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MASTER PAINTINGS





MASTER PAINTINGS

AUCTION IN NEW YORK
8 JUNE 2017
SALE N09639
10:00 AM

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Saturday 3 June
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1

PROPERTY FROM A NEW YORK PRIVATE
COLLECTION

FOLLOWER OF HIERONYMUS BOSCH, CIRCA 1600

The Mocking of Christ

oil on panel
33½ by 24½ in.; 85.1 by 61.3 cm.

\$ 30,000-40,000

€ 28,200-37,600 £ 23,900-31,900

PROVENANCE

With Samuel Hartveld, New York, 1948;
Bart and Mary van Berg, New York;
By whom sold, London, Sotheby's, 8 October
1969, lot 14;
Acquired at the above sale by Dr. E. Evans;
By whom sold, London, Sotheby's, 30 October
1985, lot 74;
Anonymous sale, New York, Sotheby's, 17 April
1986, lot 23;
There acquired by the present collector.

LITERATURE

B. Sweeny (ed.), *John G. Johnson collection: catalogue of Flemish and Dutch paintings*, Philadelphia 1972, p. 10, under cat. no. 353 (as a copy after a lost original by Hieronymus Bosch);
B. Völker, *Die Entwicklung des erzählenden Halb-figurenbildes in der niederländischen Malerei des 15. und 16. Jahrhunderts*, PhD Dissertation, Göttingen University, 1975, vol. II, p. 10, cat. no. 44/5;
G. Unverfehrt, *Hieronymus Bosch: d. Rezeption seiner Kunst im frühen 16. Jh.*, Berlin 1980, p. 267, cat. no. 66a/d and cat. no. 66a/b.

The composition derives from Hieronymus Bosch's *Christ Mocked* (circa 1510, National Gallery, London). Other versions can be found in the Philadelphia Museum of Art and the Royal Museum of Fine Arts, Antwerp.¹

1. See D. Buzzati, *L'opera completa di Bosch*, Milan, 1966, p. 111, cat. nos. 55-57, and B. Sweeny, in Literature, p. 10, cat. no. 353.



2

PROPERTY OF A PRIVATE COLLECTOR

**WORKSHOP OF LUCAS
CRANACH THE ELDER**

Kronach 1472 - 1553 Weimar

Lucretia

inscribed and dated lower left: *L·B· 15*3*
inscribed upper center: *SATIVS EST MORI
QUAM IN DEDECORE VIVERE LUCRECIA
ROMANA*

oil on panel
31 by 18½ in.; 79 by 47 cm.

\$ 30,000-50,000
€ 28,200-47,000 £ 23,900-39,900

Although the identity of this anonymous master has not been established, he appears to have been a Bohemian artist active in or around the studio of Lucas Cranach around 1523. The goal of all the artists in Cranach's workshop was to produce paintings as close as possible to that of the master, many of which bore the Cranach insignia of the winged serpent. What is unusual about this *Lucretia* is that while the subject of the painting and the style are clearly based on Cranach, the panel has the artist's own initials.



3

PROPERTY OF A PRIVATE COLLECTOR

**BRUGES SCHOOL,
CIRCA 1540-1550**

Virgin and Child

oil on panel
13½ by 9¼ in.; 34.2 by 23.5 cm.

\$ 15,000-20,000

€ 14,100-18,800 £ 12,000-16,000

PROVENANCE

In the possession of the family of the current owners since the mid-19th century.

The style and compositional type of this *Virgin and Child* developed in Bruges amidst a highly developed and collaborative artistic environment. Works such as this were popularized in the early 1500's following the example of Gerard David, whose studio served as the training ground and source of inspiration for a number of painters who form part of a great generation of Bruges artists, including Adriaen Isenbrandt, Ambrosius Benson, Jan Provost, Albrecht Cornelis and Lancelot Blondeel, among others.



4

PROPERTY SOLD TO BENEFIT THE ACQUISITION
FUND OF THE DENVER ART MUSEUM

CASTILIAN SCHOOL, LATE 15TH CENTURY

Standing saints holding books and
croziers, probably Saint Benedict of
Nursia and Saint Bernard of Clairvaux

the latter inscribed in punchwork on the halo:
ABIAS

a pair, both oil on panel

each: 53½ by 25¾ in.; 135.9 by 65.7 cm.

(2)

PROVENANCE

Abelardo Linares, Madrid;
From whom acquired by Charles Bayly, Jr. (1897-
1954) in 1952;
By whom bequeathed to the Denver Art Museum
in 1953 (acc. no. 1953.84 and acc. no. 1953.85).

LITERATURE

Denver Art Museum Collection, European Art,
Denver 1955, p. 33, cat. nos. 83 and 84 (as
Spanish, unknown);
The Denver Art Museum, A Guide to the
Collection, Denver 1965, p. 30, reproduced (only
St. Bernard, as Spain 15th century);
The Denver Art Museum, Guide to the Collection,
Denver 1971, p. 32, reproduced (only St. Bernard,
as Spain 15th century).

The two saints depicted are thought to be
Benedict of Nursia (in black) and Bernard of
Clairvaux (in white). Saint Benedict was the
founder of the Benedictine order, the oldest
Western monastic order. Saint Bernard
was a Cistercian monk and theologian. The
Cistercian order was a reformed offshoot of the
Benedictines whose goal was to adhere more
closely to monastic life as originally dictated by
Saint Benedict.

\$ 30,000-40,000

€ 28,200-37,600 £ 23,900-31,900



5

PROPERTY OF A PRIVATE MIDWEST COLLECTOR

WORKSHOP OF PIETER COECKE VAN AELST THE ELDER

Aalst 1502 - 1550 Brussels

A triptych:
central panel: the Holy Family
left panel: the Adoration of the
Shepherds
right panel: the Circumcision

oil on oak panel with shaped tops

central panel: 21 $\frac{3}{4}$ by 16 $\frac{1}{4}$ in.; 55.3 by 41.2 cm.
wings (each): 22 $\frac{5}{8}$ by 7 $\frac{3}{4}$ in.; 57.5 by 19.5 cm.

PROVENANCE

Monsignor Joseph Canon Burke JCL (1854-1923);
St. Bede's College, Manchester;
By whom sold, London, Sotheby's, 26 April 2007,
lot 12;
There acquired by the present collector.

LITERATURE

C. Grössinger, *North-European Panel Paintings*,
London 1992, p. 158, cat. no. 41, reproduced figs.
145 and 147.

Although set in different backgrounds, the figures in the central panel of this triptych relate to a near identical composition attributed to Pieter Coecke van Aelst and documented in the Brussels collection of Dr. Simon.¹ The scenes on the triptych wings can also be found elsewhere, including on triptychs in England, Downside Abbey, and Valencia, Museo de Bellas Artes San Pio V.²

1. See G. Marlier, *Pierre Coeck D'Alost*, Brussels 1966, p. 227, reproduced fig. 163.

2. See C. Grössinger, under Literature, pp. 92-3, cat. no. 18, reproduced fig. 62, and p. 156, reproduced fig. 146.

\$ 20,000-30,000

€ 18,800-28,200 £ 16,000-23,900



6

PROPERTY OF AN EAST COAST COLLECTOR

CIRCLE OF LUCA
SIGNORELLI

King David

tempera on panel, tondo
diameter: 22 $\frac{5}{8}$ in.; 57.5 cm.

While the author of this painting remains elusive, the influence of Luca Signorelli is evident in the treatment of the figure, reminiscent of the bearded apostle to the left of Christ in his signed altarpiece, *The Communion of the Apostles* of 1512, now in the Museo Diocesano, Cortona.¹

1. T. Henry and L. Kanter, *Luca Signorelli, The Complete Paintings*. New York 2002, p. 229, cat. no. 102, reproduced.

\$ 10,000-15,000

€ 9,400-14,100 £ 8,000-12,000

FLEMISH SCHOOL, CIRCA 1520

Christ as Salvator Mundi

oil on panel
27 by 22 $\frac{5}{8}$ in.; 68.6 by 57.5 cm.

PROVENANCE

Anonymous sale, London, Christie's, 19 March 1965, lot 34
(as the Master of the Mansi Magdalen), for 250 Guineas,
to Lampon.

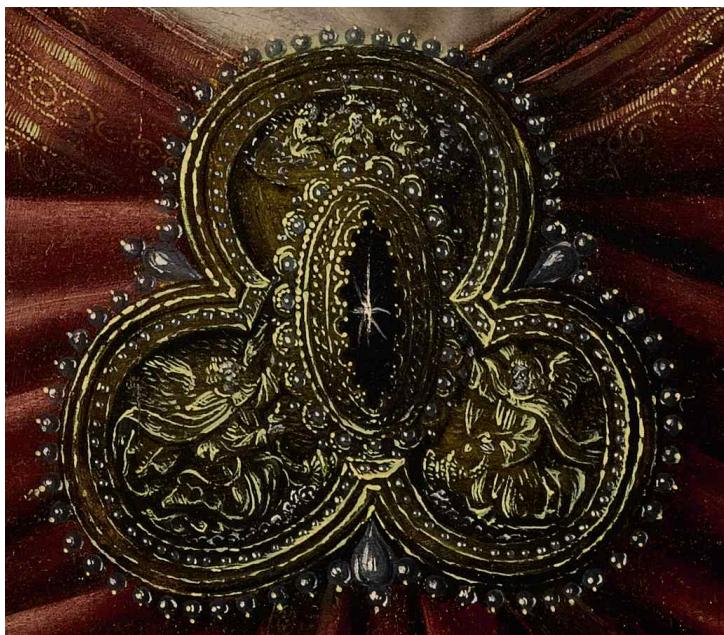
\$ 40,000-60,000

€ 37,600-56,500 £ 31,900-47,800

The composition of this striking and powerful image of *Christ as Salvator Mundi* (savior of the world) derives from a work by the Antwerp master Quentin Massys (1466-1530) which, in turn, was derived from the crowning figure of Christ in Hubert and Jan van Eyck's 1432 *Ghent Altarpiece*.¹ The Massys prototype is a bust-length image of Christ, with only part of his raised hand and the top part of the cross visible. The present composition depicting Christ's full torso and with the inclusion of the orb was produced in numerous variations by Massys's workshop and by close followers. Indeed, this painting was at one time ascribed to the Master of the Mansi Magdalene (active circa 1515-1525) (see Provenance), an artist who is closely associated with Massys and may have worked in his studio. Other similar known examples can be found in the North Carolina Museum of Art, Raleigh (Attributed to Quentin Massys and Studio) and in the Grosvenor Museum, Chester, UK (Studio of Quentin Massys). The latter is particularly close to the present example in the more voluminous depiction of the folds of Christ's drapery and the large trefoil-shaped clasp at his breast.

Despite the clear derivation of the present work from northern prototypes, there is something unusual, particularly in the physiognomy of Christ, that has led some Northern scholars to speculate a possible Spanish origin for this painting or, at least, possible Spanish influence. The painting is on an oak panel and, therefore, probably of Northern origin, while the embellished gold rays around Christ's head are more characteristic of works painted for the Spanish market. The refined painting style and distinctly Flemish landscape within the orb indicate that this *Salvator Mundi* was probably painted by a Northern artist working in Spain and, therefore, painted more for the tastes of a Spanish clientele.

1. In, respectively, the collection of the Koninklijk Museum voor Schone Kunsten, Antwerp, and St. Bavo's Cathedral, Ghent.



Detail of the present work



PROPERTY OF A GENTLEMAN**AMBROSIUS BENSON**

Lombardy 1495-1550 Bruges

The Crucifixion, with scenes from the Passion beyond

oil on panel, arched top
 22½ by 16 in.; 56.7 by 40.5 cm.

PROVENANCE

With Kunsthandel St. Lucas, The Hague, 1932;
 With Katz, The Hague and Dieren;
 Dr. C. ten Horn, Nijmegen;
 With J.H. Borghouts, Utrecht;
 A. van Stolk-Carp, Wassenaar, by *circa* 1950, probably purchased from the above;
 Thence by inheritance to the present owner.

EXHIBITED

Laren, Singer Museum, *Nederlandse Primitieven*, 1 July – 10 September 1961 (as Ambrosius Benson and where lent by J.S.H.M. van Stolk-Carp).
 With an old, damaged, undecipherable Rijksmuseum exhibition label on the reverse.

LITERATURE

P. Koomen, *Maanblad voor Beeldende Kunsten*, 1932, vol. IX, 6, pp. 187–88, reproduced p. 188;
 G. Marlier, *Ambrosius Benson et la Peinture à Bruges au Temps de Charles-Quint*, Damme 1957, pp. 95–96, 291, cat. no. 33, reproduced plate X.

\$ 100,000-150,000

€ 94,000-141,000 £ 80,000-120,000

Marlier dates this *Crucifixion* to 1528–30, comparing it to the *Deposition* in Liège from the same period. It calls on a number of influences and beautifully illustrates the scope of the transmission and sharing of motifs and ideas between and amongst Flemish artists in Bruges, Antwerp and Brussels around the year 1530.

The figure of Christ is ultimately borrowed from Rogier van der Weyden's *Crucifixion* now in Vienna in which He appears with head slumped onto His right shoulder, knees bent, His right foot placed over His left.¹ Benson used this figure type in another work of the same subject now in the Musées Royaux des Beaux-Arts in Brussels.² There is a distinct Davidian influence in the protagonists at the foot of the cross, the Saint John supporting the fainting Mary recalling the same figures to the left of David's own *Crucifixion* in the Metropolitan Museum of Art, New York.³ The detailed background landscape is loosely based on Memling's *Passion* in Turin. It is, however, painted in a distinct manner, quite different from the smoothly rendered principal figures that are so typical of Benson and the Bruges school, and recalls certain painters active in Antwerp during the same period. The group of figures to the right, fighting over Saint Joseph's mantle, are also distinct from the protagonists and may be by the same hand as the landscape. Marlier noted in their execution a resemblance to the work of Bernard van Orley.

We are grateful to Peter van den Brink for endorsing the attribution of the principal figures to Benson. Till Holger Borchert, however, while noting the evident quality of the painting, sees influences from the styles of Benson, Adriaen Isenbrandt and Jan Provoost and so prefers not to commit to an attribution, considering it a production of the Bruges school, *circa* 1530–40.

1. M.J. Friedländer, *Early Netherlandish Painting*, vol. II, Leiden 1967, p. 62, cat. no. 11, reproduced plates 18 and 19.

2. M.J. Friedländer, *Early Netherlandish Painting*, vol. XI, Leiden 1974, p. 95, cat. no. 248, reproduced plate 167.

3. M.W. Ainsworth, *Gerard David*, New York 1998, reproduced p. 123, fig. 125.





(ACTUAL SIZE)

9

PROPERTY FROM A CALIFORNIA COLLECTION

**PIETER CORNELISZ. VAN
SLINGELANDT**

Leiden 1640 - 1691

Boy in a window with a birdcage

oil on panel

4 $\frac{3}{8}$ by 3 $\frac{1}{2}$ in.; 11.1 by 8.9 cm.

PROVENANCE

With Deborah Gage, London, 2012;
From whom acquired by the present collector.

\$ 20,000-30,000

€ 18,800-28,200 £ 16,000-23,900



(ACTUAL SIZE)

10

PROPERTY FROM A CALIFORNIA COLLECTION

PIETER NEEFS THE ELDER

Antwerp 1578 (?) - 1656/61

The interior of a gothic church

oil on copper

6 $\frac{7}{8}$ by 5 $\frac{5}{8}$ in.; 17.5 by 14.3 cm.**PROVENANCE**

Marquis de Calvières (1693-1776);
Thence by descent;
Private collection, Belgium, 2011;
With Johnny Van Haeften, London, 2011.

LITERATURE

B.G. Maillet, *Intérieurs d'Églises 1580-1720, La Peinture Architecturale des Écoles du Nord*, Wijnegem 2012, p. 350, cat. no. M-1034, reproduced.

\$ 30,000-50,000

€ 28,200-47,000 £ 23,900-39,900



11

PROPERTY FROM AN ESTATE

PAULUS MOREELSE

Utrecht 1571 - 1638

The Holy Family

oil on canvas

37 by 33 in.; 94 by 87 cm.

Paulus Moreelse was a painter and architect in Utrecht, where he helped establish the Guild of St. Luke and was its first dean. He was an influential figure in the city and had many pupils, the most famous of which was Dirck van Baburen.

\$ 15,000-20,000

€ 14,100-18,800 £ 12,000-16,000



12

PROPERTY FROM THE TUCKER FAMILY TRUST

ATTRIBUTED TO JACOB
GERRITSZ. CUYP

Dordrecht 1594 - 1652 (?)

oil on panel
39½ by 29½ in.; 99.8 by 75 cm.

\$ 15,000-20,000
€ 14,100-18,800 £ 12,000-16,000

Portrait of a young boy and dog
in a landscape

PROPERTY FROM A PRIVATE COLLECTION

ATTRIBUTED TO AERT DE GELDER

Dordrecht 1645 - 1727

The enraged Ahasuerus

oil on canvas

40½ by 27¼ in.; 103 by 69.5 cm.

PROVENANCE

K. Lilienfeld, Leipzig, by 1914;
With Julius Böhler, Munich 1927;
With David Koetsier Gallery, New York, 1946;
From whom acquired by the family of the present collector.

EXHIBITED

Leipzig, Leipziger Kunstverein, *Ausstellung alter Meister aus Leipziger Privatbesitz*, 1914, no. 42;
New York, Koetsier Gallery, *Dutch Paintings*, 1946, no. 9.

LITERATURE

K. Freise, "Neue Bilder in holländischen Sammlungen", in *Der Cicerone*, vol. IV, 1912, pp. 659-662, reproduced, fig. 7 (here and below as by Aert de Gelder);
K. Lilienfeld, *Arent de Gelder, sein Leben und seine Kunst*, The Hague 1914, cat. no. 30, reproduced fig. 20;
K. Lilienfeld, "Die Ausstellung alter Meister aus Leipziger Privatbesitz", in *Kunstchronik*, vol. XXVI, p. 107;
E. Plietzsch, "Holländische Bilder des 17. Jahrhunderts aus Leipziger Privatbesitz", in *Monatshefte für Kunsthissenschaft*, vol. 8, 1915, p. 49;
D.R. van Fossen, *The Paintings of Aert de Gelder*, unpublished dissertation, Harvard University, Cambridge (Mass.) 1969, cat. no. 13;
J.-P. Foucart-Borville, "Un tableau reconstitué au Musée d'Amiens...", in *La revue du Louvre. Chronique des amis du Louvre*, vol. XX, 1970, p. 219, reproduced, fig. 6, note 59;
D. Lettieri, "Text, Narrative and Tradition: Scenes from *Esther* by Aert de Gelder," in *The J. Paul Getty Museum Journal*, vol. 8, 1980, pp. 75 and 82;
W. Sumowski, *Gemälde der Rembrandt-Schüler*, Landau 1983, vol. II, under cat. no. 731 (where described as cut);
J. W. von Moltke, *Arent de Gelder*, Doornspijk 1994, pp. 37-38, 72, cat. no. 25, reproduced, plate 25.

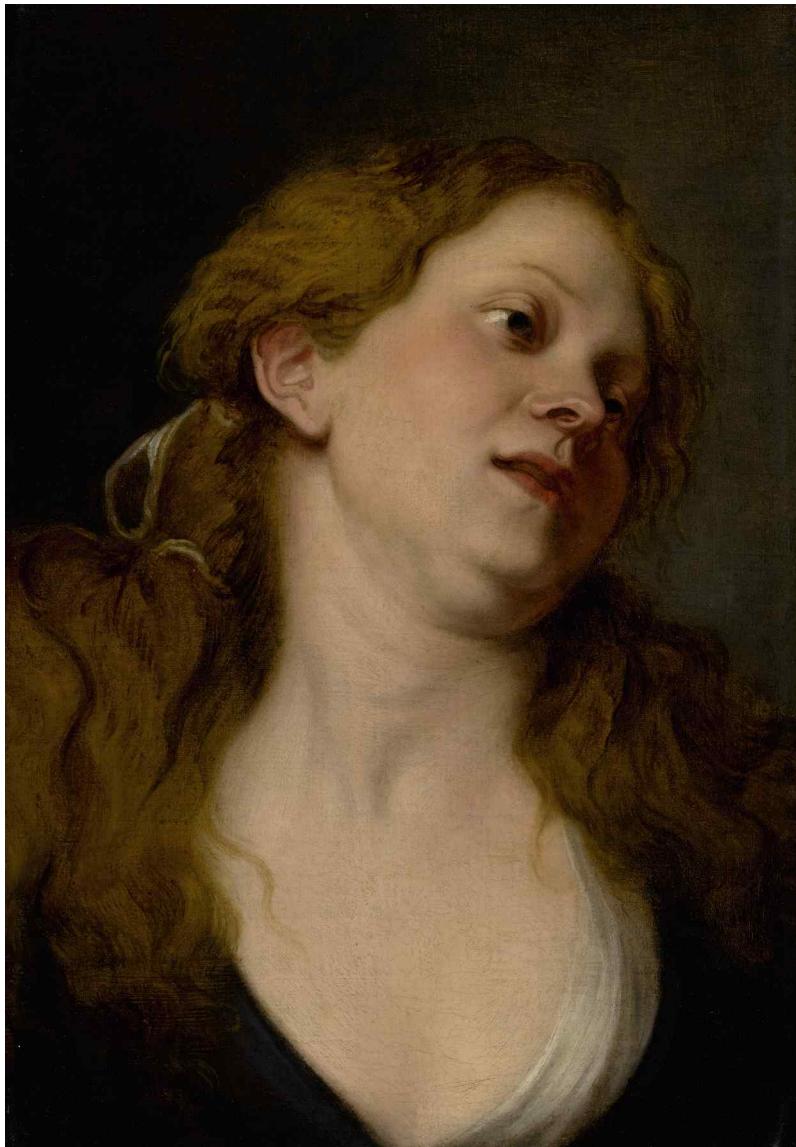
\$ 20,000-30,000

€ 18,800-28,200 £ 16,000-23,900

Between 1680 and 1687 De Gelder evidently became increasingly interested in the Book of Esther. Von Moltke (see Literature) lists no less than seventeen different paintings with subjects drawn from this one source. The subject of this painting is King Ahasuerus (Xerxes) of Persia, who reigned in the 5th century B.C., and who married the Jewish beauty Esther after dismissing his first queen Vashti. When her uncle Mordecai learnt of a decree from Xerxes's chief minister Haman to massacre all the Jews in Persia, he informed his niece, who at great risk to her own life, successfully interceded with the King. Haman was hanged on the gallows he had prepared for Mordecai, and Esther's valiant deed was recorded in the Purim letters, sent to all Jews throughout the Empire to commemorate their deliverance. Xerxes is clearly shown here discomfited, though whether this is with his first wife or (more likely) with the treachery of Haman cannot be certain.

The subject of Esther enjoyed great popularity with seventeenth-century Dutch artists, especially those of the Rembrandt circle. It has been suggested that these artists, as well as contemporary writers, may have been motivated by the contemporary analogy of the recent victory of the Dutch over the Spanish with the salvation of the Jews. De Gelder's own personal fascination with the subject may have been, as Von Moltke and Lettieri suggest, a combination of his preference for dramatic and unusual Old Testament subjects and exotic settings and costumes, perhaps betraying a personal interest in powerful female figures such as Esther, Tamar or Bathsheba. The former plausibly suggests that the present painting was most probably painted in 1685, the same year as the *Esther and Mordecai* in the Szépmuvészeti Museum in Budapest (see von Moltke, under Literature, p. 77 no. 35, plate 35). Another closely related small full-length of *Esther* of very similar format which was sold London, Phillips, 6 December 1988, lot 80, almost certainly dates from the same year. Both this and the present painting may, as Sumowski suggests, have originally formed part of larger compositions, an opinion supported in this work by the sudden cropping of the composition at right. The distinctive gilt goblet in this canvas also recurs in earlier related works, notably the *Esther and Ahasuerus* in the Musée de Picardie in Amiens (*ibid.*, pp. 74-5, cat. no. 30, reproduced in color, plate XVI).





14

PROPERTY OF A NEW YORK PRIVATE
COLLECTOR

**CIRCLE OF SIR ANTHONY
VAN DYCK**

Study of a young woman, probably
the Magdalene

oil on canvas
18 by 12 $\frac{1}{8}$ in.; 45.5 by 32.5 cm.

PROVENANCE

Anonymous sale, London, Sotheby's, 5 December
2006, lot 345;
There acquired by the present collectors.

\$ 4,000-6,000

€ 3,800-5,700 £ 3,200-4,800



15

PROPERTY OF A NEW YORK PRIVATE
COLLECTOR

FOLLOWER OF WILLEM VAN DE VELDE THE YOUNGER

An English ship in a gale attempting
to lie-to

oil on canvas
29 $\frac{7}{8}$ by 24 $\frac{7}{8}$ in.; 75.9 by 63.1 cm.

PROVENANCE

Unidentified sale, London, Sotheby's, 1959
(according to Robinson the picture was not found
in the sale of 28 October 1959, see *Literature*);
With Colnaghi & Co. Ltd., London;
From whom purchased by Sir Robert Abdy (d.
November 1976), 8 January 1960 (as Willem van
de Velde the Younger) (according to a label on
the reverse, see *Literature*);
Anonymous sale ('The Property of a Gentleman'),
Amsterdam, Sotheby's, 9 May 2006, lot 66 (as
Follower of Willem van de Velde the Younger);
There acquired by the present collectors.

LITERATURE

M.S. Robinson, *The paintings of the Willem
van de Veldes*, Greenwich 1990, vol. 2, p. 1118,
cat. no. 771/5.

\$ 15,000-20,000

€ 14,100-18,800 £ 12,000-16,000

PROPERTY FROM THE FAMILY OF EMILE WOLF

LOTS 16–35

When I returned from London in 1977, my then boss, Brenda Auslander, took me on a tour of all the major collectors of Old Masters in New York. This included trips to Paul Ganz, Mary Jane Harris, and of course, Emile Wolf. Upon arriving at his house, my first impression was of a very jovial and fun-loving yet serious collector, who had paintings and drawings from every school (though mostly Dutch 17th Century) hanging on his walls or, in some cases, sitting on the floor. There were books everywhere and file cabinets stuffed with information on each of the pictures, including letters he had received from experts. He would often proudly show these letters to his visitors, particularly if they were written by museum directors or famous art historians. He could not have been prouder of the art he possessed, and it gave him so much joy every day. In fact, on the reverse side of many of his paintings one can find little notes that he wrote, about an expert's opinion or thoughts concerning the work. In this way, he documented so much of what transpired in the house, which was itself a magnet for art historians from all over the world.

Along with the art, another particularly memorable feature of a visit to Emile's was the pastry. Veronica, his companion who lived with him, loved to bake Hungarian specialties and was exceptionally good at it—so if you went for tea, you could always be sure to have amazing cookies, cakes, or pies. Emile was equally proud of this aspect of his life! The memory of him always brings a smile to my face. He was a true collector—he thought about art every day, clearly bought things quite often, and after that embarked on a careful study of each work. He shared his art with the world in a variety of exhibitions, including one at Brandeis University and the Rhode Island School of Design. Today two of his best pictures, a Bartholomeus Breenbergh and Nikolaus Knüpfer, are owned by the Getty Museum, and here we are proud to present a small group of other paintings from his celebrated collection.

Here's to you Emile—the art world certainly needs more like you!

— George Wachter





16

PROPERTY FROM THE FAMILY OF EMILE WOLF

FRENCH SCHOOL, EARLY 19TH CENTURY

Still life of a lobster, a Chinese porcelain vase, oysters, lemons, bread, a knife and other objects on a wooden table draped with a green cloth

bears signature lower left on the edge of the table: *JB Oudry*

oil on canvas
43½ by 38¼ in.; 109.7 by 97 cm.

PROVENANCE

Private collection, Cologne, 1933;
O. Hirschmann, Amsterdam, 1934;
Madame Leboeuf, Epernay;
New York art market, 1966;
There acquired by Emile Wolf, New York;
Thence by descent to the present owners.

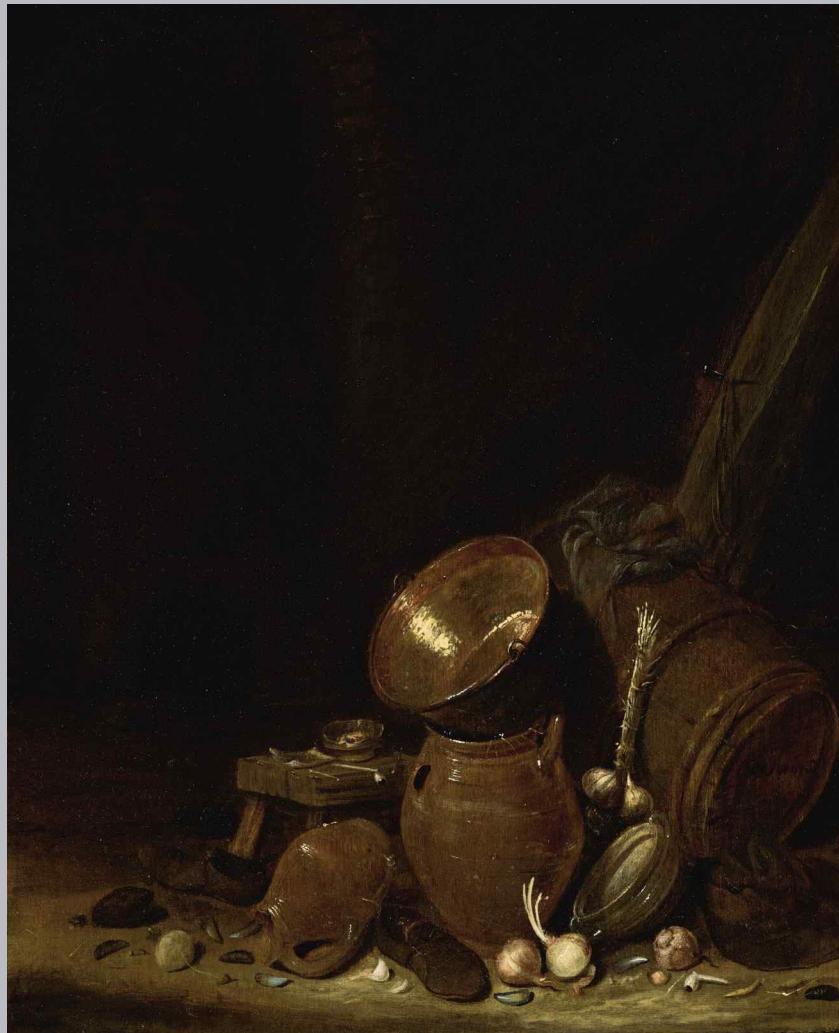
LITERATURE

H. Opperman, *Jean-Baptiste Oudry*, Chicago 1972, vol. I, p. 560, cat. no. P526, reproduced vol. II, p. 973, fig. 1 (as an early work by Oudry, circa 1710, based on a photograph).
H. Gerson, *Ausbreitung und Nachwirkung der Holländischen Malerei des 17. Jahrhunderts*, Amsterdam 1983, p. 220, reproduced fig. 37 (as Oudry).

This painting, once thought to be by the French artist Jean-Baptiste Oudry based on a false signature, is by a 19th-century artist looking directly at the still lifes of the Dutch Golden Age, particularly those of Willem Kalf.

\$ 12,000-18,000

€ 11,300-17,000 £ 9,600-14,400



17

PROPERTY FROM THE FAMILY OF EMILE WOLF

WILLEM KALF

Rotterdam 1619 - 1693 Amsterdam

Kitchen interior

signed with initials and dated lower right: WK1638

oil on panel

12¾ by 10½ in.; 32.5 by 26.1 cm.

PROVENANCE

With Alfred Brod, London;

Emile Wolf, New York;

Thence by descent to the present owners.

EXHIBITEDLondon, Alfred Brod, *Catalogue of paintings by old masters*, 17 October - 24 November 1956, no. 18;New York, Finch College Museum of Art, *Still Life Painters*, February 1965, no. 59;

Providence, Museum of Art, Rhode Island School of Design; Tampa, The Tampa Museum; Norfolk,

The Chrysler Museum, *The Discovery of the Everyday: Seventeenth Century Dutch Paintings from the Wolf Collection*, 1982 - 1983, no. 23 (as dated 1658);

Providence, Museum Boijmans Van Beuningen;

Aachen, Suermondt-Ludwig-Museum, *Gemaltes Licht, Die Stilleben von Willem Kalf 1619-1693*,

25 November 2006 - 3 June 2007, no. 1.

LITERATUREL. Grisebach, *Willem Kalf 1619-1693*, Berlin 1974,

pp. 37, 289 cat. no. C11, reproduced fig. 169

(under incorrectly attributed paintings);

J. Giltaij and F. Meijer, in *Gemaltes Licht, Die**Stilleben von Willem Kalf 1619-1693*, exhibition

catalogue, Rotterdam and Aachen 2006,

pp. 37-38, reproduced fig. 2; p. 42, cat. no. 1;

p. 160, cat no. A1.

We are grateful to Dr. Fred G. Meijer of the RKD/Netherlands Institute for Art History, The Hague, for endorsing the attribution to Kalf. He believes the painting to be typical of Kalf's early painting style when he was still in Rotterdam, before his sojourn in Paris.

At the time of the publication of Lucius Grisebach's 1974 catalogue of the works of Kalf (see Literature), the reproduction of this painting showed the figure of a woman in the left background and a niche with a bottle in the wall at upper right. These elements were removed in a subsequent restoration.

\$ 30,000-50,000

€ 28,200-47,000 £ 23,900-39,900

**PROPERTY FROM THE FAMILY OF EMILE WOLF****EMANUEL DE WITTE**

Alkmaar circa 1617 - 1691/2 Amsterdam

Interior of a Catholic church

signed indistinctly on the bench lower left

oil on panel

16½ by 12¾ in.; 41 by 32.4 cm., with a 1 cm.
addition along the bottom**PROVENANCE**

Viscount Weymouth

Anonymous sale, London, Sotheby's, 4 October
1944, lot 149;

There acquired by Cevat for £280;

With A. Welker, London, 1951;
Mrs. Angela van Praag, London;
By whom sold, London, Sotheby's, 10 November
1954, lot 65;
Where acquired by Croft for £260;
Sidney van den Berberg, 1956;
With Duits, London;
From whom acquired by Emile Wolf, New York;
Thence by descent to the present owners.

EXHIBITED

London, Milton Galleries, May 1945, no. 9;
Waltham, Massachusetts, Rose Art Museum,
Brandeis University, *17th Century Paintings from
the Low Countries*, February 27 - March 27, 1966,
no. 14;

Norfolk, The Chrysler Museum, Providence, R.I.,
Museum of Art, Rhode Island School of Design,
and Tampa, FL, The Tampa Museum, *The
Discovery of the Everyday: Seventeenth Century
Dutch Paintings from the Wolf Collection*, July 14 -
September 13, 1982, no. 60.

LITERATURE

I. Manke, *Emmanuel de Witte*, Amsterdam 1963,
p. 113, cat. no. 150.

A painting by de Witte of a church with similar
architecture, dated 1660, can be found in the
Landesmuseum, Hanover.¹

1. inv. no. PAM 889, see I. Manke, *Emmanuel de Witte*,
Amsterdam 1963, cat. no. 153, fig. 97.

\$ 15,000-20,000**€ 14,100-18,800 £ 12,000-16,000**



PROPERTY FROM THE FAMILY OF EMILE WOLF

ABRAHAM VAN DYCK

Amsterdam 1625 - 1672

"Grace before dinner," an old couple seated at a table

signed lower center on the table leg: AVD (in ligature)

oil on canvas

26 $\frac{3}{4}$ by 29 $\frac{3}{4}$ in.; 67.9 by 75.5 cm.

PROVENANCE

Anonymous sale, London, Sotheby's, 27 May 1959, lot 97 (as School of Rembrandt);
Emile Wolf, New York, by 1960;
Thence by descent to the present owners.

EXHIBITED

Sarasota, John and Mable Ringling Museum of Art, *Figures at a Table*, 7 February - 6 March 1960, no. 19;
Montreal, Montreal Museum of Fine Arts; Toronto, Art Gallery of Ontario, *Rembrandt and his Pupils*, 9 January - 27 April 1969, no. 43;
St. Petersburg, Florida, Museum of Fine Arts; Atlanta, High Museum of Art, *Dutch Life in the Golden Century*, 21 January - 4 May 1975, no. 34;
Providence, Museum of Art, Rhode Island School of Design; Tampa, The Tampa Museum; Norfolk, The Chrysler Museum, *The Discovery of the Everyday : Seventeenth Century Dutch Paintings from the Wolf Collection*, 1982 - 1983, no. 10.

LITERATURE

W. Sumowski, Review of D. Pont, *Barent Fabritius*, 1958, in *Kunstchronik*, XII, 1959, p. 291;
J.R. Judson, Review of the exhibition *Rembrandt and His Pupils*, in *The Burlington Magazine*, CXI, 1969, p. 704 (as not by Abraham van Dyck, but French or Spanish);
B.A. Rifkin, "Rembrandt and His Circle," in *Art News*, vol. 68, October 1969, p. 33, reproduced p. 32 (as circa 1650);
F. Robinson, in *Dutch Life in the Golden Century*, exhibition catalogue, St. Petersburg and Atlanta 1975, pp. 48-49, cat. no. 34, reproduced fig. 34;
W. Sumowski, *Gemälde der Rembrandt Schüler*, vol. I, Landau/Pfalz 1983, p. 673 cat. no. 384, reproduced p. 705.

\$ 30,000-50,000

€ 28,200-47,000 £ 23,900-39,900



PROPERTY FROM THE FAMILY OF EMILE WOLF

FRANCHOYS ELAUT

Haarlem 1589 - 1635

Still life with a pewter jug, a ham on a pewter plate, lemons, bread, a gilt mounted roemer and other objects on table covered in a white cloth

signed in monogram and dated lower right on knife and handle: *FE Fecit A° 1627*

oil on panel

18¾ by 33½ in.; 47.6 by 85.1 cm.

EXHIBITED

Waltham, Massachusetts, Rose Art Museum,
Brandeis University, *17th Century Paintings from
the Low Countries*, 27 February - 27 March 1966,
no. 2 (as Floris van Schooten);
New Brunswick, N.J., Jane Voorhees Zimmerli Art
Museum, *Haarlem: The Seventeenth Century*,
19 February - 17 April 1983, no. 37;
Norfolk, Virginia, Chrysler Museum, *The
Discovery of the Everyday: Seventeenth Century
Dutch Paintings from the Wolf Collection*, no. 12.

LITERATURE

E. Gemar-Koeltzsch and L. Bild-Lexikon,
Holländische Stillebenmaler im 17. Jahrhundert,
1995, vol. 2, pp. 332, cat. no. 117/2, reproduced
p. 333;
F.G. Meijer, 'Een nieuwe kijke op Franchoys Elaut
(1589-1635)', in *Oud Holland* 109, no. 1/2, 1995,
pp. 20-22, reproduced fig. 2.;
N.R.A. Vroom, *A Modest Message, as intimated by
the painters of the 'Monochrome Banquetje'*, vol. III,
1999, pp. 25-31, 37, 39, 49, reproduced pp. 25-27,
figs. 10, 10a, 10b and 10c (erroneously identified
in the text as figs. 13 and 14);
M. Brunner-Bulst, *Pieter Claesz.*, Lingen 2004,
p. 167, fig. 45.

A native of Haarlem, Franchoys Elaut was a contemporary of Pieter Claesz. and Willem Claesz. Heda, with whom his work is often confused. Elaut specialized in monochrome still lifes, and the present painting is an excellent example of his ability to depict the texture of a range of objects (in this case, pewter, silver, glass, food, and cloth). Vroom (see Literature) considered this to be the artist's finest work and was particularly impressed with the reflections and play of light upon the pewter jug, a hallmark of his oeuvre.

Unusually, Elaut has depicted a plate of olives reflecting in the jug, rather than the lemons which sit on the table. Presumably he had originally placed olives on the plate before changing them for lemons and chose not to alter the reflection in the jug.

\$ 20,000-30,000

€ 18,800-28,200 £ 16,000-23,900



21

PROPERTY FROM THE FAMILY OF EMILE WOLF

BONAVENTURA PEETERS THE ELDER

Antwerp 1614 - 1652 Hoboken

Vessels and a rowing boat on choppy waters, near a small harbor town with a windmill, possibly Hoboken

signed in monogram lower center on the post: BP
oil on panel
12 $\frac{5}{8}$ by 9 $\frac{5}{8}$ in.; 32.1 by 24.4 cm.

PROVENANCE

With Julius Weitzner, New York;
Emile Wolf, New York, by 1965;
Thence by descent to the present owners.

EXHIBITED

Brussels, Musées Royaux des Beaux-Arts de Belgique, *Le Siècle de Rubens*, October - December 1965, no. 163 (lent by E. Wolf);
Waltham, Rose Art Museum, Brandeis University, *17th Century Paintings from the Low Countries*, 27 February - 27 March, 1966, no. 13;
Providence, Museum of Art, Rhode Island School of Design; Tampa, The Tampa Museum; Norfolk, The Chrysler Museum, *The Discovery of the Everyday: Seventeenth Century Dutch Paintings from the Wolf Collection*, 1982 - 1983, no. 36.

A pupil of Andries van Eertvelt and Simon de Vlieger, Bonaventura Peeters is one of the few Flemish artists to have specialized in marine painting, a tradition championed primarily by the Dutch. Recognized for his attention to detail and his depictions of ships atop turbulent seas, Peeters was first active in Antwerp, where he became a master of the Guild of Saint Luke in 1634, but he spent the end of his career in Hoboken, where he likely completed this painting.

\$ 15,000-20,000

€ 14,100-18,800 £ 12,000-16,000



22

PROPERTY FROM THE FAMILY OF EMILE WOLF

HANS JORDAENS III

Antwerp circa 1595 - 1643

Entry into Noah's Ark

oil on panel

30 $\frac{1}{4}$ by 51 $\frac{5}{8}$ in.; 76.8 by 131.1 cm.

PROVENANCE

Emile Wolf, New York, by 1966;

Thence by descent to the present owners.

EXHIBITED

Waltham, Massachusetts, Rose Art Museum,
Brandeis University, *17th Century Paintings from
the Low Countries*, 27 February - 27 March 1966,
no. 1 (as Jan Brueghel the Elder)

Providence, Museum of Art, Rhode Island School
of Design; Tampa, The Tampa Museum; Norfolk,
The Chrysler Museum, *The Discovery of the
Everyday: Seventeenth Century Dutch Paintings
from the Wolf Collection*, 1982 - 1983, no. 6 (as
Jan Brueghel the Elder)

In a letter dating 3 August 1985, Dr. Jan Briels
endorsed the attribution of this painting to Hans
Jordaens III and compared it to another version
of the same subject by the artist in the Schloss
Weißenstein, Pommersfelden (inv. no. 275).

\$ 15,000-20,000

€ 14,100-18,800 £ 12,000-16,000



23

PROPERTY FROM THE FAMILY OF EMILE WOLF

KAREL DUJARDIN

Amsterdam 1626 - 1678 Venice

An Italianate landscape with two peasants and horses near ruins

signed and dated lower right: *K. du Jardin / 166?*

oil on canvas

17½ by 15½ in.; 43.5 by 39.4 cm.

PROVENANCE

Emile Wolf, New York, by 1966;
Thence by descent to the present owners.

EXHIBITED

Waltham, Massachusetts, Brandeis University,
17th Century Paintings from the Low Countries,
27 February - 27 March 1966, no. 16;
Providence, Museum of Art, Rhode Island School
of Design; Tampa, The Tampa Museum; Norfolk,
The Chrysler Museum, *The Discovery of the
Everyday: Seventeenth Century Dutch Paintings
from the Wolf Collection*, 1982 - 1983, no. 9.

\$ 15,000-20,000

€ 14,100-18,800 £ 12,000-16,000

PROPERTY FROM THE FAMILY OF EMILE WOLF

WORKSHOP OF SIR PETER PAUL RUBENS

Siegen 1577 - 1640 Antwerp

Satyr and Bacchante

oil on copper

13½ by 17¼ in.; 34 by 44 cm.

PROVENANCE

A.P. Visscher, Basel;
Max Flersheim, Paris, by 1918;
Mrs. Nelson E. Nordquist;
By whom sold, New York, Sotheby Parke Bernet, 7 June 1978,
lot 164 (as by Studio of Rubens);
There purchased by Emile Wolf, New York;
Thence by descent to the present owners.

LITERATURE

M. Jaffé, *Catalogo Completo Rubens*, Milan 1989, pp. 227-8,
cat. no. 427, reproduced (as the best known version of this
composition, see note below).

ENGRAVED

Voet (see M. Rooses, *Rubens, Sa vie et son oeuvre*, Antwerp
1890, vol. III, p. 94, cat. no. 611bis).

\$ 40,000-60,000

€ 37,600-56,500 £ 31,900-47,800

In his seminal catalogue raisonné of Rubens' work, Michael Jaffé describes this refined copper as "la migliore versione nota di una composizione di Rubens documentata da un'incisione in controparte di Alexander Voet (fig. 1)".¹ Indeed the composition is known in versions of varying quality, of which the present example appears to be the finest extant example. Another of this exact type includes a panel sometimes given to Victor Wolfvoet formerly in the collection of Prince Serge Koudacheff, St. Petersberg, as well as a now lost example (possibly the prime version) in the Paris collection of the Duke of Richelieu. As is often the case with Rubens and his prodigious workshop operation, figures and studio models are utilized in modified compositions, as is the case here with the devilishly mischievous satyr who directly engages the viewer whilst holding a bountiful basket of fruit. The same figure is found in an upright *Two Satyrs* of circa 1618-19 in the Munich Alte Pinakothek (fig. 2, inv. 873), as well as a *Satyr and Maiden with Basket of Fruit* from circa 1615 in the Schönborn-Buchheim Collection.

1. trans: "The best known version of a composition by Rubens documented by an engraving in reverse by Alexander Voet". See Literature, Jaffé 1989, p. 227.

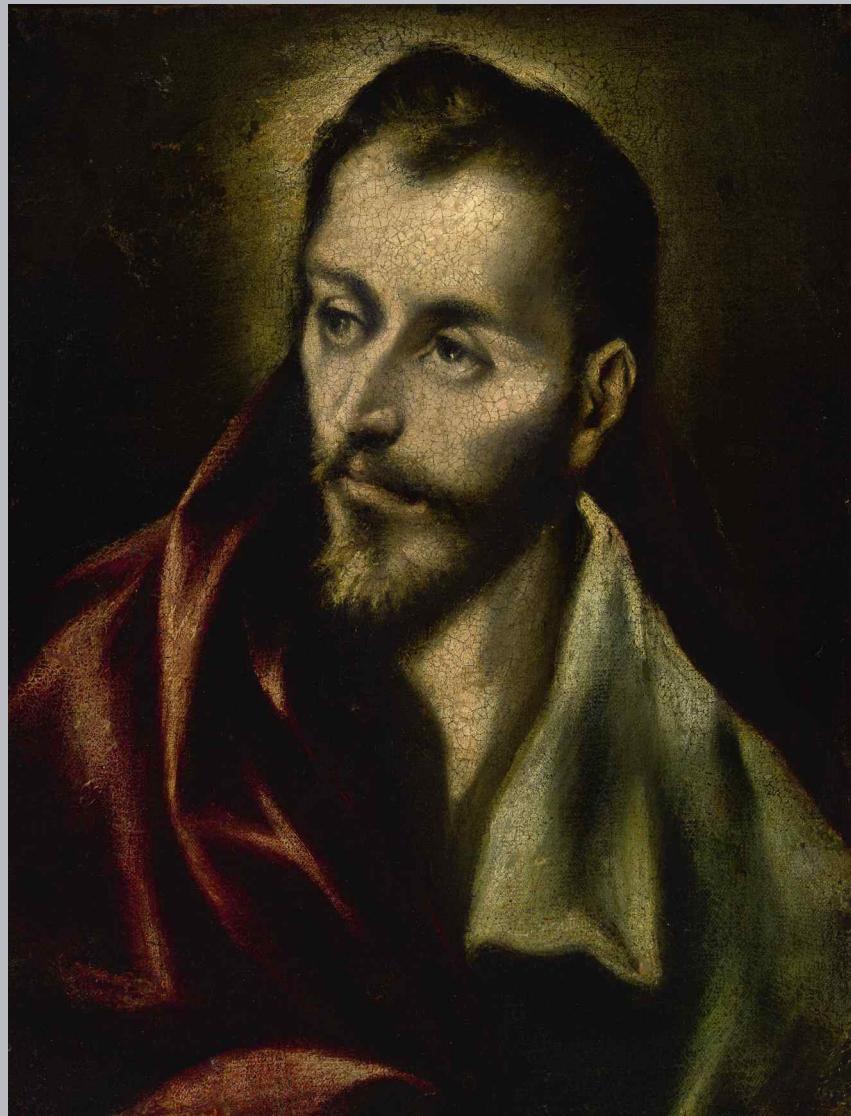


Fig. 1 Alexander Voet the Younger, after Peter Paul Rubens, *Satyr and Bacchante*



Fig. 2 Peter Paul Rubens, *Two Satyrs*, Alte Pinakothek, Munich, Germany, Peter Willi, Bridgeman Images





26

PROPERTY FROM THE FAMILY OF EMILE WOLF
FOLLOWER OF SIR PETER PAUL RUBENS

The abduction of Proserpina

oil on panel
24½ by 62½ in.; 61.3 by 158.8 cm.

PROVENANCE

Emile Wolf, New York, by 1952;
Thence by descent to the present owners.

LITERATURE

E. Larsen, *P.P. Rubens*, Antwerp 1952, pp. 181, 183, cat. no. 95, reproduced plate 141 (as Sir Peter Paul Rubens);
S. Alpers, *The Decoration of the Torre de la Parada*, in *Corpus Rubenianum*, Ludwig Burchard, vol. IX, London 1971, pp. 256-257, under cat. no. 53 (as a copy).

The prime version of this composition is in the Museo del Prado, Madrid (inv. no. 1659).¹

1. See S. Alpers, in *Literature*, cat. no. 53, reproduced fig. 170.
\$ 6,000-8,000
€ 5,700-7,600 £ 4,800-6,400

25

PROPERTY FROM THE FAMILY OF EMILE WOLF
CIRCLE OF DOMÉNIKOS THEOTOKOPOULOS, CALLED EL GRECO

Head of an apostle

oil on canvas
19¾ by 15¼ in.; 50.2 by 38.7 cm.

This figure is loosely based on that of Saint James Major from the two Apostle series by El Greco in the El Greco Museum, Toledo, and the Palace of the Marqués de San Feliz, Oviedo.

\$ 15,000-20,000
€ 14,100-18,800 £ 12,000-16,000

PROVENANCE

Emile Wolf, New York;
Thence by descent to the present owners.



27

PROPERTY FROM THE FAMILY OF EMILE WOLF

BENJAMIN GERRITSZ. CUYP

Dordrecht 1612 - 1652

Argus, Mercury and Io

bears signature lower left: AVOstade (AV in ligature)

oil on panel
11¾ by 11¾ in.; 29.7 by 29.7 cm.

PROVENANCE

With Alfred Brod, Ltd., London, 1956;
From whom acquired by Emile Wolf, New York;
Thence by descent to the present owners.

EXHIBITED

Waltham, Massachusetts, Rose Art Museum,
Brandeis University, *17th Century Paintings from
the Low Countries*, February 27 - March 27, 1966,
no. 9, pp. 24-25, reproduced p. 25 (as by Ostade);
Norfolk, The Chrysler Museum, Providence, R.I.
Museum of Art, Rhode Island School of Design, and
Tampa, FL, The Tampa Museum, *The Discovery of
the Everyday: Seventeenth Century Dutch Paintings
from the Wolf Collection*, 14 July – 13 September
1982, no. 34, reproduced (as by Ostade).

LITERATURE

Alfred Brod, *Catalogue of Paintings by Old
Masters*, London, 1956, no. 24 (as by Ostade).

We are grateful to Fred Meijer of the Fijksbureau
voor Kunsthistorische Documentatie for
suggesting the attribution to Benjamin Gerritsz.
Cuyp, based on photographs. He dates the
picture to the early 1630s.

\$ 5,000-7,000

€ 4,700-6,600 £ 4,000-5,600





28

PROPERTY FROM THE FAMILY OF EMILE WOLF

CIRCLE OF FRANÇOIS
HABERT

Still life of peaches, grapes, figs and other fruit spilling out of a blue and white porcelain bowl, resting on a stone ledge

oil on canvas
21¾ by 35¼ in.; 55.7 by 89.5 cm.

PROVENANCE

Emile Wolf, New York;
Thence by descent to the present owners.

\$ 8,000-12,000
€ 7,600-11,300 £ 6,400-9,600



29

PROPERTY FROM THE FAMILY OF EMILE WOLF

ABRAHAM BLOMMAERT

circa 1626-1693 Amsterdam

Hilly landscape with figures by a river

signed lower left: *A Blommaert*

oil on canvas

21½ by 17½ in.; 54.9 by 43.5 cm.

PROVENANCE

Anonymous sale, Cologne, Lempertz, 22 May 1957, lot 1806 (together with a pendant, as Adriaen Bloemaert);

Emile Wolf, New York, by 1966;

Thence by descent to the present owners.

EXHIBITED

Waltham, Massachusetts, Rose Art Museum, Brandeis University, *17th Century Paintings from the Low Countries*, February - March 1966, no. 8 (as Adriaen Bloemaert);

Providence, Museum of Art, Rhode Island School of Design; Tampa, The Tampa Museum; Norfolk, The Chrysler Museum, *The Discovery of the Everyday: Seventeenth Century Dutch Paintings from the Wolf Collection*, 1982 - 1983, no. 4 (as Adriaen Bloemaert).

LITERATURE

Waltham, The Rose Art Museum, *17th Century Paintings from the Low Countries*, exhibition catalogue, pp. 22-23, cat. no. 8, reproduced (as Adriaen Bloemaert);

M.J. Bok and M. Roethlisberger, "Not Adrien Bloemaert but Abraham Blommaert (of Middleburg), Landscape Painter," *Oud Holland*, vol. 110, 1996, p. 30, no. 71.

Although once erroneously identified as by Adriaen Bloemaert, the son of Abraham Bloemaert, this canvas was painted by the similarly named Abraham Blommaert, a landscape painter active in Middleburg during the seventeenth century.

\$ 14,000-18,000

€ 13,200-17,000 £ 11,200-14,400



30

PROPERTY FROM THE FAMILY OF EMILE WOLF

SALOMON VAN RUYSDAEL

Naarden 1600/3 - 1670 Haarlem

River landscape with fishermen and cattle, the Grote Kerk of Alkmaar beyond

signed and dated lower left: SVRuysdael 1664
(SVR in ligature)

oil on panel

19½ by 27¼ in.; 50.5 by 69.2 cm.

PROVENANCE

Possibly, Anonymous sale, Amsterdam, 24 July 1792, lot 83, to Yver;
Benjamin Knowler, New York;
By whom gifted to the Metropolitan Museum of Art, New York, 1922;
With Duveen Brothers, Inc., New York, by 1954;
Emile Wolf, New York;
Thence by descent to the present owners.

EXHIBITED

New York, The Metropolitan Museum of Art, 1922;
Boston, Harvard University, Fogg Museum of Art, 1928;
London, Ontario, University of Western Ontario, McIntosh Memorial Gallery, *Loan Exhibition: Seventeenth Century Dutch Masters*, 20 February - 20 March 1954;
Providence, Museum of Art, Rhode Island School of Design; Tampa, The Tampa Museum; Norfolk, The Chrysler Museum, *The Discovery of the Everyday: Seventeenth Century Dutch Paintings from the Wolf Collection*, 1982 - 1983, no. 43.

LITERATURE

H. de Groot, *A Catalogue Raisonne of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, London 1912, vol. IV, pp. 5, 218, cat. no. 689e;
"Dutch Masters Shown at Fogg," *Art News*, 12 May 1928, p. 6;
W. Stechow, *Salomon van Ruysdael*, Berlin 1938, p. 132, cat. no. 535;
W. Stechow, *Salomon van Ruysdael*, Berlin 1975, p. 152, cat. no. 535.

\$ 30,000-50,000

€ 28,200-47,000 £ 23,900-39,900



31

PROPERTY FROM THE FAMILY OF EMILE WOLF

**DIRCK DIRCKSZ. VAN
SANTVOORT**

Amsterdam circa 1610 - 1680

Joseph in prison

oil on panel

12 by 15¾ in.; 30.5 by 40 cm.

PROVENANCE

Emile Wolf, New York;

Thence by descent to the present owners.

EXHIBITED

Sarasota, John and Mable Ringling Museum of Art, *Figures at a Table*, 7 February - 6 March 1960, no. 18 (as Willem de Poorter);
Providence, Museum of Art, Rhode Island School of Design; Tampa, The Tampa Museum; Norfolk, The Chrysler Museum, *The Discovery of the Everyday: Seventeenth Century Dutch Paintings from the Wolf Collection*, 1982 - 1983, no. 20 (as attributed to Gerard van Honthorst).

LITERATURE

W. Sumowski, *Gemälde der Rembrandt-Schüler*, Landau/Pfalz 1983, vol. IV, pp. 2387-2388, note 24, reproduced p. 2398 (as Dirck van Santvoort).

\$ 15,000-20,000

€ 14,100-18,800 £ 12,000-16,000



32

PROPERTY FROM THE FAMILY OF EMILE WOLF

FRENCH SCHOOL, 18TH
CENTURY

The Cave of Neptune at Tivoli

oil on panel
9½ by 12¼ in.; 23.5 by 31.3 cm.

This charming landscape is likely by a close contemporary of Hubert Robert, the most important landscape artist in France in the 18th century. Indeed, it has been suggested that this could be a very early work by Robert.

\$ 8,000-12,000
€ 7,600-11,300 £ 6,400-9,600



33

PROPERTY FROM THE FAMILY OF EMILE WOLF

STUDIO OF WILLEM VAN DE
VELDE THE YOUNGER

Leiden 1633 - 1707 London

A fishing pink hauled up on the
beach in a fresh breeze on the Dutch
coast

bears signature and date on the roller in the
foreground: *W.V. Velde 1672*

oil on panel

12½ by 16 in.; 31.2 by 40.7 cm.

PROVENANCE

With J. Leger & Son, London (from an old label on
the reverse);
Emile Wolf, New York;
Thence by descent to the present owners.

EXHIBITED

Providence, Museum of Art, Rhode Island School
of Design; Tampa, The Tampa Museum; Norfolk,
The Chrysler Museum, *The Discovery of the
Everyday: Seventeenth Century Dutch Paintings
from the Wolf Collection*, 1982 - 1983, no. 54 (as
by Willem van de Velde the Younger).

LITERATURE

M.S. Robinson, *A Catalogue of the Paintings of
the Elder and the Younger Willem van de Velde*,
Greenwich 1990, vol. II, p. 875, cat. no. 166[3] (as
showing signs that suggest a work by the Van de
Velde studio; incorrectly listed as oil on canvas).

\$ 25,000-35,000

€ 23,500-32,900 £ 20,000-27,900

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

GIOVANNI BATTISTA SALVI, CALLED SASSOFERRATO

Sassoferrato 1609 - 1685 Rome

The Madonna and Child

oil on canvas

19½ by 15¼ in.; 48.5 by 38.5 cm.

PROVENANCE

Sir Francis Cook, 1st Bt., Visconde de Monserrate (1817-1901),
Doughty House, Richmond, by 1901;
Sir Frederick Cook, 2nd Bt., (1844-1920);
Sir Herbert Cook, 3rd Bt., (1868-1939);
Thence to Sir Francis Cook, 4th Bt. and The Trustees of The
Cook Collection;
By whom sold to Marshall Spink in February 1955;
With Galerie G. Cramer, The Hague, by 1964.

EXHIBITED

Wolverhampton, Bolton and Eastbourne, The Art Exhibitions
Bureau, Touring Exhibition, *Sacred Art from the Cook
Collection*, June - November 1947;
Northampton, Scarborough, Mansfield, Sheffield, Doncaster,
Blackpool, Gateshead, Darlington and Sunderland, The Art
Exhibitions Bureau, Touring Exhibition, *Paintings by Old
Masters from The Cook Collection*, April 1948 - August 1949,
no. 3.

LITERATURE

An Abridged Catalogue of the Pictures at Doughty House,
Richmond, Belonging to Sir Frederick Cook, Bart, Visconde de
Monserrate, London 1907 and 1914, p. 28, cat. no. 28, in The
Long Gallery;
T. Borenius, *A Catalogue of the Paintings of Doughty House,
Richmond & elsewhere in the collection of Sir Frederick Cook
Bt.*, London 1913, vol. I, p. 88, cat. no. 77, in The Long Gallery;
*An Abridged Catalogue of the Pictures at Doughty House,
Richmond, Surrey, in the collection of Sir Herbert Cook, Bart*,
London 1932, p. 33, cat. no. 77, in The Long Gallery;
E. Danziger, "The Cook Collection, Its Founder and Its
Inheritors," *The Burlington Magazine*, vol. 146, no. 1216,
July 2004, no. 77.

\$ 50,000-70,000

€ 47,000-66,000 £ 39,900-56,000

Sassoferrato specialized in the production of private devotional works, and was primarily employed by his patrons to provide images for personal spiritual contemplation. This composition is one of his most famous and successful designs. Known in a number of variants, some as horizontal and some including *putti* around the Madonna, the most notable versions are the paintings in the Museo del Prado, Madrid, and in the Galleria Nazionale delle Marche, Urbino.¹ The design appears to derive from a lost work by Guido Reni, now known only through contemporary engravings,² but the distinctive coloring and handling of the drapery is entirely Sassoferrato's own.

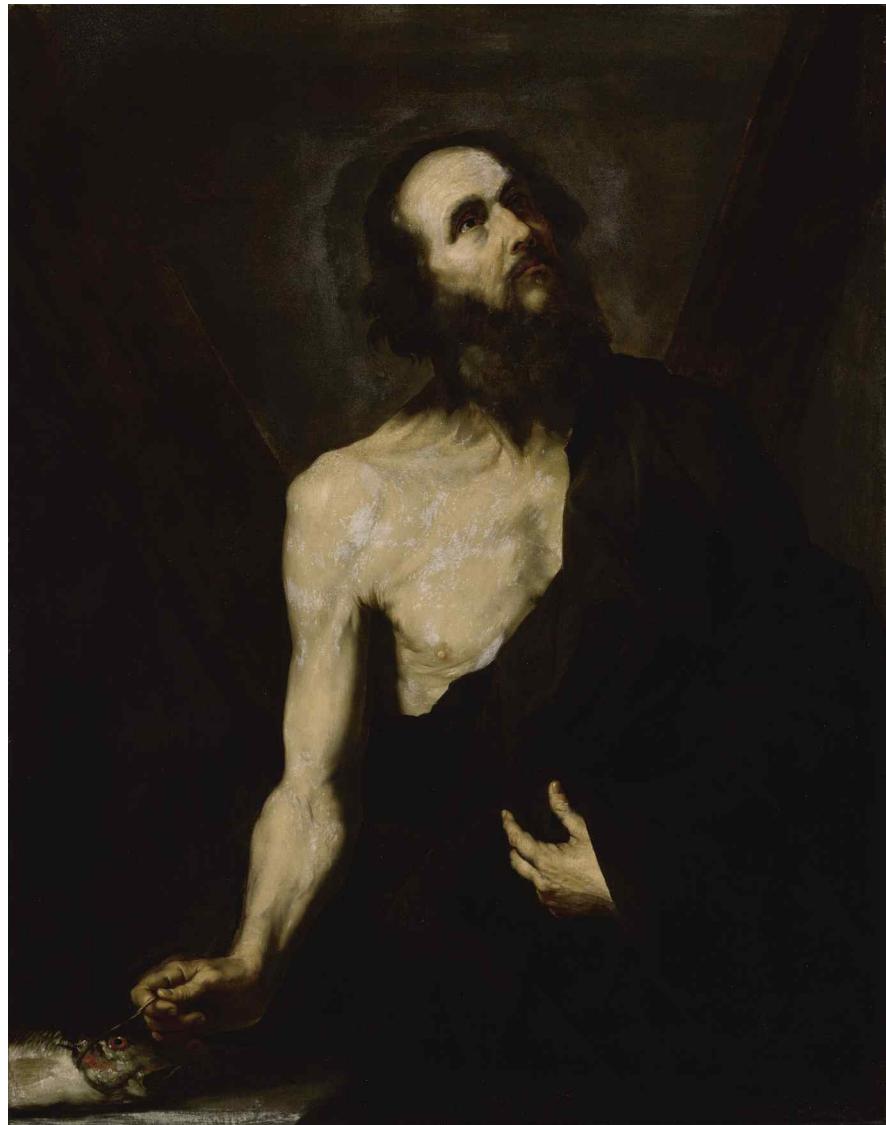
The present picture is one of the finest versions of this composition, and comes from the collection of Sir Francis Cook, who formed perhaps the greatest collection of Old Masters in England in the 19th century, amounting to over five hundred paintings, including innumerable masterpieces such as *The Adoration of the Magi* by Fra Angelico and Fra Filippo Lippi now in the National Gallery, Washington, D.C.

We are grateful to M. François Macé de Lépinay for endorsing the attribution to Sassoferrato on the basis of an image and to John Somerville, Keeper of the Cook Collection Archive, for his assistance with the catalogue entry.

1. See F. Macé de Lépinay et al., *Giovanni Battista Salvi 'Il Sassoferrato'*, exhibition catalogue, Milan 1990, respectively pp. 72 and 94, cat. nos 21 and 35.

2. See *The Illustrated Bartsch. Italian masters of the sixteenth and seventeenth centuries*, vol. 40, New York 1987, pp. 330-37, especially cat. no. 30 C1, reproduced p. 330.





35

PROPERTY FROM A NEW YORK PRIVATE
COLLECTION

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

Játiva, Valencia 1591 - 1652 Naples

Saint Andrew, half length

oil on canvas
51 by 40 in.; 130 by 101.7 cm.

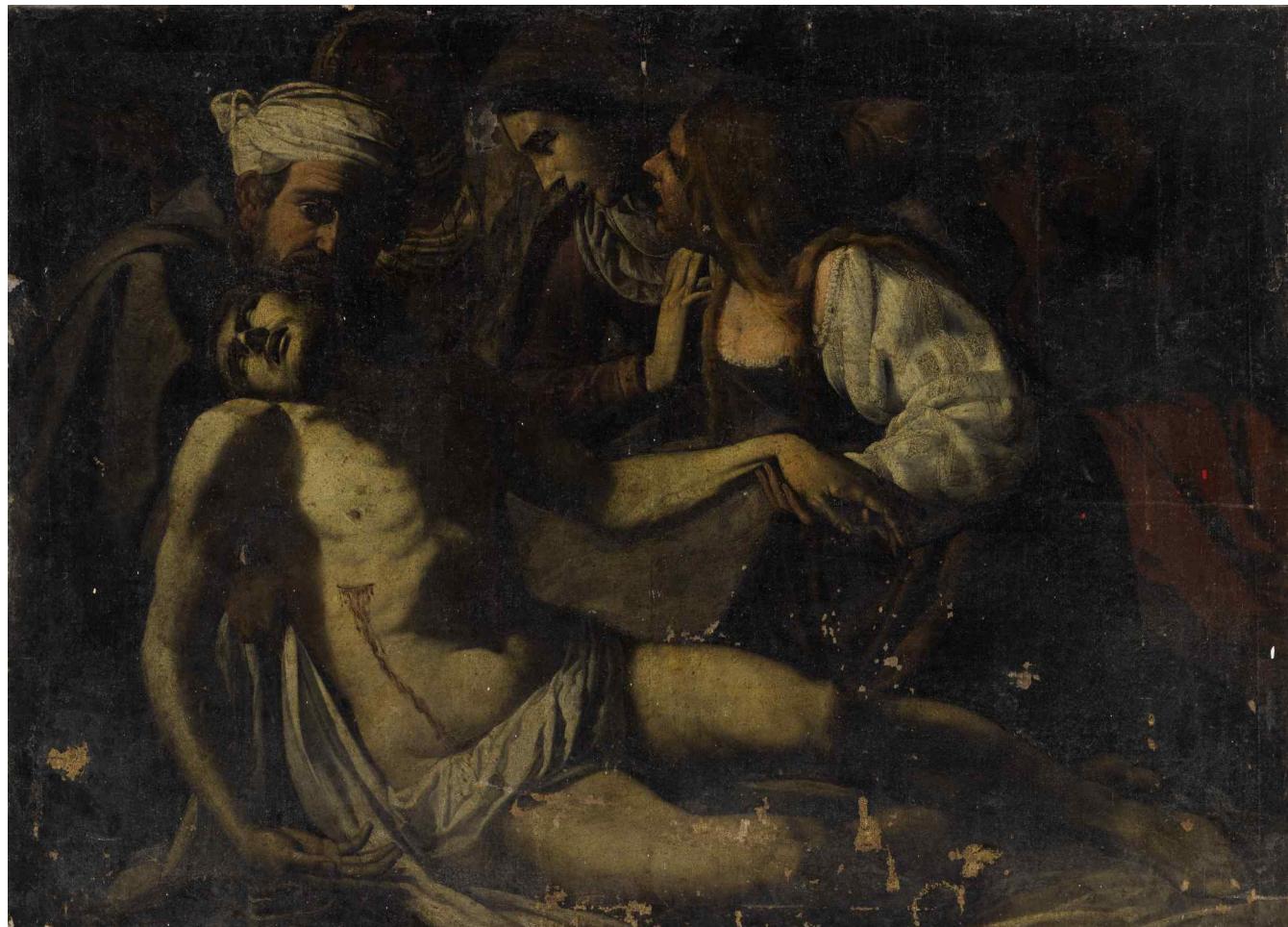
\$ 10,000-15,000
€ 9,400-14,100 £ 8,000-12,000

PROVENANCE

Possibly Principe Doria, Rome;
Possibly Altemps collection;
A. Katz, Amsterdam;
Anonymous sale ("From a Private Collection"),
New York, Christie's, 16 April 1986, lot 153
(as Ribera);
There acquired by the present collector.

This painting follows the composition of a *Saint Andrew* in the Musée d'Art et d'Histoire, Narbonne, published by Nicola Spinoza as a copy after a lost original, thought to date after 1630.¹ On the basis of digital images, Spinoza does not exclude the possibility that the present lot may be autograph.

1. N. Spinoza, *Ribera. La obra completa*, Madrid 2008, p. 517,
cat. no. D8.



36

ROMAN SCHOOL, FIRST
HALF OF THE 17TH CENTURY

The Lamentation

oil on canvas
45½ by 62 in.; 116 by 157.7 cm.

PROVENANCE

Pasquale Costanza (according to a label on
the reverse).

\$ 10,000-15,000
€ 9,400-14,100 £ 8,000-12,000



37

GIUSEPPE SANTI

Bologna 1761-1825 Ferrara

Minerva defending the Arts

oil on canvas
13½ in.; 34.2 by 34.1 cm.

Santi trained under Gaetano Gandolfi in Bologna and was one of the leading artistic figures in that city at the end of the eighteenth century. His career follows the shift in style from the late Baroque to the early Neoclassical.

\$ 20,000-30,000
€ 18,800-28,200 £ 16,000-23,900



38

SCIPIO PULZONE

Gaeta 1544 - 1598 Rome

The Madonna Annunciate

oil on canvas

24 by 19 in.; 61.1 by 48.2 cm.

PROVENANCE

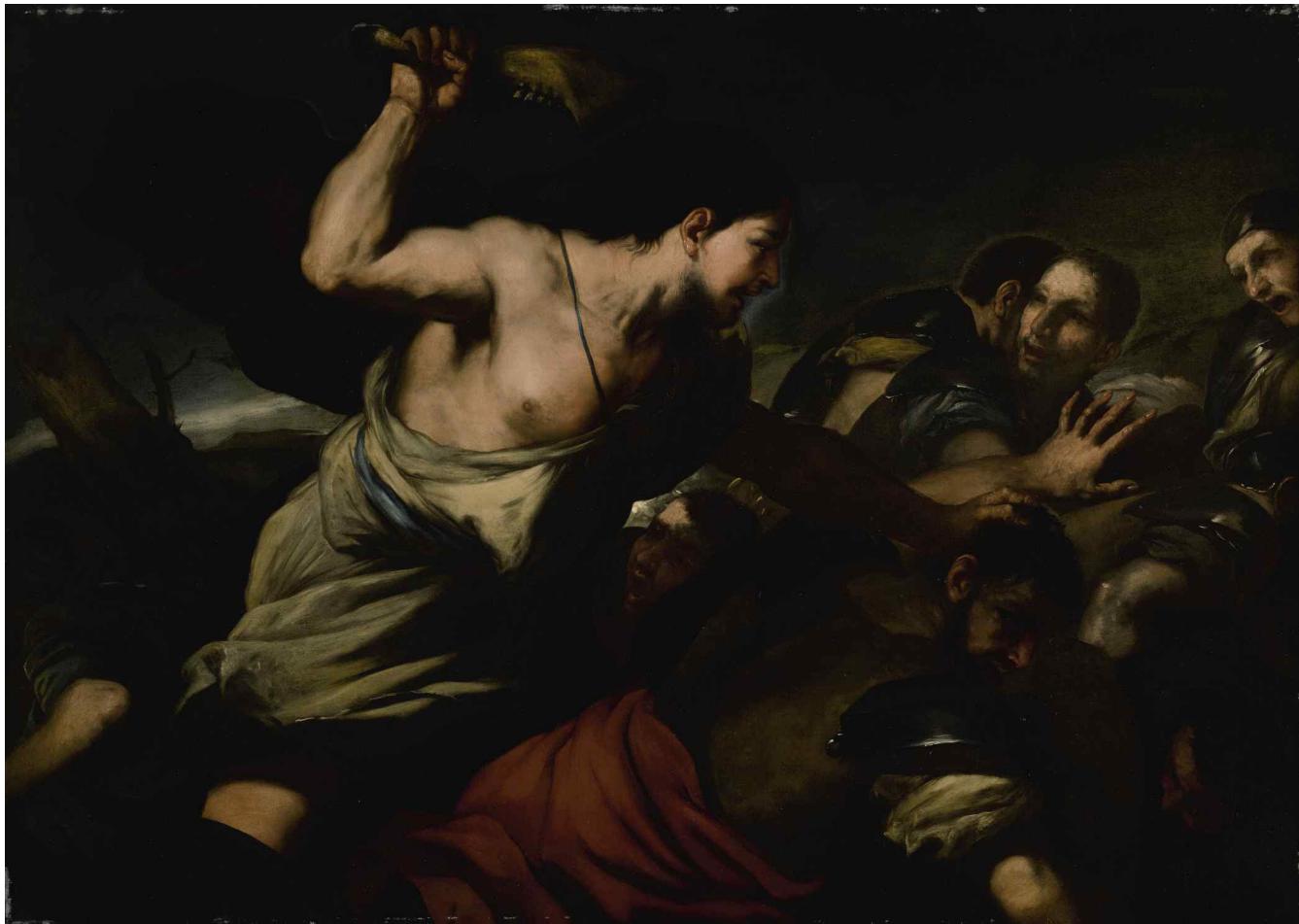
Mrs M.H. Walton, Bath, by 1965 (as Sassoferato);
Private collection.

This *Madonna Annunciate* is characteristic of Pulzone's style from the early 1590s and is a reworking of the same figure in the artist's *Annunciation* from 1587 which hangs in the Museo di Capodimonte, Naples.

The attribution has been endorsed by Dottor Andrea Vannugli, who will include the work in his forthcoming catalogue raisonné dedicated to Pulzone. The painting will also be included in Dottor Vannugli's forthcoming article in the publication *Paragone*.

\$ 30,000-40,000

€ 28,200-37,600 £ 23,900-31,900



39

LUCA GIORDANO, CALLED FA PRESTO

Naples 1634 - 1705

Samson slaying the Philistines

oil on canvas

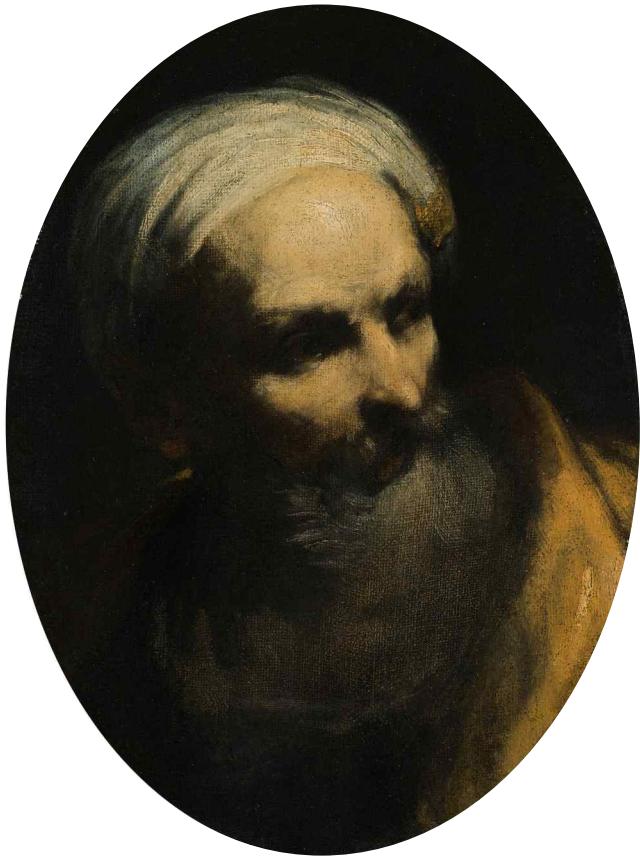
50¾ by 70½ in.; 129 by 179 cm.

Previously unpublished, this *Samson Slaying the Philistines* by Luca Giordano has been dated by Prof. Giuseppe Scavizzi to the mid-1660s. Giordano reprised the subject much later in his career, around 1695–96, for a series of paintings depicting episodes from the life of Samson, now in the Museo del Prado, Madrid (inv. no. 5123) and again in a canvas dating to around 1703, published by Scavizzi while in the del Bosco collection, Poirino, Turin.¹

We are grateful to Prof. Giuseppe Scavizzi for endorsing the attribution on the basis of digital images and for proposing the date.

1. For the Samson compositions see O. Ferrari and G. Scavizzi, *Luca Giordano, L'opera completa*, Naples 1992, vol. I, p. 340, cat. no. 568 and p. 357, cat. no. 708, reproduced vol. II, p. 767, fig. 713 and p. 853, fig. 916.

\$ 40,000-60,000
€ 37,600-56,500 £ 31,900-47,800



40

GIUSEPPE MARIA CRESPI

Bologna 1665 - 1747

Study of a bearded man wearing a turban, head and shoulders, looking right;
Study of an elderly bearded man, looking left

a pair, both oil on canvas, ovals
18 by 13½ in.; 45.6 by 34.2 cm.
17⅝ by 13¼ in.; 44.7 by 33.5 cm.

(2)

PROVENANCE

Anonymous sale ("Property of a Gentleman"),
London, Sotheby's, 5 July 2007, lot 200;
There acquired by the present owner.

At the time of their sale in 2007 (see Provenance)
Prof. Daniele Benati endorsed the attribution
after firsthand inspection, suggesting a date of
execution in the 1730s.

\$ 40,000-60,000

€ 37,600-56,500 £ 31,900-47,800

PROPERTY FROM AN AMERICAN COLLECTION

SEBASTIANO RICCI

Belluno 1659 - 1734 Venice

Venus in the forge of Vulcan

oil on canvas

73½ by 102½ in.; 185.7 by 260.2 cm.

PROVENANCE

Probably Robert Adam and James Adam, before 1765:

Probably their sale, London, Prestage, 15 February 1765, lot 67;

Probably anonymous sale, London, Prestage, 22 January 1766, lot 46 (from a sale including paintings from the collection of John Bouthats);

Probably anonymous sale, London, Christie's, 4 February 1769, lot 53 (from a sale including paintings from the collection of Thomas Barrett);

James Wyatt;

George F. Carline, RBA (1855-1920), by 1909;

Thence by descent in the family;

With Agnew's, London;

From whom acquired by the present collector in 1987.

LITERATURE

A. Scarpa, *Sebastiano Ricci*, Milan 2006, pp. 305-306, cat. no. 463, reproduced p. 473, fig. 248.

\$ 300,000-500,000

€ 282,000-470,000 £ 239,000-399,000

This impressive large-scale canvas by Sebastiano Ricci is almost certainly identifiable as the painting once belonging to the celebrated architects, Robert and James Adam (see Provenance). The painting was first published in 2006 by Annalisa Scarpa (see Literature) who believed it to depict *Thetis in the Forge of Vulcan*, an episode from Homer's *Iliad* in which the goddess requests armor for her son, Achilles, for his battle against the Trojan hero, Hector. The prominence of Cupid in the dynamic composition, however, suggests it is more likely to represent "Venus going to Vulcan for the Arms of Aeneas," as it is listed in the 1765 catalogue of the Adam property (see Provenance). The painting was one of a large group, including works by Guido Reni, Ludovico and Annibale Carracci and Nicholas Poussin, which according to the Prestage catalogue of 1765 were "Collected by them [the Adam brothers] during a Stay of eight Years in Italy, France, and Holland." The Adam Venus is listed in the Prestage catalogue as measuring 6 ft. 2 in. by 8 ft. 8 in. (74 by 104 in.), almost identical to the dimensions of the present canvas.

Like many British young men at the time, Robert and James Adam toured Europe, but only Robert completed the full Grand Tour and took up residence in Rome. His study of the antiquities there profoundly influenced the young architect and when he returned to London five years later he set up his own practice with his brother and developed his iconic Neoclassical "Adam Style." The firm fell into dire financial straits when the brothers' ambitious Adelphi project, a development in London from 1768 to 1772, left them bankrupt, and most likely led to the subsequent auction of their art and other property.



The present lot framed







PROPERTY FROM A NEW YORK PRIVATE COLLECTION

HENDRICK VAN BALEN THE ELDER

Antwerp 1573 - 1632

AND

JAN BRUEGHEL THE ELDER

Brussels 1568 - 1625 Antwerp

The Feast of the Gods

two seals with the Saxon Royal Arms on reverse of panel

oil on panel

28 $\frac{3}{8}$ by 42 $\frac{1}{4}$ in.; 72.1 by 107.3 cm.

PROVENANCE

Königliches Museum, Dresden, 1745-1859;
 Anonymous sale, Berlin, Rudolph Lepke, 30 April 1929, lot 52;
 Anonymous sale, Prague, Hugo Feigla, 13-14 December 1935,
 lot 4;
 Norris;
 Anonymous sale, New York, American Art Association, 28 April
 1938, lot 31;
 Possibly London, Sotheby's, 21 March 1973, lot 69 (as Hendrik
 van Balen);
 Gerald E. Landweer, Beverly Hills and Vancouver;
 With Doyle Galleries, New York.

LITERATURE

H. Bardon, *Le festin des Dieux. Essai sur l'humanisme dans les arts plastiques*, Paris 1960, p. 34 (as Rottenhammer);
 Alte Pinakothek, München, *Deutsche und niederländische Malerei zwischen Renaissance und Barock*, Munich 1961, p. 11,
 cat. no. 848;
 I. Jost, "Hendrick van Balen d.Ä. Versuch einer Chronologie
 der Werke aus den ersten zwei Jahrzehnten des siebzehnten
 Jahrhunderts unter besonderer Berücksichtigung der
 Kabinettbilder," *Nederlands Kunshistorisch Jaarboek*, 14, 1963,
 pp. 99-102, reproduced fig. 72;
 K. Ertz, *Jan Brueghel d. Ä.*, Cologne 1979, p. 618, cat. no. 360;
 B. Werche, *Hendrick van Balen (1575-1632): Ein Antwerpener Kabinettbildmaler der Rubenszeit*, Turnhout 2004, vol. I,
 pp. 184-185, cat. no. A. 121, reproduced vol. II, p. 403;
 K. Ertz and C. Nitze Ertz, *Jan Brueghel der Ältere*, Lingen 2008,
 vol. II, pp. 824-825, reproduced p. 823.

Apart from the addition of Calliope playing Apollo's lyre in the left foreground, this lively portrayal of the *Feast of the Gods*, datable to *circa* 1616-1620, closely relates to a later variant, datable to *circa* 1620, of the same subject in the Staatsgalerie Neuburg an der Donau, Germany (inv. no. 848).¹

1. K. Ertz and C. Nitze Ertz, in *Literature*, p. 822, cat. no. 410, reproduced p. 821.

\$ 60,000-80,000

€ 56,500-75,500 £ 47,800-64,000



PROPERTY FROM A PRIVATE COLLECTION

JAN BRUEGHEL THE ELDER

Brussels 1568 - 1625 Antwerp

Landscape with a windmill, various figures, horses, and animals near a farmstead

signed and dated lower left: *BRUEGHEL 1606*

oil on copper, stamped on the reverse with the maker's mark of Peeter Stas (fig. 1)

4 $\frac{1}{2}$ by 6 $\frac{1}{2}$ in.; 11.7 by 16.5 cm.

PROVENANCE

By descent in the family of the present owner since the early 20th Century.

\$ 150,000-200,000

€ 141,000-188,000 £ 120,000-160,000

This refined and jewel-like copper is the earliest dated windmill landscape known to exist by Jan Brueghel the Elder. Executed in 1606, it was painted only a few years following Brueghel's return to the Low Countries from his formative Italian sojourn, where his mature style would coalesce around the iconic iconography and technique found here. This formal type, of which this is the earliest known, would become among Brueghel's most successful, and was utilized by him on future occasions. It may be compared with two similar landscapes, both signed and dated 1611: one, today in the Alte Pinakothek, Munich; the other in the Gemäldegalerie, Dresden (K. Ertz, *Jan Brueghel der Ältere*, Cologne 1979, p. 597, cat. nos. 236 & 237, reproduced p. 66, figures 37 & 38 respectively). All three compositions share an open landscape viewed from a high vantage-point, with a panoramic and seemingly limitless horizon (reminiscent of the *Weltlandschaft* tradition of Joachim Patinir and Herri met de Bles), punctuated by one or a row of windmills positioned above a track running diagonally across the scene, populated with figures congregating and loading and unloading grain from horse-drawn carts. These pictures belong to a homogeneous group of landscapes painted by Jan Brueghel the Elder during the first two decades of the 17th century, which share similar subject matter and compositional schemes.

A slightly later version of this composition of similar size and scale is dated 1609, and was formerly with Richard Green Gallery, London (see K. Ertz, *Jan Brueghel der Ältere, Kritischer Katalog der Gemälde*, Lingen, 2008, I, pp. 323-324, no. 54, illustrated).

Professor Klaus Ertz has previously examined this work first hand and endorses the attribution to Brueghel the Elder.



The reverse of the present painting, showing the maker's mark of Peeter Stas



(ACTUAL SIZE)

PROPERTY FROM AN ESTATE

JOOS DE MOMPER THE YOUNGER

Antwerp 1564 - 1635

AND

JAN BREUGHEL THE YOUNGER

Antwerp 1601 - 1678

A winter landscape with an overturned horse-drawn cart, and figures driving a herd of pigs down a track

oil on panel

19 $\frac{1}{8}$ in. by 29 $\frac{1}{8}$ in.; 48.5 by 74 cm.

PROVENANCE

Zimmermann collection;

Anonymous sale, London, Sotheby's, 4 April 1984, lot 45;
 Anonymous sale ("The Property of a Gentleman"), London,
 Sotheby's, 12 July 2001, lot 23;
 There acquired by the late owner.

LITERATURE

K. Ertz, *Josse de Momper de Jüngere*, Freren 1986, pp. 242, 586, cat. no. 439, reproduced p. 244, fig. 272.

\$ 80,000-120,000**€ 75,500-113,000 £ 64,000-96,000**

Even though Joos de Momper was one of the most prolific landscape painters in the Netherlands in the first quarter of the seventeenth century, his winter landscapes only form a small portion of his output.¹ It is in winter landscapes such as the present painting, however, that de Momper demonstrates his unmatched skills in capturing the ephemeral effects of passing weather conditions. This painting belongs to a group of collaborative works, most of which are datable to the 1620s, in which Joos de Momper completed the landscapes while Jan Brueghel the Younger added the staffage. Ertz dates this particular painting to the end of that decade, grouping it with a small number of other winter scenes in which figures and tracks interweave around a central axis, most often marked by a tree.

Using lively brushwork and freely applied modulations of color, de Momper beautifully conveys the character of a peaceful but well-traversed section of a winter forest, shifting between sections of white snow and earthy ground to indicate the various paths the villagers have forged around the barren, frozen trees. Beyond the detailed foreground, past a rolling field blanketed in white, a small and sleepy village hazily emerges. Enlivening this otherwise quiet scene are several villagers and animals. Along one path, a line of horse-drawn carts has formed behind two figures attending to an overturned cart. Nearby, a pair of villagers follow a drove of pigs, one man crosses a bridge with his dogs, and three figures carrying bags and baskets appear to be making their way home.

This composition proved successful among the pair of artists, for the overturned horse-drawn cart, the positioning of the trees, the hazy village in the distance and the bridge in the right foreground all appear again in another collaboration between the two artists in Dresden, Staatliche Kunstsammlungen, Gemäldegalerie.² Additionally, a free copy after the present composition, ascribed to Frans de Momper by Ertz, was sold London, Sotheby's, 9 April 1986, lot 103.

1. In Ertz's 1986 Joos de Momper catalogue raisonné (see Literature), he records only sixty winter landscapes out of a catalogue of over six-hundred works.

2. See K. Ertz, under Literature, p. 585, cat. no. 438, reproduced fig. 271.



PROPERTY FROM A PRIVATE COLLECTION

SEBASTIAN VRANCX AND STUDIO

Antwerp 1573 - 1647

Spring landscape with peasants working in bleaching fields

oil on canvas

47½ by 60¾ in.; 120.7 by 153.4 cm.

PROVENANCE

Countess Alicia Spaulding Paolozzi (1917-2002);
Thence by descent to the present owner.

\$ 100,000-150,000

€ 94,000-141,000 £ 80,000-120,000

Representations of the Twelve Months and Four Seasons were a popular subject in Dutch and Flemish art of the late 16th and early 17th centuries. The tradition derived from calendar miniatures in Books of Hours, in which the time of year was indicated by the condition of the landscape and the human activities associated with the month or season depicted.¹ Sebastian Vrancx was amongst the most notable proponents of the genre and the many extant versions and variations, both autograph and by his followers, testify to their enormous popularity.

This painting and the following three lots have long been together in the family collection of Countess Alicia Spaulding Paolozzi (1917-2002). The works may have originated as a set of four paintings, each one representing a season, or could originally have been part of a larger set representing the months.² In the present work, peasants labor in a late spring landscape with trees just leafing out. Some figures are seen spreading out lengths of cloth to be dried and bleached by the sun, while others attend to barnyard duties. The *Summer* landscape (Lot 47) depicts more lush foliage, with peasants shearing sheep and washing wool. *Autumn* (Lot 48) is represented by the harvesting of grapes and making of wine, while *Winter* (Lot 46) depicts figures skating and frolicking on a frozen canal. All are filled with charming narrative detail.

Note on provenance:

Alicia Spaulding Paolozzi, born in Boston and educated at St. Timothy's in Baltimore and the University of Lausanne, was married to Count Lorenzo Paolozzi. She was a co-founder of the Spoleto Festival in both Italy and Charleston, SC., and was decorated by the Italian government for her support of the arts. The Countess was also strongly committed to humanitarian and environmental causes and served on the United States commission for UNESCO, was President of the National Council of Women of the United States and The National Association of Physicians for the Environment.

1. See H.J. van Miegroet, "The Twelve Months Reconsidered: How a Drawing by Pieter Stevens Clarifies a Bruegel Enigma," in *Similous*, vol. 16, no. 1, 1986, p. 32.

2. Another set of four paintings from the Paolozzi collection representing *The Four Seasons* and ascribed to the Studio of Sebastian Vrancx, were sold at Christies, New York, 23 January 2004, lot 125.





46

PROPERTY FROM A PRIVATE COLLECTION

**SEBASTIAN VRANCX
AND STUDIO**

Antwerp 1573 - 1644

Winter landscape with skaters on a
frozen canal

oil on canvas
47½ in. by 53¾ in.; 120.7 by 136.5 cm.

PROVENANCE

Countess Alicia Spaulding Paolozzi (1917-2002);
Thence by descent to the present owner.

\$ 100,000-150,000

€ 94,000-141,000 £ 80,000-120,000



47

PROPERTY FROM A PRIVATE COLLECTION

**SEBASTIAN VRANCX
AND STUDIO**

Antwerp 1573 - 1647

Summer landscape with peasants
shearing sheep

oil on canvas
47½ by 56¼ in.; 120 by 142.9 cm.

PROVENANCE

Countess Alicia Spaulding Paolozzi (1917-2002);
Thence by descent to the present owner.

\$ 100,000-150,000
€ 94,000-141,000 £ 80,000-120,000



48

PROPERTY FROM A PRIVATE COLLECTION

SEBASTIAN VRANCX AND STUDIO

Antwerp 1573 - 1647

Autumn landscape with figures
picking grapes and tasting wine

oil on canvas

47½ by 56¾ in.; 120.7 by 144.2 cm.

PROVENANCE

Countess Alicia Spaulding Paolozzi (1917-2002);
Thence by descent to the present owner.

\$ 100,000-150,000

€ 94,000-141,000 £ 80,000-120,000

Opposite: Detail lot 46





49

PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION

PIETER CASTEELS III

Antwerp 1684 - 1749 Richmond

Three spaniels startling a group of ducks in a pond; A wooded landscape with geese and their goslings together with a pair of pigeons, a thatched barn beyond; A wooded garden with cockerels and a pigeon at the edge of a pond; Chickens and their offspring before a thatched cottage

one, signed and dated lower left: *P Cassteels F/ 1709*

another, signed and dated lower left: *P. Cassteels/ 1710*

another, signed and dated lower right: *P. Cassteels. F/1719*

the last, signed and dated lower left: *P. Cassteels. F/ 1719*
a set of four, all oil on canvas
the first two: 25 $\frac{3}{4}$ by 30 $\frac{1}{4}$ in.; 65.4 by 76.8 cm.
the last two: 25 $\frac{3}{8}$ by 30 $\frac{1}{8}$ in.; 64.5 by 76.5 cm.

(4)

PROVENANCE

Anonymous sale, London, Christie's, 10 April 1981, lot 58;
With Richard Green, London (according to a label on the reverse);
Anonymous sale, London, Sotheby's, 7 July 2005, lot 183;
With MacConal-Mason & Son, Ltd., London;
Acquired from the above by the present collectors.

Pieter Casteels III belonged to a family of artists: his father, Pieter Casteels, and his brother, Frans Casteels, were also painters. Although a native of Antwerp, Casteels moved to England with his brother-in-law, Pieter Tillemans, in 1708, and in 1711 he became the Director of Sir Godfrey Kneller's Academy. Besides a brief return to Antwerp in 1713, Casteels spent much of his life working in England, where he specialized in painting flower still lifes as well as farmyard scenes with animals for the English aristocracy's country houses. Often conceived as part of an interior to be used as overdoors or chimney pieces, these paintings commanded a great clientele, and their decorative function dictated their proportions and low viewpoints.

\$ 40,000-60,000

€ 37,600-56,500 £ 31,900-47,800







PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

JACOB VAN HULSDONCK

Antwerp 1582 - 1647

An elaborate basket of flowers and a tazza
with grapes, on a table top

oil on panel, with an added 1 in. strip along the bottom
22 $\frac{3}{4}$ by 38 $\frac{3}{8}$ in.; 57.8 by 97.5 cm.

PROVENANCE

With Noortman & Brod, New York;
From whom acquired in 1981 by the present collector.

\$ 200,000-300,000

€ 188,000-282,000 £ 160,000-239,000

This beautiful still life by Jacob van Hulsdonck is unique in the artist's oeuvre. Known for his fruit still lifes, sometimes paired with a small vase of flowers, his lavish food displays, and his rare pure floral still lifes, this is the only known composition by him depicting a basket of flowers as the central motif, here combined with a tazza of grapes.

Hulsdonck was born in Antwerp and moved at an early age to Middelburg before returning to his native city. Though details of his artistic training are unknown, in Middelburg he is likely to have come into contact with Ambrosius Bosschaert the Elder, who was the preeminent flower painter in the city at that time. Back in Antwerp, he became a Master in the Guild of Saint Luke in 1608. While many of his paintings show close affinities with those of Osias Beert the Elder, Hulsdonck would surely have been aware in Antwerp of the works of Jan Brueghel the Elder, and his innovations in the rapidly developing genre of still life painting. Indeed, the prototype of the present composition most likely originated with Jan Brueghel the Elder and is known in a number of variants by his son Jan Brueghel the Younger and other artists in their circle. The Brueghel prototype, however, depicts flowers in both the basket and on the tazza whereas, here, Hulsdonck has substituted green and purple grapes. The wicker basket overflows with spring blooms including tulips, peonies, jonquils, irises, fritillaries (of which a Crown Imperial is seen at top left), anemones, roses, lilacs, and lilies.. A bunch of grapes and other flowers are scattered on the table top with a beetle, a butterfly, a dragonfly and a sprig of rosemary. Hulsdonck's pure flower still lifes are more simple and restrained, depicting a limited number of blooms and, in some cases, only a single type of flower.¹ They come closer to the tradition of Bosschaert, possibly reflecting his early influence in Middelburg. In this work, however, the greater number and variety of flowers depicted, and the overall exuberance of the arrangement, are closer in spirit to the more elaborate floral compositions of Jan Brueghel the Elder.

We are grateful to Dr. Fred G. Meijer of the RKD/Netherlandish Institute for Art History, The Hague, for confirming this painting to be by Hulsdonck, based on a photograph. He dates the painting to the 1620s. This work is also accompanied by a photo-copy of a letter from Ingvar Bergström, dated Göteborg, 10 March 1981, also confirming it to be by Hulsdonck and dating it to slightly earlier circa 1615-20. He concludes that: "The Basket of Flowers and Tazza of Grapes is in my opinion to be understood as a *tour de force*, as a capital work within Hulsdonck's oeuvre, in which he comes particularly close to Jan Brueghel and perhaps even meant to enter into competition with that great master."

1. For example, *Carnations in a Glass*, signed, oil on panel, 13 1/4 by 9 5/8 in., Heinz Collection, Washington, D.C., see *Still Lives of the Golden Age. Northern European Paintings from the Heinz Family Collection*, exhibition catalogue, Washington, D.C. 1989, cat. no. 20, reproduced.







PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

JOOS DE MOMPÉR

Antwerp 1564 - 1635

AND

JAN BREUGHEL THE YOUNGER

Antwerp 1601 - 1678

Mountain landscape with woodcutters

oil on panel

24 $\frac{1}{2}$ by 44 $\frac{1}{4}$ in.; 63.2 by 112.4 cm.

PROVENANCE

Mme. C. Tiranti, Paris;

By whom sold, London, Sotheby's, 12 July 1978, lot 11;

With Brod Gallery, London, 1979.

LITERATURE

K. Ertz, *Josse de Momper der Jüngere*, Freren 1986, p. 508, cat. 153, reproduced p. 507, fig. 153 (as datable to the early 1620s; with collaboration of Jan Brueghel the Younger).

\$ 200,000-300,000

€ 188,000-282,000 £ 160,000-239,000

Joos de Momper was famed for his depiction of mountain landscapes, drawing on the tradition of the panoramic "world landscapes" developed by such earlier painters as Joachim Patinir and Herri Met de Bles. He was so closely associated with this type of landscape that he was given the moniker "pictor montium" (painter of mountains) on his portrait in the *Iconography*, a series of portrait prints based on designs by Anthony van Dyck.

This beautiful example has been dated by Klaus Ertz (see Literature) to De Momper's mature period, in the early 1620s. From an elevated viewpoint, the earth tones and greens of the foreground give way to an ethereal blue as the landscape recedes into the distance. This work is a collaboration with Jan Brueghel the Younger who painted the foreground figures. This type of collaboration between two artists was common in Flemish painting of the period. De Momper had long worked with Jan's father, Jan Brueghel the Elder, with whom he co-produced over 200 paintings.¹ When his father died suddenly in 1625, Jan the Younger took over direction of the studio and continued working with De Momper, painting in a style heavily influenced by his father's. Here the figures populate the right foreground, where they go about the mundane task of chopping wood, and provide a realistic element to the otherwise fantastical landscape.

1. See K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere (1568-1625)*, Kritischer Katalog der Gemälde, Lingen 2008-10, vol. IV, p. 1378.



PROPERTY OF A PRIVATE COLLECTOR

FOLLOWER OF REMBRANDT
HARMENSZ. VAN RIJN, CIRCA 1642

The descent from the cross

oil on panel

35½ by 29¾ in.; 90.3 by 70.6 cm.

PROVENANCE

Raymond Gueneau de Mussy Sere de Riviers Garnier and
Isidora Cousiño Goyenechea Sebire, Paris 1918, until 1952;
Thence by descent to the present collector.

\$ 60,000-80,000

€ 56,500-75,500 £ 47,800-64,000

(continued)



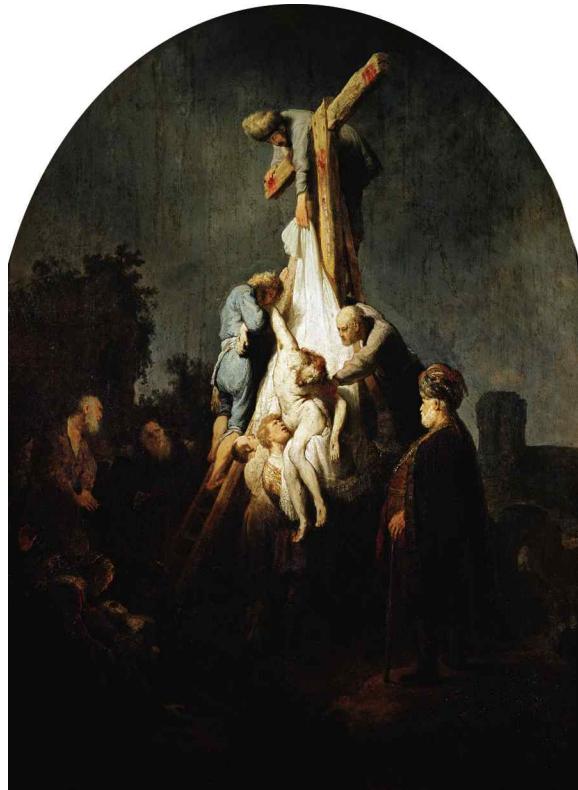


Fig. 1 Rembrandt Harmensz. van Rijn, *The Deposition*, Alte Pinakothek, Munich, Germany, Bridgeman Images

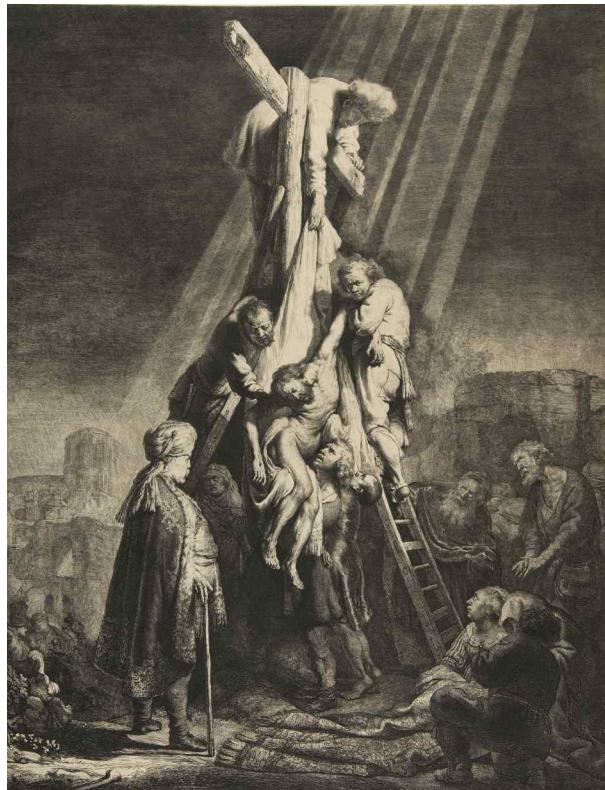


Fig. 2 Rembrandt Harmensz. van Rijn, *The Deposition* (etching), Private Collection, Bridgeman Images

This intriguing and highly refined panel closely follows Rembrandt's celebrated composition *The Descent from the Cross*, which was part of the founding collection of the Alte Pinakothek in Munich in 1836 (fig. 1; inv. 395). Rembrandt's prototype from circa 1633 is one of seven paintings commissioned for the Stadholder Frederick Hendrik, Prince of Orange, between the years 1633 and 1646.

The design of the present panel follows the basic compositional elements of the Munich picture, apart from being rectangular in format rather than having a rounded top. The fine preservation of the present panel allows for a clear reading of Rembrandt's design as all elements of the composition are still readily visible. Notably, background figures such as the lamenting Mary in the lower left and the supporting male figure beside the ladder in the middle background are still legible, whereas in the Munich version they have faded over time.

X-rays of the Munich painting reveal that Rembrandt changed the composition as he worked, most notably the lower left corner, which originally showed three figures spreading a burial cloth, rather than the swooning figure of Mary as seen here and in the final version of the original. This earlier version of the composition is further documented by an etching in reverse dated 1633 (fig. 2). The present work must therefore have been made after 1633. The print was traditionally given to Rembrandt, but modern scholars now believe it was a joint project by Rembrandt and Van Vliet or even possibly by Van Vliet alone.

Further evidence in support of a contemporary execution of this panel is provided by dendrochronological analysis undertaken in 2014, which dates the oak panel to circa 1642.¹ This analysis shows that two of the boards which make up this *Descent from the Cross* panel (boards II and III) come from the same tree, and that the youngest heartwood ring was formed out in the year 1625, indicating an earliest felling date of 1634, and a likely usage date of 1642.

1. A copy of Peter Klein's report may be inspected upon request, and will be made available to the purchaser.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

GOVERT FLINCK

Kleve 1615 - 1660 Amsterdam

'Tronie' of an old man, possibly a Jewish scholar

indistinctly signed and dated upper right: ...t 1642

oil on panel

24 $\frac{3}{8}$ by 18 $\frac{1}{8}$ in.; 61.9 by 47.3 cm.

PROVENANCE

Possibly the Abbé Demeé/ Du Meé/ Demié;

Possibly his (deceased) sale, Paris, Joullain, 11 June 1772, lot 13 ("Le portrait en buste d'un vieillard, vu de trois quarts, il a une barbe courte, un petit bonnet sur la tête, & est décoré d'une chaîne d'où pend une médaille; ce Portrait est peint sur bois... en 1631, de son meilleur temps...." 22 pouces 6 par 18) where sold for 600 francs;

Gemäldegalerie, Früher Oldenburg, by 1897, no. 195 (one of the early possessions of the gallery, according to Bode, see under Literature);

Victor Hahn Collection, Berlin;

His sale, Berlin, Herman Ball and Paul Graupe, 27 June 1932, lot 16;

Anonymous sale, London, Christie's, 19 July 1973, lot 162;

Anonymous sale, London, Sotheby's, 27 April 2006, lot 42; There purchased by the present collector.

LITERATURE

"Verzeichniss der Gemälde in der Grossherzoglichen Sammlung zu Oldenburg", in *Des Meisters Gemälde*, 1871, cat. no. 167, p. 64 reproduced;

W. Bode and C. Hofstede de Groot, *The complete work of Rembrandt*, Paris 1897, vol. II, p. 160, cat. no. 140, reproduced ("Painted about 1632". "The signature, Rembrandt 1648, is a forgery"; as Rembrandt, but as formerly ascribed to J. Lievens);

A. Rosenberg and W.R. Valentiner, *Rembrandt (Klassiker der Kunst)*, Stuttgart/Berlin 1908, p. 119, reproduced (as Rembrandt);

C. Hofstede de Groot, *A catalogue raisonné...*, London 1916, p. 222-223, cat. no. 416 (as Rembrandt);

A. Donath, "Alte Meister aus Berliner Privatbesitz: Die Ausstellung in der Akademie", in *Der Kunstmärkte*, 7 (1925), 1/2. Augustheft, pp. 422-424;

A. Bredius, *Rembrandt Gemälde*, Vienna 1935, cat. no. 151, reproduced (as doubtful Rembrandt: 'nicht durchaus gesichert'); J. Rosenberg, *Rembrandt: life and work*, London 1964, p. 371 (as not by Rembrandt, having seen the original);

K. Bauch, *Rembrandt Gemälde*, London 1966, p. 47 (as Manner of Solmon Koninck);

A. Bredius (revised by H. Gerson), *Rembrandt*, London 1969, p. 536, reproduced (as not by Rembrandt);

W. Sumowski, *Gemälde der Rembrandt-Schüler*, vol. II, Landau/Pfalz 1983, p. 1035, under cat. no. 678 (as Flinck).

Govert Flinck was a pupil of Rembrandt from 1633 until 1636, when he set up as an independent master and his first dated works appear, although he probably continued to work for Rembrandt's father-in-law Hendrick Uylenburgh for another eight years. Like many of Rembrandt's best pupils from his early Amsterdam phase such as Ferdinand Bol and Jacob Backer, Flinck evolved a style that is distinctive and personal, but until at least the end of the 1640s remains palpably Rembrandtesque.

This is a *tronie*, or fancy-dress study, based on a real likeness. Rembrandt developed the *tronie* and painted many of them from his Leiden period onward, though they fell out of fashion after the 1640s. Students and studio assistants as well as friends and family no doubt provided his models, but many *tronies*, both by Rembrandt and his pupils, are of identified persons, of whom the most famous is Rembrandt's first wife Saskia Uylenburgh. Many of Rembrandt's self-portraits also take the form of *tronies*, and these, in which fancy caps and lavish costumes feature strongly, are how we tend to visualize him, at least in the 1630s. Flinck, along with many of Rembrandt's pupils from the first decade of his Amsterdam period, continued to produce *tronies* in large numbers, presumably to meet the great demand for them. Simon Schama no doubt had the Rembrandtesque *tronie* at the forefront of his mind when he recently remarked to camera "Dutch art has a very large hat department."¹

This *tronie*, of an elderly gentleman in a red buttoned shirt with fur shawl, pendant necklace, red skull-cap, and thick white beard, is a pensive yet confident example of the type. The sitter's beard is brilliantly executed with contrasting brush strokes that utilize the scoring technique made popular by Rembrandt and his immediate followers. By using the hard back end of the brush, Flinck adds depth and a true tactile quality to the paint surface. In this regard, and in overall type, the painting may be compared with Flinck's *Head of an Old Man* in the National Gallery of Ireland, Dublin, from circa 1642 (fig. 1, inv. NGI.254). Both this panel and the Ireland *tronie* employ a similar lighting scheme, pensive psychological intensity, and dynamic technical approach.

We are grateful to Tom van der Molen for endorsing the attribution to Flinck, based on photographs, and for his assistance in the cataloguing of this lot. Furthermore, when last sold in 2006, Professor Werner Sumowski endorsed the attribution to Flinck and suggested a date of execution in the early 1640s.

1. In *The Face of Britain*, broadcast BBC2, 28th October 2015.

\$ 250,000-350,000

€ 235,000-329,000 £ 200,000-279,000



Fig. 1 Govert Flinck, *Head of an Old Man*, National Gallery of Ireland, Dublin



PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

SALOMON VAN RUYSDAEL

Naarden 1600/3 - 1670 Haarlem

Winter landscape with figures skating and sleigh-riding outside a town, with the Utrecht Dom and Huis Groenewoude at right

signed and dated lower right: SVR (in ligature) 165(8?)

oil on panel

29½ by 41¾ in.; 75.3 by 106 cm.

\$ 800,000-1,200,000

€ 755,000-1,130,000 £ 640,000-960,000

PROVENANCE

Hendrik Rottermondt;

His sale, Amsterdam, Van der Schley, 18 July 1786, lot 289, to Yver;

Private collection, Germany;

Frau Eichhorn or Eichhorst [?], Wiesbaden;¹

With Karl Haberstock, Berlin (acquired from the above for RM 5,400, February 1934);²

With D. A. Hoogendijk, Amsterdam (acquired from the above for RM 8,800, February 1934), (still in 1938 according to RKD);³

With(?) Kunsthandel J. Goudstikker NV, January – February 1936 (possibly in the exhibition on loan from Hoogendijk, or shared ownership?);

A.H. van Heek, Enschede, The Netherlands;⁴

By whom (anonymously) sold, Amsterdam, Sotheby's Mak van Waay, 14 March 1983, lot 24, 880,000 NLG;

With Noortman & Brod, New York;

From whom acquired in 1984 by the present collector.

EXHIBITED

Utrecht, Centraal Museum, *Tentoonstelling van eenige onder voorbehoud van nadere goedkeuring aangekochte belangrijke utrechtsche schilderijen, aangevuld met een aantal fraaie werken van utrechtsche meesters of anderszins op utrecht betrekking hebbende uit de verzameling van den kunsthandel D.A. Hoogendijk & co. te Amsterdam*, June - July 1934; Amsterdam, D.A. Hoogendijk & Co., *Schilderijen uit het bezit van D.A. Hoogendijk & Co.*, 27 October - 12 November 1934, no. 10; Amsterdam, Kunsthandel J. Goudstikker, *Salomon van Ruysdael*, January - February, 1936, no. 47 (marked for sale); Almelo, Kunstring de Waag, *Oude Kunst uit Twents particulier bezit*, 1953, no. 42, (coll. A.H. van Heek, 't Stroot, Boekelo); Rotterdam, Museum Boymans, *Kunstschatte uit Nederlandse verzamelingen*, 19 June - 25 September 1955, no. 110, (coll. Mrs and Mrs A.H. van Heek, Enschede); Dordrecht, Dordrechts Museum, *Nederlandse landschappen uit de zeventiende eeuw*, July - August 1963, no. 107 (coll. A.H. van Heek, Enschede).

LITERATURE

W. Stechow, *Salomon van Ruysdael. Eine Einführung in seine Kunst*, Berlin 1938, p. 70, cat. no. 13, reproduced fig. 36 (as with D.A. Hoogendijk, Amsterdam);
 W. Stechow, *Dutch Landscape Painting of the Seventeenth Century*, London 1966, pp. 8, 99, 190, note 29; reproduced fig. 6;
 W. Stechow, *Salomon van Ruysdael*, Berlin 1975, pp. 70-71, cat. no. 13, reproduced fig. 48;
Weltkunst, 15 December 1983, advertisement, p. 3533;
 P. Sutton, *Masters of 17th-Century Dutch Landscape Painting*, exhibition catalogue, Amsterdam, Boston and Philadelphia 1987, p. 475, under cat. no. 95;
 A. Jensen Adams, in *Landscape and Power*, (W.J.T. Mitchell, ed.), Chicago 1994, pp. 35, 67, note 5;
 H. Kessler, *Karl Haberstock, Umstrittener Kunsthändler und Mäzen*, Munich 2008, pp. 267 and 279, reproduced fig. 1799.

(continued)



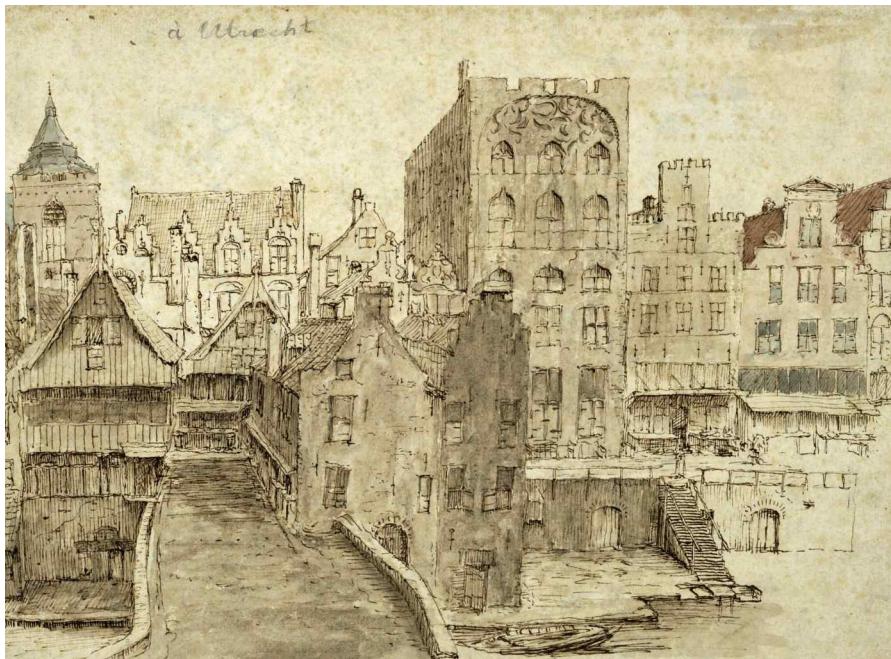


Fig. 1 Dutch School, circa 1660 (formerly attributed to Constantijn Huygens), *View of the Oudegracht, Utrecht with Huis Groenewoude*, drawing, collection Het Utrechts Archief, inv. no. 35760.

Ruysdael's winter landscapes are some of his most beautiful and evocative works, and relatively rare in his oeuvre. He painted three in 1627, at the beginning of his career, and would not return to the subject again until after 1650. From the last two decades of his life, about twenty winter landscapes are known, including a number of impressive compositions incorporating townscapes, such as the present work.⁵

In this painting, Ruysdael depicts a crisp, clear day with townspeople enjoying all manner of winter activity on a frozen river. Several horse-drawn sleighs are filled with passengers, while skaters propel themselves along on the ice. In the center foreground, a man sits in a *prikslee*, a small sledge designed for one rider who pushed it along with short poles. Others gather by a tent at right for refreshment or watch the action from above. While Ruysdael's palette in the three earlier winter landscapes was more

monochromatic, reflecting the influence of artists such as Esaias van de Velde and Pieter van Santvoort, in these later ice scenes he introduced more color such as, here, the bright blue of the sky streaked with bands of pink which are reflected in the ice.⁶

Ruysdael's townscapes, though usually not topographically accurate, often incorporated recognizable buildings or monuments from a given city. Here, at right, we see two identifiable structures from the city of Utrecht – the Cathedral tower (known as the Dom) and *Huis Groenewoude*, a large stone building located on the Oudegracht that was demolished in the 18th century. A drawing of circa 1660, formerly ascribed to Constantijn Huygens, depicts the same building from the front (fig. 1). The two-towered church seen in the distance, though reminiscent of St. Walburgis in Arnhem, is probably fanciful. Of these types of late winter

landscapes by Ruysdael, integrating actual topographical details in an otherwise imaginary scene, Wolfgang Stechow refers to the present painting as "easily the finest of that group, still composed in the diagonal pattern of earlier river landscapes and with a judicious balance of atmospheric subtlety and vivid local colours."⁷

1. See Karl Haberstock's stock book; H. Kessler, *Karl Haberstock Umstrittener Kunsthändler und Mäzen*, under Literature, p. 267.

2. *Ibid.*, p. 267.

3. *Ibid.*, p. 279.

4. 1882 – 1972 married to WN van Hoorn (1899-1982).

5. See A. van Suchelen, in *Holland Frozen in Time*, exhibition catalogue, The Hague 2001, under cat. no. 25.

6. P. Sutton, in *Masters of 17th-Century Dutch Landscape Painting*, exhibition catalogue, Amsterdam 1987, p. 475.

7. See W. Stechow, 1966, under Literature, p. 99.





55

HANS BOLLONGIER

Haarlem 1598/1602 - 1672/75

Still life with tulips, peonies, anemones, hyacinths and other flowers in a glass vase on a stone ledge

signed with monogram and dated: *H.B. An. 1638*

oil on panel

13½ by 10¼ in.; 34.6 by 26.2 cm.

PROVENANCE

With P. de Boer, Amsterdam, by 1934;
With P. de Boer, Amsterdam, by 1981;
Private collection, the Netherlands.

EXHIBITED

Haarlem, Frans Hals Museum, *Tulipomania*, 5 April - 9 June 1974, no. 49;
Den Bosch, Het Noordbrabants Museum, *Bloermrijke Verleden*, 13 March - 11 April 1982, no. 45;
Osaka, National Museum of Art; Tokyo, Tokio Station Gallery; Tsukuba, Ibaraki Prefectural Museum; Sydney, Art Gallery of New South Wales, *Flowers & Nature*, 20 April - 31 October 1990, no. 40.

LITERATURE

S. Segal, *Flowers and Nature: Netherlandish Flower painting of Four Centuries*, The Hague 1990, p. 196, cat. no. 40.

Hans Bollongier was one of the few flower painters in Haarlem in the first half of the seventeenth century, and little is known about his life. The present picture is one of his earlier works, though he had already begun to reduce the range of color in his compositions by this time, moving into a more monochromatic style which would define his later career. As in most paintings by Bollongier, the glass vase is just a bit too small for the large flowers that come out of it, and he places smaller, short-stemmed flowers at the base of the bouquet to balance it out. Overall it creates a grand composition on a small panel, complimented by a small sprig of stock and two water droplets upon the ledge below the vase.

\$ 15,000-20,000

€ 14,100-18,800 £ 12,000-16,000



56

PROPERTY FROM A PRIVATE COLLECTION

JOHAN BAPTIST GOVAERTS

Active in Antwerp 1713 - 1740 and active in Mainz 1740 - 1745, died 1746

Still life of flowers and a bird's nest
on a stone ledge

oil on canvas

34½ by 27½ in.; 87.6 by 69.9 cm.

PROVENANCE

Anonymous sale, New York, Christie's, 21 May 1992, lot 201 (as Circle of Herman van der Myn, where described as bearing a van der Myn signature and indistinct date);

With Lane Fine Art, London, 1995;
From whom purchased by the present collector.

We are grateful to Fred Meijer for suggesting the attribution to Govaerts, based on photographs.

\$ 20,000-30,000

€ 18,800-28,200 £ 16,000-23,900





PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

MELCHIOR D'HONDECOETER

Utrecht 1636 - 1695 Amsterdam

A peacock and pea hen with a crane, chickens and other birds in a landscape

signed upper center: *M D'Hondecoeter*

oil on canvas

59 by 70½ in.; 149.9 by 179 cm.

PROVENANCE

Viscount Berrington;
With Noortman & Brod, New York;
From whom acquired by the present collector.

EXHIBITED

Amsterdam, Kunsthandel Douwes, *Catalogus der tentoonstelling van oude schilderijen*, 7 May - 2 June 1934, no. 32.

\$ 300,000-500,000

€ 282,000-470,000 £ 239,000-399,000

This splendid painting demonstrates Hondecoeter's remarkable skill as a painter of birds, for which he was justly famed in his own time. The popularity of his work endured and in the 19th century he was known as the "Raphael of birds." His training began in Utrecht with his father Gijsbert and his uncle Jan Baptist Weenix. After several years working in The Hague, he settled in Amsterdam in 1663 where he remained for the rest of his life, providing large-scale pictures for the town houses and country estates of the city's wealthy citizens.

This work depicts an assortment of exotic birds and fowl in a vast park-like setting. The composition is dominated by a male peacock whose magnificent tail cascades diagonally down into the foreground. Also included are a pea hen, a black crowned crane, chickens, a waxwing, a pelican and several other species. The compositional format of this painting—with the foreground occupied by an array of meticulously observed birds, a stone wall in the middle ground blocking one side, and the other side opening up to a distant vista—was a favorite of Hondecoeter's. Similar paintings using this formula, and also including a male peacock seen from a similar angle, can be found in the Metropolitan Museum of Art, New York (Acc. no. 27.250.1) and in the Wallace Collection, London (P64).

Hondecoeter does not appear to have made preparatory drawings but instead used oil sketches, made from life, that he kept in his studio and reused in different compositions. For example, the swallow seen swooping downward in the sky at upper left also appears in the Metropolitan Museum and Wallace collection paintings mentioned above. Though he reused elements and motifs, it is a testament to his skill and inventiveness that in the best of Hondecoeter's work, such as this example, his paintings remain remarkably fresh and spontaneous.



Detail of signature





58

PROPERTY FROM AN ESTATE

HENDRICK FRANS VAN LINT

Antwerp 1684 - 1763 Rome

A capriccio landscape with the Villa Doria Pamphili in the distance

signed, dated and located lower right: *H van lint*
1721 Roma

oil on canvas
22½ by 29¾ in.; 58 by 75.5 cm.

PROVENANCE

With Hazlitt Gallery, London, by 1965;
There acquired by the present collector.

EXHIBITED

London, Hazlitt Gallery, *Seventeenth and Eighteenth century Italian paintings*, May-June 1965, no. 20.

LITERATURE

A. Busiri Vici, *Peter, Hendrik e Giacomo van Lint: Tre pittori di Anversa del '600 e '700 lavorano a Roma*, Rome 1987, p. 169, cat. no. 199.

The Flemish artist Hendrick Frans van Lint was born in Antwerp but moved to Rome by 1700 and remained there for the rest of his life. The present painting, completed in Rome in 1721, is a typical capriccio landscape by the artist. He incorporates a building reminiscent of the Villa Pamphili into a lush, idyllic setting. The cityscape and mountains in the background are particularly well preserved, showcasing van Lint's subtle color palette and impressive attention to detail.

\$ 15,000-20,000
€ 14,100-18,800 £ 12,000-16,000



59

MARCO RICCI

Belluno 1676 - 1730 Venice

A capriccio of a harbor at dawn,
with fisherman working in the
foreground, a statue and ruins to the
left, and a cityscape beyond

oil on canvas
25 $\frac{1}{8}$ by 38 $\frac{3}{8}$ in.; 63.8 by 97.5 cm.

This painting is an exciting rediscovery and addition to the oeuvre of Marco Ricci, a leading landscape painter of the Italian Baroque. Born in Belluno, Ricci went to Venice with his uncle Sebastiano Ricci in 1696. He then traveled to Rome, Florence, Genoa and other areas of the Veneto, but returned to Venice for the final decade of his life.

We are grateful to Charles Beddington for confirming the attribution upon firsthand inspection.

\$ 10,000-15,000

€ 9,400-14,100 £ 8,000-12,000

PROPERTY OF A PRIVATE COLLECTOR

CHARLES-FRANÇOIS GRENIER DE LACROIX, CALLED LACROIX DE MARSEILLE

Marseille circa 1700 - 1782 Berlin

A Mediterranean port with turbaned figures beneath a Roman arch, a man-o'-war at anchor beyond; A Mediterranean port with fishermen by the shore and hauling nets

the first signed and dated lower left on the barrel: G./*De La Croix/X/1759*; the second signed and dated lower left on the rock: *De La Croix/Rom 1759*

a pair, both oil on canvas
each: 14 by 17½ in.; 35.5 by 44.2 cm.
(2)

PROVENANCE

Anonymous sale, London, Sotheby's, 8 December 2005,
lot 349 (only *Mediterranean port with turbaned figures*);
With Colnaghi, London.

\$ 100,000-150,000
€ 94,000-141,000 £ 80,000-120,000

This pair of seascapes was painted by Lacroix in 1759 during his sojourn in Rome, where he is documented from 1750. Details of his formative years are unknown, though he is thought to have been a pupil of Claude-Joseph Vernet whose style he followed closely. The two artists were certainly in contact in Rome in 1751 as Lacroix executed precise copies of four works by Vernet, all of which are now at Uppark, Sussex.¹ After Vernet returned to France, Lacroix remained in Italy where he developed as an independent and successful artist. He is documented back in Paris by 1776 when he exhibited at the Salon du Colisée.

This pair appears to have been reunited at some point after the 2005 London auction (see Provenance) in which only one was included in the sale. A very similar pair, larger in size and later in date, with many of the same elements such as the Roman arch, diagonal tree and mountainous backgrounds, was sold in these Rooms on 24 January 2008, lot 95.²

1. Uppark House & Garden, West Sussex (accession numbers 138297.1-4), along with Vernet's originals (accession numbers 138296.1-4). See *Oil Paintings in National Trust Properties*, London 2013, vol. V, pp. 372-374.

2. One dated 1774, the other dated 1775; both oil on canvas, 104.7 by 145.4 cm.





61

JACOPO FABRIS

Venice 1689-1761 Copenhagen

Rome, a capriccio view of the Forum

signed lower center: Ja. Fabris pin.

oil on canvas

27½ by 39 in.; 70.8 by 99 cm.

LITERATURE

R. Pallucchini, "Appunti per il vedutismo veneziano del Settecento," in *Muzeum i twórka. Studia z historii sztuki i kultury ku czci prof. dr. Stanisława Lorentza*, Warsaw 1969, pp. 141-155; R. Pallucchini, *La pittura nel Veneto. Il Settecento*, Milan 1996, vol. II, p. 301, cat. no. 456, reproduced p. 301, fig. 456; G. Sestieri, *Il capriccio architettonico in Italia nel secolo XVII e XVIII*, Rome 2015, vol. II, pp. 30, 31, 33, reproduced p. 30, fig. 1.

Rodolfo Pallucchini first published this idealized view of Roman ruins in 1969 (see Literature) and on the basis of this signed work was able to restore to Jacopo Fabris' oeuvre a similarly romanticized view of the Forum, in the Museo Civico, Padua.¹ The distinctly scenographic style of both this and the Padua painting show Jacopo Fabris' admiration for the early output of Canaletto as a set designer. The monuments are arranged frontally or sideways as though in a stage backdrop, the columns cast stark, dramatic shadows and the foreground is more heavily populated with figures, as though to liven the scene.²

We are grateful to Charles Beddington for endorsing the attribution on the basis of digital images.

1. For the Padua view see R. Pallucchini, 1996, under Literature, p. 301, reproduced fig. 455.

2. R. Pallucchini, 1996, under Literature.

\$ 50,000-70,000

€ 47,000-66,000 £ 39,900-56,000



62

CIRCLE OF CLAUDE-JOSEPH VERNET

A Mediterranean harbor scene with figures on the shore, and fishermen launching a boat

bears signature lower center: C.J. Vernet

oil on canvas

9½ by 12¾ in.; 24.7 by 32.5 cm.

PROVENANCE

Anonymous sale, Vienna, Dorotheum, 6 July 1961
(as Vernet);

Anonymous sale ("The Property of a Lady of Title"),
London, Sotheby's, 11 December 2003, lot 233
(as Lacroix de Marseille).

\$ 10,000-15,000

€ 9,400-14,100 £ 8,000-12,000





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

CARLO BONAVIA

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

View of a harbor at dawn, with fishermen along the port in the foreground

dated lower right on the barrel: 1754

oil on canvas

29 by 65¾ in.; 73.7 by 167 cm.

PROVENANCE

Parmar, Paris;
His sale, Paris, 9-12 April 1883, lot 84 (as Claude-Joseph Vernet);
Anonymous sale, Paris, Hôtel Drouot, 30 April 1903, lot 29
(for FF 3,900, as Vernet);
Ogden Mills (1856 - 1929), New York;
By whom bequeathed to the Metropolitan Museum of Art,
New York in 1929 (as Vernet, inv. no. 37.160.16);
By whom deaccessioned, New York, Sotheby's, 14 January
1994, lot 72;
There acquired by the present collector.

EXHIBITED

Honolulu Academy of Arts, and Art Gallery of Toronto, *Four Centuries of European Painting*, 1949-50, no. 16 (as Vernet);
Little Rock, Arkansas Art Center, *Five Centuries of European Painting*, 1963, p. 35 (as Vernet).

LITERATURE

F. Ingersoll-Smouse, *Joseph Vernet, Peintre de Marine*, 1926,
vol. I, p. 82, cat. no. 605 (as Vernet);
J. L. Allen, "The Paintings in the Ogden Mills Bequest," *The Metropolitan Museum of Art Bulletin*, vol. XXXIII, 1938, p. 36
(as Vernet);
C. Sterling, *Metropolitan Museum of Art Catalogue of French Paintings, XV-XVIII centuries*, New York 1955, p. 144-45
(as Vernet);
B. B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth Century Italian Paintings in North American Public Collections*, 1972, pp. 30, 498, 607 (as Bonavia);
K. Baetjer, *European Paintings in the Metropolitan Museum of Art, A Summary Catalogue*, 1980, vol. I, p 13, vol. II, reproduced
p. 105 (as Bonavia).

\$ 100,000-150,000

€ 94,000-141,000 £ 80,000-120,000

While Bonavia appears to have been trained in the Neapolitan landscape tradition of Salvator Rosa and Leonardo Coccorante, it was the French painter, Claude-Joseph Vernet who most influenced his style. Bonavia shares Vernet's predilection for the delicate Rococo palette and, like the French painter, had an atmospheric, rather than analytical, approach to landscape. Bonavia was celebrated during his own lifetime, but later fell into obscurity and until the 20th century, his works were often mistaken for those of Vernet.

Indeed, this elegant view of a harbor at dawn was previously attributed to Claude-Joseph Vernet. While it was still called Vernet when Ogden Mills donated it to the Metropolitan Museum of Art (see Provenance), scholarship shifted in the 1960's and by 1979, the museum had officially changed the attribution to Bonavia. The Museum deaccessioned the picture at Sotheby's in 1994, when it was purchased by the current owner.





64

GIUSEPPE BERNARDINO BISON

Palmanova nel Friuli 1762 - 1844 Milan

Figures in the foyer of Teatro La Fenice, Venice;

A scene from the *Last Days of Pompeii*, performed in Teatro La Fenice, Venice

a pair, both oil on canvas laid down on board
each: 6 3/4 by 8 5/8 in.; 17.2 by 21.9 cm.

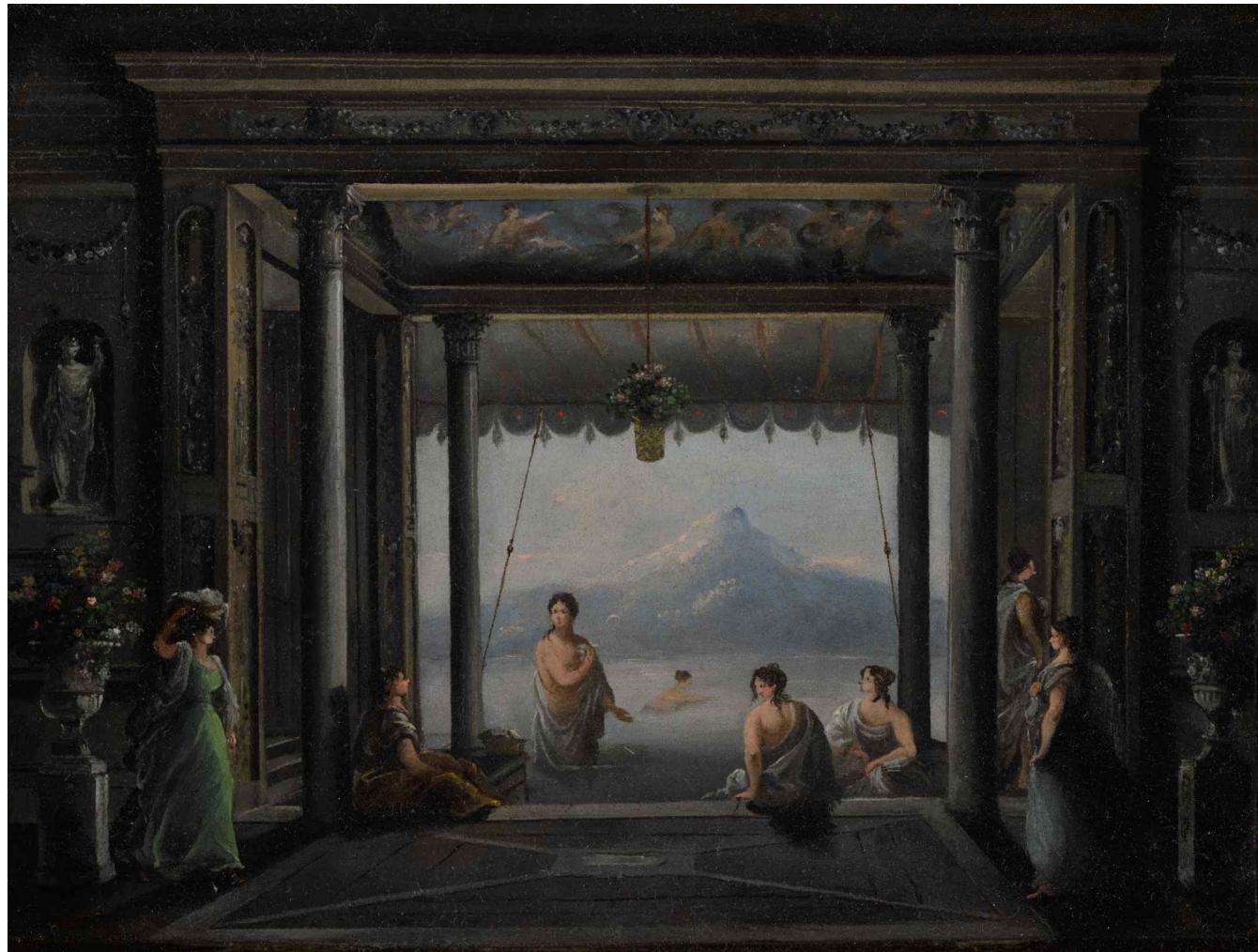
(2)

\$ 30,000-40,000

€ 28,200-37,600 £ 23,900-31,900

PROVENANCE

Anonymous sale, New York, Sotheby's, 30 January 1998, lots 296 and 297;
Giacomo Bizzini;
By whom sold, Milan, Porro, 25 February 2004,
lot 49 (sold as a pair).



Bison was born in Palmanova and began his artistic training in Brescia. By age fourteen, he had enrolled at the Venetian Academy where he studied with Antonio Maria Zanetti and Constantino Cedini. Bison also worked with the decorative scene painter, Antonio Mauro and soon excelled as a scene painter, receiving commissions for theatrical stage designs as well as decorative schemes for villas in the Veneto, Treviso and Trieste. His interest in theater design was encouraged by his friendship with the architect Gian Antonio Selva who designed the original La Fenice opera house in Venice. Bison was also an accomplished easel painter, concentrating on Venetian *vedute* in the tradition of Guardi, Marieschi, Canaletto and Bellotto.

This charming pair of paintings depicts elegantly dressed figures in the foyer of La Fenice and a scene from the opera *The Last Days of Pompeii* by Giovanni Pacini, which had eleven performances at La Fenice, running from 14 January - 16 February 1832. The set designs were by Francesco Bagnara who had a long association with La Fenice, designing sets continuously from 1821-1852.

PROPERTY OF A PRIVATE COLLECTOR

CARLO BONAVIA

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

A storm off a rocky coast

oil on canvas

31 $\frac{3}{4}$ by 56 $\frac{7}{8}$ in.; 80.7 by 144.5 cm.

While many of Bonavia's paintings depicted sunrises or sunsets over a calm harbor (see lot 63), the elusive artist was also renowned for his dramatic images of coastal storms. In the present picture, the sea furiously lashes at a rocky coast as torrential rain clouds move in from afar; fishermen scramble along the shore in the foreground, adding to the spectacle. Bonavia's remarkable use of a restrained, cool color palette enhances the ferociousness of the scene he depicts.

PROVENANCE

Private Collection, France;
Anonymous sale, Paris, Pierre Bergé & Assoc., 23 July 2006,
lot 56;
With Colnaghi, London;
From whom acquired by the present owner.

\$ 60,000-80,000

€ 56,500-75,500 £ 47,800-64,000



PROPERTY FROM THE METROPOLITAN MUSEUM OF ART

SOLD TO BENEFIT THE EUROPEAN
PAINTINGS ACQUISITIONS FUND

LOTS 66–67

66

ENGLISH SCHOOL, CIRCA 1735

Portrait of a man in a red coat, knee-length,
traditionally identified as George Frederick
Handel

oil on canvas
47 $\frac{3}{8}$ in. by 37 in.; 120.3 by 94 cm.

PROVENANCE

With Agnew's and Sons, Ltd., London;
With Scott & Fowles, New York, 1929;
There acquired by Francis Neilson, Chicago (as a portrait of
George Frederick Handel by Thomas Hudson);
By whom given to the Metropolitan Museum of Art, New York,
in 1946 (inv. no. 46.60).

LITERATURE

K. Baetjer, *European Paintings in the Metropolitan Museum
of Art, A Summary Catalogue*, New York 1980, vol. I p. 19,
reproduced vol. II p. 253;
K. Baetjer, *British Paintings in The Metropolitan Museum of Art,
1575–1875*, New York 2009, pp. 47–48, cat. no. 20.

\$ 8,000-12,000
€ 7,600-11,300 £ 6,400-9,600

This elegant portrait was previously thought to depict the
composer George Frederick Handel, though more recent
scholarship has disproved that theory.

Katherine Baetjer dates the painting to *circa* 1735 based on the
sitter's costume, referencing a costume plate by Louis Philippe
Boitard after Dandridge, published in 1737 (see K. Baetjer
under *Literature*, p. 42, fig. 33). An attribution to James Cranke
(1707 - 1780) has been suggested.



PROPERTY FROM THE METROPOLITAN MUSEUM OF ART,
SOLD TO BENEFIT THE EUROPEAN PAINTINGS
ACQUISITIONS FUND

THOMAS GAINSBOROUGH, R.A.

Sudbury 1727 - 1788 London

Mrs. William Tennant, née Mary Wylde,
seated in a landscape

oil on canvas
49½ by 40 in.; 125.7 by 101.6 cm.

PROVENANCE

Major William Tennant, Little Aston Hall, Staffordshire (d. 1803);
By descent to his son, William Tennant, Little Aston Hall (1783 - 1835);
By descent to his son, William Tennant, Little Aston Hall (d. 1848);
By descent to his brother, Captain Charles Edmund Tennant, Needwood House, Staffordshire (d. 1862);
By descent to his son, Major Charles Richard Tennant, Needwood House and St. Anne's Manor, Sutton Bonington, Nottinghamshire (b. 1851);
With Charles Wertheimer, London;
There acquired by J. Pierpont Morgan, London and New York (1837-1913), on 19 April 1902 for £30,000;
By descent in 1917 to his daughter, Mrs. William Pierson (née Juliet P. Morgan) Hamilton (1870-1952);
With Scott & Fowles, New York;
There acquired by Jules S. Bache, New York (1861-1944), in 1928 for \$60,000;
By whom bequeathed to the Bache Foundation;
From which acquired by the Metropolitan Museum of Art, New York, in 1945 (inv. no. 45.59.1).

EXHIBITED

London, Thomas Agnew & Sons, Ltd., *Ninth Annual Exhibition*, 1903, no. 23 (lent by J. Pierpont Morgan);
Manchester, City Art Gallery, *Loan Exhibition of Works by Early British Masters*, 4 November 1909 - 1 January 1910, no. 33 (lent by J. Pierpont Morgan);
New York, The Metropolitan Museum of Art, *Collection of Paintings lent by J. Pierpont Morgan*, 1913;
New York, The Metropolitan Museum of Art, *Loan Exhibition of the J. Pierpont Morgan Collection*, 17 February 1914 - 28 May 1916, pp. 105-6;
New York, The Metropolitan Museum of Art, "The Bache Collection," 16 June - 30 September 1943, no. 55;
Little Rock, Arkansas Arts Center, *Five Centuries of European Painting*, 16 May - 26 October 1963, p. 34.

LITERATURE

W. Roberts, "Mr. J. Pierpont Morgan's Pictures: The Early English School, II," *Connoisseur* vol. XVI, November 1906, p. 143;
W. Roberts in *Pictures in the Collection of J. Pierpont Morgan at Princes Gate & Dover House, London*, vol. I, London 1907, unpaginated, reproduced;
B. Burroughs, "A Loan Exhibition of Mr. Morgan's Paintings," *Metropolitan Museum of Art Bulletin*, vol. VIII, January 1913, p. 12 (reprinted as pamphlet, "Collection of Paintings Lent by J. Pierpont Morgan," at least 7 eds., p. 10);
Guide to the Loan Exhibition of the J. Pierpont Morgan Collection, exhibition catalogue, New York 1914, pp. 105-6;
É. Brandus, "La collection des tableaux anciens de M. Jules S.

Bache, à New-York," *La Renaissance de l'art*, vol. XI, no. 5, May 1928, pp. 181, 184, reproduced p. 197;
W. Heil, "The Jules Bache Collection," *Art News*, vol. XXVII, no. 30, 27 April 1929, p. 4;
A Catalogue of Paintings in the Collection of Jules S. Bache, New York 1929, unpaginated, reproduced;
A. L. Mayer, "Die Sammlung Jules Bache in New-York," *Pantheon*, December 1930, p. 542;
A Catalogue of Paintings in the Bache Collection, New York 1937, cat. no. 56;
H. B. Wehle, "The Bache Collection on Loan," *Metropolitan Museum of Art Bulletin*, vol. I, no. 10, June 1943, p. 290;
A Catalogue of Paintings in the Bache Collection, rev. ed., New York 1943, cat. no. 55, reproduced;
An American Correspondent, "English Portraits in the Jules Bache Collection," *Connoisseur* 113, March-June 1944, p. 52;
E. K. Waterhouse, "Preliminary Check List of Portraits by Thomas Gainsborough," *Walpole Society* 33, 1953, p. 104;
E. K. Waterhouse, *Gainsborough*, London 1958, p. 92, cat. no. 658;
K. Baetjer, *European Paintings in the Metropolitan Museum of Art, A Summary Catalogue*, New York 1980, vol. I, p. 67, reproduced vol. II, p. 259;
J. Holloway, *Treasures of Fyvie*, exhibition catalogue, Edinburgh 1985, p. 45, under cat. no. 12;
J. Strouse, *Morgan: American Financier*, New York 1999, pp. 489-90;
K. Baetjer, *British Paintings in The Metropolitan Museum of Art, 1575-1875*, New York 2009, pp. 108-9, cat. no. 48, reproduced.

ENGRAVED

Eugene Tilly, 1904.

Mary Wylde married Major William Tennant of Little Aston Hall and Shenstone, Staffordshire, in 1777 and with him had a son, William, in 1783. Gainsborough also painted Major Tennant, in a portrait now at Fyvie Castle;¹ the pair of pictures were likely completed in the mid-1780s, when Tennant was a major in the Staffordshire militia. Mrs. Tennant died in London in 1798.

This elegant portrait has an illustrious provenance, descending in the Tennant family with its pendant until 1902, when it was purchased by the American banker and industrialist John Pierpont Morgan, one of the most important collectors in America at the time. It was later in the collection of another notable American banker and collector, Jules S. Bache, who was a major supporter of the Metropolitan Museum of Art. His foundation ultimately sold the picture to the Museum in 1945.

The painting will be included in Hugh Belsey's forthcoming catalogue raisonné of the portraits of the artist.

¹ 52 by 42 in., The Forbes-Leith Collection, Fyvie Castle, see J. Holloway under Literature, no. 12.

\$ 80,000-120,000

€ 75,500-113,000 £ 64,000-96,000



PROPERTY FROM A PRIVATE COLLECTION

CORRADO GIAQUINTO

Molfetta 1703 - 1766 Naples

The Madonna and Child

oil on canvas

17½ by 14¼ in.; 44.7 by 36.2 cm.

PROVENANCE

Anonymous sale, London, Sotheby's, 10 July 2008, lot 229, for \$240,000, reproduced on the front cover of the catalogue; There acquired by the present collector.

\$ 180,000-220,000

€ 170,000-207,000 £ 144,000-176,000

Corrado Giaquinto is better known for his large-scale decorative programmes (of both mythological and religious subjects) and the *bozzetti* and *modelli* produced in preparation of these complex projects. Somewhat rarer are his religious works painted for individual patrons, almost certainly for private devotion, and this unpublished work is an outstanding example of the latter. Unknown prior to its sale at Sotheby's London in 2008, the painting was at that time examined firsthand by Dr. Edgar Peters Bowron who endorsed its attribution.

After beginning his career in Molfetta (near Bari) and Naples, Giaquinto moved to Rome where he was admitted to the Accademia di San Luca in 1740. It was during the 1730s and '40s, prior to the artist's departure for Spain in 1753, that Giaquinto was at his most productive. His style shows the influence of Carlo Maratta and Sebastiano Conca, whose works Giaquinto was able to study in Rome, and his paintings are characterised by their colourful palette and elegant rococo forms.

The defined profile of the Madonna here is a motif that appears often in Giaquinto's works and the clear forms, though softly modelled, serve to emphasise the narrative being depicted; compare for example, the profile of Medea in Giaquinto's painting sold London, Christie's, 27 May 1983, lot 163, or more recently that of the angel in his *Penitent Magdalene* sold New York, Sotheby's, 26 January 2006, lot 73, now in the Metropolitan Museum of Art, New York. The focus in this small canvas is on the tender embrace between mother and child rather than on the divinity of the young Christ. This contrasts with many of Giaquinto's depictions of the subject, such as his *Madonna and Child* with the Cattolica Popolare co-operative in Molfetta,¹ which includes a crucifix (symbol of the cross on which Christ would later be crucified) and shows the Madonna preparing the Infant Christ for his life Mission rather than concentrating on the motherly embrace evident in the present work.

1. See P. Amato, *Corrado Giaquinto "noto per il suo valore nella pittura"*, Rome 2002, pp. 110-11, cat. no. 22, reproduced.



PROPERTY OF A PRIVATE COLLECTOR

MARGUERITE GÉRARD

Grasse 1761 - 1837 Paris

Two ladies in an interior reading a letter,
with a dog on a bench looking into a mirror

signed lower left: *Mle gerard*

oil on panel

25¾ by 21 in.; 65.5 by 53.4 cm.

PROVENANCE

Possibly Rivière;

Anonymous sale, Paris, 24 December 1821, lot 10;

M. Le Général Ribourt;

By whom sold, Paris, Hôtel Drouot, 25-26 March 1895, lot 21;
Muhlbacher;

By whom sold, Paris, 13-15 May 1907, lot 28;

Seligmann, Paris, 1937;

Anonymous sale, Paris, 10 June 1954, lot 28;

Private collection, France;

By whom sold, New York, Sotheby's, 28 May 1999, lot 207.

LITERATURE

S. Wells-Robertson, *Marguerite Gérard 1761-1837*, 1978, vol. II,
p. 845, cat. no. 70a.

\$ 100,000-150,000

€ 94,000-141,000 £ 80,000-120,000

Marguerite Gérard was born in Grasse but moved to Paris in 1775 to live with her elder sister Marie-Anne and Marie-Anne's husband, the painter Jean Honoré Fragonard. Gérard became Fragonard's protégé, and while living with her sister and brother-in-law at their quarters in the Louvre, she was surrounded by the greatest works of art in Europe, specifically drawing inspiration from the Dutch interior scenes of the 17th century. Gérard became one of the first female French genre painters, and by the late 1780s she had established her reputation as one of the leading female artists in France.

In this painting, traditionally called "La Bonne Nouvelle," two well-dressed ladies are in an elegant boudoir; one reads a letter while the other looks over her shoulder. A self-admiring spaniel looks into the mirror beside them. The work is a beautiful example of Marguerite Gérard's most commercial compositions: lavish interior scenes featuring upper class French women. Gérard is noted for her meticulous attention to luxurious details within her genre scenes, contrasted in their sharp rendering by her penchant for softly modeled figures. The painting relates to another painting of the same subject by the artist, exhibited in the Paris Salon of 1804, no. 200, along with a pendant picture titled "La Mauvaise Nouvelle."¹

1. Oil on canvas, 62 by 51 cm., see S. Wells-Robertson, *Marguerite Gérard 1761-1837*, 1978, vol. II, p. 845, cat. no. 70.





PROPERTY FROM THE WORCESTER ART MUSEUM

SOLD TO BENEFIT FUTURE
ACQUISITIONS

LOTS 70–71

70

PROPERTY FROM THE WORCESTER ART
MUSEUM, SOLD TO BENEFIT FUTURE
ACQUISITIONS

ENGLISH SCHOOL, 18TH CENTURY

Portrait of a gentleman, probably Captain Joseph Poole of Sykehouse, wearing armor and standing in a landscape

oil on canvas
83 $\frac{3}{4}$ by 58 $\frac{7}{8}$ in.; 212.7 by 149.5 cm.

PROVENANCE

Anonymous sale, London, Christie's, 1 June 1928, lot 77 (as A. Hanneman);
With M. Grieve Co., New York;
From whom acquired by John W. Higgins, 31 May 1929;
By whom given to the Higgins Armory on 15 December 1931;
Collection transfer to the Worcester Art Museum, January 2014 (2014.145, as Attributed to Adriaen Hanneman).

The young man clad in armor in this impressive portrait stands in a landscape gesturing towards a fortress in the background that is identifiable as Pontefract Castle in West Yorkshire. It was the site of a series of famous sieges during the English Civil War of the 17th century. The sitter has traditionally been identified as "Captain

Poole" and is likely to be Captain Joseph Poole Esq. of Sykehouse (d. 1704), who was a captain in the Parliamentary army and involved in the siege of Pontefract Castle. He wears armor loosely based on English Greenwich armor of the early 17th century.

This portrait and the following lot were in the collection of the Higgins Armory Museum in Worcester, MA, founded by John Woodman Higgins (1874-1961). Opened in 1931, it displayed his vast collection of arms and armor in a building specifically constructed for that purpose. The collection was transferred and integrated into the Worcester Art Museum in 2014.

\$ 20,000-30,000

€ 18,800-28,200 £ 16,000-23,900



71

PROPERTY FROM THE WORCESTER ART MUSEUM, SOLD TO BENEFIT FUTURE ACQUISITIONS

HENRI GASCARS

Paris 1634-5 - 1701 Rome

Portrait of a gentleman wearing armor, possibly George Legge, 1st Baron Dartmouth

signed lower right: *H. Gascar* and inscribed: *Lord Dartmouth*

oil on canvas
50 by 40½ in.; 127 by 102.9 cm.

PROVENANCE

With Acton Surgey, Ltd., London;
From whom acquired by the Higgins Armory Museum, Worcester, MA, 4 November 1930;
Collection transfer to the Worcester Museum of Art, Worcester, MA, January 2014 (2014.143).

George Legge, 1st Baron Dartmouth (*circa* 1647-1691), was an English naval commander under both Charles II and James II. He served in the Second and Third Anglo-Dutch Wars and was elevated as Baron Dartmouth in 1682. In 1683 he was appointed admiral and was dispatched to Tangier with Samuel Pepys to evacuate and demolish the English colony there. His last appointment was the command of the Channel Fleet that failed to prevent the invasion force of William III of Orange in 1688 and, thereby, the start of the Glorious Revolution.

\$ 8,000-12,000 € 7,600-11,300

£ 6,400-9,600

EUROPEAN SCHOOL, 18TH CENTURY

A group of women as allegories of the Four Seasons, with Venus and Cupid and an older woman beyond

oil on canvas, unlined
34 by 49 $\frac{3}{8}$ in.; 86.5 by 125.3 cm.

\$ 40,000-60,000
€ 37,600-56,500 £ 31,900-47,800

In this enchanting painting a group of six women, one a generation older than the others, are pictured at half-length, close to the picture plane and to each other, some with arms around the others and all looking straight at the viewer. Cupid climbs over the shoulder of the woman at far right, leading the viewer to initially believe that she represents Venus, in which case the fire she holds her hand over could represent a flaming heart.

Upon closer inspection, however, four of the women appear to represent allegories of the seasons. The one on the far left holding grapes is Autumn; the woman next to her, holding wheat, is summer; Spring is the woman to the right of center, holding flowers; and the woman on the right, rather than representing Venus, would be Winter, wrapped in a warmer cloak than the others and holding her hand over a fire for warmth. This theory then shifts Venus to be the woman at center of the painting, gracefully holding the golden apple awarded to her by Paris.

The older woman standing behind Venus, however, remains a mystery, as does the artist of this beautifully preserved, unlined painting. Likely from the early to mid-18th century, an attribution and even a location has eluded scholars. While many believe the picture to be French, it has also been suggested that it is Viennese or German. Louis de Silvestre, the French artist who worked at the court in Dresden in the first half of the 18th century, is a name that has been suggested, though scholars have yet to come to a consensus.

Given the similar physiognamies of the women, it is likely that this is a portrait of a family, with a mother and five daughters beautifully painted to represent the Four Seasons with Venus and Cupid. It has been suggested that this is a bridal portrait, where the woman at center, representing Venus and the only one wearing a pearl necklace, is to be married and was painted surrounded by her maids of honor and standing next to her mother.



PROPERTY OF A PRIVATE COLLECTOR

MARIE-VICTOIRE LEMOINE

Paris 1754 - 1820

The two sisters

signed and dated lower left: *M. Vic.^{rē}/Lemoine./1790*

oil on canvas, oval
36½ by 28½ in.; 92 by 72.4 cm.

PROVENANCE

Hermann Ball Antiquitäten, Berlin, before 1928;
With Wildenstein, London;
With Louis Stern Galleries, Los Angeles;
Anonymous sale, New York, Christie's, 25 May 2005, lot 221.

LITERATURE

J. Baillio, "Vie et Oeuvre de Marie Victoire Lemoine (1754-1820)." *Gazette des Beaux Arts*, April 1996, p. 150, cat. no. 17, reproduced p. 131, fig. 7.

\$ 80,000-120,000

€ 75,500-113,000 £ 64,000-96,000

Marie-Victoire Lemoine studied under Elisabeth Louise Vigée Le Brun, the most important female painter in Paris at the time. While many artists, including Le Brun, fled France surrounding the Revolution given their associations with the court, others, like Lemoine, stayed and enjoyed fresh opportunities from the upheaval. In 1791, the new government opened up the biannual Salons to all artists, including women like Lemoine who had previously been held back by the Académie royale's limitations on the number of female members. Lemoine first exhibited at the Salon in 1796 and had a long career in Paris; she never married, but was able to support herself entirely by her painting, a remarkable feat at the time.



Mr. Dier
Lambeth
1790

PROPERTY OF A PRIVATE COLLECTOR

JAN VAN OS

Middelharnis 1744 - 1808 The Hague

Still life with fruit and flowers, together with oysters, mussels, smoked herring, a glass of wine and a decanter

signed lower left: *J. Van Os Fecit*

oil on canvas

18½ by 13⅞ in.: 47.2 by 34.7 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 27 January 2006,
lot 243;

With Colnaghi, London.

\$ 80,000-120,000

€ 75,500-113,000 £ 64,000-96,000

Jan van Os was the leading Dutch still life painter in the second half of the 18th century. He studied with Aert Schouman in The Hague and was an independent master there by 1773.

Though he also painted landscapes and seascapes, van Os was famed for his opulent and minutely observed fruit and flower still lifes in the tradition of his countryman Jan van Huysum (1682-1749). In this example, van Os has typically set his still life arrangement on a stone ledge beyond which can be seen a pale, green landscape. This work is unusual in that, in addition to the usual flowers and fruit, van Os has included an array of sumptuous foods, including oysters, mussels and smoked herrings, together with a decanter and glass of wine.

Van Os's son, Georgius Jacobus Johannes, was also an accomplished still life painter, following closely in the style of his father (see Lot 76).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

THOMAS LUNY

St. Ewe, Cornwall 1759 - 1837 London

The Bombardment of Algiers, 27 August 1816

oil on canvas

39½ by 50 in.; 101 by 127 cm.

PROVENANCE

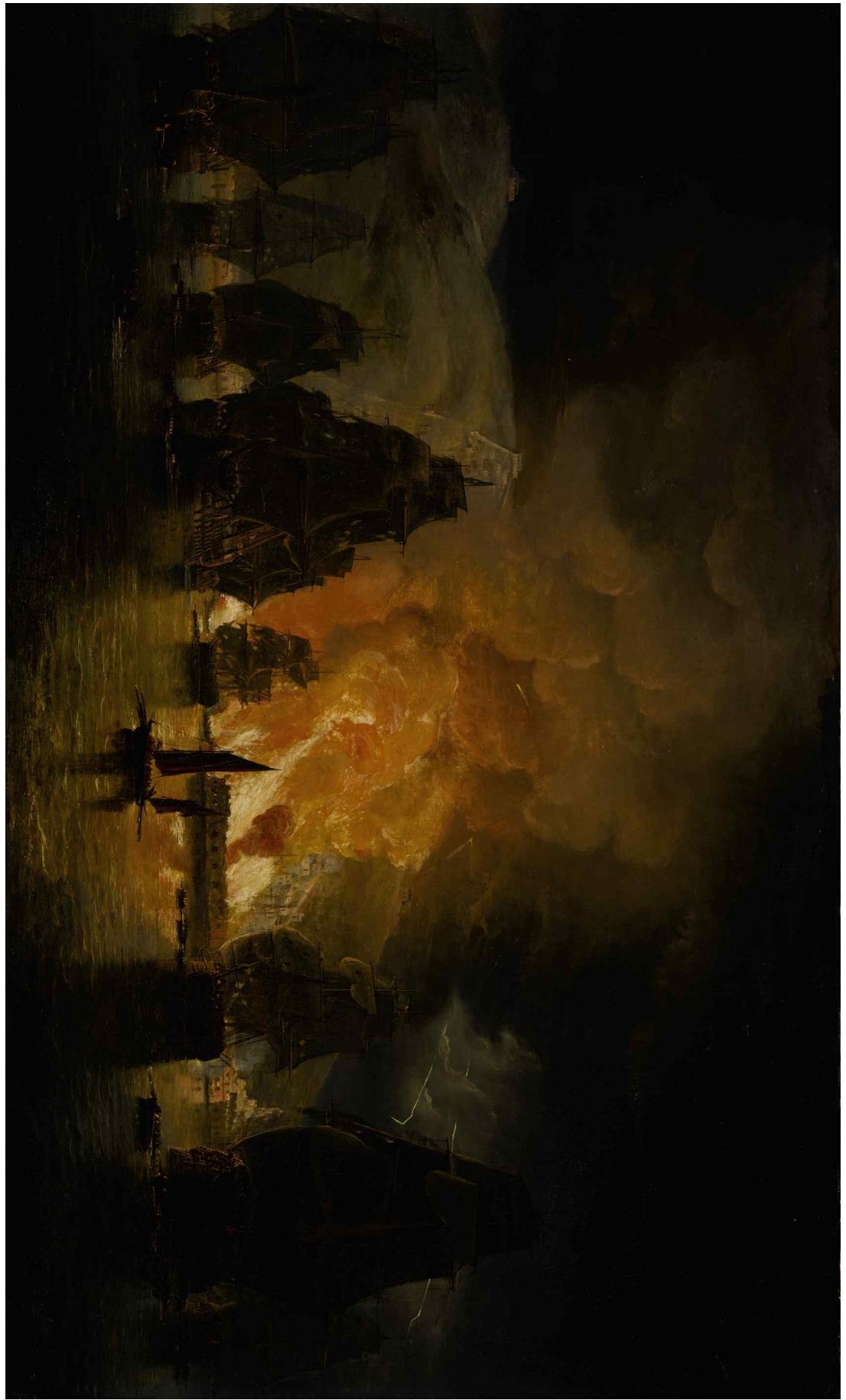
Anonymous sale, London, Sotheby's, 26 March 2004, lot 36;
Anonymous sale ("The Property of a Gentleman"), London,
Sotheby's, 5 July 2012, lot 278.

\$ 30,000-50,000

€ 28,200-47,000 £ 23,900-39,900

This impressive painting commemorates the action under the command of Admiral Lord Exmouth off Algiers on 27 August 1816. Following Napoleon's final defeat in 1815, the Royal Navy no longer needed the assistance of the Barbary States as a source of supplies for Gibraltar and would no longer tolerate further threat of piracy in the Mediterranean, or the systemic enslavement of Europeans in North Africa. A diplomatic mission was undertaken to secure the release of British subjects held in captivity. However, when Algerian troops massacred two hundred Corsican, Sicilian and Sardinian fishermen who were under British protection, it was finally decided that action should be taken.

Lord Exmouth set sail from Plymouth on 28 July 1816 with two three-deckers, the *Queen Charlotte*, with 100 guns, the *Impregnable*, with 98 guns, as well as three 74-gun ships, one 50-gun ship, four frigates, and nine smaller vessels. At Gibraltar he was joined by a squadron of Dutch frigates under the command of Vice Admiral Theodorus Frederik van Capellen. The fleet reached Algiers on 27 August and, when no answer was given to Lord Exmouth's demands for the release of prisoners, the order was given to fire. The fire was returned and a fierce action ensued, lasting eight hours. The Algerian batteries were destroyed, along with thirty-three Algerian vessels and much of the town. The result was the release of three thousand European slaves, over a thousand of them British, along with the British Consul. Lord Exmouth returned to England in triumph.



PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**GEORGIUS JACOBUS JOHANNES
VAN OS**

The Hague 1782 - 1861 Paris

Elaborate still life of flowers and fruit resting
on a stone ledge, a wooded landscape beyond

signed lower center on the stone ledge: *G.J.J. Van Os fe*

oil on canvas

33 by 25½ in.; 83.8 by 64.2 cm.

PROVENANCE

With Richard Green Gallery, London;

From whom acquired in 1980 by the present collector.

Georgius Jacobus Johannes van Os was the son of still life painter Jan van Os (see Lot 74) and, like his father, was strongly influenced by the works of Jan van Huysum (1682-1749). This sumptuous still life, combining flowers and fruit set against a wooded landscape, is amongst his best works, with the composition and handling extremely close to that of his father.

\$ 40,000-60,000

€ 37,600-56,500 £ 31,900-47,800



PROPERTY OF A PRIVATE COLLECTOR

JEAN-JOSEPH-XAVIER BIDAULD

Carpentras 1758 - 1846 Montmorency

The Augustus bridge over the river Nera,
near the city of Narni, Italy

signed, inscribed and dated lower left: *Bidauld Roma 1790*
oil on canvas
39 $\frac{5}{8}$ by 54 $\frac{3}{8}$ in.; 100.5 by 138.1 cm.

PROVENANCE

With Galerie Charpentier, Paris, 1947 (according to a label on the reverse);
Anonymous sale, ("Property of a European Lady"), New York, Christie's, 26 January 2005, lot 80.

\$ 150,000-200,000
€ 141,000-188,000 £ 120,000-160,000

Dated 1790, Jean-Joseph-Xavier Bidauld's beautiful view of the Augustan bridge near Narni is a rare example of a major finished work from the artist's first sojourn in Italy. Encouraged by the marine painter and landscapist, Claude-Joseph Vernet, in the early 1780s Bidauld began painting *en plein air*, completing multiple sketches outdoors that could later be worked up into finished paintings. The purpose of these swift studies was to capture the essence of a chosen landscape from nature, allowing the artist to recreate not just the immediate view but to capture the light, climate and overall atmosphere.

Bidauld first left for Italy in 1785 and the present painting represents the culmination of five years' careful study of his surroundings. The setting for this large-scale landscape is situated just outside the ancient Umbrian hilltown of Narni. The area was popular with contemporary *en plein air* painters due to its subtle marriage of dramatic natural terrain and manmade structures, both ancient and modern, all bathed in cool, Mediterranean light. The bridge was built under Augustus around 27 BC to carry the Flaminian Way across the river Nera and was a much visited destination by travelers on the Grand Tour.



PROPERTY OF A PRIVATE COLLECTOR

GIOVANNI ANTONIO GUARDI

Vienna 1699 - 1760 Venice

A harem scene with soldiers smoking and odalisques relaxing and playing on a swing in an interior courtyard

oil on canvas
18½ by 25⅛ in.; 46.5 by 63.7 cm

PROVENANCE

Johann Matthias von der Schulenburg (1671-1747), Venice (one of a series of 43 Turkish scenes commissioned from the artist and paid for between 1741 and 1743);
With Galleria Lorenzelli, Bergamo, before 1973;
Private collection, Bergamo, by 1973.

LITERATURE

R. Pallucchini and M. Valsecchi, *Galleria Lorenzelli, Venezia 700: Francesco Guardi e il suo tempo nelle raccolte private bergamasche*, Bergamo 1969, cat. no. 13;
A. Morassi, "Una mostra di pitture veneziane del Settecento a Bergamo," in *Arte Veneta*, 1969, pp. 109-111;
A. Morassi, *Guardi: I dipinti*, Milan 1973, vol. I, p. 329, cat. no. 109, reproduced vol. II, fig. 129;
F. Pedrocchi, *Antonio Guardi*, Milan 1992, p. 131, cat. no. 68, reproduced p. 209, fig. 86;
A. Bettagno, *I Guardi: Vedute, capricci, feste, disegni e quadri turcheschi*, exhibition catalogue, Milan 1993, p. 104, cat. no. 38, reproduced p. 105.

\$ 80,000-120,000

€ 75,500-113,000 £ 64,000-96,000

This enchanting harem scene once formed part of a unique series of forty-three paintings commissioned between 1741 and 1743 by Guardi's long-time patron, Count Johann Matthias von der Schulenburg (fig. 1). The series depicts individual scenes of daily life in Turkey, an intriguing choice of subject matter for the German aristocrat. A fervent collector, the Count was Giovanni Antonio Guardi's principal patron, employing him on a monthly retainer, and the *turcherie* proved to be his most significant commission.

Count von Schulenburg was a mercenary soldier who fought against the Turks in Hungary with the Imperial troops. It was the count's success here that led to his recruitment by the Venetians, eventually rising to become Field Marshall and Commander-in-Chief of the forces of the Venetian Republic. He was idolized by the Venetians after his victory against the Ottoman Turks at Corfu in 1715 and was decorated by the Serenissima before finally retiring in Venice in 1718. It is fascinating that the Count would commission Guardi to paint such an extensive collection of pictures depicting quotidian and predominantly serene scenes of the lives of his former enemy, over twenty years after his final battle against them.



Fig. 1 Giovanni Antonio Guardi, *General Count Johann Matthias von der Schulenburg*, Ca' Rezzonico, Museo del Settecento, Venice,
Bridgeman Images



CIRCLE OF CIRCLE OF PIERRE-NARCISSE GUÉRIN

Aeneas recounting the misfortunes of Troy to Dido

oil on canvas
28½ by 36 in.; 72.5 by 91.5 cm.

\$ 10,000-15,000
€ 9,400-14,100 £ 8,000-12,000

This painting follows a famous composition by Pierre-Narcisse Guérin, one of the most important French Neo-classical painters working in Italy at the turn of the 19th century. Guérin was less prolific than many of his contemporaries, as by the end of his career most of his focus was on teaching at the Académie de France in Rome, where he was the director from 1822 - 1828. Greatly influenced by Nicolas Poussin and Jacques Louis David, Guérin often borrowed subject matter from classical mythology, as in the present painting, a story from Virgil's epic poem *The Aeneid*.

The prime version of this composition, from *circa* 1815 and shown at the Salon in 1817, is in the Musée du Louvre, Paris (292 by 390 cm., inv. no. 5184), along with a preparatory sketch for the painting (35 by 45 cm., inv. no. R.F. 762). Another version of the composition, previously in the collection of Gianni Versace at Villa Fontanelle, Moltrasio, and of similar dimensions to the present painting, sold at Sotheby's London, 18 March 2009, lot 202, for £30,000.





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**APOLLONIO FACCHINETTI,
CALLED DOMENICHINI,
FORMERLY KNOWN AS THE
MASTER OF THE LANGMATT
FOUNDATION VIEWS**

Venice 1715–1757

Venice, a view of San Geremia and
the entrance to the Cannaregio

oil on canvas

11¾ by 17¾ in.; 29.7 by 45.2 cm.

PROVENANCE

With Leonard Koetser, London, by 1963;
Anonymous sale ("Property of a Gentleman"),
London, Sotheby's, 7 December 2006, lot 244.

EXHIBITED

London, Leonard Koetser, *Autumn Exhibition*,
1963, no. 32 (as Francesco Tironi).

Another version of this view, from the same
viewpoint but with variations in the gondolas and
in a larger format is offered in this sale, lot 86.

We are grateful to Charles Beddington for endorsing
the attribution on the basis of digital images.

\$ 20,000-30,000

€ 18,800-28,200 £ 16,000-23,900



81

APOLLONIO FACCHINETTI,
CALLED DOMENICHINI,
FORMERLY KNOWN AS THE
MASTER OF THE LANGMATT
FOUNDATION VIEWS

Venice 1715–1757

Venice, a view of the Grand Canal

oil on canvas
11½ by 18½ in.; 29.2 by 46.1 cm.

We are grateful to Charles Beddington for endorsing
the attribution on the basis of digital images.

\$ 15,000-20,000
€ 14,100-18,800 £ 12,000-16,000

FRANCESCO GUARDI

Venice 1712 - 1793

Venice, a view of the Grand Canal with
San Simeone Piccolo

oil on canvas
23¾ by 37 in.; 60.3 by 94 cm.

PROVENANCE

Anonymous sale, Munich, Hampel, 26 June 2014, lot 230.

\$ 100,000-150,000

€ 94,000-141,000 £ 80,000-120,000

This unrecorded view of the Grand Canal is an important early work by Guardi that appears to pre-date his earliest dated *veduta* of 1758.¹ Stylistically it is very close to other paintings by the artist that have been dated to *circa* 1745-1750.² At left is the Fondamenta di San Simeone and Giovanni Antonio Scalfarotto's domed church of San Simeone Piccolo. At right in the foreground can be seen the Baroque façade of Santa Maria di Nazareth, also called Chiesa degli Scalzi, with the façade of Santa Lucia at right in the background. Santa Lucia and all the adjacent buildings up to the Scalzi were destroyed in 1860 to make way for the "Santa Lucia" railway station.

This atmospheric painting, already demonstrating Guardi's famously fast and fluid brush stroke technique, appears to be his first version of this subject. Later in his career, *circa* 1770-1780, Guardi painted similar views on several occasions, though from a somewhat different vantage point and excluding gli Scalzi.³

We are grateful to Charles Beddington for endorsing the attribution after first-hand inspection. This lot is accompanied by a photo-copy of a certificate from Egidio Martini endorsing the attribution to Guardi and dating it to *circa* 1745.

1. Francesco Guardi, *Festa del Giovedì Grasso in Piazzetta*, signed and dated 1758, sold London, Sotheby's, 14 December 2000, lot 91.

2. See A. Morassi, *Guardi, Antonio e Francesco Guardi*, Venice 1973, vol. I, pp. 381-382, cat. nos. 379 and 384.

3. *Ibid.*, vol. I, pp. 418-419, cat. nos. 578-583; another unrecorded version was sold in these Rooms on 26 January 2017, lot 294.



PROPERTY FROM A PRIVATE COLLECTION

**GIOVANNI ANTONIO CANAL,
CALLED CANALETTO**

Venice 1697 - 1768

Venice, a view of the equestrian monument to Bartolomeo Colleoni and the church of Santi Giovanni e Paolo

oil on canvas

16½ by 13¼ in.; 41.4 by 33.7 cm.

PROVENANCE

With Giammaria Sasso, Venice, by 1790;
From whom acquired by Sir Abraham Hume,
2nd Baronet (1749-1838), Ashridge Park, in 1790
(his label on the reverse);
By descent to his grandson, John Hume Egerton,
Viscount Alford (1812-1851);
By descent to his son, John William Spencer
Brownlow Egerton-Cust, 2nd Earl Brownlow
(1842-1867);
Thence by descent within the family to Lord
Brownlow;
By whom sold, London, Sotheby's, 26 March,
1969, lot 131, for £17,000 to E.P. Taylor;
Anonymous sale, London, Christie's, 11 June 1971,
lot 92, for 13,000 gns. to Hallsborough;
Dino Fabbri (1920-2001);
His anonymous sale, London, Sotheby's, 1
November 1978, lot 53;
There acquired by the present collector.

EXHIBITED

Toronto, Art Gallery of Toronto; Ottawa, National
Gallery of Canada;
Montreal, Museum of Fine Arts, Canaletto, 17
October 1984 - 28 February 1965, no. 28.



Fig. 1 John Jones, after Sir Joshua Reynolds RA,
Sir Abraham Hume, Yale Center for British Art,
Paul Mellon Fund

LITERATURE

Ashridge Park catalogue, 1851, p. 15, cat. no. 45;
F. Mauroner, "Collezionisti e vedutisti
settecenteschi a Venezia," in *Arte Veneta*, 1947,
p. 49 (possibly the "S. Giov. e Paolo - Canaletto"
cited in letters between British resident in Venice,
John Strange and Venetian dealer, Giammaria
Sasso);
W.G. Constable, *Canaletto, Giovanni Antonio
Canal 1697-1768*, Oxford 1962, vol. II, p. 321,
cat. no. 309, reproduced vol. I, plate 58;
L. Puppi, *L'opera completa del Canaletto*, Milan
1968, p. 111, cat. no. 246A, reproduced;
W.G. Constable, *Canaletto, Giovanni Antonio
Canal 1697-1768*, revised by J.G. Links, Oxford
1989, vol. II, pp. 342-3, cat. no. 309, reproduced,
vol. I, plate 58;
L. Borean, "Lettere artistiche del Settecento
veneziano, 2, Il carteggio Giovanni Maria Sasso
- Abraham Hume," in *Fonti e documenti per la
storia dell'arte veneta*, 11, 2004, p. 157.

Canaletto painted this charming view shortly
after his return to Venice following a highly
successful sojourn in England. The painting's
provenance can be traced back to 1790,
identifiable as the "S. Giov. e Paolo - Canaletto,"
alluded to in correspondence between the
renowned Venetian art dealer, Giammaria
Sasso and John Strange, a British resident in
Venice.¹ Sasso sold this Canaletto view, along
with numerous other paintings, to the British
aristocrat Sir Abraham Hume (fig. 1) for his
collection at Ashbridge Park. An old label,
pertaining to Hume's loan of the present painting
to Lord Alford, is still visible on the reverse of the
stretcher, reading: *Canaletto/statue of Coleoni
/ Bought by Sir Abraham Hume/ given by him
to Lord Alford/ It will return to the Hume Collect.*
The painting remained in the Baronet's family
until 1969, when it sold at Sotheby's London (see
Provenance).

Extensive research into the Giammaria Sasso
archives was carried out by Dr. Linda Borean,
who published annotated correspondence
between the art dealer and his client in 2004 (see
Literature). Thanks to this valuable research and
the distinctive subject of the painting, the present
canvas can now be definitively identified as that
discussed by Sasso and Strange and sold by
the former to Hume. On 15 January 1790, Sasso
wrote to Hume from Venice to inquire whether
he had yet received a shipment of paintings,
"Sono curioso sapere se siano giunte costi la
cassetta col modellino Tiziano e le altre cose."
("I am curious to know whether the crate has
arrived there with the little Titian *modellino* and
the other things.")² Among the "other things"
shipped alongside the Titian were a Tintoretto
and paintings by Canaletto, the present canvas
included. Hume wrote in reply on 7 February
1790 to confirm the crate had finally arrived, in
good order, and he was pleased with its contents,

"Finalmente m'è giunta la cassetta aspettata in
buon ordine, e sono contentissimo delle cose
racchiuse." The Baronet continued his missive,
singling out the present view for particular praise,
"I Canaletti sono del suo miglior fare, sopra tutto
quello dove si vede la statua di Coleone." ("The
Canalettos are of his best work, above all that in
which you see the statue of Coleone.")

For this unusual Venetian view, Canaletto
selected the equestrian monument to Bartolomeo
Colleoni as the composition's imposing
protagonist. The artist depicted the sculpture
from across the Rio dei Mendicanti and just
slightly to the north, facing eastward. This
angle permitted Canaletto to incorporate the
east transept and dome of the church of Santi
Giovanni e Paolo, yet the low viewpoint ensures
the monument looms over the surrounding
buildings and dominates the skyline. A skilled
military tactician, Bartolomeo Colleoni (1400-
1475) was appointed Captain General of the
Venetian Republic in 1455. Upon his death in
1475, the general left a large sum of money to
the Republic to fund the war against the Ottoman
Turks, with instructions that a monument be
erected in Piazza San Marco in honor of his
service. The equestrian monument was executed
by Andrea del Verrocchio, though regulations
prevented it from being constructed in Piazza San
Marco and it was instead placed in Piazza Santi
Giovanni e Paolo, where it stands today.

Canaletto painted another version of this
composition, formerly in the collection of Earl
Mountbatten of Burma, which Lionello Puppi
considered to be a replica of the present
painting.³ The Mountbatten canvas is smaller
in dimensions and depicts the monument from
slightly further south, with variations in the water
vessels. A further version of the present painting,
this time following its composition exactly, though
executed by a member of Canaletto's workshop,
sold at Christie's New York in 1996.⁴

We are grateful to Charles Beddington and
Bozena Anna Kowalczyk for endorsing the
attribution after firsthand inspection and on the
basis of a photograph respectively, and to Dr.
Nicholas Penny and Dr. Linda Borean for alerting
us to the painting's citation in correspondence
of 1790 between Sasso and Hume.

1. F. Mauroner under Literature.

2. L. Borean under Literature, p. 155.

3. For the replica (which measures 11 by 8½ in.; 28 by 20.5 cm.)
see L. Puppi under Literature, p. 111, cat. no. 246B.

4. Anonymous sale, New York, Christie's, 4 October 1996,
lot 116 (as Studio of Canaletto).

\$ 600,000-800,000

€ 565,000-755,000 £ 478,000-640,000



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

GASPAR VAN WITTEL, CALLED VANVITELLI

Amersfoort 1652/3 - 1736 Rome

Florence, a view of the city from the Cascine,
with the river Arno, the Ponte Santa Trinita
and the Ponte Vecchio

oil on canvas
10½ by 15½ in.; 27 by 39.5 cm.

PROVENANCE

Anonymous sale, New York, Christie's, 29 January 1998, lot 27;
With Colnaghi, London;
From whom acquired by the present collector.

\$ 80,000-120,000
€ 75,500-113,000 £ 64,000-96,000

This is one of only a handful of variants of this view of Florence, for which a detailed topographical drawing is in the Palazzo Reale in Caserta. The precision of the drawing attests to the artist having visited the city but the precise details of his sojourn are unknown. None of the known versions are dated, but all must have been executed after 1702, the year in which the cupola of San Frediano in Cestello, pictured to the right, was completed.



PROPERTY OF A PRIVATE COLLECTOR

PIERRE-ANTOINE DEMACHY

Paris 1723- 1807

Two fantastical architectural studies with figures

both signed lower left: *Demachy*

a pair, both oil on canvas
each: 21½ by 28¾ in.; 54.6 by 73 cm.

(2)

These delicate and refined paintings depict what appears to be the same grand country villa, first at a distance in profile and then closer up in cross-section. Despite the small architectural differences between the two structures, the similarities remain striking. Although Palladian in design, the many ornate sculptures and elaborate cornices and moldings that Demachy has added give the structure an almost fantastical, fairy-tale air. It is unclear whether these paintings were intended as actual studies for a building project or as architectural *capricci*, but the promenading figures and the bits of fallen stone, which dot the landscape in the cross-section image, seem to suggest the latter.

PROVENANCE

Anonymous sale, Paris, Christophe Joron-Derem, 29 June 2005, lot 22;

With Colnaghi's, London;

Acquired from the above by the present owner.

\$ 50,000-70,000

€ 47,000-66,000 £ 39,900-56,000









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PROPERTY OF A PRIVATE COLLECTOR

**APOLLONIO FACCHINETTI,
CALLED DOMENICHINI,
FORMERLY KNOWN AS THE
MASTER OF THE LANGMATT
FOUNDATION VIEWS**

Venice 1715–1757

Venice, a view of San Geremia and
the entrance to the Cannaregio

oil on canvas
43½ by 63 in.; 110 by 160 cm.

PROVENANCE

Private collection, Italy.

This and the following lot are among the artist's largest works. Domenichini's inclusion of the balustrade in front of the church of San Geremia and the statue of the 14th century martyr, Saint John Nepomuk to the left of the entrance of the Canareggio provide a useful *terminus post quem* for this painting. The statue was erected by Giovanni Marchiori in 1742 and thus the painting must have executed after that date.

A similar composition by the artist, painted from the same viewpoint, though much smaller in dimensions and with variations in the arrangement of the gondolas, is offered in this sale, lot 80.

We are grateful to Charles Beddington for endorsing the attribution on the basis of digital images.

**\$ 80,000-120,000
€ 75,500-113,000 £ 64,000-96,000**



87

PROPERTY OF A PRIVATE COLLECTOR

APOLLONIO FACCHINETTI,
CALLED DOMENICHINI,
FORMERLY KNOWN AS THE
MASTER OF THE LANGMATT
FOUNDATION VIEWS

Venice 1715–1757

Venice, a view of the Grand Canal
towards the Rialto bridge

oil on canvas
43½ by 63 in.; 110 by 160 cm.

PROVENANCE

Private collection, Italy.

We are grateful to Charles Beddington for
endorsing the attribution on the basis of digital
images.

\$ 80,000-120,000

€ 75,500-113,000 £ 64,000-96,000

FRANCESCO GUARDI

Venice 1712 - 1793

Venice, a view of the Piazzetta looking south with the Palazzo Ducale

signed lower left, beneath the standard-bearer: *F.co Guardi*

oil on canvas

18½ by 25¾ in.; 47 by 65.4 cm.

PROVENANCE

Eugène Fischhof collection, Paris;

E. Arnholt, Berlin;

H.G. Sohl collection, Düsseldorf.

LITERATURE

A. Morassi, *Guardi: Antonio e Francesco Guardi*, Venice 1973, vol. I, p. 382, cat. no. 380, reproduced vol. II, fig. 403; L. Rossi Bortolatto, *L'opera completa di Francesco Guardi*, Milan 1974, p. 101, cat. no. 187, reproduced p. 100.

\$ 500,000-700,000

€ 470,000-660,000 £ 399,000-560,000

Francesco Guardi's *View of the Piazzetta looking south with the Palazzo Ducale* was first published in 1973 by Antonio Morassi, who dated it between 1755 and 1760. Guardi chose to depict the bustling Piazzetta from the Campanile di San Marco, looking out at the Bacino di San Marco toward the Isola di San Giorgio. From this viewpoint he was able to take in the iconic façade of the Palazzo Ducale while incorporating the southern-most arch of the Basilica di San Marco at left and the columns of San Marco and San Teodoro to the right. The composition is almost identical to Guardi's canvas now in the Akademie der bildenden Künste, Vienna (inv. no. 503).¹ The Vienna canvas is less intimate in size, measuring 28 ½ by 30 ¾ in.; 72.5 by 80.5 cm. and is accompanied by a pendant, also in the museum's collection (inv. no. 603), painted from the same corner of the Basilica and looking towards what is now the Biblioteca Nazionale Marciana.²

The two Vienna views once formed part of a set of four paintings, together with a *View of Piazza San Marco looking towards San Geminiano* and a *View of the Molo towards Riva degli Schiavoni with the Ponte della Paglia*, both now in Swiss private collections.³ The set, painted by Guardi around 1745-50, is based on a group of Canaletto engravings, executed shortly prior in 1741-43. While the architectural templates and viewpoints adhere to Canaletto's compositions of the early '40s, curiously Guardi's brushwork harks back to Canaletto's much earlier paintings from around 1725-30.⁴ That perhaps helps to explain why the present painting by Guardi, though dating to 1755-60, reprises a style of Canaletto from some thirty years earlier.

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

1. For the Vienna painting see A. Morassi under Literature, vol. I, pp. 381-382, cat. no. 379, reproduced vol. II, fig. 402.

2. *Ibid.*, vol. I, p. 382, cat. no. 384, reproduced vol. II, fig. 405.

3. *Ibid.*, vol. I, p. 375, cat. no. 344, p. 388, cat. no. 413, reproduced vol. II, figs. 371 and 433 respectively.

4. *Ibid.*, vol. I, p. 382.





89

CIRCLE OF GIOVANNI ANTONIO CANALETO, CALLED CANALETTO

Venice, a view of the Grand Canal looking West towards the Church of the Santa Maria della Salute

oil on canvas
20^{3/8} by 30^{1/2} in.; 51.7 by 77.5 cm.

This painting follows Canaletto's composition in the Royal Collection at Windsor Castle, London.¹ The Windsor picture was one of the fourteen paintings by Canaletto from the collection of John Smith to be engraved by Antonio Visentini and published in 1735, thus providing a *terminus ante quem* for the design.

1. W.G. Constable and J.G. Links, *Canaletto, Giovanni Antonio Canal 1697-1768*, 2nd ed., Oxford 1989, vol. II, pp. 262-263, cat. no. 161, reproduce vol. II, plate 36, fig. 161.

\$ 80,000-120,000
€ 75,500-113,000 £ 64,000-96,000



Fig. 1 Antonio Visentini, after Antonio Canaletto, *View from the Beginning of the Grand Canal*
© The Trustees of the British Museum



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CARLO GRUBACS

Venice 1802 - 1870 Venice

Venice, a view of the the Grand
Canal and the Rialto Bridge from the
South

signed and dated lower left: C. Grubas / 18(3?).

oil on canvas, unlined

25 $\frac{3}{8}$ by 39 $\frac{3}{4}$ in.; 64.5 by 101 cm.

PROVENANCE

Private collection, UK.

\$ 40,000-60,000

€ 37,600-56,500 £ 31,900-47,800

MICHELE MARIESCHI

Venice 1710 - 1743

Venice, a view of the Grand Canal with Ca' Pesaro and Palazzo Foscarini-Giovanelli, from the Campiello of the Palazzo Gussoni

oil on canvas
22¾ by 33⅓ in.; 57.8 by 86 cm.

PROVENANCE

Anonymous sale ('The Property of a Private Collection'), London, Christie's, 2 December 2008, lot 44.

LITERATURE

D. Succi, *Marieschi, opera completa*, Pordenone 2016, p. 280, cat. no. 98, reproduced in color pp. 282-83.

\$ 400,000-600,000

€ 376,000-565,000 £ 319,000-478,000

Unpublished prior to its sale in 2008, when its attribution was endorsed by Ralph Toledano and Dario Succi, this serene depiction of the Grand Canal by Michele Marieschi has since been included in Succi's 2016 monograph on the artist (see Provenance and Literature). Succi dates the painting to 1738 and attributes the lively figures to the battle-painter Francesco Simonini, with whom Marieschi frequently collaborated. For this painting Marieschi revisited the same view as that formerly in the collection of Henry Howard, 4th Earl of Carlisle, and now in the Alte Pinakothek, Munich (inv. no. L.1872).¹ The Munich canvas is accompanied by a pendant, also in the museum's collection, depicting the Piazzetta di San Basso (inv. no. L1871). While dimensions of the Munich picture are very similar and the setting almost identical, the present painting differs in the grouping of figures on the shoreline and in the position of the boats and gondolas.

The paved shoreline at right is depicted from a viewpoint which, until recently, was presumed by scholars to have been the invention of the artist, since no such platform exists in this area of the Grand Canal today. Publishing the Munich picture in 1995, Ralph Toledano suggested the viewpoint was imagined, an opinion shared later by Mario Manzelli in 2002.² Succi, however, sheds light on the subject in his monograph entry for the present painting, referencing a list of paintings bound for Castle Howard, commissioned by the Earl via Anton Maria Zanetti in 1738-39. Zanetti's lists notes the Munich painting as number 5, describing it precisely, "Veduta del Palazzo di Ca' Pesaro, Chiesa di S: Stae, et altri Palazzi sopra il Canal Grande, et dall'altra parte Palazzo de Ca' Guzzoni con il Campiello appresso," "View of Palazzo Ca' Pesaro, church of San Stae, and other buildings on the Grand Canal, and on the other side Palazzo Ca' Guzzoni with the little square beside it."³ Toledano and Manzelli were correct in so far as no such *campiello* or walkway exists today. As Succi writes, however, what was then Palazzo Gussoni (now Palazzo Grimani della Vida) was at that time flanked by the Calle di Noale at right and by a very small square in front of the adjacent building at left. The *campiello* in question is in fact visible in a 1703 watercolour and subsequent print by Luca Carlevarijs, depicting the façade of Palazzo Gussoni. It is from precisely this point that Marieschi envisioned both this and the Munich compositions.

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

1. For the Munich paintings see D. Succi under Literature, p. 186, cat. nos. 23 and 24, reproduced.

2. R. Toledano, *Michele Marieschi: catalogo ragionato*, Milan 1995, p. 102; M. Manzelli, *Michele Marieschi e il suo alter-ego Francesco Albotto*, Venice 2002, p. 129, cat. no. A.41.01.

3. Succi under Literature, p. 186 and 280.



JOHANN RICHTER

Stockholm 1665-1745 Venice

Venice, a capriccio view of the Grand Canal towards the Punta della Dogana

oil on canvas, unlined
39½ by 56½ in.; 99 by 143 cm.

PROVENANCE

Anonymous sale, Milan, Il Ponte, 31 March 2015, lot 552 (as attributed to Richter).

EXHIBITED

Brescia, Palazzo Martinengo Cesaresco, *Lo splendore di Venezia, Canaletto, Bellotto, Guardi e i vedutisti dell'Ottocento*, 23 January - 12 June 2016, no. 15 (as Richter).

LITERATURE

D. D'Anza in D. Dotti (ed.), *Lo splendore di Venezia, Canaletto, Bellotto, Guardi e i vedutisti dell'Ottocento*, exhibition catalogue, Milan 2016, cat. 15, reproduced (as Richter).

\$ 100,000-150,000

€ 94,000-141,000 £ 80,000-120,000

Daniele D'Anza was first to publish this Venetian scene on the occasion of its exhibition in 2015 (see Literature and Exhibited), considering it to be a mature work by the artist. While elements of Richter's view are recognizable, the architecture depicted is in fact largely imagined. The artist painted the Dogana da Mar as it appeared at least fifty years earlier, prior to its renovation by Giuseppe Benoni in 1675. Rather than the elaborate Basilica di Santa Maria della Salute, at right a domed church of Richter's own invention dominates the skyline. At a glance, however, the fictional building does not appear at all incongruous within the Venetian view, since it borrows architectural features from a variety of the city's churches, including that of San Giorgio, Tolentino and the Redentore. The monument at left, another *capriccio* element, feels similarly appropriate, the winged lion being emblematic of the Republic of Venice.

As D'Anza notes, toward the end of the 1720s and following the death of his master, Luca Carlevarijs in 1730, Richter's painting style began to shift and his perception of space became more expansive and open. The artist adopted distinctive pearlescent tones; light blue skies, interrupted by rose colored clouds, are reflected in the pale grey waters of the Grand Canal. Yet in the foreground Richter's animated and predominantly youthful figures are painted in vivacious color, thrown into relief against the cool palette of their ephemeral backdrop.







PROPERTY FROM A PRIVATE COLLECTION

GASPAR VAN WITTEL, CALLED VANVITELLI

Amersfoort 1652/3 - 1736 Rome

Messina, a panoramic view of the city towards the sea from the Colle del Tirone

oil on canvas
27½ by 54⅜ in.; 69 by 139.6 cm.

PROVENANCE

Giorgio Baillella, Rome;
With Colnaghi, London;
With Herner Wengraf, London;
Anonymous sale, Milan, Finarte, 12 December 1973, lot 71;
With Derek Johns, London;
From whom acquired by the present collector in May 1997.

EXHIBITED

Minneapolis, The Minneapolis Institute of Art; Toledo, Toledo Museum of Art; Philadelphia, The Philadelphia Museum of Art, 7 October 1971 - 20 March 1972, *Dutch Masterpieces from the Eighteenth Century: Painting and Drawings from 1700-1800*, no. 105.

LITERATURE

G. Briganti, *Gaspar Vanvitelli e l'origine della veduta settecentesca*, Venice 1966, p. 254, cat. no. 211, reproduced; E.R. Mandle (ed.), *Dutch Masterpieces from the Eighteenth Century*, exhibition catalogue, Minneapolis 1971, p. 119, cat. no. 105, reproduced fig. 6;
L. Salerno, *I pittori di vedute in Italia (1580-1830)*, Rome 1991, p. 101, cat. no. 66 (reproduced in color but in reverse);
V. Consolo, *Vedute dello stretto di Messina*, Palermo 1993, pp. 146-47, reproduced fig. 10;
G. Briganti (L. Laureati and L. Trezzani eds), *Gaspar Van Wittel*, Milan 1996, p. 279, cat. no. 402, reproduced in color p. 280, fig. 402;
L. Trezzani in "Gaspare Vanvitelli, il 'pittore di Roma moderna,'" in L. Laureati and L. Trezzani (eds), *Gaspare Vanvitelli e le origini del vedutismo*, exhibition catalogue, Rome 2002, p. 42, reproduced p. 41.

\$ 500,000-700,000

€ 470,000-660,000 £ 399,000-560,000

This splendid and rare view of the Sicilian city of Messina, painted by Vanvitelli between 1710 and 1720, serves as an historical document which maps out the city before the destruction wrought by the earthquakes of 1783 and 1908. Of the seven known views of Messina by Vanvitelli, the present work is the most impressive, both for its quality and in its subtle use of light, as the shade of the foreground makes way to the warm glow of the city and the glistening sea in the distance. Several of Messina's landmarks can be clearly made out: the busy port, with its many sails, dominated by the square turret of the lighthouse on the thin San Ranieri peninsula; to the right the castle of San Salvatore; almost at the very center of the painting is the bell tower of the cathedral which was to partially crumble in 1783; in the right foreground we find the citadel, built by the Spanish between 1679 and 1681. On the horizon the mountains of the Italian mainland can be seen, with the city of Reggio Calabria at the far right.

At the time of Giuliano Briganti's monograph of 1966 (see Literature), the present painting was the only known view of Sicily by the artist and the only clue that he had ever traveled south of Naples. No documentary evidence has since emerged of his having done so, but the careful topographical details included, the fact that each of the seven known views differs, and that the city is depicted from five different sites, suggests that we can safely assume he did indeed visit Sicily. A large view of the city, which includes the beach of Santa Maria della Grotta is in the Musée des Beaux-Arts in Toulon, is monogrammed and dated 1712.¹ Stylistically the work fits well with other paintings from this date and gives us a reliable date for his approximate arrival there. The latest date known of any of the views of the city, 1720, appears in a painting in a private collection in Prague.²

1. See Briganti, 1996, p. 280, cat. no. 405, reproduced.

2. *Ibid.* pp. 279-80, cat. no. 404.





94

PROPERTY FROM A PRIVATE COLLECTION

PIETRO BELLOTTI

Venice 1725 - circa 1815 Toulouse

Amsterdam, a view of the Binnen Amstel looking north

oil on canvas

14½ by 19¼ in.; 37 by 49 cm.

EXHIBITED

Venice, Ca' Rezzonico, *Pietro Bellotti, un altro Canaletto*, 7 December 2013 - 28 April 2014, no. 32.

LITERATURE

C. Beddington and D. Crivellari (eds), *Pietro Bellotti, un altro Canaletto*, Verona 2013, p. 69, cat. no. 32, reproduced in color p. 119, fig. 32.

This is Bellotti's only known representation of Amsterdam and is based on an engraving by Peter Van Rijne.

\$ 12,000-18,000

€ 11,300-17,000 £ 9,600-14,400



95

JACOPO FABRIS

Venice 1689-1761 Copenhagen

Rome, a panoramic view of Saint Peter's Square, the basilica beyond

oil on canvas
41 $\frac{1}{2}$ in. by 52 $\frac{1}{2}$ in.; 106.3 by 134.3 cm.

Born in Venice to parents of German origin, Jacopo Fabris was known for his set designs and idealized vedute paintings as much as for realistic city views such as the present canvas. Painted from a high vantage point, slightly to the south, the vibrant and bustling scene depicted in this View of Piazza San Pietro is reminiscent of Fabris' treatment of the View of Saint Paul's Cathedral, London, sold London, Sotheby's, 12 June 2003, lot 108.

We are grateful to Charles Beddington for endorsing the attribution on the basis of digital images.

\$ 70,000-90,000
€ 66,000-85,000 £ 56,000-72,000





IPPOLITO CAFFI

Belluno 1809 - 1866 Vis, Croatia

Rome, a view of the forum in afternoon light

oil on canvas
22 by 64½ in.; 56 by 163 cm.

PROVENANCE

Private collection, Rome;
From whom acquired by the present owner in 2000.

\$ 200,000-300,000

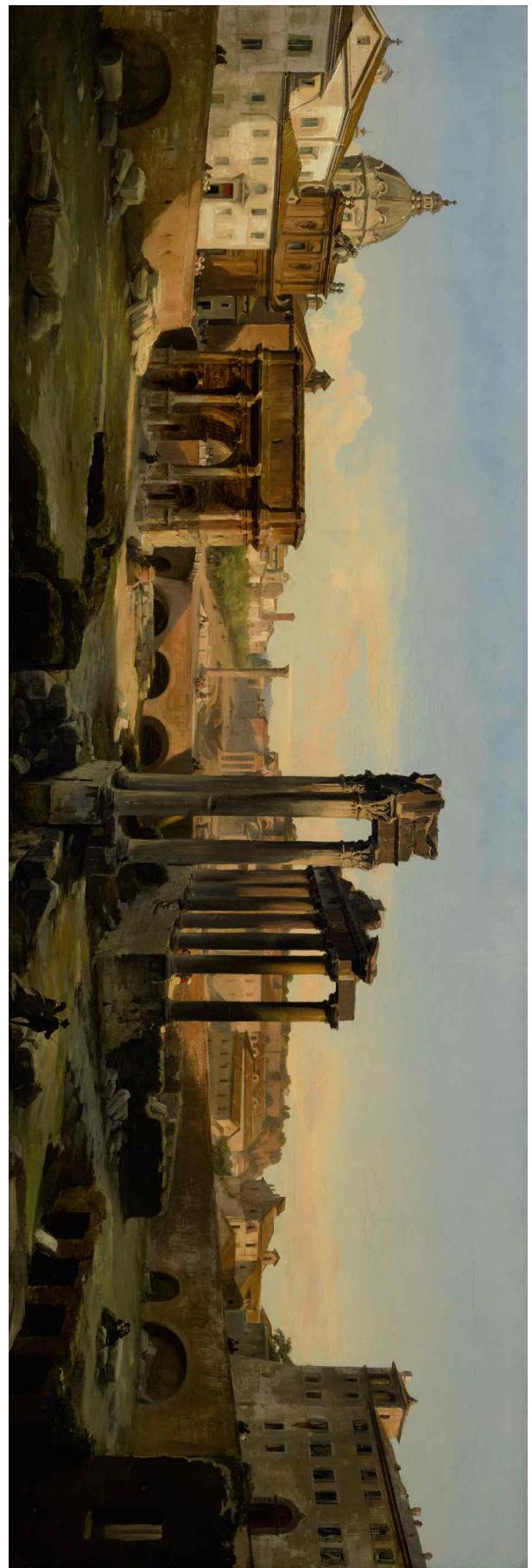
€ 188,000-282,000 £ 160,000-239,000

This sublime view of the Roman Forum, looking South-West, is a superb example of Ippolito Caffi's mature style. Though unpublished until now, the painting is accompanied by a 2008 letter of expertise by Dr. Annalisa Scarpa.¹ This particular view was clearly favored by Caffi, who painted it with slight variations on at least two other occasions, one example now in a private collection, Rome, and another in the Galleria Ca' Pesaro, Venice (inv. 1748,1841).² The Rome version has an accompanying pendant, depicting a view of Piazza del Popolo, and the pair were included in the 2005 exhibition dedicated to the artist and curated by Scarpa. The present canvas is almost identical in dimensions to the Rome picture, but here the artist selected a viewpoint slightly further back and to the left. The long, narrow format of both paintings gives them a sense of broad panorama. From this wider angle, however, the monuments have more space to breathe, giving the archaeological scene an increased air of grandeur.

Caffi responded to the rise of photography, a medium of which he was skeptical, by replicating in paint what could not be captured in black and white stills. With variations in light, the artist was able to recreate scenes that transported his viewers, acting not simply as a visual record of the monuments depicted but evoking the very atmosphere surrounding them. It is this very quality, an almost poetic response to his subject matter that so clearly defines Caffi from the previous generation of view painters. Caffi was the epitome of a modern painter, carefully considering new technological innovations and responding in his own medium.

1. A copy of Dr. Annalisa Scarpa's letter of expertise, dated 17 March 2008, is available from the department upon request.

2. For the Rome version see A. Scarpa, *Caffi, Luci del Mediterraneo*, exhibition catalogue, Geneva and Milan 2005, pp. 284-285, cat. no. 92, reproduced p. 187.





97

SPYRIDON VENTOURAS

Lefkada 1761 - 1835

Scene from the life of Saint John Chrysostom

signed and dated lower right: Σπυρίδων Βεντούρας,
εποιει 1797

inscribed on a banner held by angels upper center: ἐλάλουν ἐν τοῖς μαρτυρίοις σου ἐναντίον
βασιλέων καὶ οὐκ ἥσχονόμην / Loquebar de
testimonij tuis in conspectu Regum et non
confundebar

tempera and oil on panel, gold ground, unframed
18½ by 11¾ in.; 47 by 30 cm.

PROVENANCE

Anonymous sale, London, Sotheby's, 11
November 2008, lot 89;

There acquired by the present collector.

Spyridon Ventouras was born on the island of Lefkada and spent most of his life on the Ionian Islands, but was trained as a painter in Venice. His oeuvre is comprised of both religious and secular paintings, including a portrait of the Pasha Ali.

The present painting depicts a scene from the life of John Chrysostom (circa 347-407), the Archbishop of Constantinople who is honored by the Orthodox and Catholic churches as a saint. Primarily celebrated for his skills as a preacher, theologian and liturgist, he is recognized for his denunciation of the abuse of authority by ecclesiastical and political figures, the *Divine Liturgy of Saint John Chrysostom*. A gifted public speaker, after his death he was given the Greek surname *chrysostomos*, meaning 'golden-mouthed'. The angels above the scene hold a banner inscribed with Psalm 118.46, in Greek and then in Latin.

\$ 12,000-16,000

€ 11,300-15,100 £ 9,600-12,800



98

GIUSEPPE BARTOLOMEO CHIARI

Lucca or Rome 1654 - 1727 Rome

The birth of the Virgin

oil on canvas laid down on board
53⅝ by 37⅝ in.; 136.4 by 95.5 cm.

Another version of this painting, with slight variations in the poses of the male figure at right and excluding the group of angels above, can be found in the collection at Belton House, Lincolnshire (inv. no. NT 436010.1)

\$ 20,000-30,000

€ 18,800-28,200 £ 16,000-23,900



99

99

MAESTRO DE BORBÓTO

Active in Valencia first quarter of the 16th century

Saint Lucy

oil on panel
10 $\frac{3}{8}$ by 12 $\frac{1}{2}$ in.; 26.5 by 31.8 cm.

We are grateful Dr. José Gómez Frechina for suggesting the attribution to the Maestro de Borbotó, on the basis of photographs.

\$ 7,000-9,000
€ 6,600-8,500 £ 5,600-7,200



100

100

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

TUSCAN SCHOOL, 17TH CENTURY

An allegory of sculpture

oil on canvas

38 by 28 in.; 96.6 by 70.6 cm.

\$ 15,000-20,000

€ 14,100-18,800 £ 12,000-16,000

101

PROPERTY OF A DESCENDANT OF HUGO PERLS

AGNOLO DI DOMENICO DEL MAZZIERE, FORMERLY KNOWN AS THE MASTER OF SANTO SPIRITO

Florence 1466-1513

Portrait of a boy, half length, in a landscape, dressed in black robes and cap

oil on panel

16 $\frac{3}{4}$ by 12 $\frac{3}{8}$ in.; 42.5 by 31.4 cm.

PROVENANCE

Hofrat Streber, Tölz;

From whom purchased by the grandparents of the present collector in 1930;

By descent to the present collector in 1977.

LITERATURE

E. Fahy, *Some Followers of Domenico Ghirlandaio*, Harvard University Ph.D. thesis, New York and London 1976, p. 194 (as the Master of Santo Spirito).

This wistful portrait was first published by Everett Fahy in 1974 (see Literature) as the Master of Santo Spirito, a name given to the author of a group of paintings, including three altarpieces in the church of Santo Spirito, Florence.

Contemporary documents uncovered by Anna Padoa Rizzo and published in 1988 has since enabled the corpus to be associated with the Florentine workshop of two brothers, Agnolo and Donnino del Mazziere.¹

Agnolo appears to have been the better known of the two brothers and was mentioned by Vasari as having trained in the workshop of Cosimo Rosselli, though it seems likely Donnino also received his training there. Agnolo was among the artists summoned by Michelangelo



101

101 (continued)

to Rome in 1507-1508 to confer over plans for the decoration of the Sistine chapel, which is testament to both his skill and renown among his contemporaries. Vasari himself, in fact, owned a number of Agnolo's drawings, some of which he included in his *Libro de' Disegni*. Distinguishing between the hands of the brothers has proved difficult since the two collaborated on many of their documented commissions.

1. A. Padoa Rizzo, "Agnolo di Donnino: Nuovi documenti, le fonti e le possibili identificazione con il 'Maestro di Santo Spirito'." in *Rassenga d'Arte*, IV, 1988 pp. 125-168;

\$ 30,000-50,000

€ 28,200-47,000 £ 23,900-39,900



102

102

PROPERTY FROM A PRIVATE COLLECTOR

WORKSHOP OF SIR PETER PAUL RUBENS

Siegen 1577 - 1640 Antwerp

Portrait of Anne of Austria, Queen of France, three quarter length, facing to the left, in an elaborate white lace collar with flowers in her right hand

oil on canvas
40 by 28½ in.; 101.6 by 72.4 cm.

This painting closely follows Sir Peter Paul Rubens' original in the Rijksmuseum, Amsterdam (inv. no. 2068).¹

1. See F. Huemer, *Corpus Rubenianum Ludwig Burchard: Portraits*, vol. XIX, London 1977, pp. 104-105, cat. no. 3, reproduced fig. 45.

\$ 15,000-20,000

€ 14,100-18,800 £ 12,000-16,000



103

PROPERTY OF A PRIVATE COLLECTOR

JAN VAN NECK

Naarden 1634/35 - 1714 Amsterdam

Portrait of a boy, knee length

signed and dated middle right: *jan van neck 1693*
oil on canvas
41 by 33 in.; 104 by 84 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 7 April 1988, lot 172;
There acquired by the present collector.

Jan van Neck worked alternately in Enkhuizen and Amsterdam, where he trained with Jacob Backer until his death in 1651. In 1665, at the time of his marriage, he is recorded as living on the Keizersgracht in Amsterdam. The painter was especially active in the two decades from the mid-1660s to 1680s; the present work, dated 1693, is one of his last known paintings.

\$ 7,000-9,000

€ 6,600-8,500 £ 5,600-7,200

104

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

JAN VAN BIJLERT

Utrecht 1597/8 - 1671

An allegory of the sense of smell

oil on canvas
38½ by 35¾ in.; 96.7 by 91.1 cm.

LITERATURE

P. Huys Janssen, *Jan van Biljert, Catalogue Raisonné*, Amsterdam 1998, p. 128, cat. no. 69, reproduced p. 244, plate 24 (as whereabouts unknown).

First published in 1998 by Paul Huys Janssen, this painting was known to him until recently only through photographs preserved in the Longhi archive, Florence (see Literature). The subject depicted is almost certainly an allegory of smell. The dog, an animal known for its acute sense of smell, leaps into the lap of the nude towards the rose which strains on its stem as it blooms, suggestive of a heady perfume.



104

104 (continued)

Dr. Huys Janssen tentatively suggests that the painting, which likely formed part of a series of the *Five Senses*, may have been one of those offered as a prize in a shooting competition held in Delft in 1631. The contest was organised by the archers' association and according to contemporary documents there were some twenty-five prizes for the winners, most comprising silver pieces.¹ The first prize, however, was a series of the *Five Senses*, worth 600 guilders, painted by five different Utrecht

masters, Bloemaert, Moreelse, Ter Bruggen, Honthorst and Bijlert.²

We are grateful to Dr Huys Janssen for reconfirming the attribution on the basis of a color image.

1. See P. Huys Janssen, under Literature, p. 207.
2. *Ibid.*

\$ 30,000-40,000

€ 28,200-37,600 £ 23,900-31,900



105

105

PROPERTY OF A PRIVATE COLLECTOR

JACOB DE WIT

Amsterdam 1695 - 1754

Allegory of astronomy

signed lower right: JWit

oil on canvas, *en grisaille*

36 by 57 in.; 91.4 by 144.8 cm.

\$ 10,000-15,000

€ 9,400-14,100 £ 8,000-12,000

106

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

ANTHONIE DE LORME

Tournai circa 1610 - 1673 Rotterdam

The interior of a Renaissance-style church

signed and dated lower left: A. de Lorme 163(?)2

oil on panel

35 by 49 in.; 89 by 125 cm.

Anthonie de Lorme specialized in interior views of churches, a preoccupation that lasted throughout his lifetime. The works from the early part of his career were characterized by realistic depictions of imagined views. However, at times he would add architectural elements to these imagined views that were borrowed from actual buildings. Around 1650 de Lorme began producing more accurate depictions of churches, such as The Laurenskerk in Rotterdam at night (Warsaw, National Museum). This slight deviation in subject was perhaps a result of the growing influence of Delft painters such as Hendrick van Vliet, as well as that of Pieter Saenredam and his highly accurate and soaring church interiors. A consistent feature in his large scale compositions is the nocturnal setting that sets the mood in his soaring interiors. As with many of his works, here we find an elegantly dressed couple peering into a tomb in the floor of the church, while game players and passerbys meander within the cavernous space.

\$ 40,000-60,000

€ 37,600-56,500 £ 31,900-47,800

107

PROPERTY FROM THE ESTATE OF EARL AND JEANNE PALMER, MOBILE, ALABAMA

FOLLOWER OF LUDOLF BACKHUYSEN

Dutch men o'war and smaller craft at a port near Amsterdam

oil on canvas

25½ by 31¾ in.; 64.7 by 80.7 cm.

PROVENANCE

Wayne Francis Palmer (1895-1983), Springlake Plantation, Mobile, Alabama;
Thence by descent in the Palmer family to the present owner.

\$ 6,000-8,000

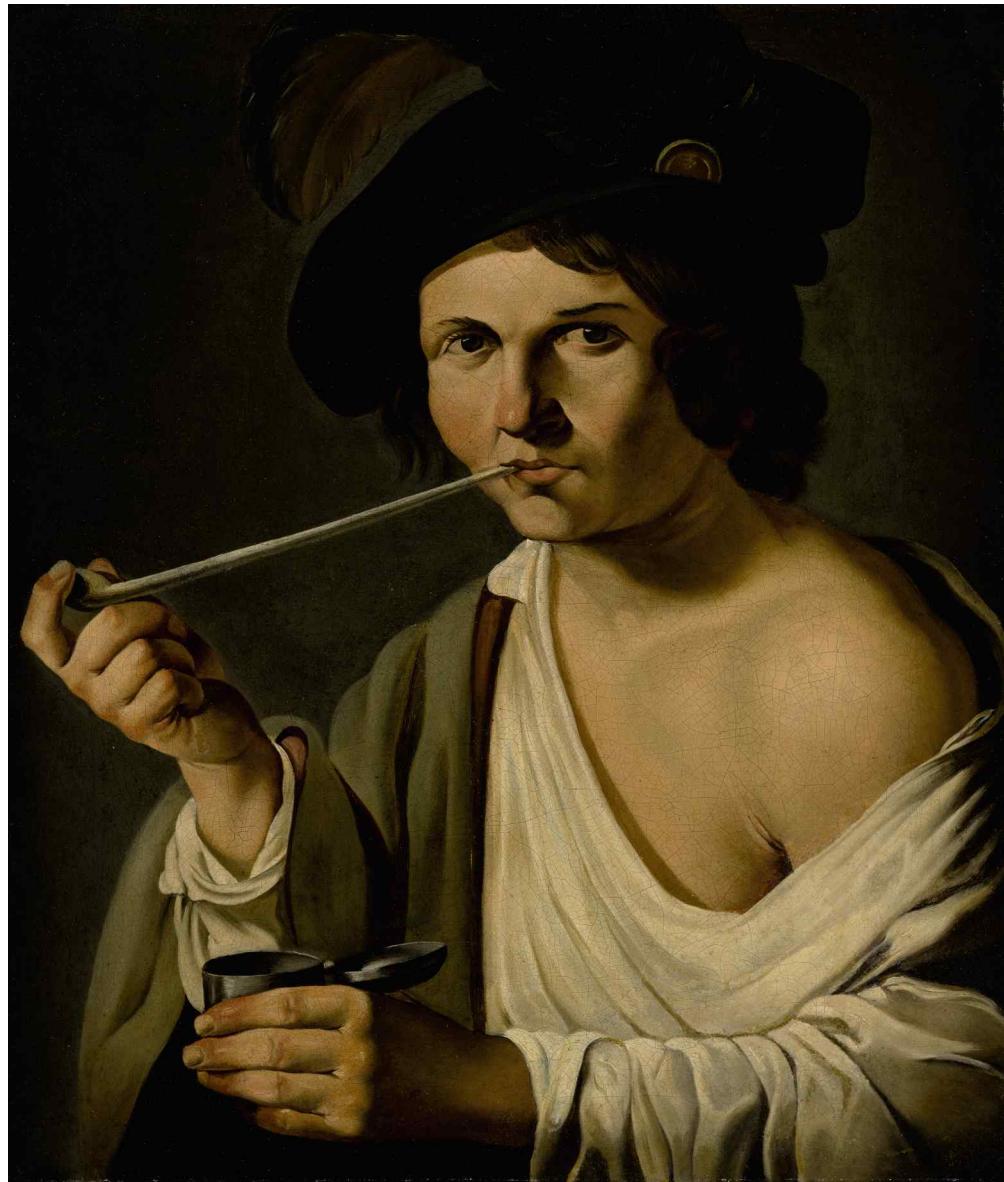
€ 5,700-7,600 £ 4,800-6,400



106



107



108

PROPERTY FROM A PRIVATE COLLECTION

UTRECHT SCHOOL, CIRCA 1625

A man smoking a pipe

oil on canvas

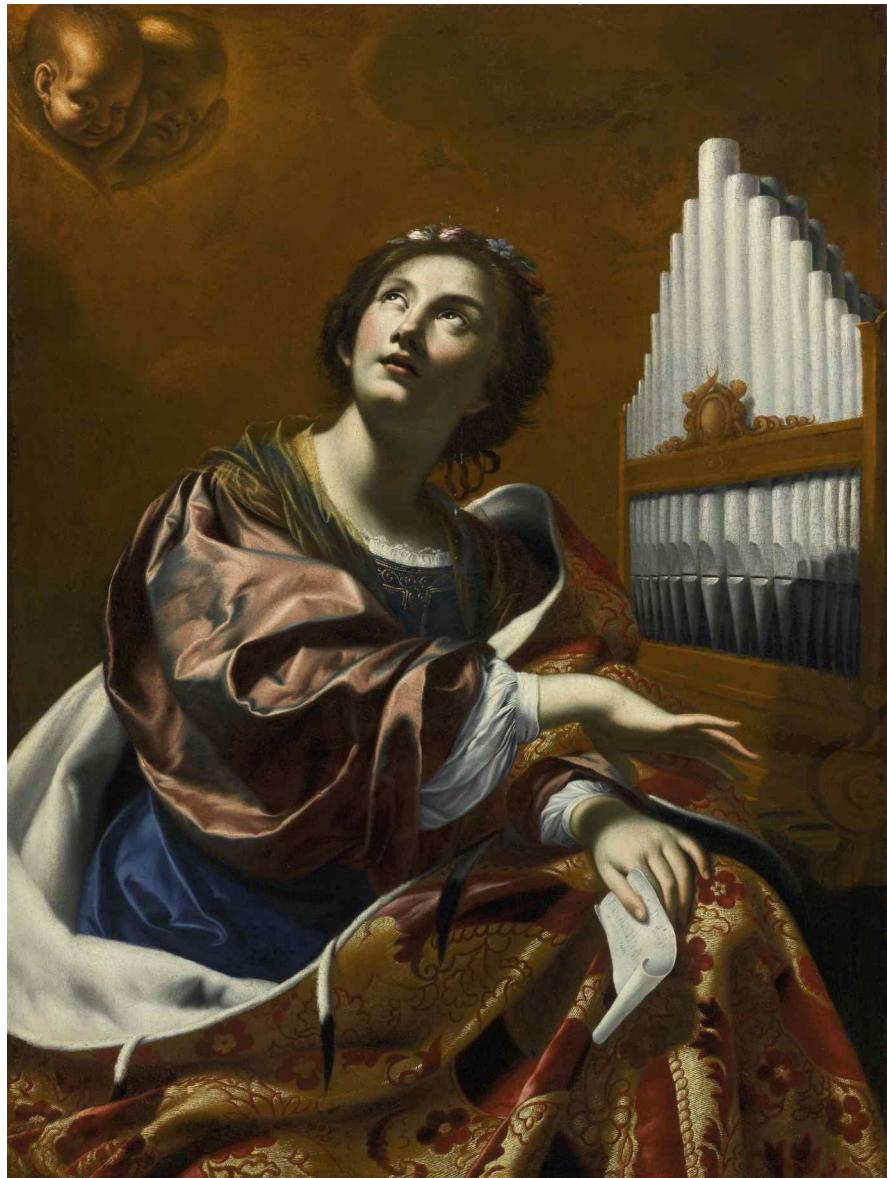
25 by 21 $\frac{3}{8}$ in.; 63.5 by 54.2 cm.

This work follows the tradition of depicting half-length men smoking pipes, which was popularized by Utrecht painters like Dirck van Baburen and Gerrit van Honthorst. The compositional type was introduced into Utrecht painting sometime after

1621, which coincided with Baburen's return to the Netherlands from his important sojourn in Rome where he absorbed the new Realist style introduced by Caravaggio and later Bartolomeo Manfredi. The focus on smoking here is especially interesting as commercial tobacco production had started in the province of Utrecht less than a decade earlier; in this painting the artist not only adapts the Caravaggesque style to fit with a Northern model and pose, but also and perhaps unwittingly points to the contemporary social and economic concerns of Utrecht.

\$ 10,000-15,000

€ 9,400-14,100 £ 8,000-12,000



109

CIRCLE OF SIMON VOUET

Saint Cecilia

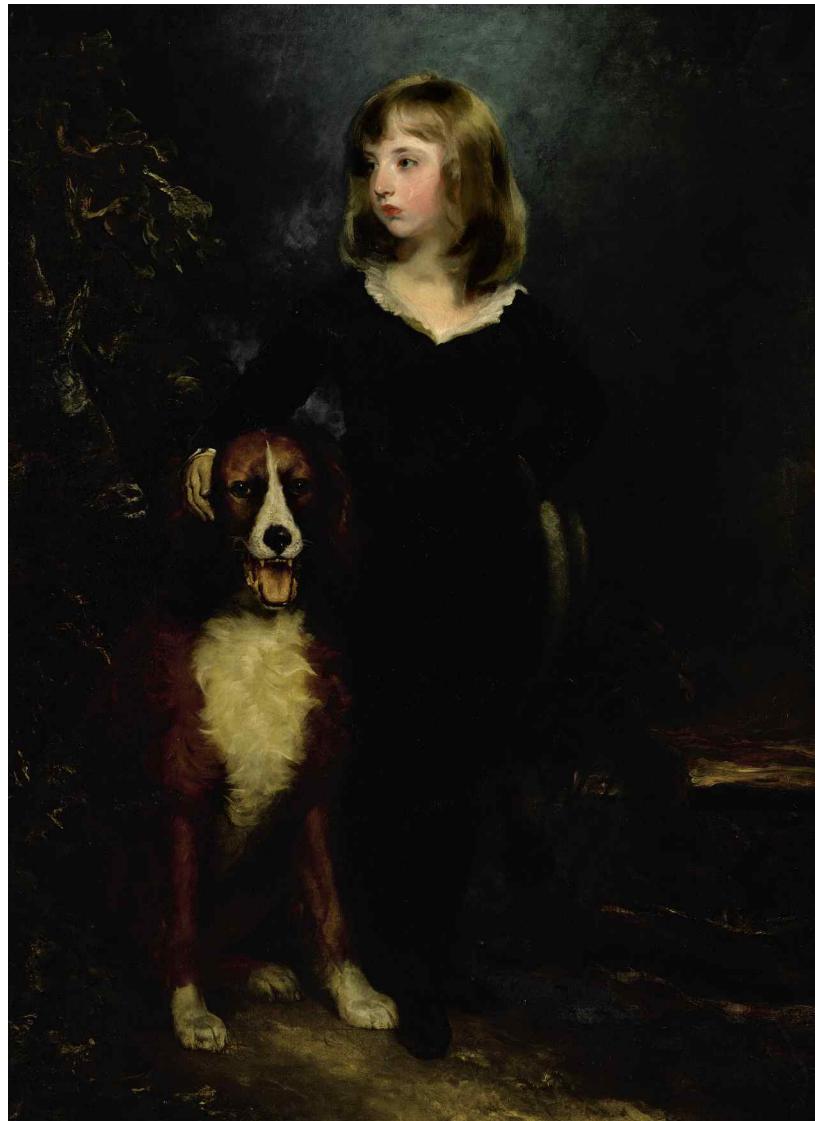
oil on canvas

52 $\frac{7}{8}$ by 38 $\frac{5}{8}$ in.; 134.1 by 98.2 cm.

This composition follows that of Simon Vouet's original from circa 1626 in the Blanton Museum of Art, Austin. The painting was likely painted by a member of Vouet's Roman circle while the artist was active there from 1613-1627. An attribution to Charles Mellin (1600-1649), Vouet's close associate in Rome at the Accademia di San Luca, has also been suggested.

\$ 15,000-20,000

€ 14,100-18,800 £ 12,000-16,000



PROPERTY FROM THE TUCKER FAMILY TRUST

**SIR THOMAS LAWRENCE,
P.R.A.**

Bristol 1769 - 1830 London

Portrait of a boy, full-length,
standing in a landscape with his dog,
said to be Master Arbuthnot

oil on canvas
54 by 39½ in.; 137.2 by 100.3 cm.

PROVENANCE

Henry Wilkinson of White Webbs Park, Enfield;
His deceased sale, London, Christie's, 21 April
1888, lot 128;
With Sedelmeyer Gallery, Paris, 1913;
Thatcher M. Adams, New York;

By whose Estate sold, New York, American Art Association, 15 January 1920, lot 152, for \$3,100;
Mr. and Mrs. John E. Aldred, Lattingtown, Long Island;
Their sale, New York, Parke-Bernet Galleries, 6-7 December 1940, lot 19, for \$2,100, to W.W. Seeman, Agent;
Carll Tucker, New York, 1951.

LITERATURE

Revd. G.H. Hodson and E. Ford, *A History of Enfield*, p. 85;
Sedelmeyer Gallery, Paris, *Illustrated Catalogue of the Twelfth Series of 100 Paintings by Old Masters*, Paris 1913, p. 130, cat. no. 83, reproduced; *Connoisseur*, June 1930, reproduced facing p. 126;
K. Garlick, "A Catalogue of the Paintings,

Drawings and Pastels of Sir Thomas Lawrence," in *The Walpole Society*, vol. XXXIX, 1964, p. 22;
K. Galrick, *Sir Thomas Lawrence, a complete catalogue of the oil paintings*, Oxford 1989, p. 140, reproduced.

The identity of the sitter in this charming portrait by Lawrence is uncertain. Hodson and Ford (see Literature) list the painting as a "Son of Colonel Hill." The sitter was subsequently identified as a son of the Rt. Hon. Charles Arbuthnot. Garlick (see Literature, 1989) points out that it would have to be George, the elder son of Arbuthnot's first marriage who was born in circa 1801. However, this would place the date of the portrait at around 1806-07 and it would appear to him, based on seeing only a photograph of the picture, to belong to an earlier date.

\$ 40,000-60,000
€ 37,600-56,500 £ 31,900-47,800



111

HENRI-PIERRE DANLOUX

Paris 1753 - 1809

Portrait of a boy, traditionally identified as Master Hugh Grant, bust-length

oil on canvas
10½ by 8¾ in.; 26.8 by 21.4 cm.

The young sitter in this charming, unfinished portrait has been traditionally identified as Master Hugh Grant, possibly a son of James Grant of Castle Grant (1738-1811), who could have met Danloux on the artist's visit to Edinburgh in 1796. The work can be compared stylistically to Danloux's portrait of Mademoiselle Marie de l'Isle.¹

1. Sold at Tajan, Paris, 22 June 1999, lot 33.

\$ 8,000-12,000

€ 7,600-11,300 £ 6,400-9,600



112

112

PROPERTY OF A PRIVATE COLLECTOR
CIRCLE OF JEAN-FRÉDÉRIC SCHALL

A lady seated in a garden with a guitar and music

signed with initials and dated lower left: C.F.H.(?)
1789

oil on panel
13½ by 9¾ in.; 33.3 by 24.8 cm.

PROVENANCE

Ganet, Paris;
With Wildenstein & Co., New York;
Where acquired by Mr. and Mrs. O. Roy Chalk,
New York;
Thence by descent to the present owner.

\$ 4,000-6,000
€ 3,800-5,700 £ 3,200-4,800



113

113

PROPERTY OF A PRIVATE COLLECTOR
JEAN-FRÉDÉRIC SCHALL
Strasbourg 1752 - 1825 Paris

A lady in a garden with her dog

oil on panel
11¾ by 9¼ in.; 29.8 by 23.5 cm.

PROVENANCE

E. Vincent, Paris;
His sale, Paris, 22 February 1872, lot 28, for 565
francs;
Stone, Boston;
With Wildenstein & Co., New York;
Where acquired by Mr. and Mrs. Roy Chalk,
New York;
Thence by descent to the present owner.

LITERATURE

A. Girodie, *Jean-Frédéric Schall*, Strasbourg 1927,
p. 52.

\$ 6,000-8,000
€ 5,700-7,600 £ 4,800-6,400

PROPERTY OF A PRIVATE COLLECTOR

SEBASTIAN WEGMAYR

Vienna 1776 - 1857

Still life of flowers in a glass vase
with grapes, resting on a stone ledge
in a landscape

signed lower right: S. Wegmayr

oil on canvas

20½ by 16¾ in.; 52.1 by 42.5 cm.

PROVENANCE

Mr. and Mrs. O. Roy Chalk, New York;
Thence by descent to the present owner.

\$ 8,000-12,000

€ 7,600-11,300 £ 6,400-9,600



114

PROPERTY FROM AN ESTATE

FRANÇOIS-XAVIER VISPRÉ

Besançon circa 1720 - after 1780 London

Portrait of Maria, later Marchioness
of Hertford, when a child

signed center right: Vispré

oil on canvas

30 by 25 in.; 76 by 63.5 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 17
January, 1986, lot 135;
There acquired by the present collector.

The sitter of this charming portrait is Maria Emilia Fagnani, the illegitimate daughter of the dancer Marchesa Fagnani. In 1798, she married Francis Seymour-Conway, Earl of Yarmouth, the son and heir of the 2nd Marquess of Hereford, whose family would form the Wallace Collection in London. Though he was an avid collector of Dutch and Flemish paintings, it was their son, the 4th Marquess of Hereford, who formed the core of the collection by purchasing such important pictures as Frans Hals' *The Laughing Cavalier* and Rembrandt's *Titus*. It was then his illegitimate son, Sir Richard Wallace, who inherited the collection and bequeathed it to the nation to form the museum.

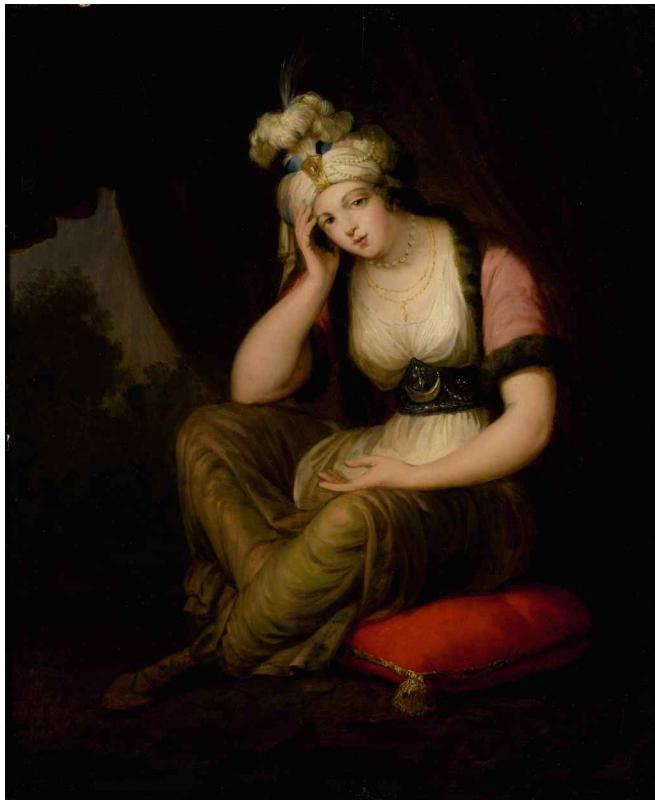
Though Maria separated from her husband by moving to Paris after their third child was born, they never divorced, so when he inherited the title as 3rd Marquess, she became Marchioness of Hereford.

\$ 8,000-12,000

€ 7,600-11,300 £ 6,400-9,600



115



116

116

ENGLISH SCHOOL, LATE
18TH CENTURY

Portrait of a lady in Oriental costume

oil on panel
15½ by 12¾ in.; 39.3 by 32.5 cm.\$ 8,000-12,000
€ 7,600-11,300 £ 6,400-9,600

117

117

JAN FRANS VAN DAEL

Antwerp 1764 - 1840 Paris

Still life of peaches, grapes and plums on a stone ledge with a bird and butterfly

signed and dated lower right: *Van dael/an 6 an*
oil on canvas
16 by 12¾cm.; 41 by 32.5 cm.\$ 15,000-20,000
€ 14,100-18,800 £ 12,000-16,000

118

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTIONTHOMAS GAINSBOROUGH,
R.A.

Sudbury 1727 - 1788 London

Portrait of Elizabeth Bowes,
Mrs. Croftoil on canvas, within a painted oval, in the original
frame and slip
29 by 25 in.; 73.2 by 63.5 cm.

PROVENANCE

By descent to Bernard Hutton Croft, Steventon
Manor, Hampshire, the sitter's great-grandson;
Anonymous sale ("The Property of a
Gentleman"), London, Sotheby's, 30 June 2005,
lot 81.

EXHIBITED

London, Schomberg House, 1784 (as "Mrs
Crofts");
Winchester, 1935;
London, Museum of London, *Let's Face It*, 10
June - 28 September 1986;
Cambridge, Fitzwilliam Museum, on loan, 9 March -
5 July 1990;
Sudbury, Suffolk, Gainsborough's House, on loan,
1990-1998.



118

118 (continued)

LITERATURE

W.T. Whiteley, *Thomas Gainsborough*, London, 1915, p. 228;
 E.K. Waterhouse, "Preliminary Checklist of Portraits by Thomas Gainsborough," in *Walpole Society*, Oxford 1953, vol. XXXIII, p. 25;
 E.K. Waterhouse, *Gainsborough*, London, 1958, p. 61.

This portrait of Mrs. Croft is a fine example of Gainsborough's late style. Painted in circa 1783, a few years after the sitter's marriage, she is depicted fashionably attired and with a particularly flamboyant hairstyle.

In 1774, Gainsborough leased the west wing of Schomberg House at 80 Pall Mall. He built a painting room over the garden with a salon above that served as his showroom. Following disagreements with the Royal Academy over the hanging of his pictures, he finally broke from them in 1784 and held an inaugural exhibition at Schomberg House in July of that year. There he could have full control over how his pictures were hung and lit. His first exhibition included ten full-length portraits, twelve half or three-quarter lengths, and a selection of landscapes and subject pictures. The present portrait seems to be the portrait of "Mrs Crofts" exhibited that year.

The sitter was the daughter and co-heiress of George Wanley Bowes of Thornton Hall, County Durham and Eyford, Gloucestershire, and his

wife, Anne, daughter of John Hutton of Marske. On 28 August 1779, she married Robert Nicholas Croft, a member of an old established Yorkshire family which lived at Stillington Hall. Robert Croft settled at Aldborough Hall and became Canon Residentiary of St. Peter's Cathedral, York and Prebendary of Botevant. The Crofts had three sons who all followed their father into the church. The eldest, James, became Archdeacon of Canterbury and married Charlotte, daughter of the Rev. Charles Manners Sutton, Archbishop of Canterbury.

This painting will be included in the forthcoming catalogue raisonné of the portraits of Thomas Gainsborough by Hugh Belsey.

\$ 40,000-60,000

€ 37,600-56,500 £ 31,900-47,800



119

119

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

AUGER LUCAS

Place unknown 1685 - 1765 Paris

Diana resting after her bath

oil on octagonal panel, with corners added by the artist to form a rectangle
25 $\frac{3}{4}$ by 31 $\frac{1}{3}$ in; 65.5 by 80.5 cm.

PROVENANCE

Anonymous sale, Paris, Nouveau Drouot, Maîtres Ader-Picard-Tajan, 17 March 1987, lot 160;
Acquired at the above by a French private collector;
By whose grandchildren anonymously sold, Paris,
Sotheby's, 21 June 2012, lot 23;
There acquired by the present collector.

\$ 8,000-12,000

€ 7,600-11,300 £ 6,400-9,600

120

PROPERTY OF A PRIVATE COLLECTOR

JACOB WILLEMSZ. DE WET
THE ELDER

Haarlem 1610 - after 1675 Haarlem (?)

The finding of Moses

oil on panel, *en grisaille*
11 $\frac{1}{2}$ by 16 $\frac{1}{2}$ in.; 29.2 by 41.9 cm.

PROVENANCE

P. Smith van Gilder;
By whom sold, London, Christie's, 18 November
1929, lot 46, to Stenmann.

\$ 10,000-15,000

€ 9,400-14,100 £ 8,000-12,000

121

PROPERTY FROM A PRIVATE COLLECTION

GERMAN SCHOOL, 18TH
CENTURY

A troop of cavalry led by two
mounted trumpeters and a mounted
drummer

oil on canvas
43 by 30 $\frac{3}{4}$ in.; 109.2 by 78.1 cm.

\$ 15,000-20,000

€ 14,100-18,800 £ 12,000-16,000



120



121



122

122

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

NICOLAS BERTIN

Paris 1667/68 - 1736

The Danaids in Hell

oil on panel

18 by 23½ in.; 45.5 by 59 cm.

PROVENANCE

M. de Saint-Bonnet (mentioned in the inventory
of his estate, 26 August 1735);
Prince de Conti;
His sale, Palais du Temple, Maître Remy, 8 April
1777, lot 649 (sold with its pendant depicting
Apollo and the Muses);
With Matthiesen Fine Art Ltd, London, 1989;
Where acquired by a private collector;
By whom anonymously sold, Paris, Sotheby's,
21 June 2012, lot 45;
There acquired by the present collector.

EXHIBITED

London, Matthiesen Fine Art Ltd., *A selection of
French Paintings 1700-1840 offered for sale*,
6 June- 28 July 1989, no. 4.

LITERATURE

T. Lefrançois, *Nicolas Bertin 1668-1736*, Paris
1981, p. 158, cat. no. 173; pp. 92, 126 (under cat.
no. 45), 219 (under note 305).

\$ 7,000-9,000

€ 6,600-8,500 £ 5,600-7,200

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ATTRIBUTED TO CHARLES ERRARD

Nantes 1606 - 1689 Rome

The judgment of Paris

oil on canvas, unfamed
39¾ by 50 in.; 101 by 127 cm.

PROVENANCE

Anonymous sale, Paris, Sotheby's, 21 June 2012,
lot 40;

Where acquired after the sale by the present
collector.

\$ 10,000-15,000

€ 9,400-14,100 £ 8,000-12,000



123

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

BON BOULLOGNE

Paris 1649 - 1717

Pan and Syrinx

signed lower left: *Boullogne / L'ainé*

oil on canvas

35½ by 46¼ in.; 90 by 117.5 cm.

PROVENANCE

Anonymous sale, Paris, Hôtel Drouot, Maître
Rheims, 3 March 1961, lot 13;
Acquired at the above by a French private
collector;
By whose grandchildren anonymously sold, Paris,
Sotheby's, 21 June 2012, lot 16;
There acquired by the present collector.

Bon Boullogne was the son of the painter Louis Boullogne. Born in Paris, he began his training under his father, but soon went to Rome to study at the Académie de France as a Pensionnaire du Roi. From there he spent time to Lombardy, where he was studied the work of the great Bolognese masters; indeed his later mythological paintings, such as the present example, exhibit the influence of the Carracci and Guido Reni. He returned to Paris in the 1670s and became an official painter of the court, working at Versailles under the direction of Le Brun as well as for several large Parisian churches, including the chapels of Saint Ambroise and Saint-Jérôme at Les Invalides.

\$ 10,000-15,000

€ 9,400-14,100 £ 8,000-12,000



124



125

125

PROPERTY OF AN AMERICAN PRIVATE
COLLECTOR

CIRCLE OF ADAM FRANS VAN DER MEULEN

A view of the château de Vincennes
with Louis XIV preparing to leave for
the hunt

oil on canvas
44½ by 59¼ in.; 113 by 150.5 cm.

PROVENANCE

With Rafael Valls, Ltd., London;
From whom acquired in 1980 by the present
collector.

The composition is closely based on a painting
by van der Meulen in the Musée du Louvre, (Paris
inv. 1520).

\$ 8,000-12,000
€ 7,600-11,300 £ 6,400-9,600

126

GIUSEPPE CANELLA

Verona 1788 - 1847 Florence

Venice, a view of Piazza San Marco
from Piazzetta dei Leoncini

oil on canvas, unlined
9 by 12¾ in.; 22.7 by 32.7 cm.

\$ 12,000-18,000
€ 11,300-17,000 £ 9,600-14,400

127

MANNER OF ANTONIO CANALE, CALLED CANALETTO

Venice, a view of the Piazzetta
looking South toward the Bacino di
San Marco

oil on canvas
26½ by 30½ in.; 66.5 by 76.6 cm.

\$ 10,000-15,000
€ 9,400-14,100 £ 8,000-12,000

End of Sale



126



127

Sotheby's

EST.
1744

Collectors gather here.

ANTOINE CARON

Judgement Day

Estimate €200,000–300,000



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Sotheby's

EST.
1744

Collectors gather here.



JOSEPH WRIGHT OF DERBY
Portrait of the three eldest children
of Richard Arkwright, with a Kite
Estimate £2,000,000–3,000,000

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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)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
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EMAIL		

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 at least 24 hours before the auction.

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE

COUNTRY

- I will collect in person
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- Send me a shipping quotation for purchases in this sale only

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SIGNATURE

PRINT NAME

DATE

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Bids must be placed in the same order as in the catalogue.

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- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee does not apply if: (i) the catalogue description was in accordance with the opinion(s) of generally accepted 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 that the Authorship was not as described in the Bold or Capitalized heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in Sotheby's reasonable opinion) to have caused damage to the lot or likely 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 in the Bold or Capitalized type heading.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and

recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDNow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms 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 Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms 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 salesroom notices and announcements. All sales 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 on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any 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 Sale and Terms of Guarantee, Sotheby's Conditions of Sale 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.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

Reserves

Unless indicated by a box () all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box () . If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

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.

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, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if 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 such fixed fee. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. 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.

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 bidders 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 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Premium Lot

In order to bid on "Premium Lots" (in print catalogue or in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit [sothebys.com](#). Prospective bidders should also consult [sothebys.com](#) for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important

for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BidNow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BidNow, please see www.sothbys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash 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 purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothbys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+1 212 606 7444
FAX: +1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or

certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

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.

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.

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.

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.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

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