). By then Butôt had retired from the tobacco business and settled in a beautiful house overlooking the village of Sankt Gilgen in the Salzkammergut, where he received an almost constant parade of art-historians and connoisseurs as well as dealers and auctioneers, lured there not only by his collection, which by then had become a byword in the collecting and connoisseurship of Dutch pictures, but also by the lunches prepared by his legendary Austrian cook.

Following Butôt’s death in 1992 his collection of Dutch and Flemish Old Master Paintings and Drawings was dispersed according to his wishes in a landmark sale at Sotheby’s in Amsterdam on 16 November 1993. His family acquired several works in the sale, and it is these, together with paintings kept by the family and not included in the sale, that comprise the majority of the following 6 lots, as well as a number of lots in the Old Master Drawings sale on 3 July 2019.

Some of the references for these lots are abbreviated. Please find the bibliography on p. 124 of the catalogue.



Ludwig Neuhauser, *Portrait of F.C. Butôt*



101

101

PROPERTY FROM A COLLECTION FORMED BY F.C. BUTÔT

JACOB VAN ES

Antwerp 1596 - 1666

Still life with a wine glass, peeled lemon, bread roll, olives and shrimps

signed lower left: *JACOB.VAN.ES*
oil on oak panel
24.4 x 34.9 cm.; 9⁵/₈ x 13³/₄ in.

PROVENANCE

Frau Louise Bellak, Vienna;
Her sale, Vienna, S. Kende, 28 February 1935, lot 36, for 300 Austrian Shillings;
With Galerie Sanct Lucas, Vienna, 1935 (when exhibited in Vienna, see *Exhibited*);
Private collection, Rotterdam, 1942;
With Gallery A. Staal, Amsterdam, 1950;
From whom acquired by F.C. Butôt (1906–92), Sankt Gilgen, Austria, by 1954;
Thence by descent.

EXHIBITED

Vienna, Palais Pallavicini, *Die Jüngeren Brueghel und ihr Kreis*, 16 March – 15 April 1935, no. 70;
Rotterdam, Museum Boymans, *Kersttentoonstelling van oude en moderne schilderijen uit particuliere verzamelingen*, 23 December 1942 – 1 February 1943, no. 15A;
Delft, Stedelijk Museum 'Het Prinsenhof', *Kersttentoonstelling*, 21 December 1952 – 1 February 1953, no. 23.;
Dordrecht, Dordrechts Museum, *Nederlandse stillevens uit de 17de eeuw*, 21 July – 2 September 1962, no. 47;
Salzburg / Münster 1972–1973;
Rotterdam 1973.

LITERATURE

Probably E. Greindl, *Les peintres flamands de nature morte au XVIIe siècle*, 1956, p. 156 (as 'Crevettes et Olives');
Salzburg / Münster 1972–1973, pp. 42–43, reproduced;
Rotterdam 1973, pp. 42–43, reproduced;
Bol & Keyes 1981, pp. 11 and 36, cat. no. 1, reproduced in colour;
E. Greindl, *Les peintres flamands de nature morte au XVIIe siècle*, Brussels 1983, p. 345, cat. no. 2.

Van Es' still lifes are, like this one, characteristically small-scale and modest in their compositions – in this respect they more closely approach the works of the Haarlem monochrome *banketje* painters of the 1630s than any other Flemish artist.

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,100-39,200



102

102

PROPERTY FROM A COLLECTION FORMED BY F.C. BUTÔT

CORNELIS MATTHIEU

Active in Vianen 1637 - 1656

An angler fishing in a woodland setting, with a gentleman on horseback on the path beside him

oil on oak panel
27.6 x 33.4 cm.; 10⁷/₈ x 13¹/₈ in.

PROVENANCE

Dr J.A. van Dongen (1888–1972), Amsterdam, 1962;
From whom acquired by F.C. Butôt (1906–92), Sankt Gilgen, Austria, by December 1962;

His posthumous sale, Amsterdam, Sotheby's, 16 November 1993, lot 34, where unsold and acquired post-sale.

EXHIBITED

Dordrecht, Dordrechts Museum, *Nederlandse Landschappen uit de zeventiende eeuw*, 6 July – 2 September 1963, no. 77;
Salzburg / Münster 1972–1973; Rotterdam 1973.

LITERATURE

Salzburg / Münster 1972–1973, pp. 72–73, reproduced;
Rotterdam 1973, pp. 74–75, reproduced;
L.J. Bol, *Holländische Maler des 17. Jahrhunderts nahe den grossen Meistern*, Brunswick 1973, pp. 14, 169–70, reproduced p. 171, fig. 163;
Bol & Keyes 1981, p. 106, cat. no. 36, reproduced.

Cornelis Matthieu's paintings are rare, and we know nothing about his training and life, apart from a record of him in Vianen. On the evidence of this picture and a few others, he must have been captivated by the work of Adam Elsheimer, which he might have known via the work of Elsheimer's followers such as Johan König or, more likely, the prints of Elsheimer's amanuensis Hendrick Goudt, who settled in Utrecht, not far from Vianen, upon his return from Rome. Here Matthieu has perfectly captured the elegiac mood of Elsheimer's paintings set in landscapes, adding a Dutch note of weather, with a cloud spilling rain at the top of the picture.

£ 8,000-12,000
€ 9,300-14,000 US\$ 10,500-15,700



103

103

PROPERTY FROM A COLLECTION FORMED BY F.C. BUTÔT

PIETER POTTER

Enkhuizen 1597 - 1652 Amsterdam

Summer landscape with figures and grazing cattle

signed lower left: *P. Potter f.*
oil on oak panel
26.9 x 39.9 cm.; 10⁵/₈ x 15³/₄ in.

PROVENANCE

Richard Neall, Aldwick Bay, Sussex;
Anonymous sale ('The Property of a Gentleman'), London, Christie's, 29 November 1957, lot 44, for £270 to Duits; With Duits Ltd., London, 1957;

From whom acquired by F.C. Butôt (1906–92), Sankt Gilgen, Austria, 1962; His posthumous sale, Amsterdam, Sotheby's, 16 November 1993, lot 31, for 96,600 Dutch Guilders, when acquired.

EXHIBITED

Dordrecht, Dordrechts Museum, *Nederlandse Landschappen uit de zeventiende eeuw*, 6 July – 2 September 1963, no. 100; Salzburg / Münster 1972–1973; Rotterdam 1973; Munich 1989.

LITERATURE

Salzburg / Münster 1972–1973, pp. 104–05, reproduced;
Rotterdam 1973, pp. 106–07, reproduced;

L.J. Bol, *Holländische Maler des 17. Jahrhunderts nahe den grossen Meistern*, Braunschweig 1973, p. 184, reproduced p. 185, fig. 177;
Bol & Keyes 1981, pp. 14, 108, cat. no. 37, reproduced in colour.

Pieter Potter was the father of the more famous Paulus Potter. Born in the Zuider Zee port of Enkhuizen, he lived in Leiden from 1628–30 before settling in Amsterdam in 1631. This tonal landscape with its muted colours and low viewpoint reflects Potter's Leiden experience, but was probably painted later on in the 1630s.

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,100-19,600



104

104

PROPERTY FROM A COLLECTION FORMED BY F.C. BUTÔT

GILLIS CLAESZ. D'HONDECOETER

Antwerp 1575 - 1638 Amsterdam

Landscape with cattle, horses,
a cheetah, a camel and other
animals

signed with a monogram and dated lower
right: G.DH : A° 1625

oil on oak panel

31.6 x 41.9 cm.; 12½ x 16½ in.

PROVENANCE

With Leger Gallery, London;
Dr Hans A. Wetzlar, Amsterdam;
With Gebr. Douwes, Amsterdam, 1964;
From whom acquired by F.C. Butôt
(1906–92), Sankt Gilgen, Austria;
His posthumous sale, Amsterdam,
Sotheby's, 16 November 1993, lot 42, where
unsold and acquired post-sale.

EXHIBITED

Paris, Institut Néerlandais, *Bestiaire
Hollandais*, 1–27 March 1960, no. 122;
Salzburg / Münster 1972–1973;
Rotterdam 1973;
Munich 1989.

LITERATURE

Salzburg / Münster 1972–1973, pp. 56–57,
reproduced;
Rotterdam 1973, pp. 58–59, reproduced;
L.J. Bol, *Holländische Maler des 17.
Jahrhunderts nahe den grossen Meistern*,
Brunswick 1973, pp. 130–31, reproduced
p. 129, fig. 112;
Bol & Keyes 1981, pp. 13, 102, cat. no. 34,
reproduced.

£ 8,000-12,000

€ 9,300-14,000 US\$ 10,500-15,700



105

105

PROPERTY FROM A COLLECTION FORMED BY F.C. BUTÔT

CORNELIS SAFTLEVEN

Gorinchem 1607 - 1681 Rotterdam

A peasant couple smoking and eating, their children with a bowl of coals and playing with a dog

oil on oak panel
24.5 x 34.9 cm.; 9⁵/₈ x 13³/₄ in.

PROVENANCE

With Wildenstein & Co., London, 1967;
From whom acquired by F.C. Butôt
(1906–92), Sankt Gilgen, Austria;
His posthumous sale, Amsterdam,
Sotheby's, 16 November 1993, lot 6, for
44,850 Dutch Guilders, when acquired.

EXHIBITED

Salzburg / Münster 1972–1973;
Rotterdam 1973.

LITERATURE

Salzburg / Münster 1972–1973, pp. 114–15,
reproduced;
Rotterdam 1973, pp. 116–17, reproduced;
W. Schulz, *Cornelis Saftleven 1607–1681*,
Berlin and New York 1978, pp. 240–41,
cat. no. 691;
Bol & Keyes 1981, p. 238, cat. no. 102,
reproduced.

This is a relatively early work by Cornelis
Saftleven, to be dated by comparison with
dated peasant interiors from the mid- to late
1630s. At this stage in his career Cornelis was
influenced by Flemish genre painters such as
Adriaen Brouwer and the early work of David
Teniers the Younger.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,100-39,200



106 actual size

106

PROPERTY FROM A COLLECTION FORMED BY F.C. BUTÔT

DOMENICUS VAN TOL

Bodegraven 1635 - 1676

Portrait of a gentleman, half-length, wearing a black hat and coat, holding a pair of gloves

signed with monogram upper right: *D.V.T.*

oil on copper

16 x 13.1 cm.; 6¼ x 5⅛ in.

PROVENANCE

Possibly Richard Neall, Aldwick Bay, Sussex; Anonymous sale ('The Property of a Gentleman'), London, Christie's, 29 November 1957, lot 45, for £95 to Butôt; F.C. Butôt (1906–92), Sankt Gilgen, Austria, 1957; Thence by descent.

EXHIBITED

Salzburg / Münster 1972–1973; Rotterdam 1973.

LITERATURE

Salzburg / Münster 1972–1973, pp. 146–47, reproduced; Rotterdam 1973, pp. 150–51, reproduced; Bol & Keyes 1981, p. 256, cat. no. 111, reproduced.

The Leiden *fijnschilder* Domenicus van Tol was the nephew and pupil of Gerrit Dou, in whose manner he painted domestic genre interiors. In this rare and softly-modelled portrait he shows a greater degree of independence from Dou.

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,100-39,200

THE SØR RUSCHE COLLECTION

LOTS 107-115

F.C. Butôt's taste in Dutch and Flemish paintings and his aims as a collector coincided closely with those of Egon Rusche and his son Thomas, who first got to know Butôt personally in 1972. It followed naturally, therefore, that for them the posthumous dispersal of Butôt's collection at Sotheby's Amsterdam in 1993 was bound to be a significant event. The Rusche collection was then growing at a rapid rate, and it is not at all surprising that following several days' viewing, when Rusche father and son were rarely absent from Sotheby's galleries in the Rokin, they came away with no less than thirteen lots, including a number of paintings that became cornerstones of the collection. Among them was the Michaelina Wautier floral garland that Butôt had acquired from Douwes in 1964, for which the Rusches paid 35,000 Guilders. Launching the dispersal of the SØR Rusche collection at the start of this year, it sold at Sotheby's in New York on 30 January 2019 for \$471,000, a testament to the far-sighted taste of both F.C. Butôt and Egon and Thomas Rusche.

Old Masters acquired at the Butôt sale for the Rusche collection comprise lots 107 – 109, together with paintings acquired elsewhere (lots 110 – 115). Further paintings from the SØR Rusche Collection will be included in an online sale at Sotheby's in September 2019.

Some of the references for these lots are abbreviated. Please find the bibliography on p. 124 - 25 of the catalogue.



Thomas Rusche

PROPERTY FROM THE SØR RUSCHE COLLECTION

ADAM VAN BREEN

The Hague 1590-1645

An elegant company banqueting on a terrace

signed and dated lower left: .A. v. breen 1614
oil on oak panel
34.7 x 61.4 cm.; 13⁵/₈ x 24¹/₈ in.

PROVENANCE

H.C. du Bois, The Hague;
His sale et al., Amsterdam, Frederik Muller,
27 November 1906, lot 189 (as Abraham van
Vinck);
Anonymous sale ('The Property of a
Gentleman'), London, Christie's, 5 July
1907, lot 144 (as J. Vink), for £4-14s.-6d. to
Wharton;
Anonymous sale ('M...'), Brussels, 23
December 1907, lot 37 (as J. Vinck);
Dr Moritz Julius Binder (1877-1947), Berlin,
1932;
With Silvano Lodi, Munich and Milan, 1963;
With Brod Gallery, London, 1964 (when
advertised in *Weltkunst*, 1 April 1964, p.
226a);
With Gebr. Douwes, Amsterdam, Summer
1964 (when exhibited at Oude Kunst- en
Antiekbeurs, Delft);
F.C. Butôt (1906-92), Sankt Gilgen, Austria,
1964;
His posthumous sale, Amsterdam,
Sotheby's, 16 November 1993, lot 46, for
57,500 Dutch Guilders, when acquired.

EXHIBITED

London, Brod Gallery, *Annual spring
exhibition of old master paintings*, 12 March –
24 April 1964, no. 19;
Salzburg / Münster 1972-1973;
Rotterdam 1973;
Munich 1989;
Osnabrück 2013;
Nuremberg 2015.

LITERATURE

A. von Wurzbach, *Niederländisches Künstler-
Lexikon*, vol. II, Vienna 1910, p. 790 (as
Abraham Vinck);
J.G. van Gelder, 'Adam van Breen, schilder',
Oudheidkundig Jaarboek, 1, 1932, p. 114, cat.
no. 7, reproduced plate XXXI, fig. 5;
F. Württenberger, *Das holländische
Gesellschaftsbild*, Schramberg 1937, p. 42,
n. 1;
Salzburg / Münster 1972-1973, pp. 22-23,
reproduced;
Rotterdam 1973, pp. 22-23, reproduced;
Bol & Keyes 1981, p. 232, cat. no. 99,
reproduced;
G.L. Gordon, *Supplement to the Catalogue
of Netherlandish Paintings and Drawings
from the Collection of F.C. Butôt*, London
(Sotheby's) 1989;
G.S. Keyes, *Esaïas van de Velde: 1587-1630*,
Groningen 1984, p. 84, n. 36;
Raupp 1996, pp. 60-63, cat. no. 12,
reproduced in colour;
E. Buijsen, *Haagse Schilders in de Gouden
Eeuw. Het Hoogsteder Lexicon van alle
schilders werkzaam in Den Haag 1600-1700*,
exh. cat., The Hague and Zwolle 1998, p. 107,
reproduced fig. 6.

This scene has the feeling of a stage set, fit
to transport the viewer into the opulence of
the Dutch Golden Age. The figures seated at
their banquet are wearing luxurious outfits,
reflecting the sartorial taste of Adam van
Breen's most fashionable contemporaries: tall
hats, voluminous knickerbockers and small
ruffs for the men, and high, stiff lace collars
for the women.

This is one of the earliest examples of the
'buitenpartij' (literally 'outside party') genre
– a theme that was taken up by artists such
as David Vinckboons and Esaïas van de Velde
shortly after the present painting, dated 1614.
These subjects on the one hand celebrate
the rich attire, feasts and accoutrements of
the imaginary staffage in their idyllic settings,
and on the other, convey an admonition not
to indulge in frivolity and licentiousness,
hinted at by the overturned drinking vessels,
playing cards and oysters scattered on the
terrace (probably to be devoured by the dog
once he has finished gnawing his bone). Such
merry companies have a comic tone, at some
remove from Van Breen's pioneering winter
landscapes.

Another similar painting by Van Breen was
sold at Sotheby's, London, 8 December 1993,
lot 203: not signed or dated, it is likely to date
from around the same time.

£ 60,000-80,000

€ 70,000-93,000 US\$ 78,500-105,000





108

108

PROPERTY FROM THE SØR RUSCHE COLLECTION

CORNELIS GERRITSZ DECKER

Haarlem circa 1623 ? - 1678 Haarlem

A farmhouse beside a canal

indistinctly signed and dated lower right:

C Decke... 165...

bears signature and date lower right:

166... Ruisdael

oil on oak panel

46.5 x 63.9 cm.; 18¼ x 25½ in.

PROVENANCE

J.A. Baron van Heeckeren van Molecaten (1877–1959), Arnhem;
His sale, Arnhem, P. Brandt, 7 November 1961, lot 229 (as Roelof van Vries);
J. van Duyvendijk, Scheveningen, 1962 (as Jacob van Ruisdael);
With P. de Boer, Amsterdam, 1963;
F.C. Butôt (1906–92), Sankt Gilgen, Austria;
His posthumous sale, Amsterdam,
Sotheby's, 16 November 1993, lot 17, for 46,000 Dutch Guilders, when acquired.

EXHIBITED

Dordrecht, Dordrechts Museum, *Zee-, Rivier- en Oever-gezichten*, 12 July – 24 September 1964, no. 23;
Salzburg / Münster 1972–1973;
Rotterdam 1973;
Munich 1989;
Rotterdam 2008, no. 73;
Osnabrück 2013;
Nuremberg 2015.

LITERATURE

Zee-, Rivier- en Oever-gezichten, exh. cat., Dordrecht 1964, cat. no. 23, reproduced pl. 89;
K.J. Müllenmeister, *Meer und Land im Licht des 17. Jahrhunderts*, vol. I, Bremen 1973, p. 156, reproduced;
Salzburg / Münster 1972–1973, pp. 36–37, reproduced;
Rotterdam 1973, pp. 36–37, reproduced;
L.J. Bol, *Holländische Maler des 17. Jahrhunderts nahe den grossen Meistern*,

Braunschweig 1973, pp. 207–09, reproduced p. 208, fig. 202;
Bol & Keyes 1981, pp. 15, 94–95, cat. no. 30, reproduced in colour;
Raupp 2001, pp. 62–65, cat. no. 10, reproduced in colour (as dated 1652);
B. Haak, *The Golden Age: Dutch Painters of the Seventeenth Century*, Zwolle 2003, pp. 384–85, reproduced fig. 816 (as signed and dated 1652);
Rotterdam 2008, p. 82, cat. no. 73, reproduced in colour.

Although we do not know who taught him, Decker was clearly strongly influenced by his Haarlem townsman Jacob van Ruisdael. In this painting, arguably his finest known work, he has fully absorbed Ruisdael's early style of the late 1640s.

£ 30,000-50,000

€ 34,900-58,500 US\$ 39,200-65,500



109

109

PROPERTY FROM THE SØR RUSCHE COLLECTION

JACOB VAN MOESSCHER

active in Haarlem 1635 - 1645

A couple resting beneath tall trees on the bank of a pond

signed lower left: *J van Moescher*
oil on oak panel
47.4 x 63.2 cm.; 18 $\frac{5}{8}$ x 24 $\frac{7}{8}$ in.

PROVENANCE

L.R. Maconochie Welwood, Kirknewton, Midlothian;
By whom sold, London, Sotheby's, 30 July 1947, lot 168 (to Asscher);
Alexander Maconochie, Lord Meadowbank of Gravock and Pitliver (1777–1861);
Anonymous sale, London, Sotheby's, 30 June 1947, lot 168 (to Asscher);
With Duits Ltd, London;
With Gebr. Douwes, Amsterdam, after 1951;
F.C. Butôt (1906–92), Sankt Gilgen, Austria, by 1954;
His posthumous sale, Amsterdam, Sotheby's, 16 November 1993, lot 18, for 207,000 Dutch Guilders, when acquired.

EXHIBITED

Delft, Stedelijk Museum 'Het Prinsenhof', *Kersttentoonstelling*, 21 December 1952 – 1 February 1953, no. 48;
Amsterdam, Gebr. Douwes, *Annual Art Fair Exhibition*, 1955, no. 45;
Dordrecht, Dordrechts Museum, *Nederlandse Landschappen uit de zeventiende eeuw*, 6 July – 2 September 1963, no. 86;
Salzburg / Münster 1972–1973; Rotterdam 1973;
Munich 1989;
Rotterdam 2008, no. 140;
Osnabrück 2013;
Nuremberg 2015.

LITERATURE

Salzburg / Münster 1972–1973, pp. 86–87, reproduced;
Rotterdam 1973, pp. 88–89, reproduced;
L.J. Bol, *Holländische Maler des 17. Jahrhunderts : nahe den grossen Meistern*, Brunswick 1973, p. 201, reproduced p. 202, fig. 195;
Bol & Keyes 1981, p. 110, cat. no. 38, reproduced;
L. Bol, *Die holländische Marinemalerei des 17.*

Jahrhunderts : nahe den grossen Meistern; Landschaften und Stilleben, Munich 1982, p. 201, reproduced in black and white p. 202, fig. 195;
I.F. Fecher, *The Butôt Collection, Sotheby's Exhibition in Munich*, *Welkunst* 59, 1989, cat. no. 12, pp. 1767–68;
H.-U. Beck, *Künstler um Jan van Goyen*, Doornspijk 1991, p. 323, cat. no. 899/A16, reproduced;
Raupp 2001, pp. 180–83, cat. no. 45, reproduced in colour;
Rotterdam 2008, pp. 8, 127, cat. no. 140, reproduced in colour.

This is a highly characteristic picture by Moescher, whose sparse monochromatic landscape paintings (and his few drawings) nearly always include a thick clump of massed trees dominating one half of the composition. As in many of his landscapes, the figures here were painted by Moescher's Haarlem townsman Isack van Ostade (1621–1649).

£ 25,000-35,000

€ 29,100-40,700 US\$ 32,700-45,700



110

110

PROPERTY FROM THE SØR RUSCHE COLLECTION

ABRAHAM STORCK

Amsterdam 1644 - 1708

A ship on the IJ, with a view of Amsterdam beyond

signed on driftwood lower centre: A: Storck
oil on oak panel
22.3 x 30.4 cm.; 8¾ x 12 in.

PROVENANCE

Anonymous sale, London, Philipps, 23 February 1976, lot 55;
With A. Brod, London (by whom advertised in *Die Weltkunst*, no. 10, 15 May 1976);
Carl Schünemann, Bremen, 1977, from whom acquired.

EXHIBITED

Münster, Westfälisches Landesmuseum, on loan 1981–85;
Rotterdam 2008, no. 146;
Osnabrück 2013;
Ahrenshoop, Kunstmuseum Ahrenshoop, *Das flüssige Element. Seestücke des 17. und 21. Jahrhunderts aus der SØR Rusche Sammlung Oelde/Berlin*, 25 May – 24 August 2014;
Nuremberg 2015.

LITERATURE

Raupp 2001, pp. 260–63, cat. no. 69, reproduced in colour;
Rotterdam 2008, p. 131, cat. no. 146, reproduced in colour.

Storck, a native of the city of Amsterdam, practiced his marine painting in the wake of Ludolf Backhuizen who often included the silhouette of towns in the background of his own marine pictures. Thus, Storck's hometown itself appears here on the distant shore. A preliminary drawing for this composition (signed and dated 1680, 90 x 142 cm.) is recorded in the collection of F.C. Butôt.¹ An execution date for the present painting of soon after the 1680 drawing can be assumed.

¹ L.J. Bol and G. Keyes, *Netherlandish Paintings and Drawings from the Collection of F.C. Butôt*, London 1981, reproduced p. 144.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,100-39,200



111

111

PROPERTY FROM THE SØR RUSCHE COLLECTION

DAVID TENIERS THE YOUNGER

Antwerp 1610 - 1690 Brussels

Interior tavern scene with peasants drinking and smoking

signed lower right: D. TENIERS. FEC
oil on canvas
37.3 x 51 cm.; 14¾ x 20⅞ in.

PROVENANCE

Elector Friedrich August I of Saxony
(acquired for him by Graf August Christoph von Wackerbarth);
Gemäldegalerie, Dresden, 1722–1926, inv. no. A703;
Nationalized from the Royal House of Saxony in 1919 and handed back to the House of Wettin Albertinische Linie e.V on 20 November 1926;
Acquired by the present owner in 1972.

EXHIBITED

Rotterdam 2008, no. 60;
Stade, Kunsthau, 27 September 2014 – 4 January 2015; Apolda, Kunsthau Apolda Avantgarde, 11 January – 15 March 2015; Aschaffenburg, Kunsthalle Jesuitenkirche, 9 May – 6 September 2015; Neu-Ulm, Edwin Scharff Museum, 20 February – 22 May 2016; Regensburg, Städtische Galerie im Leeren Beutel, 11 December 2016 – 19 February 2017, *Bittersüße Zeiten. Barock und Gegenwart in der SØR Rusche Sammlung Oelde/Berlin*; Nuremberg 2015.

LITERATURE

Katalog der königlichen Gemäldegalerie zu Dresden, Dresden 1916, p. 17, cat. no. 1066, reproduced in black and white;
Raupp 1996, pp. 228–31, cat. no. 56, reproduced in colour;
Rotterdam 2008, p. 75, cat. no. 60, reproduced in colour.

£ 30,000-40,000
€ 34,900-46,500 US\$ 39,200-52,500

PROPERTY FROM THE SØR RUSCHE COLLECTION

HORATIUS PAULIJN

possibly Bath circa 1644 - 1682/85 possibly North Germany

Still life with musical instruments and a songbook, with the bust of the Medici Venus and a large feathered helmet

signed on the sealed document: *Horatius Paulijnus Pinxit*
oil on canvas
51.6 x 38.7 cm.; 20¼ x 15¼ in.

PROVENANCE

Private collection, Esher, Surrey;
With Brian Koetser, London, 1962;
With Th. Brod, London;
With Edward Speelman, London, by 1976 (from whom stolen, 16 August 1976, with a notice in *Weltkunst*, December 1976, p. 2177, and later recovered);
With Silvano Lodi, Munich and Milan, from whom acquired.

EXHIBITED

London, Brian Koetser Gallery, *Paintings by Old Masters*, 17 October – 16 November 1962, no. 32;
Rotterdam 2008, no. 6;
Nuremberg 2015.

LITERATURE

W. Bernt, *Die Niederländischen Maler und Zeichner des 17. Jahrhunderts*, Munich 1979, vol. II, cat. no. 964;
E. Gemar-Költzsch et al., *Holländische Stillebenmaler im 17. Jahrhundert*, Lingen 1995, vol. III, p. 774, cat. no. 307/1, reproduced;
A. van der Willigen and F.G. Meijer, *A dictionary of Dutch and Flemish Still-life painters working in oils, 1525–1725*, Leiden 2003, p. 158;
Raupp 2004, pp. 190–93, cat. no. 40, reproduced in colour;
Rotterdam 2008, pp. 6, 37, cat. no. 6, reproduced in colour.

This high-quality still life is one of very few identified works by Horatius Paulijn, an artist about whom little is known. He is believed to have worked in both England and Denmark, but appears to have spent the majority of his career in Amsterdam, where he was until 1674, before setting off for the Holy Land in 1675. He never travelled further than Hamburg, however, where he is known to have been that same year.

Among the mass of papers, including an almanac, a songbook and a certificate in English, upon which Paulijn has signed his name in full, is a marble bust modelled on the Medici Venus (Galleria degli Uffizi, Florence) – a 1st century BC marble copy of a late Hellenistic bronze sculpture, that was found in Rome in the early 17th century. The full-length sculpture was heralded almost immediately as one of the most beautiful examples of ancient statuary, and many replicas were made, along with painted, drawn and printed depictions.

Almost uniformly illuminated, the marble bust and the pale documents are highlighted by contrast with the Classical architecture and in particular the rich oriental carpet on which they are placed. The neutral background also serves to make the rather extraordinary, richly-feathered helmet stand out even more – the wispy fronds juxtaposed with the hard plasticity of the bust. This sort of elaborately-plumed helmet is found in two paintings by Juriaen van Streeck of a similar period of *circa* 1670.¹

While its presence here, along with the busts and the sober Classical setting, grants the composition an air of noble connoisseurship, the still life is undoubtedly a *vanitas* – the luxurious objects in somewhat of a state of disarray a commentary on the transience of worldly goods, fame and learning. Alternatively, the bust of Venus, positioned centrally and turned away from these trifles, may also be interpreted as a kind of timeless ideal of beauty and purity triumphing over the more temporary trappings of vanity.

¹ York Art Gallery, York, inv. no. YORAG:57; and Pushkin Museum, Moscow, inv. no. Ж-2533.

£ 30,000-40,000

€ 34,900-46,500 US\$ 39,200-52,500



PROPERTY FROM THE SØR RUSCHE COLLECTION

CORNELIS NORBERTUS GYSBRECHTS

Antwerp 1610 - 1678

Trompe l'œil of an open cabinet

oil on canvas
94.5 x 80.8 cm.; 37¼ x 31¾ in.

PROVENANCE

Mrs David Pleydell-Bouverie, New York, 1949;
Anonymous sale, Amsterdam, Sotheby's
Mak van Waay, 22 April 1980, lot 24 (as E.
Collier), when acquired.

EXHIBITED

San Francisco, California Palace of the
Legion of Honor, *Illusionism & trompe-l'œil*, 3
May – 12 June 1949 (as E. Collier);
On loan, Münster, Westfälisches
Landesmuseum, inv. no. 1623LG;
Rotterdam 2008, no. 76;
Hamburg, Bucerius Art Forum, *Täuschend
echt. Die Kunst des Trompe l'œil*, 23 February
– 24 May 2010, no. 160;
's-Hertogenbosch, Het Noordbrabants
Museum, *Schijn Bedriegt*, 12 October 2013 –
26 January 2014;
Leverkusen, Bayer Kulturhaus, 14 September
2014 – 4 January 2015; Liesborn, Museum
Abtei Liesborn, 8 November 2015 – 10
January 2016, *Wahrheiten. Werke aus der
SØR Rusche Sammlung Oelde/Berlin*;
Nuremberg 2015;
Baden-Baden, Staatliche Kunsthalle Baden-
Baden, *Gutes böses Geld. Eine Bildgeschichte
der Ökonomie*, 5 March – 19 June 2016,
unnumbered.

LITERATURE

California Palace of the Legion of Honor,
Illusionism & trompe-l'œil, exh. cat.,
San Francisco 1949, reproduced p. 40
(as E. Collier);
P. Gammelbo, 'Cornelius Norbertus
Gijsbrechts og Franciscus Gijsbrechts',
Kunstmuseets årsskrift 1952–55,
Copenhagen 1956, p. 146, cat. no. 12;

M. Braun, *Cornelis Norbertus Gijsbrechts und
Franciscus Gijsbrechts*, doctoral diss., Berlin
1994, pp. 95, 106, cat. no. 1.3.3, reproduced;
Raupp 2004, pp. 134–37, cat. no. 26,
reproduced in colour;
Rotterdam 2008, pp. 84–85, cat. no. 76,
reproduced in colour;
H. Bündge and L. Heese (eds), *Gutes böses
Geld. Eine Bildgeschichte der Ökonomie*,
exh. cat., Bielefeld and New York 2016,
reproduced in colour p. 101.

This painting is one of very few *trompe-l'œil*
cupboard paintings by Gysbrechts, which are
virtually all on almost square canvases, such
as the painting in the Musées des Beaux-Arts,
Rouen.¹ The picture represents a cabinet
containing objects, including an overflowing
pouch full of coins and pieces of writing
equipment, which are visible through the open
door, the panes of glass at an angle creating
an illusion of depth. Conversely, a letter knife
stuck into the bottom of the frame and the
key in the lock appear to stand proud of the
picture plane, as do the written and printed
papers tucked into the horizontal lead bar,
meaning the illusion created is both behind
and in front of the surface of the real canvas.

Among the documents is a copy of *The
London Gazette*, a publication that was
initiated in 1666, having started as *The Oxford
Gazette* in 1665. Its inclusion provides a
terminus post quem for the painting, despite
the date of 1653, which appears on the
central letter, and the MDCLVII (1657) on the
Almanac. This Almanac is virtually identical to
that, also dated 1657 and from Liège, which
appears in Gysbrechts' painting of 1665,
sold at Sotheby's, New York, 3 June 2010,
lot 52. Edwaert Collier, to whom the present
painting was previously attributed, painted
The London Gazette in several compositions,
folded in half in this manner, though only from
1693, meaning that this work may well be the
earliest painted image of the oldest English
newspaper. Curiously, there is no record of
Gysbrechts ever having travelled to England.

Having been employed as motifs since
Antiquity, in the decoration at Pompeii for
example, illusionistic wall cupboards or niches
were subjects that gained considerable
popularity in the Renaissance, particularly in
intarsia (mosaic woodwork) decoration, and
were again addressed in the mid-17th century
by artists such as Samuel van Hoogstraten,
whose paintings of illusionary windows and
cabinets undoubtedly provided inspiration
for Gysbrechts in works such as the present
painting.

The market for *trompe-l'œils* grew in strength
in the second half of the 17th century and
Gysbrechts himself developed the genre
to an unprecedented degree, producing
ever more complex compositions and
astonishing, original motifs, particularly
during his employment at the Danish court
between 1668–72 under the patronage of
Kings Frederik III and Christian V. While there,
Gysbrechts executed twenty-two *trompe-
l'œil* paintings for the royal *Kunstammer*
and Rosenborg Castle – works designed to
deceive and delight the visitor to the home
of rulers fascinated by both science and art
– including an illusionistic easel, a painting
representing the reverse of a framed canvas,
and a *trompe-l'œil* cabinet with actual hinges
and keyhole that can really be opened.²

¹ Signed and dated 1665; see O. Koester, *Painted
Illusions. The Art of Cornelius Gijsbrechts*, exh.
cat., London 2000, p. 40, reproduced in colour
p. 41, fig. 12.

² All in the Statens Museum for Kunst, Copenhagen,
inv. nos KMS5, KMS1989 and KMS3076,
respectively; see O. Koester et al., *Illusions.
Gijsbrechts Royal Master of Deception*, exh. cat.,
Copenhagen 1999, pp. 164–67, cat. no. 12; pp.
176–79, cat. no. 15; and pp. 206–07, cat. no. 29,
all reproduced in colour.

£ 40,000-60,000

€ 46,500-70,000 US\$ 52,500-78,500





114

114

PROPERTY FROM THE SØR RUSCHE COLLECTION

FRANS FRANCKEN THE YOUNGER AND STUDIO

Antwerp 1581 - 1642

The Wedding Feast at Cana

signed lower left: *D^o franCK inf.*

oil on copper

56 x 73.3 cm.; 22 x 28 7/8 in.

PROVENANCE

Anonymous sale, London, Christie's South Kensington, 5 July 2000, lot 9, when acquired.

EXHIBITED

Rotterdam, Kunsthall, *Jezus in de Gouden Eeuw*, 9 September 2000 – 7 January 2001, unnumbered;
Rotterdam 2008, no. 101;
Wuppertal, Von der Heydt-Museum, *Freiheit, Macht und Pracht – Niederländische Kunst im 17. Jahrhundert*, 21 June – 23 August 2009;
Nuremberg 2015;
Apolda, Kunsthhaus Apolda, 10 January – 28 March 2016; Telgte, Westfälisches Museum, 10 June – 4 September 2016, *Vom Allmächtigen zum Leibhaftigen: Religiöse Motive in der SØR Rusche Sammlung Oelde/Berlin*, unnumbered.

LITERATURE

A. Blankert et al., *Jezus in de Gouden Eeuw*, exh. cat., Zwolle and Rotterdam 2000, p. 87, reproduced;
Rotterdam 2008, p. 102, cat. no. 101, reproduced;
Raupp 2010, pp. 144–48, cat. no. 21, reproduced in colour (as Francken the Younger).

When it was last offered on the market, the attribution of this painting was endorsed by Dr Ursula Harting following first-hand inspection, who noted that the first arrangement of the picture is by Frans Francken the Younger, with later work by his studio.

£ 15,000-20,000

€ 17,500-23,300 US\$ 19,600-26,100



115

115

PROPERTY FROM THE SØR RUSCHE COLLECTION

DAVID TENIERS THE YOUNGER

Antwerp 1610 - 1690 Brussels

A flute player in profile

oil on oak panel
17.6 x 14 cm.; 67/8 x 5 1/2 in.

PROVENANCE

A.G. de Berghe, Brussels;
His sale, Brussels, Fievez, 7–8 June 1906, lot 127;
With Dr Benedict & Co, Berlin, 1929;
A.W. Sjöstrand, Stockholm, 1929–33;
By whom sold, Berlin, Rudolph Lepke, 21–22 March 1933, lot 26;
J.C.H. Heldring, Oosterbeek, 1960;
Dr A.M. van Doorenstein/ P.A. Klett-van Doesburgh/ L.M. Gaemers van Amme, 1968;
Anonymous sale, Hoensbroek, J.O. Walstijn, 24 August 1970, lot 14, when acquired.

EXHIBITED

Oelde, Rathaus, *Niederländische Originalgemälde der Zeitgenossen Rembrandt Harmesz. van Rijn*, 30 November – 17 December 1983;
Liesborn, Museum Abtei Liesborn, *Genrebilder*, 22 September 1996 – 2 March 1997;
Rotterdam 2008, no. 33;
Nuremberg 2015.

LITERATURE

Raupp 1996, pp. 222–25, cat. no. 54, reproduced in colour;
Rotterdam 2008, p. 53, cat. no. 33, reproduced in colour.

Flautists are quite rare in Teniers' paintings – in his many scenes of peasant merrymaking, the music is almost always provided by a bagpipe or a stringed instrument. However, figures of flautists do appear, for instance in the background of *The Prodigal Son* in the Minneapolis Institute of Art (inv. no. 45.8)¹. They also appear within the context of the Five Senses as a personification of Hearing,

for example in the canvas in the State Hermitage Museum, St Petersburg (inv. no. 432),² and in more typical genre scenes of peasants, such as the canvas depicting a duet between lovers, also at the Hermitage (inv. no. 431).³ A painting at the Staatliche Kunsthalle Karlsruhe (inv. no. 198),⁴ is rather comparable in composition to the present work – although the figure is most likely holding a walking stick, rather than a musical instrument.

ENGRAVED

Quirijn Boel (1620–1668), in reverse (Hollstein 34).

¹ S. Forrest, *European Paintings in the Minneapolis Institute of Arts*, Minneapolis 1971, p. 151, cat. no. 79, reproduced.

² N. Gritsay and N. Babina, *State Hermitage Museum Catalogue: Seventeenth and Eighteenth Century Flemish Paintings*, New Haven and London 2008, p. 359, cat. no. 431, reproduced.

³ Gritsay and Babina 2008, pp. 358–59, cat. no. 431, reproduced.

⁴ RKD no. 280966.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,100-39,200



116

116

FLEMISH SCHOOL, LATE 16TH CENTURY

An elegantly-dressed lady at an
organ, as Saint Cecilia

oil on panel
67.7 x 47.9 cm.; 26⁵/₈ x 18⁷/₈ in.

£ 8,000-12,000
€ 9,300-14,000 US\$ 10,500-15,700



117

117

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

CIRCLE OF BERNARD VAN ORLEY

The Virgin and Child in a landscape

oil on panel
58.1 x 44.4 cm.; 22⁷/₈ x 17¹/₂ in.

PROVENANCE

With Lionel Harris/ The Spanish Art
Gallery, London, by August 1928 (by whom
advertised in *Pantheon*, September 1928, as
attributed to Van Orley);
With Mortimer Brandt, New York;
From whom purchased by Ruth K. Palitz, 28
December 1935;

Thence by descent until sold ('Property
from the descendants of Clarence Palitz'),
New York, Sotheby's, 26 January 2012, lot 2,
where acquired by the present owner.

EXHIBITED

Minneapolis, Walker Art Center, 1942,
no. 8.q.

LITERATURE

M. Friedländer, *Early Netherlandish Painting:
Jan Gossart and Bernart van Orley*, vol.
VIII, Leiden 1972, p. 108, cat. no. 126d,
reproduced pl. 111 (as a copy after Van
Orley);
L.I. Hendrikman, 'Madonna col bambino all
fontana', in C. Pirovano (ed.), *Musei e Gallerie
di Milano-Pinacoteca Ambrosiana*, vol. I,
Milan 2005, pp. 237 and 239.

This Madonna and Child in a distant river
landscape relates to the similar coposition
(though in reverse) of the *Virgin and Child seated
by a fountain*, by Bernard van Orley (1487/91–
1541), dated to around 1516 and currently in the
collection of the Ambrosiana, Milan.¹

When offered in 2012 an old photo-certificate
was noted, inscribed and dated by Max J.
Friedländer (23 September 1929) and by W.R.
Valentiner (24 November 1935), ascribing this
painting to The Master of 1518.

¹ Inv. no. 46; see Friedländer 1972, p. 107, cat. no.
126, reproduced pl. 111, fig. 126.

£ 30,000-50,000
€ 34,900-58,500 US\$ 39,200-65,500

PROPERTY FROM A PRIVATE COLLECTION

TYROLEAN SCHOOL, PROBABLY INNSBRUCK, CIRCA 1515

Portrait of a jester at the court
of the Emperor Maximilian I,
identified as Narr Pock or Hanns
Wynter, bust-length, dressed as
a fool and holding a beaker

tempera on oak panel
30.6 x 21.8 cm.; 12 x 8½ in.

PROVENANCE

Possibly Rasmussen collection, Stockholm
(according to Fritz, see *Literature*);
Friedrich Gutmann (1886–1944), Heemstede,
near Haarlem, probably acquired in the early
1920s (as Burgundian);
By whom sold through a forced or involuntary
sale to Julius Böhler, 11 February 1942;
With Julius Böhler, Munich, 1942–45;
Recovered by the Dutch authorities in 1946,
and returned to the Gutmann family by them
in January 1954;
Sold by the Gutmann family later that year
through V. Modrzejewski, Amsterdam;
Becker collection, Dortmund, by 1954, until
after 1967, and probably until 1979;
With Hans M. Cramer, The Hague, 1979 (in
his *Catalogue XXI* of that year, no. 11);
In the collection of the late husband of the
present owner by 1993.

EXHIBITED

Dortmund, Schloss Cappenburg,
Meisterwerke alter Malerei, 1954, no. 13;
Kassel, Staatliche Museen, Gemäldegalerie
Alte Meister, on loan (inv. no. L 1100);
Bruges, Bruggemuseum-Gruuthuse, *Geloof
en Geluk. Jewelry and Devotion in Medieval
Flanders*, 22 September 2006 – 4 February
2007, no. 3.27 (as from the circle of Bernhard
Strigel).



Fig. 1. Hans Burgkmair the Elder, *Natural Fools*, from the
Triumphal Procession of Emperor Maximilian of Austria (detail)

LITERATURE

E. Buchner, *Das deutsche Bildnis der
Spätgotik unter der frühen Dürerzeit*,
Berlin 1953, pp. 121 and 207, cat. no. 135,
reproduced plate 135 (as a Tyrolean Master
from the end of the 15th century);
R. Fritz, *Sammlung Becker*, Dortmund 1967,
unpaginated, cat. no. 14, reproduced (as a
Tyrolean Master from the end of the 15th
Century);
A. Schnackenburg-Broschek, in E. Mai (ed.),
*Das Kabinett des Sammlers. Gemälde vom
XV. bis XVIII. Jahrhundert*, Cologne 1993, pp.
66–68, reproduced (as from the circle of
Bernhard Strigel);
J. Koldewey, *Geloof and Geluk*, exh. cat.,
Bruges 2006, pp. 56–57, reproduced
in colour fig. 3.27 (as from the circle of
Bernhard Strigel);
E. Pokorny, in L. Madersbacher and E.
Pokorny (eds), *Maximilianus. Die Kunst des
Kaisers. L'arte dell'Imperatore*, exh. cat.,
Castle Tyrol 2019, under cat. no. 13.22.

This portrait has been identified as a likeness
of a *Hofnarr* (Court Fool or Jester), specifically
one of the five *Natürlich Narren* (Natural
Fools) that are depicted in a triumphal
carriage, surmounted with plants and trees,
in Hans Burgkmair's large series of woodcuts
depicting *The Triumphal Procession of
Emperor Maximilian I*, circa 1516–18 (fig. 1).
Kurt Löcher (see *Literature*) was the first to
suggest that the figure is synonymous with
the fool prominent in the centre of the group,
wearing a hat decorated with a large feather,
badges and ribbons, which match those in
the present picture. In the print he is reaching
for the Jew's harp being played by another of
the fools, gesturing with his hand, on which
Löcher was able to detect four rings, including
two on the same finger, as in this painting.

Maximilian I named his fools – by the early
16th century customary members of a royal or
noble household – either with a first name or
a humorous nickname, indicating that without
a family name or place of origin they were
outsider figures of no defined social status. The
men in the carriage are recorded as: 'Gylme,
Pock, Gülchisch Caspar, Hanns Wynnter,
Guggeryllis.' The subject of the present portrait,
and the figure in Burgkmair's print, has until

now been identified as Pock. More recently,
however, Erwin Pokorny has suggested that he
may be Hanns Wynter, the only fool with a full
name, since in the same series of woodcuts,
Burgkmair depicts the figures of the Five
Court Offices (block 16), from cup-bearer to
shoemaker, according to the order that was
dictated by the Emperor.¹ If this print follows
the same logic, Guggeryllis must be playing the
instrument with Wynnter reaching for it.

Building on the research of Löcher, who
attempted to identify the decorations on
Pock's hat,² Jos Koldewey connected two of
them with known insignia (see *Literature*).
Among these is a gilt hat-pin of Saint
Christopher, which is very similar to a lead-
tin alloy insignia datable to circa 1425–74,
and another of the letter M surmounted by a
crown which resembles, though less closely,
another insignia, believed to refer to the
fools' patron, Emperor Maximilian.³ To the
left is a jewelled hat-pin flanked by a dragon,
possibly evoking the sayings of King Solomon
in which wine is characterised as being easily
swallowed but biting like a snake the next
day (Proverbs 23: 31–32). The wine (or beer)
glass that the sitter is brandishing here was a
common attribute of the fool. Rolf Fritz (see
Literature) noted that this *Warzenbacher*
(literally 'warted beaker') is characteristic of
the Tyrol, circa 1500.⁴

The dragon jewel may also be a *vanitas* emblem,
bearing a warning of decadence and revealing
sin as a snake, in accordance with the fool's
function as a living reminder and embodiment of
Vanitas. This theme is also emphasised by the
sitter's gaudy jewellery and costume, decorated
to excess, designed to appear ludicrous rather
than luxurious, as well as the stock type of his
expression – mouth partly open to reveal his
teeth, indicating laughter.

¹ Written communication, 26 March 2019; also see
Pokorny 2019, under *Literature*.

² Löcher's unpublished research is quoted extensively
by Schnackenburg-Broschek (see *Literature*).

³ See Koldewey 2006, p. 57, reproduced p. 56,
figs 3.25 and 3.26.

⁴ Dendrochronological analysis carried out by Ian
Tyers of Dendrochronological Consultancy Ltd in
2011 also confirmed that the oak panel is not of
Netherlandish or Baltic origin, and thus probably
Tyrolean.

£ 30,000-50,000

€ 34,900-58,500 US\$ 39,200-65,500



PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

ANTWERP SCHOOL, CIRCA 1520

The Virgin and the Christ Child with Saint Anne before a rose bower (*Anna Selbdritt*)

oil on panel, arched top
33 x 22.9 cm.; 12⁵/₈ x 9 in.

PROVENANCE

The Imperial Gallery, Vienna, inv. no. 940, by 1783 (as Rogier van der Weyde), until deaccessioned 3 February 1928 (as Netherlandish circa 1520);¹ Acquired from the above by Galerie Sanct Lucas, Vienna, 8 March 1928, for 3,000 marks; Marianne Khuner (1890–1984), Beverly Hills and New York; By whose Estate sold, New York, Christie's, 15 January 1985, lot 204 (as circle of Joos van Kalkar), where acquired by Peter Jay Sharp; His Estate sale, New York, Sotheby's, 13 January 1994, lot 60 (as Master of the Embroidered Foliage); With Galerie de Jonckheere, Brussels; From whom acquired by the cousin of the present owner, 15 March 2005.

LITERATURE

C. von Mechel, *Verzeichniss der Gemälde der Kaiserlich Königlichen Bilder Gallerie in Wien*, Vienna 1783, p. 156, cat. no. 25 (as Roger van der Weyde); J. Rosa Jr, *Belvedere Picture Gallery inventory*, MS held in the archive of the Kunsthistorisches Museum, Vienna, Vienna 1816/17, 'as hanging on the 2nd floor, in room 3, no. 22'; A. Krafft, *Verzeichniss der kais. kön. Gemälde-Gallerie im Belvedere zu Wien*, Vienna 1837, p. 226, cat. no. 21 (as Roger van der Weyde [sic.]); E. Engert, *Catalog der k.k. Gemälde-Gallerie im Belvedere zu Wien*, Vienna 1858, p. 129, cat. no. 7 (as Roger van der Weyde [sic.]); *Kunsthistorische Sammlungen des allerhöchsten Kaiserhauses. Die Gemäldegalerie. Alte Meister*, Vienna 1907, p. 177, cat. no. 758 (as Netherlandish, circa 1520); W. Deiters, *Die Wiener Gemäldegalerie unter Gustav Glück. Von der kaiserlichen Sammlung zum modernen Museum*, Munich 2016, p. 132 (as Netherlandish, circa 1520).

Once forming part of the Imperial Collection in Vienna, this *Anna Selbdritt* was traditionally attributed to Rogier van der Weyden. Referred to as the work of Rogier throughout the Imperial Collection inventories of the late 18th and 19th centuries, the attribution seems to have first been challenged in the 1907 catalogue of the Imperial Collection which records the painting as anonymous, and notes the opinion of L. Scheibler as proposing a possible attribution to Jan Coninxloo the Elder. It was later offered at auction in 1985 as from the circle of Joos van Kalkar, and in 1994 as by the Master of the Embroidered Foliage.²

Since the attribution to Rogier had been dismissed by the early 20th century, this undeniably high-quality devotional panel has eluded an alternative firm attribution. What is certain is that the composition of this delightful panel bears comparison with the works of the Master of Frankfurt, an anonymous master working in Antwerp in the last decades of the 15th century, and the early decades of the 16th century. The Master of Frankfurt's chief importance lies in his continuing the great tradition of 15th century Netherlandish painting (particularly the compositions of Rogier van der Weyden and Hugo van der Goes) well into the 16th century, his development of a markedly earthy figure type, his apparently innovative management of a large workshop that produced paintings directly for the open market, and his status (along with his great contemporary, Quentin Massys) as a founder of the distinguished tradition of painting in Antwerp.

The Master of Frankfurt's eponymous work, the great *Saint Anne Altarpiece*, or *Altarpiece of the Holy Kindred*,³ of circa 1505, bears compositional and iconographic similarities with the present panel, as well as comparable smaller details such as the representation of God the Father at the top of the panel; the ornate carpet of foliage and inclusion of exotic headwear.

Between the years of about 1480 and 1520 images of Saint Anne were especially sought after. She was no longer seen merely as an intercessor, but due to her blood relationship with Christ, she was judged to have power in her own right to assist in the salvation of souls. Popular devotion of Saint Anne gave rise to a new iconographic type known as *Anna Selbdritt*. The phrase literally means 'Anne herself the third', or 'Anne makes three.' The structure of this iconographic motif derives from earlier medieval depictions of Mary with the Christ Child on her lap, known as the 'seat of wisdom' type. The figure of Saint Anne began to be added to this type during the late 13th century, the older woman most frequently presented as mature, and Mary sometimes portrayed as a child, or a smaller adult woman. Often the figures of Mary and Jesus were placed within the contours of the figure of Saint Anne, or her cloak, but here we see the mother and daughter given equal status, sitting side by side.⁴

¹ See Deiters 2016, p. 132.

² See *Provenance*.

³ See J.O. Hand, 'Saint Anne with the Virgin and the Christ Child by the Master of Frankfurt', *Studies in the History of Art*, vol. 12, 1982, p. 47, reproduced.

⁴ For further discussion of the iconography of the *Anna Selbdritt* see V. Nixon, *The Anna Selbdritt in late medieval Germany: Meaning and function of a religious image*, doctoral diss., Concordia University, Montreal 1997.

£ 100,000-150,000
€ 117,000-175,000
US\$ 131,000-196,000





PROPERTY FROM A PRIVATE COLLECTION

MAARTEN VAN HEEMSKERCK

Heemskerck 1498 - 1574 Haarlem

The Virgin and Child

bears date on the *cartellino*, upper left: a° 1532

oil on oak panel

94 x 80.8 cm.; 37 x 31⅞ in.

PROVENANCE

Probably with Hans Wendland, Paris, in 1937 and sent by him from Berlin to Fischer, Lucerne, in February 1943; Confiscated from Hans Wendland, Geneva by the Office Suisse de Compensation, service de la liquidation des biens allemands from the le Coultre Warehouse Geneva, c. 1947; Presumably cleared for return and given back to Wendland by the Office Suisse de Compensation at an unknown date after 1947;

From whom acquired by Heinz Kisters, Kreuzlingen, by 1963;

Anonymous sale, Lucerne, Galerie Fischer, 12–13 June 1970, lot 517, reproduced pl. 33, withdrawn (as Jan van Scorel, on oak panel, 96 x 82 cm.);

Thence by descent to the present owner.

EXHIBITED

Nuremberg, Germanisches Nationalmuseum, *Sammlung Heinz Kisters, Altdeutsche und Altniederländische Gemälde*, 25 June – 15 September 1963, no. 85, reproduced plate 93 (as Jan van Scorel, on oak panel, 96 x 82 cm.).

LITERATURE

R. Grosshans, *Maerten van Heemskerck*, Berlin 1980, pp. 55, 90–91, cat. no. 2, reproduced in black and white, fig. 2 (as Heemskerck).

This *Virgin and Child* is among the earliest known works by Heemskerck, painted before or during his period of collaboration with Jan van Scorel (1495–1562), who lived in Haarlem between 1527 and 1530, and prior to his departure for Italy in 1532. In 1963 the painting was exhibited in Nuremberg as a work by Scorel and retained its misattribution until Rainald Grosshans recognised it as an early work by Heemskerck and published it as such in his monograph of 1980.

According to Grosshans, in 1969 the not-quite-nonagenarian art dealer Hans Wendland confessed to the then-owner of the *Virgin and Child* that he had split it from a double-sided panel that originally bore a *Man of Sorrows* on the other side and sold both to him separately as the work of two different hands. The latter was sold at Sotheby's in 2017.¹ The story is probably apocryphal, however, and it is unlikely that such a division took place, not least because of the lack of evidence that the two paintings once shared the same support. Moreover, the works differ considerably in style – one most likely painted before, and the other after, the artist's trip to Italy (1532–36). Wendland probably confused the pictures with another pair of the same subject.² In Prof. Dr. Ilya Veldman's opinion, the *Virgin and Child* predates Heemskerck's Italian trip and so is datable to 1532 or before. The date on the *cartellino* is probably a later addition, perhaps strengthening numerals originally

inscribed on the work. Veldman considers the *Man of Sorrows* to have been painted a few years later, dating it to around 1538 (and not to the second half of the 1520s, as Grosshans argued).³ We are grateful to Prof. Dr. Veldman for her comments.

Heemskerck's imaginative variations on the subject of the Virgin and Child are a recurring theme in his work. Before leaving for Italy, the artist presented the Guild of Saint Luke with his now celebrated work *Saint Luke painting the Virgin*, completed on 23 May 1532, and housed today at the Frans Halsmuseum, Haarlem (fig. 1).⁴ In that large picture Saint Luke is at work on an image that is a variation on the *Virgin and Child* under discussion, a painting that bears a marked resemblance in format and facial types to the Haarlem panel. Close comparisons may also be made with two other paintings by Heemskerck of Marian subjects. The first, with figures similarly posed but placed in a landscape setting, is *The Rest on the Flight into Egypt*, dated by Grosshans to about 1529–30, in which the graceful oval of the Virgin's face, the arrangement of her braided hair and the muscular anatomy of the ruddy-cheeked Christ Child offer close analogies with this painting (Samuel H. Kress Collection, National Gallery of Art, Washington, DC).⁵ The other comparable work is *Virgin and Child in a landscape*, dated 1530, last recorded in the Clavel collection in Basel.⁶ This arresting painting displays qualities common to all three.

¹ Oil on canvas, 91 x 77.3 cm.; Sotheby's, London, 6 December 2017, lot 33; see I.M. Veldman, *Maerten van Heemskerck and Dutch humanism in the sixteenth century*, Maarssen 1977, pp. 26–27, fig. 7; and Grosshans 1980, no. 1, fig. 1.

² Recorded on a list of Wendland's works, 'Aufstellung der als Raubgut verdächtigen Vermoögenswerte von Dr. Wendland'.

³ In the opinion of Prof. Dr. Veldman, the existing date on the *Man of Sorrows* (MDXXV) is unreliable because the inscription has undergone restoration, the lines of text are incomplete, and numerals are probably missing. The signature form supports this: the artist only signed his name 'Heemskerck' for a short period in about 1538.

⁴ Oil on oak panel, 168 x 235 cm.; Grosshans 1980, pp. 109–10, cat. no. 18, plate II, fig. 19.

⁵ Acc. no. 1961.9.36; oil on panel, 57.7 x 74.7 cm. Grosshans 1980, pp. 96–97, cat. no. 8, fig. 8.

⁶ Oil on panel, 90 x 70 cm. Grosshans 1980, pp. 97–98, cat. no. 9, fig. 9.

£ 40,000-60,000

€ 46,500-70,000 US\$ 52,500-78,500



Fig. 1. *Saint Luke painting the Virgin*, 1532, Frans Halsmuseum, Haarlem





121

121

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

MICHELE DI MATTEO DA BOLOGNA

active in Bologna and Venice 1410-1469

Christ as the Man of Sorrows,
flanked by the Madonna and
Saint John the Evangelist

tempera and gold ground on panel, unframed
37 x 64.5 cm.; 14½ x 25¾ in.

PROVENANCE

D'Atri collection, Paris;
Anonymous sale, London, Christie's South
Kensington, 4 May 2012, lot 56 (as attributed
to Michele di Matteo);
Acquired from the above by the present
owners.

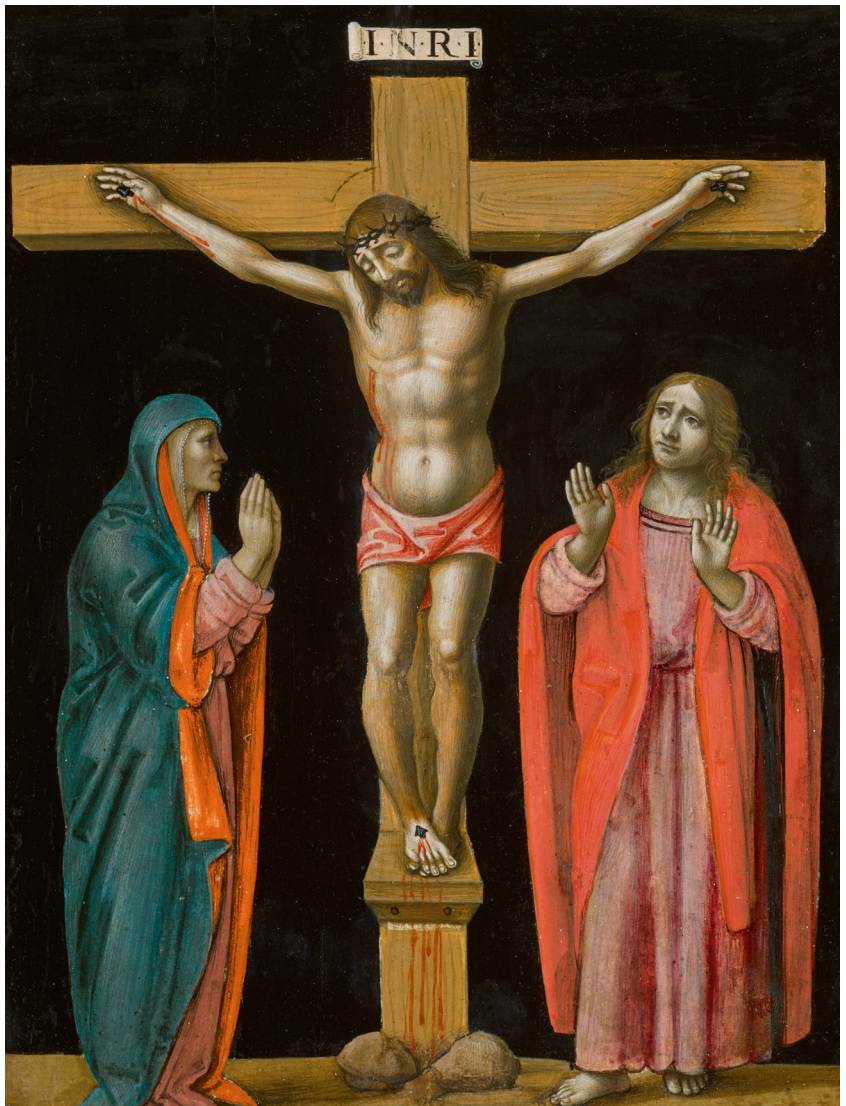
This panel shares many similarities, in
composition, in the execution of the hands
and the tomb, and in the punchwork of the
haloes, with the painting by Michele di Matteo
in the Walters Art Gallery, Baltimore.¹ That
work is dated by Federico Zeri to shortly

before 1450, and likewise depicts Christ
as the Man of Sorrows on the edge of the
tomb, with the Madonna and Saint John the
Evangelist.

We are grateful to Professor Gaudenz Freuler
for endorsing the attribution to Michele di
Matteo in full, on the basis of a digital image.

¹ Inv. no. 37.738; see F. Zeri, *Italian Paintings in the
Walters Art Gallery*, Baltimore 1976, vol. I, p. 198,
cat. no. 131, reproduced plate 98.

£ 8,000-12,000
€ 9,300-14,000 US\$ 10,500-15,700



122

122

MASTER OF THE CASSONI CAMPANA, IDENTIFIED AS 'GALLO FIORENTINO'

active in Florence 1503 - 1527

The Crucifixion

oil on panel

29.5 x 22.5 cm.; 11 $\frac{5}{8}$ x 8 $\frac{7}{8}$ in.

The author of this work has been identified as the artist Antonio di Jacopo Gallo, called 'Gallo Fiorentino', a French painter active in Florence between 1503 and 1527, working in the wake of Domenico Ghirlandaio and Filippino Lippi. His body of work was initially

drawn together independently by Everett Fahy, around a *Madonna and Child with Saints Martin and Sebastian* in the Museo d'Arte Sacra in Tavernelle Val di Pesa,¹ and by Federico Zeri, who grouped his œuvre around the extraordinary *cassoni* now in the Musée de Petit Palais, Avignon, formerly in the Campana collection.²

Here, Saint John's large and rather widely-set eyes, his and Christ's rounded foreheads, and the idea of setting the Madonna in profile, are characteristic features of the master's style, which may be compared with the *Madonna and Child enthroned with Saints* in the Chiesa di S. Lucia, Montebicchieri, San Miniato,³ or the *San Augustus with Saint Rock and Sebastian*, sold at the Dorotheum, Vienna, 17 October 2012, lot 518.

We are grateful to Dottoressa Nicoletta Pons for endorsing the attribution to the master, on the basis of a digital image.

¹ E. Fahy, 'Master of Tavernelle', in *Some Followers of Domenico Ghirlandaio*, doctoral diss., Harvard University 1968, pp. 200–02.

² F. Zeri, 'Una congiunzione tra Firenze e Francia: il Maestro dei cassoni Campana', in *Diari di lavoro 2*, Turin 1976, pp. 75–88.

³ See Zeri 1976, p. 85, reproduced fig. 88.

£ 15,000-20,000

€ 17,500-23,300 US\$ 19,600-26,100

THE PROPERTY OF A PRIVATE COLLECTOR

BARTOLOMEO VENETO

Documented from 1502 - 1531 Turin

Madonna and Child in an extensive landscape with a hill town, a goldfinch flying aboveoil on panel, marouflaged
89.3 x 73 cm.; 35½ x 28¾ in.

Only recently attributed to Bartolomeo Veneto by Mauro Lucco and Peter Humfrey, and dated by them to *circa* 1505, this painting, formerly associated with Cima da Conegliano, may be related to at least five other pictures of the same composition, originating in several different workshops. It represents a fascinating synthesis of models and motifs, and grants us a new insight into the transmission of artistic ideas in the Veneto region in the first years of the 16th century.

Bartolomeo Veneto appears to have started his career by painting Madonnas, before focusing largely on portraiture. The present painting may now be added to his five autograph depictions of the *Madonna and Child*, considered to be his earliest works dating to between 1502 and 1505.¹ Four of these follow a composition invented by Giovanni Bellini, of whom Bartolomeo was a self-professed pupil, in the signed work of *circa* 1495–1500.²



Fig. 1. *Madonna and Child*, sold London, Sotheby's, 26 April 2007, lot 68 (as Follower of Giovanni Bellini)
© Sotheby's 2019

In its figural arrangement, the present painting corresponds more closely to Bartolomeo's fifth *Madonna*, today in the Musée Fesch, Ajaccio, which deviates from Bellini's model. But in the colouring, and particularly in the background details, this work shares strong similarities with Bartolomeo's *Madonna* in the Accademia Carrara, Bergamo. Typical of Bartolomeo's style, and common to both paintings, are the rather packed surroundings behind the protagonists, from animals and figures in the immediate middle ground, to the crowd of buildings and dense wood on the hills behind, with the cooler silhouettes of the mountains beyond. Some details are even repeated exactly in both paintings, such as the house on tall stilts, just to the left of Christ's shoulder, which likewise appears in the *Madonna* that was offered at Finarte, Milan in 1994.

Further details derive directly from other sources, reflecting Bartolomeo's propensity for borrowing motifs. The turbaned figure on the left, for example, is adopted from Bellini's *Sacred Allegory*,³ and the rabbits on the right are clearly a quotation of the pair in the master's *Saint Jerome*.⁴ The somewhat outsized goldfinch, presumably originally tethered on a string held by the Christ Child, is found in a *Madonna* by Nicolò Rondinelli, another of Bellini's pupils.⁵ And the steeply-pitched roofs of the buildings on the right show that Bartolomeo looked beyond the Veneto for inspiration, since these replicate exactly the farm buildings behind the *Prodigal Son* in Albrecht Dürer's engraving of 1496.

The relative origin of the figural arrangement here is more complicated. The formal pose of the Madonna and Child appears to have been inspired by a design of Vittore Carpaccio, an example of which was offered at Sotheby's, New York, 30 January 2019, lot 6, datable to *circa* 1492, where the pair sit before an open window on the left – a device also favoured by Alvise Vivarini, a decade earlier. An arched window, as in Vivarini's *Madonna and Child* of 1483,⁶ is also found in a *Madonna and Child* in a similar pose, in the Fogg Art Museum, Harvard, which bears a traditional attribution to Bellini's follower, Lattanzio da Rimini.⁷

The figures in the Fogg painting correspond with the Carpaccio example, but the drapery and headaddress are closer to those found in another work also formerly associated with Cima, sold London, Sotheby's, 26 April 2007, lot 68, as by a follower of Giovanni Bellini (fig. 1).⁸ Though clearly inspired by

the examples of Carpaccio in its figure composition, and Vivarini in the arched window, the figures in the Sotheby's 2007 work in turn bear so much similarity to the present painting, as to suggest that it may also be an early *Madonna* by Bartolomeo Veneto, which Professor Humfrey dates to *circa* 1500.

The present work should therefore be seen as the result of the migration of a model that may have originated with Vivarini, was adapted by Carpaccio, translated into the language of the Bellini workshop, and finally transcribed into Bartolomeo Veneto's idiomatic, eclectic interpretation.

We are grateful to Professor Peter Humfrey for his help in the cataloguing of this lot, and for endorsing the attribution to Bartolomeo Veneto on the basis of first-hand inspection. This painting will be published by Professor Peter Humfrey in a forthcoming article, 'A Group of Madonnas by Carpaccio and Bartolomeo Veneto, and perhaps by Alvise Vivarini', in the *Colnaghi Studies Journal*, no. 6, March 2020.

¹ Musée du Petit Palais, Avignon, inv. no. 20419; Alana Collection, Newark, Delaware, signed and dated 1502; sold Milan, Finarte, 18 October 1994, lot 27; Musée Fesch, Ajaccio, inv. no. 852.1.391, signed and indistinctly dated; and Accademia Carrara, Bergamo, inv. no. 723, signed and dated 1505; see L. Pagnotta, *Bartolomeo Veneto. L'opera completa*, Florence 1997, pp. 154–63, cat. nos 1-5, all reproduced.

² Alana Collection, Newark, Delaware; see M. Minardi in M. Boskovits (ed.), *The Alana Collection, II: Italian Paintings and Sculptures from the Fourteenth to the Sixteenth Century*, Florence, 2011, pp. 64–70.

³ Galleria degli Uffizi, Florence, inv. no. 1890, no. 903; see R. Ghiotto and T. Pignatti, *L'opera completa di Giovanni Bellini*, Milan 1969, p. 103, cat. no. 149, reproduced.

⁴ National Gallery of Art, Washington, inv. no. 1939.1.217; see Ghiotto and Pignatti 1969, p. 106, cat. no. 182, reproduced.

⁵ Palazzo Barberini, Rome, inv. no. 1354; see L. Mochi Onori and R. Vodret, *Galleria Nazionale d'Arte Antica. Palazzo Barberini, i dipinti. Catalogo sistematico*, Rome 2008, p. 340.

⁶ National Gallery, London, inv. no. L1158.

⁷ Inv. no. 1918.40; see B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, Cambridge, Mass., pp. 103 and 567.

⁸ P. Humfrey, *Cima da Conegliano*, Cambridge 1983, pp. 193–94, cat. no. 238, reproduced plate 201a.

± £ 40,000-60,000

€ 46,500-70,000 US\$ 52,500-78,500





124 actual size

124

CIRCLE OF AGNOLO DI COSIMO CALLED BRONZINO

Bust-length portrait of Cardinal
Giovanni di Cosimo I de' Medici
(1544–1562)

oil on copper
17.3 x 13.5 cm.; 6¾ x 5¼ in.

The sitter was the second son of Cosimo I de' Medici (1519–1574) and Eleonora of Toledo (1522–1562), and was made a cardinal at age 17 on 31 January 1560, and Archbishop of Pisa the following year. Although Vasari mentions 'un ritratto di don Giovanni cardinale de' Medici figliuolo del duca Cosimo' commissioned from Bronzino for 'reina Giovanna', the future grand duchess of Florence, no autograph prototype of this composition survives. The best known is probably the miniature (oil on copper, 17 x 12.5 cm.) today in the Uffizi, Florence

(inv. 1890, no. 850), which originally formed part of a set of small-scale portraits of members of the Medici family, now assigned to the workshop of Bronzino.

A half-length version, attributed to Bronzino, was offered Rome, Christie's, 6 December 2001, lot 294 and a workshop version, depicted in bust-length, was sold London, Sotheby's, 6 July 1994, lot 226.

£ 8,000-12,000
€ 9,300-14,000 US\$ 10,500-15,700



125

125

PROPERTY FROM A PRIVATE COLLECTION

**FLORENTINE SCHOOL,
16TH CENTURY**

A sibyl

oil on panel, possibly cut down, unframed
48.1 x 38.5 cm.; 19 x 15½ in.

PROVENANCE

In the collection of the present owners by the
1950s.

£ 8,000-12,000

€ 9,300-14,000 US\$ 10,500-15,700



126

126

FRANCESCO DE' ROSSI, CALLED FRANCESCO SALVIATI

Florence 1510 - 1563 Rome

Christ carrying the Cross

inscribed on the reverse:

Di Giorgio Vasari/ Di Perin del Vaga
oil on panel

42.2 x 39.7 cm.; 16⁵/₈ x 15⁵/₈ in.

PROVENANCE

Salvatore e Francesco Romano, Palazzo Magnani Feroni, Florence;
Their sale, Florence, Sotheby's, 14 October 2009, lot 1075, for €100,000 (as Florentine School, 16th century);
Where acquired by the present owner.

LITERATURE

P. Costamagna in C. Falciani and A. Natali (eds), *Bronzino, Artist and Poet at the Court of the Medici*, exh. cat, Florence, 2010, p. 314, under cat. no. VI.10 (as Salviati).

As Costamagna notes (see *Literature*), this painting is a reduced second version of Salviati's prototype (panel, 66 x 45 cm.) in the Uffizi, Florence, from 1547–48.¹ The scholar suggests this second version may have been painted after Salviati returned to Rome, focusing on the spiritual pathos of Christ's head and omitting the elegant refinement and highlights of the prototype, in keeping with the more restrained aesthetic ideas prevalent in the capital at the time. A copy after the Uffizi first version, previously given to Giorgio Vasari, is in the Galleria Corsini in Rome.²

¹ Inv. no. 1862; L. Mortari, *Francesco Salviati*, Rome 1992, p. 114, cat. no. 20, reproduced.

² Mortari 1992, p. 137, cat. no. 80, reproduced.

£ 40,000-60,000
€ 46,500-70,000 US\$ 52,500-78,500



127

127

THE PROPERTY OF AN ITALIAN PRIVATE
COLLECTOR

DOMENICO PULIGO

Florence 1492 - 1527

Madonna and Child

oil on poplar panel
76 x 58.4 cm.; 29⁷/₈ x 23 in.

PROVENANCE

Anonymous sale, Munich, Helbing, 17–18
March 1926, lot 316 (as attributed to
Beccafumi);
Sale, Amsterdam, Mak, 17 December 1935
(as attributed to Franciabigio; according to
Gardner 1986, see *Literature*);

Private collection, Basel (according to Grohn
1962, see *Literature*);
Anonymous sale ('The Property of a Lady'),
London, Sotheby's, 24 March 1976, lot 19;
Anonymous sale, Rome, Christie's, 21
November 1995, lot 220, for 68,353,000
Lire, where acquired by the present owner.

LITERATURE

H.W. Grohn, 'Una Madonna di Domenico
Puligo', *Antichità Vivà*, vol. I, 1962, pp. 35–36,
and 39, cat. no. 6;
S.B. Lockhart, *The Work of Domenico Puligo*,
M.A. thesis, Courtauld Institute, London
1973, cat. no. 16b (as a variant after Puligo);
G.A. Gardner, *The Paintings of Domenico
Puligo*, doctoral diss., Ohio State University,

Ann Arbor 1986, p. 169, cat. no. 13,
reproduced p. 463, fig. 20;
P. La Porta, 'Per il Maestro di Volterra' in
Pontorno e Rosso, R.P. Ciardi and A. Natali
(eds), Venice 1996, p. 174, reproduced
p. 245, fig. 215;
E. Capretti, *Domenico Puligo (1492–1527).
Un protagonista dimenticato della pittura
fiorentina*, exh. cat., Livorno 2002, p. 44,
cat. no. 3, reproduced.

£ 60,000-80,000

€ 70,000-93,000 US\$ 78,500-105,000

PROPERTY FROM A SPANISH PRIVATE
COLLECTION

THE ALZIRA MASTER

active during the first half of the 16th
Century

Saint John the Baptist in a landscape

oil on pine panel, in a Spanish carved and gilt
wood frame

102 x 67 cm.; 40 $\frac{1}{8}$ x 26 $\frac{3}{8}$ in.

PROVENANCE

In the collection of the present family since
at least the early 20th century.

This recently discovered painting of *Saint John the Baptist in a landscape* can be ranked among the finest known works by the Alzira Master, an artist who worked in the close circle of Fernando Yañez and Fernando Llanos ('Los Hernandos') in Valencia during the first half of the 16th century. The facial type of Saint John and the beautifully observed landscape reveal the pervasive influence that Leonardo and his Milanese followers exerted on artists on the eastern seaboard of Spain.

The Alzira Master is named after his altarpiece dedicated to the Virgin painted for the Church of Saint Augustine in the village of Alzira in the region of Valencia, the wings of which are dated 1527. The altarpiece was dispersed during the Spanish Civil War and five of the panels are today in the *Colegio de los Padres Escolapios*, Gandía. Other works by the artist include a painting of *Saint Michael Archangel* in the Museo de Bellas Artes, Valencia, the *Allegory of Human Passions* in the Museum of Fine Arts, Budapest and a panel from an altarpiece dedicated to Saint James the Greater in the National Gallery of Art, Dublin.

The present work reveals a number of characteristics that are typical of the Alzira Master's distinctive style, above all a predilection for rendering figures in profile, the linear treatment of the folds of drapery and the highly detailed depiction of the landscape, which reveals both a Milanese and Flemish influence. Within the artist's known *œuvre* this newly discovered Saint John the Baptist reveals particular affinities with the aforementioned altarpiece dedicate to Saint James the Greater in the National Gallery of Art, Dublin, which is dated 1553 and provides a likely indication of the date of execution for the present work.

We are grateful to Dr. José Gómez Frechina for endorsing the attribution to the Alzira Master, for suggesting a date of *circa* 1540–55 and for pointing out that this is one of the finest known works by the artist. His certificate, dated 20 October 2015, accompanies this lot.

£ 40,000-60,000

€ 46,500-70,000 US\$ 52,500-78,500





129

129

PROPERTY FROM A PRIVATE COLLECTION

THE ALZIRA MASTER

active during the first half of the 16th Century

The Holy Family with Saint John the Baptist

oil on panel, a *tondo*
diameter: 64 cm.; 25¼ in.

PROVENANCE

In the collection of the family of the present owner for at least 60 years.

We are grateful to Dr. José Gómez Frechina for proposing the attribution to the Alzira Master.

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,100-39,200



130

130

MANNER OF DOMÉNIKOS THEOTOKÓPOULOS, CALLED EL GRECO

Saint James the Greater

oil on canvas
27.4 x 21.9 cm.; 10¾ x 8⅝ in.

The present work is based on a painting by El Greco and his workshop from circa 1605–10 which depicts Saint James the Greater in

three-quarter length,¹ and which forms part of an apostolate commissioned for the Toledo Cathedral. Another very similar St. James, from circa 1610–14 and also part of an apostolate, is today in the Museo del Greco, Toledo.

¹ H.E. Wethey, *El Greco and His School*, Princeton 1962, vol. II, p. 103, cat. no. 162, reproduced vol. I, fig. 208.

£ 8,000-12,000
€ 9,300-14,000 US\$ 10,500-15,700



131

131

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

ATTRIBUTED TO GILLIS VAN CONINXLOO

Antwerp 1544 - 1607 Amsterdam

A wooded landscape with hunters by a village

oil on oak panel
49.8 x 72.4 cm.; 19⁵/₈ x 28¹/₂ in.

PROVENANCE

Anonymous sale, Monaco, Sotheby's, 21–22
June 1991, lot 231 (as Frankenthal School,
17th century);
Where acquired by the aunt of the present
owner.

We are grateful to Dr Luuk Pijl for his
assistance in the cataloguing of this lot.

The present painting is related stylistically to
four panels attributed to Gillis van Coninxloo:
two in the Schottenstift collection, Vienna
(inv. nos 199 and 200),¹ and two (with
figures by Jan Brueghel) in the Pinacoteca
Ambrosiana, Milan (both inv. no. 67).² The
idiosyncratic architecture in the centre of the
present panel is also found in a painting by
David Vinckboons, who was much influenced
by Coninxloo, which sold in these Rooms,
London, 9 December 2004, lot 116.

Coninxloo is arguably the most important
landscape painter working in northern
Europe during the second half of the 16th
century, and a key member of two important
schools: the Antwerp School, into which he

was born, and the Frankenthal School, which
he helped found. His move from Antwerp to
Frankenthal, and ultimately to Amsterdam,
belongs to a period when there was a mass
migration of artists and other intellectuals,
triggered by religious turmoil, which shifted
the currents of artistic and cultural influence,
and created new and flourishing channels of
cross-pollination between Germany and the
northern and southern Netherlands.

¹ M. Czernin, *Museum im Schottenstift*, Vienna
2009, pp. 70–73, cat. nos 76 and 77, both
reproduced.

² K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere*,
vol. II, Lingen 2008–2010, pp. 602–04, cat. nos
281 and 282, both reproduced.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,600-26,100



132

132

PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

FRANS FRANCKEN THE YOUNGER

Antwerp 1581 - 1642

&

ABRAHAM GOVAERTS

Antwerp 1589 - 1626

The Virgin and Child attended
by angels in a landscape,
surrounded by scenes from the
Life of Christ in *grisaille*

oil on copper
51 x 66 cm.; 21 $\frac{5}{8}$ x 26 in.

PROVENANCE

Anonymous sale ('The Property of a
Gentleman'), London, Christie's, 27 April
1934, lot 57 (as circle of Brueghel and Van
Balen), for £36–15s. to Borman;

Anonymous sale, Brussels, Palais des Beaux-
Arts, 23–24 April 1974, lot 35 (as attributed
to Jan Brueghel and Pieter van Balen);
Private collection, Wichelen.

LITERATURE

U. Härting, *Frans Francken der Jüngere*,
Freren 1989, vol. II, p. 266, cat. no. 128,
reproduced in colour pl. 26 (as Francken the
Younger and studio [Govaerts?]);
C.L. Viridis and D. Banzato, *Fiamminghi: arte
fiamminga e olandese del Seicento nella
Repubblica Veneta*, Milan 1990, p. 110, under
cat. no. 39, reproduced (as Francken the
Younger and studio);
U. Härting and K. Borms, *Abraham Govaerts:
der Waldmaler (1589–1626)*, Habichtswald
2003, p. 153, cat. no. 145, reproduced fig.
139 (as Francken the Younger and Govaerts).

The present painting is one of four recorded
versions by Francken and Govaerts which
depict a central *Madonna and Child* in a
landscape setting, surrounded by biblical
vignettes in *grisaille*. The other versions are
in the Musée des Beaux-Arts, Dijon (inv.

no. 103);¹ the National Gallery of Slovenia,
Ljubljana (NGS 811);² and a private collection,
Spain.³ These seem to be based on an initial
collaboration between Jan Brueghel the
Younger and Francken himself, which is today
in the Museo Civico, Vicenza (inv. no. A743).⁴
It would appear that these later versions,
dated to the 1620s, were a continuation of
this type, with the figures and *grisaille* scenes
executed by Francken, and the landscape
by collaborators such as Govaerts. Other
versions executed with different collaborators
have appeared on the market, such as that
by Francken and Jan van Kessel, which sold
London, Christie's, 21 July 1972, lot 116.

¹ Härting 1989, p. 266, cat. no. 130.

² F. Zeri and K. Rozman, *Tuji slikarji od 14. do 20.
stoletja*, Ljubljana 1983, pp. 158–59, cat. no. 88,
reproduced fig. 86.

³ Härting 1989, p. 266, cat. no. 129, reproduced.

⁴ F. Barbieri, *Il Museo Civico di Vicenza*, Venice
1962, vol. 8, pp. 203–05, cat. no. A743,
reproduced.

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,100-19,600



133

133

THE PROPERTY OF THE FRY FAMILY TRUST

CIRCLE OF DAVID TENIERS THE YOUNGER

An old woman peeling turnips in
a cottage interior

bears two signatures lower right: *D.TENIERS*
and [...]TEN[...]
oil on oak panel
39 x 56.7 cm.; 15³/₈ x 22³/₈ in.

PROVENANCE

Atkinson Francis Gibson (1763–1829),
husband of Elizabeth Wyatt (d. 1820);
By descent to their son Francis Gibson
(1805–58), Saffron Walden;
By descent to his daughter Elizabeth Pease
Gibson (1830–70), who in 1858 married
Lewis Fry MP (1832–1921);
Lewis G. Fry (1860–1933), Goldney House,
Clifton, Bristol, by 1882;
Thence by family descent.

EXHIBITED

London, Royal Academy of Art, *Exhibition of
Works by the Old Masters... Winter Exhibition*,
1882 (as D. Teniers);
France, *Exhibition 17th Century* (as
Teniers; lent by Lewis Fry; according to a
label on the reverse).

£ 8,000-12,000
€ 9,300-14,000 US\$ 10,500-15,700



134

134

PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

DANIEL SEGHERS

Antwerp 1590 - 1661

&

CORNELIS SCHUT

Antwerp 1597 - 1655

The Virgin and Child in a
cartouche supported by cherubs,
surrounded by flower garlands

oil on canvas
127 x 104 cm.; 50 x 41 in.

PROVENANCE

Probably commissioned by Willem de Blasere,
Lord of Hellebus, Ghent, *circa* 1635, and
recorded in Seghers' inventory as no. 135;
With Galerie Marcus, Paris, 1970–74;
From whom acquired by the present owner.

EXHIBITED

Taichung, National Taiwan Museum of Fine
Arts, *The Golden Age of Flemish Painting*,
1988, no. 54;
Cologne, Wallraf-Richartz-Museum, 4
September – 22 November 1992; Antwerp,
Koninklijk Museum voor Schone Kunsten, 12
December 1992 – 8 March 1993; and Vienna,
Kunsthistorisches Museum, 2 April – 20
June 1993, *Von Bruegel bis Rubens*, no. 99.1.

LITERATURE

Probably W. Couvreur, 'Daniel Seghers'
inventaris van door hem geschilderde
bloemstukken', in *Gentse bijdragen tot de
kunstgeschiedenis*, vol. XX, 1967, p. 112, no.
135;

M.-L. Hairs, *Dans le sillage de Rubens, les
peintres d'histoire anversois au XVIIe siècle*,
Liège 1977, p. 213;

M.-L. Hairs, *The Flemish Flower Painters in
the XVIIth Century*, Brussels 1985, pp. 125–
29, cat. no. 33, a detail reproduced p. 130;

G. Wilmers, *Cornelis Schut (1597–1655): a
Flemish Painter of the High Baroque*, Belgium
1996, pp. 172–73, cat. no. A108, reproduced
p. 413 (erroneously as cat. no. A110).

Seghers and Schut worked together on two
nearly identical versions of this composition –
the other version is more rectangular (110 x
140 cm.) and was with Robert Finck Gallery,
Brussels, in *circa* 1960. They were both
discovered on the art market by Hairs, who
related this painting to no. 135 of Seghers'
inventory.

£ 30,000-40,000

€ 34,900-46,500 US\$ 39,200-52,500



135

135

PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

CIRCLE OF JAN BRUEGHEL THE ELDER

View of a riverside village
with figures conversing in the
foreground, others ferrying
animals across the water and
carrying sacks of grain into a mill

oil on copper
11.6 x 18 cm.; 4 $\frac{5}{8}$ x 7 $\frac{1}{8}$ in.

PROVENANCE

Private collection;
With Galerie de Jonckheere, Brussels (as
Isaac van Oosten);
From whom acquired by the parents of the
present owner, 5 December 2006.

£ 18,000-25,000
€ 21,000-29,100 US\$ 23,500-32,700

136

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

DAVID VINCKBOONS

Mechelen 1576 - circa 1632/33
Amsterdam

A wooded landscape with
elegant figures promenading,
and villagers with their cattle

oil on oak panel
58.1 x 106.4 cm.; 22 $\frac{7}{8}$ x 41 $\frac{7}{8}$ in.

PROVENANCE

Paul Delaroff (1852–1913), Saint Petersburg
(his red wax seal on the reverse);
His sale, Paris, Galerie Georges Petit, 23–24
April 1914, lot 19 (as Jan Brueghel the
Younger and Peter Snayers), for 920 francs
to Sortais;
M.G. Sortais, Paris;
By whom sold, Paris, Hôtel Drouot, 10 June
1925, lot 11 (as Pieter Brueghel the Younger);

Anonymous sale, Paris, Tajan, 12 December
1995, lot 8 (as David Vinckboons);
With Galleria Luigi Caretto, Turin, 1999;
From whom acquired by the aunt of the
present owner.

LITERATURE

K. Ertz and C. Nitze-Ertz, *David Vinckboons
1576–1632*, Lingen 2016, p. 313, cat. no. 20,
reproduced p. 314 (as David Vinckboons).

A protestant whose family had fled Antwerp
to settle in Amsterdam in 1586, Vinckboons
played a crucial role in the development of
genre and landscape painting in the northern
Netherlands. His wooded landscapes with
dense foliage and village vistas, such as
the present example, are from his early
period when he was most indebted to the
Frankenthal painter Gillis van Coninxloo.

£ 40,000-60,000
€ 46,500-70,000 US\$ 52,500-78,500





137

137

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

ROELANDT SAVERY

Kortrijk 1576 - 1639 Utrecht

A mountainous landscape with a foundry and blast furnace by a cascading waterfall

signed lower left: *ROELANDT. / SAV...* 161[?]
oil on canvas, laid down on panel
52.7 x 71.2 cm.; 20¾ x 28 in.

PROVENANCE

Anonymous sale ('The Property of a Gentleman'), London, Christie's, 9 July 1993, lot 17;
With Rafael Valls Ltd., London, 1993–94;
Anonymous sale, Lucerne, Galerie Fischer, 19–21 June 1997, lot 2012;
Anonymous sale, Paris, Millon & Associés, 6 December 2002, lot 24;
Where acquired by the aunt of the present owner.

Renowned landscape and animal painter Roelandt Savery earned the attention of Emperor Rudolf II and worked for his court in Prague between 1603–13, where he studied Rudolf's menagerie and hunting grounds. The Emperor also sent Savery on an expedition to Tyrol in 1606–07, where the artist studied mountain peaks and waterfalls, on which many later paintings including the present were based, and which are among the earliest interpretations of these natural phenomena.

The foundry and blast furnace are also rare early representations of the industrial process of iron production. Rocky topography such as that depicted here, rich in natural resources, was exploited from the 15th century onward by European rulers for the production of iron, which was used to manufacture nails, armour, gunpowder and weapons, and to equip armies competing for territory on both the continent and in the New World.

Savery continued to paint these rocky forests with torrents from as early as 1609 until the late 1620s, and because they vary little in handling and colour, they are not easy to date; the numerals by the signature on the present work appear to be '1619', but might also be read as '1609.'

£ 25,000-35,000
€ 29,100-40,700 US\$ 32,700-45,700



138

138

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

JACOB SAVERY THE ELDER

Kortrijk circa 1565 - 1603 Amsterdam

An extensive landscape with a
bull hunt

oil on oak panel
46.3 x 55.6 cm.; 18¼ x 21⅞ in.

PROVENANCE

Private collection, Belgium;
With Galerie de Jonckheere, Paris, by 1986;
Anonymous sale ('The Property of a Lady
and a Gentleman'), London, Christie's, 8
December 1995, lot 4;
Where acquired by the aunt of the present
owner.

LITERATURE

J. Briels, *Peintres Flamands en Hollande au
début du Siècle d'Or*, Antwerp 1987, pp. 307–
10, cat. no. 385, reproduced in colour.

Jacob Savery was the elder brother of
Roelandt Savery, from whom he probably
received his early training. He may have
been a pupil of Hans Bol, whose influence is
particularly evident in Jacob's earliest known
works of 1584–86. Between 1580–85 religious
persecutions led him to seek sanctuary in
the northern Netherlands – in 1587 he was
registered as a member of the Haarlem
Guild of Painters, and he became a citizen
of Amsterdam in 1591, the same year as his
supposed master. He was also largely inspired
by Gillis van Coninxloo, who was active in
Amsterdam in 1595, as well as Pieter Brueghel
the Younger, of whose works he is now
thought to have made deliberate forgeries.

£ 40,000-60,000

€ 46,500-70,000 US\$ 52,500-78,500



139

139

THE PROPERTY OF A LADY

LOUIS DE CAULLERY

Cambrai before 1582 - 1621 Antwerp

Elegantly-dressed figures promenading in a garden and riding in gondolas, serenaded by musicians

oil on oak panel
57.7 x 81.6 cm.; 22¾ x 32⅞ in.

PROVENANCE

With Dennis Vanderkar, London, by 1967;
With Galerie Robert Finck, Brussels, by
1979 (when exhibited at Maastricht, Pictura;
Montecarlo, Exposition Internationale; and
Florence, Mostra Mercato Internazionale,
no. 24);
From whom acquired by the present owner.

EXHIBITED

London, Dennis Vanderkar Gallery, *Dutch & Flemish Old Masters*, Winter 1967–68, no. 21.

A pupil of the Antwerp artist Joos de Momper (1564–1635), Louis de Caullery specialised in depictions of courtly gatherings set variously in fantastical architectural and garden surroundings. He also painted more topographically accurate scenes, notably of Venice, where he is presumed to have travelled, and the influence of which is evident in the inclusion of the gondolas in the present painting.

£ 25,000-35,000
€ 29,100-40,700 US\$ 32,700-45,700

140

DUTCH SCHOOL, CIRCA 1665

Portrait of a boy, full-length, wearing a richly-embroidered doublet and skirt, with blue, white and red ribbons, and a lace collar, standing with his dog in a landscape

oil on canvas
123.6 x 102.4 cm.; 48⅞ x 40⅞ in.

PROVENANCE

Possibly a noble German collection, 19th century (their red wax seal on the reverse); Private collection, France.

This charming portrait of a boy who, not yet breeched and still wearing skirts, must be aged around 6 years old, dates to the 1660s. His rich clothes are in the French fashion, which at this time was being adopted in the Netherlands: a very short doublet, worn open to reveal his shirt, and an expanse of ribbons, which are similar to those found in the costume of the boy in Jan van Noordt's portrait of 1665.¹

¹ Musée des Beaux-Arts, Lyon, inv. no. B577; see R.E.O. Ekkart and J.B. Bedaux (eds), *Pride and Joy. Children's portraits in the Netherlands*, exh. cat., Amsterdam 2000, pp. 266–68, cat. no. 74, reproduced in colour.

£ 25,000-35,000
€ 29,100-40,700 US\$ 32,700-45,700





141

141

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

CORNELIS DUSART

Haarlem 1660 - 1704

A village fair with dancing in the street

bears signature and date on the fence,
centre: *A van Ostade 1668*
oil on canvas
86.5 x 135.6 cm.; 34 $\frac{1}{8}$ x 53 $\frac{3}{8}$ in.

PROVENANCE

Anonymous sale, Amsterdam, de Winter,
8 June 1763, lot 10, for 1005 Florins to
Fouquet;
Simon Del Monte (1878–1930), Brussels;
Thence by descent to his daughter, Mrs W.
Hooykaas-Del Monte, The Hague;
By whom sold, Amsterdam, Christie's, 7 May
1992, lot 128;
With P. de Boer, Amsterdam;
From whom acquired in 1993 by the present
owner.

EXHIBITED

The Hague, Koninklijke Kunstzaal Kleykamp,
*Tentoonstelling van Schilderijen door
Oud-Hollandsche en Vlaamsche Meesters.*
Catalogue of the collection: S. Del Monte,
Brussels, 1932–1933, no. 45 (as Adriaen van
Ostade).

LITERATURE

C. Hofstede de Groot, *A catalogue raisonné...*,
vol. III, London 1910, p. 390, cat. no. 807 (as
Adriaen van Ostade);
G. Glück, *La collection Del Monte*, Vienna
1928, cat. no. XLV, reproduced (as Adriaen
van Ostade);
P. Bautier, 'La Collection Del Monte à
Bruxelles', *Gazette des Beaux Arts*, vol. XVIII,
1928, p. 324 (as Adriaen van Ostade);
A.L. Mayer, 'Die Sammlung Del Monte in
Brüssel', *Pantheon*, vol. X, October 1929,
p. 442, (as Adriaen van Ostade, dated 1663).
Long considered to be a work by Adriaen van
Ostade, and bearing his added signature,
this painting was identified by Dr Bernhard

Schnackenburg as an early work by Ostade's
pupil, Cornelis Dusart, at the time of its last
appearance on the market in 1992.

Schnackenburg dates the painting to an early
point in Dusart's career, circa 1678, when he
was most under the influence of his teacher.
It may be compared to another painting of the
same subject, though of smaller dimensions,
also previously attributed to Ostade, in the
Instituut Collectie Nederland, Amsterdam,¹ as
well as to Dusart's most celebrated etching of
The Village Fair, dated 1685.²

¹ Inv. no. Nk 2090; see *Old master paintings. An
illustrated summary catalogue*, Zwolle and The
Hague 1992, p. 232, cat. no. 1997 (as Adriaen van
Ostade).

² F.W.H. Hollstein, *Dutch and Flemish etchings,
engravings, and woodcuts, ca. 1450–1700*, vol. VI,
Amsterdam 1952, p. 57.

£ 40,000-60,000
€ 46,500-70,000 US\$ 52,500-78,500



142

142

PROPERTY FROM THE NEIL AND GINA SMITH
COLLECTION

CLAES MOLENAER

Haarlem 1630 - 1676

A village Kermesse

signed and dated centre left: *-k . Molenaer / 166[5?]*

oil on oak panel

67 x 92.9 cm.; 26³/₈ x 36¹/₂ in.

PROVENANCE

Anonymous sale ('The Property of a Lady'),
London, Sotheby's, 6 December 1995,
lot 229, where acquired.

Claes Molenaer became a member of
the Haarlem guild of Saint Luke in 1651.
Previously thought to have been the brother
of Jan Miense Molenaer, it now seems certain
that the artists were not related, although
they did know each other. In his landscapes,
Claes was heavily influenced by Salomon and
Jacob van Ruysdael and Jan van Goyen, and
the present painting has a distinct Haarlem
flavour.

£ 30,000-40,000

€ 34,900-46,500 US\$ 39,200-52,500



143

143

PROPERTY FROM THE NEIL AND GINA SMITH
COLLECTION

ANTHONIE VAN BORSSOM

Amsterdam 1630 - 1677

A moonlit river landscape with fishermen near a windmill

signed lower left: *A V Borssom. fet*
oil on canvas

55.9 x 50.2 cm.; 22 x 19¾ in.

PROVENANCE

Baron van der Houven;
With F. Kleinberger, Paris, *circa* 1903;
Van Os collection, Amsterdam;
A.R. Peterson, America;
Anonymous sale, New York, Christie's, 4
October 1996, lot 138, where acquired.

LITERATURE

W. Sumowski, *Gemälde der Rembrandt-
Schüler*, vol. VI, Landau/Pfalz 1983, p. 3696,
cat. no. 2212, reproduced in colour p. 3797.

Although Borssom's drawings reveal a debt to Rembrandt, his paintings are more eclectic in character, and works such as the present canvas owe much to one of the artists most associated with moonlit scenes, Aert van der Neer, for whose works Borssom's have often been mistaken. In its upright format and dramatic silhouette of the windmill against the gloaming sky, however, this composition stands out amongst his painted *œuvre* as one that possesses a distinctive character that is all Borssom's own.

± £ 30,000-40,000

€ 34,900-46,500 US\$ 39,200-52,500



144

144

THE PROPERTY OF A GENTLEMAN

**FOLLOWER OF
REMBRANDT
HARMENSZ. VAN RIJN**

Portrait of a bearded man wearing
a black cap and holding a staff

inscribed on the clasp: *F.B.*
oil on oak panel
74.2 x 59.9 cm.; 29¼ x 23⅝ in.

PROVENANCE

Bonython family, Adelaide, South Australia;
Thence by descent.

This depiction of an old, bearded man, gazing wistfully out at the viewer, shares many characteristics with the work of Pieter Harmensz. Verelst (*circa* 1618 - after 1668) who, particularly in his portraits, followed the style of character studies pioneered by Rembrandt. In the large black pupils, highlight on the nose and rendering of the beard, this painting may be compared to Verelst's portraits of old men, sold London, Sotheby's, 22 April 2009, lot 129 and London, Christie's, 10 July 2009, lot 68. The initials 'FB' inscribed on the clasp of the man's cloak appear to be original to the painting.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,600-26,100



145

145

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

JAN DAEMEN COOL

Rotterdam 1589 - 1660

Portraits of a gentleman and a
lady, half-length, wearing black
with white ruffs and cuffs

the former inscribed and dated left:

Ætatis 47. / ANº. 1639.

the latter inscribed and dated left: *Ætatis .*
38. / ANº. 1639.

a pair, both oil on oak panel
each: 81.6 x 68.3 cm.; 32½ x 26⅞ in.
(2)

PROVENANCE

Anonymous sale, Amsterdam, Mak van Waay,
14 March 1972, lot 24 (as Jacob Willemsz.
Delff the Younger);

Anonymous sale, Amsterdam, Mak van
Waay, 26 September 1972, lot 21 (as Jacob
Willemsz. Delff the Younger);
With Hoogsteder & Hoogsteder, The Hague
(as Jacob Willemsz. Delff the Younger);
From whom acquired.

In publishing the first study of Jan Daemen
Cool in an article of 1997, Rudolf Ekkart
revealed the previously little-known artist to
be the foremost portraitist in Rotterdam of
his time.¹ Ekkart brought together paintings
by Cool, who appears never to have signed



145

his works, around a group portrait of the *Governors of Rotterdam*, dated 1653, the authorship of which is recorded in civic archives.² Though it is not certain with whom he trained, Cool was registered at the Guild of Saint Luke in Delft in 1614, and was most probably apprenticed in the workshop of Michiel van Mierevelt, Delft's most sought-after portraitist and official painter to the stadholder court. His influence is clearly felt in the present paintings, as is that of Jacob Willemsz. Delff the Younger, to whom these works were previously attributed, and who

likewise studied with Mierevelt, eventually inheriting his studio.

This pair of high-quality, beautifully-preserved portraits, with Cool's distinctive inscriptions, and a characteristic interest in the play and position of the sitters' hands, are an exciting new addition to the artist's *œuvre*. Though their identities are unknown, the pair makes clear why Cool's portraits were so in demand with the prominent citizens of his hometown of Rotterdam and nearby Delft.

We are grateful for the suggestion of the attribution to Cool by Dr Fred G. Meijer, on the basis of first-hand inspection, which has subsequently been endorsed by Professor Dr Rudolf Ekkart, on the basis of digital photographs.

¹ R.E.O. Ekkart, 'De Rotterdamse portrettist Jan Daemen Cool (ca. 1589–1660)', *Oud Holland*, vol. III, no. 4, 1997, pp. 201–40.

² Rotterdams Historisch Museum, Rotterdam, inv. no. HMR 11089; see Ekkart 1997, pp. 238–39, cat. no. 28, reproduced.

£ 60,000-80,000
€ 70,000-93,000 US\$ 78,500-105,000

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

RACHEL RUYSCH

The Hague 1664 - 1750 Amsterdam

Still life of flowers in a glass vase on a marble ledge

signed, dated and inscribed lower right:

R Ruysch 1745 81 Jaren

oil on canvas, unlined

38.2 x 32.2 cm.; 15 x 12⁵/₈ in.

PROVENANCE

Anonymous sale, Cologne, Lempertz, 20
November 2004, lot 1019, where acquired by
the present collector for €90,000.

This mature work by Rachel Ruysch, the leading female Dutch painter of the latter half of the seventeenth and the first half of the eighteenth centuries, is dated 1745. The unusual inclusion of her age suggests a degree of pride at having still been capable of producing paintings of such quality past the age of eighty. She was much influenced by Jan Davidsz. De Heem and Abraham Mignon, but was very much sought after in her own right for her distinctive and precise style. The motif of a glass jar upon a marble ledge is also found in the artist's signed masterpiece, dated 1710, sold in these Rooms, 3 July 2013, lot 29, for £1,400,000.

£ 100,000-150,000

€ 117,000-175,000 US\$ 131,000-196,000





Fig. 1 C. Ploos van Amstel, 1763.

147

THE PROPERTY OF A PRIVATE COLLECTOR

ADRIAEN VAN DE VELDE

Amsterdam 1636 - 1672

Figures watering their cattle with their flock, ruined buildings beyond

signed and dated on the tree trunk:

A.V. Velde / 1667

oil on canvas

31.8 x 21.7 cm.; 12½ x 8½ in.

PROVENANCE

Possibly Lapeyrière collection, Paris (according to de Vries and Buvelot, see *Literature*);

Casimir Pierre Périer (1777–1832), Paris;

His posthumous sale, Paris, Laneuville, 18–23 April 1838, lot 51;

Johan Steengracht van Oostcapelle (1782–1846);

Thence by descent to Hendrik Steengracht van Oosterland (1808–1875);

Thence by descent to Hendrik Adolf

Steengracht van Duivenvoorde (1836–1912);

His posthumous sale, Paris, Galerie Georges

Petit, 9 June 1913, lot 76 (as dated 1661), for

39,000 francs to Wildenstein;

With Wildenstein, Paris;

Anonymous sale, London, Christie's, 9 July 1993,

lot 161, where acquired by the present owner.

LITERATURE

C. Hofstede de Groot, *A catalogue raisonné...*, vol. IV, London 1912, p. 494, cat. no. 126 (as dated 1671);

W. Stechow, 'A painting and a drawing by Adriaen van de Velde', *The Bulletin of the Cleveland Museum of Art*, vol. 54, no. 2, February 1967, p. 35, n. 17 (as dated 1664);

W.W. Robinson, 'Preparatory drawings by Adriaen van de Velde', *Master Drawings*, vol. XVII, no. 1, 1979, pp. 10, 13–16, reproduced p. 11, fig. 6;

M. Frensemeier, *Studien zu Adriaen van de Velde (1636–1672)*, doctoral diss., Bonn 2001, pp. 74 and 168, cat. no. 117, reproduced p. 264, fig. 95;

A. de Vries and Q. Buvelot, *Passie voor schilderijen: De verzameling Steengracht van Duivenvoorde*, Leiden 2012, p. 104, cat. no. 78, reproduced in colour p. 105;

B. Cornelis and M. Schapelhoeman, *Adriaen van de Velde. Dutch Master of Landscape*, exh. cat., London 2016, p. 154, under cat. nos 35–38, reproduced in colour fig. 152.

This painting would appear to be the only work by Adriaen van de Velde for which an almost complete set of preparatory drawings survives: a preliminary sketch, which differs in several elements to the painting, particularly in the position and inclusion of animals;¹ a more carefully worked-up drawing, representing the final, less-crowded composition;² and two red chalk studies of the figures.³

Robinson (see *Literature*) notes that the pose of the girl remains the same in both compositional drawings, suggesting that Van de Velde already had the red chalk drawing among his stock of motifs. The change in the pose of the boy, however, implies that the artist most probably executed the study of this figure between working on the preliminary drawing and the more finished *modello*.

This lot is sold along with an engraving made after the *modello*, by Cornelis Ploos van Amstel (fig. 1; see online for further details).

¹ British Museum, London, inv. no. Oo.11.258; see Cornelis and Schapelhoeman 2016, pp. 149–54, cat. no. 35, reproduced p. 150.

² Albertina, Vienna, inv. no. 17605; *ibid.*, pp. 149–54, cat. no. 36, reproduced p. 151.

³ Fondation Custodia, Collection Frits Lugt, Paris, inv. no. 4784; and Amsterdam Museum, C.J. Fodor Bequest, inv. no. TA 10344; *ibid.*, pp. 149–54, cat. nos 37–38, reproduced pp. 152–53.

£ 40,000-60,000

€ 46,500-70,000 US\$ 52,500-78,500



148

148

PROPERTY FROM A PRIVATE COLLECTION

JACOB ISAACKSZ. VAN RUISDAEL

Haarlem 1628/9 - 1682 Amsterdam

A wooded landscape with cattle crossing a stream in the distance

oil on canvas
103.2 x 130.5 cm.; 40⁵/₈ x 51³/₈ in.

PROVENANCE

Possibly Jac. Kok, Amsterdam;
Possibly his sale, Amsterdam, Cok, 6 July 1768, lot 53, for 65 florins to Toussaint;
Possibly with Toussaint, Amsterdam (this, and the above according to Hofstede de Groot 1912, see *Literature*);
Hugo Charles van der Gucht:
Sold by order of his trustees, London, Christie's, 26 November 1965, lot 76, for 2,400 guineas to Brod;

With Alfred Brod, London, 1965–66;
Heinz Kisters, Kreuzlingen, Switzerland, circa 1966–70;
With Alan Jacobs, London, 1975, from whom acquired until sold
Anonymous sale ('The Property of a Lady'), London, Sotheby's, 3 July 1997, lot 41, where acquired by the present owner.

EXHIBITED

Düsseldorf, Künstlerverein Malkasten, *Gemälde alter Meister*, 23 October – 6 November 1966, no. 34 (exhibited by Alfred Brod).

LITERATURE

Possibly C. Hofstede de Groot, *A catalogue raisonné*..., vol. IV, London 1912, p. 225, cat. no. 712c;
S. Slive, *Jacob van Ruisdael, A complete catalogue of his paintings, drawings and etchings*, New Haven and London 2001, pp. 273–74, cat. no. 344, reproduced in colour.

Jacob van Ruisdael had an instinctive feeling for trees and woods. From his very earliest paintings dated to the mid-1640s he concentrated on the countryside near his native Haarlem: crowded woodland with sandy footpaths and tangled trees set in thickets with dense underbrush, often near the edge of a pond or stream, as we see here. By the 1650s, Ruisdael's woodland compositions are no longer opaque and overcrowded; he freed himself from cramped views by stressing large motifs and introducing sharp light accents to better the legibility of the scene.

Slive dates this bucolic scene to the early 1650s and notes that in old photographs there were traces of an uncharacteristic monogram and date visible at the base of the trunk of the large tree – an unusual place for a signature and date on a work by Ruisdael. The date was read as 1671, an improbable date for the landscape. The monogram and date had, Slive notes, vanished by the time the painting was examined in 1970.¹

¹ Slive 2001, p. 274.

± W £ 70,000-100,000
€ 81,500-117,000 US\$ 91,500-131,000



149

149

THE PROPERTY OF A PRIVATE COLLECTOR

SALOMON VAN RUYSDAEL

Naarden circa 1602 - 1670 Haarlem

River landscape with figures on a ferry

oil on canvas

106.2 x 152 cm.; 41¾ x 59⅞ in.

PROVENANCE

Pongs Collection, Düsseldorf;

Whence acquired by Dr Reuter, Düsseldorf;

Acquired from the above by the father of the present owner in the 1960s.

As yet unpublished and unrecorded, this river landscape likely dates to the 1630s or early 1640s. In his work of the later 1640s the artist moves away from the silvery and monochrome tonality seen in the present work, towards a more colourful palette. During Ruysdael's tonalist period his works were characterised by an emphasis on soft, atmospheric conditions that he developed alongside his contemporary Jan van Goyen. The strong diagonal emphasis of the composition is also typical of the artist's works at this date – as demonstrated in his river landscape signed and dated 1635, in the Louvre, Paris.¹

¹W. Stechow, Salomon van Ruysdael, Berlin 1975, p. 117, cat. no. 325, reproduced pl. 10, fig. 15.

£ 30,000-50,000
€ 34,900-58,500 US\$ 39,200-65,500



150

150

PROPERTY FROM A PRIVATE COLLECTION

PHILIPS WOUWERMAN

Haarlem 1619 - 1668

Cavalry on the move, a fortification under siege beyond

signed with monogram lower left: *PHS* : *W*
oil on oak panel
34 x 47 cm.; 13⅜ x 18½ in.

PROVENANCE

Mr Barez, Paris;
Ange-Laurent Lalive de Jully (1725–1779), Paris;
His sale, Paris, Remy, 2–14 May 1770, lot 16, for 4,001 francs to Donjeu (with pendant);
Jean Dubois (active 1768–89), Paris;
His sale, Paris, Lebrun, 31 March 1784, lot 41, for 7,000 francs to Verrier (with pendant);
Possibly Mr Morel, Paris;
His sale et al., Paris, Lebrun, 3 May 1786 (postponed from 19 April 1786), lot 64, for 7811 livres to Thomas-François Guérin (with pendant);
Mrs Bentley, London;
By whose Executors sold, London, Christie's, 28 June 1879, lot 49, for £236 to Lesser;

Anonymous sale, London, Christie's, 27 May 1882, lot 72, for £157–10s. to Wertheimer;
Arthur Seymour, London;
By whom sold, London, Christie's, 4 July 1896, lot 79, for £372–15s. to Colnaghi;
With P. & D. Colnaghi, London;
By whom sold on 13 August 1896, for £480 to Sedelmeyer;
With Charles Sedelmeyer, Paris;
By whom sold on 7 March 1903 for £480 to Gates;
John W. Gates, New York;
Thence by descent until sold, New York, Christie's, 13 January 1987, lot 130;
With Heide Hübner, Würzburg, 1987 (when advertised in *Weltkunst*, vol. 57, no. 18);
From whom acquired by the late husband of the present owner.

EXHIBITED

Paris, Galerie Sedelmeyer, *Fourth series of 100 Paintings by Old Masters*, 1897, no. 47.

LITERATURE

J. Smith, *A catalogue raisonné...*, vol. I, London 1829, p. 224, cat. no. 79;
C. Blanc, *Histoire des peintres de toutes les écoles*, vol. I, Paris 1861, p. 165;
C. Sedelmeyer, *Catalogue of the Fourth Series of 100 Paintings by Old Masters*, Paris

1897, p. 56, cat. no. 47, reproduced;
C. Hofstede de Groot, *A catalogue raisonné...*, vol. II, London 1909, p. 521, cat. no. 822;
B. Schumacher, *Philips Wouwerman (1619–1668)*, vol. 1, p. 284, cat. no. A284, reproduced vol. 2, plate 265.

ENGRAVED

Pierre-François Beaumont (1719–1769), entitled *Le Défile de Cavalerie*.

This is a characteristic, atmospheric late work by Wouwerman, with a smoky sky, painted in warm tones of pink, yellow, grey and brown. Birgit Schumacher dates it to *circa* 1665.

Like many of Wouwerman's best pictures, this was in a series of collections in Paris in the latter part of the 18th century, and in particular it formed part of the celebrated cabinet of Ange-Laurent Lalive de Jully, where it was engraved by Beaumont. Lalive de Jully was a financier and a leading collector of his day, who patronised Greuze. Greuze's portrait of him is in the Kress collection at The National Gallery of Art, Washington.

£ 40,000-60,000
€ 46,500-70,000 US\$ 52,500-78,500

AERT VAN DER NEER

Gorinchem circa 1603 - 1677 Amsterdam

River landscape at sunset with a cottage and treessigned with monogram lower left: *AV DN*

oil on oak panel

16.5 x 24 cm.; 6½ x 9½ in.

PROVENANCE

Art market, Amsterdam, by 1955;

With Leonard Koetser, London, 1971;

With Van Rossum, Amsterdam, 1996–97;

With P. de Boer, Amsterdam, 2000;

With Jack Kilgore, New York.

LITERATUREW. Schulz, *Aert van der Neer*, Doornspijk 2002, p. 441, cat. no. 1282, reproduced fig. 203.

From around 1640, Aert van der Neer's works are marked by intense artistic experimentation as he explored the representation of landscape under the varying effects of light and atmosphere. As with many of Van der Neer's works, the present panel is undated, and a chronology is not always easy to establish within his oeuvre. It would appear, however, to fit with a group of small-scale paintings produced during the 1640s and early 1650s, featuring wooded, village landscapes and stretches of water with ferry or rowing boats, characterised by a preoccupation with the rendering of natural light. See, for example, a panel of similar dimensions, which depicts a *Village in the evening with a canal and drawbridge*, datable to circa 1645 (sold Sotheby's, Amsterdam, 17 November 1980, lot 7).¹

This painting, which captures a peaceful, unhurried scene at sunset, may be regarded as part of Van der Neer's exploration of mood as defined by specific times of day, that would ultimately lead to his refinement of the rendering of moonlit landscapes, for which he became best known.

¹ See Schulz 2002, pp. 272-73, cat. no. 586, reproduced fig. 119.

£ 30,000-50,000

€ 34,900-58,500 US\$ 39,200-65,500





152

152

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

FRANCO FLEMISH SCHOOL, 18TH CENTURY

Landscape with ducks and
poultry

oil on canvas
90 x 70 cm.; 35½ x 27½ in.

PROVENANCE

Anonymous sale, Paris, Sotheby's, 26 June
2014, lot 27, where acquired by the present
owner (as Attributed to Jacob van der
Kerchoven).

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,100-19,600



153

153

PROPERTY FROM THE NEIL AND GINA SMITH
COLLECTION

GYSBRECHT LEYTENS

Antwerp 1586 - before 1656

A winter landscape with figures gathering faggots

oil on oak panel, the reverse branded with
the coat-of-arms of the City of Antwerp and
the panel maker's mark of Lambrecht Steens
(fl. 1608–c.1632)
36.3 x 55.6 cm.; 14¼ x 21⅞ in.

PROVENANCE

P.F.J.J. Reelick, Blaricum and The Hague;
Anonymous sale, Amsterdam, Christie's, 7
May 1997, lot 52, where acquired.

LITERATURE

P.F.J.J. Reelick, 'Bijdrage tot Identificatie
van de Meester der Winterlandschappen (G.
Leytens?)', *Oud Holland*, vol. LIX, 1942, pp. 75
and 78, reproduced p. 77, figs 5 and 6;
E. Greindl, 'Contribution à la connaissance
du style de Gysbrecht Leytens', *Pantheon*,
July–September 1973, vol. 31, no. 3, p. 262,
cat. no. 3.

Gysbrecht Leytens was first mooted as the
possible name for the artist until then known
as the Master of the Winter Landscapes, by
P.F.J.J. Reelick, who once owned this very
painting.¹ Leytens' identity was confirmed
by a fully signed work that was published by
Ursula Härting in 1988,² and the artist was
thus proved to have executed a considerable
number of winter landscapes, distinguished

by trees with knotty trunks and masses of
vein-like branches, misty atmospheres, and a
partiality for the subject of figures chopping
wood, as here.

¹ In his 1942 article (see *Literature*), Reelick
mistakenly took the branded, intertwined initials
of the panelmaker Lambrecht Steens on the back
of this work to read 'GL.'

² U. Härting, 'Der Meister der Winterlandschaften,
der Maler Gysbrecht Leytens', *Die Kunst*, 1988,
I, p. 27.

£ 40,000-60,000

€ 46,500-70,000 US\$ 52,500-78,500



154

154

PROPERTY FROM A PRIVATE COLLECTION

WILLEM SCHELLINKS

Amsterdam 1623 - 1678

A winter landscape with travellers and figures gathering logs on a frozen river near a village

oil on oak panel
27 x 21.3 cm.; 10⁵/₈ x 8³/₈ in.

PROVENANCE

Private collection, The Netherlands;
With Klaus Edel, Cologne, 1990, from whom acquired.

LITERATURE

U. Bendix, in E. Mai (ed.), *Das Kabinett des Sammlers. Gemälde vom XV. bis XVII. Jahrhundert*, Cologne 1993, pp. 233–35, cat. no. 93, reproduced.

Diaries and numerous drawings record the extensive travels of the Amsterdam poet

and painter Willem Schellinks: in 1646 with Lambert Doomer through France, and from 1661 to 1665 through France, England, Italy, Malta and Germany. In Italy he was admitted to the Schildersbent where he acquired from his fellow Bentvueghels the nickname 'Spits', an allusion to his quick wit and initiative. He was a versatile artist, possibly the only Dutch artist to have painted Italianate subjects both before and after a visit to the South.

The influence of several *Italianisti* is palpable in his work: Dujardin and Berchem among them, although his paintings show most affinity with Jan Asselijn, who also influenced him in the painting of winter landscapes. The present jewel-like winter scene however is reminiscent of Philips Wouwerman, especially in the depiction of the sky (indeed, an old French inscription on the reverse of the panel reads 'Philippe Wouwerman'). The hill rising beyond the village is in reality most likely a dune.

£ 40,000-60,000
€ 46,500-70,000 US\$ 52,500-78,500

155

PROPERTY FROM A PRIVATE COLLECTION

JAN BAPTIST VAN FORNENBURGH

active in The Hague circa 1585/95 - 1648/9

Still life of flowers in a Wan-Li porcelain vase, resting on a stone ledge with a mouse, observed by a scarlet macaw

signed with monogram and dated lower centre: *IB F. 1629*
oil on oak panel
24.7 x 31.3 cm.; 9³/₄ x 12³/₈ in.

PROVENANCE

With P. de Boer, Amsterdam;
W. Reineke, Amersfoort, by 1962;
Private collection, Germany, 1988;
With Charles Roelofs, Amsterdam 1992–93 (when exhibited both years at TEFAF, Maastricht).



155

EXHIBITED

Dordrecht, Dordrechts Museum, *Nederlandse stillevens uit de zeventiende eeuw*, 21 July – 2 September 1962, no. 51; Laren, Singer Museum, *Modernen van toen 1570–1630 – Vlaamse schilderkunst en haar invloed*, 15 June – 1 September 1963, no. 70; Amsterdam, Gallery P. de Boer, 13 March – 11 April 1982; and 's-Hertogenbosch, Noordbrabants Museum, 29 April – 30 May 1982, *A flowery past – A survey of Dutch and Flemish flower painting from 1600 until the present*, no. 47; Delft, Stedelijk Museum Het Prinsenhof; Cambridge, Massachusetts, Fogg Art Museum; and Fort Worth, Texas, Kimbell Art Museum, *A Prosperous Past. The sumptuous still life in The Netherlands 1600–1700*, 1988 – 1989, no. 22; Amsterdam, Nieuwe Kerk, *De Tulpen en de Kunst*, 8 October – 6 November 1994, no. S14; Vic-sur-Seille, Musée Départemental Georges de la Tour, *Un Cabinet Imaginaire, Natures Mortes et Vanités du XVII^{ème} Siècle*, 10 May – 4 September 2005, no. 14.

LITERATURE

H.E. van Gelder, 'Jan Baptist van Fornenburgh de Oude', *Mededelingen van de Dienst voor Kunsten en Wetenschappen*, The Hague 1931, p. 242; I. Bergström, 'Dordrecht impressions', *Apollo*, vol. 77, 1963, pp. 448 and 450, reproduced fig. 2; P. Gammelbo, 'Some flower still lifes by Jan Baptist van Fornenburgh', *Artes, Periodical of Fine Arts*, vol. I, October 1965, pp. 9 and 12, cat. no. XIII; S. Segal, *A Flowery Past – A Survey of Dutch and Flemish Flower Painting from 1600 until the Present*, exh. cat., Amsterdam 1982, p. 94, cat. no. 47, reproduced; L.J. Bol, 'Goede onbekenden', *Tableau*, vol. 4, no. 3, December 1981/ January 1982, p. 260, reproduced fig. 3; L.J. Bol, *Goede onbekenden – Hedendaagse herkenning en waardering van verscholen, voorbijgezien en onderschat talent*, Utrecht 1982, pp. 87–88, reproduced p. 87, fig. 3; S. Segal and W.B. Jordan, *A Prosperous Past*.

The Sumptuous Still Life in The Netherlands 1600–1700, The Hague 1988, pp. 108 and 234, cat. no. 22, reproduced in colour p. 107; G. Diss and L. Turnherr, *Un Cabinet Imaginaire, Natures Mortes et Vanités du XVII^{ème} Siècle*, exh. cat., Vic-sur-Seille 2005, pp. 18–19, cat. no. 14, reproduced.

The conjunction of a macaw and a flower still life is unusual in Dutch 17th-century painting, although this is the subject of Jeronimus Sweerts' only known signed work, which was included in the same exhibition as the present picture in 2005 in Vic-sur-Seille.¹ Fornenburgh included a scarlet macaw in a painted study of various birds, a signed work that was with Johnny van Haefften in 2002.

¹ Dated 1626; see Diss and Turnherr 2005, p. 40, reproduced.

£ 40,000-60,000
€ 46,500-70,000 US\$ 52,500-78,500

PROPERTY FROM A PRIVATE COLLECTION

OTTO HOYNCK

The Hague circa 1636 - circa 1686

Portrait of a champion
greyhound, winner of the Earl
of Shaftesbury and the Duke of
Albemarle's collars

signed and dated lower right: *Otto Hoyneck
fecit 1673*
and further inscribed, lower left: *May the 6th.
A°. 1671: my Lord / Shaftesburys Collar was
given / Red which hee won. / March the 7th
A°. 167½ The Duke of Albermarles Collar was
given Blue which hee won then*
oil on canvas
113 x 145.5 cm.; 44 x 56 in.

PROVENANCE

Probably commissioned by Christopher
Monck, 2nd Duke of Albemarle (1653–88), in
whose employ the artist worked in the 1670s;
Sir Archibald Buchan-Hepburn, 4th Baronet
(1852–1929);
Anonymous sale, London, Christie's, 16
March 1956, lot 121, for £100 to Gilbey;
Thence by descent to the present owner.

W £ 100,000-150,000

€ 117,000-175,000 US\$ 131,000-196,000

EXHIBITED

London, Royal Academy, *The Age of
Charles II*, 1961, no. 299;
London, Hayward Gallery, 13 December
1974 – 23 February 1975; Leicester,
Leicestershire Museum and Art Gallery,
8 March – 6 April 1975; Liverpool, Walker
Art Gallery, 25 April – 25 May 1975, *British
Sporting Painting 1650–1850*, no. 8.

LITERATURE

A. Bredius, 'Archiefsprokkelingen', *Oud
Holland*, vol. L, 1933, p. 179;
E.K. Waterhouse, *Painting in Britain*, London
1969, pp. 77–78;
O. Millar, *British Sporting Painting 1650–1850*,
exh. cat., London 1974, p. 34, cat. no. 8;
R. Fountain and A. Gates, *Stubbs' Dogs, The
Hounds and Domestic Dogs of the Eighteenth
Century*, London 1984, p. 4;
E.K. Waterhouse, *The Dictionary of 16th &
17th Century British Painters*, Woodbridge
1988, p. 135, reproduced.



May the 6th 1765 my Bro
Staphurps Collie was given
to me which he was
March the 7th 1762 The
Duke of Albemarle's Collie
was given to me which he was
the 1st of the year



Fig. 1, John Wootton, *Grey Spotted Hound*, 1783, oil on canvas, Yale Center For British Art, Paul Mellon Collection.

“One of the Englishman’s greatest joys is in field sports – they are all quite mad about them”

Francois de la Rochefoucauld (1613–1680),
A Frenchman’s England

This fine painting is the earliest known portrait of a prize-winning dog in British art and as such stands at the very beginning of the great tradition of sporting art that is one of this country’s greatest contributions to western visual culture tradition – a that would find its fullest expression in the successive work of artists such as John Wootton, George Stubbs, John Ferneley, Sir Edwin Landseer and Alfred Munnings over a century later, and which remains a central theme in British art even today, as can be seen in the work of artists such as Lucian Freud. Rarely in the seventeenth century, however, do depictions of dogs have anything more than a subsidiary or complementary role in the composition. This painting is one of only a very small number of exceptions, including two large studies by Leonard Knyff: one of a pair of beagles, dated 1699, and the other of a greyhound taking a hare, in the Halifax Collection; and a well-known picture of *Southern Mouthed Hounds* by Francis Barlow (formerly at Clandon Park and presumably destroyed by the recent fire). Of all these, the present painting is the earliest securely dated work and the only one that is a portrait of a single, champion hound.

Little is known about the somewhat obscure biography of Otto Hoyneck and documented paintings by him are extremely rare. Of Dutch

origin, he is recorded as a pupil of the portrait painter Arnold van Ravesteyn (1605–90), who also trained Willem Wissing (1656–87), and he later worked in the studio of his brother-in-law, Pieter Harmensz. Verelst (1618–78). In 1657 he was involved in a fight that broke out in Verelst’s studio, in which another student, Anthony de Haen, was seriously injured. In 1661 he became a master in the *Confrérie Pictura* in The Hague where, according to Terwesten, he had been born.¹ However, his admission fee was 18 guilders, indicating that he was not a native of that city. A painter who specialised in a number of disciplines, including religious subjects, portraits and still lifes, his real speciality lay in animal painting – a tradition that had a rich history in the Low Countries, dating back to the work of Snyders, Rubens, Stradanus and Bol. Like many Dutch artists of his generation, Hoyneck came to England in search of patronage amongst the wealthy British aristocracy and found employment as ‘painter to the Duke of Albemarle.’ Edwin Buijsen states that he left Holland in 1676. On the evidence of this picture, however, which is dated 1673, he must have been in England earlier than that.

Hoyneck’s patron in England was Christopher Monck, 2nd Duke of Albemarle (1653–88), son of the famous General George Monck

(1608–70), who had been elevated to the Dukedom in 1660 for his part in returning King Charles II to the throne of Great Britain. It seems likely that the greyhound depicted here belonged to Albemarle himself, given the fact that the dog won his collar, and that the painting was most likely commissioned to celebrate a particular victory by his champion hound. The 2nd Duke was a noted supporter of sporting contests. On 6 January 1681 he arranged a fight between his butler and his butcher, the first recorded boxing match in England – the butcher won.

Coursing game with greyhounds, or other forms of sight hound, is the oldest form of hunting recorded in the western world – practiced at all levels of society from the landed nobility to the rural commoner alike, until Carolingian forest law appropriated hunting grounds exclusively for the elite. The earliest reference of such a practice was recorded by the Greek historian and philosopher Arrian of Nicomedia (c.86/9 –c.146/60 AD), who wrote a long treatise on the art of hunting game with sight hounds, however the emergence of a recognisably competitive form of the sport in Europe appears to date to the early modern period. In 1899 Harding Cox wrote that ‘the date when matches were first made between dogs is not



Fig. 2, George Stubbs, *Portrait of a King Charles Spaniel*, 1776.
©Sotheby's



Fig. 3, Lucian Freud, *Pluto aged twelve* © Sotheby's

easily to be traced, but it was certainly before the time of Elizabeth, during whose reign, by special command of the Queen, certain 'laws of the Leash or Coursing' were drawn up and 'allowed and subscribed by Thomas, Duke of Norfolk.'²

The earliest coursing appears to have been private, with gentlemen matching their dogs against one another on an informal basis. However, public matches first appear during the reign of Charles I and by the middle of the seventeenth century there is frequent mention of public meetings being held in England. Much like the parallel development of horse racing in this country, which until the formal establishment of the Jockey Club in 1750 was organised on a more *ad hoc* basis of royal and aristocratic patronage, these contests would have been sponsored by individual patrons, who would present a prize in their name for the winning dog. The presentation of a collar or ribbon to champion hounds, much like the presentation of belts in prize fighting, is a long established one, reflected in the fact that the Waterloo Cup, the most famous coursing event in the world which was run between 1836 and 2005, was colloquially known as 'The Blue Ribbon of the Leash'.

The tradition of dog portraiture finds its origins in the art of venerary, particularly the hunting scenes of Frans Snyders and Johannes Stradanus's designs for his classic 1596 publication *Venationes* – which themselves were based on a series of hunting scenes he had produced for tapestries to decorate the Medici Villa of Poggio a Caiano. The tradition did not really become established until the early eighteenth century, however, when King Louis XIV of France commissioned portraits of his favourite hounds from Jean-Baptiste Oudry in the 1720s. Nowhere, however, did this tradition become more established than in England, where the emphasis on hunting was increasingly being placed upon the performance of individual hounds, leading to intense rivalry among the landed elite. This is best reflected in the paintings of John Wootton and Peter Tillemans, the former of whom in particular started producing individual portraits of dogs in the first half of the eighteenth century. Fine examples of Wootton's work in this manner include the mock-heroic portrait of Horace Walpole's favourite dog *Patapan*, painted in 1743; the Duke of Hamilton's *Jewell* (New York, Sotheby's, 26 January 2017, lot 274), from circa 1720; and a portrait of a *Grey Spotted Hound* – probably an early version of the

breed now known as an English Pointer (fig. 1), painted circa 1738.³ However, it was Stubbs, a generation later, who really developed the genre, working, as he was, at a time when dogs were becoming increasingly valued not only as sporting trophies, but as objects of interest in themselves, and gaining a new status as prized possessions within English households which they had not formerly enjoyed (see fig. 2). Animal portraiture, particularly that of dogs, probably reached its pinnacle in the early nineteenth century, however, in the work of Sir Edwin Landseer, whose paintings of both his own greyhounds and those of his great royal patrons, Queen Victoria and Prince Albert, are among the most tender and evocative depictions of man's best friend ever created.⁴ Even today though, dogs feature strongly in contemporary British art, both in their own right and as companions to their owners (see fig. 3). The British love affair with our dogs, it would appear, is never ending.

¹ E. Buijsen, *Haagse Schilders in de Gouden Eeuw*, The Hague 1998, p. 318.

² H. Cox and G. Lascelles, *Coursing and Falconry*, London and Bombay 1899, p. 4.

³ Inv. no. B1981.25.701, Yale Centre for British Art, New Haven.

⁴ See for example Landseer's portrait of *Eos*, Prince Albert's favourite greyhound, painted in 1841 (inv. no. RCIN 403219, The Royal Collection).

ANTIVEDUTO GRAMATICA

Rome 1569 - 1626

David returning triumphant with the head of Goliath

oil on canvas

142.5 x 197.5 cm.; 56 $\frac{1}{8}$ x 77 $\frac{3}{4}$ in.

PROVENANCE

Principi De Ferrari, Palazzo de Ferrari, Genoa;
Anonymous sale, Rome, Christie's, 18 June
2013, lot 420, where acquired.

EXHIBITED

Siena, Palazzo Squarcialupi, *Roma e Siena:
Echi e opera. Raffaello e Caravaggio al centro
di un rapporto millenario*, November 2005 –
February 2006.

LITERATURE

B. Santi and C. Strinati (eds), *Roma e Siena:
Echi e opera. Raffaello e Caravaggio al centro
di un rapporto millenario*, exh. cat., Siena
2005, pp. 412–13.

Antiveduto was highly considered by his contemporaries and was elected 'principe' of the Accademia di San Luca in 1624. He painted this large canvas in the characteristic *chiaroscuro* which defined Roman art of the first two decades of the seventeenth century – it shows an assuredness and complexity of design, particularly in the web of figures to the right, not always evident in the artist's corpus. The large dimensions of the canvas, as well as the quality, suggest that the painting was surely intended for a large *quadreria* and may have been commissioned by one of the artist's major patrons, such as the Marchese Vincenzo Giustiniani or Cardinal Del Monte, though no archival findings can confirm this hypothesis yet.

The scene shows the young David returning to Jerusalem, denoted by the city walls, after his triumph over the Philistine hero, Goliath. From the city six figures rush out with musical instruments to cheer his success and the Israelites' victory, in much the same way as the citizens of Jerusalem were to celebrate

Christ's entry into the city some centuries later. In the distance the Vale of Elah can be made out, where the battle between the Israelites and Philistines was fought, as well as Bethlehem, making explicit the identification of David as the precursor of Christ.

The attractive maiden to the right playing the tambourine recalls the physiognomy, as well as the richly-embroidered dress, of the figure of Justice in Antiveduto's *Justice and Peace embracing*, the present whereabouts of which are unknown.¹ Several other works by the artist include the theme of music and musical instruments, including the *Saint Cecilia with two angels* in the Kunsthistorisches Museum, Vienna.²

¹ G. Papi, *Antiveduto Gramatica*, Soncino 1995, p. 120, cat. no. 69, reproduced fig. 42.

² *Ibid.*, p. 106, cat. no. 40, reproduced fig. 27.

W £ 100,000-150,000

€ 117,000-175,000 US\$ 131,000-196,000





158

158

ANDREA DEL MICHIELI, CALLED VICENTINO

Vicenza c. 1542 - c. 1619 Venice

The Martyrdom of Saint Sebastian

oil on canvas
106.1 x 79.5 cm.; 41¾ x 31¼ in.

PROVENANCE

Private collection, Modena, by 2005.

LITERATURE

A. Piai, 'Qualche nuova attribuzione ad Andrea Vicentino', *Verona illustrata*, vol. XVIII, 2005, p. 56, reproduced.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,600-26,100



159

159

PROPERTY FROM AN ITALIAN PRIVATE
COLLECTION

ONORIO MARINARI

Florence 1627-1715

Madonna and Child

oil on canvas
119 x 97.5 cm.; 46⅞ x 38⅜ in.

We are grateful to Dr Francesca Baldassari, who has endorsed the attribution following first-hand inspection, and suggested a date in the late 1680s.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,600-26,100



160

160

TOMMASO SALINI, CALLED MAO

Rome circa 1575 - 1625

A fable from Aesop: the cat, the
monkey and the chestnuts

oil on canvas
144 x 193 cm.; 56 $\frac{5}{8}$ x 76 in.

PROVENANCE

J. De Jong, Hilversum, before 1952
(according to a label on the reverse);
Private collection, New York;
Dino Franzin, Milan;
With Marco Grassi, New York;
From whom purchased by the present owner.

EXHIBITED

Sao Paulo, Museum de Arte de Sao Paulo,
Caravaggio e Seus Seguidores, 28 August –
30 September 2012, no. 13.

LITERATURE

R. Vodret (ed.), *Caravaggio e Seus Seguidores*, exh. cat., 2012, pp. 166–69, cat. no. 13, reproduced in colour.

Salini was active in Rome in the wake of Caravaggio and specialised in domestic interiors with figures and animals. In the present work the cat has been duped by the monkey to work for his ends and steal the chestnuts from the fire. The tumult, illustrated by the flapping goose, arises when the man and the woman take notice of the theft. The moral of the story is that a thief cannot trust another thief.

‡ W £ 40,000-60,000
€ 46,500-70,000 US\$ 52,500-78,500



161

161

NORTH ITALIAN SCHOOL, 17TH CENTURY

An old woman reading at a
church pew

oil on canvas, unframed
74 x 61 cm.; 29½ x 24 in.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,100-39,200



162

162

ROMAN SCHOOL,
17TH CENTURY

Judith with the head of
Holofernes

oil on canvas
94.5 x 118 cm.; 37¼ x 46½ in.

W £ 30,000-40,000
€ 34,900-46,500 US\$ 39,200-52,500



163

163

GIACINTO BRANDI

Poli 1621 - 1691 Rome

An Allegory of Mathematics

oil on canvas, in a painted oval
130 x 94 cm.; 51 x 37 in.

PROVENANCE

Palazzo Parravicini (now Palazzo Trivulzio),
Milan, 1721 – 22;
Giovanni Antonio Parravicini: (1910–1991);
With Wiggins, London, by whom acquired in
1980.

LITERATURE

G. Sestieri, *Repertorio della Pittura romana della fine del Seicento e del Settecento*, Turin 1994, vol. I, p. 36, reproduced vol. II, fig. 36;
M. Carminati in M. Bona Castellotti (ed.), *La ragione e il metodo: immagini della scienza nell'arte italiana dal XVI al XX secolo*, exh. cat., Milan 1999, pp. 116–17;
G. Serafinelli, *Giacinto Brandi, catalogo ragionato delle opere*, Turin 2015, p. 142, cat. no. A133, reproduced.

EXHIBITED

Cremona, Centro Culturale Sant'Agostino,
La ragione e il metodo: immagini della scienza nell'arte italiana dal XVI al XX secolo,
27 March – 27 June 1999.

This Allegory formed part of a series formerly in Palazzo Parravicini in Milan. The other known pictures from the series are an *Allegory of Philosophy*, in the Zeri collection and an *Allegory of Poetry*, the whereabouts of which are unknown.¹ Serafinelli dates the work to the 1680s.

¹ Serafinelli 2015, p. 142, under cat. no. A133.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,100-39,200



164

164

SEBASTIANO CONCA

Gaeta 1680 - 1764 Naples

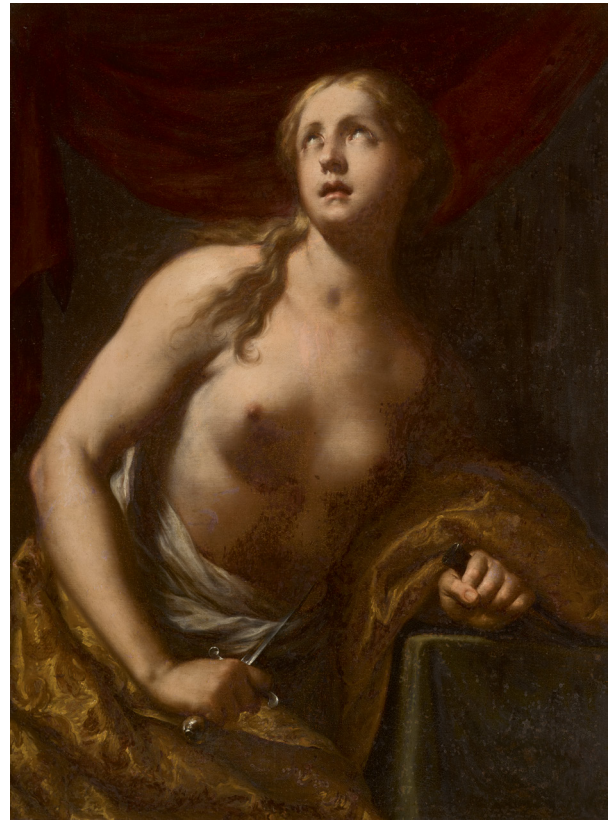
The Madonna and Child before Carlo Borromeo, Saint Januarius, and a King (thought to be Louis IX of France)

signed lower right: *Conca*
oil on copper
43.2 x 35 cm.; 17 x 13¾ in.

We are grateful to Dott. Mario Epifani for endorsing the attribution to Sebastiano Conca upon inspection of images, and for proposing a date of execution of after 1750. Dott. Epifani notes stylistic similarities with another of Conca's late paintings on copper, a *Crucifixion* in the collection of the Museo Diocesano, Gaeta, which is signed and dated 1764.¹

¹ Centro Storico Culturale, *Sebastiano Conca (1680-1764)*, exh. cat., Gaeta 1981, p. 356, cat. no. 134a, reproduced p. 357.

£ 8,000-12,000
€ 9,300-14,000 US\$ 10,500-15,700



165

165

PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

FRANCESCO TREVISANI

Capodistria (Cape of Istra, Slovenia)
1656 - 1746 Rome

Lucretia

oil on canvas
98.4 x 74.5 cm.; 38¾ x 29¼ in.

PROVENANCE

Possibly Lodovico Sergardi (1660–1726); Possibly thence by inheritance to his nephew, Abbot Lattanzio Sergardi (b. 1695), Rome, 1727, when recorded in his inventory as a '*copia di Lucrezia, che vien dal Trevisani, ritoccato dal medesimo, in tela d'imperatore, con cornice tutt'oro scudi 15.*'

LITERATURE

Possibly recorded in the *Inventari diversi spettanti alla nobil famiglia Sergardi*, Archivio di Stato di Siena, Sergardi, C.101, pages unnumbered;
F. Petrucci, *Dipinti tra Rococò e Neoclassicismo da Palazzo Chigi in Ariccia e da altre raccolte*, Rome 2013, p. 24, n. 8, reproduced in colour fig. 12.

The present painting was most recently published in 2013 by Petrucci, who dates it to circa 1685–90, and compares it to the *Cleopatra* in the Lemme collection, Rome.¹ He also suggests it may be the painting listed in the inventory of the Abbot Lattanzio Sergardi from 1727, extrapolated from his uncle Lodovico's posthumous inventory to determine which paintings he wanted to keep for himself instead of selling.

Karin Wolfe, to whom we are grateful, does not endorse the attribution to Trevisani, noting that some particular features of the anatomy and pose of the figure such as the hard angle of the bent wrist with the dagger, the attenuated neck, and the closed hand with the precisely rendered thumbnail, do not appear in the rest of the artist's œuvre.

¹ D. Tomaselli, in *Il Settecento a Roma*, exh. cat., Rome 2005, pp. 262–63, cat. no. 159, reproduced.

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,100-19,600



166

166

DOMENICO GARGIULO, CALLED MICCO SPADARO

Naples 1609/10 - 1675 (?)

Hagar and the Angel

oil on canvas
72 x 90.5 cm.; 28 $\frac{3}{8}$ x 35 $\frac{5}{8}$ in.

LITERATURE

G. Setieri and B. Duprà, *Domenico Gargiulo detto Micco Spadaro, Paesaggista e 'cronista' napoletano*, Milan 1994, p. 354, cat. no. 196, reproduced in colour.

£ 8,000-12,000

€ 9,300-14,000 US\$ 10,500-15,700

167

PROPERTY FROM AN ITALIAN PRIVATE
COLLECTION

PAOLO PORPORA

Naples 1617 - 1673 Rome

Still life with a european quail; Still life of a forest floor

a pair, both oil on canvas
the former: 23 x 33.2 cm.; 8 $\frac{5}{8}$ x 13 $\frac{1}{8}$ in.
the latter: 24 x 35 cm.; 9 $\frac{1}{2}$ x 13 $\frac{3}{4}$ in
(2)

Hitherto unknown and unpublished, this pair of Neapolitan *sottobosco* still lifes embody the artist's fascination with earthy elements and creatures – portraying them with all the sheen, viciousness, moistness and full-bodied sensuousness of the damp and crawling undergrowth.

Porpora trained in the workshop of Giacomo Recco, and was certainly acquainted with Otto Marseus van Schrieck. He moved to Rome after his marriage in 1654 and spent much of the rest of his career there having turned his focus from forest floors to still lifes of flowers and fruits. As Luigi Salerno writes in his seminal *Natura Morta in Italiana*, even when in Rome, Porpora never lost his 'feeling for the materials rendered with an intensity of colour, a density, and a tactile feeling for form typical of Neapolitan sensibility.'¹ Salerno published one particularly close comparable *sottobosco* from a private collection that features foliage, a coiled snake lunging at a butterfly, lizards and snails, that also demonstrates Porpora's technique of portraying the mossy floor using stippling with the end of his brush – clearly visible here.²

¹ L. Salerno, *Natura morta in Italiana*, Rome 1984, p. 202.

² Salerno 1984, p. 206, fig. 50.5.

£ 15,000-20,000

€ 17,500-23,300 US\$ 19,600-26,100





168

168

GIOVANNI BALDUCCI, CALLED IL COSCI

Florence circa 1560 - after 1631 Naples

The Birth of Saint John the Baptist

oil on panel

75.3 x 61.1 cm.; 29 $\frac{7}{8}$ x 24 in.

PROVENANCE

Mr. Ruffini, Nemours, after 1914;

Dr A. Clergeau, Varennes, by 1930 (this, and the above according to an old label affixed to the reverse);

Anonymous sale, Fontainebleau, Osenat Maison, 26 November 2017, lot 177, where acquired.

Another version of this painting, which was historically attributed to Giorgio Vasari, then Giovanni Battista Naldini, but today given to his pupil Giovanni Balducci, called Cosci, is in the Pushkin State Museum of Fine Arts, Moscow (inv. no. 132).¹ A preparatory drawing is in the Albertina, Vienna (inv. no. 589).²

We are grateful to Dr. Carlo Falciani for endorsing the attribution following first-hand inspection.

¹ Zeri no. 34835.

² V. Birke and J. Kertesz, *Die Italienischen Zeichnungen der Albertina*, Weimar 1992, vol. I, p. 321, cat. no. 589, reproduced.

£ 25,000-35,000

€ 29,100-40,700 US\$ 32,700-45,700



169

169

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

ROMAN SCHOOL, MID- 17TH CENTURY

Floral garland surrounding the head of Christ crowned with thorns

oil on canvas

79 x 65.1 cm.; 31 $\frac{1}{8}$ x 25 $\frac{5}{8}$ in.

PROVENANCE

Private collection, Andalucía;

Whence acquired and offered on the art market, Madrid;

Whence acquired in 2013 by the present owner.

The blooms in this garland are reminiscent of the Roman still life painter, Mario Nuzzi, called Mario dei Fiori. The *Ecce Homo* in the centre of the garland is related to the type invented by Guido Reni, much copied, of which an example is the painting today in the Louvre, Paris.¹

¹ Inv. no. 528; see C. Garboli and E. Baccheschi, *L'opera completa di Guido Reni*, Milan 1971, p. 113, cat. no. 194b, reproduced.

£ 6,000-8,000

€ 7,000-9,300 US\$ 7,900-10,500



170

170

PROPERTY FROM A SPANISH PRIVATE
COLLECTION

ANDREA BELVEDERE

Naples 1652 - 1732

&

NICOLA VACCARO

Naples 1640 - 1709

Allegory of sculpture

oil on canvas, in a contemporary carved,
painted and gilt wood frame
117.7 x 137 cm.; 46 $\frac{3}{8}$ x 53 $\frac{7}{8}$ in.

Professor Nicola Spinosa, to whom we are grateful, has endorsed the attribution of the putti to the hand of Nicola Vaccaro, and the flowers to Andrea Belvedere, upon inspection of digital images.

W £ 15,000-20,000

€ 17,500-23,300 US\$ 19,600-26,100



171

171

WORKSHOP OF JUSEPE DE RIBERA, CALLED SPAGNOLETTO

Játiva, Valencia 1591 - 1652 Naples

Aesop

oil on canvas
119.5 x 93.5 cm.; 47 x 36¾ in.

PROVENANCE

Comte de Lalaing, Flemish Ambassador to Madrid during the 1730s;
By descent to the 19th Comte de Lalaing, Château de Zandbergen, Belgium.

The design is known in many variants, of which the prime version is considered the painting in a private collection in New York, painted for Afán de Ribera, 3rd Duke of Alcalá, as one of a set of twelve philosophers from Antiquity, executed between 1629–31.¹

¹ N. Spinosa, *Ribera. La Obra Completa*, Madrid 2008, p. 365.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,600-26,100

172

PROPERTY FROM A SPANISH PRIVATE COLLECTION

MICHELE PACE, CALLED MICHELANGELO DEL CAMPIDOGLIO

Rome 1625 - 1669

A pair of still lifes with fruit strewn on a forest floor

a pair, both oil on canvas
each: 72 x 133 cm.; 28¾ x 52¾ in.

W £ 40,000-60,000
€ 46,500-70,000 US\$ 52,500-78,500



PROPERTY FROM A BELGIAN PRIVATE COLLECTION

ADRIAEN HANNEMAN

The Hague 1603/4 - 1671

Double portrait of a man and a woman, called Van Bueren

signed and dated on the chair lower left:

Adr: Hanneman.F / An^o 1662.

oil on canvas

120.2 x 157.6 cm.; 47¼ x 62 in.

PROVENANCE

Anonymous sale, Brussels, Palais des Beaux-Arts, 22–24 March 1983, lot 623, where acquired by the father of the present owners.

By 1662 Hanneman was well established as a portrait painter in The Hague, where he had been introduced to Court circles by Constantijn Huygens. During his sixteen year sojourn in England from 1623, he thoroughly absorbed the portrait style of Anthony van Dyck, and remained for the rest of his life the most Van Dyckian Dutch portraitist, although he also absorbed the formal style of Honthorst and Mytens. Because of this, and perhaps due to his Catholic faith, he remained in favour with visiting and exiled members of the English aristocracy: his portrait of Henry, Duke of Gloucester, now in the National Gallery, Washington (inv. no. 1937.1.51),¹ for example, is a tour-de-force. The apogee of his career fell in the decade between 1653 and 1663 – thereafter his career slowly waned. The present picture is probably not a Court portrait, but a depiction of a wealthy merchant couple.

¹ A.K. Wheelock, *Dutch Paintings of the Seventeenth Century*, pp. 92–95, cat. no. 1937.1.51, reproduced in colour.

W £ 30,000-50,000

€ 34,900-58,500 US\$ 39,200-65,500





174

174

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

CHARLES JERVAS

County Offaly, Ireland 1675 - 1739
London

Portrait of Lady Mary Churchill, Duchess of Montagu (1689– 1751)

oil on canvas
127.4 x 102.5 cm.; 50 $\frac{1}{8}$ x 40 $\frac{3}{8}$ in.

PROVENANCE

Henry Pelham-Clinton, 4th Duke of
Newcastle (1785–1851), or Henry Pelham-
Clinton, 5th Duke of Newcastle (1811–1864),
Clumber Park, Nottinghamshire;
Henry Pelham-Clinton, 6th Duke of
Newcastle (1834–1879), Clumber Park,
Nottinghamshire;

Thence by descent to Henry Francis Hope
Pelham-Clinton-Hope, Earl of Lincoln, later
8th Duke of Newcastle (1866–1941), Clumber
Park, Nottinghamshire;
His sale, London, Christie's, 31 March 1939,
lot 48, for £15–15s. to Agnew;
With Thomas Agnew & Sons, London, by
whom sold on 22 July 1947 for £60, and back
with them again on 1 June 1951, when sold
for £75;
Peter Tennant, Esq.;
By whom sold, Glasgow, Christie's, 19–20
November 1986, lot 488;
Bought by the present owners in Long
Melford, England, in the 1990s.

EXHIBITED

London, South Kensington Museum, *Second
Special Exhibition of National Portraits*, 1 May
– 31 August 1867, no. 250 (as depicting Lady
Mary Wortley Montagu);
Nottingham, Museum and Art Gallery,
Pictures from the Clumber Collection, 1929,
no. 37;

Nottingham, Museum and Art Gallery, 1933,
on loan;
London, Royal Academy, *Exhibition of British
Art c. 1000 – 1860*, 6 January – 17 March
1934, no. 254.

LITERATURE

*Catalogue of pictures being part of the
Clumber collection: the property of His
Grace the Duke of Newcastle*, 1872, p. 21,
cat. no. 130 (listed in the Smoking Room, as
depicting Lady Mary Wortley Montagu);
W.J. Hipkin, *Descriptive catalogue of the
pictures... belonging to His Grace the Duke of
Newcastle at Clumber House*, London 1923,
p. 40, cat. no. 97;
J. Kerslake, *Early Georgian Portraits*, London
1977, vol. I, p. 191.

Lady Mary Churchill, Duchess of Montagu,
wife of John, 2nd Duke of Montagu (1690–
1749), was the youngest surviving daughter
of John Churchill, 1st Duke of Marlborough



175

175

(1650–1722) and his wife, the infamous Sarah Jennings, Duchess of Marlborough (1660–1744) – one of the most influential and notorious women of her time, due to her close friendship with Queen Anne.

Formerly believed to depict Lady Mary Wortley Montagu (1689–1762), this portrait is of the same type as Jonathan Richardson's likeness of that sitter, today in the Sheffield Museum, itself related to Charles Jervas' full-length portrait of Lady Mary Wortley Montagu in the National Gallery of Ireland, Dublin.¹

¹ See Kerslake 1977, vol. I, p. 190, reproduced vol. II, fig. 551.

£ 15,000-20,000

€ 17,500-23,300 US\$ 19,600-26,100

PROPERTY OF A PRIVATE COLLECTOR

MARY BEALE

Barrow, Suffolk 1633 - 1699 London

Portrait of the artist's son, Bartholomew Beale

oil on paper, laid onto canvas
38.2 x 27.3 cm.; 15 x 10¾ in.

PROVENANCE

Art market, Melbourne, Australia, 1968, when purchased by the present owner.

The favourite pupil of Sir Peter Lely, Mary Beale had two sons, Charles and Bartholomew. Both boys worked in their mother's studio, assisting her with the painting of draperies, before Bartholomew graduated from Clare College, Cambridge, thereafter practicing as a physician at Coventry.

This sketch relates to two similar studies at Tate Britain of Bartholomew dated *circa* 1660.¹ Both Tate pictures are also painted in oil on paper, and the treatment of the subject is comparable to this portrait, with the head and hair finely modelled. The Tate sketches are, however, more loosely painted in the bodies of the child, with a simple white collar, below which the area of the body is left unpainted, with the ground showing, and set against a dark background. It seems likely that the original appearance of the present work would perhaps have been more akin to the Tate sketches when finished by Beale – the rather more elaborate costume here is likely to be a later addition, executed at the same time as the strengthening visible throughout the background.

¹ Inv. nos T13245 and T13246.

£ 15,000-20,000

€ 17,500-23,300 US\$ 19,600-26,100



176

176

THE PROPERTY OF A GENTLEMAN

ALLAN RAMSAY

Edinburgh 1713 - 1784 Dover

Portrait of Jean Nisbet, Lady Banff (d. 1790), half-length, wearing a white silk dress and blue wrap

signed and dated lower right: A. Ramsay 1743
oil on canvas, in a painted oval
76.6 x 63.8 cm.; 30 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in.

PROVENANCE

Aitken Dott, Edinburgh (as an unknown lady);
From whom acquired by Alexander Shaw,
2nd Baron Craigmyre (1883–1944) in 1939;
Thence by descent.

EXHIBITED

Glasgow, Bellahouston Park, *Empire Exhibition*, May – December 1938, no. 1;
London, Royal Academy, *Allan Ramsay*, 7
March – 26 April 1964, no. 8;
Edinburgh, Scottish National Portrait Gallery,
1 August – 27 September 1992; London,
National Portrait Gallery, 16 October 1992 –
17 January 1993, *Allan Ramsay 1713–1784*,
no. 23.

LITERATURE

J. Hayes, 'Allan Ramsay at the Royal
Academy', *The Burlington Magazine*, vol. CVI,
no. 733, April 1964, p. 190;
A. Smart, *Allan Ramsay 1713–1784*, exh.
cat., Edinburgh 1992, p. 105, cat. no. 23,
reproduced;
A. Smart, *Allan Ramsay. A complete
catalogue of his paintings*, New Haven and
London 1999, p. 78, cat. no. 36, reproduced
p. 250, fig. 135.

Lady Banff was the daughter of William Nisbet
of Dirleton and his second wife, Jean Bennet.
She married Alexander Ogilvy, Lord Banff, son
of Alexander Ogilvy of Forglen, Banffshire, in
1749. Other members of her family, such as
her sister Wilhelmina, Countess of Leven and
Melville,¹ were portrayed by Ramsay and she
herself sat to him again in 1747, in a portrait
still owned by the family.

¹ See Smart 1999, p. 149, cat. no. 324, reproduced
p. 287, fig. 271.

² See Smart 1999, p. 78, cat. no. 37, reproduced p.
275, fig. 230.

£ 12,000-18,000

€ 14,000-21,000 US\$ 15,700-23,500



177

177

THE PROPERTY OF A LADY

ALLAN RAMSAY

Edinburgh 1713 - 1784 Dover

Portrait of Mrs. Barbara Young (d. 1798?), half-length, wearing a pink dress with white lace, and a black lace shawl

oil on canvas
78.7 x 67.7 cm.; 31 x 26⁵/₈ in.

PROVENANCE

The Rev. J.M. Patullo, 1928;
With Doig, Wilson & Wheatley, Edinburgh;
From whom acquired by Alexander Shaw,
2nd Baron Craigmyle (1883–1944) in 1935;
Thence by descent.

EXHIBITED

Edinburgh, Royal Scottish Academy, *Scottish Print Club*, 25 October – 24 November 1928, no. 42;
London, 27 Grosvenor Square, *Scottish Art and Antiquities*, 5 February – 1 March 1931, no. 1171;

Glasgow, Bellahouston Park, *Empire Exhibition*, May – December 1938, no. 12;
London, Royal Academy, *Exhibition of Scottish Art*, 5 January – 11 March 1939, no. 80;
London, Royal Academy, *Allan Ramsay*, 7 March – 26 April 1964, no. 62.

LITERATURE

D.S. Meldrum, 'Scottish Art and Antiquities', *The Burlington Magazine*, vol. LVIII, no. 336, March 1931, p. 134, reproduced plate 1A;
J.L. Caw, 'Allan Ramsay, Portrait Painter', *The Walpole Society*, vol. XXV, 1937, p. 60, reproduced plate XXVI(b);
A. Smart, *Allan Ramsay. A complete catalogue of his paintings*, New Haven and London 1999, p. 196, cat. no. 544, reproduced p. 374, fig. 597.

This painting was executed in *circa* 1767–68 and reflects the influence of French rococo portraiture so evident in the latter part of Ramsay's career. Mrs Young's dress here is remarkably similar to that worn by Lady Robert Manners, in her portrait of a similar date,¹ and Martha, Countess of Elgin, whose

likeness dates to *circa* 1764. A preparatory, black chalk study for the sitter's left hand in the present work is in the National Gallery of Scotland, Edinburgh.³

Barbara Young was the daughter of Dr Thomas Gibson, and married in 1754 Dr Thomas Young, eminent obstetrician and Professor of Midwifery at the University of Edinburgh from 1756. Bills to the painter record that Young attended Ramsay's own wife, Margaret, who had a series of difficult pregnancies.

¹ National Gallery of Scotland, Edinburgh, inv. no. NG 1523; see Smart 1999, p. 155, cat. no. 351, reproduced p. 374, fig. 595.

² The Earl of Elgin and Kincardine KT; see Smart 1999, p. 103, cat. no. 152, reproduced p. 349, fig. 506.

³ Inv. no. D.2099; see Smart 1999, p. 196, under cat. no. 544, reproduced p. 404, fig. 753.

£ 15,000-20,000

€ 17,500-23,300 US\$ 19,600-26,100

PROPERTY FROM A PRIVATE COLLECTION

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

Plympton, Devon 1723 - 1792 London

Portrait of Richard Yeo

oil on canvas

77.5 x 62.3 cm.; 30½ x 24½ in.

PROVENANCE

Henry Graves & Co., 6 Pall Mall, London;
 Their sale, London, Christie's, 27 May 1882,
 lot 162, when bought back by Graves & Co.;
 Their sale, London, Christie's, 24
 November 1894, lot 11, for £9–19s.–6d. to
 Franfenhause;
 Catholina Lambert (1834–1923), Bella Vista
 Castle, Paterson, New Jersey;
 His sale, New York, American Art
 Association, 21–24 February 1916, lot 221;
 Count Vittorio Emanuele Barbaroux, *circa*
 1950s.

LITERATURE

A. Graves and W.V. Cronin, *A History of the
 Works of Sir Joshua Reynolds*, London 1899,
 vol. III, p. 1080;
 Sir W. Armstrong, *Sir Joshua Reynolds*,
 London 1900, p. 237.

± £ 40,000-60,000

€ 46,500-70,000 US\$ 52,500-78,500

ENGRAVED

A.N. Sanders, 1877.

This important picture, untraced for over a
 hundred years, is one of only three portraits
 by Reynolds of one of the founder members
 of the Royal Academy. It dates from 1756, and
 Martin Postle has pointed out that it shares
 considerable stylistic similarities with two
 other portraits by Reynolds from this period
 of his career, both now in the collection of the
 National Portrait Gallery: that of the artist's
 friend, Samuel Johnson, seated at a table very
 similar to that in Yeo's portrait; and that of the
 engraver James McArdell.

Yeo is depicted seated at work with a medal
 on the table. He was a leading medallist and
 engraver of coins and gems. His earliest work
 may well be the production of silver season
 tickets for entry to the famous Vauxhall
 Gardens, including the so-called Hogarth ticket,
 presented to Hogarth by Jonathan Tyers. Yeo
 first came to public notice in 1746, however,
 when given the significant commission to
 produce the official medal commemorating the
 battle of Culloden. Later that year he produced
 another Culloden medal with an image of the
 Duke of Cumberland, taken from life, and on
 the reverse the Duke as Hercules trampling
 upon Discord. In 1749 Yeo was made Assistant-
 Engraver to the Royal Mint and was promoted
 in 1775 to Chief-Engraver. He was responsible
 for the patterns of a number of coins with the
 head of George III, and in 1770 he exhibited at
 the Royal Academy a gold proof from a die of a
 five guinea piece.

Yeo was an active member of the Society
 of Artists where between 1760 and 1768 he
 was responsible for twenty-one exhibits. Yeo
 joined the group of directors who broke away
 from the Society in 1768 to found the Royal
 Academy – of the thirty-six founder members
 he was one of a very small group of artists
 who were not painters. In Zoffany's famous
 portrait of the Royal Academicians (Royal
 Collection) Yeo is prominently depicted with
 Zuccarelli, checking the position of the model
 who is to be painted. Reynolds became the
 first president of the Royal Academy in 1768,
 but his association with Yeo went back much
 further as Yeo produced a special prized
 yellow lake pigment used by Reynolds and
 referred to in his ledger as 'yeo's yellow.'

In the 1890s this portrait was purchased
 by Catholina Lambert, a prominent silk
 manufacturer in New Jersey, to hang in the
 castle which he built with a large art gallery to
 display his substantial collection.

We are grateful to Dr. Martin Postle and
 Dr. Matthew Hargreaves for confirming the
 attribution to Reynolds based on first-hand
 inspection of the painting, and to Professor David
 Mannings and Dr Nicholas Penny for endorsing
 the attribution on the basis of a photograph.





179

179

PROPERTY FROM A PRIVATE COLLECTION

FRANCIS HAYMAN, R.A.

Devon circa 1708 - 1776 London

Portrait of Jane Bedford (1712–59) with her two sons, Charles and Richard Earle

oil on canvas
101.6 x 127 cm.; 40 x 50 in.

PROVENANCE

Painted for Grosvenor Bedford (1708–1771), Jane's husband and the boys' father;
By decent to their eldest surviving son, Charles Bedford (1743–1814), depicted here;
Thence by family descent to the present owners.

LITERATURE

B. Allan, *Francis Hayman*, exh. cat., New Haven and London 1987, p. 171, cat. no. 7.

Jane Bedford was the wife of Grosvenor Bedford (1708–1771), a close friend of Sir Robert Walpole, under whom he served as deputy usher of the Exchequer, and a cousin of Henry Fox, 1st Baron Holland (1705–1774). In 1732 Sir Robert appointed her husband Collector of Customs at Philadelphia, a sinecure he held until his death. The couple had twelve children and Jane is depicted here, circa 1755, with their two eldest sons, Charles and Richard. Bedford was an important patron of Hayman and commissioned a number of portraits of himself, his family and his friends from the artist. A self portrait of Hayman himself, in the act of painting, together with Bedford, is in the National Portrait Gallery (inv. no. NPG 217); and a portrait of Jane, her husband and their eldest son is in the Royal Albert Memorial Museum, Exeter; a portrait of their son Charles, seen in this painting, is in the Victoria and Albert Museum (inv. no. B.1-2016).

Hayman was an important figure in the mid eighteenth-century London art world. A contemporary of Hogarth, with whom he was favourably compared, he taught at the St Martin's Lane Academy, where he trained the young Thomas Gainsborough and was a founding member of the Royal Academy in 1768. Hayman was also one of the principal artists involved in producing decorations for the supper boxes at Vauxhall Gardens between the 1740s and 1760s, which were perhaps seen by more people in London than any other paintings at that time.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,100-39,200



180



181

180

PROPERTY FROM A PRIVATE COLLECTION

PAUL SANDBY, R.A.

Nottingham 1730 - 1809 London

A view of the Upper Gate, Conwy
with figures in the foreground

oil on copper
27.3 x 38.7 cm.; 10¾ x 15¼ in.

PROVENANCE

Anonymous sale, London, Sotheby's, 8 April
1998, lot 17.

± £ 10,000-15,000

€ 11,700-17,500 US\$ 13,100-19,600

181

PROPERTY FROM A PRIVATE COLLECTION

ROBERT CARVER

Dublin circa 1730 - 1791 London

A wooded river landscape with
classical ruins, a drover with
cattle and figures playing music
in the foreground

oil on canvas
102 x 134.5 cm.; 40¼ x 53 in.

PROVENANCE

With Simon Dickinson Ltd., London;
From whom acquired on 15 June 1994 by the
present owner.

Referred to by contemporary newspaper
critics as 'the ingenious and celebrated Mr
Carver', Robert Carver was an Irish artist who

specialised in idealised landscapes in the style
of Poussin and exhibited extensively at the
Incorporated Society of Artists, The Royal
Academy and the Free Society of Arts, of
which he became President in 1777. The son
of a landscape and history painter, Richard
Carver, and trained at the Dublin schools
under Robert West, Carver moved to London
in 1769 and was probably most celebrated in
his own day as a scene painter. Between 1770
and 1774 he was employed by David Garrick,
together with P. J. de Louthrough and his
fellow countryman James Barry, at Drury
Lane, before transferring to the rival Covent
Garden Theatre during the 1774-75 season,
where his scenery for the 1782 performance
of Samuel Arnold's comic opera *The Castle of
Andalusia* was noted to have been one of his
greatest successes.

± W £ 40,000-60,000

€ 46,500-70,000 US\$ 52,500-78,500

PROPERTY FROM A PRIVATE COLLECTION

GEORGE STUBBS, A.R.A.

Liverpool 1724 - 1806 London

Lord Grosvenor's *Sweet William* in a landscape

bears signature (possibly strengthening an original signature beneath) and dated lower centre: *Geo. Stubbs pt 1779*

oil on mahogany panel

51.5 x 73.7 cm.; 22¼ x 29 in.

± £ 150,000-250,000

€ 175,000-291,000

US\$ 196,000-327,000

PROVENANCE

Painted for Richard Grosvenor, 1st Earl Grosvenor (1731–1802);

By descent to his son, Robert, 2nd Earl Grosvenor, later 1st Marquess of Westminster (1767–1845);

By whom sold, London, Peter Coxe, 2 July 1812, lot 19, for £18.–7s.;

J.J. Gillespie & Co., Pittsburgh;

From whom purchased by Mrs Benjamin Franklin Jones Jr., of Sewickly Heights, Pennsylvania, by 1934;

Her Estate sale, New York, Sotheby Parke-Bernet, 4 December 1941, lot 17;

City Bank Farmers Trust Co., New York (according to a label on the reverse of the frame);

Anonymous sale, London, Christie's, 20 November 1987, lot 26;

Private Collection, England.

LITERATURE

W. Roberts, *Catalogue of Paintings in the collection of Mrs Benjamin Franklin Jones, Jr., at Sewickly Heights, Pennsylvania*, privately printed, New York 1934, p. 164;

J. Egerton, *George Stubbs, Painter*, New Haven and London 2007, p. 424, cat. no. 216, reproduced in colour p. 425.

ENGRAVED

By George Townly Stubbs, published by J. Harris, 1 January 1789.



A dark bay chestnut foaled in 1786, *Sweet William* was bred by William Cornforth of Barforth, near Richmond, Yorkshire, by *Syphon* out of a *Cade* mare. He was of a distinguished blood line, with a pedigree that included such celebrated racehorses as *Bloody Buttocks* and *Partner* and went all the way back to *Place's White Turk*, a famous Arabian stallion imported in the mid-seventeenth century and named after Oliver Cromwell's stud-master. Stubbs's portrait of *Sweet William* accentuates the horse's distinguished profile and the full, beautifully arched neck characteristic of a thoroughbred Arabian horse.

Sweet William was bought as a colt by Lord Bolingbroke, for whom he won his first race in 1772 at the Newmarket Spring meeting. His early success brought him to the attention of Richard, 1st Earl Grosvenor, a celebrated breeder and racehorse owner who was one of Stubbs's most important patrons. Lord Grosvenor promptly bought the horse and under his new colours *Sweet William* won again at Burford and Shrewsbury in that same season, going on to race throughout 1773–76 at Newmarket. His notable successes include winning the Craven Stakes in 1774, the Whip in 1775 and, by default, the Cup in 1776. In all, *Sweet William* was only beaten four times during his racing career, taking a total of 6,705 guineas in winnings. In 1778 the horse was retired to stud and stood as stallion until 1786 at Oxcroft Farm, Lord Grosvenor's

stud near Newmarket. His most notable progeny include *Ceres* and *Wheatsheaf*, both of which raced for Lord Grosvenor, the Duke of Queensberry's *Sweet William*, Mr Paton's *Superb*, and Mr Stanley's *Honeysuckle*. Lord Grosvenor had a particular fondness for naming horses after flowers and the artist here includes a patch of the eponymous Sweet Williams in the foreground, in tribute to his patron's practice.

A replica of this composition by Stubbs, which was painted circa 1793 for the artist's Turf Gallery project, was sold in these Rooms, 8 December 2011, lot 298, for £349,250

Born at Eaton Hall in Cheshire, Richard Grosvenor, 1st Earl Grosvenor (1731–1802) was member of Parliament for Cheshire until 1761 when he entered the House of Lords. An early ally of Pitt the Elder, he was a powerful figure in the Whig establishment and later supported the North ministry's policy during the American War of Independence. In 1764 he married Henrietta Vernon, daughter of Henry Vernon of Hilton Park, with whom he had four sons, the eldest surviving of whom, Robert, became 1st Marquess of Westminster in 1831. The marriage broke down, however, when she attracted the attention of the King's brother, Prince Henry Frederick, Duke of Cumberland. The two embarked on an affair which was brought to a sordid end by their discovery in *flagrante delicto* in November 1769. This separation with his wife, however, left Grosvenor free to focus on the more rakish

pursuits of horse racing and gaming, and he spent lavishly on his stud farm as Oxcroft. Also a great collector and patron of the arts, he was the principal sponsor of the satirist William Gifford and commissioned Richard Dalton, Keeper of the King's Pictures, and antiquary to George III to acquire paintings for him in Italy. He also commissioned contemporary British artists; including Benjamin West, who painted three great battle scenes for Grosvenor, *The Death of General Wolfe*, *The Battle of the Boyne*, and *The battle of La Hogue* was painted for Grosvenor; Thomas Gainsborough, from whom he bought the famous *Blue Boy*; William Hogarth; Richard Wilson; and Stubbs, from whom he commissioned a number of portraits of his favourite racehorses in addition to the present work; including *Dux*, *Bandy*, *Alexander* (sire of the *Alexander Mare*, one of the most important dames in the Stub Book), *Sweetbrier* and the celebrated *Gimcrack*. Grosvenor was one of the leading members of the Jockey Club that Stubbs is thought to have been introduced to by Sir Joshua Reynolds, shortly after his arrival in London in 1760, and, together with the Marquess of Rockingham and the Duke of Richmond, was one of the artists most important early patrons. Certainly he commissioned two of Stubbs' most important early works: *The Grosvenor Hunt*, painted in 1762; and *Lord Grosvenor's Mares and Foals at Easton Hall*, painted 1764; both of which hung in his celebrated Grosvenor Gallery in London, one of the earliest public displays of contemporary art in Britain.



Fig. 1. George Townly Stubbs, *Sweet William*, published by J. Harris, 1 January 1789.





183

183

PROPERTY FROM A PRIVATE COLLECTION

THOMAS CHRISTOPHER HOFLAND

Workshop 1777 - 1843 Leamington Spa

Castellamare; taken from the
new road leading to Sorrento,
Italy

oil on canvas
136.5 x 188 cm.; 54 x 74 in.

PROVENANCE

Commissioned by George Wyndham, 4th
Earl of Egremont (1786–1845);
Anonymous sale ('The Property of a Lady'),
London, Sotheby's, 6 July 1977, lot 97;
By whose Executors sold, London, Christie's,
26 November 1892, lot 116;

With Oscar and Peter Johnson, Ltd, Lowndes
Lodge Gallery, London (according to a label,
verso);

Anonymous sale, London, Sotheby's, 18
November 1992, lot 74;
Where acquired by the present owner.

Castellamare (now known as Castellammare
di Stabia) is a *comune* on the southern side
of the Gulf of Naples, beneath Monte Faito
on the Sorrentine peninsula. Situated near
the site of the Roman town of Stabiae, which
was destroyed by the eruption of Vesuvius in
79 A.D., in the late 18th century it became an
important centre for shipbuilding and housed
the naval arsenal for the Neapolitan royal
family.

In 1840 Hofland was commissioned by Lord
Egremont to paint a series of views of Italy.
Having never previously travelled on the
continent he subsequently spent nine months
in the vicinity of Rome and Naples, and on

his return completed five of an anticipated
series of twelve Italian subjects. In 1842 he
exhibited a drawing of this subject at the
Royal Academy, no. 948, which presumably
served as the basis for the composition of
the present work. Illness prevented further
progress, however, and he died in January
1843.

In 1892, when Lord Egremont's collection
was sold, this was one of three paintings of
Italian views by Hofland that were included
in the sale. The other two being a view of *The
City and Bay of Salerno* (lot 113) and a *View of
Naples – a sketch* (lot 114). A fourth painting
by Hofland, a sketch for his celebrated view
of Jerusalem in the Leicester Collection at
Tabley House, was also included in the sale
(lot 115).

£ W £ 30,000-50,000
€ 34,900-58,500 US\$ 39,200-65,500



184

184

THE PROPERTY OF A GENTLEMAN

SIR GEORGE HAYTER

London 1792 - 1871

Saint Peter paying the tribute
with a piece of silver found in a
fish

indistinctly signed and dated upper left:
H.1817

oil on canvas

117 x 170 cm.; 46 x 66⁷/₈ in.

PROVENANCE

Commissioned by John Russell, 6th Duke
of Bedford (1766–1831) to hang at Woburn
Abbey;
Thence by descent to Hastings Russell, 12th
Duke of Bedford (1888–1953);
By whom sold, London, Christie's, 19
February 1951, lot 179;
Anonymous sale, London, Sotheby's,
8 November 1995, lot 113;
Anonymous sale, London, Christie's South
Kensington, 27 May 2004, lot 262.

EXHIBITED

London, British Institution, 1819, no. 248.

Hayter began his artistic career painting
portrait miniatures but by his early twenties
he was resolved to concentrate on painting
in oils. Though best known as a portraitist,
Hayter painted a number of subject pictures
early in his career, many of which were
exhibited at the British Institution where, in
1815, he exhibited his first major work, *St
Bernard*. In the same year he exhibited *The
Prophet Ezra*, for which he was awarded the
Institution's first premium. Lawrence was
moved to write: 'a new Prodigy has started up
at the British Institution.'

Hayter was fortunate to have as his patron
John Russell, 6th Duke of Bedford. Bedford
introduced Hayter to Canova, whose portrait
he completed in Rome, and he encouraged
the artist to go to Rome to study. In the
autumn of 1816 Hayter set off for Rome and
stayed there until early 1818. Whilst there he
painted landscapes and academic drawings,
but his major work was this impressive
Tribute Money which gained him election
as honorary member to Rome's celebrated
Accademia di San Luca.

W £ 30,000-40,000

€ 34,900-46,500 US\$ 39,200-52,500



185

185

JOHN CONSTABLE, R.A.

East Bergholt, Suffolk 1776 - 1837
Hampstead

Nude study

oil on paper, laid down on canvas
61 x 46 cm.; 24 x 18 1/8 in.

Constable diligently attended the Life Classes at the Royal Academy from the earliest days of his admission as a student of the Life Academy in 1800. Farington recorded in his diary entry for 16 November 1807 that 'he attends the life class every evening',¹ and in July the next year the young David Wilkie saw Constable at the Life Class painting a female nude.² It is interesting to note that Constable clearly relished the study of anatomy, writing on 8 January 1802 to Dunthorne about the

anatomy lectures by Joshua Brookes: 'I am so much more interested in the study than I expected, and feel my mind so generally enlarged by it, that I congratulate myself on being so fortunate to have attended these lectures. Excepting anatomy... I believe no study is really so sublime or goes to carry the mind of the Divine Architect.'

It is not always easy to date these works, though a valiant attempt was made by Andrew Shirley in his pioneering article on Constable's life studies.³ Graham Reynolds comments on a 'concentrated bout of study from the life which Constable undertook in 1808', and the present study is likely to date from this period. The elongated figure is characteristic of other Constable studies of this date and, as with several of these, the pose seems to reflect the stance of a bargeman, which the

artist had so often observed. It is likely that the model is Sam Strowger, according to Charles Leslie a Suffolk man who had worked on a farm in Constable's neighbourhood and knew the artist well.⁴ Strowger had enlisted in the Life Guards and became a model at the Academy.

¹ *The Diary of Joseph Farington*, K. Garlick et al. (eds), vol. VIII, New Haven 1978-84, p. 3142.

² L. Parris et al., *John Constable: Further Documents and Correspondence*, London 1975 p. 314.

³ A. Shirley, 'John Constable and The Nude', *Connoisseur*, vol. XCI, April 1933, pp. 213-19.

⁴ C.R. Leslie, *Memoirs of the Life of John Constable*, London 1951, p. 13.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,100-39,200

PROPERTY FROM A PRIVATE COLLECTION

ANDIEN DE CLERMONT

active 1716 - 1783

Six scenes of elegant figures promenading in landscapes, each with medallions with *putti*, framed with drapery, ornamental architecture and floral garlands

oil on canvas
each: 213.1 x 66 cm.; 84 x 26 in.
(6)

PROVENANCE

The Radcliffe family, Hitchin Priory, Hertfordshire, by 1926;
Thence by descent within the family, until sold anonymously ('The Property of a Titled Gentleman'), New York, Christie's, 31 January 1997, lot 94 (sold as a screen).

LITERATURE

H. Avray Tipping, *English Homes*, period IV, vol. II, 1926, p. 265, reproduced p. 416;
H. Avray Tipping, 'Hitchin Priory, Hertfordshire. The seat of Mr Delmé-Radcliffe. II', *Country Life*, vol. LVIII, no. 1503, 24 October 1926, reproduced p. 633, fig. 3 (in the hall of Hitchin Priory).

Andien de Clermont travelled to England from France in the early 18th century with the flower-painter Antoine Monnoyer (1670–1747), in whose Soho studio he trained. He was employed by a series of Francophile English patrons, executing inventive paintings and interior decoration in the new rococo taste. His commissions included painted interiors at Wilton for the 9th Earl of Pembroke in the late 1730s; a series of *singerie* scenes (monkeys imitating human behaviour) at Kirtlington Park for Sir James Dashwood in 1745; and a suite of five panels with overdoor canvases, in imitation of tapestries and borrowing certain motifs from Watteau, for the first Marquess of Rockingham, at Wentworth Woodhouse.¹ Although the pre-Union flags visible on some of the ships here would apparently indicate a date pre-1707, the 1740s are a more likely period of execution for the panels. Clermont returned to France in 1754.

¹ See I. Roscoe, 'Andien de Clermont. Decorative painter to the Leicester House Set,' *Apollo*, vol. CXXIII, no. 288, February 1986, pp. 92ff.



186

W £ 60,000-80,000
€ 70,000-93,000 US\$ 78,500-105,000

GIUSEPPE MARIA CRESPI

Bologna 1665 - 1747

Silenus

oil on canvas
90.5 x 66.4 cm.; 35 $\frac{5}{8}$ x 26 $\frac{1}{8}$ in.

PROVENANCE

Dr Fritz Haussmann, Berlin, by 1935, until 1938;
Gemäldegalerie, Berlin, 1938 (included in their inventory of 1943/ 1944);
Seized from the above by the Red Army in 1945 and taken to Russia;
Returned to Gemäldegalerie, East Berlin, in 1958;
The Bode Museum, East Berlin, 1958;
Restituted to the heirs of Dr Fritz Haussmann in 2007 by the Stiftung Preußischer Kulturbesitz.

EXHIBITED

Bologna, Palazzo Communale, *Mostra del Settecento bolognese*, 1935 (lent by Dr Fritz Haussmann, Berlin).

LITERATURE

G. Zucchini, *Mostra del Settecento bolognese*, exh. cat., Bologna 1935, p. 19, cat. no. 10, reproduced pl. XVIII;
R. Roli, *Pittura Bolognese, 1650–1800, Dal Cignani al Gandolfi*, Bologna 1977, reproduced fig. 168c;
M.P. Merriman, *Giuseppe Maria Crespi*, Milan 1980, p. 281 cat. no. 164, reproduced fig. 164.

Executed with the supreme confidence typical of the eccentric and highly personal style of the great Bolognese painter Giuseppe Maria Crespi, this depiction of Silenus balanced atop a donkey and flanked by fellow revellers is dated by Mira Pajes Merriman to the period of Crespi's early maturity, *circa* 1700.¹ The artist's use of brilliant patches of concentrated light serves the graceful unification of this figure group; the twisting body of the trumpeter and the outstretched arms of Silenus characteristic of the delight Crespi took in the depiction of unusual poses and gestures.

Indeed, in the decade prior to the execution of this canvas, Crespi's mastery of the rendering of the nude figure won public applause when the three most prominent young artists in Bologna at the time, Antonio Burrini, Gian Gioseffo Dal Sole, and Crespi – in obvious competition with each other – exhibited small paintings representing episodes from the myth of Hercules. Giampietro

Zanotti, a contemporary of Crespi and his biographer, recorded the public's reaction to the exhibition as they stopped in front of Crespi's painting crying 'oh quanto è valente lo Spagnuolo! Viva lo Spagnuolo' ('Oh what a genius Spagnuolo is! Long live Spagnuolo').²

Merriman notes that this *Silenus* is thought to post-date a second treatment of the subject by Crespi in the Pinacoteca Nazionale, Bologna.³ The Bologna *Silenus* is believed to be in an unfinished state and lacks the volume and finish of the present work.

¹ Merriman 1980, p. 281.

² G. Zanotti, *Storia dell'Accademia Clementina di Bologna*, Bologna 1739, vol. II, p. 41. The artist's nickname 'Spagnuolo' probably refers to his behaviour and habits in general as much as to the Spanish cape which he habitually wore.

³ Merriman 1980, p. 281, cat. no. 163, reproduced fig. 163.

£ 80,000-120,000

€ 93,000-140,000 US\$ 105,000-157,000





188

188

GASPARE TRAVERSI

Naples 1722/4 - 1770 (?) Rome

Saint Joseph with the Christ Child

oil on canvas
62.5 x 48.6 cm.; 24 $\frac{5}{8}$ x 19 $\frac{1}{4}$ in.

Nicknamed the 'Italian Hogarth', Traversi was best known as a painter who lampooned the deportment of his bourgeois protagonists, abandoning the Baroque and Rococo mainstream of 18th century Neapolitan art to return to the joyful, and often satirical tradition of worldly entertainment. His early style, which had much in common with that of the elderly Francesco Solimena to whom Traversi was apprenticed, later gave way to the influence of the naturalist painters of the

previous generation: Preti, Caracciolo, Ribera and Filippo Vitale, whose works he studied closely. This composition of Joseph tenderly leaning over the wriggling infant dates to Traversi's mature period of the late 1750s and 60s, and is typical of the artist's work in its close crop and high viewpoint.

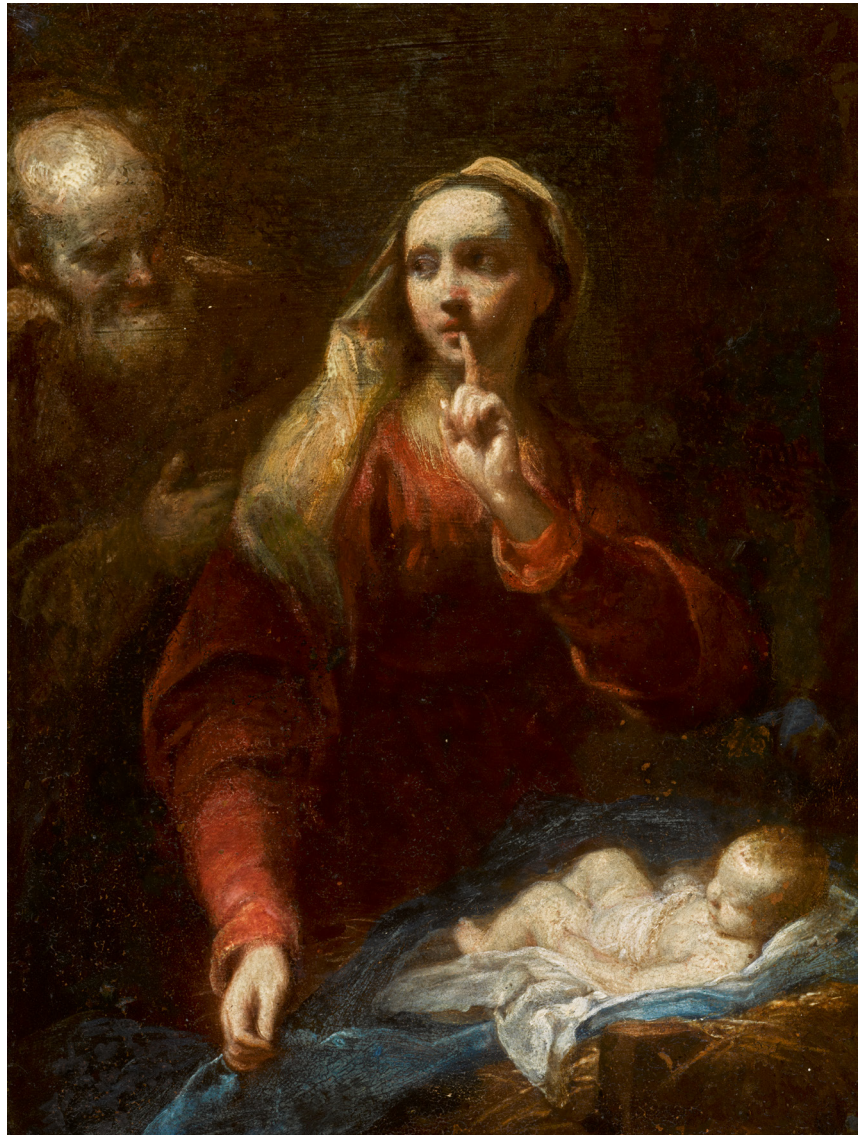
Whilst the artists favourite subjects were genre scenes and portraits, he painted many religious works for, among others, the church of Santa Maria dell'Aiuto in Naples, San Paolo Fuori le Mura in Rome, and Parma Cathedral. But by this late date, much of Traversi's output was concerned with satirical genre scenes. This intimate depiction of father and baby forms part of a small and rare group of religious works from this period, along with his *Penitent Saint Jerome* and *Magdalene*, both in private Neapolitan collections.¹

A second autograph version of this composition, dated by Professor Nicola Spinosa to circa 1760, is in the collection of the Royal Ontario Museum, Toronto.² We are grateful to Professor Spinosa for endorsing the attribution of the present painting to Traversi upon inspection of digital images.

¹ N. Spinosa, *Gaspare Traversi, Napoletani del '700 tra miseria e nobiltà*, exh. cat., Naples 2003, p. 248, reproduced figs R140 and R141.

² Spinosa 2003, p. 258, cat. no. R134, reproduced p. 247.

† £ 30,000-50,000
€ 34,900-58,500 US\$ 39,200-65,500



189

189

GIUSEPPE MARIA CRESPI

Bologna 1665 - 1747

The Nativity

oil on copper, the reverse etched with an architectural design

24.7 x 18.3 cm.; 9¾ x 7¼ in.

Unknown and unpublished, this intimate scene of *The Nativity* is a new addition to the oeuvre of Giuseppe Maria Crespi. Crespi treated this subject on a handful of other occasions, the closest being a *Holy Family with Saint Bernard* in the Pinacoteca, Ascoli Piceno.¹ The Ascoli Piceno picture is also on copper, and of small in scale (17.5 x 21 cm.; oval), depicting Mary, Joseph and Saint Bernard half length, pouring over the

sleeping Child - Saint Joseph has his finger raised to his lips with the same quietening gesture of the Madonna in the present work. The position of the Christ Child is also comparable, although the Ascoli Piceno copper depicts Him turned around, with His feet projecting towards the viewer.

Mira Pajes Merriman dates the Ascoli Piceno *Holy Family with Saint Bernard* to circa 1735-40.

¹ M. Pajes Merriman, *Giuseppe Maria Crespi*, Milan 1980, p. 264, cat. no. 112, reproduced fig. 112.

£ 40,000-60,000

€ 46,500-70,000 US\$ 52,500-78,500



190

190

FRANCESCO DE MURA

Naples 1696 - 1782

Allegory of Summer or Allegory of Music;

Allegory of Autumm

a pair, both oil on unlined canvas
75 x 62.5 cm.; 29½ x 24⅝ in.

PROVENANCE

Salvatore e Francesco Romano, Palazzo Magnani Feroni, Florence;
Their sale, Florence, Sotheby's, 14 October 2009, lot 1177, for €60,000, where acquired (as Giuseppe Bonito).

EXHIBITED

The Cornell Fine Arts Museum, Rollins College, *In the Light of Naples, the Art of Francesco de Mura*, 17 September – 18 December 2016, nos 39 and 40 (as De Mura).

LITERATURE

A. Blumenthal, *In the Light of Naples, the Art of Francesco de Mura*, exh. cat., Cornell 2016, pp. 185–88, cat. nos 39 and 40 (as De Mura).

These two allegories, from circa 1770, must have formed part of a series of the four seasons. A much smaller pair of almost identical allegories is also known. Both of the latter works are signed by De Mura on the reverse, while *Summer* also has an inscription which identifies the man as Agnellus Nobile. The Nobile family were a well-known family from Sorrento.

Another version of the *Allegory of Summer* is in the Santangelo collection and was formerly given to Giuseppe Bonito.¹ The attribution has been endorsed by Professor Nicola Spinosa.

¹ N. Spinosa, *Pittura napoletana del Settecento*, vol. I, *Dal barocco al rococò*, Naples, 1993, p. 168, cat. no. 287.

£ 30,000-40,000
€ 34,900-46,500 US\$ 39,200-52,500



190



191



Fig. 1. Francisco Bayeu, *Tobias and the Angel*, Private Collection, Madrid

191

FRANCISCO BAYEU Y SUBIAS

Zaragoza 1734 - 1795 Madrid

Tobias and the Angel

oil on canvas
35.8 x 21.5 cm.; 14 $\frac{1}{8}$ x 8 $\frac{1}{2}$ in.

This small canvas relates to an oil sketch, with arched top, by Bayeu, recorded as in a private collection, Madrid (fig. 1).¹ That work would appear to form a pair with another sketch depicting Saint Peter of Alcántara.²

¹ See J.L. Morales y Marin, *Francisco Bayeu*, Zaragoza 1995, p. 113, cat. no. 160, reproduced.

² Marin 1995, p. 113, cat. no. 159, reproduced.

£ 10,000-15,000

€ 11,700-17,500 US\$ 13,100-19,600



192

192

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

CLAUDIO FRANCESCO BEAUMONT

Turin 1694 - 1766

The Family of Darius before Alexander

oil on canvas
124.2 x 155.3 cm.; 48 $\frac{7}{8}$ x 61 $\frac{1}{8}$ in.

PROVENANCE

Anonymous sale, London, Sotheby's, 14
December 2000, lot 216, (as attributed to
Francesco Monti), where acquired by the
present collector.

EXHIBITED

Milan, Palazzo Reale, *Il neoclassicismo in
Italia da Tiepolo a Canova*, 2 March – 28 April
2002, no. V.1 (as Beaumont).

LITERATURE

L. Barroero (ed.), *Il neoclassicismo in Italia
da Tiepolo a Canova*, Milan 2002, p. 431,
cat. no. V.1, reproduced in colour p. 103 (as
Beaumont).

Beaumont became court painter to the House
of Savoy in Turin in 1731, after training with
Francesco Trevisani in Rome. The affluent
court was a magnet for many of the leading
artists of the period, and painters as diverse
as the Neapolitan Francesco Solimena and
the Venetian Giambattista Pittoni were also to
visit the Piedmontese capital, and inevitably
influenced Beaumont and his peers.

The artist treated the subject on a much
larger scale in the canvas formerly in Palazzo
Reale, Turin, now in the Musée des Beaux-
Arts in Chambéry, France.¹

¹ 313 x 611 cm.; inv. no. M1049.

W £ 40,000-60,000
€ 46,500-70,000 US\$ 52,500-78,500



193

193

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

MICHELE MARIESCHI

Venice 1710 - 1743

An architectural *capriccio* with
figures beside a river

oil on canvas
36.4 x 55.8 cm.; 14 $\frac{3}{8}$ x 22 in.

PROVENANCE

In the collection of the family of the present
owner for at least 20 years.

This unpublished work is entirely
characteristic of Marieschi's architectural
capricci. A very similar composition, which
differs only in minor details and in the figures,
is in a private collection, and recorded on the
Fondazione Zeri online database (no. 72729).

We are grateful to Charles Beddington for
endorsing the attribution following first-hand
inspection.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,600-26,100

194

**VENETIAN SCHOOL,
18TH CENTURY**

Dolo, a view on the Brenta canal,
with the bell tower of San Rocco
in the distance

oil on canvas
20.9 x 27.8 cm.; 8 $\frac{1}{4}$ x 10 $\frac{7}{8}$ in.

The design relates to the background of
Canaletto's engraving of 1739-45 known
as 'Ale Porte del Dolo', which belonged
to a series of 33 *vedute* of Venice and its
surroundings.¹

¹ W.G. Constable and J.G. Links, *Canaletto, Giovanni
Antonio Canal 1697-1768*, Oxford 1989, vol. II,
p. 653, cat. no. 2, reproduced vol. I, pl. 172.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,600-26,100

195

PROPERTY OF A DESCENDANT OF JOHN EDWARD
TAYLOR (1830-1905)

**WILLIAM JAMES
MÜLLER**

Bristol 1812 - 1845

The entrance to Venice

signed and dated lower right:
WMüller / 1832[?]
oil on canvas
28.3 x 43.7 cm.; 11 x 17 $\frac{1}{4}$ in.

PROVENANCE

John Edward Taylor (1830-1905);
His posthumous sale, London, Christie's, 8 July
1912, lot 240, to Agnew's on behalf of John
Edward Taylor Allen (1864-1919), John Edward
Taylor's nephew;
Thence by family descent to the present owner.

LITERATURE

C.G.E. Bunt, *The Life and Work of William
James Muller of Bristol*, Leigh-on-Sea 1948,
p. 109.

£ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,200



194



195

CARLO BONAVIA

active in Naples during the second half
of the 18th Century

Morning: an estuary landscape
with soldiers and fishermen;
Evening: a coastal landscape
with a burning town

a pair, both oil on canvas, unlined
each: 19.5 x 35.5 cm.; 7¾ x 14 in.
(2)

£ 12,000-18,000

€ 14,000-21,000 US\$ 15,700-23,500

Bonavia is thought to have originated from Rome, but was in Naples *circa* 1751 to 1788, the years of his earliest and latest dated paintings. He continued the Neapolitan landscape tradition of Salvator Rosa but to this he added the Rococo palette and soft, atmospheric light which he found in the paintings of Claude-Joseph Vernet, who was in Naples in 1737 and 1746.



Bibliography for paintings formerly in the collection of Frans C. Butôt, from both A Collection formed by F.C. Butôt and the SØR Rusche Collection (lots 101 – 109)

Exhibitions:

Salzburg / Münster 1972-1973: Salzburg, Museumpavillon im Mirabellgarten, 12 July – 12 September 1972; Münster, Westfälisches Landesmuseum, 26 September 1972 – 14 January 1973, *Niederländische Kunst aus dem Goldenen Jahrhundert*.

Rotterdam 1973: Rotterdam, Museum Boymans-van Beuningen, *Hollandse en Vlaamse Kunst uit de 17^e eeuw*, 16 February – 1 April 1973.

Munich 1989: Munich, Sotheby's, *A selection of paintings and drawings from the Collection of F.C. Butôt*, June 1989.

Literature:

Salzburg / Münster 1972-1973: *Niederländisches Kunst aus dem Goldenen Jahrhundert--Gemälde und Zeichnungen im Umkreis grosser Meister aus der Sammlung F.C. Butôt*, exhib. cat., Salzburg 1972.

Rotterdam 1973: *Hollandse en Vlaamse kunst uit de 17^e eeuw: hoogtepunten van minder bekende meesters: schilderijen en tekeningen uit de verzameling F.C. Butôt*, exhib. cat., Rotterdam 1973.

Bol & Keyes 1981: L.J. Bol & G. Keyes, *Netherlandish Paintings and Drawings from the Collection of F.C. Butôt*, London 1981.



Bibliography for the SØR Rusche Collection (lots 107 – 115)

Exhibitions:

Rotterdam 2008: Rotterdam, Kunsthall, *At Home in the Golden Age*, 9 February – 18 May 2008.

Osnabrück 2013: Osnabrück, Kunsthalle Osnabrück, *Schöne Landschaft - Bedrohte Natur: Alte Meister im Dialog mit zeitgenössischer Kunst. Landschaftsbilder aus der SØR Rusche Sammlung Oelde/Berlin*, 9 June – 13 October 2013.

Nuremberg 2015: Nuremberg, Auf AEG, *Gute Kunst? Wollen!*, 19 September – 17 October 2015.

Literature:

Raupp 1995: H.-J. Raupp (ed.), *Niederländische Malerei des. 17. Jahrhunderts der SØR Rusche-Sammlung*, vol. 1, *Portraits*, Münster/Hamburg/London 1995.

Raupp 1996: H.-J. Raupp (ed.), *Niederländische Malerei des. 17. Jahrhunderts der SØR Rusche-Sammlung*, vol. 2, *Genre*, Münster/Hamburg/London 1996.

Raupp 2001: H.-J. Raupp (ed.), *Niederländische Malerei des. 17. Jahrhunderts der SØR Rusche-Sammlung*, vol. 3, *Landschaften und Seestücke*, Münster/Hamburg/London 2001.

Raupp 2004: H.-J. Raupp (ed.), *Niederländische Malerei des. 17. Jahrhunderts der SØR Rusche-Sammlung*, vol. 5, *Stilleben und Tierstücke*, Münster/Hamburg/London 2004.

Rotterdam 2008: W. Pijbes, M. Aarts, M.J. Bok et al, *At Home in the Golden Age*, exhib. cat., Zwolle 2008.

Raupp 2010: H.-J. Raupp (ed.), *Niederländische Malerei des. 17. Jahrhunderts der SØR Rusche-Sammlung*, vol. 4, *Historien und Allegorien*, Münster/Hamburg/London 2010.

Sotheby's EST.
1744

Johann Heinrich von Dannecker (1758-1841)
German, probably Stuttgart, dated 1836
Girl with a Bird
Estimate £120,000–180,000*

Old Master Sculpture & Works of Art

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BERTEL THORVALDSEN (1770–1844)
Italian, Rome, circa 1820–1830
Night and Day
Estimate £300,000–500,000*



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An exceptional pair of multi-gem and gold
horse heads, by Herbert Haseltine, 1949
Estimate £600,000–800,000*



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GIOVANNI PAOLO PANINI
*A panoramic view of
Saint Peter's Square, Rome (detail)*

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Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

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EU LICENCE THRESHOLD: £12,305
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EU LICENCE THRESHOLD: £41,018
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EU LICENCE THRESHOLD: £123,055
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EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has

been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot

may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◻ No Reserve

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

¶ Monumental

Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts

Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU

should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the

property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the

lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by

the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and

advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns

and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered

for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE_TERMS

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from: Sotheby's Property Collection

Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto

Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAI

any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_€ & \$US

artist but less certainty as to authorship is expressed than in the preceding category.

3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 STYLE OF.....; FOLLOWER OF GIOVANNI BELLINI

In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

6 MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

7 AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

8 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

10 Dimensions are given height before width

1/03 NBS_GLOS_OMP



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.30

£1 = €1.16

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the

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4 December 2019
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OLD MASTERS DAY SALE
5 December 2019
London

Index

- Alzira Master 129
Antwerp School 119
- Balducci 168
Bayeu 191
Beale 175
Beaumont 192
Belvedere 170
Bonavia 196
Borssum 143
Brandi 163
Breen 107
Bronzino 124
Brueghel 135
- Campidoglio 172
Carver 181
Caullery 139
Clermont 186
Conca 164
Coninxloo 131
Constable 185
Cool 145
Crespi 187, 189
- De Mura 190
Decker 108
Dusart 141
Dutch School 140
- Es 101
- Flemish School 116
Florentine School 125
Fornenburgh 155
Francken 114, 132
- Gargiulo 166
Gramatica 157
Greco 130
Gysbrechts 113
- Hanneman 173
Hayman 179
Hayter 184
Heemskerck 120
Hofland 183
Hondecoeter 104
Hoyncck 156
- Jervas 174
- Kerchoven 152
- Leytens 153
- Marieschi 193
Marinari 159
Master of Alzira 128
Master of the Cassoni Campana 122
Matthieu 102
Michele di Matteo 121
Molenaer 142
Mosscher 109
Müller 195
- North Italian School 161
- Orley 117
- Paulijn 112
Porpora 167
Potter 103
Puligo 127
- Ramsay 176, 177
Rembrandt 144
Reynolds 178
Ribera 171
Roman School 162, 169
Ruisdael 148
Ruysch 146
Ruysdael 149
- Saftleven 105
Salini 160
Salviati 126
Sandby 180
Savery 137, 138
Schellinks 154
Seghers 134
Storck 110
Stubbs 182
- Teniers 111, 115, 133
Tol 106
Traversi 188
Trevisani 165
Tyrolean School 118
- Van der Neer 151
Velde 147
Venetian School 194
Veneto 123
Vicentino 158
Vinckboons 136
- Wouwerman 150

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