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OLD MASTERS

DAY SALE

LONDON | 6 DECEMBER 2018



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OLD MASTERS

DAY SALE





OLD MASTERS

DAY SALE

**AUCTION IN LONDON
6 DECEMBER 2018
SALE L18037
10.30 AM**

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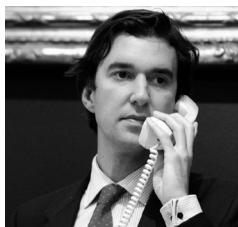
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PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

**FRENCH SCHOOL,
POSSIBLY AMIENS, CIRCA
1480**

Christ in the Garden of
Gethsemane, with Saint Peter
cutting off the ear of Malchus
beyond

oil on oak panel, gold ground
51 x 32.6 cm.; 20 $\frac{1}{8}$ x 12 $\frac{7}{8}$ in.

In a written communication of 7 April 1961 to the
present owner, Prof. Dr. Alfred Stange attributed
this painting to the School of Amiens, comparing
it to a *Noli me tangere* and *The Incredulity of Saint
Thomas*, which were sold at Lempertz, Cologne in
1952, lot 873a.

± £ 20,000-30,000
€ 22,900-34,300 US\$ 26,200-39,200



102

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PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

THE MASTER OF THE TURIN ADORATION

(active Genoa? 1490 - 1510)

The Emperor Heraclius, bearing
the True Cross and entering the
gates of Jerusalem

oil on pinewood panel
108.4 x 91.2 cm.; 42 $\frac{3}{8}$ x 35 $\frac{7}{8}$ in.

PROVENANCE

Probably commissioned by Janus von
Eberstädt, of Saxony;
Anonymous sale, Rome, Christie's, 1 December
1998, lot 182 (as Attributed to the Master of
the Stories of Saint John the Evangelist);
Where acquired by the present owner.

The Master of the Turin Adoration was first
named by Max Friedländer in 1927, after an
altarpiece of *The Adoration of the Magi* in

the Galleria Sabauda, Turin.¹ He suggested
this altarpiece to be part of a polyptych that
also included two panels of the same height,
depicting *The Legends of Saints Agnes and
Catherine*, in the Musée des Beaux-Arts,
Strasbourg (subsequently destroyed in a fire in
1947), as well as another two panels of the same
subject matter in the Palazzo Reale, Genoa.²

The subject matter is taken from the story of
the Discovery of the True Cross, a medieval
legend that existed in a number of different
sources, tracing the history of Christ's Cross
from the Garden of Eden down to the time of
the Emperor Heraclius (circa 575–641). The
story begins with Heraclius returning from
his successful campaign of 627 against the
Sassanid Emperor Kosrow II, who had invaded
the Empire in 613–14, capturing Jerusalem and
seizing a fragment of the True Cross amongst
other Christian relics kept there. The legend
held that, as Heraclius returned in victorious
procession to Jerusalem with the fragment of
the True Cross, an angel appeared over the
city walls, forbidding him entry through the

gate, which turned into solid stone, reminding
him of the contrasting humility of Christ's
entry into the city. The present scene depicts
the humbled Emperor, who has dismounted
and is carrying the relic (here depicted as the
entire Cross), about to walk through the newly-
opened gate.

Distinctive here is the figure in the right
foreground and the coat-of-arms at his feet,
which appears to be that of Janus von Eberstadt,
of Saxony. He presumably commissioned this
piece, as well as an accompanying panel with
the same coat-of-arms showing the antecedent scene
of the vainglorious Emperor being denied entry
into the city, which sold at Christie's, London, 7
December 2007, lot 172.

¹ Inv. no. 309; see M.J. Friedländer, *Early Netherlandish
Painting*, vol. Vlb, Leiden 1971, p. 111, cat. no. Supp. 250,
reproduced pl. 249.

² Inv. nos 75a and b; see Friedländer 1971, p. 117, cat. no. Add.
296, reproduced pl. 268.

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,600-26,200

PROPERTY FROM A PRIVATE COLLECTION

SWABIAN SCHOOL, POSSIBLY NÖRDLINGEN, CIRCA 1500

A portable triptych: central panel:
The Dormition of the Virgin;
lateral panels: Mary Magdalen and
Saint Veronica

oil and gold on panel
central panel, painted surface: 41.7 x 40.7 cm.;
16³/₈ x 16 in;
lateral wings, painted surface: 41.5 x 18.7 cm.;
16¹/₄ x 7³/₈ in;
overall dimensions: 47.8 x 91.4 cm.; 18³/₄ x 36 in.
£ 60,000-80,000
€ 68,500-91,500 US\$ 78,500-105,000

The small dimensions of these panels suggest they were originally intended as a portable altar for private devotion. The emphasis on female saints – Mary Magdalen and Saint Veronica flanking the dormition of the Virgin Mary – suggests that its original owner was a woman and possibly from a religious order dedicated to the Virgin. In the central panel the Virgin is shown upon her deathbed, surrounded by the twelve apostles. According to the *Golden Legend* Mary did not die but merely slept for three days before her Ascension, hence the subject usually being described as her dormition. According to an old custom a lighted candle, symbolic of the Christian faith, is placed in her hands before her death. Saint Veronica holds the *sudarium* or cloth with which she wiped Christ's brow on his way to Calvary, and upon which his image was then imprinted. The supposed original is still preserved in St Peter's in Rome. Her turban is a sign of her eastern origin. Mary Magdalen holds her normal symbol of a jar of ointment and may here be a figure of repentance. The association of the two saints is unusual but not unknown. It had been used earlier, for example, by Rogier van der Weyden, in his triptych of *The Crucifixion* of 1445, now in the Kunsthistorisches Museum in Vienna. Traditionally associated with Nördlingen in north-eastern Swabia, the panels' author seems to have been familiar with prevailing artistic developments in nearby Ulm and the school of Bartolomäus Zeitblom as well as the region of the upper Rhine.





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HANS MALER ZU SCHWAZ

Ulm circa 1485 - after 1529 Schwaz

The Virgin and Child

oil on pinewood panel
41.5 x 33.5 cm.; 16³/₈ x 13¹/₄ in.

PROVENANCE

Carl Koch, Berlin;
Rupert Strohmayr, Bremen;
Anonymous sale, Cologne, Lempertz, 6 June
1973, lot 211 (as South German Master);
Anonymous sale, Vienna, Dorotheum, 12
October 2011, lot 621 (as Bartholomäus
Zeitblom);
Where acquired by the present owner.

LITERATURE

A. Moraht-Fromm, *Von einem, der auszog...*
Das Werk Hans Malers von Ulm, Maler zu
Schwaz, Ostfildern 2016, pp. 133–34, cat. no.
3, reproduced in colour p. 133 (as Hans Maler).

Since it was last offered on the market, this panel has been published by Dr. Anna Moraht-Fromm as by Hans Maler. We are grateful to Dr. Bernd Konrad, who previously believed the work to be by Bartholomäus Zeitblom, for now also endorsing the attribution to Hans Maler.

£ 25,000-30,000

€ 28,600-34,300 US\$ 32,700-39,200



105

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PROPERTY FROM A PRIVATE COLLECTION

**SOUTH GERMAN SCHOOL,
15TH CENTURY**

The Circumcision;
The Presentation in the Temple

a pair, both oil and tempera on pinewood panel
each: 63.9 x 46.1 cm.; 25 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in.
(2)

£ 20,000-30,000

€ 22,900-34,300 US\$ 26,200-39,200



106



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THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

BARTHOLOMÄUS BRUYN THE ELDER

Wesel or Cologne 1493 - 1555 Cologne

Portrait of a gentleman, half-length, wearing a black coat with fur collar, holding a letter;
wPortrait of his wife, half-length, wearing a black dress and cape with gold belt, holding a red and gold bead rosary

the former inscribed with his age 49 and dated:
ANNO 1533

the latter inscribed with her age 42 and dated:
ANNO 1533

a pair, both oil on oak panel, framed as arches
with the corners and margins made up
each: 33.4 x 24.2 cm.; 13 1/8 x 9 1/2 in.
(2)

PROVENANCE

The Hon. Mrs. Westenra;
By whom sold, London, Christie's, 4 December
1964, lot 80, for 3,200 Guineas to Colnaghi (as
Workshop of Barthel Bruyn);
With Colnaghi, London.

Bartholomäus Bruyn founded an important
school of portraiture in Cologne, where there
was previously no such tradition. He mainly
painted the patricians of the city, but none of
his portraits are signed, nor documented as his
altarpieces are. These likenesses are typical of
Bruyn's more stylised portraits, set against a
bright, plain background, with attention to detail
in the figures' accessories. The rosary held by the
lady here appears in a number of other portraits
by Bruyn, such as that dated 1531, recorded in
the collection of Freiherr von Ketteler-Harkotten,
Schloss Schwarzenraben.¹

¹ See H. Westhoff-Krummacher, *Barthel Bruyn der Ältere als
Bildnismaler*, Munich 1965, p. 114, cat. no. 22, reproduced
p. 115.

£ 40,000-60,000

€ 45,700-68,500 US\$ 52,500-78,500



107

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DUTCH SCHOOL, EARLY 16TH CENTURY

The Tree of Jesse

oil on oak panel
47.5 x 39.5 cm.; 18¾ x 15½ in.

£ 8,000-12,000
€ 9,200-13,700 US\$ 10,500-15,700



108

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THE PROPERTY FROM A PRIVATE COLLECTION

FOLLOWER OF JOACHIM PATINIR

The penitent Saint Jerome in a
rocky coastal landscape

oil on oak panel
34.5 x 52.2 cm.; 13⁵/₈ x 20¹/₂ in.

PROVENANCE

With Galerie Robert Finck, Brussels, 1959.

A very similar composition with only minor differences in the details (oil on panel, 33 x 50 cm.) was sold as Patinir in the Biedler sale, Munich, Hugo Helbing, 19–20 September 1919, lot 418 for 15,800 Marks, and again in Berlin, Lepke, 6 December 1934, lot 107. A second similar version was sold as Patinir in Berlin, Lepke, 4 May 1915, lot 86 (oil on panel, 36 x 50 cm.).

£ 10,000-15,000
€ 11,500-17,200 US\$ 13,100-19,600



verso

109

ATTRIBUTED TO WILLEM KEY

Breda circa 1515/6 - 1568 Antwerp

Recto: The Adoration of the Magi
Verso: The Visitation

oil on oak panel
116 x 85.8 cm.; 45⁵/₈ x 33³/₄ in.

We are grateful to Prof. Koenraad Jonckheere and Prof. Till-Holger Borchert for endorsing the close connection of this painting to the early work of Willem Key. Prof. Jonckheere identifies the Christ Child here as the type employed by Key in paintings dating particularly to the first part of his career, such as *The Holy Kinship* in the Museo di Castelvecchio, Verona, signed and dated 1548.¹ Key is known to have included portraits of his patrons (and himself) in paintings such as *The Last Supper* in the

Dordrechts Museum, Dordrecht,² and the figure behind Balthazar here, wearing a cap and fur collar, would certainly appear to be such a *portrait historié*.

This painting also has much in common with two works associated with Frans Pourbus the Elder (1545–81), most notably the panel depicting the *Adoration of the Magi* from the large, polyptych Hemelsdale Altarpiece in the church of St. Gilles, Bruges, dated 1564, attributed to Frans and his father, Pieter Pourbus.³ The Virgin and Child, the figures behind them, and many of the details - such as the elephant peeking out of the background - are almost identical to those in the present panel, the painted reverse of which indicates that it was also once a wing from a larger scheme. Many of the same figures and details appear in another *Adoration*, signed by Frans Pourbus the Elder and also dated 1564, which was last sold at Koller, Zurich, 19 September 2014, lot 3032.

Prof. Jonckheere dates the present work to the 1540s, or possibly early 1550s, however, which excludes the possibility of Frans Pourbus' authorship, tentatively suggesting that this panel may have inspired the Hemelsdale composition. Pourbus, who spent time in Antwerp as a pupil, was certainly acquainted with Adriaen Thomas Key, Willem's distant relative and pupil, and the two are known to have exchanged works, which may account for Pourbus' knowledge of this design.

¹ Inv. no. 5553-1B0248; see K. Jonckheere, *Willem Key (1516–1568). Portrait of a Humanist painter*, Turnhout 2011, pp. 152–54, cat. no. A77, reproduced in colour p. 153.

² See Jonckheere 2011, pp. 142–45, cat. no. A72, reproduced in colour p. 143.

³ See P. Huvenne, *Pierre Pourbus. Peintre brugeois 1524–1584*, exh. cat., Bruges 1984, pp. 171–72, cat. no. 8, reproduced in colour pp. 170–71.

£ 60,000-80,000
€ 68,500-91,500 US\$ 78,500-105,000



recto



110

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THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

SPINELLO DI LUCA SPINELLI, CALLED SPINELLO ARETINO

Arezzo 1350/52 - 1410

Virgin of the Annunciation

tempera on poplar panel, gold ground, with a shaped top and integral frame
 painted surface: 44 x 27.8 cm.; 17¼ x 10⅞ in.
 overall dimensions: 72 x 35.2 cm.; 28¼ x 13⅞ in.

PROVENANCE

Milan, either in a private collection or with a dealer between 1910–1969 (as per Weppelmann 2011, see *Literature*); Leo N. Malmedé, Cologne, by 1963, from whom acquired in August 1963 by Prof. Dr. Alfred Stange (1894–1968), Tutzing and Munich;
 Thence by descent until anonymously sold, Hamburg, Rother Baum, 24 February 2018, lot 1000.

LITERATURE

W. Angelelli and A.G. De Marchi, *Pittura dal Duecento al primo Cinquecento nelle fotografie di Girolamo Bombelli*, Milan 1991, p. 260, cat. no. 550, reproduced;
 S. Weppelmann, *Spinello Aretino und die toskanische Malerei des 14. Jahrhunderts*, Florence 2003, p. 263, cat. no. 62, reproduced;
 S. Weppelmann, in D. Parenti and A. Tartuferi (eds), 'Compianto su Cristo morto', in *Lorenzo Monaco, Dalla tradizione giottesca al Rinascimento*, exh. cat., Florence 2006, p. 142, under cat. no. 14;
 S. Weppelmann, in F. Pasut and J. Tripps (eds), 'Florentine Painting around 1400. A question of standard?', in *Da Giotto a Botticelli, Pittura fiorentina tra Gotico e Rinascimento*, Florence 2008, p. 142, note 27;
 S. Weppelmann, *Spinello Aretino e la pittura del Trecento in Toscana*, Florence 2011, p. 272, cat. no. 62, reproduced.

In Angelelli and De Marchi 1991 (see *Literature*) it is noted that the attribution of this intimate panel, depicting the *Madonna Annunciate*, to the great master of Tuscan quattrocento painting, Spinello Aretino, was supported by an oral communication from Filippo Todini.

Weppelmann dates the painting to around 1395 and notes the probability that it was originally part of a larger polyptych, of which the central panel and three predella panels are known: one predella panel depicts the *Lamentation*¹ and a second shows the *Adoration of the Magi*.² The third predella painting, showing the *Nativity*, is currently in a private collection in Genoa, while the central painting, a *Madonna and Child enthroned with Saints*, is housed in the Bucknell University Art Museum in Lewisburg, Pennsylvania.³

NOTE ON PROVENANCE

The German art historian Prof. Dr. Alfred Stange, resident in Tutzing and Munich, acquired this *Madonna Annunciate* in August 1963. Prof. Stange was one of the leading German experts on gothic painting at that time. Between 1934 and 1961 he wrote the eleven-volume work *Deutsche Malerei der Gotik*.

¹ Sold, Christie's, London, 5 July 2011, for £713,250.

² Sold, Sotheby's, London, 6 December 2017, for £125,000.

³ See Weppelmann 2008, p. 132, reproduced fig. 10.

£ 35,000-45,000
 € 40,000-51,500 US\$ 45,800-59,000



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THE PROPERTY OF A LADY

VENETIAN SCHOOL, 15TH CENTURY

Polyptych: Madonna and Child,
with Saints Francis of Assisi,
John the Baptist, James [?] and
Anthony of Padua

oil on panel, gold ground, with an applied
Gothic frame

central panel, painted surface:

89 x 35.5 cm.; 35 x 14 in.;

lateral panels, painted surface:

82.5 x 21.1 cm.; 32½ x 8⅜ in.;

overall dimensions: 127.5 x 146.5 cm.; 50½ x 57⅞ in.

PROVENANCE

B. Canto, Milan;

Michele Bagnarelli, Milan, 1963;

With Luigi Galli, Carate Brianza, 1964;

Anonymous sale, Venice, Semenzato, 30
September 1984, lot 72 (as Venetian School,
early 15th century);

Where acquired by the father of the present
owner.

£ 40,000-60,000

€ 45,700-68,500 US\$ 52,500-78,500

PROPERTY FROM A PRIVATE COLLECTION

MASTER OF THE PIETÀ

Active in Siena in the mid-fourteenth century

The Crucifixion

tempera on panel, gold ground, shaped top
56.5 x 25 cm.; 22¼ x 9⅞ in.

PROVENANCE

Adolf von Beckenrath, Berlin;
His estate sale, Berlin, Rudolph Lepke,
23–26 May 1916, lot 297 (as Sienese Master,
fourteenth century);
With Julius Böhrer, Munich, acquired at the
above sale for 1200 Reichsmarks;
Fritz August von Kaulbach, Munich, acquired
from the above on 16 November 1916 for 3800
Reichsmarks;
His sale, Munich, Hugo Helbing, 29–30
October 1929, lot 154 (as Sienese School, circa
1350) for 3400 Reichsmarks;
Private collection, Europe, by 1965.

LITERATURE

M. Meiss, 'Italian Primitives at Konopiště' in
The Art Bulletin, vol. 28, no. 1, March 1946, pp.
7–8 and 12, reproduced fig. 12;
G. Freuler, *Manifestatori delle cose miracolose:
arte italiana del '300 e '400 da collezioni in
Svizzera e nel Liechtenstein*, Einsiedeln 1991,
pp. 58–59, cat. no. 14, reproduced in colour.

This intimate *Crucifixion* was published by
Millard Meiss in his 1946 article and was among
the first paintings to be identified as by the
Master of the Pietà. Meiss assembled a group
of seven paintings, ascribing them to the same
anonymous hand and giving an eighth to his
workshop. The group included two panels
portraying the *Pietà*: one in the Musée du
Petit Palais, Avignon (inv. no. 20438) and the
other in the Institute of Arts, Detroit (inv. no.
35.11-35.12); then the earliest known Sienese
treatments of the subject, their author was thus
christened the 'Master of the Pietà'.¹ Despite this
moniker, the *Crucifixion* was the subject most
frequently depicted by the artist; Meiss listed
five treatments of the theme, to which we can
now add the *Crucifixion with the Two Thieves*,
the Madonna, Saint John and Mary Magdalen
published by Cristina de Benedictis in 2001.²

Meiss identified the present panel as forming
the right-hand wing of a diptych, uniting it with
a *Madonna and Child enthroned with saints*,
formerly in the Foresti collection, Milan.³ Not
only are the panels of identical size and shape,
but indeed the *tondo* in the cusp of the present
painting, showing the *Madonna Annunciate*, is
matched in the Foresti panel by the Archangel
Gabriel, his right side shown in profile in
order to face her. Freuler notes the pose of
the Madonna as being derived from Simone
Martini's full-length figure in the San Ansano
altarpiece, now in the Uffizi, Florence (inv. no.
451-453); her torso facing forwards, she turns
her head over her right shoulder with a lowered
gaze to face the Archangel.⁴ The diptych's
composition and construction recalls that of
a similar diptych in Konopiště Castle, near
Prague, and their small scale suggests both
were intended for private devotion.⁵

The panel is beautifully painted, capturing the
moment in which the Madonna, overcome with
anguish, collapses and is caught by her pious
companions. The artist masterfully conveys the
emotion and drama of the scene and the figures
at the foot of the cross and angels surrounding
the body of Christ are each endowed with a
singular expression of personal grief. The drapery
is convincingly represented and elegantly
arranged: the mantle of Saint John the Evangelist
is draped loosely over his shoulder, falling in deep
heavy folds from his clasped hands while Christ's
cloth is folded over itself at the waist, falling in
tight creases denoting the fine, translucent fabric.

Scholarship remains divided as to the chronology
of this artist's *œuvre*. The master's earlier works,
such as the *Crucifixion* in a private collection
also published by Freuler, adhere stylistically to
models from the 1350s, showing an intensity of
emotion and drama reminiscent of Lippo Memmi.
The present panel, however, belongs to the group
of panels assigned to the latter part of his career;
while still drawing heavily from models by Simone
Martini, these later works, likely dating between
1360 and 1375, show a greater affinity with Luca
di Tommé and the brothers, Pietro and Ambrogio
Lorenzetti.⁶ The later typology of this *Crucifixion*
corresponds with paintings by Luca di Tommé
executed in the late 1360s, thus suggesting a date
of circa 1370 for the present work.⁷

¹ See Meiss 1946, p. 8, reproduced figs 14 and 15, respectively.

² See C. De Benedictis in K. Bergdoll and G. Bonsanti (eds),
'Il Maestro della Pietà. Iconografia e Devozione', in *Opera
e giorni. Studi su mille anni di arte europea dedicati a Max
Seidel*, Venice 2001, pp. 163–166, reproduced fig. 1.

³ See Meiss 1946, p. 7, reproduced fig. 12.

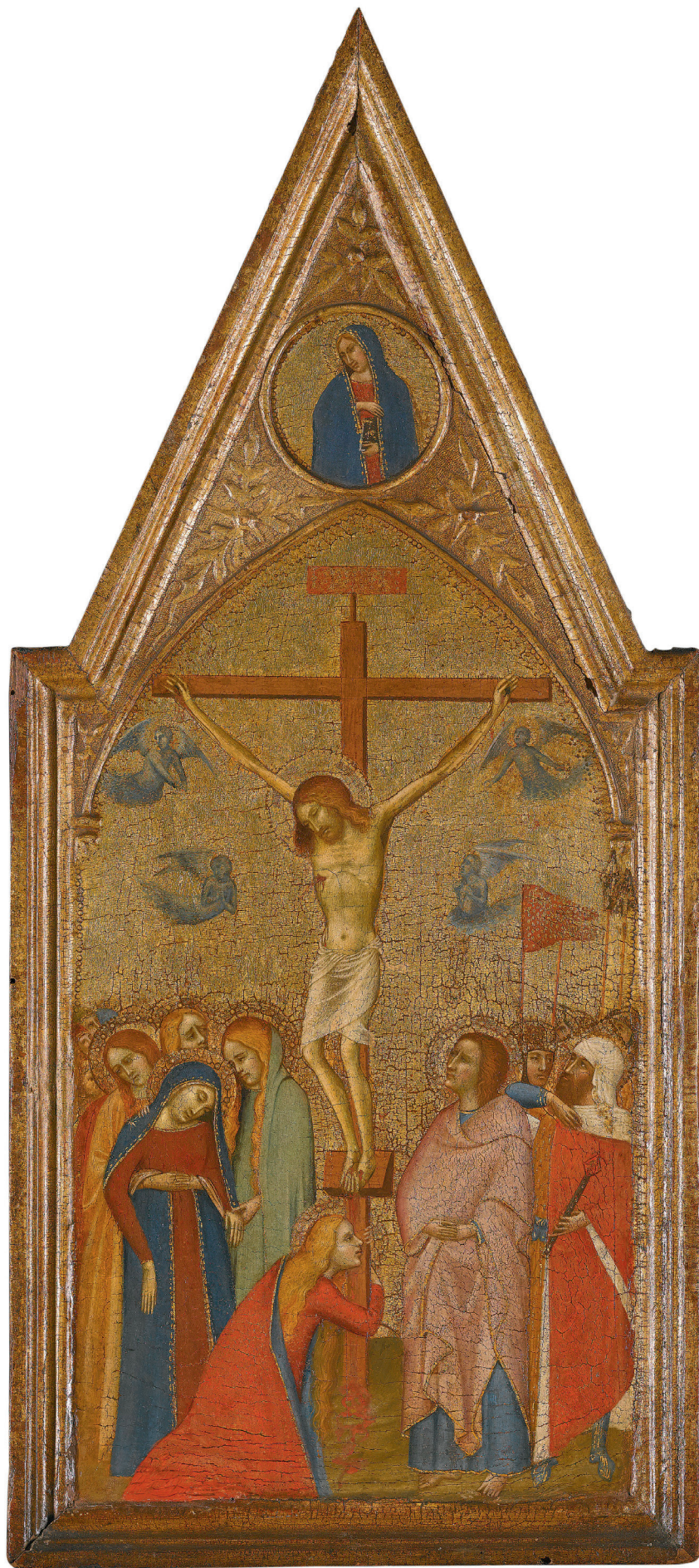
⁴ See Freuler 1991, p. 58.

⁵ See Meiss 1946, reproduced fig. 5.

⁶ See Freuler 1991, pp. 55–57, cat. no. 13, reproduced.

⁷ See Freuler 1991, p. 59.

£ 50,000-70,000
€ 57,500-80,000 US\$ 65,500-91,500





113

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PROPERTY FROM A PRIVATE COLLECTION

VICENT MAÇIP

Valencia circa 1475 - 1550

The Madonna and Child with saints

oil on panel

75.5 x 65.5 cm.; 29¾ x 25¾ in.

PROVENANCE

Acquired in Spain in the 19th century, and by descent to the present owner.

Another version of this composition is in the Museo Lázaro Galdiano, Madrid,¹ formerly attributed to the Master of the Cabanyes, who Dr.

Fernando Benito has since identified as Vicent Maçip. The present panel differs slightly in certain compositional details, and also appears to have had its original gold ground painted over at a later stage. Maçip's son, Joan de Joanes (1510–79), whom he trained in his workshop, went on to become the leading painter working in Valencia during the mid-16th century.

We are grateful to Dr José Gómez Frechina for endorsing the attribution to Vicent Maçip on the basis of digital photographs.

¹ Inv. no. 08448; see M.A. Villar et al., *Grandes maestros de la Fundación Lázaro Galdiano*, A Coruña 2003, p. 18, reproduced in colour.

£ 20,000-30,000

€ 22,900-34,300 US\$ 26,200-39,200



114

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PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

MASTER 'BENITO'

Active in Palencia first half of the 16th
Century

The Virgin and Child

oil on panel
60.5 x 43 cm.; 23¾ by 17 in.

PROVENANCE

Private collection, Barcelona;
On the art market, Netherlands;
On the art market, New York;
Probably acquired by a forebear of the present
owner in the 1960s or early 1970s.

LITERATURE

M. Diaz Padrón and A. Padron Merida, 'Cuatro
versiones de la 'Virgen con Niño' por cuatro
maestros castellanos del siglo XVI', in *Boletín
del Seminario de Estudios de Arte y Arqueología*,
vol. LIV, Valladolid 1988, pp. 396 and 399,

reproduced fig. 2 (as Maestro Benito);
M. Weniger, 'Sobre a Produccion y Formacion de
Benito, Pintor del Rinascimento Palentino', in
Archive espanol de Arte, vol. LXII, no. 286, April
– June 1999, p. 146, note 6 (as Maestro Benito).

Maestro Benito, who is known only by his first
name, was one of the associates and followers
of the great Juan de Flandes (circa 1460–1519),
the Flemish painter who worked at the court
of the Catholic Queen Isabella of Castile. He is
recorded in the *Registro de Cuentas* of Juan de
Flandes, the court painter to the Queen, made in
14 March 1522 for the *Retable Major* of Palencia,
and we know that his workshop was established
in the calle of Santa Fe in that city. His artistic
career has always been assumed to been in
Palencia and purely as a disciple or assistant
of Juan de Flandes, but in his recent study of
the High Altarpiece of St. Peter's Church in San
Pedro de Montealegre (today in the province of
Valladolid), Matthias Weniger has argued that
Benito's work was probably more wide-ranging
and independent.

Maestro Benito has long been associated
with the large panel of the *Martyrdom of Saint
Ursula*, completed around 1531, which originally
decorated the altar of the Chapel of the Eleven
Thousand Virgins in the cathedral of Palencia
and which shows that the Master's style was
responsive to the new influence of the works of
Raphael and his followers.¹ As Diaz Padrón and
Padron Merida observed, the distinctive style
of the heads of both the Virgin and the Christ
Child, with their shadowed and lidded eyes and
large foreheads, find ready parallels with those of
the eponymous saint and her attendants in the
altarpiece in Palencia.² The Christ Child is shown
holding in his left hand an orb surmounted by a
cross, while raising his right hand in benediction,
symbolic of his role as the Saviour of Mankind.³

¹ See, for example, C.R. Post, *A History of Spanish Painting*,
vol. IX, part I, *The beginning of the Renaissance in Castile
and Leon*, Cambridge, Mass. 1947, pp. 468–470; and I.
Vandevivere, *Juan de Flandes*, exh. cat., Madrid 1986, p. 101.

² See Post 1947, reproduced fig. 170.

³ See M. Trens, *María. Iconografía de la Virgen en el arte
español*, Madrid 1947, p. 612.

£ 20,000-30,000
€ 22,900-34,300 US\$ 26,200-39,200

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

ANTONIO DEL CERAILOLO

Active 1500-1550

The Madonna and Child with the infant Saint John the Baptist

oil on pine panel

78.2 x 60.1 cm.; 30³/₄ x 23⁵/₈ in.

PROVENANCE

In the possession of the family of the current
owner since the late 19th century.

£ 50,000-80,000

€ 57,500-91,500 US\$ 65,500-105,000

The artist responsible for this well-preserved Renaissance panel was a pupil of Lorenzo di Credi for many years and later studied under Ridolfo Ghirlandaio. After he left Ridolfo's workshop, Antonio del Ceraiole built up his own, somewhat conservative practice, painting a number of altarpieces, two of which are mentioned by Giorgio Vasari in his biography of Ridolfo.¹ A similar painting to the present work, differing in the placement of the Christ Child and Saint John, as well as in the details of the landscape, is in the Cincinnati Art Museum (inv. no. 1954.138). Two other versions have been sold in these Rooms, one 7 December 2017, lot 109, and the other, less ornate and with the Christ Child shown clothed, 22 May 1968, lot 97.

Affixed to the reverse of the panel is an 18th-century label (fig. 1) on which Ignazio Hugford, Pietro Botti, Pietro Marchesini and Francesco Bartolozzi, Florentine artists and members of the Accademia di San Luca, claim the present work to have been executed by Raphael.

¹ G. Vasari, *Lives of the Painters, Sculptors and Architects*, trans. Gaston du C. de Vere, New York 1996, vol. II, p. 483.



Fig.1 label affixed to the reverse of the present panel



PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

BONIFAZIO DE' PITATI, CALLED BONIFAZIO VERONESE

Verona 1487 - 1553 Venice

The Holy Family with the Infant
Saint John the Baptist and Mary
Magdalen

oil on canvas, unframed
99.6 x 147.2 cm.; 39¼ x 58 in.

PROVENANCE

With J.E. Goedhart, Amsterdam, by 1898;
Dr. Richard von Schnitzler (1855–1938),
Cologne, by 1918;
Anonymous sale, Lucerne, Galerie Fischer,
29–30 June 1973, lot 86;
Where acquired by the parents of the present
owner.

EXHIBITED

Cologne, Kunstverein, *Alte Kunst aus Kölner
Privatbesitz: Renaissance und Barock*,
November 1929, no. 4.

LITERATURE

E. Lühngen and W. Bombe, *Die Sammlung Dr.
Richard von Schnitzler*, Leipzig 1918, p. 63,
reproduced fig. 3;
O.H. Förster, *Die Sammlung Dr. Richard von
Schnitzler*, Munich 1931, p. 38, cat. no. 57,
reproduced pl. XXXII, fig. 57.

Bonifazio Veronese's perennial interest in the
Sacra Conversazione was conceived in the
workshop of his great Venetian master, Palma
Vecchio (1480–1528). Bonifazio's interest in
the genre so associated with Palma continued
throughout his independent career, and it seems
clear that he and his workshop actively sought
to fulfill the demand for such paintings that had
been generated by his mentor and Titian (1488–
1576). We are grateful to Prof. Peter Humfrey for
endorsing the attribution of the present work to
Bonifazio, and for dating it to the mid-1530s.

The Madonna and Child attended by a group
of saints was an extremely popular subject,
particularly in Venice, due to the adaptability
of the figures represented, which could be
interchanged to suit the requirements of the
patron, in a domestic or ecclesiastical context.
The setting of the 'holy communion' also became
flexible. Having largely been situated within
church architecture, in the paintings of artists
such as Cima da Conegliano (1459–1517), the
sacred company was transported to the pastoral
landscape of the Veneto. Such is the case here,
although the green curtain behind the Madonna
retains a sense of architectural structure and
symmetry, a feature common to many of
Bonifazio's works most indebted to Palma; see,
for example, the painting in the Palazzo Pitti,
Florence of the early 1520s.¹

¹ Inv. no. 84; see B. Berenson, *Italian Pictures of the
Renaissance. Venetian School*, London 1957, vol. I, p. 42,
reproduced vol. II, pl. 1137.

£ 80,000-120,000
€ 91,500-137,000 US\$ 105,000-157,000



PROPERTY FROM A PRIVATE COLLECTION

**JACOPO DA PONTE,
CALLED IL BASSANO**

Bassano del Grappa c.1510 – 1592

&

**FRANCESCO DA PONTE,
CALLED FRANCESCO
BASSANO THE YOUNGER**

Bassano del Grappa 1549 – 1592

**The Gathering of Manna;
Abraham and Melchizedek**

the first signed on the basket lower left:

IACOBUS A/PONTE BASSA

the second signed on the altar lower right:

FRANC^{co} A PONT/ BASS./F

a pair, both oil on canvas

each: 85.5 x 38 cm.; 33 x 15 in.

(2)

PROVENANCE

William Beckford (1760–1844), Fonthill Abbey, Wiltshire;

By inheritance to his daughter Susan, who married

Alexander Hamilton, 10th Duke of Hamilton

and 7th Duke of Brandon (1767–1852);

Thence by descent to William Hamilton, 12th Duke of Hamilton (1845–95);

His sale (the Hamilton Palace sale), London, Christie's, 24 June 1882 (4th day), lot 396 (as a pair of wings of a triptych), for 580 Guineas to Agnew;

Sir Henry Hope Edwardes, 10th Baronet

(1829–1900), Wootton Hall, Ashbourne, Derby;

His posthumous sale, London, Christie's, 27

April 1901, lot 17, for 85 Guineas to Agnew;

Anonymous sale ('a Joint Property'), London,

Christie's, 10 December 1982, lot 24;

With H.P. Buchen, Berlin;

From whom probably acquired for the present collection.

Although one of the most important Italian painters of the sixteenth century, Jacopo Bassano was a very humble man, and declined all invitations to leave the small provincial city of Bassano, where he spent his entire career. The same was not true of his son Francesco *il giovane*, who, after training in his father's workshop between 1560 and 1570, left Bassano in 1578 to move to Venice, where he established a successful and lucrative workshop of his own. The two painters had by this date worked together on a number of commissions, including, for example, the altarpiece of *The Circumcision* signed by both artists and painted in 1578 for the cathedral at Bassano del Grappa.¹ Despite Francesco's move, father and son continued to maintain a close relationship, and worked together, for example, on Francesco's great commission of the paintings for the ceiling of the Council Chamber in the Palazzo Ducale in Venice.

The present canvases depict two episodes from the Old Testament: Abraham is received in triumph by the High Priest Melchizedek (Genesis 14: 18–24), and in the companion, the Israelites are shown gathering the miraculous fall of manna that relieved them from starvation in the wilderness (Exodus 14:19–31). The original configuration of the two paintings is unclear, but it seems that rather than being independent works by father and son, they were jointly worked on by both.

William Beckford was a compulsive but consummate collector, as well as a patron and scholar of the arts. Orphaned when only nine years old, he inherited a fabulous fortune

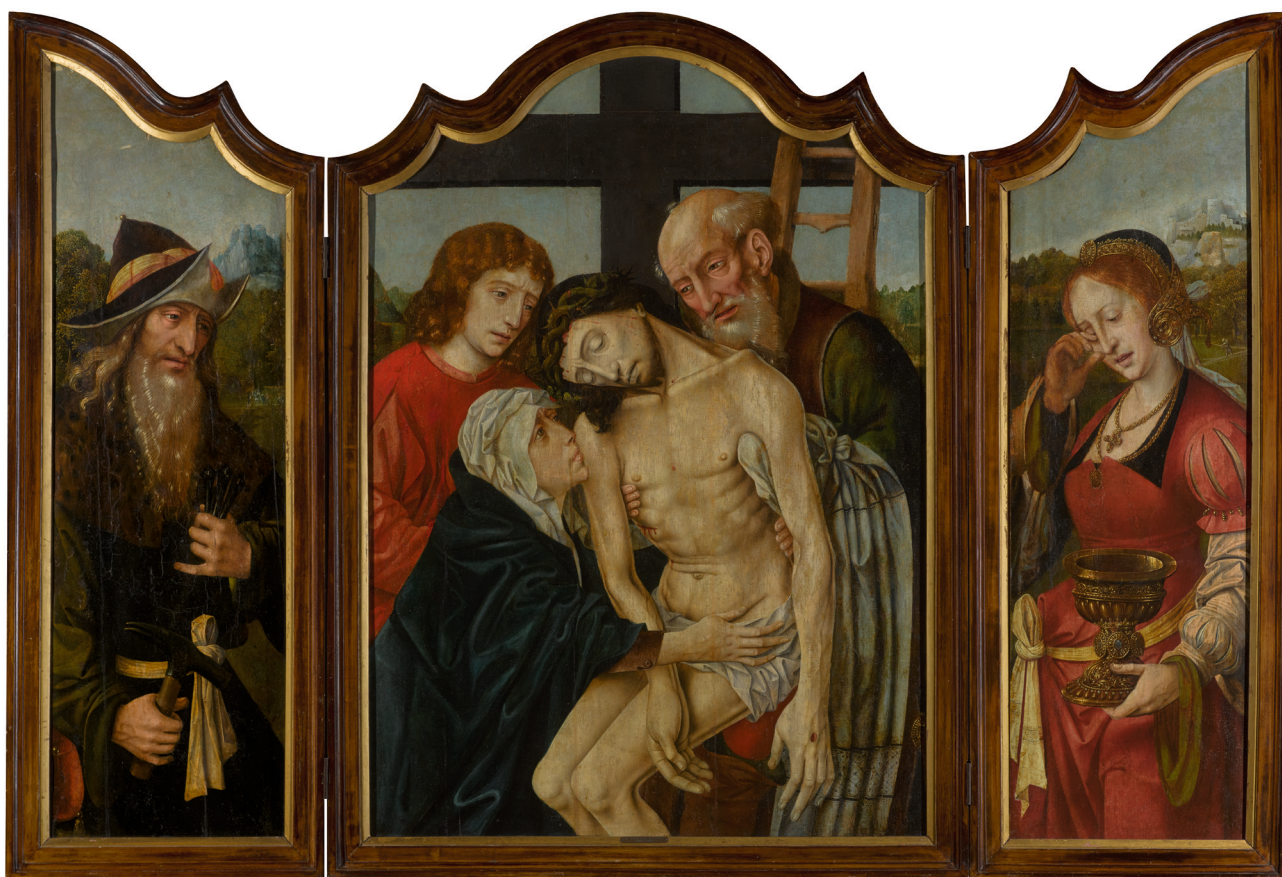
from his family's Jamaican plantations. His magnificent collection, eclectic and at times theatrical in taste, but including works of the very highest quality, was housed latterly at Fonthill Abbey, the great Gothic extravaganza (since destroyed) built for him by James Wyatt between 1797 and 1812. Beckford preferred Italian art to that of the North, and these two paintings by Jacopo and Francesco Bassano typify his taste for Venetian paintings, particularly those of the late fifteenth and early sixteenth centuries. These included Giovanni Bellini's *Agony in the garden* and *Portrait of Doge Leonardo Loredan* and Cima da Conegliano's *Saint Jerome*, all now in the National Gallery in London, and Bellini's *Giovanni Mocenigo* now in the Frick Collection in New York. These hung alongside celebrated works by Van der Weyden, Gerrit Dou, Filippino Lippi, Perugino and Velázquez, and three Claudes, including the famous 'Altieri' Claudes now at Anglesey Abbey. The present works were scheduled to be included in the sale of the contents of Fonthill between the 8 and 18 October 1822, as lots 66 and 67, to be conducted by Christie's on the premises, but postponed by the sale of the Abbey and many of its possessions to John Farqar (1751–1826). The collection was later sold at Phillips in 1823 (by then no longer including these two pictures), and Beckford retired in reduced circumstances (but with many of his most treasured possessions) to Bath.

¹ See A. Ballarin, *Jacopo Bassano. Scritti 1964-1995*, Padua 1995, vol. I, reproduced in colour fig. 112.

£ 80,000-120,000

€ 91,500-137,000 US\$ 105,000-157,000





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THE PROPERTY OF A PRIVATE COLLECTOR

FOLLOWER OF ROGIER VAN DER WEYDEN

A triptych: The Deposition; with
Joseph of Arimathea (left wing)
and Mary Magdalen (right wing)

oil on oak panel

central panel: 99 x 70 cm.; 39 x 27½ in.

lateral wings: 99 x 30 cm.; 39 x 11⅞ in.

overall dimensions: 108 x 157 cm.; 42½ x 61¾ in.

PROVENANCE

With Antichita Palazzo Morando di Paolo
Palestrino & C. s.a.s. Milan, 1962 (as Rogier
van der Weyden).

This composition is thought to derive from a
lost original by Rogier van der Weyden, probably
painted around 1430. The design must have
enjoyed exceptional popularity to judge from the
large number of copies and variants that were
produced after it.

W £ 15,000-20,000

€ 17,200-22,900 US\$ 19,600-26,200



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PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

GILLIS MOSTAERT

Hulst circa 1528 - 1598 Antwerp

&

JACOB GRIMMER

Antwerp 1525/6 - 1589/60

Landscape with archers gathering
at the top of a hill for an archery
competition

signed and dated lower right:
GM. MOSTAERT [...]74 (GM in ligature)
oil on canvas
82 x 111 cm.; 32¼ x 43⅝ in.

PROVENANCE

Baron L. de Béthune, Aelst;
His posthumous sale, Ghent, Tavernier, 17
March 1941, lot 107, for 34,500 Belgian Francs;
With Kurt Müllenmeister, Solingen, 1977–83;
Acquired by the late husband of the present
owner by 1991.

EXHIBITED

Cologne, Wallraf-Richartz-Museum, *Von
Breughel bis Rubens*, 4 September – 22
November 1992, no. 456;
Berlin, Gemäldegalerie Preussische
Kulturbesitz, on loan.

LITERATURE

E. Mai, 'Neuzugänge am Wallraf-Richartz-
Museum', in *Museen der Stadt Köln*, no. 6,
1984, pp. 77–81;
E. Mai, 'Köln, Wallraf-Richartz-Museum', in
Wallraf-Richartz-Jahrbuch, no. 45, 1984, pp.
362–65, reproduced fig. 1;
R. de Bertier de Sauvigny, *Jacob et Abel
Grimmer*, Brussels 1991, p. 61, cat. no. XVI,
reproduced p. 65, fig. 7;
K. Michiels, *Een bijdrage tot de studie van de
schilderijen van Gillis Mostaert (1528–1598)*,
doctoral diss., Brussels 1997–98, cat. no. 28;
K. Michiels, in E. Mai (ed.), *Gillis Mostaert (1528–
1598). Ein Antwerpener Maler zur Zeit der Bruegel-
Dynastie*, Wolfratshausen 2005, pp. 57–58 and
143, cat. no. 28, reproduced p. 59, fig. 10.

The subject of this picture has proved elusive. The
structure of the landscape reminds one strongly
of a Calvary, and indeed it is possible that it
was started with this intention, but as realised
the subject seems entirely secular. Possibly the

soldiery are ascending the hill with their bows
for an archery contest, perhaps to shoot at a
popinjay affixed to the pole at its summit.

Following Reine de Bertier de Sauvigny, who
first published this picture, Kristof Michiels has
suggested that Mostaert painted a number of
collaborative works with Jacob Grimmer, in which
the latter artist supplied the landscape.¹ Most of
these, when signed, are only signed by Mostaert,
either in full or in monogram, but a landscape in the
Kunsthistorisches Museum, Vienna, is signed by
both artists, and precisely dated (by Grimmer) 16
August 1583.² Furthermore, several 17th-century
inventories, including that of Arnold Lunden in 1643–
44, record works, usually merely as landscapes,
painted by both artists.³ Michiels suggests that in
this picture the structure of the landscape and the
form of the trees speak for Grimmer's authorship.⁴

This and the Mostaert in the Evening sale were
consecutive lots in the Baron de Béthune sale.

¹ Michiels 2005, p. 55.

² Inv. no. 5652; see Bertier de Sauvigny 1991, p. 70, cat. no.
XXVII, reproduced p. 71, fig. 16.

³ Michiels 2005, p. 55, note 69.

⁴ Michiels 2005, pp. 57–58.

£ 60,000-80,000
€ 68,500-91,500 US\$ 78,500-105,000

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

FLORIS VAN DIJCK

Delft circa 1575 - 1651 Haarlem

An *uitgestald* still life of pears, apples and grapes on blue-and-white porcelain bowls, glass roemers, a knife, an overturned wine-glass, apple-peel, an orange and lemons on a pewter plate, walnuts and hazelnuts, a bread-roll, a sliced apple, and cheese on a pewter plate, all on a table draped with a red damask cloth and a white lace-trimmed tablecloth

signed with monogram and indistinctly dated upper left:

FVD (in compendium) fect A°. 161(5?)

oil on oak panel

49.7 x 77.1 cm.; 19½ x 30¼ in.

PROVENANCE

Anonymous sale, Stockholm, Bukowskis, 29 November 1995, lot 224;

Anonymous sale ('The Property of a Gentleman'), London, Sotheby's, 14 December 2000, lot 25.

Floris van Dijck was the most important of the early painters of still-life subjects in Haarlem in the early seventeenth century. The display still lifes that he pioneered, with their distinctive piles of cheeses, lavishly laden tables and striking combinations of red and white cloths, are instantly memorable and recognisable, and would have a profound influence on the following generation of painters such as Floris van Schooten.

This panel is one of only a very small number of signed and dated examples of Van Dijck's work. Because of the rarity of other signed and dated examples, it is not easy to date the present painting precisely within the second decade of the seventeenth century, the most productive in Van Dijck's limited *œuvre*. The last digit of the date is unfortunately now indistinct, but has speculatively been read as a '5' for 1615. The closest parallels with securely dated pictures are

to be found with a painting of 1613 preserved in the Frans Hals Museum, Haarlem (fig. 1).¹

This incorporates many of the objects and arrangements that are to be found in the present picture, for example the two cheeses piled on a pewter dish, the bunch of grapes, and the apples in the blue and white porcelain bowl. A similar date of execution for the present panel around the middle of the decade would thus seem quite plausible.

The most prominent part of the design is, of course, the stack of two cheeses. The top one may be a sheep's cheese from the island of Texel known as a *Texelse Schapenkaas*, which were famous in the seventeenth century. Its green colour comes from its method of production, including the addition of a reduction of boiled sheeps' droppings to the milk to give it a distinctive spicy flavour. The large cheese beneath it is an aged cheese known as *Oude Kaas*, which is still widely eaten today.

¹ Inv. no. 79; see E. Gemar-Koeltzsch, *Holländischer Stillebenmaler im 17. Jahrhundert*, Lingen 1995, vol. II, p. 292, cat. no. 98/2.

£ 80,000-120,000

€ 91,500-137,000 US\$ 105,000-157,000



Fig. 1. Floris Claesz van Dijck, *Still Life with Fruit, Nuts, and Cheese*, 1613. Oil on panel, 66.6 x 95 cm. Frans Hals Museum, Haarlem.





121

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THE PROPERTY OF A LADY

ROELOF KOETS THE ELDER

Haarlem 1592/93 - 1654/55

Still life including a gilt *bekerschroef*, pewter table wear, a carved ham and fruit in a blue and white Wanli bowl, on a draped table

oil on oak panel
83 x 117 cm.; 32 $\frac{5}{8}$ x 46 in.

PROVENANCE

Private collection, Sweden;
Anonymous sale, Stockholm, Bukowski, 5–8
November 1975, lot 33;
With Richard Green, London, 1976–80.

LITERATURE

N.R.A. Vroom, *A Modest Message as intimated by the painters of the 'monochrome banketje'*, Schiedman 1980, vol. II, p. 47, cat. no. 215, reproduced in colour p. 144, fig. 192 (as C. Cruys, 'until now attributed to R. Koets', and erroneously catalogued as on canvas).

A partial copy of the present work was sold Amsterdam, Christie's, 2 May 1991, lot 131, which omits the left quarter of the painting as well as the earthenware jug and pewter plate behind the

gilt *présentoir* or *bekerschroef* (goblet holder) and partially carved ham. The same *bekerschroef* with the gilt Bacchus holding the glass aloft on his left shoulder is used in several other still lifes by Koets, including one that was sold London, Christie's, 19 July 1973, lot 193, and another panel, signed and dated 1646, recorded in the Van Der Meer collection, Amsterdam.¹

We are grateful to Dr. Fred G. Meijer for endorsing the attribution to Koets upon first-hand inspection.

¹ See Vroom 1980, p. 85, cat. no. 415, reproduced.

£ 50,000-70,000
€ 57,500-80,000 US\$ 65,500-91,500



122

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JAN VAN KESSEL THE ELDER

Antwerp 1626 - 1679

A swag of flowers fixed with two blue ribbons

oil on oak panel
49.5 x 65.2 cm.; 19 $\frac{3}{8}$ x 25 $\frac{5}{8}$ in.

PROVENANCE

Anonymous sale, Paris, Charpentier, 2 December 1952, lot 72 (as Cornelis de Heem);
Anonymous sale, New York, Christie's, 18 January 1984, lot 16 (as signed).

LITERATURE

K. Ertz and C. Nitze-Ertz, *Die Maler Jan van Kessel*, Lingen 2012, p. 367, cat. no. 643, reproduced;

F.G. Meijer, *Jan Davidsz. de Heem 1606-1684*, doctoral diss., University of Amsterdam 2016, part II, p. 97, under cat. no. A083.

This composition is based on a painting by Jan Davidsz. de Heem, formerly with Richard Feigen, New York.¹

¹ Oil on panel, 48.3 x 64.1 cm.; see Meijer 2016, p. 97, cat. no. A083, reproduced in colour.

£ 50,000-70,000

€ 57,500-80,000 US\$ 65,500-91,500



123

123

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

**Figures in a rowing boat on a wide
river before a large castle**

signed and dated lower left on the boat:

V GOYEN 1642

oil on oak panel

37.1 x 49.5 cm.; 14⁵/₈ x 19¹/₂ in.

PROVENANCE

Private collection, Vienna;

Whence sold, Paris, Hôtel Drouot, 23 January
1907, lot 8;

Adolf Wollenberg, Berlin;

His sale, Berlin, Rudolph Lepke, 17 March 1932,
lot 192, for 2,800 Marks;

With G. Stein, Paris, before 1938;

Dr. Bruno Jellinek, Vienna (confiscated 8
January 1941);

Sale, Vienna, Dorotheum, 2 December 1941, lot
53, to Weinberger;

Dr. Emil Weinberger, Vienna;

Anonymous sale, London, Sotheby's, 12
December 1990, lot 97;

Sold anonymously ('The Property of a Private
Collector') in settlement with the heirs of Dr.
Bruno Jellinek, London, Sotheby's, 29 April
2010, lot 20;

Where acquired by the present owner.

LITERATURE

H.-U. Beck, *Jan van Goyen*, vol. II, Amsterdam
1973, p. 334, cat. no. 740, reproduced.

£ 30,000-50,000

€ 34,300-57,500 US\$ 39,200-65,500



124

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PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

PIETER DE BLOOT

Rotterdam circa 1601/2 - 1658

A landscape with ferries crossing a river

dated lower right: 1628

oil on oak panel, with a red wax seal of a French count on the reverse
42.8 x 78 cm.; 16 $\frac{7}{8}$ x 30 $\frac{3}{4}$ in.

PROVENANCE

Probably John Macdonald (1824–90),
Oaklands, Toronto;
Thence by direct family descent.

The son of Flemish parents, Pieter de Bloot was raised in Rotterdam. He married three times and it is thought that he was relatively wealthy, but otherwise little is known about his life. It is not known under whom he trained as an artist. He produced a surprisingly large *œuvre*, consisting primarily of bawdy peasant scenes that reveal the

influence of Adriaen Brouwer and David Teniers the Younger. He was also an accomplished landscape painter and in this field was strongly influenced by Jan van Goyen's work of circa 1630. In his book on Van Goyen followers, Beck lists eighteen landscapes by de Bloot, all of which he dates to early in the artist's career, before 1640.¹

The present panel, dated 1628, is certainly one of de Bloot's finest landscapes. It can be most closely compared to a larger, signed painting, which sold in these Rooms, 12 July 2001, lot 199, as well as to another panel, reversed in composition, with very similar figural types awaiting their ferry, and the same curving river in the background creating a fine sense of distance, which sold at Hargesheimer, Düsseldorf, 17 March 2018, lot 2119. However, the present painting remains unique not only in its particularly fresh palette, almost reminiscent of a watercolour, but also in its extremely refined draughtsmanship. Much of the underdrawing remains visible to the naked eye throughout, most notably by the ladder on the left and in the figures sitting on the ferry, revealing de Bloot to be a rather impulsive artist.

Frits Duparc has tentatively suggested an alternative attribution to Gerrit Claesz. Bleker (1592–1656), and compares this painting to a signed and dated work in the Frans Hals Museum, Haarlem,² drawing attention to the similar types of trees and figures, as well as the horizontal format. The trees also evoke the work of Esaias van de Velde (1587–1630), such as those found in the signed and dated work from 1622 in the Rijksmuseum, Amsterdam.³

We are grateful to Dr. Fred G. Meijer for suggesting an attribution to de Bloot following first-hand inspection, and to Bart Cornelis and Prof. Christopher Brown for supporting this attribution.

¹ See H.-U. Beck, *Künstler um Jan van Goyen*, Doornspijk 1991, pp. 42–49, cat. nos 61–78.

² Inv. no. OS I-660; see N. Köhler (ed.), *Painting in Haarlem 1500–1850, The collection of the Frans Hals Museum*, Haarlem 2006, p. 397, cat. no. 34, reproduced.

³ Inv. no. SK-A-1293; see P.J.J. van Thiel et al., *All the Paintings of the Rijksmuseum in Amsterdam*, Amsterdam/Maarsen 1976, p. 558, cat. no. A 1239, reproduced.

£ 30,000-50,000

€ 34,300-57,500 US\$ 39,200-65,500

THE PROPERTY OF A LADY

HUBERT VAN RAVESTEYN

Dordrecht 1638 - 1691

Still life of walnuts in a Wan-Li porcelain bowl, a glazed earthenware jug, and a pipe and smoking materials on a partly draped table

signed in monogram lower centre: *HR* and dated on the tobacco wrapper: *A° 1670*
oil on canvas, oval, reduced from a rectangle
60 x 50 cm.; 23 $\frac{5}{8}$ by 19 $\frac{3}{4}$ in.

PROVENANCE

H.D. Blyth-Engeland;
His sale, London, Christie's, 26 July 1878, lot 2524;
Dr. T. Praalder;
His sale, New York, Sotheby's, 9 January 1981, lot 32;
Anonymous sale, London, Christie's, 8 July 1988, lot 45 (for £110,000).

LITERATURE

N.R.A. Vroom, *De schilders van het monochrome banketje*, Amsterdam 1945, cat. no. 247, reproduced fig. 162;
N.R.A. Vroom, *A Modest Message as intimated by the painters of the 'Monochrome Banketje'*, Schiedam 1980, vol. II, p. 108, cat. no. 545, reproduced.

From the 1660s onwards Hubert van Ravesteyn abandoned the simple fruit and vegetable still lifes of his early career for an altogether more elegant style of still life, in which expensive Chinese porcelain bowls and white stoneware vessels are set on velvet tablecloths. Typically set against a dark neutral background and lit in a distinctive cool light, these careful and subdued arrangements reveal Ravesteyn's exacting precision in the depiction of the smallest details, and his keen interest in the play of light across surfaces and textures as different as the walnuts and the polished stoneware jug. Here the composition is further enlivened by the inclusion of a Gouda clay pipe and the striking visual element of a packet of tobacco, whose linear forms contrast cleverly with the rounded contours of the porcelain bowl, the nuts and the jug. It is not known where Ravesteyn derived the inspiration for such works, but still lifes painted in a similar vein in Amsterdam in the mid-century by Jan Jansz. van de Velde (c.1627–72) and Jan Fris (1619–63) suggest that he may have spent a period in that city.

Ravesteyn frequently re-used several of the objects used in these still lifes, and this canvas is one of two closely related versions of this composition that he painted. The second, of similar size, signed and dated 1671, is in the Art

Gallery of Ontario in Toronto.¹ This differs in the arrangement of the scattered walnuts on the table top, and in the handle of the jug, which is turned further towards the viewer. In both canvases a packet of tobacco is prominent, and their inscriptions identify them as the ware of Gerrit Marschal, who was a *taback vercooper* (tobacco seller) in Ravesteyn's home town of Dordrecht. The white clay pipe is similarly common to both works, and was made in Gouda, and thence exported throughout Europe. Taken together these elements suggest that Ravesteyn's subject was a distillation of the simple pleasures of smoking tobacco and drinking wine, by 1670 a ubiquitous pastime throughout the Netherlands. Nevertheless, a gentle warning is perhaps intended by the walnuts, which may reflect the artist's familiarity with a print in Joris Hoefnagel's *Archetypa* (1592) in which they appear with a humorous Latin epigram: '*Alea parva Nuces, et non damnosa videtur; Saepe tamen pueris abstulit illa nates*' (gambling with nuts [often used as dice] is thought to be a harmless game, but it has also raised welts [like the bumps on the walnuts]).

¹ Oil on canvas, 66 x 50 cm.; see A. Chong *et al.*, *Still-life paintings from the Netherlands 1550–1720*, exh. cat., Zwolle 1999, pp. 267–68, cat. no. 71, reproduced in colour p. 269.

£ 40,000-60,000
€ 45,700-68,500 US\$ 52,500-78,500





126

126

PROPERTY FROM A FRENCH PRIVATE COLLECTION

JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

A river landscape with fishermen
in boats, before a ruined tower

traces of monogram lower left on the boat
oil on canvas

99.4 x 132.5 cm.; 39½ x 52½ in.

PROVENANCE

With Appleby, London, 1955;

With Jean-François Heim, Paris, 1956;

From whom acquired by the family of the
present owner.

LITERATURE

H.-U. Beck, *Jan Van Goyen (1596–1656)*, vol.
II, Amsterdam 1973, p. 329, cat. no. 726,
reproduced (as monogrammed lower left on
the boat).

W £ 30,000-40,000

€ 34,300-45,700 US\$ 39,200-52,500



127

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PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

MAERTEN BOELEMA DE STOMME

Leeuwarden 1611 - after 1664 Haarlem

Still life with a silver *tazza*, an
overturned *roemer*, a peeled
lemon, a knife, and nuts on a table
top

oil on oak panel
43.8 x 34.3 cm.; 17¼ x 13½ in.

PROVENANCE

With Galerie Internationale, The Hague, *circa*
1930 (as Willem Claesz. Heda);
With S. Nijstad, The Hague, 1950s (as Willem
Claesz. Heda);
From whom acquired by Mrs A.C.T. Tempel-
Zwartsenberg, The Hague;
Her posthumous sale *et al.*, Amsterdam,
Christie's, 14 May 2003, lot 182 (as with
remains of signature, centre left);
Where acquired by the present owner.

£ 40,000-60,000
€ 45,700-68,500 US\$ 52,500-78,500

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

SCHOOL OF UTRECHT, CIRCA 1625

Pontius Pilate washing his hands

oil on canvas
93.2 x 150.5 cm.; 36¾ x 59¼ in.

PROVENANCE

Private collection;
Whence acquired circa 25 years ago by the
present owner.

This intriguing painting shares points of comparison with several contemporary works. Most similar in composition is the painting in the Musée du Louvre, Paris, currently attributed to Matthias Stomer, in which Pilate looks directly out at the viewer while the boy pours water in the same attitude.¹ Also very comparable is Jan Lievens' rendition of the subject of 1626, today in the Museum de Lakenhal, Leiden, which is almost in reverse of the present painting – Pilate turns towards the audience, and the archway, silhouetting the soldiers and their weapons, appears in the background.²

The rich, gold and red cope that Pilate wears here is almost identical to that worn by Pilate in Lievens' work, as well as by the kneeling king in Abraham Bloemaert's *Adoration of the Magi* of 1624, in the Centraal Museum, Utrecht.³ And the figures in the upper right corner are also reminiscent of the work of Utrecht-based painter,

Gerrit van Honthorst. Interestingly, a painting sold at Jacques Schulman, Amsterdam, 20 October 1903, lot 882 (recorded at the RKD, The Hague), with an old (and erroneous) attribution to Honthorst, undoubtedly depicts the same model as Pilate here, as the father of the Prodigal Son, wearing similar costume and with two men in the same pose behind his shoulder.

We are grateful to Dr. Wayne Franits, Dr. Bernhard Schnackenburg and Dr. Jasper Hillegers for their help in the cataloguing of this lot. Dr. Hillegers also points out the similarity in handling between the present work and the painting with an erstwhile association with the Amsterdam painter, Lambert Jacobsz. - *The Last Supper*, in the Kadriorg Art Museum, Tallinn;⁴ he also tentatively suggests the possibility of a lost Utrecht prototype (possibly by Bloemaert or Honthorst) in which all these iterations of the subject, composition and motifs might find their source.

¹ Inv. no. 1363; see E. Lessing and V. Pomarède, *The Louvre. All the paintings*, Paris 2011, p. 318, no. 4, reproduced in colour. This painting has been associated with that sold in Paris, firstly 6 January 1794, lot 14, and subsequently 21 July 1795, lot 22, as Gerrit van Honthorst.

² Inv. no. S 2195; see A.K. Wheelock, in *Jan Lievens. A Dutch Master Rediscovered*, exh. cat., New Haven and London 2008, p. 94, cat. no. 7, reproduced in colour p. 95.

³ Inv. no. 2575; see M. Roethlisberger, *Abraham Bloemaert and his sons*, Doornspijk 1993, vol. I, p. 39, cat. no. 387; reproduced vol. II, figs 543 and 545;

⁴ Inv. no. EKM j 46265.

W £ 30,000-40,000
€ 34,300-45,700 US\$ 39,200-52,500





129 actual size

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THE PROPERTY OF A PRIVATE COLLECTOR

HENDRICK VAN STEENWIJCK THE YOUNGER

Antwerp 1580 - circa 1649 Leiden (?)

Christ and Nicodemus, in a
candlelit interior

signed lower left: *H.V.S.*
oil on copper
12.7 x 15 cm.; 5 x 5 7/8 in.

PROVENANCE

Possibly Isaak van Thye, Lord of Opmeer;
Possibly his posthumous sale, Amsterdam, 22
April 1711, lot 6, for 28–10 Dutch Florins;
Possibly Clemens August, Elector of Cologne
(1700–61);
Possibly his posthumous sale, Bonn, 14 May
1764, lot 627;
Possibly Neveu, Paris;

Possibly Pierre-Louis-Casimir Duquesnoy de
Moussy (b. 1728);

Possibly his sale, Paris, Regnault Delalande,
3 March 1803, lot 60, for 182 Francs to
Guillaume-Jean Constantin;

Possibly sale, Fonthill Abbey, Christie's, 8
October 1822, lot 54;

Possibly sale, Fonthill Abbey, Phillips, 11
October 1823, lot 126, for £14–3s.;

Anonymous sale, London, Christie's, 10 July
1992, lot 166 (as Hendrik van Steenwijck the
Elder);

Where acquired by the present owner.

LITERATURE

J. Howarth, *The Steenwyck Family as Masters
of Perspective*, Turnhout 2009, pp. 260–61,
cat. no. II. D 32, reproduced p. 521.

£ 7,000-10,000

€ 8,000-11,500 US\$ 9,200-13,100



130 actual size

130

THE PROPERTY OF A PRIVATE COLLECTOR

HENDRICK VAN STEENWIJCK THE YOUNGER

Antwerp 1580 – circa 1649 Leiden (?)

Two figures in a gothic interior

dated on the reverse: 1626; and signed,
according to Howarth 2009 (see *Literature*)
oil on copper
9.2 x 6.8 cm.; 3 $\frac{5}{8}$ x 2 $\frac{5}{8}$ in.

PROVENANCE

Possibly anonymous sale, London, Christie's,
27 November 1959, lot 135;
Anonymous sale, Paris, Rieunier & Bailly-
Pommery, 19 June 1992, lot 82;
Where acquired by the present owner.

LITERATURE

J. Howarth, *The Steenwyck Family as Masters
of Perspective*, Turnhout 2009, p. 259, no. II.
E 21.

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,300-7,900

THE PROPERTY OF A FAMILY OF TITLE

JAN BOECKHORST, CALLED LANGE JAN

Münster or Rees c. 1604-1668 Antwerp

The fat ox

extensively inscribed on a scroll (see catalogue note)

oil on oak panel

106.6 x 148.1 cm.; 42 x 58¼ in.

PROVENANCE

Probably Rogier le Witer (circa 1591–1678);
and by inheritance to his daughter, Maria
Catharina Le Witer, (1633–1702), and by
descent to

Ferdinand A.D.J.A., Baron Dubois Wellens
(1767–1848), Antwerp;

His posthumous sale, Antwerp, P.H.

Carpentier, 25 June 1849, lot 5, as [Willem]
Van Herp, *Le Boeuf Gras*, for 1,000 Belgian
Francs;

Acquired at the sale by Theodore Bosschaert
(1827–57), a member of the Du Bois family;

By inheritance to Louis du Bois de Caters;

By inheritance to Douairière Bosschaert du
Bois, Antwerp;

By inheritance to Raymond, Baron de
Borreken, Antwerp;

Thence by descent, from circa 1930 until the
1990s at Kasteel Vorselaer.

EXHIBITED

Antwerp, *Trésors de l'Art Flamand du Moyen
Age au XVIII^{ème} siècle*, 1930, no. 349 (as
Anonymous);

Antwerp, unknown location or title, 1935, no.
50 (as School of Jordaens).

LITERATURE

*Trésor de l'Art Flamand du Moyen Age au
XVIII^{ème} siècle. Mémorial de l'exposition de
1930*, Antwerp 1932, vol. I, p. 129, no. 349;
G. Isarlo, 'Les trois le Nain et leur suite', in *La
Renaissance*, March 1938, vol. 21, no. 1, p. 8,
no. 30, reproduced fig. 9 (as Anonymous);
J.S. Held, 'Nachträge zum Werk des
Johann Bockhorst (alias Jan Boeckhorst)',
in *Westfalen*, vol. LXIII, 1985, pp. 25–26,
reproduced fig. 19;

H. Vlieghe, 'The Cardiff Cartoons: Boeckhorst,
after all', letter to the editor in *The Burlington
Magazine*, vol. CXXIX, no. 1014, September
1987, p. 599, reproduced fig. 39;

H. Vlieghe, 'Stilentwicklung in Boeckhorsts
Oeuvre', in J. Luckhardt (ed.), *Jan Boeckhorst
1604–1668. Maler der Rubenszeit*, exh. cat.,
Freren 1990, p. 66, reproduced fig. 34;
M. Galen, *Johann Boeckhorst. Gemälde und
Zeichnungen*, Hamburg 2012, pp. 66–67 and
527, cat. no. 6, reproduced p. 67.

The inscription in Flemish on the scroll reads:-
*Ey siet eens Vrinden siet, wat macht den gild os
bate*

*dat hy een rosen hoet mach dragen achter
straten*

*al wort hy schoon gestreelt, 'tis voor een corte wyl
eylas van achter volcht den slager met den byl.
Hoe dom is menich mensch; sy rasen, spelen,
woelen
en van dat comen sal, en isser geen gevoelen.
Maer hoort een nutte les, voor alle vuyl beigh
peyst staech op uw vertreck, oft aen den
Jongsten dach.'*

('Hey, look here, friends, see what the golden ox
benefits from wearing a rosy hat in the streets.
Even though he is petted sweetly, it is only for
a short time, because alas, behind him follows
the butcher with his axe. How stupid are most
people; they rush, play and are busy, but they
have no sense of what is to come. Therefore
listen to this useful lesson, before all vile
pursuits, think carefully about your own end, or
about the final day.')

Catalogued as by Willem van Herp in the 1849
sale catalogue, and as anonymous when exhibited
in 1930, this unusual picture was tentatively
ascribed to Jacob Jordaens in 1935, before the
great Rubens scholar Julius Held identified it
in the 1980s as an early work by Boeckhorst, a
painter from Westphalia who trained in Antwerp,
moving there circa 1626, and studying with Jacob
Jordaens and/or Rubens. Maria Galen noted that
the costume of the flautist dated it before 1640,
and suggested that it was most likely painted
in the second half of the 1630s, circa 1636–38.
The subject, a variant of the *Vanitas* theme, no
doubt with origins in folklore, was first codified
by Jacob Cats in his book of Emblems entitled
*Proteus ofte Minne-beelden, verandert in Sinne-
Beelden*, published in 1627, and illustrated by an
engraving designed by Adriaen van de Venne,
who supplied many illustrations to Cats. The
painting follows Van de Venne's print in reverse:
musicians precede the innocent bull garlanded
with flowers, followed by the butcher with his
axe, the instrument of the bull's intended demise,
swung over his shoulder.

Hans Vlieghe first published this picture in 1987
in the context of the so-called Cardiff Cartoons:
full-scale tapestry cartoons whose attribution
to Rubens, the name under which the National
Museum of Wales had acquired them, was widely
disputed and is now not generally accepted; he
did so in support of his attribution of them to
Boeckhorst. Vlieghe preferred a slightly later
dating than Galen, assigning it to the 1640s, at
the same time as the Cardiff Cartoons.

This picture probably shares the same illustrious
provenance since the mid-17th Century, and
certainly since the first half of the 19th Century,
as the pendant portraits by Jacob Jordaens
of Rogier le Witer and Catharina Behagel, and
of his mother Magdalena de Cuyper, sold in
these Rooms, 12 July 2001, lots 36 and 37, for
£2,000,000 and £850,000 respectively, and now
in the Rijksmuseum, Amsterdam. All three were
in the Du Bois sale in 1849, along with a *Flight into
Egypt* by Jordaens still in the possession of the
family, in which the Holy Family is preceded by
a bullock who regards the viewer with a look of
benign and placid innocence, so it is perhaps not
surprising that this too came to be thought to be
by Jordaens. The exact order of the provenance
subsequent to the 1849 sale is not entirely
certain: usually Louis du Boi de Caters is given as
preceding Th. Bosschaert; but Bosschaert's name
is annotated in one of the two surviving copies of
the sale catalogue as the buyer.

W £ 70,000-100,000

€ 80,000-115,000 US\$ 91,500-131,000

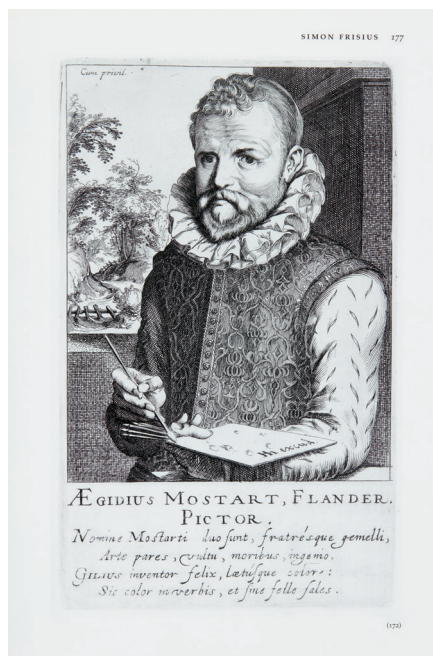


Fig. 1. Simon Frisius, *Portrait of Gillis Mostaert (New Holl.
172)*, c. 1610. Etching and engraving, 20.3 x 11.6 cm

Eij fiet eens Vrinden fiet, wat macht den gild os baren
dar hy een rosen hoet, mach dragen achter straten
al wort hy schoon gestreelt, 'tis voor een corte Wyl
eylaes van achter Volcht den slager met de byl.
Hoe dom is menich menich; sy rasen, spelen, woelen,
en van dat comen sal en isser geen gevoelen.
Maer hoort een nütte les, voor alle vuyt beiaoh
Peijst staech op vuyt erreck, off aen den Jongsten dach







133

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PROPERTY OF A DUTCH NOBLE FAMILY

JAN ASSELIJN

Dieppe after 1610 - 1652 Amsterdam

Two cavalry skirmishes

the former signed and dated lower right:
JAN. ASLEIN. 1634.

both oil on oak panel, oval
each: 45.5 x 60.4 cm.; 17 $\frac{7}{8}$ x 23 $\frac{3}{4}$ in.
(2)

PROVENANCE

H.A.H. Canter Cremers, The Hague, by 1950;
In the possession of the current owner since
the early 1960s.

EXHIBITED

Leiden, Museum De Lakenhal, *Kunstbezit van
oud-alumni der Leidse Universiteit*, June 1950,
no. 10 (as Attributed to Asselijn).

LITERATURE

A. Steland-Stief, *Jan Asselijn*, Amsterdam
1971, p. 125, cat. no. 16, reproduced pl. V (the
former).

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,500-15,700

133

DIRK STOOP

Utrecht 1615/21 - 1686

Battle scene in a river landscape

oil on canvas, unframed
79.8 x 100.4 cm.; 31 $\frac{3}{8}$ x 39 $\frac{1}{2}$ in.

£ 10,000-15,000

€ 11,500-17,200 US\$ 13,100-19,600



FOLLOWER OF JAN BRUEGHEL THE ELDER

Allegories of the Four Elements

a set of four, all oil on oak panel, all branded with the mark of the City of Antwerp panelmakers' Guild, and incised with the maker's mark of Lambrecht Steens I (active 1608-circa 1632): LS
41.2 x 59 cm.; 16¼ x 23¼ in.
(4)

PROVENANCE

Ornans collection, Paris (according to the 1925 Fievez catalogue);
Anonymous sale ('Collections of P.-M. d'Augée and the Estate of Baronne de L...'), Paris, Galerie Fievez, 20 June 1925, lot 17 (as Jan Brueghel the Elder), for 18,000 Francs;
Private collection, France;
Whence acquired by the present owner.



This set of the *Four Elements* - Earth, Air, Fire and Water - derives from series of paintings by Jan Brueghel the Elder (1568–1625), the best of which are the signed panels in the Musée des Beaux-Arts, Lyon, dated 1606–11,¹ and the set datable to circa 1611 in the Galleria Doria Pamphilj, Rome.² Brueghel executed both those series with his erstwhile collaborator, Hendrick van Balen (1575–1632), who painted the figures. The artists worked together on several paintings depicting this theme, the earliest of which is the

painting in the Kunsthistorisches Museum in Vienna, dated 1604, in which all four Elements are combined in one composition.³

All four designs here reflect Jan Brueghel's love and facility for the execution of every minutiae - the compositions are filled with fascinating and charming details, from the flying fish in the *Allegory of Water* and the variety of exotic birds in the *Allegory of Air*, to the guinea pigs in the *Allegory of the Earth*, and the still-life of arms and armour in the *Allegory of Fire*.

¹ Inv. nos A-74-77; see K. Ertz, *Jan Brueghel der Ältere (1568–1625)*, Lingen 2008–10, vol. III, pp. 1038–40, 1044–45, 1052–55 and 1061–65, cat. nos 491, 495, 501 and 507, all reproduced.

² Inv. nos 322, 328, 332 and 348; see Ertz 2008–10, pp. 1041, 1046–48, 1055 and 1065, cat. nos 493, 497, 502 and 508, all reproduced.

³ Inv. no. 815; see Ertz 2008–10, p. 1080 and 1082, cat. no. 518, reproduced in colour.

£ 120,000-180,000
€ 137,000-206,000 US\$ 157,000-236,000



135

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PROPERTY OF A DUTCH NOBLE FAMILY

PIETER GYSELS

Antwerp 1621 - 1690

Hunting still life with dead hare and
birds, and a dog keeping watch

oil on copper

36.8 x 29.6 cm.; 14½ x 11⅞ in.

PROVENANCE

Theobald;

Lord Charles Townshend (1785–1853);

Charles Scarisbrick, 1861;

Lewis Lloyd Esq., of Monks Orchard,

Beckenham, Kent;

With Cees van der Feer Ladèr, Baarn, 1948;

Anonymous sale, Amsterdam, Mak van Waay,

2 April 1973, lot 44;

Where acquired by the present owner.

EXHIBITED

Probably exhibited Baarn, Eemnesserweg 30,

Baarnsch Kunstbezit, July – August 1948, no. 34.

£ 6,000-8,000

€ 6,900-9,200 US\$ 7,900-10,500



136

136

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

JAN FYT

Antwerp 1611 - 1661

A still life with game, a dog and a cat

signed lower right: · *joannes · FyT* ·
oil on canvas
89 x 116.3 cm.; 35 x 45¾ in.

PROVENANCE

Graaf and Gravin van Limburg Stirum-Luden,
Olst and The Hague;
With Martin B. Asscher, London, 1951;
With P. de Boer, Amsterdam, 1961;
Anonymous sale, Amsterdam, Sotheby Mak
van Waay, 29 April 1985, lot 96;
With Johnny van Haften, London, 1987, from
whom acquired by the present owners.

£ 40,000-60,000

€ 45,700-68,500 US\$ 52,500-78,500



137

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THE PROPERTY OF A PRIVATE COLLECTOR

UMBRIAN SCHOOL, CIRCA 1500

Saint Barbara and Saint Apollonia

two panels, both tempera on panel, cut into arched tops, framed as one, the reverse of both panels decorated with a foliate pattern
each: 33.7 x 13 cm.; 13³/₈ x 5¹/₈ in.

(2)

PROVENANCE

A nunnery, Amelia, Umbria;
Acquired from the above by Gaetano Marozzi, land surveyor, Ferrara;
Acquired from the above by James Irvine on behalf of Sir William Forbes, 7th Bt. of Pitsligo (1773–1828), 16 February 1828, in Rome, for 50 Crowns ('two small pictures in distemper varnish & united in one frame representing two female saints [...] school of P. Perugino');
Thence by descent until sold ('Property from the Forbeses of Pitsligo'), London, Sotheby's, 28 March 2017, lot 35;
Where acquired by the present owner.

When James Irvine, Sir William Forbes' agent, found these panels, he described them as: 'formerly the two little folding doors of a case for holding the holy oil probably', writing that they are: '[...] so beautiful that I am tempted to believe them early works of Raffaello being in a broader and softer manner than Pinturicchio or any other scholar of Pietro Perugino I am acquainted with [...].'¹

¹ Letter from James Irvine to Sir William Forbes, Rome, 29 March 1828.

£ 8,000-12,000
€ 9,200-13,700 US\$ 10,500-15,700



138

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PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

GIOVANNI PIETRO RIZZI PEDRINI CALLED GIAMPETRINO

active in Milan 1510-1540

Madonna and Child with the Infant Saint John the Baptist

oil on pinewood panel, the upper edges made up
78 x 56.9 cm.; 30⁵/₈ x 22³/₈ in.

PROVENANCE

Joseph Boord, Esq., 1876;
Mr Robert Holford (1808–92);
By descent to Sir George Lindsay Holford
(1860–1926), Dorchester House, London;
His posthumous sale, London, Christie's, 15

July 1927, lot 59, for £441 to Spink;
R.M. Hurd, New York, by 1937;
His posthumous sale, New York, Kende
Galleries, 29 October 1945, lot 14;
Anonymous sale, New York, Christie's, 9
January 1981, lot 82;
Anonymous sale, Rome, Christie's, 28
November 1996, lot 362;
Where acquired by the present owner.

EXHIBITED

London, Burlington Fine Arts Club, *Catalogue
of pictures and other objects of art selected
from the collections of Mr Robert Holford*,
1921–22, no. 45;
New York, National Arts Club, 1929;
New York, Newhouse Galleries, Inc., *Italian
Primitives: The collection of Richard M. Hurd
Esq.*, May 1937, no. 32.

LITERATURE

G.L. Holford and R. Benson, *The Holford
Collection, Dorchester House*, 2 vols, Oxford
1927, cat. no. 40, reproduced pl. XXXVII;
B. Berenson, *Italian Pictures of the
Renaissance. Central Italian and North
Italian Schools*, London 1968, vol. I, p. 169,
reproduced vol. III, fig. 1527;
P.C. Marani, 'Giovanni Pietro Rizzoli detto il
Giampietrino', in *I leonardeschi: l'eredità di
Leonardo in Lombardia*, Milan 1998, p. 287;
V. Delieuvin (ed.), *Saint Anne: Leonardo da
Vinci's Ultimate Masterpiece*, exh. cat., Milan
2012, p. 74, reproduced p. 86, fig. 57.

£ 60,000-80,000
€ 68,500-91,500 US\$ 78,500-105,000



139

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NORTH ITALIAN SCHOOL, 15TH CENTURY

The Risen Christ

tempera on panel, unframed, with two
unidentified collector's wax seals on the
reverse

90 x 90 cm.; 35³/₈ x 35³/₈ in.

£ 10,000-15,000

€ 11,500-17,200 US\$ 13,100-19,600



140

140

LOMBARD SCHOOL, CIRCA
1520

The Holy Family

oil on panel
92.2 x 58.2 cm.; 36¼ x 22⅞ in.

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,600-26,200



141

141

PROPERTY FROM THE FORBES COLLECTION
FORMERLY AT FETTERCAIRN HOUSE

FOLLOWER OF RAFFAELLO SANZIO, CALLED RAPHAEL

Saint John the Baptist preaching
in a rocky landscape

oil on poplar panel
179.7 x 147.7 cm.; 70¾ x 58⅞ in.

PROVENANCE

Carlo Sanquirico, Milan;
Acquired from the above by James Irvine
on behalf of Sir William Forbes, 7th Baronet
of Pitsligo (1773–1828), of Fettercairn,
Kincardineshire, 27 June 1827, in Milan, for
215 Louis (the seal of the Accademia di Milano
affixed to the reverse);
By descent to his son Sir John Stuart Hepburn-

Forbes, 8th Baronet of Pitsligo (1804–1866);
By whom offered in the sale of pictures
purchased by the late Mr Irvine for the late Sir
William Forbes, Bart., London, Rainy, 2 June
1842, lot 26, bought in (as Andrea del Sarto,
after Raphael);
By inheritance to his son-in-law Charles
Trefusis, 20th Baron Clinton (1834–1904);
Thence by descent to the present owner.

LITERATURE

W. Buchanan, *Memoirs of painting: with a
chronological history of the importation of
pictures by the great masters into England
since the French Revolution*, London 1824, vol.
I, p. 47, letters 57 and 60;
Fettercairn House inventory, 1917 (as Andrea
del Sarto; Dining Room);
Fettercairn House inventory, 1930 (as Andrea
del Sarto; Dining Room);
H. Brigstocke, *William Buchanan and the 19th*

*Century Art Trade: 100 Letters to his Agents in
London and Italy*, London 1982, pp. 27 and 497
(as a copy of Raphael's St. John the Baptist).

This painting was one of the first works acquired
by James Irvine for Sir William Forbes in June
1827, when it was described as 'an old copy of
the Saint John by Raphael' and associated with
Andrea del Sarto,¹ the traditional attribution it has
retained until now, as recorded in the Fettercairn
House Inventories and a 19th-century label on the
slip frame. Numerous versions of the composition
exist in a variety of media, of which this is one
of the largest painted copies, the acknowledged
prototype being that on canvas, datable to circa
1518, today in the Uffizi, Florence.²

¹ Dated list of Irvine's expenses in the Fettercairn papers.

² Oil on canvas, 163 x 147 cm.; inv. no. 1890; see T. Henry and P.
Joannides, *Late Raphael*, exh. cat., Madrid 2012, pp. 124–28,
cat. no. 12, reproduced in colour p. 125.

W £ 25,000-40,000
€ 28,600-45,700 US\$ 32,700-52,500



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JAN VAN DER STRAET, KNOWN AS GIOVANNI STRADANO, OR STRADANUS

Bruges 1523 - 1605 Florence

Portrait of Alessandro Allori (1535–1607)

inscribed centre left under the window:
*MNHMOΣYNON MEI SODALIS ALEXANDRI
ALLORII ANN. MDLXXX*

oil on panel
93 x 72 cm.; 36⁵/₈ x 28³/₈ in.

PROVENANCE

Mevr. M. van Gelder, Brussels, by 1934;
Anonymous sale, London, Christie's, 14 May
1971, lot 18 (as Alessandro Allori) for £950 to
O. Poggi;
With Galleria Vangelisti, Lucca, by 1972.

EXHIBITED

Amsterdam, Stedelijk Museum, *Italiaansch
Kinst in Nederlandsch Bezit*, 1 July – 1 October
1934, no. 1 (lent by Mevr. M. van Gelder).

LITERATURE

Stedelijk Museum, *Italiaansch Kinst in
Nederlandsch Bezit*, exh. cat., Amsterdam
1934, p. 42, cat. no. 1 (as Alessandro Allori,
Portrait of a humanist);
R. van Marle, 'La pittura all'esposizione d'arte
antica italiana di Amsterdam', in *Bollettino
d'arte*, III, 1935, p. 312 (as Allori, *Portrait of a
humanist*);
M.P. Mannini et al., in *Il paesaggio nella pittura
fra Cinque e Seicento a Firenze*, Poggibonsi
1980, pp. 95 and 97, note 9, reproduced p. 98
(as Workshop of Allori, *Portrait of a historian*);
S. Lecchini Giovannoni, *Alessandro Allori*, Turin
1991, pp. 307–08, cat. no. 197, reproduced pl.
431 (proposing an attribution to Stradanus);
A. Baroni Vannucci, *Jan van der Straet detto
Giovanni Stradano, Flandrus pictor et inventor*,
Milan 1997, p. 154, cat. no. 46, reproduced.

We are grateful to Dott.ssa Alessandra Baroni
Vannucci for re-confirming the attribution of this
portrait of Alessandro Allori to his close friend
and colleague Johannes Stradanus on inspection
of images, and for noting its similarity to the
portraits by Stradanus of the Capponi family that
date to the early 1570s.¹ As with those paintings,
she notes the visible Flemish style here in the
pose, as well as the attention to the details and
naturalism of the sitter's features.

Lecchini Giovannoni (see *Literature*) identifies
the villa visible through the window as a house
once owned by Allori near Peretola in northern
Florence.

¹ See Baroni Vannucci 1997, pp. 148–49, cat. nos 40 and 41,
reproduced.

£ 40,000-60,000
€ 45,700-68,500 US\$ 52,500-78,500



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**FOLLOWER OF PAOLO
CALIARI, CALLED PAOLO
VERONESE**

**The Madonna and Child with Saint
Anne**

oil on canvas
82.6 x 110.7 cm.; 32 x 43½ in.

£ 5,000-7,000
€ 5,800-8,000 US\$ 6,600-9,200

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PROPERTY FROM A SPANISH PRIVATE COLLECTION

**ALESSANDRO VAROTARI,
CALLED IL PADOVANINO**

Padua 1588 - 1649 Venice

Putti and satyrs in a landscape

oil on canvas, unframed
102.4 x 153.2 cm.; 40¼ x 60¼ in.

PROVENANCE

José Díaz-Agero González, I conde de
Malladas;
Agustín Díaz-Agero y Gutiérrez, II conde de
Malladas, Caballero de Montesa (1841-1924);

Prudencio Díaz-Agero y Ojesto (d. 1934);
Alfonso Díaz-Agero y Jiménez;
By inheritance to the present owner.

We are grateful to Dr. Nicholas Penny for
identifying the present painting as the work of
Il Padovanino following first-hand inspection,
and to Prof. Peter Humfrey for supporting this
attribution.

W £ 8,000-12,000
€ 9,200-13,700 US\$ 10,500-15,700



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VENETIAN SCHOOL, MID-16TH CENTURY

Portrait of a gentleman, three-quarter-length, dressed in black and ermine, holding gloves and resting his hand on a table on which stands a sculpture, a landscape beyond

oil on canvas
139.2 x 109 cm.; 54¾ x 42⅞ in.

PROVENANCE

Private collection, by 1937;
Anonymous sale, Vienna, Dorotheum, 9
April 2014, lot 511 (as Venetian School, 16th
century).

LITERATURE

A. Venturi, 'Tre ritratti inediti di Titian', in *L'Arte*,
vol. XL, January 1937, p. 55, reproduced p. 54,
fig. 1 (as Titian).

The gentleman represented in this portrait
bears resemblance to both Titian's portrait of
the humanist, Daniele Barbaro (1513–1570), in
the Museo del Prado, Madrid,¹ and the sitter in
Titian's *Portrait of a man*, previously identified
as Filippo di Piero Strozzi (1541–82), in the
Kunsthistorisches Museum, Vienna (fig. 1).

In written correspondence dated 30 December
1933, the art historian Giuseppe Fiocco expressed
his opinion that the present work is by Titian,
datable to circa 1550.

¹ Inv. no. P000414; see H.E. Wethey, *The paintings of Titian*, vol.
II, *The Portraits*, London 1971, p. 81, cat. no. 12, reproduced
plates 93 and 94.

± W £ 40,000-60,000
€ 45,700-68,500 US\$ 52,500-78,500



Fig. 1. Tiziano Vecellio, *Filippo di Piero Strozzi*
(1541–1582), c. 1560. Oil on canvas, 115.8 x 89 cm.
Kunsthistorisches Museum, Vienna.
© KHM-Museumsverband



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PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

CONRAD FABER VON CREUZNACH

circa 1500 Creuznach (?) - 1552/3
Frankfurt am Main

Portrait of Christina Raiss (1497–
1541), half-length, wearing a
mauve and black dress, with gold
chain, pearl bead necklace and
gold rings

dated upper centre: 1529 and inscribed with
the sitter's name and age:
CRISTINA REYSIN IRESALTERS. 32.

oil on oak panel
48.1 x 32.9 cm.; 19 x 13 in.

PROVENANCE

Arsène Houssaye (1815–96), Paris;
His posthumous sale, Paris, Drouot, 22–23

May 1896, lot 12, for 2,000 Francs (as Lucas
Cranach);
Possibly Vischer collection, Basel (according
to Kleinberger 1911, see *Literature*);
Possibly Félix Doisteau, Paris, 1909 (according
to Kleinberger 1925, see *Literature*; though not
listed in the Doisteau auction of 9 June 1909);
With François Kleinberger, Paris and New York,
by 1911 until at least 1925;
On the Berlin art market, circa 1930 (according
to von Holst, see *Literature*);
Paul Baerwald, New York (according to Zülch,
see *Literature*);
Private collection, Switzerland;
Anonymous sale, Zürich, Koller, 22 September
2004, lot 3002;
Where acquired by the present owner.

EXHIBITED

New York, Kleinberger Gallery, *150 paintings
by old masters of the Dutch, Flemish, German,
Italian, Spanish and French schools*, 1911, no. 121.

LITERATURE

F. Kleinberger, *A descriptive and illustrated
catalogue of 150 paintings by old masters of the
Dutch, Flemish, German, Italian, Spanish and
French schools*, New York 1911, cat. no. 121;
M.J. Friedländer, 'Conrad Faber, painter of the
Patricians of Frankfort', in *Art in America*, no. 1,
1913, p. 143, cat. no. 6;
F. Kleinberger, J. Duveen and M. Knoedler, *A
collection of ancient paintings, objects of art
and modern paintings*, New York 1925, no. 14;
N. von Holst, *Die Deutsche Bildnismalerei zur
Zeit des Manierismus*, Strasbourg 1930, p. 80;
W.K. Zülch, *Frankfurter Künstler 1223–1700*,
Frankfurt 1935, p. 309;
C.L. Kuhn, *Catalogue of German paintings of
the middle ages and Renaissance in American
collections*, Cambridge 1936, p. 50, under cat.
no. 179;
W. Brückner, *Conrad Faber von Creuznach*,
Frankfurt 1963, pp. 34–35 and 164–65, cat.
no. 11, reproduced fig. 14.



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Christina Raiss was a member of an important Frankfurt family. She was the daughter of Johann Raiss, a member of the city council, and in 1515 married Siegfried Völker, also a Frankfurt councillor. Faber also painted Christina's two younger brothers, Wiker and Johann.¹ These portraits of the siblings were clearly carried out simultaneously, all set against a plain background, dated 1529, and inscribed with their ages in the same way. The portraits of Wiker and Christina appear to have shared the same provenance until owned by Paul Baerwald, who sold the portrait of Wiker at Sotheby's, London, 26 June 1957, lot 50.

¹ Offered London, Sotheby's, 6 July 2000, lot 15, and in the Historisches Museum, Frankfurt, inv. no. B 1721, respectively; see Brückner 1963, pp. 163–64, cat. nos 9 and 10, reproduced figs 11 and 12.

£ 40,000-60,000
€ 45,700-68,500 US\$ 52,500-78,500

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

SOUTH NETHERLANDISH SCHOOL, 16TH CENTURY

The Virgin and Child seated in a rose garden

oil on softwood panel
31 x 23.5 cm.; 12¼ x 9¼ in.

PROVENANCE

Anonymous sale, Paris, Tajan, 25 June 1998, lot 215 (as Attributed to the Master of the Embroidered Foliage) for 500,000 Francs; Where acquired by the present owner.

The poses of the Virgin and Christ Child are directly inspired by Raphael's *Madonna di Foligno* of 1511–12, in the Vatican Museum, Rome.¹

¹ See J. Meyer zur Capellen, *Raphael, A Critical Catalogue of his Paintings*, vol. II, Ergolding 2003, pp. 98–106, cat. no. 52, reproduced fig. 52.

£ 30,000-40,000
€ 34,300-45,700 US\$ -39,200-52,500

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

CIRCLE OF THE MASTER OF THE VON GROOTE ADORATION

A triptych: The Adoration of the
Magi; The Nativity (left wing); The
Flight into Egypt (right wing)

oil on oak panel

central panel: 88 x 57.5 cm.; 34⁵/₈ x 22⁵/₈ in.

lateral wings: 88.5 x 24.5 cm.; 34⁷/₈ x 9⁵/₈ in.

overall dimensions: 99 x 139 cm.; 39 x 54³/₄ in.

PROVENANCE

Anonymous sale, London, Christie's, 17 April
2002, lot 12 (as Circle of the Master of the Von
Groote Adoration).

£ 60,000-80,000

€ 68,500-91,500 US\$ 78,500-105,000

The eponymous work of the hand Friedländer identified as The Master of the von Groote Adoration is a triptych of which the present whereabouts is unknown, but which is listed by Friedländer as having been formerly of the Von Groote collection, Kitzburg, and exhibited in Düsseldorf in 1909.¹ The composition seems to have been one of the most popular among the Antwerp Mannerists, for there are many versions and derivations of this pattern. Dan Ewing regards these variants as all being based on a lost late work by Jan de Beer (*doc.* 1491, *d.* 1527/28) that was probably painted around 1518.² Ewing categorises the versions under three 'types'; the present triptych falling under the 'Munich type' after the triptych in the Alte Pinakothek, examples of which repeat variations of a single panel *Adoration* in the John G. Johnson Collection, Philadelphia,³ and whose wings depict a night Nativity which Ewing considers freely based on de Beer's *Nativity* in the Barber Institute, Birmingham,⁴ and also a *Flight into Egypt*, based on Dürer's *Life of the Virgin* woodcut.

¹ M.J. Friedländer, *Early Netherlandish Painting*, vol. XI, Leiden, 1974, p. 70, cat. no. 27, reproduced plates 36–7; and for other paintings given to the same hand see plates 38–48.

² D. Ewing, *The Paintings and Drawings of Jan de Beer*, doctoral diss., Michigan 1978, vol. I, pp. 172–77.

³ See Friedländer 1974, p. 70, cat. no. 29, reproduced pl. 39, fig. 29.

⁴ Inv. no. 51.5; see Ewing 1978, pp. 249–56, cat. no. 11, reproduced fig. 43.





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GERMAN SCHOOL, 17TH CENTURY

A pair of panels depicting The
Annunciation, The Nativity, The
Adoration and The Circumcision
of Christ

a pair, both oil on panel
each: 193 x 67 cm.; 76 x 26³/₈ in.
(2)

W £ 4,000-6,000
€ 4,600-6,900 US\$ 5,300-7,900



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THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

ATTRIBUTED TO FRANÇOIS QUESNEL

Edinburgh 1543 - 1619 Paris

Portrait of a French noblewoman, half-length, wearing a ruff, pearls, a cross-shaped ribbon, and holding a fan

with an old handwritten label on the reverse of the original canvas: *De[...] nn. Delbe / fe[...] M.^{re} Si[...] / Delb[...] seigneur de / Villes[cenie?]*
oil on its original canvas
87.3 x 62.3 cm.; 34³/₈ x 24¹/₂ in.

PROVENANCE

Anonymous sale, Monaco, Sotheby's, 30 June 1995, lot 9 (as Attributed to François Quesnel); With Colnaghi, London, by December 1995 (as François Quesnel, when advertised in *The Burlington Magazine*, vol. CXXXVII, no. 1113).

EXHIBITED

New York, Colnaghi, *The French Portrait: 1550-1850*, 10 January – 10 February 1996 (as François Quesnel).

LITERATURE

A. Wintermute, *The French Portrait: 1550-1850*, New York 1996, pp. 14 and 90, reproduced in colour p. 15, pl. 2 (as François Quesnel).

François Quesnel was born in Edinburgh, where his father, Pierre, was court painter to James V of Scotland. François' name first appears in French royal accounts in 1572, where he seems primarily to have been a draftsman specialising in *trois crayons* portraits, particularly of Henry III and members of his court. The present likeness is one of very few painted works attributed to the artist, characteristic in the fine handling of the sitter's face and hands, while her body and elements of her costume appear more schematic and stylised.

£ 20,000-30,000
€ 22,900-34,300 US\$ 26,200-39,200



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PROPERTY FROM A PRIVATE COLLECTION

ENGLISH SCHOOL, 16TH CENTURY

Portrait of a lady

oil on panel, probably reduced
43.5 x 34 cm.; 17¹/₈ x 13³/₈ in.

£ 10,000-15,000
€ 11,500-17,200 US\$ 13,100-19,600



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THE PROPERTY OF A LADY

ENGLISH SCHOOL, CIRCA 1610

Portrait of Lady Mary Sackville,
three-quarter-length, holding a fan
and a stem of honeysuckle, seated
before a red curtain

inscribed on the reverse: *The Lady Mary
Sackfield / Daughter to the Earl of Dorsett /
Lord High Treasurer of England / and Wife to
the Lord of Abergavenny / Great-Grand-Mother
to the Lord Coningseby* [sic.]

oil on oak panel, unframed, with extensions to
the left, right and upper margins
124.6 x 102 cm.; 49 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in.

PROVENANCE

Presumably by descent from the sitter to her
great-grandson
Thomas Coningsby, 1st Earl of Coningsby
(1656–1729), Hampton Court, Herefordshire;

Thence by descent to George Capel-
Coningsby, 5th Earl of Essex and Viscount
Malden (1757–1839), Hampton Court,
Herefordshire, by 1784 (listed in Musgrave MS.
6391, 70v., no. 16);
Probably John Arkwright, who bought
Hampton Court in 1809;
Mrs. Jeremy Hutchinson;
By whom sold, London, Sotheby's, 15 March
1972, lot 190 (as Gheeraedts), to the husband
of the present owner.

Lady Mary Sackville (1584–circa 1613) was the
daughter of Thomas Sackville, 1st Earl of Dorset
(1536–1608) and Cecily Barker. She married
Henry Neville, 7th Lord Abergavenny (circa 1579–
1641) before 1601, and with him had five children.

In this portrait Lady Mary is depicted wearing
fashionable Jacobean accessories – the black
strings looped and tied in knots, from which
dangle hoops, possibly carved from carnelian
stone. Her white neck is also emphasised by

the black string of her necklace, the pendant
of which is hidden but may possibly have been
formed of a stone believed to have protective and
healing properties and thus kept close to the skin.
Her bracelet is probably made of coral beads
(perhaps alternated with pearls), also thought to
be amuletic. Lady Mary's dress is embroidered
with silver thread, which could be interpreted
as *caduceus* forms: snakes coiled around rods,
emblematic of eloquence and love of literature.
The honeysuckle she holds signifies love and
devoted affection.

It is interesting to note that the inscription
on the reverse of the portrait identifies this
as the likeness recorded at Hampton Court,
Herefordshire, due to its mention of the sitter's
relationship to Lord Coningsby.

£ 20,000-30,000
€ 22,900-34,300 US\$ 26,200-39,200



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THE PROPERTY OF A LADY

CIRCLE OF PAULUS MOREELSE

Portrait of a lady, possibly Amalia van Solms, half-length, in a green dress and white sash, with pearl earrings and necklace, previously identified as Lady Boudergem

bears inscription upper centre:

Lady Boudergem ., and on the reverse:

.BOVDERGEM.

oil on oak panel

55.2 by 43.1 cm.; 21¾ by 17 in.

PROVENANCE

Probably William Craven, 1st Earl of Craven, 1st Baron Craven (1608–97), Ashdown House; Thence by descent to William, 2nd Earl of Craven (1809–66), Coombe Abbey, Warwickshire; Thence by descent to Cornelia, Countess of Craven (1877–61), Coombe Abbey, Warwickshire;

By whose Trustees sold, London, Sotheby's, 27 November 1968, lot 104 (as P. Moreelse), for £400; Anonymous sale, London, Christie's, 24 July 1969, lot 240, where unsold and acquired after the sale by the mother of the present owner.

EXHIBITED

Dunedin, New Zealand, Dunedin Public Art Gallery, on loan (as Circle of Paulus Moreelse); Dunedin, New Zealand, Dunedin Public Art Gallery, *Ladies and Gentlemen. At a glance*, 17 December 2011 – 22 January 2012 (as Circle of Paulus Moreelse, 'Portrait of Lady Boudergem, depicting Amalia von Solms-Braunfels').

LITERATURE

Catalogue of the pictures at Combe Abbey, Warwickshire: the seat of William Earl of Craven, 1866, p. 6, cat. no. 17 (as 'Lady Boudergem' by F. Zuccherio); R.R.A. van Gruting, "'Frelen Lisk." Bij een portret van gravin Maria Elisabeth II van den Bergh uit 1628', in *De Waterschans*, no. 1, 1996, p. 34.

Amalia von Solms-Braunfels (1602–75), was a lady-in-waiting to Elizabeth of Bohemia, the 'Winter Queen' and sister of King Charles I of England, before she herself married Frederick Henry, Prince of Orange (1584–1647) in 1625. It has been suggested that this portrait may depict the Princess Consort dressed for a masque.

William, 1st Earl of Craven (1608–97) was an ardent admirer and supporter of Elizabeth of Bohemia, and possessed numerous portraits of Elizabeth, her family and her entourage. In the foreword of the 1866 catalogue of the Craven collection, it is written that the property listed, including the present portrait 'has been in the possession of the Craven Family from 1616 to the present time'.

£ 10,000-15,000

€ 11,500-17,200 US\$ 13,100-19,600



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THE PROPERTY OF A LADY

STUDIO OF SIR PETER LELY

Soest 1618 - 1680 London

Portrait of a lady, three-quarter-length, wearing a silver dress, seated beside an urn and before a red curtain

oil on canvas

126 x 102.7 cm.; 49⁵/₈ x 40³/₈ in.

A version of the painting in the collection of the Duke of Portland, which carries an inscription: 'Eliz.th Cavendishe, 1.st / Daughter to Henry Duke / of Newcastle Married to / Christopher Monk 2.^d / Duke of Albemarle.¹

Elizabeth Cavendish, Duchess of Albemarle, known for most of her life as 'the Mad Duchess', was born in 1654, however, and since this portrait would appear to date to the 1660s, she cannot be identified with this sitter.

This pose and setting, with the urn, was reused by Lely and his studio in numerous portraits, including that in the Italian Embassy, London, identified as Mary Butler, and another sold London, Sotheby's, 14 March 1990, lot 32, as portrait of Mary Bagot, Countess of Middlesex and Dorset.

¹ See C. Fairfax Murray, *Catalogue of the pictures belonging to His Grace the Duke of Portland, at Welbeck Abbey, and in London*, London 1894, p. 34, cat. no. 123, reproduced.

£ 10,000-15,000
€ 11,500-17,200 US\$ 13,100-19,600



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PROPERTY FROM A PRIVATE COLLECTION

STUDIO OF SIR PETER LELY

Soest 1618 - 1680 London

Portrait of Lucy Loftus, Viscountess Lisburne

indistinctly inscribed on an old label attached
to the stretcher, verso: ... / ... / *Sir Peter Lely*
oil on canvas
126.7 x 102.3 cm.; 49⁷/₈ x 40¹/₄ in.

The sitter was the daughter of George Brydges,
6th Baron Chandos (1620–55) and his second
wife Lady Jane Savage. She married, as his first

wife, Adam Loftus (1647–91), the second son of
Sir Arthur Loftus of Rathfarnham, County Dublin
and his wife, Lady Dorothy Boyle, daughter
of the 1st Earl of Cork. A member of the Privy
Council of Ireland and Ranger of Phoenix Park,
Loftus was created Baron Rathfarnham and
Viscount Lisburne in 1686 by King James II. Little
is known about Lady Lisburne's life, however
she was clearly considered a celebrated beauty
as a number of versions of this portrait exist.
The prime portrait by Lely was in the celebrated
collection of Robert Walpole, 1st Earl of Orford
(1676–1745) at Houghton Hall in Norfolk.

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,600-26,200



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THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

FOLLOWER OF JAN BRUEGHEL THE ELDER

Travellers on a path with a horse
and cart, pigs and a dog, in a
landscape on the outskirts of a
village

oil on oak panel, circular
diameter: 22.4 cm.; 8¾ in.

PROVENANCE

Bishop of Bristol (as Jan Brueghel the Elder;
according to an old handwritten label on the
reverse);

Anonymous sale ('The Property of an
European Foundation'), New York, Christie's,
12 January 1996, lot 78 (as Jan Brueghel the
Younger; with erroneous Provenance and
Literature);

With Richard Green, London (as Jan Brueghel
the Younger), from whom acquired by the
present owner.

This painting is closely related to that by Jan
Brueghel the Younger formerly with Galerie
Saint Lucas, Vienna (with which the present
work was mistakenly identified in the 1996 sale
at Christie's).¹ Both compositions have clearly
been executed in the spirit of Jan Brueghel the
Elder, but in contrast to the Galerie Saint Lucas
painting, the viewpoint in this work is drawn
back to encompass more details, such as the
additional animals and figures in the foreground,
and to enable an increased sense of recession.
The silvery blue tonality of the present work also
suggests that it may date to the late 17th century.

¹ Oil on panel, 21 cm. diameter; see K. Ertz, *Jan Brueghel
the Younger (1601–1678)*, Freren 1984, p. 247, cat. no. 66,
reproduced in colour fig. 14.

£ 20,000-30,000

€ 22,900-34,300 US\$ 26,200-39,200



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THE PROPERTY OF A GENTLEMAN

CORNELIS DE WAEL

Antwerp 1592 - 1667 Rome

A coastal landscape with warships
and galleys unloading trade

oil on copper
40.5 x 61.3 cm.; 15⁷/₈ x 24¹/₈ in.

PROVENANCE

H.S.H. Prince Hans-Adam II, Reigning Prince of
Liechtenstein (b. 1945);

Anonymous sale, Amsterdam, Sotheby's, 18
February 2003, lot 225;

Where acquired by the present owner.

± £ 20,000-30,000

€ 22,900-34,300 US\$ 26,200-39,200



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PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

JAN JOSEFSZ VAN GOYEN

Leiden 1596 - 1656 The Hague

A river landscape with figures
rowing, a castle beyond

signed and dated lower left on the boat:

VGoyen 1635

oil on oak panel

44 x 75 cm.; 17¼ x 29½ in.

PROVENANCE

Jean Baptiste Bollermann (1776–1852), Mainz;
His posthumous sale, Mainz, Scholz & de
Zabern, 5 September 1853, lot 247;
Edmund Hardy (1816–78), Mainz;
His posthumous sale, Frankfurt-am-Main,
Kohlbacker & Bangel, 14 October 1878, lot 57,
for 850 Deutsch Marks to Goedecker;
Carl Seb. Goedecker;
His posthumous sale, Mainz, Prestel, 8 June
1886, lot 59;
Private collection, Berlin, circa 1920–90;
Anonymous sale, London, Sotheby's, 12
December 1990, lot 91;
Where acquired by the present owner.

LITERATURE

C. Hofstede de Groot, *A catalogue raisonné...*,
vol. VIII, London 1927, p. 225, cat. no. 891 (as
signed and dated 1635);
H.-U. Beck, *Jan van Goyen*, vol. II, Amsterdam
1973, p. 287, cat. no. 631A, reproduced (as
signed and dated 163[5]).

£ 30,000-50,000

€ 34,300-57,500 US\$ 39,200-65,500



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THE PROPERTY OF A PRIVATE COLLECTOR

JAN BOTH

Utrecht circa 1618 - 1652

Landscape with travellers on a path and a small waterfall

oil on canvas
71.9 x 92 cm.; 28¼ x 36¼ in.

PROVENANCE

David Garrick (1717–79), London;
His posthumous sale, London, Christie's, 23
June 1823, lot 11, for £95–11s. to Rutley;
T. Norris, near Manchester, 1835;

Sale, Paris, Drouot, lot 4 (probably late 19th
century; according to a page from an auction
catalogue on the reverse);
With Galerie Sanct Lucas, Vienna, by Summer
1962;
From whom acquired in 1963 by the present
owner.

LITERATURE

J. Smith, *Catalogue raisonné... Supplement*,
vol. IX, London 1842, p. 736, cat. no. 21;
C. Hofstede de Groot, *Beschreibendes und
kritisches Verzeichnis...*, vol. IX, Esslingen and
Paris 1926, p. 443, cat. no. 74.

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,600-26,200



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PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

JOHANN KÖNIG

Nuremberg 1586 - 1642

Minerva visiting the Muses on Mount Helicon

indistinctly signed and dated lower left:

...N... / 1620 [?]

oil on hardwood panel (probably limewood)

19.2 x 28.5 cm.; 7 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in.

PROVENANCE

Anonymous sale, Cologne, Lempertz, 26
November 1970, lot 97, where probably
acquired by the parents of the present owner;
Thence by inheritance.

LITERATURE

R. Baljühr, in E. Mai (ed.), *Das Kabinett
des Sammlers, Gemälde vom XV. bis XVIII
Jahrhundert*, Cologne 1993, pp. 149–50, under
cat. no. 59.

See *catalogue note* at [SOTHEBYS.COM](https://www.sothebys.com)

£ 10,000-15,000

€ 11,500-17,200 US\$ 13,100-19,600



161

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THE PROPERTY OF A GENTLEMAN

CIRCLE OF FRANS FLORIS THE ELDER

A bawdy feast

oil on oak panel

84.3 x 124.1 cm.; 33 $\frac{3}{8}$ x 48 $\frac{7}{8}$ in.

PROVENANCE

H. Stacy Marks, R.A. (1829–98);
His posthumous sale, London, Christie's, 26
March 1898, lot 213 (as Barend van Orley);
Anonymous sale, London, Christie's, 12 March
1926, lot 109, to Saryle (as Frans Floris);
Anonymous sale, Amsterdam, Paul Brandt, 6
June 1961, lot 61 (as Attributed to the Master
of the Prodigal Son);
Anonymous sale ('The Property of a Lady'),
Amsterdam, Sotheby's, 7 November 2000,
lot 39, for NLG 55,000 hammer (as School of
Bruges, second half of the 16th Century);
Where acquired by the present owner.

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,500-15,700



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THE PROPERTY OF A GENTLEMAN

HERMAN VAN SWANEVELT

Woerden circa 1600 - 1655 Paris

Joseph sold by his brothers

oil on copper, elongated oval
21.2 x 36.8 cm.; 8³/₈ x 14¹/₂ in.

PROVENANCE

Le Comte Jean Roger de la Guiche (1719–70), Paris;
His sale, Paris, Pierre Remy, 4–7 March 1771, lot 30;
Joseph John Martin, Ham Court, no. 3;
On deposit in the Wallraf-Richartz Museum, Cologne, 1925, inv. no. Depot 508;
By descent to Christopher Bromley-Martin Esq.;
By whom anonymously sold, London,

Christie's, 30 October 1981, lot 144;
Anonymous sale, New York, Sotheby's, 17 June 1982, lot 149 (as Circle of Bartholomeus Breenbergh);
Anonymous sale, London, Christie's, 17 December 1982, lot 69;
G.F.F. Davies;
Anonymous sale, London, Christie's, 22 July 1983, lot 23;
Where acquired by the present owner.

LITERATURE

A.C. Steland, *Herman van Swanevelt*, 2 vols, Petersberg 2010, p. 169, cat. no. G2.44, reproduced in colour p. 456, fig. G119.

See *catalogue note* at SOTHEBYS.COM

£ 10,000–15,000
€ 11,500–17,200 US\$ 13,100–19,600



163

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THE PROPERTY OF HEIRS OF THE LATE DIANA,
COUNTESS OF ALBEMARLE (1909-2013)

DUTCH SCHOOL, LATE 1630s

Winter landscape with skaters on
a frozen river

oil on canvas
66 x 99.9 cm.; 26 x 39¼ in.

PROVENANCE

Probably, Arnold Joost van Keppel, 1st Earl
of Albemarle (1670–1718) and thence by
inheritance to the present owners.

This charming winter landscape was almost certainly brought to England by Arnold Joost van Keppel, a member of an ancient and noble family from Gelderland, and a close associate of William of Orange, later King William III. Van Keppel travelled with the Prince from the Netherlands to England in 1688, the year before the Prince was crowned King. In 1696–97, the King granted Van Keppel the title of 1st Earl of Albemarle. His son, Willem van Keppel, 2nd Earl of Albemarle, was a distinguished soldier who married Lady Anne Lennox, daughter of the 1st Duke of Richmond, with whom he had three boys who all followed in the family tradition of loyal military service to the British crown, including Augustus, one of Britain's greatest ever naval commanders and himself a great patron of the arts. The painting has descended in the collection of the Earls of Albemarle and is now being offered on the art market for the first time in over three centuries.

We are grateful to Dr. Fred G. Meijer, who has inspected the painting first-hand, for suggesting a date of execution in the late 1630s.

£ 10,000-15,000
€ 11,500-17,200 US\$ 13,100-19,600



164

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PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

DANIEL DE BLIECK

active in Middelburg 1648 - 1673

The interior of the Laurenskerk, Rotterdam, looking east

oil on oak panel
87.5 x 125 cm.; 34½ x 49¼ in.

PROVENANCE

Viscount Barrington, Beckett House,
Oxfordshire;
Thence by descent.

LITERATURE

*List of Pictures belonging to Lord Viscount
Barrington at Beckett, c. 1890, no. 56 or 58 (as
Van Vleet, hanging in the Library).*

De Blieck painted a number of views of the interior of the Laurenskerk. Variants of the present picture, taken from a similar viewpoint but with differences in the staffage, are in the Het Schielandshuis, Rotterdam;¹ a private collection, Brussels;² and a UK private collection.³

¹ Inv. no. 11002-A; signed and dated 1695, oil on panel, 95.5 x 117.5 cm. (on deposit from the Instituut Collectie Nederland, Amsterdam, inv. no. NK1549); see B.G. Maillet, *Intérieurs d'Églises, La peinture architecturale des écoles du Nord*, Wijnegem 2012, p. 223, cat. no. M-0271, reproduced.

² Indistinctly signed, oil on panel, 90.5 x 122.5 cm.; see Maillet 2012, p. 224, cat. no. M-0279, reproduced.

³ Signed, oil on panel, 89 x 123 cm.; see Maillet 2012, p. 218, cat. no. M-0243, reproduced.

£ 30,000-50,000

€ 34,300-57,500 US\$ 39,200-65,500



165

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ANTHONIE PALAMEDESZ.

Delft 1601 - 1673 Amsterdam

Merry company in an interior

signed lower left: *APalamedes* (AP in ligature)
oil on oak panel
39.5 x 51.4 cm.; 15½ x 20¼ in.

PROVENANCE

Hoogendijk;
Anonymous sale, Amsterdam, Frederik Muller,
28 April 1908, lot 101, for 1200 Guilders;
R. Zahn;
His sale, Munich, Hugo Helbing, 21 November
1917, lot 32;
Private collection, Netherlands;
With Gustav Nebehay, Vienna;
By whom sold, Vienna, Hotel Bristol, 26
April 1919 (according to an annotation

found in the archive of the Rijksbureau voor
kunsthistorische Documentatie, The Hague);
Anonymous sale, Zürich, Koller, 16–17 May
1980, lot 5319;
Anonymous sale, Zürich, Koller, 12–13
November 1982, lot 5035;
Anonymous sale, Lokeren, De Vuyst, 19
October 1985, lot 263;
Anonymous sale, Amsterdam, Sotheby's
Mak van Waay, 24 November 1986, lot 66, for
25,000 Guilders;
With Noortman Master Paintings, Maastricht
and London, 1987–93;
Anonymous sale, London, Sotheby's, 4
December 2008, lot 205;
Where acquired by the present owner.

£ 20,000-30,000
€ 22,900-34,300 US\$ 26,200-39,200



166

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JAN HAVICKSZ. STEEN

Leiden 1626 - 1679

Peasants in a landscape

signed lower left: *JSteen*
oil on oak panel
38.1 x 49.4 cm.; 15 x 19³/₈ in.

PROVENANCE

M. Thyssen, Amsterdam;
His sale, Paris, Pillet, 20 December 1856, lot
37, for 485 Francs.

LITERATURE

C. Hofstede de Groot, *A catalogue raisonné...*,
vol. I, London 1907, p. 151, cat. no. 581;
K. Braun, *Alle tot nu toe bekende schilderijen
van Jan Steen*, Rotterdam 1980, p. 153, cat. no.
A379.

Dr. Wouter Kloek has suggested a date of *circa*
1650 for this painting, executed on a single oak
panel, on the basis of first-hand inspection. This
was early on in Steen's career, when he was still
much influenced by the work of brothers Adriaen
and Isaac van Ostade. Dr. Kloek compares the
treatment of this painting with Steen's *Dancing
Peasants* of *circa* 1646–48, one of Steen's earliest
works, and *Village Fair* of *circa* 1650–51, both in
the Mauritshuis, The Hague.¹

¹ Inv. nos 553 and 664, respectively; see A. van Suchtelen, *In
the Mauritshuis. Jan Steen*, exh. cat., Zwolle 2011, pp. 24 and
26, reproduced in colour pp. 25 and 27.

£ 30,000-40,000
€ 34,300-45,700 US\$ 39,200-52,500



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PROPERTY FROM A CATHOLIC INSTITUTION, THE
NETHERLANDS

PIETER VAN NOORT

Leiden circa 1602 - 1672 Zwolle

Dogs guarding spoils from the hunt

oil on canvas

149.5 x 217.4 cm.; 58 $\frac{7}{8}$ x 85 $\frac{5}{8}$ in.

PROVENANCE

In the possession of a Catholic institution for
the last several decades.

We are grateful to Dr. Fred G. Meijer for endorsing
the attribution to Pieter van Noort on the basis of
photographs.

W £ 8,000-12,000

€ 9,200-13,700 US\$ 10,500-15,700



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THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

ADRIAEN VAN DE VELDE

Amsterdam 1636 - 1672

Milking Time

bears signature and date lower centre:

A.V.der.Velde / 1662

oil on canvas

32.3 x 41.1 cm.; 12¾ x 16¼ in.

PROVENANCE

Victor Amédée of Savoy, prince de Carignan (1690–1741), Hôtel de Soissons, Paris (according to the Selle catalogue, below); Marcellin-François-Zacharie de Selle (1704–59), Paris;
His sale, Paris, Remy, 19 February 1761, lot 25, for 2,362 francs to Thibault;
Etienne-François, 1er Duc de Choiseul (1719–85), Paris;
His sale, Paris, Boileau, 6 April 1772, lot 73, for 2,000 livres to Louis-François-Jacques Boileau;
Louis-François de Bourbon, Prince de Conti (1717–76), Paris;
His posthumous sale, Paris, Remy, 12 May 1777, lot 416, for 2450 livres to Lebrun;
Gabriel François Joseph, Chevalier de Verhulst, Brussels;

His posthumous sale, Brussels, de Neck, 16 August 1779, lot 165, for 900 florins to Fouquet;
M. le comte Lebœuf, Paris;
His sale, Paris, Lebrun, 8 April 1783, lot 54, for 2,610 francs to Lebœuf;
Pierre-Jean Proly (1752–94), Paris;
By whom sold, Paris, Paillet, 20 March 1787, lot 106, for 2,600 francs to Castelmoré;
Louis-Constantin de Batz, comte de Castelmoré (1747–1827), Paris;
His sale, Paris, Paillet, 20 December 1791, lot 69, for 2,400 francs to Paillet;
Allen Gilmore, Paris;
His sale, Paris, 1830 (according to Hofstede de Groot, see *Literature*);
Jean-Baptiste, comte d'Hane de Steenhuyse et de Leeuwergem (1757–1826), Ghent;
His sale, Paris, Le Roy, 27 March 1860, lot 30, for 7,150 francs to Nieuwenhuys;
Christophe van Loo, Ghent (his red wax seal on the reverse);
His posthumous sale, Paris, Le Roy, 25 May 1881, lot 34, for 10,000 francs to Sedelmeyer (as signed and dated 1662);
Comte J. de Montebello, Paris (according to Hofstede de Groot, see *Literature*);
Martin Mayer Rikoff (b. 1838), Paris;
His sale, Paris, Galerie Georges Petit, 4 December 1907, lot 24, for 3,700 francs to Kleinberger (as signed and dated 1662);

August de Ridder (1837–1911), Villa Schönberg, Kronberg, by 1910;
With F. Kleinberger, Paris, 1911.

LITERATURE

J. Smith, *Catalogue raisonné...*, vol. V, London 1834, p. 174, cat. no. 9;
W. von Bode, *Die Gemäldegalerie des Herrn A de Ridder in seiner Villa zu Schönberg bei Cronberg im Taunus*, Berlin 1910, p. 40, reproduced;
F. Kleinberger, *A descriptive and illustrated catalogue of 150 paintings by old masters of the Dutch, Flemish, German, Italian, Spanish and French schools*, New York 1911, p. 94, cat. no. 77, reproduced (as signed and dated 1668);
C. Hofstede de Groot, *A catalogue raisonné...*, vol. IV, London 1912, p. 485, cat. no. 100;
N. MacLaren and C. Brown, *The Dutch School 1600-1900. National Gallery*, London 1991, vol. I, p. 442, under cat. no. 868.

We are grateful to Bart Cornelis for endorsing the attribution to Adriaen Van de Velde following first-hand inspection of the painting. A copy of the present picture was in the collection of Paul Giersberg, Wesel, and was offered for sale in Cologne, 16 April 1907, lot 82.

£ 15,000-20,000

€ 17,200-22,900 US\$ 19,600-26,200



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PROPERTY FROM A UK PRIVATE COLLECTION

NICOLAES PIETERSZ. BERCHEM

Haarlem 1620 - 1683 Amsterdam

The infant Jupiter suckled by a goat

signed and dated lower right: *Berchem./ 1651*
oil on canvas
96.9 x 134 cm.; 38 $\frac{1}{8}$ x 52 $\frac{3}{4}$ in.

PROVENANCE

In the possession of the family of the present owner for at least a century.

The subject of this work is related to Ovid's *Fasti* (5:121–4), which tells how the infant Jupiter was suckled by the goat, Amalthea. It remains a matter of debate whether Berchem travelled to Italy, but a pronounced change in his post-1650 paintings toward more Italianate settings and an increased output of mythological subjects, accompanied by a more sensitive treatment of light, certainly suggests so; in any case, he was undoubtedly inspired by his contemporaries who returned to Haarlem from the south to work in the Italianate style.

W £ 30,000-50,000
€ 34,300-57,500 US\$ 39,200-65,500



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THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

GERBRAND VAN DEN EECKHOUT

Amsterdam 1621 - 1674

Peter and John before Annas, the High Priest

signed and dated lower left:

G. v Eeckhout. fe / A° 1671.

oil on canvas

64.5 x 84.6 cm.; 25³/₈ x 33¹/₄ in.

PROVENANCE

Possibly De Preuil (d. 1849), Conseiller d'Etat du grand, Duchy of Berg;

His sale *et al.*, Paris, Lebrun, 25 November

1811, lot 82 ('la couleur et l'harmonie

rappellent les plus beaux ouvrages

de Rembrandt [...]) C'est l'un des plus

remarquables que nous ayons vu de ce

maître'), for 800 Francs to Paillet;

Probably Du Preuil (d. 1849), Conseiller d'Etat,

Duché de Berg;

His sale *et al.*, Paris, Lebrun, 25 November

1811, lot 82 ('la couleur et l'harmonie rappellent les plus beaux ouvrages de Rembrandt [...]) C'est l'un des plus remarquables que nous ayons vu de ce maître'), for 800 Francs to Paillet; Anonymous sale, Paris, Hôtel Drouot, 29 March 1939, lot 38, for 4,600 Francs (as *La femme adultère*); With Kunsthandel Erica, The Hague, 1939; Anonymous sale, Stuttgart, Hermann Combé, 13 November 1952, lot 297, where probably acquired by the father of the present owner; Thence by descent.

LITERATURE

Die Weltkunst, vol. XXII, no. 20, 15 October 1952, p. 8, reproduced.

R. Roy, *Studien zu Gerbrand van den Eeckhout*, doctoral diss., Vienna 1972, p. 220, cat. no. 65;

W. Sumowski, *Gemälde der Rembrandt-Schüler*, vol. II, Landau 1983, p. 742, under cat. no. 476 (as lost).

R. Roy, *Studien zu Gerbrand van den Eeckhout*, doctoral diss., Vienna 1972, p. 220, cat. no. 65;

W. Sumowski, *Gemälde der Rembrandt-Schüler*, vol. II, Landau 1983, p. 742, under cat. no. 476 (as lost).

This scene depicts the verses from Acts 4: 1–21, which recount how Peter and John were found preaching to the people of Jerusalem about Christ, and how a lame man had been healed in His name. The high priests held the apostles in prison overnight, before summoning them to be questioned the following day. Peter and John again proclaimed the power of faith in Christ and, taken aback by their courage, the evidence of the man who had been cured, and the reaction of the crowd, who were praising God for what had happened, the priests let the men go without punishment.

Executed during one of the last years of his life, this painting yet reflects Eeckhout's debt not only to his friend and teacher Rembrandt, but Rembrandt's own master, Pieter Lastman.

We are grateful to Prof. Dr. Volker Manuth for his help in the cataloguing of this lot, which will be included in his forthcoming *catalogue raisonné*.

£ 40,000-60,000

€ 45,700-68,500 US\$ 52,500-78,500

PROPERTY FROM A PRIVATE COLLECTION

PHILIPS WOUWERMAN

Haarlem 1619 - 1668

The halt at the gypsy camp

signed with monogram lower right: *PHL W*
oil on oak panel
35 x 41 cm.; 13¾ x 16½ in.

PROVENANCE

M. Dubois, Paris;
By whom sold, Paris, Galerie Lebrun, 7–11
December 1840, lot 116, for 9,000 Francs;
Sir Thomas Baring, Bt. (1772–1848), London;
By whom sold, London, Christie's, 2 June
1848, for £183.15s to Norton;
Robert Napier (1791–1876), London;
His posthumous sale, London, Christie's, 13
April 1877, lot 487;
Helen Janssen Wetzel, Spring Township,
Pennsylvania;
Her posthumous sale, New York, Sotheby
Parke Bernet, 9 October 1980, lot 8 to Richard
Green;
With Richard Green, London, 1981;

Private collection;

With Richard Green, London, by 1999;
Anonymous sale ('Property of a Corporation'),
New York, Sotheby's, 27 May 2004, lot 23;
With Noortman Master Paintings, Maastricht
and London, by 2005, from whom acquired by
the present owner.

EXHIBITED

Leeds, *Exhibition of Works of Art*, 1868, no. 625
(lent by Robert Napier).

LITERATURE

J. Smith, *Catalogue raisonné... Supplement*,
vol. IX, London 1842, p. 161, cat. no. 68;
C. Hofstede de Groot, *A catalogue raisonné...*,
vol. II, London 1909, p. 561, cat. no. 929;
B. Schumacher, *Philips Wouwerman (1619–
1668). The Horse Painter of the Golden Age*, 2
vols, Doornspijk 2006, vol. I, p. 340, cat. no.
A430, reproduced vol. II, pl. 401.

Birgit Schumacher, in her authoritative 2006
catalogue of Wouwerman's works (see *Literature*)
dates this canvas to the last years of the artist's
life, 1665–68. In Smith's supplement to the

catalogue raisonné of Wouwerman's work that he
published in 1842 (see *Literature*), the painting
listed after the present work is described as its
companion. Both canvases are the same size and
both were in the collection of M. Dubois, Paris and
later included in Dubois' sale in Paris in 1840 (see
Provenance). This companion picture is described
by Smith as a *Military halting at a Sutler's booth*
and sold for 8,450 Francs in the Dubois sale.

This work was formerly in the collection of Sir
Thomas Baring who, in 1810, inherited Stratton
Park along with his late father's collection of
Dutch cabinet pictures and works by Turner,
Augustus Wall Callcott and other contemporary
British artists. In 1812 these works were sold
to the Prince Regent (later George IV) with
Sir Thomas Baring keeping only a few select
paintings for himself, of which this was one.

A drawn copy of the right side of the composition,
possibly dated, was sold London, Sotheby's, 5
July 1920, lot 844.

£ 60,000-80,000

€ 68,500-91,500 US\$ 78,500-105,000





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PROPERTY FROM A GERMAN PRIVATE COLLECTION

TOBIAS STRANOVER

Hermannstadt 1684 - after 1724 London

Pheasants, doves and a great tit
in a landscape setting

signed lower left: *T. Stranover*

oil on canvas

64 x 76.5 cm.; 25¼ x 30⅞ in.

PROVENANCE

With Richard Green, London, from whom
acquired by the present owner approximately
20 years ago.

£ 15,000-20,000

€ 17,200-22,900 US\$ 19,600-26,200



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PROPERTY FROM A UK PRIVATE COLLECTION

MATTHIJS NAIVEU

Leiden bapt 1647 - 1726 Amsterdam

Children playing in a street outside a cobbler's shop

signed and dated centre right:
Mattheus Naiveu/ 1682 fecit
oil on canvas
83.9 x 67.7 cm.; 33 x 26⁵/₈ in.

PROVENANCE

In the possession of the family of the present owner for at least a century.

Naiveu was the son of a wine merchant from Rotterdam and began his training with Abraham Toorenvliet (circa 1620–92) before being apprenticed to Gerrit Dou between 1667–69. This composition reflects the influence of Dou and the Leiden *Fijnschilder* tradition, and is very different to the style he developed after his move to Amsterdam towards the end of the 1670s, where many of his later works depicted different subjects such as theatrical performances often with figures from the *commedia dell'arte*.

£ 20,000-30,000

€ 22,900-34,300 US\$ 26,200-39,200



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THE PROPERTY OF THE TRUSTEES OF THE LADY SANDYS WILL TRUST

STUDIO OF WILLEM VAN DE VELDE THE YOUNGER

Leiden 1633 - 1707 London

A shipwreck in a storm

faintly monogrammed on a spar, lower right:
WV

oil on canvas, in a mid-18th century British Rococo frame

63 x 76 cm.; 24¾ x 30 in.

PROVENANCE

Probably acquired by Admiral of the Fleet, Edward Russell, 1st Earl of Orford (1653–1727); Thence by inheritance to his grand-niece, Laetitia Tipping, wife of Samuel Sandys, 1st Baron Sandys (1695–1770), in 1727 at Ombersley Court, Worcestershire; Thence by descent.

LITERATURE

Ombersley Court Catalogue of Pictures, Ombersley Ms., undated, p. 46 (listed in the Upper Gallery);

Ombersley Court Inventory, annotated Ombersley Ms., 1963, p. 55 (listed in The Gallery);

£ 6,000-8,000

€ 6,900-9,200 US\$ 7,900-10,500

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JOSEPH WERNER THE YOUNGER

Bern 1637 - 1710

Crucifixion with allegories of Death, Vice and Fortitude

oil on canvas

61.3 x 44 cm.; 24½ x 17¼ in.

PROVENANCE

Anonymous sale, Bern, Galerie Stuker, 21 November 2014, lot 1007 (as German School, 18th century).

± £ 8,000-12,000

€ 9,200-13,700 US\$ 10,500-15,700



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PROPERTY FROM A PRIVATE COLLECTION

JAN THOMAS

Ypres 1617 - 1673 Vienna

The Adoration of the Shepherds

signed lower right: -l: Thomas: f

oil on canvas

139.8 x 108 cm.; 55 x 42½ in.

PROVENANCE

The Churchwardens of the Parish of Oakford, Devon;

By whom sold, London, Christie's, 9 June 1972, lot 97, to Burns;

Anonymous posthumous sale ('Sold by Order of the Executors of a Deceased Estate'), London, Phillips, 9 December 1986, lot 1; With Noortman Master Paintings, Maastricht, 1987 (when advertised in *Weltkunst*, vol. 57, no. 2, 1 June 1987).

W £ 15,000-20,000

€ 17,200-22,900 US\$ 19,600-26,200

THE PROPERTY OF A GENTLEMAN

SIR ANTHONY VAN DYCK

Antwerp 1599 - 1641 London

Portrait of a widowed lady, three-quarter-length, holding a glove and a fan

oil on canvas

104.4 x 76.8 cm.; 41¹/₈ x 30³/₄ in.**PROVENANCE**

Palazzo Borromeo, Milan, whence acquired, circa 1880–90, by James S. Budgett, Stoke Park, Guildford; Thence by descent.

LITERATURE

S.J. Barnes, O. Millar *et al.*, *Van Dyck. A complete catalogue of the paintings*, New Haven and London 2003, p. 228, cat. no. II.102, reproduced.

£ 80,000-120,000

€ 91,500-137,000 US\$ 105,000-157,000

This painting was rediscovered not long before it was published for the first time in the authoritative Van Dyck monograph (see *Literature*). It is a portrait that dates to the time that the young Van Dyck spent in Genoa, where he arrived in November 1621 for 3 months, aged only 22, before returning in 1623 to spend much of the next four years there. During this comparatively brief period Van Dyck secured his reputation largely through painting portraits of the Genoese nobility, whose taste had already been informed by his master Rubens' sojourn in the city in 1605–06.

The painting is closely related to two other Genoese portraits of widows by Van Dyck, one in the Gemäldegalerie, Berlin,¹ the other in the Musée des Beaux-Arts, Strasbourg.² Although almost none of Van Dyck's Italian portraits are signed or dated, it is believed that all three of these likenesses were executed early on in his time there. The structure and position of the lady's right hand here, for example, is particularly characteristic of his Genoese paintings of this date.

While the women in the two aforementioned portraits gaze directly out at the viewer, this lady, a generation older, turns beyond the frame, apparently lost in thought. The sympathy with which Van Dyck portrays the widow in her relative old age is distinctive, and reflects a facility that the artist appears to have had for depicting the elderly even early on in his career. The lady's veil, collar, and the V-shaped piece that comes down from her shoulders to her stomach, are all remarkably similar to the costume worn by the widow in the Strasbourg painting.

James S. Budgett owned a number of Italian Renaissance paintings, including an autograph version of Granacci's *Rest on the Flight into Egypt* and a cassone by Biagi d'Antonio, formerly attributed to Botticelli, as well as an early watercolour by Turner – *Geneva and Mont Blanc from the Lake*. An undated, late 19th-century receipt in the archives of Budgett's descendants describes the present portrait among a group of other pictures purchased for 15,000 Italian lire, while the picture still hung in the Borromeo Gallery (now the Galleria Ambrosiana) in Milan.

¹ Inv. no. 782C; see Barnes *et al.* 2004, p. 227, cat. no. II.100, reproduced.

² Inv. no. 200; see Barnes *et al.* 2004, p. 184, cat. no. II.38, reproduced.





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PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

FRENCH SCHOOL, EARLY 17TH CENTURY

Portrait of a man holding a flute

oil on canvas

63.4 x 49.1 cm.; 25 x 19¼ in.

£ 10,000-15,000

€ 11,500-17,200 US\$ 13,100-19,600



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THE PROPERTY OF AN ITALIAN FAMILY

PAOLO GUIDOTTI, CALLED IL CAVALIERE BORGHESE

Lucca c. 1560 - 1629 Rome

Self-portrait

oil on canvas
57.9 x 47 cm.; 22⁷/₈ x 18¹/₂ in.

PROVENANCE

Marchese Persichetti Ugolini, L'Aquila, Italy, 1945;

In the collection of the family of the present owners for at least two generations.

LITERATURE

L. Grassi, *Bernini Pittore*, Rome 1945, pp. 28–29, reproduced fig. 36 (as Bernini);
V. Martinelli, 'Le Pitture del Bernini in Commentari', in *Commentari*, I, 1950, p. 104 (under 'incorrect attributions to Bernini', as 'Baglione?');
L. Grassi, 'Di un ritratto inedito e ancora del Bernini Pittore', in *Bollettino di storia dell'arte*, Salerno 1951, pp. 102 and 106 (as Bernini);
R. Salvini, *Lineamenti di Storia dell'Arte*, Florence 1954, vol. III, p. 283, reproduced fig. 316 (as Bernini);
V. Martinelli, 'L'Amor divino 'tutto ignudo' di Giovanni Baglione e la cronologia dell'intermezzo caravaggesco', in *Arte antica e moderna*, no. 5, 1959, p. 93 (as a late self-portrait by Baglione);
I. Faldi, 'Il Cavalier Bernini, il Cavalier Baglione e il Cavalier Guidotti Borghese', in *Arte antica*

e moderna, no. 14, 1961, pp. 297–99 (as Guidotti);

L. Grassi et al., *Gian Lorenzo Bernini*, Rome 1962, pp. 181–82 (as Guidotti);

L. Salerno, 'Bernini Pittore', in *Kindlers Malerei Lexikon*, vol. I (A-C), Zurich 1964, p. 331 (as Bernini);

F. Petrucci, 'L'opera pittorica di Gian Lorenzo Bernini', in *Bernini a Montecitorio*, Rome 2001, p. 90 (as not by Bernini, but Guidotti);

F. Petrucci, *Bernini Pittore: dal disegno al "maraviglioso composto"*, Rome 2006, p. 404, cat. no. 16, reproduced (as Guidotti).

We are grateful to Francesco Petrucci for confirming, upon inspection of images, the identification of this painting as a self-portrait by Paolo Guidotti, called Il Cavaliere Borghese.

£ 6,000-8,000

€ 6,900-9,200 US\$ 7,900-10,500

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

NICOLAS TOURNIER

Montbéliard, Doubs 1590 - before
February 1639 Toulouse

Esau selling his birthright to Jacob for a pottage of lentils

oil on canvas
76.4 x 127.3 cm.; 30 $\frac{1}{8}$ x 50 $\frac{1}{8}$ in.

EXHIBITED

Turin, *Esposizione Nazionale di Belli Arti*, 1880
(as Italian School; according to an old label on
the reverse).

Nicolas Tournier was one of the leading French followers of Caravaggio, whose paintings he would have studied in person during his stay in Rome between approximately 1615 and 1626. The present work was probably painted early on his stay in Rome, as suggested by Dottor Gianni Papi, who endorses the attribution to Tournier. Papi draws direct parallels between the present work and the *Hypocrite*, another early work by Tournier in the Uffizi, Florence.¹ The *mise-en-scène* of the two designs is analogous: the figure to the right is bathed in light and faces the other figure to the left, whose body and face are mostly in shadow; the figure to the left extends his arm towards the other protagonist. Jacob's yellow clothing finds close parallels with the gambler to the far right in Tournier's *Denial of Peter*, in Atlanta.²

X-ray imaging (fig. 1) reveals various *pentimenti*: Jacob's left index finger was once straight; his hair was more coiffed, and may have been under some sort of headgear; the placement of Esau's extended arm was changed, while the sling around his chest was added later by the artist.

¹ A. Brejon de Lavergnée et al., *Nicolas Tournier, Un peintre caravaggesque, 1590-1639*, exh. cat., Paris 2001, pp. 86-87, cat. no. 4, reproduced in colour.

² Brejon de Lavergnée 2001, pp. 164-65, cat. no. 38, reproduced in colour.

£ 70,000-100,000

€ 80,000-115,000 US\$ 91,500-131,000



Fig. xx Artist Name, *Title of Work*, 1930



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

WORKSHOP OF SIMON VOUET

Paris 1590 - 1649

Saint Peter visiting Saint Agatha in prison

oil on canvas
129.8 x 183.2 cm.; 51 $\frac{1}{8}$ x 72 in.

PROVENANCE

Private collection, New Orleans, *circa* 1820; William Dickinson Griswold (1815–96), Terre Haute, Indiana, *circa* 1850; Thence by descent to his grandson, Hamilton Smith III (1875–1943), Virginia; By descent to the present owners.

EXHIBITED

New York, Metropolitan Museum of Art, on loan 1967–71; Cleveland, The Cleveland Museum of Art, *Caravaggio and His Followers*, 27 October 1971 – 2 January 1972, no. 75 (as Vouet); New Haven, Yale University Art Museum, on loan 1972; Jacksonville, Cummer Museum of Art, on loan 1974–2001; London, Whitfield Fine Art at Partridge Fine Art Ltd, *Exhibition at Partridge Fine Art*, 4 June – 18 July 2008, pp. 66–69, reproduced in colour on p. 67 and on p. 69 as a detail; Rome, Castel Sant'Angelo, *Il cammino di Pietro*, 7 February – 1 May 2013, no. V.4, reproduced in colour on p. 179 and on pp. 180–81 as a detail; London, Whitfield Fine Art, *Caravaggio's Friends & Foes*, 27 May – 23 July 2010, pp. 110–15.

LITERATURE

A. Brejon de Lavergnée and J.-P. Cuzin, *I Caravaggeschi Francesi*, exh. cat., Villa Medici, Rome, 15 November 1973 – 20 January 1974, p. 248 (listed as a copy of a lost painting by Vouet); R.E. Spear, *Caravaggio and His Followers*, exh. cat., Cleveland 1971, New York 1975 (rev. ed.), p. 190, no. 75, reproduced in black and white on p. 191 (as Vouet, c. 1625–26; again as Vouet in appendix to 1975 ed., p. 229, no. 75); C. Volpe, 'Annotazioni sulla mostra caravaggesca di Cleveland', *Paragone*, XXIII, no. 263, January 1972, p. 75 (as a workshop version); B. Nicolson, 'Caravaggesques at Cleveland', *The Burlington Magazine*, CXIV, no. 827, February 1972, pp. 114 (as a Vouet original, albeit 'ironed'); E. Borea, 'Considerazioni sulla mostra "Caravaggio e i suoi seguaci" a Cleveland', *Bollettino d'arte*, LVII, 1972, pp. 162 (as a copy); A. Brejon de Lavergnée and J.-P. Cuzin, *Valentin et les caravaggesques français*, exh. cat., Académie de France, Rome and Grand Palais, Paris, 1973–74, p. 256 (as a copy);

B. Nicolson, *The International Caravaggesque Movement*, Oxford 1979, p. 109 (as damaged original or copy); B. Nicolson, *Caravaggism in Europe*, L. Vertova (ed.), Turin 1989, vol. I, p. 210, no. 727, reproduced in black and white vol. II, no. 727 (as damaged original or copy); V. Abbate, *Pittori del Seicento a Palazzo Abatellis*, exh. cat., Galleria Regionale della Sicilia, Palermo, 31 March – 28 October 1990, Milan 1990, p. 172 (listed once under replicas and copies and then cited again with reference to Spear 1975 as version or copy); E. Schleier, 'Lanfranco, Perrier, Simon et Aubin Vouet: quelques points de contact', in *Simon Vouet, Actes du colloque international*, 5–7 February 1991, Paris 1992, p. 210 and p. 223, no. 9 (as a copy of a lost original); C. Whitfield in *Exhibition at Partridge Fine Art*, London 2008, pp. 66–69; G. Algranti in *Agata santa: storia, arte, devozione*, exh. cat., Florence 2008, p. 106, reproduced in colour on p. 104 (as largely an autograph work by Vouet with some workshop intervention, *circa* 1625); E. Schleier, 'Les commanditaires de Vouet', in *Simon Vouet (les années italiennes 1613/1627)*, exh. cat., Nantes and Besançon 2008, p. 72 and p. 73, note 45 (as workshop replica of a lost original painted in around 1624); S. Loire, 'Simon Vouet en Italie (1612–27), Questions d'attributions et de datations', in *Simon Vouet en Italie*, O. Bonfait and H. Rousteau-Chambon (eds), Rennes 2011, p. 202 and pp. 227–28, no. 96, reproduced in colour on p. 203, fig. 10 (as attributed to Vouet, perhaps merely an old copy); Arnaud Brejon de Lavergnée will include the painting in his forthcoming catalogue raisonné on Vouet as a copy after Vouet.

The earliest documented reference to a painting of this subject by Vouet is a work on copper recorded by Antonio della Cornia in the 1635 inventory of the Duke of Savoy's collection.¹ The existence of a number of versions of this composition attests to its popularity. The best of those extant is undoubtedly the present painting. In his survey of Caravaggesque painting, Benedict Nicolson listed it together with three other copies (one in the Museo in Trapani, Sicily;² another with Christopher Gibbs, London, 1974; and a third with Julius Weitzner, London, 1974). To these may be added other replicas and copies, foremost among them in terms of quality and provenance a canvas of slightly larger dimensions than the present work, recorded in the eighteenth century in the Collegio dei Gesuiti al Cassero near Palermo and now in the Galleria Regionale della Sicilia, published by Vincenzo Abbate as a workshop version.³ As Abbate has pointed out, the presence of this and other versions of the composition in Sicily, where the veneration of Saint Agatha flourished, signals Vouet's work for patrons in southern Italy towards the end of his Roman period.⁴

Views about the authorship of the present painting have varied between those who consider it to be

an original in compromised condition and those who believe it to be an old copy. Richard E. Spear was the first to address in detail the question of the painting's attribution when he published it in the catalogue of the exhibition held in Cleveland in 1971 as a work by Vouet datable to about 1625–26, noting that in spite of its flattened appearance its quality should not be overlooked.⁵ Benedict Nicolson hesitated between damaged original or copy. Erich Schleier considers it a workshop replica of a lost original of about 1624; while Stéphane Loire is tentative in his attribution to Vouet, describing it as damaged, 'perhaps merely an old copy'. In the opinion of Arnaud Brejon de Lavergnée the composition is worthy of Vouet but the execution is not at the level of an autograph work and so he consigns it to the status of a fine copy.

The evidence provided by technical imaging shows that the composition was planned with clear reserves for the different elements and with minor adjustments to the figures (report available on request). While an attribution to Vouet himself has been brought into question, it may be that a prototype (now lost) was followed under the artist's direction. The design of *Saint Peter visiting Saint Agatha* is typical of Vouet's predilection for three-figure compositions and there are interesting stylistic comparisons between this work and those considered autograph. Spear cited other examples of nocturnes with an internal light source painted by Vouet in around 1625. He also drew an analogy between the central figure of the angel and Vouet's painting of a youth in armour (formerly at the Musée des Beaux-Arts in Algiers and now at the Musée du Louvre, Paris),⁶ proposing that they must derive from the same model and date from the same phase in Vouet's career. The figure of the angel is also comparable to the angel at Capodimonte, Naples, while the profile figure of Saint Agatha recalls that of Sophonisba in Vouet's impressive painting of the Carthaginian heroine at the Gemäldegalerie, Kassel.

¹ A. Baudi di Vesme, 'La regia pinacoteca di Torino', *Le gallerie nazionali italiane*, vol. III, 1897, p. 36, no. 27. This has been tentatively identified with a reduced studio version on copper (30.5 x 42.8 cm.) sold Christie's, London, 13 May 1988, lot 147 (as circle of Simon Vouet); Nicolson 1989, vol. I, p. 210, no. 729, reproduced in vol. II.

² Museo Agostino Pepoli, Trapani, inv. no. 332; 128 x 180 cm. Described as an old copy from an original by Simon Vouet, of inferior quality to the other replica in Palazzo Abatellis, Palermo, in G. Bressi-Bautier et al., *Trapani, Museo Pepoli*, Palermo 1991, p. 53.

³ Inv. no. 177; oil on canvas, 145 x 194 cm.; reproduced in colour in Abbate 1990, p. 173.

⁴ Clovis Whitfield has tentatively identified this as the painting commissioned by Cardinal Francesco Barberini for the church of Sant'Agata dei Goti in Rome.

⁵ In the appendix to his exhibition published in 1975, Spear continued to support the attribution of the Smith painting to Vouet himself, citing also Nicolson's agreement on the matter. As a rebuttal to two of the exhibition reviewers he wrote, 'Borea and Volpe were misled by the condition of the picture when they called this a studio work'; see Volpe 1972, p. 75; Borea 1972, p. 162; and Nicolson 1972, p. 114.

⁶ Formerly identified as St William of Aquitaine, the subject is variously referred to as a halberdier and more recently as St Theodore; Nantes and Besançon 2008, pp. 171–72.

± W £ 50,000-70,000
€ 57,500-80,000 US\$ 65,500-91,500





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BARTOLOMEO BIMBI

Settignano, Florence 1648 - 1730 Florence

A still life of fruits including pears, apricots, cherries and plums

oil on canvas

47 x 57.5 cm.; 18½ x 22⅝ in.

PROVENANCE

With Gallery Lasson, London, by 1966;
Anonymous sale, Lucerne, Galerie Fischer,
16-17 June 1967, lot 16;
With Julius Böhler, Munich, by 1977;
Private collection, Switzerland;
Anonymous sale, Zürich, Koller, 26 March
2010, lot 3051.

£ 20,000-30,000

€ 22,900-34,300 US\$ 26,200-39,200



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PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

**WORKSHOP OF JUSEPE
DE RIBERA, CALLED LO
SPAGNOLETTO**

Játiva, Valencia 1591 - 1652 Naples

A philosopher looking into
a mirror

oil on canvas
120 x 95 cm.; 47¼ x 37¾ in.

PROVENANCE

Anonymous sale, Paris, Piasa, 13 December
2006, lot 42.

This studio variant is a version of the signed
canvas thought to be the original by Ribera, which
was painted as one of a set of twelve philosophers
for the artist's major patron around the years of
1629–31, Don Fernando Enríquez Afán de Ribera,
3rd Duke of Alcalá, Viceroy of Naples (and later
of Sicily, 1632–36). This original canvas was
sold London, Christie's, 2 July 2013, lot 34 and
was most recently exhibited in London at Frieze
Masterpiece in October 2018 with Colnaghi.

£ 20,000-30,000
€ 22,900-34,300 US\$ 26,200-39,200



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PROPERTY FROM A GERMAN PRIVATE COLLECTION

ONOFRIO PALUMBO

Naples, mid 17th Century

The Magdalen

oil on canvas
121.3 x 153.5 cm.; 47¾ x 60⅝ in.

PROVENANCE

Probably Prince Stanislas-Auguste of Poland (1732–98), Royal Palace, Warsaw;
Anonymous sale, New York, Sotheby's, 23 January 2003, lot 228;
Anonymous sale, New York, Sotheby's, 28 January 2011, lot 14;
Where acquired by the present owner.

A native of Naples, Palumbo received his first artistic training under Giovanni Battista Caracciolo (1578–1635) and later under Artemisia Gentileschi (1593–1656), during her sojourn in that city.

We are grateful to Prof. Nicola Spinosa for identifying this as a work by Palumbo, on the basis of photographs.

± W £ 12,000-18,000
€ 13,700-20,600 US\$ 15,700-23,600



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LUCA GIORDANO, CALLED FA PRESTO

Naples 1634 - 1705

Allegory of the Peace between Fiesole and Florence, a *bozzetto*

oil on canvas
102 x 75 cm.; 40¼ x 29½ in.

PROVENANCE

Almost certainly commissioned by, and perhaps in the collection of Cosimo III de' Medici, Grand Duke of Tuscany (1642–1723), Palazzo Pitti, Florence.

LITERATURE

Almost certainly the *bozzetto* noted in the following *Literature*:

B. de Dominici, *Vite de' pittori, scultori e d'architetti Napoletani*, Naples 1742, pp. 406–07;

M. Chiarini, *Artisti alla corte granducale*, exh. cat., Florence 1969, p. 56;

M. Trkulja, 'Lucas Giordano a Firenze', in *Paragone*, no. 267, May 1972, pp. 36 and 59, and p. 52, note 52;

M. Chiarini, *Gli Ultimi Medici, Il tardo barocco a Firenze, 1670–1743*, exh. cat., Florence 1974, p. 256, under cat. no. 149;

O. Ferrari, *Bozzetti Italiani dal Manierismo al Barocco*, Naples 1990, pp. 49 and 152;

O. Ferrari and G. Scavizzi, *Luca Giordano, L'opera completa*, Naples 1992, vol. I, p. 306, under cat. no. A325, and p. 392 (under *Opere non rintracciate*).

This freely executed and hitherto untraced *bozzetto* is a preparatory sketch for a large signed canvas by Giordano painted for, and to this day hanging in, the Palazzo Pitti, Florence.¹ Based on information from a friend of Giordano called Michele Troise, Bernardo de Dominici, in his *Vite dei pittori, scultori ed architetti napoletani* of 1846, writes that Giordano was commissioned by Cosimo III de' Medici, Grand Duke of Tuscany to paint this subject for the apartments in the Palace. It is said that in the presence of the Grand Duke himself Giordano executed the sketch in just four hours, and that Cosimo III so loved it that he wanted it for himself.² The sketch for this composition is thus much alluded to in the literature for the Pitti canvas, but until now its location has never been known.

¹ See Ferrari and Scavizzi 1992, vol. I, p. 306, cat. no. A326, reproduced vol. II, p. 640, fig. 430.

² De Dominici 1742, pp. 406–07.

£ 40,000-60,000

€ 45,700-68,500 US\$ 52,500-78,500



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PASQUALE ROSSI

Vicenza 1641 - 1725 Rome

Massacre of the Innocents

oil on canvas
93.8 x 132.5 cm.; 36 $\frac{7}{8}$ x 52 $\frac{1}{8}$ in.

PROVENANCE

Pellegrino Antonio Orlandi (1660–1727);
Achillito Chiesa, by 1922;
Private collection, USA, by 1961;
Falanga collection, Milan, before 1995;
Anonymous sale, Milan, Finarte Casa d'Aste,
30 March 2010, lot 278;
Where acquired by the present owner.

EXHIBITED

Florence, Palazzo Pitti, *Mostra della pittura Italiana del sei e settecento in Palazzo Pitti*, 1922, no. 339 (as Attributed to Giuseppe Maria Crespi).

LITERATURE

A.M. Ambrosini Massari and A. Mazza,
Pasqualino Rossi 1641–1722: Grazie e affetti di un artista del Seicento, exh. cat., Milan 2009,
pp. 17–18, reproduced fig. 2.

£ 6,000-8,000

€ 6,900-9,200 US\$ 7,900-10,500



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PROPERTY FROM AN ITALIAN NOBLE COLLECTION

FLAMINIO TORRE

Bologna 1620 - 1661 Modena

The Nativity

oil on canvas, framed as a *tondo*
113.8 x 113.8 cm.; 44¾ x 44¾ in.

PROVENANCE

In the collection of the family of the present owner since at least 1950.

The present work is arguably Flaminio Torre's most accomplished, in which his effective use of strong shadows imbues the scene with an intense sense of drama and pathos, brought to focus in the warm light emanating from the Christ Child lying in the manger at the centre of the composition.

Torre was first a pupil of Giacomo Cavedoni, and then studied under Simone Cantarini, whose workshop he inherited in 1648. A decade later, he was in Modena, working for Alfonso IV as superintendent of the Galleria Estense, where his curatorial duties included copying the works of other painters. Torre is known to have been an outstanding copyist, and is thought to have produced works in collaboration with his master, and copies after him, as well as other admired artists, such as Guido Reni.¹

We are grateful to Prof. Daniele Benati for proposing an attribution to Flaminio Torre on the basis of photographs, and for describing the work as a *capolavoro* by the artist.

¹ See E. Negro and M. Pirondini, *La Scuola di Guido Reni*, Modena 1992, pp. 391–408.

W £ 30,000-40,000
€ 34,300-45,700 US\$ 39,200-52,500

BOLOGNESE SCHOOL, CIRCA 1680

Christ Crowned with Thorns

oil on canvas
175 x 140 cm.; 68¾ x 55½ in.

PROVENANCE

Anonymous sale ('The Property of a Gentleman'), London, Christie's, 23 July 1982, lot 34 (as Roman School, circa 1620–25); Private collection, Bologna;
Anonymous sale, Dorotheum, 18 October 2016, lot 60 (as Emilian School, 17th century); Where acquired by the present owner.

LITERATURE

M. Pirondini, G. Manni and E. Negro, *Arte emiliana: alle raccolte storiche al nuovo collezionismo*, Modena 1989, pp. 182–85 (as Milani Aureliano).

W £ 40,000-60,000

€ 45,700-68,500 US\$ 52,500-78,500

The authorship of this dramatic *Mocking of Christ* is at present a mystery. What is certain is that whoever the artist is, he or she was an admirer of the works of the Bolognese master Ludovico Carracci. Ludovico's own treatment of the *Mocking of Christ* hung in the Chiesa di San Girolamo della Certosa in the western edge of the city of Bologna, and is now preserved in the Pinacoteca, Bologna along with its pendant, a *Flagellation*.¹ Carracci's painting is dated to after 1598, and bears close compositional similarities with this painting: the jailer with the bare torso, his right knee on a stone ledge and right arm outstretched to exert a palpable force as he tightens the Crown of Thorns upon Christ's head. The figure of a second jailer at the bottom right of the composition is also derived from Ludovico – with his tense bent arm and bare muscular shoulder acting as a type of *repoussoir* forcing our eye into the centre of the painting where Christ doubles up with the pain inflicted by his persecutors. The downward force exerted by the figure in glinting armour at the top of the composition as he rams the Crown onto Christ's head with the butt of a stick, and the looming presence of the governor and his attendant officials are, however, the independent creation of the author of the present canvas.

Prof. Daniele Benati, to whom we are grateful for his comments on this painting, has proposed an attribution of the present work to the young Giovanni Gioseffo dal Sole (Bologna 1654–1719). Benati, by way of demonstrating this clear

influence of Ludovico on Dal Sole, references in particular Dal Sole's fresco of 1688 depicting *Aeneas' Flight from Troy* in the Palazzo Mansi in Lucca. In 1739 G.P. Zanotti records two canvasses by Dal Sole hanging in the Choir of the Chiesa degli Scalzi, Bologna, depicting *The Crowning with Thorns* and *The Flagellation*.² Both paintings are now thought lost; Benati poses the possibility that this canvas is that same picture to which Zanotti was referring, and notes that the size and format of this canvas make the placement in the choir of the Scalzi plausible. Ludovico's aforementioned canvases were hanging nearby in the Chiesa di San Girolamo della Certosa, and given Dal Sole's Scalzi paintings depict the same subject matter, it is reasonable to imagine that they both would have been executed in this distinctly Ludovician spirit. As Benati notes, however, it is probable that we will only be able to be sure of Dal Sole's authorship and this proposed placement when the pendant canvas depicting *The Flagellation* surfaces.

Two sketches for this composition exist: the first in a private collection in Milan, the second in the Minneapolis Institute of Art, catalogued as the work of Lorenzo Garbieri.³

¹ A. Emiliani, *La Pinacoteca Nazionale di Bologna*, Bologna 1967, p. 299, cat. nos 196 and 197, reproduced.

² G.P. Zanotti, *History of the Accademia Clementina*, Bologna 1739, vol. I, p. 293.

³ Oil on canvas, 53 x 37 cm., inv. no. 2012.84.2.





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**KAREL VAN VOGELAER,
CALLED CARLO DEI FIORI
OR DISTELBLOOM**

Maastricht 1653 - 1695 Rome

Two ornate still lifes:
the former with two girls laying
out flowers in an urn, the figures
by Giacinto Brandi;
the latter with a boy holding up a
basket of flowers beside two dogs,
the figures by Giovan Battista
Gaulli, called Baciccio

a pair, both oil on canvas, unframed
each: 163 x 115 cm.; 64 $\frac{1}{8}$ x 45 $\frac{1}{4}$ in.
(2)

PROVENANCE

Private collection, whence acquired by the owner.

EXHIBITED

Genoa, Palazzo Bianco, *Pittori a Genova nel '600 e nel '700*, 6 September – 9 November 1969, nos 116 and 117 (as Abraham Brueghel and Baciccio);
Genoa, Loggia delle Mercanzie, *Il giardino di Flora. Natura e simbolo nell'immagine dei fiori*, 25 April – 21 May 1986, no. 12 (as attributed to Abraham Brueghel);
Genoa, Palazzo Rosso and Palazzo Bianco, *I fiori del barocco. Pittura a Genova dal*

naturalismo al rococò, 25 March – 25 June 2006, nos 86a and b (as Brueghel and Gaulli, and Brueghel and Brandi).

LITERATURE

C. Marcenaro (ed.), *Pittori a Genova nel '600 e nel '700*, exh. cat., Cinisello Balsamo 1969, pp. 278–81, cat. nos 116 and 117, both reproduced (as Brueghel and Baciccio);
L. Salerno, *Still life Painting in Italy*, Rome 1984, pp. 324–25, reproduced figs 95.1 and 95.3 (as Bartolomeo Guidobono);
F. Simonetti, *Il giardino di Flora. Natura e simbolo nell'immagine dei fiori*, exh. cat., Genoa 1986, pp. 42–44, cat. no. 12, reproduced figs 30–31 and in colour plates X and XI (as attributed to Abraham Brueghel);
G. Sestieri, *Repertorio della pittura romana*



della fine del Seicento e del Settecento, vol. I, Turin 1994, p. 79 (as Brueghel and Baciccio); F. Petrucci, *Il Baciccio*, exh. cat., Milan 1999 p. 48, p. 339, cat. nos 7 and 8, the painting with dogs reproduced fig. 1 (as Brueghel and Baciccio); A. Orlando, 'Una visita speciale alla mostra del 1969: inedite disquisizioni attributive di Roberto Longhi, Victor Antonov e Angelo Costa', in *Genova e i collezionismo del Novecento. Studi nel centenario di Angelo Costa (1901-1976)*, Turin 2001, pp. 273 and 275, note 73 (as Brueghel and Brandi); A. Orlando (ed.), *Il giardino di Flora. Natura e simbolo nell'immagine dei fiori*, Milan 2006, pp. 246-47, cat. nos 86a and b (as Brueghel and Gaulli, and Brueghel and Brandi); F. Petrucci, *Baciccio, Giovan Battista Gaulli*

(1639-1709), Rome 2009, p. 560, cat. no. D1, dedicated to the still life with dogs (as Brueghel and Baciccio; but both works listed, the latter as Brueghel and Brandi); Y. Primarosa, *Karel van Vogelaer. Un fiorante di Maastricht nella Roma barocca*, Rome 2012, pp. 84-85 and 95, reproduced pp. 80-81, figs 53 and 54 (as Vogelaer and Baciccio); Y. Primarosa, 'Fiori e figure. Nuove proposte per Mario dei Fiori e Karel van Vogelaer con Luigi Garzi, Giovan Battista Gaulli, Anthoni Schoonjans e Girolamo Troppa', in A. Bacchi et al. (eds), *La natura morta di Federico Zeri*, Bologna 2015, pp. 207-08 and 214-15, notes 36 and 39 (as Vogelaer and Baciccio, and Vogelaer and Brandi).

W £ 60,000-80,000
€ 68,500-91,500 US\$ 78,500-105,000



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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

JUAN DE ARELLANO

Santorcaz 1614 - 1676 Madrid

A swag of flowers fastened with blue ribbons

indistinctly signed lower right: *Juan de Arellano*
oil on canvas
56 x 108 cm.; 22 x 42½ in.

PROVENANCE

Bought by the grandfather of the present owner in Sala Parés, Barcelona in the 1960s;
Thence by family descent

£ 50,000-70,000

€ 57,500-80,000 US\$ 65,500-91,500

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PROPERTY FROM A SPANISH PRIVATE COLLECTION

JUAN BAUTISTA MARTÍNEZ DEL MAZO

Cuenca Province circa 1613 - 1667 Madrid

Portrait of Príncipe Don Felipe Próspero, Prince of Asturias (1657-1661), son of Philip IV of Spain, standing in an interior, his right hand resting on the back of a chair on which sits a pet dog

oil on canvas
113 x 105 cm.; 44½ x 41¼ in.

PROVENANCE

Sir John Campbell, 2nd Marquess of Breadalbane (1796–1862), Taymouth Castle (and possibly previously in his apartments at Holyrood House, Edinburgh);
By descent to his sister, Lady Elizabeth Pringle (d. 1878);
By descent to her daughter, the Hon. Mrs. Robert Baillie-Hamilton, Langton, Duns, near Berwick, Scotland (d. 1912);
By descent to her sister, Magdalen, Lady Bateson Harvey (d. 1913);
By descent to Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C. (the great-nephew by marriage of Sir Robert Bateson Harvey), Langton, Duns, Berwickshire;
His sale, London, Christie's, 27 March 1925, lot 169, for £48–6s. to R. Warner;
With Sackville Gallery, London;
With Duits Gallery, London, 1936;



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Count Alessandro Contini Bonacossi (1878–1955), Florence;
Anonymous sale ('Property from a Private Collection'), London, Sotheby's, 6 December 2007, lot 247;
Where acquired by the present owner.

LITERATURE

A. de Beruete, *Velázquez*, London 1906, p. 161;
W. Gensel, *Velázquez*, Stuttgart 1913, p. 221;
A.L. Mayer, *Diego Velázquez*, Berlin 1924, cat. no. 305, reproduced;
J. López-Rey, *Velázquez*, London 1963, p. 235, cat. no. 335, reproduced pl. 310 (as 'Workshop of Velasquez');
J.C. Aznar, *Velázquez*, vol. II, Madrid 1964, p. 880;
P.M. Bardi, *L'opera completa di Velázquez*, Milan 1969, p. 108, cat. no. 122A, reproduced;
A.E. Pérez-Sánchez & N. Spinosa, *Velázquez a Capodimonte*, exh. cat., Naples 2005, p. 114.

Del Mazo's portrait of Don Felipe Próspero is deeply indebted to that of his master, Velázquez, which was painted in 1659 and is now in the Kunsthistorisches Museum, Vienna.¹ The interiors are nearly identical, although there are differences in the background, and the dog, which Velázquez supposedly valued a great deal,² repeats his pose on the chair. In Velázquez's work however, Don Felipe is portrayed wearing a silver-banded rose dress under a transparent white pinafore, instead of the tunic, breeches and boots he wears here. Velázquez's portrait was one of the very last works he painted prior to his death in 1660. Del Mazo's depiction of his own young son in the vast portrait of his family of around 1664/5 that also hangs in the Kunsthistorisches Museum in Vienna warrants close comparison with this depiction of the young prince; the outfits the two boys wear are very similar and the loosely handled doe-eyed expressions of the young sitters are comparable.³

The late Prof. A.E. Pérez-Sánchez first proposed this attribution to Del Mazo at the time of the 2007 sale (see *Provenance*), and we are very grateful to Dr. Guillaume Kientz for more recently endorsing this attribution to Del Mazo upon inspection of images.

¹ Inv. no. 319; see J. López-Rey, *Velázquez*, vol. II, Cologne 1996, pp. 320-21, no. 129, reproduced.

² According to Palomino, Velázquez's biographer.

³ Inv. no. 320.

£ 50,000-70,000
€ 57,500-80,000 US\$ 65,500-91,500



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PROPERTY FROM A SPANISH PRIVATE COLLECTION

JERÓNIMO JACINTO DE ESPINOSA

Cocentaina (Valencia) 1600-Valencia 1667

Christ on the Road to Calvary; The Flagellation of Christ

a pair, both oil on canvas, laid onto panel
each: 96.5 x 90 cm.; 38 x 35½ in.
(2)

PROVENANCE

Private collection, Alicante;
The Casa Rojas Collection, Madrid, by the early
part of the 20th Century;
Thence by family descent to the present
owners.

We are grateful to José Gómez-Frechina for
endorsing the attribution to Espinosa upon
inspection of images.

£ 15,000-20,000

€ 17,200-22,900 US\$ 19,600-26,200



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THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

FOLLOWER OF DIEGO RODRÍGUEZ DE SILVA Y VELÁZQUEZ

Portrait of a gentleman, half-length, with a moustache and goatee, wearing a hat and armour with a lace collar

oil on canvas
68.5 x 56.2 cm.; 27 x 22 1/8 in.

£ 7,000-10,000
€ 8,000-11,500 US\$ 9,200-13,100

194

PROPERTY FROM A SPANISH PRIVATE COLLECTION

STUDIO OF JUAN DE VALDÉS LEAL

Seville 1622 - 1690

The Mystic Marriage of Saint Catherine

with brushed inventory number on the reverse: 393
oil on canvas
112.5 x 89 cm.; 44 1/4 x 35 in.

PROVENANCE

In the collection of the March family, Palma de Mallorca;
Thence by family descent to the present owner.

LITERATURE

E. Valdivieso, *Valdés Leal*, exh. cat., Madrid 1991, p. 254, under cat. no. 78.

The present lot is a workshop variant of Valdés Leal's larger canvas in the Museo de Bellas Artes, Seville.¹ A sketch by Valdés Leal for this composition is preserved in the collection of the Musée Ernest Rupin, Brive-la-Gaillarde,² and one other studio version is recorded in the Baltimore Museum of Art.³

¹ Valdivieso 1991, p. 254, cat. no. 78, reproduced p. 255.

² Valdivieso 1991, reproduced p. 254.

³ Valdivieso 1991, p. 254, under cat. no. 78.

£ 8,000-12,000
€ 9,200-13,700 US\$ 10,500-15,700





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PROPERTY FROM A SPANISH PRIVATE COLLECTION

**ATTRIBUTED TO WILLEM
VAN HERP THE ELDER**

Antwerp 1613/14 - 1677

The Virgin, Christ Child and infant
Saint John at the edge of a forest;
The Virgin presenting the Christ
Child to Saint Francis in a rocky
river landscape

a pair, both oil on copper
each: 73 x 104 cm.; 28¾ x 40⅞ in.
(2)

W £ 10,000-15,000
€ 11,500-17,200 US\$ 13,100-19,600

196

JOSÉ GARCÍA HIDALGO

Villena, Alicante c. 1645 - 1717 Madrid

Portraits of the daughters of
Philippe I, Duke of Orléans:
María Luisa de Orléans, Queen
of Spain (1662–89); Anne Marie
d'Orléans, Queen of Sardinia
(1669–1728)

both oil on canvas, the former in a sculpted
oval and framed as an oval; the latter, oval
the former: 69.5 x 52.5 cm.; 27¾ x 20⅝ in.
the latter 69.3 x 52.7 cm.; 27¼ x 20¾ in.
(2)

PROVENANCE

The Serra family, Serra di Cassano, Genoa.

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,600-26,200



197

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PROPERTY FROM A PRIVATE COLLECTION

**ANTONIO ACISCO
PALOMINO DE CASTRO Y
VELASCO**

Bujalance 1655 – 1726 Madrid

The Immaculate Conception

oil on canvas, unlined
206 x 146.2 cm.; 81½ x 57½ in.

PROVENANCE

Acquired in Spain in the 19th century, and by descent to the present owner.

Palomino was one of the most important fresco painters of the Spanish late Baroque period, whose works rarely come up at auction. His dramatic style combined elements from the Neapolitan tradition of fresco painting, which

he learned from his colleague Luca Giordano, who arrived in Madrid in 1692, with the more conventional and compartmentalised decorative schemes of Spanish mid-17th century painting, which the artist perfected during his early training in Córdoba and then Madrid.

His paintings on canvas were mostly commissions from religious orders, including several fine versions of *The Immaculate Conception* such as this one, one of which is in the Museo del Prado, Madrid.¹

¹ Inv. no. 521; see Museo del Prado, *Inventario General de pinturas*, vol. I, *La Colección Real*, Madrid 1990, p. 153, cat. no. 521, reproduced.

W £ 20,000-30,000
€ 22,900-34,300 US\$ 26,200-39,200



198

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MAURO GANDOLFI

Bologna 1764 - 1834

Head of a man wearing a turban

oil on canvas

44.9 x 33.8 cm.; 17⁵/₈ x 13¹/₄ in.

PROVENANCE

Private collection, Italy;

Anonymous sale, Munich, Hampel, 5 July 2017, lot 40 (as 18th century Emilian School, circle of Gaetano Gandolfi).

This painting reproduces the head study by Gaetano Gandolfi, today in the Los Angeles County Museum of Art,¹ which served as the model for the old man on the left of his monumental *Wedding at Cana* of 1775, originally intended for the refectory of the convent of San Salvatore, now in the Pinacoteca Nazionale, Bologna.²

Mauro Gandolfi was the eldest of seven of Gaetano's children. After running away from home at the age of 16 and joining the French Army, he returned to Bologna in 1786 and began practising as an artist. His father Gaetano was his teacher, and Mauro made a number of drawings and paintings after his work while he trained in Gaetano's studio.

We are grateful to Prof. Donatella Biagi Maino for endorsing the attribution to Mauro following first-hand inspection of the painting, and for dating it to the earliest part of his career. The work will be included in her forthcoming monograph on the artist.

¹ Inv. no. M.82.199; see D. Biagi Maino, *Gaetano Gandolfi*, Turin 1995, p. 370, cat. no. 98, reproduced fig. 117.

² Inv. no. 1468; see Biagi Maino 1995, pp. 370–71, cat. no. 101, reproduced in colour pl. LXVIII, and fig. 112.

£ 30,000-50,000

€ 34,300-57,500 US\$ 39,200-65,500



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PROPERTY FROM A PRIVATE COLLECTION

ATTRIBUTED TO HERMAN VAN SWANEVELT

Woerden circa 1600 - 1655 Paris

Landscape with a piping herdsman
and his cattle beside a lake

oil on canvas
98.6 x 131.9 cm.; 38⁷/₈ x 51⁷/₈ in.

PROVENANCE

In the collection of the family of the present owner
for at least two generations.

£ 8,000-12,000
€ 9,200-13,700 US\$ 10,500-15,700

200

AFTER CLAUDE GELLÉE, CALLED CLAUDE LORRAIN

Classical landscape with Acis and
Galatea

oil on canvas
103 x 135.8 cm.; 40¹/₂ x 53¹/₂ in.

A copy after Claude Lorrain's original painting of
almost identical dimensions, dated 1657, in the
Gemäldegalerie, Dresden.¹

Although not conceived as a pair, Claude's
autograph works from which this and the
following lot derive, have been together since
they were in the collection of Comtesse de
Verrue, Paris (1670–1736). They later came into
the possession of Comte de Hoym, the Saxon
ambassador in Paris until 1729. On his death
in 1736, they both went to the Dresden gallery,
where they are first mentioned in the inventory
of 1754.

¹ Inv. no. 731; see M. Roethlisberger, *Claude Lorrain. The
paintings*, London 1961, vol. I, pp. 336–38, under LV 141,
reproduced vol. II, fig. 236.

± W £ 8,000-12,000
€ 9,200-13,700 US\$ 10,500-15,700

201

AFTER CLAUDE GELLÉE, CALLED CLAUDE LORRAIN

Classical landscape with the Rest
on the Flight into Egypt

oil on canvas
100.5 x 133.5 cm.; 39¹/₂ x 52¹/₂ in.

A copy after Claude Lorrain's original painting of
almost identical dimensions, dated 1647, in the
Gemäldegalerie, Dresden.¹

¹ Inv. no. 730; see M. Roethlisberger, *Claude Lorrain. The
paintings*, London 1961, vol. I, pp. 274–76, under LV 110,
reproduced vol. II, fig. 191.

± W £ 8,000-12,000
€ 9,200-13,700 US\$ 10,500-15,700



200



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THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

FOLLOWER OF FRANCESCO GUARDI

Capriccio view of a harbour scene with a ruined temple and a church; Capriccio view of a Venetian lagoon island

a pair, both oil on panel
the former: 20 x 24.9 cm.; 7 7/8 x 9 3/4 in.;
the latter: 20.8 x 24.8 cm.; 8 1/4 x 9 3/4 in.
(2)

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,600-26,200

PROVENANCE

Traditionally believed to have been acquired directly from Francesco Guardi in Venice by Lord Pembroke, and thence to have passed by descent to his granddaughter, Princess Sayn Wittgenstein, Bavaria (according to the Norwich exhibition catalogue); With Julius Böhler, Munich, acquired from the above in 1924; Fritz B E Gutmann (1886–1994), acquired from the above in 1924 and removed from Bosbeek, Heemstede after the Nazi occupation of Holland in 1940; Martin Schoenmann, by 1957; Paul Wallraf (1890–1981), Lucerne, acquired from the above in 1957; With Leonard Koetser, London, acquired from the above in 1959; Commander Richard Torbock (d. 1993), Crossrigg Hall, Cliburn, near Penrith, Cumbria; His posthumous estate sale, on the premises, Sotheby's, 13 September 1994, lot 358 (as Jacopo Guardi);

Settled with the Gutmann heirs in 2013; With Richard Green, London, from whom acquired by the present owner.

EXHIBITED

Norwich, Norwich Castle Museum, *Eighteenth century Italy and the Grand Tour*, 23 May - 20 July 1958, nos 77 and 78 (as Guardi); London, Leonard Koetser, *Spring Exhibition of Flemish, Dutch and Italian Old Masters*, 1959, nos 19A and 19B (as Guardi).

LITERATURE

A. Morassi, 'Il Grand Tour degli Inglesi nel Settecento', in *Emporium*, vol. CXXIX, February 1959, p. 64, reproduced pp. 64–65, figs 16 and 17 (as Guardi, circa 1770–80); A. Morassi, *Guardi. Antonio e Francesco Guardi*, Venice 1973, vol. I, pp. 276, 453 and 476, cat. nos 771 and 899; reproduced vol. II, figs 707 and 804, respectively (as Guardi, circa 1770–80).



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THE PROPERTY OF A EUROPEAN COLLECTOR

JEAN-ÉTIENNE LIOTARD

Geneva 1702 - 1789

Portrait of a man in oriental costume

oil on canvas
65.5 x 54 cm.; 25¾ x 21¼ in.

PROVENANCE

Michel Kogalniceanu (1821–91), Paris since 1877, where acquired for him by Georges de Bellio;
Prince Théodore Callimachi (1865–94), Bucharest, since 1891;
By descent to his son Prince Jean Callimachi (1880–1940);
By descent to his wife, Princesse Anne-Marie Callimachi, Pembrles Cross Farm, Egerton, Kent;
From whom acquired by Roger de Candolle (1905–89), Geneva, in 1959;
Thence by descent.

LITERATURE

G. Oprea, *Tarile române vazute de artisti franceszi*, Bucharest 1926, pp. 12–13, reproduced pl. 2 (the sitter tentatively identified as Alessandro Mavrocordato); Trivas, MS, 1936, no. 240 "Jeune homme en costume moldave, assis sur une ottomane"; R. Niculescu, 'Jean-Etienne Liotard à Jassy', in *Genava*, 1982, vol. XXX, p. 149, reproduced; R. Loche and M. Roethlisberger, *L'opera completa di Liotard*, Milan 1978, no. 39, reproduced;
A. Boppe, *Les peintres du Bosphore au XVIIIe siècle*, Paris 1989, p. 93, reproduced;
R. Loche and M. Roethlisberger, *Liotard. Catalogue, Sources et Correspondance*, Doornspijk 2008, vol. I, pp. 285–86, cat. no. 77, reproduced vol. II, fig. 104;
N. Truth, *Maske und Person: Orientalismus im Porträt des Barok*, Munich 2009, cat. no. 194, reproduced in colour p. 213, pl. 1.

Liotard is principally known as a pastellist and miniaturist and this is one of only 28 known oil paintings by the Swiss artist. The work probably dates from 1738–40, when Liotard was living in

Constantinople accompanying English Grand Tourists he had met in Rome. The gentleman seated on an ottoman wears a green kaftan edged with ermine, which denotes a certain rank and holds a pipe in his left hand. The most closely comparable work is Liotard's *Seated Girl in Turkish Dress with a Tambourine* of similar dimensions in the Musée d'art et d'histoire, Geneva, which also blurs the boundary between portraiture and genre painting.¹

The sitter was previously believed to be Prince Alexander Mavrocordato, possibly because the princely Callimachi family, to whom this painting once belonged, (see *Provenance*), were related to the Mavrocordato family. In 1743 Liotard had been invited by Prince Constantine Mavrocordato to make portraits of members of the court and remained with them for 10 months. However, in the Ottoman Empire of the 18th century men all wore beards, so the sitter must be a Western gentleman shown in oriental dress.

¹ Inv. no. 9139-8; see Loche and Roethlisberger 2008, vol. I, p. 274, cat. no. 66, reproduced vol. II, fig. 85.

£ 25,000-35,000
€ 28,600-40,000 US\$ 32,700-45,800



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PROPERTY FROM A PRIVATE COLLECTION

JOHN WOOTTON

Snitterfield, Warwickshire circa 1678 -
1764 London

A dark chestnut racehorse held
by a jockey, by the rubbing down
house, Newmarket Heath

signed lower left: *JWootton f*

oil on canvas

101.5 x 127 cm.; 40 x 50 in.

PROVENANCE

With Richard Green, London;

Anonymous sale, London, Sotheby's, 8

November 1995, lot 135;

Where acquired by the present owner.

£ 30,000-40,000

€ 34,300-45,700 US\$ 39,200-52,500



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PROPERTY OF AN ENGLISH PRIVATE COLLECTION

ENGLISH SCHOOL, CIRCA 1750

Views of the River Thames at Battersea and Putney

a pair, both oil on canvas
each: 48.7 x 92 cm.; 19½ x 36¼ in.
(2)

PROVENANCE

Possibly with Knoedler, London, 1928;
With Gooden & Fox, London;
Anonymous sale, London, Sotheby's, 11 July
1990, lot 71.

The view taken from near Battersea Church
looking down the river towards Chelsea is based
on an engraving by J. Boydell dated 1752, for
which he also executed the drawing. Looking

from the left, it shows Milman Street, Lindsey
House and Beauford Street, all in Chelsea, with
the church (now known as Chelsea Old Church)
centre left, and Cheyne Walk behind the trees.
On the south side of the river is shown Lord
Bolingbroke's house, in which he died the year
before the engraving, with St. Mary's Battersea,
which was mentioned in the Domesday Book, in
the foreground. The church was rebuilt in 1777.

The view looking up the river from Putney Bridge
is also based on a Boydell engraving, this time
of 1749. Another version is in the Museum of
London: only the boats differ in the two scenes.¹
On the left, the view shows the small village of
Putney, already famous for its villas and orchards,
with the 15th century tower of St. Mary's Church.
This was rebuilt in 1836, with the original tower
retained, but gutted by fire in 1973. A fragment of
the first Putney Bridge, which connected Putney
and Fulham, is to be seen on the extreme left. The

wooden bridge, built in 1729 by Thomas Phillips,
carpenter to George II, was the only one above
London Bridge until the opening of Westminster
Bridge in 1750, and therefore gave its proprietors
a good income from its tolls until this date. It was
replaced by a stone bridge in 1882–86.

¹ See M. Galinou & J. Hayes, *London in Paint, Oil paintings in the
Collection at the Museum of London*, London 1996, p. 78, cat.
no. 24, reproduced.

£ 30,000-50,000
€ 34,300-57,500 US\$ 39,200-65,500



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THE PROPERTY OF A PRIVATE COLLECTOR

GEORGE MORLAND

Leeds 1759 - 1817 Masham

A Christmas Gambol

bears indistinct signature lower right:

G. Mo [...]

oil on canvas

44.8 x 35.9 cm.; 17⁵/₈ x 14¹/₈ in.

PROVENANCE

J. Ward, Esq., 1846 (possibly James Ward, brother-in-law to the artist);
Alexander T. Hollingsworth, London;
His posthumous sale, London, Christie's, 19 April 1929, lot 158, for £1155 to Knoedler;
With Knoedler, New York, by whom sold, circa 1930, for \$12,000 to
Willis Mann Sterrett (1865–1933), Baltimore;
Thence by inheritance to his brother, Frank M. Sterrett (1863–1949), Mifflin, Pennsylvania;
Thence by descent to James Woods Sterrett, Baltimore;
Private collection, Baltimore.

LITERATURE

D. Winter, *George Morland (1763–1804)*, doctoral diss., Stanford University, 1977, p. 168, cat. no. P19.

ENGRAVED

John Raphael Smith, 1791.

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,300-7,900



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THE PROPERTY OF A PRIVATE COLLECTOR

FREDERICK JOHN MEYER

British, d. 1844

The children of Roger Staples Horman-Fisher, of Bentworth, Hampshire

oil on canvas

181 x 133.5 cm.; 71¹/₄ x 52¹/₂ in.

PROVENANCE

Roger Staples Horman-Fisher, Esq., Bentworth Hall, Hampshire;
By inheritance to Elsie Fry, Derwen House, Churt, Surrey;
By inheritance to her cousin Mabel Zoe Watson (d. 1972);
Anonymous sale, London, Sotheby's, 10 July 1991, lot 132;
With Julian Simon Fine Art, London, 1991;
From whom acquired by the present owner.

EXHIBITED

London, Royal Academy, *The Sixty-Sixth Exhibition of the Royal Academy*, 1834, no. 250.

W £ 8,000-12,000

€ 9,200-13,700 US\$ 10,500-15,700



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PROPERTY FROM A UK PRIVATE COLLECTION

THOMAS GAINSBOROUGH, R.A.

Sudbury 1727-1788 London

Wooded landscape with peasants resting, and a distant cottage

oil on canvas
35.6 x 30.6 cm.; 14 x 12 in.

PROVENANCE

Joshua Kirby (1716–74);
The Rev. Henry Scott Trimmer;
His posthumous sale, London, Christie's, 17
March 1860, lot 51, for £15–4s.–6d. to Rutley;
G.A.F. Cavendish Bentinck, M.P. (1821–91);
His posthumous sale, London, Christie's, 8–18
July 1891, 4th day, lot 549, for £52–10s.–6d. to
Gooden;
Thence by inheritance to the present owner.

EXHIBITED

London, Royal Academy, *Winter Exhibition*,
1890, no. 4.

Another version of this composition is recorded in John Hayes' *catalogue raisonné* of the artist's work, and dated *circa* 1748–50.¹ We are grateful to Hugh Belsey, who supports the attribution to Gainsborough following first-hand inspection, and notes that it was not unusual for the artist to produce multiple versions of his compositions early in his career. The upper right sky, lower right landscape, and the seated figure leaning backwards towards the viewer are especially typical of the artist's technique from this period.

¹ J. Hayes, *The Landscape Paintings of Thomas Gainsborough*, 1982, vol. II, pp. 355–56, cat. no. 27, reproduced p. 356, fig. 27.

£ 20,000-30,000
€ 22,900-34,300 US\$ 26,200-39,200

PROPERTY FROM A PRIVATE COLLECTION

**THOMAS GAINSBOROUGH,
R.A.**

Sudbury 1727 - 1788 London

**Wooded landscape with rustic
lovers and two cows**oil on canvas
63.5 x 76.2 cm.; 25 x 30 in.**PROVENANCE**

Acquired by Francis Egerton, 3rd Duke of Bridgewater (1736–1803), for the Bridgewater Gallery in 1798;
Bequeathed to his nephew, George Granville Leveson-Gower, 2nd Marquess of Stafford and 1st Duke of Sutherland (1758–1833);
By descent to his second son, Francis Leveson-Gower, 1st Earl of Ellesmere (1800–1857);
Thence by descent to John Egerton, 5th Earl of Ellesmere and 6th Duke of Sutherland (1915–2000);
Sold, by order of 'The Trustees of The Ellesmere 1939 Settlement', London, Christie's, 18 June 1976, lot 119, for £11,500, to Richard Green;
With Richard Green, London;
Private collection, England.

EXHIBITED

The European Museum, 1798;
London, British Institution, 1841, no. 103.

LITERATURE

Morning Post, 22 March 1798;
W.Y. Ottley, *Engravings of the most noble Marquis of Stafford's collection of pictures*, London 1818, vol. III, p. 142, no. 5, reproduced from an engraving;
J.P. Neale, *View of Seats of Noblemen and Gentlemen*, vol. IV, London 1821, unpaginated (recorded hanging in the New Alcove Room at Trentham Hall, Staffordshire);
J. Young, *A Catalogue of the Pictures, of the most noble the Marquess of Stafford, at Cleveland House*, London 1825, vol. II, p. 184, no. 257, reproduced in etching;
Mrs Jameson, *Companion to the most Celebrated Private Galleries of Art in London*, London 1844, p. 161;
G.F. Waagen, *Treasures of Art in Great Britain*, 3 vols, London 1854, vol. II, p. 53 (listed among the collection at Bridgewater House);
G.W. Fulcher, *Life of Thomas Gainsborough, R.A.*, London 1856, p. 207;
W. Armstrong, *Gainsborough & his place in English Art*, London 1898, p. 205;
W. Armstrong, *Gainsborough & his place in English Art*, London 1904, p. 286;
E. Waterhouse, *Gainsborough*, London 1958, cat. no. 983;
J. Hayes, *The Landscape Paintings of Thomas Gainsborough*, 2 vols, London 1982, vol. II, pp. 557–58, cat. no. 175, reproduced p. 558.

ENGRAVED

I.H. Wright, published by Longman, 2 September 1816.

The monumental conception of the animals, almost unique in Gainsborough's art, is echoed in only one other landscape by the artist: *Repose* (William Rockhill Nelson Gallery of Art, Kansas City), one of Gainsborough's favourite pictures, which he could never be prevailed upon to sell.¹ The two solidly-modelled cows fill the foreground and mask the view into the distance, as do the trees on the left; whilst the two lovers, rendered almost inconsequential by the bovine presence, are highlighted by the broadly painted sunset glow. Such treatment of pastoral subject matter demonstrates the influence of Berchem and Cuyp, whilst the compact, frieze-like arrangement suggests a certain affinity with Stubbs.

This exceptional painting was purchased ten years after the artist's death by Francis Egerton, 3rd Duke of Bridgewater – the richest nobleman in England and one of the greatest art collectors in British history – for the celebrated Bridgewater Gallery in 1798. The Duke was the leading member of the syndicate, together with his nephew, Lord Gower, and the Earl of Carlisle, that bought the famous Orléans Collection, and his gallery was praised by the German art historian Gustav Waagen in 1854 for its variety as being in the 'first rank among all the collections of paintings in England' (see *Literature*). Of this picture Waagen commented: 'Gainsborough – Cows in a meadow. Of extreme lightness and picturesque beauty. In the forms of the cows we recognise the influence of Cuyp'.

¹ Inv. no. 31.56; see Hayes 1982, vol. II, pp. 469–71, cat. no. 119, reproduced p. 469.

£ 60,000-80,000
€ 68,500-91,500 US\$ 78,500-105,000





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PROPERTY FROM A UK PRIVATE COLLECTION

CIRCLE OF WILLIAM MARLOW

London, a view of the Thames with old Westminster Bridge, Westminster Abbey, the York Buildings Water Tower, and the Adelphi

oil on canvas
77.8 x 122.1 cm.; 30⁵/₈ x 48¹/₈ in.

PROVENANCE

Granville Bevan (1867–1950), Chipstead Park; Thence by descent.

This view of the riverfront is taken from where Waterloo Bridge stands today. It depicts several now lost London landmarks: old Westminster

Bridge, the tower of the York Buildings Waterworks Company, and the Adelphi. The Adelphi was a highly ambitious, imaginative development by the Adam architect siblings, and was an ingenious piece of self-promotion, its name deriving from the Greek for 'brothers.' In 1768 the Adams took a lease on the site and obtained an Act of Parliament which enabled them to reclaim part of the river, on which they built a vast network of brick vaults, topped by a grand terrace of private houses. The building was conceived as a whole, with pilasters articulating the centre and each end, and was surrounded by streets named after the brothers: Robert, James, William, John and Adam.

Residences in the Adelphi were allocated by lottery, each ticket costing £50. Among the many fashionable tenants was the actor David Garrick, who moved into number 5, one of the central houses, in April 1772. The landscape by Jan Both -

lot 160 in this sale - once formed part of Garrick's collection and must have hung in the house depicted here, where Garrick died in 1779 and his widow continued to live for another 43 years.

The construction of the Adelphi is recorded in several paintings by William Marlow, such as the signed work in the Museum of London.¹ The Adelphi was demolished in its entirety (except for 7 Adam Street) in 1936, and Colcutt and Hamp's massive Art Deco office block, Adelphi House, erected in 1938, still occupies the site.

¹ Inv. no. A25874; see M. Galinou and J. Hayes, *London in paint. Oil paintings in the collection at the Museum of London*, London 1996, pp. 83–85, cat. no. 27, reproduced in colour pp. 82–83.

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,600-26,200



211

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PROPERTY FROM A PRIVATE COLLECTION

JOSEPH WRIGHT OF DERBY, A.R.A.

Derby 1734 - 1797

Portrait of Major Richard Bayly (d. 1764)

inscribed on the reverse of the stretcher:
*B: Bayly Jan^r. Picture of her / Brother Richard
Bayly Oct^r. 1764*
oil on canvas
76.5 x 63.5 cm.; 30 x 25 in.

LITERATURE

B. Nicholson, *Joseph Wright of Derby. Painter of Light*, New York and London 1968, vol. I, p. 178.

An Irishman, the sitter was commissioned as an ensign in the 35th Regiment of Foot in 1745, rising to Major in a newly raised Scottish regiment, the 108th Foot in 1761, with which he served until 1763 when it was disbanded at the end of the Seven Years War. He is depicted here wearing the uniform of the 44th Regiment of Foot, in which he served between 1750 and 1761. The 44th Foot, under the command of Colonel Sir Peter Halkett (1695–1755), was sent to North America at the outbreak of the French and Indian War and saw service as part of General Braddock's army in the Ohio Valley. Bayly was named in regimental

orders on 17 June 1755 and saw action at the Battle of Monongahela (also known as The Battle of the Wilderness) on 9 July, where he was one of the few officers not to be wounded from the regiment, which lost its Colonel in the fight. The regiment remained in America for the rest of the war and went on to fight at the Battle of Carillon in July 1758 and the Battle of Fort Niagara in July 1759. He died on half pay on 8 November 1764.

Wright's account book lists a 'Capt. Bailey, £6. 6s' among sitters at Derby circa 1760. Allowing for the vagaries of the spelling of surnames in the 18th century it seems highly likely that this is the portrait to which the artist refers.¹ Bayly held the rank of Captain in the 44th Foot from 1757 and, given that he was 'raised for rank' in the 108th in 1761, must have left his regiment in America and returned to Britain to raise troops at around this time.

We are grateful to Dr. Brian Allen for endorsing the attribution on the basis of a photograph and suggesting a date of circa 1760. We are also grateful to Dr. Andrew Cormack for his assistance with the cataloguing of this lot.

¹ See *Literature* for Nicholson's transcription of Wright's account book.

£ 20,000-30,000
€ 22,900-34,300 US\$ 26,200-39,200



212

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THE PROPERTY OF A LADY

JOHN MARTIN

Haydon Bridge, Northumberland 1789 -
1854 Douglas, Isle of Man

Edwin and Angelina, or The Hermit

signed and indistinctly dated lower right:

JMartin 18[...]

oil on canvas

30.9 x 46.4 cm.; 12 $\frac{1}{8}$ x 18 $\frac{1}{4}$ in.

PROVENANCE

Arthur de Noé Walker (1820–1900), London;
His posthumous sale, London, Christie's,
10 December 1900, lot 84 (as 'The Hermit
of the Dale', together with 'A River Scene:
Moonlight'), for 3 Guineas to G. Fleetwood
Wilson;

Rev. E.S. Carr;

By whom sold, London, Christie's, 31 March
1950, lot 140 (as 'A Landscape with the
Temptation of Christ', together with 'A Woody
River Scene, moonlight'), for 45 Guineas to
James;

Anonymous sale, London, Christie's, 8 June
1995, lot 48;

Sir John Paul Getty, K.B.E. (1932–2003),
London;

By whom posthumously sold, London,
Christie's, 24 November 2004, lot 5.

LITERATURE

Probably Hazlitt, Gooden & Fox, *John Martin
1789–1854. Loan exhibition*, exh. cat., London
1975, under cat. no. 10;

M. Myrone (ed.), *John Martin. Apocalypse*, exh.
cat., London 2011, p. 224, note 3, under cat.
no. 20.

This painting illustrates part of the ballad 'Edwin
and Angelina', in 'The Vicar of Wakefield' by
Oliver Goldsmith, first published in 1766: *Turn,
gentle hermit of the dale / And guide my lonely
way, / To where yon taper cheers the vale /
With hospitable ray.* Angelina, believing her
rebuffed suitor Edwin has died of a broken heart,
disguises herself as a male pilgrim and embarks
on a journey of repentance. A hermit she meets
advises the concealed Angelina to renounce
women altogether, but upon revealing her true
identity, the hermit in turn declares himself to be

Edwin and the lovers are reunited. Martin places
the figures at the centre of a heroic vista framed
by ancient woodland, with majestic, snow-capped
mountains beyond – the story of romantic trial
set in a harsh wilderness clearly appealed to his
predilection for 'the Sublime.'

Martin painted at least two other versions of the
subject, one of larger dimensions, exhibited at
the British Institution in 1843, no. 211, the other
of almost identical size, signed and dated 1816,
today in the Laing Art Gallery, Newcastle.¹ The
signature on the present work has come to light
only since the painting's last appearance on
the market, and although the Laing picture has
traditionally been identified as that exhibited
at the British Institution in 1817, it is difficult to
distinguish between records of both versions.

¹ See Myrone 2011, pp. 83 and 224, cat. no. 20, reproduced in
colour.

£ 60,000-80,000

€ 68,500-91,500 US\$ 78,500-105,000



213

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PIETER FAES

Antwerp 1750-1814

Still life of roses, tulips, carnations and other flowers in an urn on a stone ledge, with peaches and grapes

oil on oak panel
67.7 x 50.4 cm.; 26½ x 19⅞ in.

PROVENANCE

Possibly Vischer-Doelpy collection (according to an old handwritten label on the reverse);
Anonymous sale, London, Christie's, 15 December 1983, lot 217 (as Follower of Jan van Huysum);
With Galerie de Jonckheere, Brussels, 1984 (as Jan van Huysum).

This work closely resembles Faes' early signed and dated painting of 1782, sold New York, Sotheby's, 5 June 2002, lot 14 (oil on panel, 82.6 x 63.5 cm.). It formerly bore a false signature, lower left, reading: *Jan Van Huysum fecit.*

£ 25,000-35,000
€ 28,600-40,000 US\$ 32,700-45,800



214



215



216

214

THE PROPERTY OF A GENTLEMAN

JOHANN JACOB KOLLER

Zürich 1746 - 1798 Amsterdam

Amsterdam, a view of the Spui with, on the left, the Nieuwezijds Voorburgwal and the entrance of the Begijnhof with the tower of the Engelse Kerk, the bridge of the Kalverstraat, and the tower of the Zuiderkerk beyond

signed and dated lower right: *J. Koller. / 1778*
oil on canvas
41.9 x 56.5 cm.; 16½ x 22¼ in.

PROVENANCE

Anonymous sale, Amsterdam, Sotheby's, 4 November 2003, lot 104;
Where acquired by the present owner.

± £ 10,000-15,000
€ 11,500-17,200 US\$ 13,100-19,600

215

PROPERTY FROM A UK PRIVATE COLLECTION

**JAN JOSEF HOREMANS
THE YOUNGER**

Antwerp circa 1714 - after 1790

A music party on a terrace

bears signature and date centre left on the
plinth: *J. van Hoeckel/ 166[?]*
oil on oak panel
68.4 x 86.9 cm.; 26⅞ x 34¼ in.

PROVENANCE

In the possession of the family of the present
owner for at least a century.

£ 15,000-20,000
€ 17,200-22,900 US\$ 19,600-26,200

216

PROPERTY FROM A UK PRIVATE COLLECTION

**PETRUS JOHANNES VAN
REGEMORTER**

Antwerp 1755 - 1830

A view of Antwerp with the River Scheldt to the left, the spire of the Onze-Lieve-Vrouwekathedraal in the distance, and numerous figures in the foreground, including an artist sketching

signed lower left: *Jan Van Regemorter pinxt*
oil on oak panel
61.9 x 90.1 cm.; 24⅜ x 35½ in.

PROVENANCE

In the possession of the family of the present
owner for at least a century.

£ 20,000-30,000
€ 22,900-34,300 US\$ 26,200-39,200



217

217

PROPERTY FROM A BRITISH PRIVATE COLLECTION

ATTRIBUTED TO FRANÇOIS-JOSEPH KINSON

Bruges 1770 - 1839

Portrait of General Anne-Charles
Lebrun (1775–1859)

oil on canvas
207 x 130.5 cm.; 81½ x 51¾ in.

PROVENANCE

Anonymous sale ('La Collection d'un Grand Amateur Français'), London, Sotheby's, 7 December 2000, lot 46 (as Attributed to Kinson);

Where acquired by the present owner.

Anne-Charles Lebrun served as Napoleon's Aide-de-Camp in a number of campaigns, and became General in 1807. He is best known however as Desaix's Aide-de-Camp, whom he caught as he fell from his horse, mortally wounded, at the Battle of Marengo, 14 June 1800.

W £ 15,000-20,000
€ 17,200-22,900 US\$ 19,600-26,200

218

PROPERTY FROM A BRITISH PRIVATE COLLECTION

JOSEPH KREUTZINGER

Vienna 1757 - 1829

Leopold II (1747–92), Grand Duke
of Tuscany and Holy Roman
Emperor, wearing the insignia of
the Order of the Golden Fleece
and the star and sash of the Order
of Maria Theresa

oil on canvas, in a carved and gilt wood frame
surmounted by the elaborately carved coat-
of-arms of the Grand Duchy of Tuscany,
decorated with oak leaves and the trophies
of war
106.5 x 83 cm.; 41¾ x 32¾ in.

PROVENANCE

Presented in 1801 to William Wickham, P.C.
(1761–1840);
Thence by family descent until sold ('The
Property of a Gentleman'), London, Sotheby's,
6 December 1995, lot 45;
Anonymous sale ('Property from a Private
Collection'), London, Sotheby's, 11 July 2002,
lot 235;
Where acquired by the present owner.

W £ 40,000-60,000
€ 45,700-68,500 US\$ 52,500-78,500



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ATTRIBUTED TO FERDINANDO TACCA
Italian, Florence, circa 1650
Apollo and Daphne
Estimate £100,000–150,000



Old Master Sculpture
& Works of Art

AUCTION LONDON 4 DECEMBER

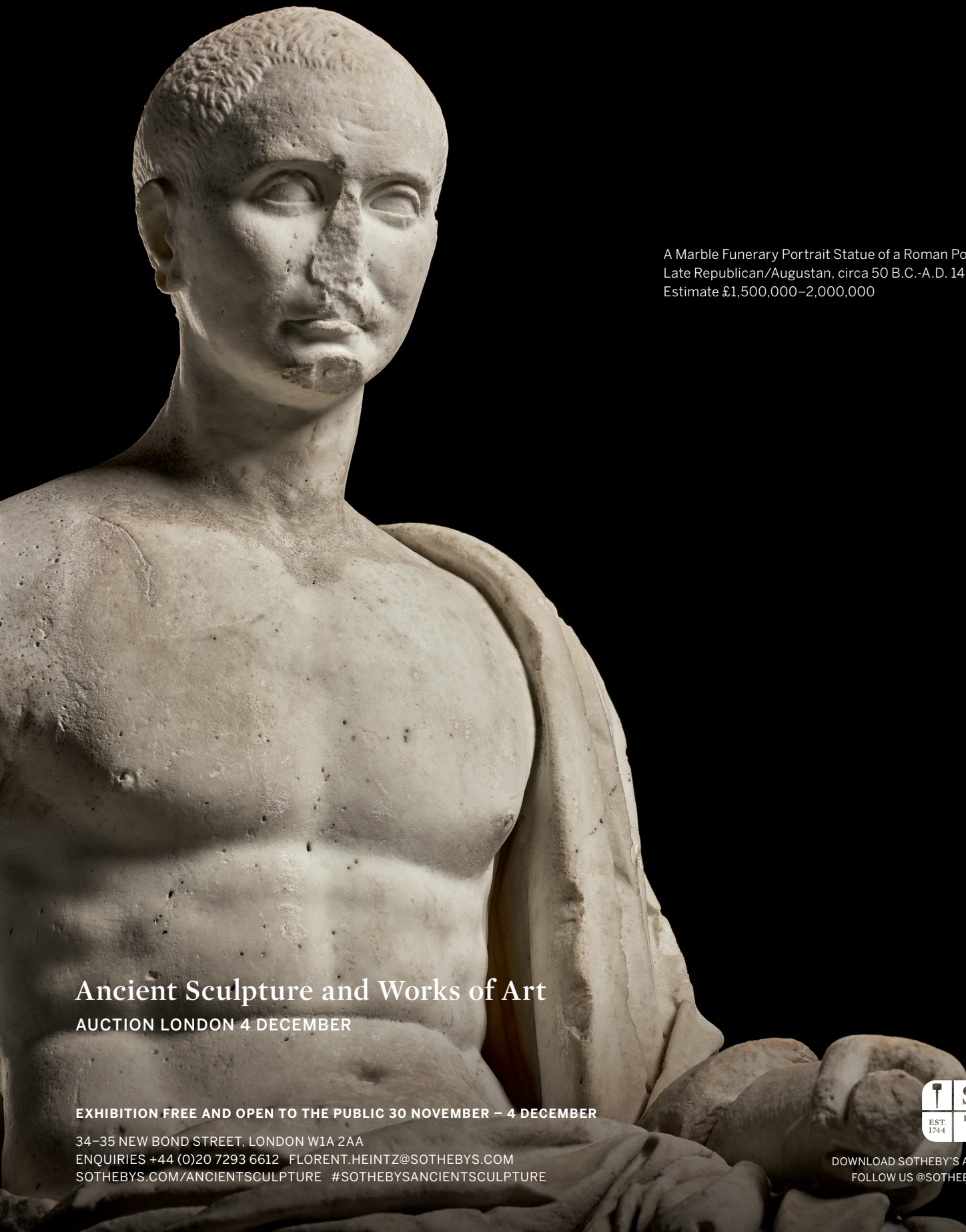
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The Gilded Age Revisited
Property from a Distinguished
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BALTHASAR VAN DER AST
*A still life with apricots, cherries,
a wild strawberry, red currants, shells
and insects on a stone ledge*
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JOHN RUSKIN

Southern front of the Basilica di San Marco,

from the loggia of the Palazzo Ducale, 1851

Estimate \$120,000–180,000

Old Master Drawings

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Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

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Please indicate how you would like to receive your invoices: ☐ Email ☐ Post/Mail

Telephone number during the sale (telephone bids only)

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

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		£
		£
		£
		£
		£
		£
		£
		£

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Guide for Absentee and Telephone Bidders

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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.

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If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

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This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

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If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

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Bids will be executed for the lowest price as is permitted by other bids or reserves.

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It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

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Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

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Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and

company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period

of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
 Tel +44 (0)20 7293 5220
 Fax +44 (0)20 7293 5910
 Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
 EU LICENCE THRESHOLD: ZERO
 Elements of artistic, historical or religious monuments
 EU LICENCE THRESHOLD: ZERO
 Manuscripts, documents and archives (excluding printed matter)
 EU LICENCE THRESHOLD: ZERO
 Architectural, scientific and engineering

drawings produced by hand
 EU LICENCE THRESHOLD: £12,305
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £12,305
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £41,018
 Paintings in oil or tempera
 EU LICENCE THRESHOLD: £123,055
 Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £24,611
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
 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 10 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 10 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 re-invoicing 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
Duncegan 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 BidNOW Conditions 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 ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions 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. 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.

10. 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.

11. 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.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using

technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance or emailing enquiries@sothebys.com.

13. 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 VIA BIDNOW

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.

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 = €1.13

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 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.

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 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



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.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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xxx

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FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

COLLECTIONS

27 November 2018
Paris

OLD MASTERS EVENING SALE

5 December 2018
London

MASTER DRAWINGS

30 January
New York

OLD MASTER SCULPTURE & WORKS OF ART

4 December
London

THE POHL-STRÖHER COLLECTION OF PORTRAIT MINIATURES

6 December
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