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OLD MASTERS

DAY SALE

LONDON 6 JULY 2017



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LOT 136 (DETAIL)
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LOT 189 (DETAIL)
THIS PAGE
LOT 103 (DETAIL)





OLD MASTERS

DAY SALE

AUCTION IN LONDON
6 JULY 2017
SALE L17034
10.30 AM

EXHIBITION

Saturday 1 July
12noon - 5 pm

Sunday 2 July
12noon - 5 pm

Monday 3 July
9am - 4.30 pm

Tuesday 4 July
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Wednesday 5 July
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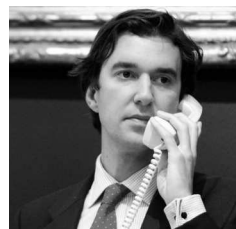


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CATALOGUE PRICE
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101

101

ANTON MIROU

Antwerp 1570 - 1661 or after

The Death of Procris

signed and dated lower right: *MIROV / 1607*
oil on copper
55.5 x 70.5 cm.; 21 $\frac{7}{8}$ x 27 $\frac{3}{4}$ in.

PROVENANCE

In the possession of a German noble family by 1785–86, when listed in their inventory as no. 264;
In their 1988 inventory as no. 400;
Anonymous sale ('The Property of a Nobleman'), London, Sotheby's, 7 December 2006, lot 101 (as Denijs van Alsloot);
Where acquired by the present owner.

Mirou was a leading member of the group of artists known as the Frankenthal school. He and his family, like many other protestants from Flanders and Brabant, took refuge from religious persecution in Frankenthal under the protection of Elector Palatine and staunch Calvinist, Frederick III. Mirou is thought to have stayed there until about 1620 (he is mentioned in archives up to that date) at which point he most likely returned to Antwerp. His Frankenthal-period landscapes, of which this is undoubtedly one, have their own distinct character and are influenced to a great degree by his fellow Frankenthal painter Gillis van Coninxloo; bosky landscapes with a deep interest in craggy mountains, waterfalls, rock fortresses, and the idiosyncracies of the knotty paths that tunnel beneath the thick canopy. After about 1614

however Mirou's output began to reflect the work of another Frankenthaler, Pieter Schoubroeck, and from this point on his *œuvre* mainly consists of highly populated village landscapes. Mirou's profound interest in topography remained however, and a series of drawn views of Schwalbach were disseminated widely through the Low Countries via Matthias Merian's prints after twenty-six of them in an album entitled *Novæ quædam ac paganæ regiunculæ circa acidulas Swalbacenses delineatæ per Antonium Mirulem in aes vero incisæ per Mathæ Merianem* (Hollstein, xiv, nos 1–26).

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,000-38,900



102

102

THE PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

**JAN BRUEGHEL
THE YOUNGER**
Antwerp 1601 - 1678
**& HENDRICK VAN BALEN
THE ELDER**
Antwerp 1575 - 1632

The Virgin and Child, the infant Saint John the Baptist with Saints Anne and Agnes, all in a wooded glade, surrounded by a garland of fruit, vegetables, flowers, animals and angels

oil on panel
102.4 x 79.2 cm.; 40¼ x 31½ in.

PROVENANCE

With D. A. Hoogendijk, Amsterdam, 1936.

LITERATURE

K. Ertz, *Jan Brueghel der Ältere (1568–1625). Die Gemälde mit kritischem Œuvrekatalog*, Cologne 1979, pp. 322 and 620, cat. no. 370 (as Jan Brueghel the Elder and Hendrick van Balen); B. Werche, *Hendrick van Balen (1575–1632): Ein Antwerpener Kabinetbildmaler der Rubenszeit*, Turnhout 2004, vol. I, p. 151, cat. no. A44, reproduced vol. II, p. 345, fig. A44 (as Jan Brueghel the Elder and Hendrick van Balen).

This composition is one of several examples that develops Jan Brueghel the Elder's invention of the floral garland encircling the Holy Family, here represented in a naturalistic setting within the canopy-like arrangement of the still-life, rather than in a *trompe l'œil* cartouche. The present work is most comparable to the work by Jan Brueghel the Elder and Hendrick van Balen, sold London, Christie's, 10 December 2003, lot 20, which itself relates closely to what is recognised as the finest of all versions by Jan

the Elder, with figures by Pieter van Avont, in the Alte Pinakothek, Munich, datable to circa 1623.¹ Jan Brueghel the Younger took over his father's workshop following his father's unexpected death from the plague in 1625 and thereafter oversaw the production of many paintings replicating his father's designs. Other comparable versions attributed to the Younger Brueghel include the paintings offered in these rooms, 7 December 2011, lot 15, and 7 July 2004, lot 26, all of which are generally dated to the 1630s.²

¹ Inv. no. 149; see K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere. Die Gemälde*, Lingen 2008-10, vol. III, pp. 1025–26, cat. no. 486, reproduced in colour p. 1027.

² For further examples, see K. Ertz, *Jan Brueghel the Younger (1601–1678)*, Freren 1984, pp. 469-73, cat. nos 302–4, all reproduced.

£ 50,000-70,000

€ 59,000-82,500 US\$ 65,000-91,000



103

103

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

SEBASTIAAN VRANCX

Antwerp 1573 - 1647

A gathering of soldiers in a clearing

oil on oak panel

45.3 x 66.3 cm.; 17 $\frac{7}{8}$ x 26 $\frac{1}{8}$ in.

Sebastiaan Vrancx is well known for his battle scenes and village plunderings. After a brief trip to Italy in 1597, Vrancx had settled in Brussels by 1600 and became a master of the guild of Saint Luke. In addition to his professional obligations, Vrancx was active in civic organizations and in the rhetoricians' chamber *de Violieren*, for which he wrote many farces, comedies, and tragedies. The present scene of a gathering of militia in a clearing at the edge of a wood is closely related to, and likely executed soon after, a panel by

Vrancx entitled *The Encampment* in the collection of the Hamburger Kunsthalle, Hamburg, that is dated to 1617.¹ Sir Peter Paul Rubens was an early admirer of Vrancx's works and is known to have had paintings by him in his collection, furthermore there are two sheets of studies attributed to Rubens in the Uffizi after Vrancx,² in which some of the figures have been identified as relating to a battle picture in the collection at the Staatsgalerie Aschaffenburg.³

¹ See Hamburger Kunsthalle, *Katalog der alten Meister der Hamburger Kunsthalle*, Hamburg 1966, p. 173, cat. no. 334, reproduced.

² Uffizi, Florence; Inv. nos. 1334 E and 1723 E.

³ See Staatsgalerie Aschaffenburg, *Staatsgalerie Aschaffenburg Katalog*, Munich 1975, p. 197, cat. no. 6500, reproduced pl. 13.

£ 50,000-70,000

€ 59,000-82,500 US\$ 65,000-91,000



104 ACTUAL SIZE

104

THE PROPERTY OF A PRIVATE COLLECTOR

HENDRICK VAN BALEN THE ELDER

Antwerp 1575 - 1632

& JAN BRUEGHEL THE ELDER

Brussels 1568 - 1625 Antwerp

The Feast of the Gods, possibly
The Wedding of Peleus and Thetis

oil on copper

11 x 15.3 cm.; 4³/₈ x 6 in.

PROVENANCE

Don Alfonso de Rojas, Alicante, 1928;
Private collection, Switzerland, 1998;
Private collection, France, 2004;
With Galerie Bernheimer, Munich, by 2007.

LITERATURE

K. Ertz and C. Nitze-Ertz, *Pieter Brueghel il
Giovane (1564–1637/8): Jan Brueghel il Vecchio
(1568–1625): tradizione e progresso: una famiglia
di pittori fiamminghi tra Cinque e Seicento*, exh.
cat., Lingen 1998, p. 196, under cat. no. 57,
reproduced fig. 1;

K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere
(1568–1625). Kritischer Katalog der Gemälde*,
Lingen 2008–10, vol. II, p. 811, cat. no. 406,
reproduced in colour p. 813.

Hendrick van Balen turned to the subject of
'The Feast of the Gods', a theme that originated
in antiquity and saw particular popularity in
the last decades of the sixteenth century in
Northern Europe, on a number of occasions in
collaboration with both Jan Brueghel the Elder
and Jan Brueghel the Younger.

Klaus Ertz attributes this jewel-like painting in
large part to Van Balen, while acknowledging
the hand of Jan Brueghel the Elder in the small
landscape and still life details. He suggests that
this was possibly the preliminary version for the

composition which is repeated almost exactly in
a larger copper, signed by Van Balen, in which
the number of figures is slightly reduced and the
table is brought further toward the edge of the
picture plane (Swiss private collection).¹ Ertz
dates both paintings to circa 1608, following other
collaborative works of similar subjects at this
time, such as *The Wedding Banquet of Bacchus
and Ariadne* (Gemäldegalerie, Dresden; inv. no.
919), which likewise shares many compositional
similarities.²

¹ 29.5 x 41.3 cm.; see Ertz 2008–10, p. 811, cat. no. 405,
reproduced in colour p. 812. In Bettina Werche's monograph,
the entry on the Swiss painting lists a copy, of similar
dimensions to the present work, as having been offered in
Paris, Drouot, 28 March 1990, lot 91, but no painting matching
this description or dimensions appears to be listed in the
auction catalogue. See B. Werche, *Hendrick van Balen (1575–
1632): Ein Antwerpener Kabinettbildmaler der Rubenszeit*,
Turnhout 2004, vol. I, p. 183, under cat. no. A117.

² See Ertz 2008–10, pp. 690–94, cat. no. 337, reproduced in
colour p. 691.

£ 80,000-120,000

€ 94,000-141,000 US\$ 104,000-156,000



105

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MARTEN VAN VALCKENBORCH I

Leuven 1534 - 1612 Frankfurt am Main

A pastoral summer landscape

signed lower right: *MARTIN VAN / VALCKENBORCH*

oil on oak panel

52.3 x 73 cm.; 20⁵/₈ x 28³/₄ in. (including an addition of approximately 1 cm. to the lower edge)

PROVENANCE

Anonymous sale, London, Christie's, 13 November 1936, lot 63, part of a set of four, for £262, to Blanco; With Pieter de Boer, Amsterdam; Acquired from the above by A.H. van Heek, Enschede.

EXHIBITED

Enschede, Twenthe Museum, October 1929, no. 29; Almelo, Kunstring De Waag, *Oude Kunst uit Twents Particulier Bezit*, 31 October – 30 November 1953, no. 54; Liège, Musée des Beaux-Arts, *Visage de Liège*, 1955, no. 228

LITERATURE

A. Wied, *Lucas und Marten van Valckenborch. Das gesamtwerk mit kritischem Œuvrekatalog*, Freren 1990, p. 267, no. 32, reproduced fig. 32 (as signed and dated 1600)

At the time of the Christie's sale in 1936, this panel formed part of a series of four panels depicting the *Four Seasons*. Of these *Winter* and *Spring* are signed and dated 1600, but the same date recorded by Wied on this panel is no longer legible. The set was dispersed by Pieter de Boer; *Winter* went to a Stockholm private collection and was later with Galerie de Jonckheere in Paris,¹

while *Spring* and this panel were sold to A.H. van Heek in Enschede. *Spring* re-appeared on the market in 2000, when it was offered at Christie's by a descendant.² While in the panel of *Spring*, Valckenborch concentrates upon the pleasures of courtly love, here he also includes seasonal labours such as sheep dipping and shearing, appropriate to the month of June. Similar scenes are to be found in another, slightly smaller, panel recorded by Wied in the Jacobs van Merlen collection in Antwerp.³ By this relatively late date, Marten van Valckenborch had moved from Antwerp to Frankfurt, where he had set up a flourishing workshop with his brother Lucas.

¹ The panel was subsequently offered anonymously ('The Property of a Private Collector'), London, Christie's, 8 December 2004, lot 19.

² Anonymous sale, London, Christie's, 13 December 2000, lot 12.

³ Wied 1990, no. 7.

£ 60,000-80,000

€ 70,500-94,000 US\$ 78,000-104,000



106

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**ATTRIBUTED TO
CHRISTOFFEL VAN DEN
BERGHE**

Active in Middelburg circa 1617-1628

A panoramic landscape with
numerous travellers passing along a
road at the edge of a wood

oil on copper, oval
24.8 x 33.4 cm.; 9¾ x 13⅞ in.

PROVENANCE

Anonymous sale, New York, Christie's, 14 April
2016, lot 112.

Van den Berghe was based in Middelburg and his landscapes recall those of other artists resident in that city such as Adriaen Pietersz. van de Venne. Van den Berghe also took inspiration from Middelburg's still life painters, principal among them Ambrosius Bosschaert, and produced a small number of highly detailed flower paintings too. Laurens J. Bol was responsible for putting together Van den Berghe's *œuvre* of landscapes having associated him with the monogram 'CVB' that appeared on a small panel (see L.J. Bol, in *Oud Holland*, LXXI, 1956, pp. 183-95).

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,000-38,900



107

107

CIRCLE OF JAN BRUEGHEL THE ELDER

A busy townscape with numerous figures arriving by ferryboat and fishermen selling their catch on the riverbank

oil on oak panel
53.5 x 81.5 cm.; 21¹/₈ x 32¹/₈ in.

This painting is clearly inspired by the village landscapes of Jan Brueghel the Elder, both in its composition with craft crossing an estuary towards a heavily populated river bank and a town beyond, and in its figure types: several are related to those in works by the elder Brueghel, such as: the woman crouching down in the central

foreground to lift a fish out of the bucket, which recalls the figure in the foreground of Brueghel's 1616 copper sold in these rooms, 9 July 2008 lot 19 and the figure, in reverse, in the 1614-dated *View of Schelle* in the Kunsthistorisches Museum, Vienna. The latter also provides the model for the male figure dressed in black, third from right, who in the Vienna painting is almost certainly a self-portrait of the artist himself (in the Vienna painting he is shown surrounded by his entire family). The boy in a red shirt, holding a fish by the gills and stepping across from the fishmongers to the group on the right, also appears in the Vienna painting.

£ 30,000-40,000

€ 35,200-46,900 US\$ 38,900-52,000



108

108

PROPERTY FROM A PRIVATE BELGIAN
COLLECTION

FRANS FRANCKEN THE YOUNGER

Antwerp 1581 - 1642

The Seven Acts of Mercy

signed lower right: *D^{ov} ffranck IN f.*
oil on oak panel
45.8 x 65.4 cm.; 18 x 25¾ in.

PROVENANCE

In the collection of the present owner by 1965
(according to a label on the reverse).

The subject of the *Seven Acts of Mercy* was evidently popular; Francken treated it on numerous occasions in different paintings. The composition of this work can be compared to that of a larger signed picture, dated 1630, with only minor differences, in the Alte Pinakothek, Munich.¹

¹ Inv. no. 859; See U. Härting, *Frans Francken der Jüngere (1581–1642), die Gemälde mit kritischem Œuvre-katalog*, Freren 1989, p. 307, cat. no. 273, reproduced p. 309.

£ 40,000-60,000

€ 46,900-70,500 US\$ 52,000-78,000

PROPERTY FROM THE COLLECTION
OF J.E. SAFRA

JAN MIEL

Beveren-Waes near Antwerp 1599 - 1664 Turin

Ceres, Bacchus and Venus ('Sine Cerere et Baccho friget Venus')

signed and dated lower right:

J: de Miel / peint. / 1645

oil on canvas

142.5 x 162.7 cm.; 56 $\frac{1}{8}$ x 64 $\frac{1}{8}$ in.

PROVENANCE

Jean-Baptiste Boyer, Seigneur d'Aguilles

(circa 1650–1709), Aix-en-Provence;

Count Adam Gottlob Moltke (1710-92),

Copenhagen;

By descent to Count Frederik Christian Moltke

(1854-1936), Copenhagen;

His sale, Copenhagen, Winkel and Magnussen,

1–2 June 1931, lot 84;

Private collector, Copenhagen;

By whom sold, London, Christie's ('Property of a

Lady and a Gentleman'), 13 December 1996, lot

117, where acquired by the present owner.

LITERATURE

Première partie des tableaux du cabinet de

Msre J.B. Boyer, Chevalier seigneur D'Aguilles...

Gravez par Seb. Barras et Jac. Coelemans, Aix-

en-Provence 1709 (with an engraving by Jacques

Coelemans, see below);

*Recueil d'estampes, d'après les tableaux des
peintres les plus célèbres d'Italie, des Pays-
Bas et de France, qui composaient le Cabinet
de M. Boyer d'Aguilles, Procureur Général du
Roi au Parlement d'Aix; gravées par Jacques
Coelemans... par les soins et sous la direction de
M. Jean-Baptiste Boyer d'Aguilles, Conseiller au
même Parlement. Avec une description de chaque
Tableau, et le caractere de chaque Peintre, 2nd
edition, P.-J. Mariette (ed.), Paris 1744 (with
Coelemans' engraving);*

*A.J. Dezallier D'Argenville, Abrégé de la vie des
plus fameux peintres, vol. II, Paris 1745, p. 179;
Catalogue des Tableaux de la Collection du Comte
Moltke, Copenhagen 1913, cat. no. 22;*

A. von Wurzbach, Niederländisches Künstler-

Lexikon, vol. II, Vienna and Leipzig 1910, p. 161;

G.I.H., 'Jan Miel', in Allgemeines Lexikon der

bildenden Künstler, U. Thieme and F. Becker

(eds), vol. XXIV, Leipzig 1930, p. 537;

T. Kren, Jan Miel (1599–1664), a Flemish Painter

in Rome, Yale University Ph.D. Thesis, New Haven

1978, vol. I, p. 134, note 1, and vol. II,

pp. 140–41, cat. no. A111 (as untraced, with

incorrect measurements);

Christie's Review of the Year 1996, London and

New York 1996, p. 21, reproduced in colour.

ENGRAVED

Sébastien Barras (1653–1703), mezzotint, as

Sine Cerere et Baccho friget Venus, published

A.P.F. Robert-Dumesnil, *Le Peintre-Graveur*

Français, vol. IV, Paris 1839, p. 241, no. 21.

‡ W £ 200,000-300,000

€ 235,000-352,000 US\$ 260,000-389,000



109

This magnificent painting by Jan Miel is a masterpiece of the artist's mature style. It was painted at a time when Miel was making a dramatic shift away from the genre scenes that occupied his earlier years in Rome to the more classicized figurative work of his later years. Both in terms of the composition and painterly execution it more than justifies his change to the *gran maniera*. With his masterful command of space, Miel has created a clarity of composition which is rooted in his pared-back depiction of the figures close to the picture plane. The prodigious amount of flesh on show, the textures of Bacchus's leopard rug and the fur of the animal itself, the luscious ears of corn and the beautifully rendered swathes of material, all add to the overall impression of sensuality and decadence. Venus acts as the unifying figure in the group, standing behind both Bacchus and Ceres with her hand placed on the latter's shoulder while she tenderly gazes at the former. Her gentleness of gaze is mirrored by Bacchus who looks lovingly at Ceres, who also has a rapt look on her face. It is this exchange of gazes that elevates the painting from the lascivious and places it into a more contemplative realm. The three central figures are very much preoccupied with their interaction and it is only the figure of Cupid on the far left who gazes out at the viewer, enticing us into the scene.

The theme of *Sine Cerere et Baccho Friget Venus* – literally, 'without Ceres or Bacchus, Venus would freeze' – is derived from a line in Act IV of *The Eunuch*, a comedy written in 161 BC by the Roman dramatist Terence. A canny observation on physical love, which is always helped by good food and drink, the subject became popular among Flemish painters in the seventeenth century, and was treated by artists such as Pieter Paul Rubens, Abraham Janssens, Hendrick van Balen and Jacob Jordaens, to name but a few.¹ Typically in these compositions, Bacchus, the god of wine, and Ceres, the goddess of agriculture, both display their attributes (a bunch of grapes and a sheaf of corn respectively) to Venus, who is often accompanied by Cupid. Interestingly, the subject was much less popular south of the Alps and Jan Miel appears to be one of the few artists who painted the subject in Italy.²

Earlier in his career, Miel made his name as one of the *Bamboccianti*, a group of Northern artists active in Rome in the 1630s around Pieter van Laer (nick-named *Bamboccio*), who specialized in small works depicting low-life scenes set in the

Roman *campagna*. They were derided by Italian artists such as Andrea Sacchi, Salvator Rosa and Francesco Albani for their base subject matter. Such criticism obviously had a profound effect on Miel who by 1641 was documented in the studio of Andrea Sacchi. Over the next decade he abandoned his earlier style and turned his hand to the more elevated practice of history painting. There are a number of identifiable works from the 1650s in this vein such as an altarpiece of *The Madonna and Child with Saints* in the Duomo di Santa Maria della Scala in Chieri dating from 1651.³

Although part of the famous collection of Count Moltke (see Provenance), the present painting had been unseen and largely ignored by critics until it appeared at auction in London in 1996. Dated 1645, its re-emergence has prompted a re-dating of some of Miel's other history paintings. Scholars now believe the artist must have been producing history and mythological paintings, inspired by his study under Sacchi, much earlier than suggested by the examples of the 1650s mentioned above. For example, the *Laban looking for Idols hidden by Rachel* (sold New York, Christie's, 26 January 2001, lot 151) can be dated to the mid 1640s like the present work. Miel's admission to the Accademia di San Luca in 1648 is further testament to the fact that he must have been producing history paintings by this date; he was the first Northern artist to be admitted, an honour denied his fellow *Bamboccianti*, which would never have occurred had he still been producing peasant scenes.

NOTE ON PROVENANCE

The first recorded owner of this painting was Jean-Baptiste Boyer, Seigneur d'Aguilles, who lived in Aix-en-Provence and was an avid patron of the arts. He developed friendships with a number of leading artists of the day including Pierre Paul Puget, with whom he visited Italy to build his collection. He was also an amateur artist and engraver, and the two-volume series of engravings of his collection, in which the present painting is featured, included six plates engraved by the Marquis himself.

¹ See M. Jaffé, *Rubens. Catalogo Completo*, Milan 1989, pp. 184, 192, cat. nos 191 and 234; and A. Pigler, *Barockthemen*, vol. II, Budapest 1974, pp. 51–52.

² See Pigler 1974, pp. 51–52.

³ See *Diana Trionfatrice. Arte di Corte nel Piemonte del Seicento*, exhibition catalogue, Turin 1989, pp. 196–97, cat. no. 222, reproduced.





110

110

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

PEETER GIJSELS

Antwerp 1621 - 1690

River landscape with figures tasting
and trading wine on the bank

oil on copper
28.5 x 36.2 cm.; 11¼ x 14¼ in.

PROVENANCE

With De Jonckheere, Paris, from whom acquired
in 1990 by the present owner.

£ 50,000-70,000

€ 59,000-82,500 US\$ 65,000-91,000



111

111

THE PROPERTY OF A PRIVATE COLLECTOR

ABRAHAM WILLAERTS

Utrecht circa 1603 - 1669

Jesus preaching on the shores of the sea of Galilee

signed with initials lower right: *A.W.f*
oil on oak panel, with an unidentified red wax collector's seal on the reverse
64.5 x 93 cm.; 25³/₈ x 36⁵/₈ in.

PROVENANCE

With Dr Wilhelm August Luz, Berlin, 1958;
Private collection, Luxembourg;
With Bernheimer, London and New York,
according to a label on the reverse (as Abraham Willaerts);
Anonymous sale, Cologne, Van Ham Kunstauktionen, 19–21 April 2007, lot 1882 (as Abraham Willaerts).

At the time of the 2007 Cologne sale Dr Ulrike Middendorf was quoted as supporting the attribution of the present lot to Abraham Willaerts. Abraham was the son of Adam Willaerts, the successful marine painter and founding member of the Utrecht Guild of St Luke. After training with his father he later studied with Jan van Bijlert in Utrecht and with Simon Vouet in Paris. In 1624 he became a master of the Utrecht Guild of St Luke and from 1637 to 1644 he was in the entourage of Count John Maurice of Nassau-Siegen during his travels to Brazil, and in 1659 he visited Naples and Rome. However, despite his extensive and exotic travel, he was most profoundly influenced by his father, to the extent that it is very difficult to distinguish between their paintings. Both Adam and Abraham specialised in marines and shore scenes with imaginary rocks, elegant staffage and stylized waves.

£ 60,000-80,000

€ 70,500-94,000 US\$ 78,000-104,000



112

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JOSEPH VAN BREDAEL

Antwerp 1688 - 1739 Paris

A river passing through a village with travellers and figures making merry

signed with initials lower right: *I.B.*

oil on copper

18.7 x 26.4 cm.; 7³/₈ x 10³/₈ in.

PROVENANCE

With Galerie de Jonckheere, Paris.

LITERATURE

K. Ertz and C. Nitze-Ertz, *Josef van Bredael 1688–1739*, Lingen 2006, pp. 31, 150, cat. no. E 23, reproduced fig. 31 and in colour plate 8.

Another slightly larger version of this composition by Bredael is recorded by Ertz in a Parisian private collection. That copper bears a false Jan Brueghel signature and the date 1600, while the date on the town hall on the right of the design is similarly missing, but the staffage remains the same.¹

¹ Copper 22 x 30 cm. Ertz 2006, cat. no. E22, reproduced.

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,000-38,900

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SOTHEBY'S

113

THE PROPERTY OF A FAMILY

JACOB VAN LOO

Sluis 1614 - 1670 Paris

A mother and her son in the guise of Venus and Cupid

signed, lower right: *J. v. Loo f / An.º 16* [...]

oil on canvas, unlined

88.3 x 77.5 cm.; 34³/₄ x 30¹/₂ in.

PROVENANCE

Anonymous sale, Angers, 25 November 1970, lot 198;

With Galerie Heim-Gairac, Paris, 1971;

From whom acquired by the father of the present owners.

LITERATURE

D. Mandrella, *Jacob van Loo 1614–1670*, Paris 2011, p. 203, fig. 146.

Mandrella dates this painting to the year of Van Loo's death, 1670, and as such positions this work as one of the last he produced. The work is possibly a portrait, judging by the character and appearance of the sitter. The golden apple, held in the sitter's right hand, was one of the attributes of Venus and relates to the Judgement of Paris.

£ 30,000-50,000

€ 35,200-59,000 US\$ 38,900-65,000



113



114

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PROPERTY FROM A PRIVATE NORWEGIAN
COLLECTION

PIETER BOEL

Antwerp 1622 - 1674 Paris

Studies of an owl and other birds

oil on canvas
77.5 x 93.2 cm.; 30½ x 36¾ in.

PROVENANCE

Anonymous sale, Monaco, Sotheby's,
2 December 1988, lot 802, where acquired
by the present owner.

‡ £ 10,000-15,000

€ 11,800-17,600 US\$ 13,000-19,500



115

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THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

CATHARINA YKENS

Antwerp 1659-1736

A *vanitas* bust of a lady with a crown of flowers on a ledge

signed and dated on the ledge:
Catharina van ykens . filia Devota f. 1688
 oil on oak panel, octagonal
 21 x 21 cm.; 8¼ x 8¼ in.

PROVENANCE

Anonymous sale, Antwerp, Bernaerts,
 21 October 1996, lot 100.

EXHIBITED

Antwerp, Koninklijk Museum voor Schone
 Kunsten and Arnhem, Museum voor Moderne
 Kunst, *Elck zijn waerom. Vrouwelijke kunstenaars*
in België en Nederland 1500–1950, 17 October
 1999 – 6 April 2000.

LITERATURE

K. Van der Stighelen, M. Westen *et al.*, *Elck zijn waerom. Vrouwelijke kunstenaars in België en Nederland 1500–1950*, exh. cat., Antwerp 1999, p. 193, reproduced p. 195, fig. 70;

F.G. Meijer and A. van der Willigen, *A Dictionary of Dutch and Flemish still-life painters working in oils, 1525–1725*, Leiden 2003, p. 223.

There were almost certainly two still-life painters called Catharina Ykens: one (*fl.* 1635– after 1666), the wife of the artist Frans Ykens, the other, the author of this work, the daughter of Jan Ykens. The present artist was most probably taught by her father, and in 1688 she was accepted by the local Antwerp guild – an annotation describes her as both a nun and a painter.¹

¹ See Meijer and Willigen 2003, p. 223.

£ 15,000-20,000

€ 17,600-23,500 US\$ 19,500-26,000

SIR PETER LELY

Soest 1618 - 1680 London

Portrait of a gentleman, possibly a self-portrait of the artist

oil on panel
41 x 31 cm.; 16 ¼ x 12 ¼ in.

PROVENANCE

Private collection, Europe, until acquired by the present owner.

This small, newly discovered panel is thought to be Lely's earliest known portrait. Probably painted in the very early 1640s, when the artist was in his early twenties, it must pre-date Lely's move to England sometime between 1641 and 1643; and is very likely a self-portrait of the young artist himself.

Surviving information about Lely's early life and career is scarce, and little is known about the artist before he came to England. The late seventeenth-century artist and writer Arnold Houbraken, the source of most information on Lely's early life, stated that he was born to Dutch parents in Soest, presumed to be Soest in Westphalia rather than the Soest near Utrecht, in the Northern Netherlands – his father being a captain of infantry in a Dutch regiment in the service of the German Elector of Brandenburg, stationed in Westphalia at the time. As a young man Lely is believed to have trained in Haarlem with Frans Pietersz. de Grebber, and was certainly recorded in his studio in 1637,¹ before coming to England in the early 1640s. In London he worked initially as a landscape and history painter, before moving to fill the void that had been left by the death of Sir Anthony van Dyck as the leading portrait painter in England.

Only a small handful of paintings survive from Lely's Haarlem period, the majority of which are small scale Arcadian landscapes with mythological or biblical figure groups, which also dominate his early production in London. The only securely dated of these is a picture called *Nymphs Bathing* (Musée des Beaux-Arts, Nantes), which is signed and dated 1640. Other works by Lely that probably date from this period include *The Finding of Moses* (Musée des Beaux-Arts, Rennes), *A Young Woman seated at a Fountain* (Private collection) and another *Nymphs Bathing* (Private collection), all of which show the influence of early seventeenth century Dutch genre painting, such as that of Cornelis van Poelenburgh. Only one other portrait from Lely's Haarlem period is known, however – a *Portrait of an Elderly Lady* (Private collection) – which is painted on a slightly larger scale. Whereas that work is on canvas, the present portrait is on panel, typical of the professionally prepared panels readily found in artistic centres such as Haarlem at this period.

Painted bust length, in quarter profile to the right, with the sitter's gaze directly engaging the viewer, the pose is typical of that used in artists' self-portraits of the period and is particularly reminiscent of Van Dyck's celebrated *Self-Portrait* of 1640 (National Portrait Gallery, London). Whilst no other documented early self-portraits by Lely have survived the likeness of the sitter in the present painting accords well with his self-portrait of about 1660 in the National Portrait Gallery, London, allowing for the passage of over twenty years, as well as with a slightly earlier self-portrait drawing by Lely recently sold in these rooms, 5 July 2016, lot 216 (Private collection). Further the facial features of the sitter in the present portrait – with his aquiline

nose; dark eyebrows over almond shaped eyes; neatly trimmed thin moustache; slightly sloping brow and rounded chin; framed by long dark, softly curling hair – are strikingly similar to those of a male figure that appears in a number of Lely's works; including the cellist in *The Concert* (Courtauld Gallery, London); his *Man playing the Violin* (ex Blaffer Foundation, Texas); a *Portrait of a Man playing the Lute* (Christie's, 20 November 1992, lot 8); and the reclining male figure in *A pair of lovers in a landscape* (Musée des Beaux-Arts, Valenciennes), all of which are thought to depict the artist himself. The apparent age of the sitter would also fit with that of an artist in his early twenties and the sketchy, almost unfinished handling, with two prominent alterations to the composition of the body, are suggestive of a work intended for the artist himself, rather than a commissioned painting for a paying sitter.

We are grateful to Catharine Macleod and Diana Dethloff for endorsing the attribution to Lely.

¹ K. Hearn, 'Lely in Holland', in C. Campbell (ed.), *Peter Lely. A Lyrical Vision*, London 2012, p. 29.

£ 40,000-60,000

€ 46,900-70,500 US\$ 52,000-78,000





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THE PROPERTY OF A PRIVATE COLLECTOR

JAN VAN KESSEL THE ELDER

Antwerp 1626 - 1679

An ivy covered sculpted cartouche adorned with flowers including roses, tulips, lilies, blossom and an iris

signed lower left: *j.v.kessel fecit*
oil on oak panel, branded on the reverse with an unidentified panel maker's mark
64.4 x 48 cm.; 25³/₈ x 18³/₄ in.

PROVENANCE

Private collection, acquired in the 1960s;
By descent to his son, by whom sold;
Anonymous sale, London, Christie's, 7 July 2006,
lot 162, for £54,000;
With Colnaghi Ltd., Munich and London,
2007-08.

£ 40,000-60,000

€ 46,900-70,500 US\$ 52,000-78,000



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PROPERTY FROM THE RUTTER COLLECTION,
VIENNA

CAREL FONTEYN

active Antwerp c. 1656 - 1665

Vanitas still life with flowers, a skull,
hourglass, conch shell and silver jug
on a partially draped table

bears signature and indistinct date lower centre
on the parchment: *Nicolaes van verendael / anno*
1680

oil on canvas

98.3 x 77.2 cm.; 38³/₄ x 30³/₈ in.

PROVENANCE

In the collection of the present owner's family
probably since at least the 1960s.

We are grateful to Dr Fred G. Meijer of the
Rijksbureau voor Kunsthistorische Documentatie,
The Hague, for proposing the attribution to
Carel Fonteyn. He notes in particular similarities
between the present work and a still life by
Fonteyn that is signed and dated 1665, last
recorded with François Heim, Paris, in 1964.¹

¹ RKD inv. no. 17602.

£ 30,000-50,000

€ 35,200-59,000 US\$ 38,900-65,000

PROPERTY FROM A PRIVATE COLLECTION

JAN DAVIDSZ. DE HEEM

Utrecht 1606 - 1683/4 Antwerp

Still life with a peeled lemon, oyster and a silver plate with grapes, plums and a *façon-de-Venise* glass filled with white wine, all on a wooden table partially draped with a green cloth

signed lower left: *J. De. heem . f.*

oil on oak panel

40.1 x 52.4 cm.; 15¾ x 20⅝ in. (including a 2.9 cm. addition at the top, which appears to be original)

PROVENANCE

Elsen Collection, Antwerp, circa 1900;
Thence by descent until sold New York,
Sotheby's, 24 January 2008, lot 8, for \$700,000;
With Richard Green, London, from whom
acquired by the present owner.

LITERATURE

F.G. Meijer, *Jan Davidsz. de Heem (1606-1684)*,
doctoral diss., Amsterdam 2016, vol. I, p. 172,
reproduced pp. 173 and 364, vol. II, pp. 167-68,
cat. no. A 146.

Dr. Fred G. Meijer dates this elegant still life to 1651, during De Heem's first sojourn in Antwerp and his period of greatest productivity. His works during these years are characterized by a greater monumentality and depth that distinguishes him from the artists of the previous generation.

De Heem's first still lifes date from the late 1620s, when he was working in Leiden, and was influenced by the paintings of Balthasar van der Ast and the more muted style of Pieter Claesz. from Haarlem. However, by 1636 he had moved to Antwerp, where he was exposed to the freer, more decorative style of the southern Netherlands. De Heem's great achievement was to synthesize these two approaches and forge a new style that was both painterly and extraordinarily illusionistic. He is perhaps best known today for his innovative *pronkstillevens* or luxury still lifes, with their tables heaped with exotic food, silver, sea shells, etc., but at the same time he painted smaller works, which though simpler, convey a remarkable sense of the beauty and the physical presence of the objects depicted.

It is this more magisterial style that distinguishes his works of the 1650s. Here in the *Still life with a peeled lemon*, the various elements of the composition occupy a clearly defined space. This can be contrasted with a similar composition, the *Still life with fruit, a façon-de-Venise glass and shrimps*, in the Staatliche Kunsthalle, Karlsruhe,¹ which Meijer dates to 1649. In the latter, the cherries, pomegranate, grapes and figs flow into one another and the composition is slightly more crowded, particularly on the left side. In the *Still life with a peeled lemon*, the sliced orange, the oyster, the lemon and the plums are clear, individual items, with their own space and mass. The partly peeled lemon is decorative but also serves to increase the illusion of volume and depth, by projecting into our space and leading us into the composition. De Heem then unites the various forms with the strong diagonal lines of the twining grape vine at the left and the plum branch at the right.

We see many of the same elements in a more elaborate work, *Still life with fruit, a pie and various drinking vessels* in the Städelsches Kunstinstitut, Frankfurt, dated 1651.² In another, more austere work of 1652, now in the Musée du Louvre, Paris,³ he uses a vertical format, but many of the compositional devices are the same. In all three works, De Heem has set the still life against a dark, undefined background, from which the fruit and tableware emerge. The curling lemon peels and gleaming plates extend beyond the tabletops, seeming to push into the viewer's space, creating a convex structure within the picture. Here, he meticulously paints the individual objects, contrasting the rough, irregular peel with the translucent interior of the fruit and with the delicate skin of the plum to the right. The last is so smooth and shiny that in it we see the reflection of a window. It is through this combination of beautifully painted surfaces and clarity of structure that De Heem created the illusionistic still lifes for which he was justly so famous in his lifetime and today.

We are grateful to Dr. Fred G. Meijer, who has seen the painting in person, for his help in cataloguing this lot.

¹ Inv. no. 362.² Inv. no. 1041.³ Inv. no. 1320.**£ 150,000-200,000****€ 176,000-235,000 US\$ 195,000-260,000**



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THE PROPERTY OF THE HEIRS OF WILCO
HOLDINGA TJALLING CAMSTRA THOE
SCHWARTZENBERG EN HOHENLANSBERG

MICHIEL JANSZ. VAN MIEREVELT

Delft 1567 - 1641

Portrait of Johan Ernst van Nassau
Siegen (1582–1617), half-length,
wearing armour with a pink sash
and ruff

indistinctly inscribed and dated centre left:
A [...] / f. 16[12?]
oil on oak panel
56.3 x 47.6 cm.; 22 $\frac{1}{8}$ x 18 $\frac{3}{4}$ in.

PROVENANCE

Probably a gift from the Court of Nassau to
Isabella Susanna thoe Schwartzenberg en
Hohenlansberg (1640–1723), on the occasion of
her marriage to Gustaf Carlsson, Count of Böring
and Lord of Lindholm (1649–1708), illegitimate
son of King Charles X of Sweden;
Thence by inheritance to the present owners.

Very few portraits of Johan Ernst van Nassau
Siegen, who died young as a general in the Uskok
War fighting to defend the Venetian Republic,
are known: one bust-length likeness, in which
he wears a flat collar and different armour,
attributed to the workshop of Ravesteyn, is in
the Rijksmuseum, Amsterdam,¹ while another,
three-quarter-length portrait, in which he wears

a more comparable ruff and sash, is recorded by
the RKD at auction in Munich, Rudolf Neumeister,
17 February 1995, lot 657, as (after?) Jan van
Ravesteyn. The present portrait follows the type
used by Mierevelt in his so-called Orange Series
of portraits, including those of William, Philip
William, Maurice, and Frederick Henry of Orange,
now in Museum Prinsenhof in Delft.

We are grateful to Anita Jansen for endorsing the
attribution to Mierevelt on the basis of first-hand
inspection of the painting.

¹ Inv. no. SK-A-531, oil on panel, 29.7 x 24.1 cm.

£ 15,000-20,000

€ 17,600-23,500 US\$ 19,500-26,000



121

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THE PROPERTY OF A DUTCH PRIVATE
COLLECTOR

WILLEM VAN AELST

Delft 1627 - 1683 Amsterdam

Still life with peaches and grapes on
a pewter plate, with a walnut, and a
glass roemer, all on a draped table

signed and dated upper right:

Guill.^{me} van. Aelst. 1677.

oil on oak panel

43.2 x 38.3 cm.; 17 x 15 $\frac{1}{8}$ in.

PROVENANCE

J.E.A.M van de Mortel-Houben, Tilburg, by 1948;
With Gebr. Douwes, Amsterdam, by 1971;
From whom acquired by the present owner.

EXHIBITED

Tilburg, Paleis-Raadhuis, *Oude kunst in Brabants
bezit*, 31 July – 19 September 1948, no. 1;
Delft, Museum Het Prinsenhof, *XXIIIe Oude
Kunst- en Antiekbeurs*, 1971 (where exhibited by
Gebr. Douwes).

£ 30,000-40,000

€ 35,200-46,900 US\$ 38,900-52,000



122



123

122

THE PROPERTY OF A PRIVATE COLLECTOR

**MICHEL JANSZ. VAN
MIEREVELT AND STUDIO**

Delft 1567 - 1641

Portrait of Edward Cecil, 1st Viscount Wimbledon (1572–1638), half-length, wearing armour, a pink sash and a lace collar

oil on oak panel
69.9 x 58.2 cm.; 27½ x 22⅞ in.

PROVENANCE

Anonymous sale, Madrid, Duran, 26 December 1979, lot 82, where bought by the present owner.

Edward Cecil was the son of Thomas Cecil, 1st Earl of Exeter, and his first wife Dorothy, second daughter of John Nevill, 4th Lord Latimer. A military and naval commander, he served under

Elizabeth I, James I and Charles I, taking part in expeditions to Brabant, Emden and Grave, and continuing to command English troops in Holland in 1621. He was knighted by Queen Elizabeth in 1601, appointed Lord Marshal of the Sea and Land Forces by the Duke of Buckingham in 1625, and was created Viscount Wimbledon in 1626.

Mierevelt painted Cecil's portrait a number of times, and this particular type at least twice; the dated prototype of 1631 is that in the National Portrait Gallery, London.²

We are grateful to Anita Jansen for endorsing the attribution to Mierevelt and studio on the basis of first-hand inspection of the painting.

¹ Inv. no. NPG 4514; see, D. Saywell and J. Simon, *Complete Illustrated Catalogue*. National Portrait Gallery, London 2004, p. 669, reproduced. The other autograph version is in the National Army Museum, London, inv. no. NAM. 1973-05-44-1.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,400-15,600

123

THE PROPERTY OF THE FRY FAMILY TRUST

**JAN ANTHONISZ. VAN
RAVESTEYN**

The Hague circa 1572 - 1657

Portrait of a man in a white ruff

indistinctly signed and dated upper left:
An^o 163.. / JARaveStein (JAR in ligature)
oil on oak panel
61.2 x 50.7 cm.; 24¼ x 20 in.

PROVENANCE

Lewis George Fry (1860–1933);
Thence by descent to present owner.

£ 8,000-12,000
€ 9,400-14,100 US\$ 10,400-15,600



124

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THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

**OTTOMAR ELLIGER
THE ELDER**

Copenhagen 1633 - 1679 Berlin

A garland of flowers and fruit around a stone niche with butterflies, a snake and a spider

oil on canvas
141 x 108.5 cm.; 55½ x 42¾ in.

PROVENANCE

Fritz Schmid (b. circa 1860), married to Amalia Paganini;
Thence by family descent to Nicolas Bischoff-Schmid, Basel (1928–87);
Thence by inheritance to the present owner.

Elliger lived and worked in the Netherlands, Denmark and latterly in Germany, where he became court painter in Berlin. According to Arnold Houbraken he was a pupil of Daniel Seghers. The motif of a single spider hanging down within a still-life garland is found in another painting attributed to Elliger, sold London, Christie's, 13 December 2002, lot 142.

We are grateful to Dr Fred G. Meijer for endorsing the attribution to Elliger on the basis of digital images.

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

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

THOMAS DE KEYSER

Amsterdam (?) 1596/7 - 1667 Amsterdam

Portrait of a gentleman, full-length, holding his sword and a hat, with a dog in an interior

signed with monogram and dated centre left:

TDK . F . AN° 1624

oil on oak panel

87.8 x 61.5 cm.; 34½ x 24¼ in.

PROVENANCE

J.C. Pruysenaar, Amsterdam;

His sale, Amsterdam, Van Der Schley and De Vries, 27 December 1814, lot 96 (as by or in the manner of F. de Keijzer), to De Vries for 18 florins;

With Forbes and Paterson, London, by 1902;

William Frederick Barton Massey-Mainwaring (1845–1907), London, before 1907;

With F. Kleinberger, Paris, before 1910;

Probably from whom acquired by August C. de Ridder (1837–1911), Villa Schönberg, Kronberg im Taunus, by 1910;

With F. Kleinberger, New York, 1913, where unsold (see under Exhibited);

Sold by the Executors of August C. de Ridder, Paris, Galerie Georges Petit, 2 June 1924, lot 34, for 45,000 French francs;

Anonymous sale, London, Christie's, 12 December 1924, lot 83, for £11.0d.11s. to Bartlett; Sale, Amsterdam, 8 October 1927, lot 112, for 6,400 florins (according to Adams, see *Literature*);

Anonymous sale, Amsterdam, Frederick Muller & Cie., 20 June 1928, lot 30;

With Jacques Goudstikker, Amsterdam, by 1928; Ernst I. Lemberger, Amsterdam, from 25 June 1938 – 9 December 1941, when forced to sell to Dr. E. Plietzsch, The Hague;

From whom acquired by Kajetan Mühlmann (1898–1958), at the Dienststelle Mühlmann, The Hague, for the Kunstmuseum, Linz (inv. no. 2184);

Sent for storage to Altaussee, Austria (inv. no. 3069);

Recuperated by the so-called Monuments Men and transferred to the Central Collecting Point, Munich, 15 July 1945 (inv. no. Mü 4420); Repatriated from the above to Amsterdam, 20 November 1945;

The Instituut Collectie Nederland (previously the Stichting Nederlands Kunstbezit), The Hague (inv. no. G25);

Dienst Verspreide Rijkscollecties, The Hague

(inv. no. NK 1407), by whom loaned to the

Schilderijengalerij Prins Willem V, The Hague

(inv. no. 1316);

Restituted from the above to the present owners, 2003.

EXHIBITED

London, Forbes and Paterson, *A collection of pictures by Dutch masters of the XVIIth century*, February 1902, no. 21;

New York, F. Kleinberger, *Collection of Pictures of the late Herr A. de Ridder*, 24 November – 15 December 1913, no. 12;

Amsterdam, Goudstikker, *Tentoonstelling van Oude Schilderkunst. No. 35*, October – November 1928, no. 19;

Rotterdam, Museum Boymans, *Meesterwerken uit Vier Eeuwen 1400–1800*, 25 June – 15 October 1938, no. 95;

Arnhem, Gemeentemuseum (according to a label on the reverse);

On loan to Schilderijengalerij Prins Willem V, The Hague (inv. no. 1316).

LITERATURE

W. Bode, *The collection of pictures of the late Herr A. de Ridder*, Berlin 1910; and trans. by H. Virgin, Berlin 1913, p. 7, and cat. no. 12, reproduced plate 12;

R. Oldenbourg, *Thomas de Keyzers Tätigkeit als Maler: ein Beitrag zur Geschichte des Holländischen Porträts*, Leipzig 1911, pp. 31 and 76, cat. no. 51, reproduced plate V;

J. Goudstikker, *Tentoonstelling van Oude Schilderkunst. No. 35*, exh. cat., Amsterdam 1928, cat. no. 19, reproduced;

Museum Boymans, *Meesterwerken uit Vier Eeuwen 1400–1800*, exh. cat., Rotterdam 1938, p. 25, cat. no. 95, reproduced fig. 61;

A. Adams, *The paintings of Thomas de Keyser (1596/7–667): a study of portraiture in seventeenth-century Amsterdam*, doctoral diss., Harvard University, Ann Arbor 1985, vol. II, pp. 22–23, cat. no. 7.

£ 30,000-50,000

€ 35,200-59,000 US\$ 38,900-65,000





126

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THE PROPERTY OF A PRIVATE COLLECTOR

JACOB TOORENVLIE

Leiden 1640 - 1719 Oegstgeest

Two Turkish merchants conversing

signed and dated lower left: *JTvllet 1660*

oil on oak panel

48.7 x 36 cm.; 19¹/₈ x 14¹/₈ in.

PROVENANCE

Private collection, West Germany;
 With Johnny Van Haeften, London, 1986–87;
 From whom acquired by a private collector,
 New York;
 Anonymous sale, New York, Sotheby's,
 30 January 1998, lot 15;
 With Colnaghi's, London;
 Anonymous sale, Cologne, Lempertz,
 17 May 2003, lot 1157.

EXHIBITED

London, Johnny van Haeften, *Dutch & Flemish
 Old Master Paintings*, 1987, no. 26.

At the time of the 2003 Cologne sale Dr. Susanne
 Karau was credited as confirming the attribution
 to Toorenvliet on the basis of photographs.

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,000-38,900



127

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FOLLOWER OF REMBRANDT VAN RIJN

Portrait of a young man in profile

oil on oak panel
64.5 x 50.5 cm.; 25³/₈ x 19⁷/₈ in.

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,400-15,600



128

128

FOLLOWER OF GERRIT DOU

A portrait of a woman at a clavecin

oil on oak panel
61.6 x 46 cm.; 24¹/₄ x 18¹/₈ in., with additions of
0.5 cm. along each edge.

PROVENANCE

G. R. von Epstein, Vienna, 1873;
Galerie St. Lucas, Vienna, 1960, from whom
acquired.

EXHIBITED

Vienna, 1873, lent by G.R. von Epstein;
Vienna, Galerie Sanct Lucas, *Gemälde alter
Meister-Neuerwerbungen*, December 1959 –
January 1960.

LITERATURE

W. Martin, *Het leven en de werken van Gerrit Dou*,
Leiden 1901, p. 231, cat. no. 302a (as signed
G. Dou);
C. Hofstede de Groot, *A Catalogue Raisonné...*,
vol. I, London 1907, p. 390, cat. no. 134 (as signed
by Dou);
Galerie Sanct Lucas, *Gemälde alter Meister-
Neuerwerbungen*, Vienna 1959, as Gerard Dou,
reproduced;
W. Sumowski, *Gemälde der Rembrandt Schuler*,
Landau/Pfalz 1983, vol. I, p. 536, cat. no. 299,
reproduced fig. 299 (as Dou);
R. Baer, *The Paintings of Gerrit Dou (1613–1675)*,
dissertation, New York 1990, cat. no. C42 (under
Rejected Attributions).

This painting is listed by both Martin and
Hofstede de Groot (see Literature) as a signed
work. In the 1959 Galerie Sanct Lucas publication
that accompanied their exhibition in Vienna in the
same year, they noted that that the signature was
of later date and was removed during cleaning.

£ 15,000-20,000

€ 17,600-23,500 US\$ 19,500-26,000



129

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THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

ADRIAEN PIETERSZ. VAN DE VENNE

Delft 1589 - 1662 The Hague

A fight between beggars

inscribed lower left:

MIJD LIJDEN (avoid suffering)

oil on oak panel

50 x 68.9 cm.; 19 $\frac{3}{4}$ x 27 $\frac{1}{8}$ in.

PROVENANCE

Anonymous sale ('Collection Privée Parisienne'), Paris, Christie's, 26 June 2008, lot 21.

Likely to date to the second half of the 1630s, this *brunaille* by Adriaen van de Venne belongs to a series of satirical representations of marginalised, low-life figures accompanied by moralising inscriptions, which constitute a large proportion of Van de Venne's artistic output. Here, beneath the jumble of limbs and rags is the inscription in gothic lettering: *Mijd Lijden*, a variant of the saying *Mijdt Lijdt*, meaning 'avoid suffering'.

Adriaen van de Venne was born in Delft, his parents having fled from the Southern Netherlands to avoid religious persecution. He was a painter, poet and illustrator, his drawings often accompanied the writings of other moralising poets such as Jacob Cats and Johan de Brune. He is thought to have learnt the grisaille technique from his master Hieronymus van Diest (an obscure artist – not the later marine painter).

£ 40,000-60,000

€ 46,900-70,500 US\$ 52,000-78,000



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THE MONOGRAMMIST PW

Church interior with a man being removed by soldiers and elegantly-dressed figures

signed with monogram and indistinctly dated:

*PW 16[...]*6

oil on oak panel

75.3 x 119.3 cm.; 29⁵/₈ x 47 in.

This interior is entirely characteristic of the small number of works signed by the so-called Monogrammist PW. The architecture bears a strong resemblance to that found in several of his paintings, such as the canvas of larger dimensions, executed in collaboration with Willem Duyster, sold Paris, Sotheby's, 27 June 2013, lot 17.¹

The precise identity of the Monogrammist is still uncertain, though he is most probably one and the same as the Amsterdam painter Pieter

Willemsz. van der Stock (*circa* 1593– after 1650), who appears to have preferred to sign with the initials of his forenames. An inventory of the artist's possessions drawn up following bankruptcy in 1651, mentions a number of architectural perspectives – particularly church interiors – along with some smaller landscapes and several unfinished works. His name also appears as the author of 'perspectives' in Amsterdam inventories of 1636 and 1665, the former referring to him as 'Metselaer' – brick-layer or stonemason.²

¹ Sold for €205,500 (with premium). See also, for example, the paintings sold London, Christie's, 10 December 1993, lot 213; and New York, Christie's, 12 January 1996, lot 4.

² A. Bredius, *Künstler-Inventare: Urkunden zur Geschichte der holländischen Kunst des XVIten, XVIIten und XVIIIten Jahrhunderts*, The Hague 1915–21, pp. 1222 and 1301.

£ 60,000-80,000

€ 70,500-94,000 US\$ 78,000-104,000



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ISACK VAN OSTADE

Haarlem 1621 - 1649

Winter landscape with figures on a frozen river

signed lower left on the boat: *Isack. van. Ostade*
oil on oak panel
40 x 59 cm.; 15¾ x 23¼ in.

PROVENANCE

With Otto Mündler, Paris;
M. de Caraman, Paris;
With Newhouse Galleries, from whom purchased
by the Avery family;
The Estate of Mrs Ernestine R. Avery and the
Estate of R. Stanton Avery (sold to benefit the
R. Stanton Avery Foundation), New York,
Christie's, 22 May 1998, lot 165, for \$220,000.

Isack's winter landscapes were a speciality of his repertoire, which consisted largely of rustic interiors and outdoor scenes. He painted wintry

views from 1641 during a brief career that lasted only a decade until his death at the age of twenty-eight. Most, like the present work, are composed on a diagonal and adopt a low viewpoint across an expanse of ice. The white horse, which here features in the middle ground, was a favourite motif. The crisp lines in this fine example evoke the similar handling of his best drawings. An inferior version of this painting that repeats the principal elements of the composition in oval format was sold in these Rooms as circle of Isaac van Ostade.¹ This work, which is unrecorded in the literature, once belonged to the art historian Otto Mündler (1811–70), who acted as an agent for the National Gallery in London during the second half of the 1850s.

¹ Panel, 48 by 63.5 cm.; C. Hofstede de Groot, *A Catalogue Raisonné...*, London 1910, Vol. III, pp. 532–33, no. 285. London, Sotheby's, 15 December 1982, lot 79.

£ 40,000-60,000

€ 46,900-70,500 US\$ 52,000-78,000



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JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

A river landscape

signed lower left on the boat: VG 1642

oil on oak panel

56.5 x 79.8 cm.; 22¼ x 31⅜ in.

PROVENANCE

J. Porgès, Paris;

Sir Felix Cassel (1869–1953), London;

With Wildenstein, London, circa 1946;

With Eugene Slatter, London, by 1948;

From whom probably acquired by Albert Ehrman

(1890–1969), London;

Thence by descent.

EXHIBITED

London, Eugene Slatter Gallery, *Dutch and Flemish Masters*, 5 May – 10 July 1948, no. 6.

LITERATURE

H. Shipp, *The Dutch Masters*, London 1952, p. 92, reproduced in colour, plate IX;

A. Dobrzycka, *Jan van Goyen 1596–1656*, Poznań 1966, p. 103, cat. no. 115;

H.U. Beck, *Jan van Goyen*, vol. II, Amsterdam 1973, p. 296, cat. no. 649, reproduced.

This painting exemplifies the monochrome palette of brown and yellow tones, which is so characteristic of the artist's middle period in the early 1640s. The pair of towers and the buildings beside them are found in other paintings by Van Goyen, including that of vertical format in the Ashmolean Museum, Oxford.¹

¹ Inv. no. WA1962.17.15; see Beck 1973, p. 90, cat. no. 182, reproduced.

£ 40,000-60,000

€ 46,900-70,500 US\$ 52,000-78,000



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PROPERTY FROM A GERMAN PRIVATE COLLECTION

JAN WEENIX

Amsterdam 1642 (?) - 1719

Still life of game with a hare, snipe and other small birds, a park landscape beyond

signed and dated lower right: *J Weenix f 1664*
oil on canvas
82.7 x 66.1 cm.; 32½ x 26 in.

PROVENANCE

Possibly anonymous sale, Paris, Paillet and Delaroche, 28 January 1802, lot 212, for 760 francs to Deschamps;
Deschamps collection, Ghent, 1817;
From where acquired by Joseph Duncombe of Copgrove, 1817 (according to an old handwritten label on the reverse);

Thence by inheritance through the Ramsden family to Sir Roland Thomas Nugent, 1st Baronet (1886–1926);
Anonymous sale ('The Property of a Lady'), London, Sotheby's, 12 April 1978, lot 11, for £10,000, to Paul.

EXHIBITED

Belfast, Ulster Museum, *County Down Loan Exhibition of Old Masters*, March – April 1948, no. 28;
Belfast, Museum and Art Gallery, *Pictures from Ulster Homes*, 10 May – 15 July 1961, no. 139.

£ 30,000-50,000

€ 35,200-59,000 US\$ 38,900-65,000

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THE PROPERTY OF A DUTCH COLLECTOR

JOHANNES HANNOT

Leiden 1633 - 1684

Still life of tulips, roses and other flowers in a glass vase, together with cherries and a watch on a ledge

oil on oak panel
60.4 x 44.7 cm.; 23¾ x 17⅝ in.

PROVENANCE

Anonymous sale, Middelburg, 16 August 1780, lot 42 (probably this painting, as 'Kanot [sic] Een Tafel waarop een Fles met Bloemen, een Orlogie en eenige Kersen, zeer natuurlijk, hoog 23 1/2, breed 17 3/4 P');
With H.M. Cramer, The Hague, circa 1970, where bought by the present owner.

£ 40,000-60,000

€ 46,900-70,500 US\$ 52,000-78,000





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SOUTH NETHERLANDISH SCHOOL, 16TH CENTURY

Portrait of a gentleman, half-length, in a fur-lined coat and black hat

oil on oak panel
46.5 x 34.6 cm.; 18¼ x 13⅝ in.

PROVENANCE

Acquired by the previous owner in 1953; By whom sold, Paris, Audap & Mirabaud, 9 December 2016, lot 32 (as attributed to the Master of the 1540s).

£ 15,000-20,000

€ 17,600-23,500 US\$ 19,500-26,000

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MARCUS GHEERAERTS THE YOUNGER

Bruges 1561/2 - 1636 London

Portrait of Frances, Lady Dering (1577–1657), wearing a white dress richly embroidered with strawberries and acorns

oil on oak panel, marouflaged
58.5 x 44 cm.; 23 x 17¼ in.

PROVENANCE

Mrs Gordon Abbott, Boston, Massachusetts, 1953.

A photographic record of the present painting, dated 1953, is in the Heinz archive, London. That photograph shows this portrait with an inscription along the top of the painting that reads: FRANCIS BELL LADY DERING. At either of the upper corners of the panel are two coats of arms; her paternal crest of the Bell family at the upper right, and the crest of her husband's family at the upper left with its distinctive black cross on a white background. At the bottom left corner was the inventory number: 15, and at the bottom right a further inventory number: 82.

The sitter was the daughter of Sir Robert Bell (1539–1577), Lord Chief Baron of the Exchequer to Queen Elizabeth I, and Speaker of the House of Commons from 1572–1576, and Dorothea Beaupre of Beaupré Hall, Outwell, Norfolk. A significant number of Sir Robert Bell's descendants were among the early colonisers in Virginia.¹ His fifth son Philip Bell (b. 1574), the elder brother of the present sitter, became Captain and Governor of Bermuda, Barbados, and Founding Governor of Providence Island.

In 1596 Frances became the second wife of Sir Anthony Dering of Surrenden Manor, Puckly, Kent, who was the eldest son of Richard Dering and Margaret Twisdon. Her husband, Sir Anthony, was admitted to Gray's Inn in 1580 and was knighted at the Charter House on the 11 May 1603. He served as Lieutenant of the Tower, a position that led to Frances giving birth to her son Edward in the Tower of London. Sir Anthony's portrait, attributed to Van Somer, hangs at Parham Park, Sussex, along with several other Dering portraits including a portrait by Cornelis Janssens of Sir Anthony and Frances' son Sir Edward.² Each of these portraits seem to be inscribed with the identity of the sitter in the same pale gothic script as that which is visible



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in the 1953 Heintz archive photograph of the present portrait, suggesting that all these Dering family portraits were once in the same collection.

Sir Edward Dering (1598–1644), whilst at Cambridge, acquired a lifelong interest in antiquarian books and manuscripts, which he collected voraciously to form a significant antiquarian library at Surrenden. He was knighted by King Charles I in 1619, and was the 5th Baronet created by Charles I in 1627. He served as MP

from Hythe, Kent, in 1625 and was later elected to the long Parliament in 1640. He was known to be a moderate, both politically and in his religious views, supporter of King Charles, and was among those who joined the King at Oxford, for which he was expelled by the Puritan Parliament in February in 1642 for treason. He died shortly afterwards from a brain tumour. Frances outlived her son, and died at the age of 79; she was buried at Saint Nichols Church, Puckley, on the 9 November 1657. The old manor house at

Surrenden that served as home to the Dering family for over 500 years was converted into a boy's school in the early 20th century, and was eventually burned down in 1952.

¹ See J.E. Bell and F.J. Bell, *Sir Robert Bell and his early Virginia colony descendants*, Tucson 2008.

² See Lady E. Barnard (ed.) et al., *Parham*, London 2009, p. 42.

£ 40,000-60,000

€ 46,900-70,500 US\$ 52,000-78,000



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THE PROPERTY OF A GENTLEMAN

**TUSCAN SCHOOL,
EARLY 15TH CENTURY**

The Annunciation

tempera on panel
79 x 56 cm.; 31¹/₈ x 22 in.

PROVENANCE

Agosti family, Milan;
With Galleria Pesaro, Milan, 1937.

EXHIBITED

Milan, Galleria Pesaro, *The Agosti and Mendoza Collections*, 19 – 29 January 1937, no. 36.

LITERATURE

G. Botta, *The Agosti and Mendoza Collections*, exh. cat., Milan 1936, p. 7, cat. no. 36, reproduced fig. IV (as Spinello Aretino);
S. Weppelmann, *Spinello Aretino e la Pittura del Trecento in Toscana*, Florence 2003, p. 354, no. A157 (as Tuscan 15th century).

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

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**BATTISTA DI BIAGIO
SANGUIGNI, FORMERLY
KNOWN AS THE MASTER
OF 1419**

Florence 1393 - 1451

**Madonna and Child flanked by Saint
John the Baptist and Saint Peter**

tempera on poplar panel, gold ground, shaped top
76 x 49 cm.; 29⁷/₈ x 19¹/₄ in.

PROVENANCE

Private collection, Brno, Czech Republic



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Battista di Biagio Sanguigni has until recently been known as the Master of 1419. The eponymous work from which this designation was derived is the central panel of the *Santa Maria a Latera Altarpiece*, depicting a Madonna and Child enthroned, that is inscribed and dated 1419 along its base, now at the Cleveland Museum of Art.¹

In 2002 both Miklós Boskovits and Lawrence Kanter assembled catalogues of Sanguigni's work and assigned between 12 and 15 works to him, ranging in date from 1410 to 1430.² The master has long been recognised as playing an important role in the transition from the Gothicism of Lorenzo Monaco (in whose workshop he probably trained) to Fra Angelico's classicizing style, but his connection with the latter artist has only recently become all the more pertinent. When the artist was identified as Sanguigni, his connection

with Fra Angelico was confirmed, since close connections between the two are documented as early as 1417. The two artists are known to have worked for the same patrons, and it appears likely that Fra Angelico was indeed influenced by the older Sanguigni whose aforementioned work now at Cleveland, and another altarpiece in the Museo Civico di San Gimignano, are considered crucial in the design of the young Fra Angelico's groundbreaking Fiesole altarpiece of *San Domenico*.

The present work is unpublished; on the basis of photographs Dora Sallay was the first to attribute it to the artist.³ Dr Sallay notes in particular the weightlessness of the elongated figures and the large scale of the Madonna compared with the figures of the saints as characteristic of Sanguigni's early works executed between 1410 and 1419. She notes also the elegantly folded

draperies, the rich decoration and the pattern on the ground, and the idiosyncratic black delineations of the eyes of the figures as being typical of Sanguigni's style.

We are grateful to Dr Laurence Kanter for endorsing the attribution to Battista di Biagio Sanguigni on the bases of photographs.

¹ Inv. no. 1954.834.

² M. Boskovits, 'Ancora sul Maestro del 1419', *Arte Cristiana*, XC, no. 812, September–October 2002, pp. 332–40; L. Kanter, 'Zanobi Strozzi miniature and Battista di Biagio Sanguigni', *Arte Cristiana*, XC, no. 812, September–October 2002, pp. 321–331.

³ Written communication with present owners, dated 14 November 2016.

£ 50,000-70,000

€ 59,000-82,500 US\$ 65,000-91,000



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DOMENICO DI ZANOBI
(THE MASTER OF THE
JOHNSON NATIVITY)

Documented in Florence 1467 - 1481

Madonna and Child

tempera and gold ground on panel, with an
arched top
40 x 55 cm.; 15¾ x 21⅝ in.

We are grateful to Dr Gaudenz Freuler for
proposing the attribution of the present work
to Domenico di Zanobi.

£ 30,000-50,000

€ 35,200-59,000 US\$ 38,900-65,000

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PROPERTY FROM A PRIVATE COLLECTION

DOMENICO PULIGO

Florence 1492 - 1527

The Madonna and Child, with Saint
John the Baptist and Saint Apollonia
in a landscape

oil on poplar panel
76 x 60.6 cm.; 29⅞ x 23⅞ in.

This previously unpublished painting by Puligo is
the best and most elaborate of four autograph
variants of the composition. The painting sold in
these rooms, 22 April 1953, lot 67, would appear
to be the earliest of these versions, placing the
Madonna and Child in a plain landscape, with
visible *pentimenti* in the Madonna's left foot
and certain deficiencies in drawing (the Child's
right hand has only three fingers, for example);¹
and the work in the Palazzo Borghese, Rome,
of slightly larger dimensions, includes a similar,
though not so developed or populated landscape
– Saint John the Baptist alone approaches from

the right-hand side.² There is also a variant
in the Musée Fabre, Montpellier, in which the
Madonna's pose is repeated, though her breast
is not exposed, and the positioning of the Child
has changed – He turns in towards His mother,
rather than out to face the viewer.³ The figure
of the Baptist in this last painting reappears in
the present work, though on the left-hand side,
while on the right a rather dream-like landscape
includes the depiction of 'Noli me tangere', with
Mary Magdalene appealing to Christ, who holds
the attribute of a gardener, with Saint Apollonia
behind, and monks apparently in the background.

¹ 59 x 43 cm.; see G.A. Gardner, *The paintings of Domenico Puligo*, doctoral diss., Ohio State University 1986, pp. 159–60, cat. no. 8, reproduced p. 456, fig. 13.

² 86 x 64 cm.; inv. no. 338; see P. della Pergola, *Galleria Borghese. I Dipinti*, Rome 1959, vol. II, p. 48, cat. no. 67, reproduced fig. 67.

³ 54 x 42 cm.; inv. no. 123; see Gardner 1986, pp. 163–64, cat. no. 10, reproduced p. 458, fig. 15.

£ 60,000-80,000

€ 70,500-94,000 US\$ 78,000-104,000



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**BOLOGNESE SCHOOL,
16TH CENTURY**

Madonna and Child

oil on panel
39.6 x 31.5 cm.; 15⁵/₈ x 12³/₈ in.

PROVENANCE

Monsieur Simpère, 1950s;
Private collection, Paris;
Anonymous sale, Paris, Artcurial, 23 March 2017,
lot 116 (as attributed to Luca Longhi).

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,000-19,500

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PROPERTY FROM A PRIVATE ITALIAN
COLLECTION

**FLORENTINE SCHOOL,
THIRD QUARTER OF THE
16TH CENTURY**

Portrait of a boy holding a compass

oil on poplar panel
78.7 x 63.5 cm.; 31 x 25 in.

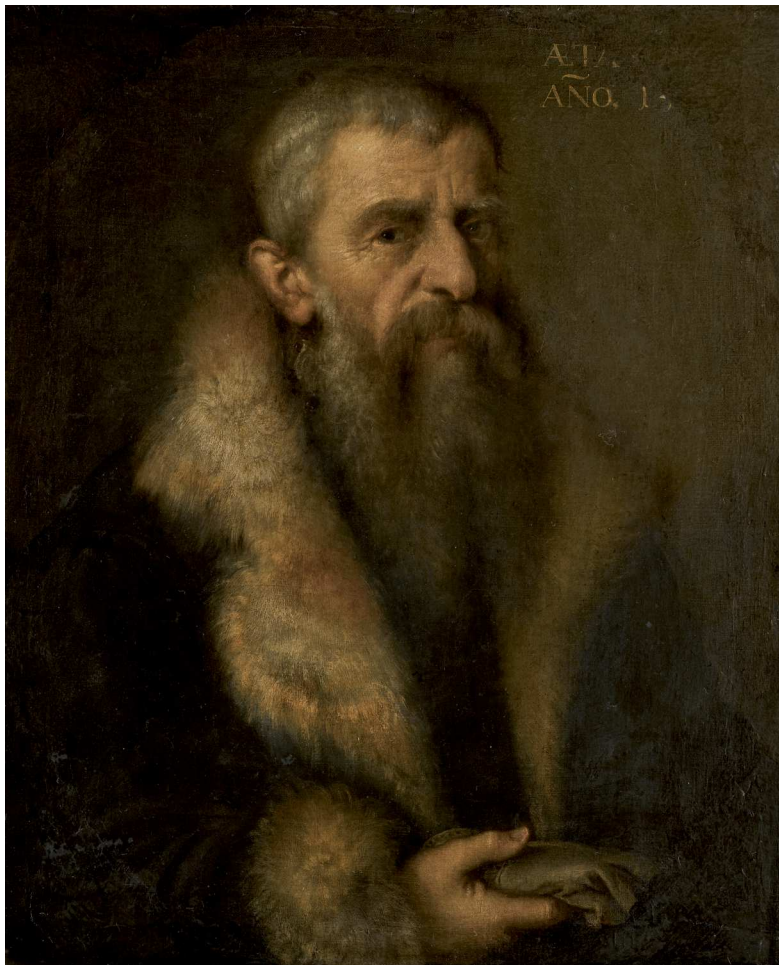
PROVENANCE

Bardi collection, Florence;
Conte Pier Maria di Luigi Bardi Alberti (d. 1810),
Palazzo Bardi, Florence;
Thence by inheritance through the Giucciardini
family, Florence, in 1810;
Thence by inheritance through the Cattaneo della
Volta family, Genoa, by 1964;
Thence by descent.

£ 30,000-40,000

€ 35,200-46,900 US\$ 38,900-52,000





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PROPERTY FROM THE COLLECTION OF THE
MARCHESE FRANCESCO TACCONE DI SITIZANO
AND HIS DESCENDANTS

VENETIAN SCHOOL, LAST QUARTER OF THE 16TH CENTURY

Portrait of a bearded gentleman,
half-length, wearing a fur-lined coat,
holding a pair of gloves

inscribed upper right:
AETA[...] / AÑO. 15 [...] (AE in ligature)
oil on canvas, in a later painted oval
70.2 x 58.1 cm.; 27⁵/₈ x 22⁷/₈ in.

This portrait would appear to derive inspiration
from contemporary Venetian paintings such as
Jacopo Bassano's *Self Portrait*.¹ We are grateful
to Dr Andrew John Martin for suggesting an
attribution to Orlando Flacco (1527–93), an artist
from Verona and pupil of Francesco Torbido, il
Moro (1486–1562); see, for example, his signed
portrait of Titian, today in the Nationalmuseum,
Stockholm;² or *Portrait of a man and his
secretary*, formerly attributed to Bassano, in the
Ashmolean Museum, Oxford.³

¹ Vienna, Kunsthistorisches Museum; inv. no. 58; see E. Arslan,
I Bassano, Milan 1960, reproduced vol. II, fig. 303.

² See H.E. Wethey, *The Paintings of Titian. The Portraits*, vol. II,
London 1971, p. 180, cat. no. X96, reproduced fig. 272.

³ Inv. no. WA1975.155; see W.R. Rearick, 'The Portraits of
Orlando Flacco', in *Venezia Cinquecento*, vol. XI, 2001,
reproduced fig. 10.

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,000-19,500

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PROPERTY OF A FAMILY

BONIFACIO DE' PITATI CALLED BONIFAZIO VERONESE AND WORKSHOP

Verona 1487 - 1553 Venice

Holy Family with Saints James
Major, Jerome and Catherine of
Alexandria

oil on canvas
117.6 x 168 cm.; 46³/₈ x 66¹/₈ in.

PROVENANCE

Otto Friedrich Ludwig Wesendonck (1815–1896),
Dresden, Zürich and Berlin, by 1881, inv. no. 40;
His widow, (Agnes) Mathilde Wesendonck, née
Luckemeyer (1828–1902);
By inheritance to their daughter Myrrha, Freiin
von Bissing, who married General Moritz Freiherr
von Bissing (1844–1917), Bonn;
On loan to the Provinzialmuseum, Bonn (inv.
no. 15), from 1907, and acquired by them in 1925;
By whom sold ('Westdeutscher Museumsbeitz',
Sammlung Wesendonck-von Bissing'), Cologne,



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Lempertz, 27 November 1935, lot 9, reproduced plate 8;
 Anonymous sale, Cologne, Lempertz, 22 November 1973, lot 262;
 Private collection, Bonn;
 Thence by descent to the present owner.

EXHIBITED

On loan to Provinzialmuseum, Bonn, from 1907.

LITERATURE

Gemälde-Sammlung von Otto Wesendonck in Dresden, Dresden 1881, pp. 8–9, no. 12 (with manuscript valuation at 4,000 Reichsmarks);
 F. Harck, 'Quadri di maestri italiani in possesso di privati a Berlino', in *Archivio Storico dell'Arte*, II, 1889, p. 211;
 W. Cohen, 'Die Sammlung Wesendonck', in *Zeitschrift für Bildende Kunst*, N.F.XXI, 1909, p. 66, reproduced p. 67, fig. no. 10;
 W. Cohen, *Katalog der Gemäldegalerie, vorwiegend Sammlung Wesendonck*, Bonn 1914, p. 13, cat. no. 15, reproduced pl. 92, fig. 15;
 D. Westphal, *Bonifazio Veronese*, Munich 1931, pp. 86–87, cat. no. 13 (under incorrectly attributed works);

P. Cottrell and P. Humfrey, *Bonifacio de' Pitati*, Treviso 2017 (forthcoming, as the work of Bonifacio and workshop).

Bonifacio produced many *sacre conversazioni* during the course of his career. This type of composition was enormously popular in early sixteenth-century Venice; leading practitioners included Titian and Palma Vecchio. Bernard Berenson lists nine compositions with *sacre conversazioni* by Bonifacio.¹ Increasing public demand meant the inevitable assistance of the master's workshop, as seen here. Prof. Peter Humfrey dates this canvas to the mid- to late 1530s; its pictorial quality is on a level with Bonifacio's best and most characteristic works of this period.

Otto von Wesendonck (see under Provenance) was an active collector from the late 1850s until his death in 1896. He was a silk merchant and lived in an Italianate villa in Zurich, which now houses the Rietberg Museum. He was a major patron of Richard Wagner, who in 1857–58 pursued a passionate affair with Wesendonck's wife Mathilde, a distinguished poet. He started buying Old Masters in the winter of 1859–60

when he sojourned in Rome, and by 1867 he was buying Dutch and Flemish pictures at auction in Paris; in 1876 he bought heavily in the Wynn-Ellis sale in London. A catalogue of his collection in Dresden, including works of all the major schools (among them the present work), was published in 1881, and a catalogue of his collection in Berlin, heavily weighted towards Dutch masters, was published there in 1888. In 1909 a large part of his collection – some 223 pictures in all – was lent by his heirs to the Rheinisches Landesmuseum in Bonn, including a Pieter Brueghel the Younger, a triptych by Jan Mostaert, a small copper by Elsheimer, an Esaias Boursse and a Jan van Goyen.

We are grateful to Professor Humfrey for his endorsement of this painting's attribution to Bonifacio and his workshop, and for his assistance in the cataloguing of this lot.

¹ B. Berenson, *Italian Pictures of the Renaissance, Venetian School*, vol. I, London 1957, pp. 41–45.

£ 80,000-120,000
 € 94,000-141,000 US\$ 104,000-156,000



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MASTER OF THE STOCKHOLM PIETÀ

Active in Milan in the mid-16th century

The Penitent Magdalene

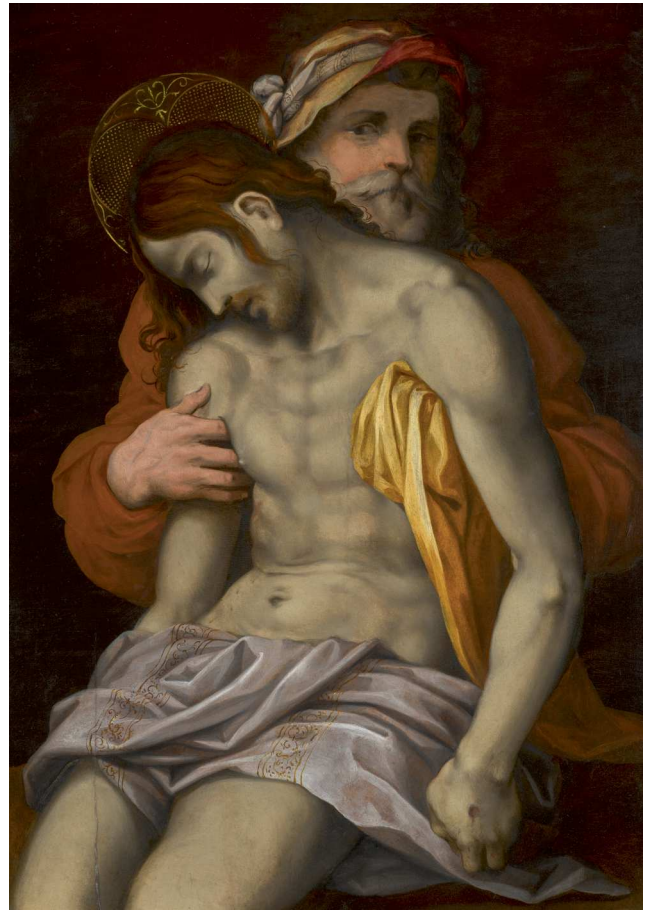
oil on panel
64.6 x 47.2 cm.; 25³/₈ x 18⁵/₈ in.

We are grateful to Prof. Francesco Frangi for proposing the attribution to the Master of the Stockholm Pietà, on the basis of a digital image. Federico Zeri was the first to assemble a corpus of works by this artist, so-called after the painting Zeri considered most important – the *Pietà* in the Nationalmuseum, Stockholm.¹

¹ Inv. no. NM 1612; see F. Zeri, 'The Master of the Stockholm Pietà', *The Burlington Magazine*, vol. XCII, no. 565, April 1950, pp. 108–11, reproduced p. 110, fig. 20.

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,400-15,600



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GIOVANNI ANTONIO LAPPOLI

Arezzo 1492 - 1552

The dead Christ mourned by Saint Joseph of Arimathea

oil on poplar panel
80 x 57.5 cm.; 31¹/₂ x 22³/₄ in.

PROVENANCE

Counts of Brazza, 18th century;
Counts Von Meest;
G.M.G. Wilshire;
By whose estate sold, London, Sotheby's, 16 November 1955, lot 146 (as Antonio Allegri, called Correggio) for £800, to J.L. Hogan;
Private collection, Austria;
Anonymous sale, Vienna, Dorotheum, 2 October 2002, lot 32 (as attributed to Andrea del Sarto).

There are eight versions of the present composition by Lappoli listed on the Fondazione Zeri archive. At the time of the Dorotheum sale in 2002, this lot was offered as 'attributed to Andrea del Sarto', with a note thanking Dr Everett Fahy for his assistance with the cataloguing of the lot.

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,000-19,500



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PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION

VENTURA SALIMBENI

Siena 1568 - 1613

Christ ravishing the heart of Saint Theresa

signed and dated lower right: VENTURA . SALIMBENI . SEN / .1605.

oil on canvas, unlined
126.5 x 82.8 cm; 49⁷/₈ x 32⁵/₈ in.

PROVENANCE

Anonymous sale, Monaco, Sotheby's, 2 December 1989, lot 308, where acquired by the present owner.

EXHIBITED

Avignon, Grand Chapelle du Palais des Papes, *Catherine de Sienne*, 1992, no. 58.

LITERATURE

B. Santi, in *Catherine de Sienne*, exh. cat., Avignon 1992, pp. 234–35, cat. no. 58, reproduced;
A. Massari, M. Cellini, *Nel Segno di Barocci*, Urbino 2005, p. 389;
M. Ciampolini, *Pittori Senesi del Seicento*, Siena 2010, vol. II, p. 742.

This is a rare signed and dated work by Ventura di Arcangelo Salimbeni. The artist led an itinerant existence, between Siena – the city of his birth, Rome – where he spent a decade, Pisa, Florence and Genoa. His resulting broad visual repertoire and late mannerist style won him important commissions in Siena, Pisa, and Florence among others. The significant influence of Federico Barocci and Correggio is readily discernible in Salimbeni's work.

± £ 30,000-40,000

€ 35,200-46,900 US\$ 38,900-52,000

PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION

DOMENICO FETTI AND WORKSHOP

Rome (?) 1588 or 1589 - 1623 Venice

Melancholia

with inventory number: 55
oil on canvas, unframed
149.7 x 112.8 cm.; 58⁷/₈ x 44³/₈ in.

PROVENANCE

French (?) private collection, for which acquired circa 1850;

Thence by family descent until sold, Monaco, Christie's, 3 December 1988, lot 24, where acquired by the present owner.

LITERATURE

E. Safarik, in *Domenico Fetti 1588/89-1623*, exhibition catalogue, Mantua 1996, p. 105, under cat. no. 16 (as a 'buona copia di bottega')

Although he died young before he was thirty five, Domenico Fetti had established a lasting reputation. Active in Rome and Mantua in the service of the Gonzaga Dukes, and then latterly in Venice at the end of his life, he created a highly original and broad painterly style infused with the colours and light of the Venetian Cinquecento art that inspired him. This is one of Fetti's most famous compositions, and as with many of his works, with their recurrent themes of visions and dreams, it is pervaded by his very personal sense of melancholy.

Fetti's prime original of this design is generally considered to be that in the Galleria dell'Accademia in Venice, to which Safarik assigns a date of around 1618 (fig. 1).¹ A

second version, with variations in the setting and generally of extremely high and possibly autograph quality is to be found in the Musée du Louvre in Paris.² The mood in each case, as here, is deeply meditative. Fetti presents a Magdalene-like figure, richly and voluminously attired, kneeling in contemplation with a skull within a bricked grotto. She is surrounded by objects symbolic of man's intellectual and creative activities, including books, dividers, a sculpture, a globe and an armillary sphere, and a palette, canvas and brushes. The presence of the skull, however, together with the hour glass that stands just behind the kneeling figure, hints at the ultimate futility of all man's endeavours of this type, rendering the painting closer in spirit to a traditional *Vanitas* allegory. The facture, with its creamy concentration upon the folds of drapery and the artist's delight in the contrasting textures of fur, paper and marble, is distinctively Fetti's own, and the composition became extremely popular. Safarik lists no fewer than twenty eight further extant or recorded versions repeating both of the two principal versions.³

As Safarik points out, the sources for Fetti's design may very well have been a Roman 2nd-century bas-relief entitled *Germania capta* which he might have seen in the garden of his great patron Cardinal Ferdinando Gonzaga in Rome. Fetti had already painted a highly contemplative *Mary Magdalene* (Rome, Galleria Doria-Pamphilij) a close version of which he himself gave to Ferdinando Gonzaga in Mantua and which later formed part of the Mantua collections acquired by King Charles I of England. The inclusion of so many *vanitas* and creative symbols suggests that Fetti was influenced by Albrecht Dürer's famous engraving *Melencolia I* of 1514 (fig. 2). In medieval philosophy melancholy was the least desirable of the four 'humours' that were thought to govern each individual, but Renaissance thought also linked melancholy

with the angst of creative genius. Thus Fetti meditates upon the intellectual situation not only of mankind, but by extension of the artist himself.

The large number of repetitions and copies of this design has led inevitably to much discussion as to the organisation of Fetti's workshop and the degree to which he himself participated in many works. When he settled in Mantua in 1614 after Ferdinando Gonzaga became Duke, Fetti brought his family with him, of whom his father Pietro, sister Giustina and brother Vincenzo were all painters. His most important pupils were Giovanni Battista Barca (c. 1594-1650), Dionisio Guerri (1601- c.1630) and Camillo Motta. The present canvas seems to take as its prototype the picture in the Galleria dell'Accademia in Venice, although there are notable differences in the absence of the plants growing in the walls, the arrangement of the pages on the book, and the rags holding the paintbrushes. At the time of the Monaco sale in 1988 Eduard Safarik suggested that this canvas might be the work of Dionisio Guerri, adding that, in his opinion, only the Accademia painting could be considered fully autograph, and in the exhibition catalogue of 1996 he cites this canvas as 'buona copia di bottega'. More recently, however, Keith Christiansen has pointed out following first-hand inspection of the original that the extremely high quality of certain passages in the present painting, for example the folds of the white sleeves or the dog and objects in the right hand corner, suggest that Fetti himself must have played some part in its creation.

¹ Inv. n. 671, canvas, 179 x 140 cm. E. Safarik, *Fetti*, Milan 1990, pp. 271-75, cat. no. 123.

² Inv. 281, canvas 171 x 128 cm. Safarik 1990, cat. no. 123(a).

³ To these may be added a further five versions listed in Safarik 1996, under no. 16. The inventory number 55 visible on the present canvas does not match any of those included in his lists.

± £ 60,000-80,000

€ 70,500-94,000 US\$ 78,000-104,000



Fig. 1. Domenico Fetti, *Meditation*, Galleria dell'Accademia © Bridgeman Images



Fig. 2. Albrecht Dürer, *Melencolia I*, engraving, 1514





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THE PROPERTY OF A GENTLEMAN

GENOESE SCHOOL, 17TH CENTURY

Joseph's coat shown to Jacob

oil on canvas

84.2 x 128.8 cm.; 33¹/₈ x 50³/₄ in.

This painting probably dates to the second quarter of the 17th century. By an as yet unidentified hand, the author appears to have been working in the orbit of Genoese masters such as Giovanni Andrea de Ferrari (1598–1669), Gioacchino Assereto (1600–49), and Luca Saltarello (1610–55).

£ 15,000-20,000

€ 17,600-23,500 US\$ 19,500-26,000



150

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NORTH ITALIAN FOLLOWER OF CARAVAGGIO

The Denial of Saint Peter

oil on canvas
108.2 x 141 cm.; 42⁵/₈ x 55¹/₂ in.

PROVENANCE

Anonymous sale, Genoa, Wannenes,
30 November 2016, lot 662 (as an early work
by Bernardo Strozzi).

At the time of the 2016 sale in Genoa, the attribution to Strozzi was endorsed by Camillo Manzitti. This dramatic scene would seem to have been produced by someone working in Genoa during the first decades of the 17th century, but in the opinion of, among others, Mary Newcome and Erich Schleier, it is not the work of Strozzi.

One possible attribution might be to Giuseppe Vermiglio (Turin c.1585–1635). Vermiglio had his first training in Rome where he lived from 1604, before returning to his native Piedmont just before 1622. His style seems to be strongly influenced by Lombard and Bolognese masters such as Giulio Cesare Procaccini and Guido Reni. Active mainly in northern Italy, where he decorated a number of churches and public buildings in Novara and Alessandria, Vermiglio demonstrates in his works a predilection for strong Caravaggesque chiaroscuro and a palette of neutral colours interspersed with strong red accents. The figure of Saint Peter, with his grey beard, furrowed brow and coarse gesturing upheld hands, is particularly similar to Vermiglio's figure of Saint Peter in a painting of the same subject in a private collection in Lugano.¹

¹ D. Pescarmona et. al., *Giuseppe Vermiglio, Un pittore caravaggesco tra Roma e la Lombardia*, exh. cat., Milan 2000, p. 86, cat. no. 3, reproduced p. 87.

£ 60,000-80,000

€ 70,500-94,000 US\$ 78,000-104,000



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THE PROPERTY OF A PRIVATE COLLECTOR

FILIPPO LAURI

Rome 1623 - 1694

A Bacchanal, with offerings strewn around a statue of Pan

signed and dated lower left on the plinth:

Filippo Lauro. F. 1645

oil on canvas

43.8 x 70.5 cm.; 17¼ x 27¾ in.

PROVENANCE

Private collector, France;

By whom sold, Paris, Sotheby's, 19 June 2007, lot 8;

With Galerie Bernheimer, Munich.

Lauri painted both large-scale decorative works and small cabinet pictures. He trained first with his Flemish father, Balthasar Lauwers (1578–1645), whose name was Italianised as Lauri, and went on to study under Angelo Caroselli and Pietro da Cortona. Signed and dated paintings by Lauri, such as the present canvas, are rare. This painting is an early example of the artist's work in small format, setting the tone for his other idyllic cabinet paintings which came to anticipate the art of the 18th century.

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,000-38,900



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THE PROPERTY OF A PRIVATE COLLECTOR

ATTRIBUTED TO GIOVANNI MARIA BOTTALLA, CALLED IL RAFFAELLINO

Savona 1613 - 1644 Milan

Bacchus, Temperance (?) and Cupid

oil on canvas
116.2 x 160.9 cm.; 45³/₄ x 63³/₈ in.

PROVENANCE

Possibly Don Miguel Martinez de Pinillos y Saenz de Velasco, early 19th century;
Probably his son, Don Antonio Martinez de Pinillos (1865–1923), Cadiz;
By descent to his daughter, Doña Carmen Martinez de Pinillos, Cadiz;

Thence by family descent;

By whom sold ('Property from a Spanish Private Collection'), London, Sotheby's, 6 July 2006, lot 236 (as Northern Italian School, 18th century); With Colnaghi, London, 2007 (as attributed to Bottalla).

LITERATURE

J. Howard, *Old Master Paintings. Colnaghi*, London 2007, p. 50, cat. no. 15, reproduced in colour p. 51 (as attributed to Bottalla).

Bottalla trained in Rome and spent his early years copying the works of the Renaissance masters, his admiration for Raphael earning him his nickname from one of his patrons, Cardinal Giulio Sacchetti. Under Pietro da Cortona, Bottalla assisted with the frescoes at the Villa Sacchetti, as well as the Palazzo Barberini, and

almost certainly carried out other commissions for Cardinal Francesco Barberini. Bottalla also worked in Naples and Genoa, where the present painting was most likely produced, reflective of his admiration for the classicising art of the High Renaissance.¹

When this work was last sold in these Rooms, it formed part of a set of four canvases from a Spanish private collection, all of the same dimensions, each depicting mythological and allegorical subjects.

¹ For further works attributed to Bottalla, see C. Manzitti, 'Considerazioni e novità su Raffaellino Bottalla', *Paragone*, vol. 49, May 2003, pp. 51–59, plates 53–61.

W £ 20,000-30,000
€ 23,500-35,200 US\$ 26,000-38,900



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PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

GREGORIO DE FERRARI

Porto Maurizio, Imperia 1647 - 1726 Genoa

Allegory of Hope

oil on canvas
135 x 173 cm.; 53¹/₈ x 68¹/₈ in.

LITERATURE

P. Pagano and M.C. Galassi, *La Pittura del '600 a Genova*, Milan 1988, vol. 7, reproduced pl. 291.

‡ W £ 20,000-30,000

€ 23,500-35,200 US\$ 26,000-38,900

154

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

DOMENICO PIOLA

Genoa 1627 - 1703

Proserpine as an allegory of Spring

oil on canvas
143 x 112.5 cm.; 56¹/₄ x 44¹/₄ in.

PROVENANCE

Anonymous sale, New York, Sotheby's, 17 January 1992, lot 38, for £120,000.

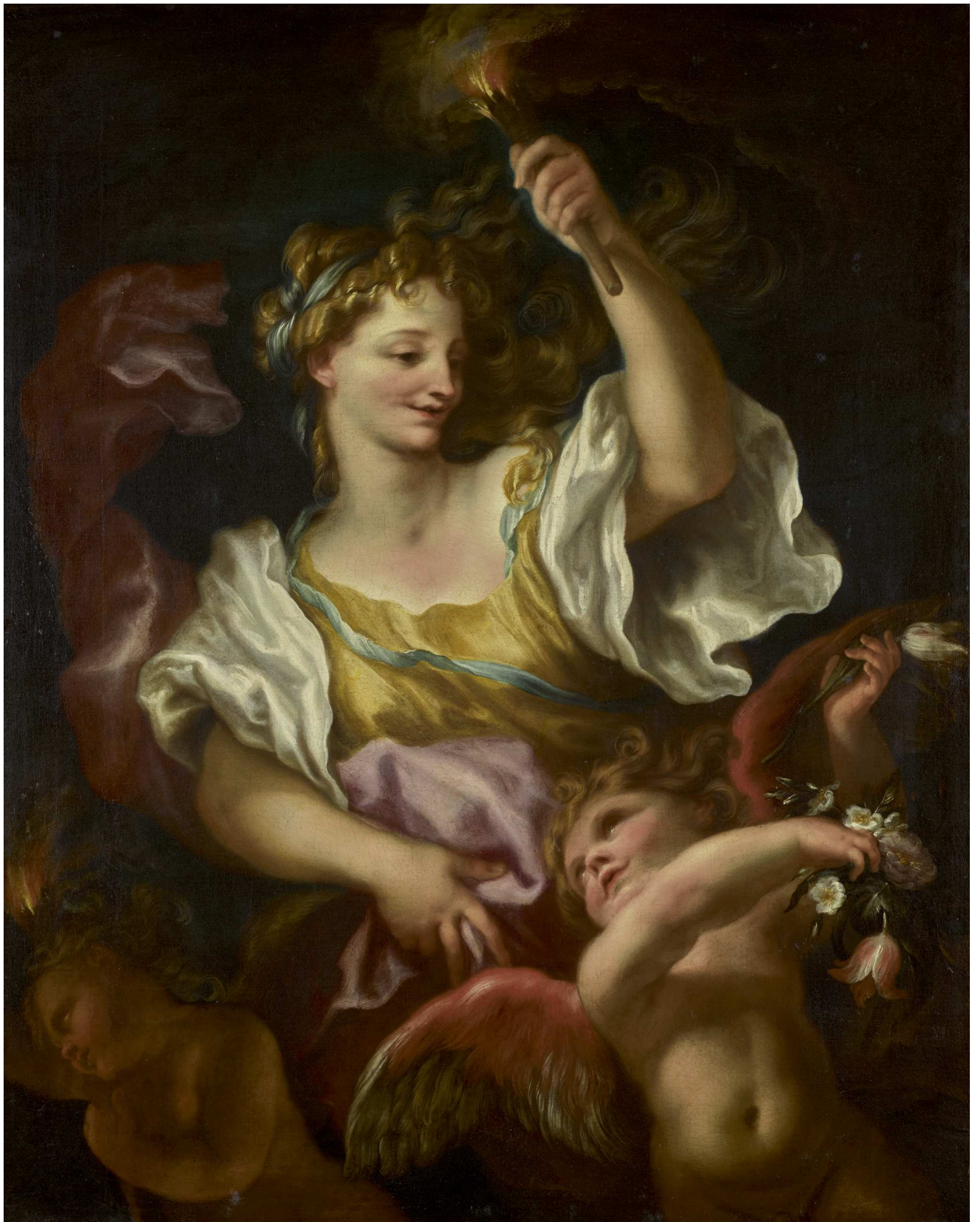
LITERATURE

D. Sanguineti, *Domenico Piola, e I pittori della sua 'casa'*, Soncino 2004, vol. II, p. 426, cat. no. I.142, reproduced p. 562, fig. 246.

Sanguineti notes that the undulating draperies and distinctive faces date this canvas to the late '70s. She identifies this beautiful figure, with her torch held aloft, as representing an allegory of Summer, and as probably serving as one from a series depicting the seasons that were perhaps created as overdoors. An identification as Prosperine seems more likely: she was the beautiful daughter of Ceres, goddess of agriculture, who was abducted by Hades, King of the Underworld, but who returned to Earth every Spring. Here she is shown emerging from the underworld, her path lit by the torch with which she is traditionally identified, the winged putti at her side strewing spring flowers as they go.

‡ W £ 20,000-30,000

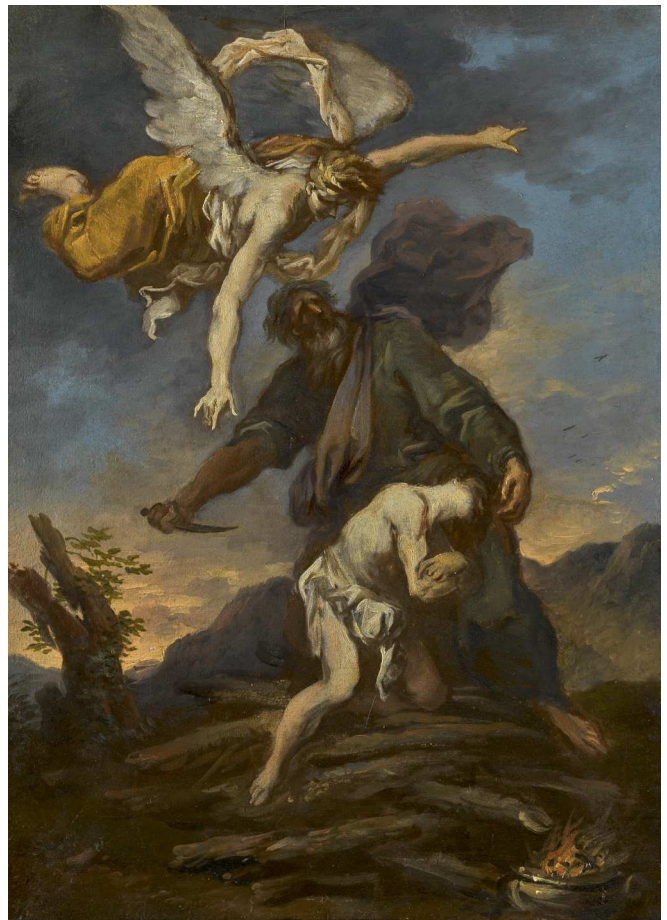
€ 23,500-35,200 US\$ 26,000-38,900







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PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

ALESSANDRO MAGNASCO, CALLED IL LISSANDRINO

Genoa 1667 - 1749

Jacob wrestling with the angel

oil on paper, laid on canvas
40 x 29.6 cm.; 15¾ x 11¾ in.

LITERATURE

A. Orlando, *Dipinti genovesi. Dal Cinquecento al Settecento. Ritrovamenti dal collezionismo privato*, Turin 2010, p. 186, reproduced in colour (as Carlo Antonio Tavella).

A drawing of the same subject by Alessandro Magnasco, differing slightly in composition with Joseph facing left and shown without his cap, can be found at Palazzo Bianco, Genoa.¹

¹ B. Geiger, *Magnasco*, Bergamo 1949, p. 188, cat. no. 205, reproduced fig. 205.

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,400-15,600

156

PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

ALESSANDRO MAGNASCO, CALLED IL LISSANDRINO

Genoa 1667 - 1749

Hagar and the angel

oil on paper, laid on canvas
40 x 30.4 cm.; 15¾ x 12 in.

LITERATURE

A. Orlando, *Dipinti genovesi. Dal Cinquecento al Settecento. Ritrovamenti dal collezionismo privato*, Turin 2010, p. 186, reproduced in colour (as Carlo Antonio Tavella).

Alessandro Magnasco produced two drawings of *Hagar and the Angel*, both of which are in the collection at Palazzo Bianco, Genoa.¹ While the three compositions are similar overall, the gestures of the figures vary slightly in each treatment of the subject and in the drawings Hagar reclines at left rather than at right.

¹ B. Geiger, *Magnasco*, Bergamo 1949, p. 189, cat. nos. 210 and 211, reproduced figs 210 and 211.

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,400-15,600

157

PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

ALESSANDRO MAGNASCO, CALLED IL LISSANDRINO

Genoa 1667 - 1749

The Sacrifice of Isaac

oil on paper, laid on canvas
40 x 29.5 cm.; 15¾ x 11⅞ in.

LITERATURE

A. Orlando, *Dipinti genovesi. Dal Cinquecento al Settecento. Ritrovamenti dal collezionismo privato*, Turin 2010, p. 186, reproduced in colour (as Carlo Antonio Tavella).

£ 8,000-12,000

€ 9,400-14,100 US\$ 10,400-15,600



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PROPERTY FROM A PRIVATE COLLECTION

**ALESSANDRO MAGNASCO,
CALLED IL LISSANDRINO,**

Genoa 1667 - 1749

**& ANTONIO FRANCESCO
PERUZZINI**

Ancona circa 1646 - 1724 Milan

Extensive landscape with figures
before a shrine

oil on canvas
88.6 x 146.1 cm.; 34⁷/₈ x 57¹/₂ in.

PROVENANCE

With Whitfield Fine Art, London;
From whom acquired by William F. Reilly,
New York, 2001;
Thence by descent to the present owner.

LITERATURE

L. Muti and D. de Sarno Prignano, *A tu per tu con la pittura: studi e ricerche di storia dell'arte*, Faenza 2002, pp. 327–328, 337, reproduced, fig. 23.

This landscape is a fine example of the collaborative working relationship between Magnasco and Peruzzini. It can be dated to circa 1715–1717, the moment when the former was working in Milan after a successful six-year period in Florence under the employ of Ferdinando de' Medici. The characteristic vigour of Magnasco's figure painting technique led to great commercial success in his own day, though his artistic personality was largely ignored during the second half of the 18th and the entire 19th century. It was not until Benno Geiger's 'rediscovery' of the artist in the early 20th century that Magnasco resumed his rightful place in the history of North Italian landscape painting. Alessandro was born in Genoa, the son of the painter Stefano Magnasco, and he probably

travelled to Milan as a young man in 1681–82. There he worked as a figure-painter (*figurista*) for a number of landscapists, collaborating with the architectural-painter Clemente Spera and most successfully with the Ancona born landscape-painter Antonio Francesco Peruzzini, as attested to by the biographer Carlo Giuseppe Ratti (1737–1795).

Dr Daniele de Sarno has previously endorsed the attribution of this picture to Magnasco and Peruzzini, as well as the dating to circa 1715–1717.

‡ £ 40,000-60,000
€ 46,900-70,500 US\$ 52,000-78,000



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THE PROPERTY OF A GENTLEMAN

VALENTIN LEFÈVRE

Brussels circa 1642 - 1682 Venice

Sleeping Venus with Cupid and a Satyr, a landscape beyond

oil on canvas
169 x 229 cm.; 66½ x 90⅞ in.

PROVENANCE

Probably Lonardo or Pio Turco, Verona, last quarter of the seventeenth century;
Probably thence by family descent to Francesco Turco;
Probably thence by descent to his daughters Maria Turco, married to Antonio Carlotti (b. 1773), and Teodora Turco (d. 1807), married to Girolamo Bevilacqua (1780–1825), when divided to one branch of the family in 1808; Prof. Publio Podio, Bologna;
Acquired by the father of the present owner; Thence by descent.

LITERATURE

Probably S. dalla Rosa, *Inventario delli quadri della fu Galleria Turco, e successiva divisione tra gli eredi Carlotti, e Bevilacqua*, MS, 15 June 1808, in the 'Camera sopra la strada': 'Venere che dorme e due satiri con amorino di Valentino Lefebre Fiammingo';
Probably E.M. Guzzo, 'Quadriere barocche a Verona: le collezioni Turco e Gazzola', in *Studi Storici Luigi Simeoni*, vol. 48, 1998, p. 160;
U. Ruggieri, 'Per la fortuna di Paolo Veronese nella pittura veneziana del Seicento: nuovi dipinti di Valentin Lefèvre' in *Nuovi Studi su Paolo Veronese*, M. Gemin (ed.), Venice 1990, pp. 146–47, reproduced fig. 126 (in reverse);
U. Ruggieri, *Valentin Lefèvre. Dipinti Disegni Incisioni*, Manerba 2001, pp. 108–09, cat. no. Q.46, reproduced p. 109 (in reverse).

Lefèvre's paintings, drawings and engravings were largely inspired by the great Renaissance masters of Venice, the city in which he spent most of his career. This work represents a shift in the artist's habitual focus on the work of Veronese towards Titian: the figure of Venus must surely derive from the reclining nymph in the foreground of Titian's *The Andrians*, probably known to Lefèvre through engravings or, as Ruggieri notes, through Padovanino's copy in Venice at that time.¹

Lefèvre explored the idea of this subject in two drawings,² in addition to the preparatory drawing directly related to the present composition.³ In this, the artist includes such details as Venus's bracelet but the still-life in the foreground and the placement of Venus's drapery, for example, were clearly new ideas formed in the execution of the painting. Venus also bears much resemblance to the female nudes in Lefèvre's paintings of mythological couples,⁴ and Cupid similarly reappears in his preparatory drawing for a depiction of *Jupiter and Semele*.⁵

¹ Bergamo, Accademia Carrara, inv. no. 58AC00005; see F. Rossi, *Accademia Carrara. Catalogo dei dipinti sec. XVII–XVIII*, Bergamo 1989, p. 163, reproduced fig. 425.

² Dresden, Staatliche Kunstsammlungen, Kupferstichkabinett, inv. nos C690 and 7492; see Ruggieri 2001, p. 167, cat. nos D.79 and D.80, reproduced.

³ Dresden, Staatliche Kunstsammlungen, Kupferstichkabinett, inv. no. C7526; see Ruggieri 2001, p. 168, cat. no. D.81, reproduced.

⁴ *Hercules and Omphale: Venus with an allegorical figure; Jupiter and Callisto*; all in private collections; see Ruggieri 2001, pp. 110–11, cat. nos Q.47–Q.49, reproduced.

⁵ See Ruggieri 2001, p. 170, cat. no. D.88, reproduced.

W £ 40,000-60,000

€ 46,900-70,500 US\$ 52,000-78,000



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CIRCLE OF DOMENICO FETTI

Self-portrait

oil on canvas
73 x 64 cm.; 28¾ x 25¼ in.

£ 15,000-20,000

€ 17,600-23,500 US\$ 19,500-26,000



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PROPERTY FROM A PRIVATE COLLECTION

ROMAN SCHOOL,
EARLY 17TH CENTURY

Portrait of a young man

oil on canvas

44.5 x 33.2 cm.; 17½ x 13⅛ in.

£ 40,000-60,000

€ 46,900-70,500 US\$ 52,000-78,000

OLD MASTERS

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THE PROPERTY OF A PRIVATE COLLECTOR

GAETANO GANDOLFI

San Matteo della Decima near Bologna
1734 - 1802 Bologna

Saint Liborius

oil on canvas, oval
71.1 x 84.7 cm.; 28 x 33³/₈ in.

PROVENANCE

Anonymous sale, London, Bonham's, 5 December
2007, lot 90, where acquired by the present
owner.

The bishop portrayed here appears to be Saint Liborius, Bishop of Le Mans (d. 397), to whom, since the 13th century, those suffering from gallstones prayed for assistance after Archbishop Werner von Eppstein was reportedly healed of the affliction on visiting the bishop's shrine in 1267. His feast day of 23 July was added to the Roman Calendar in 1702 by Pope Clement XI, who apparently also suffered from the complaint.

£ 30,000-40,000

€ 35,200-46,900 US\$ 38,900-52,000



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PROPERTY FROM A PRIVATE NORWEGIAN
COLLECTION

CARLO INNOCENZO CARLONE

Scaria 1686 - 1775 Como

The Lamentation

signed lower right: C. Carlone P.
oil on canvas, laid on board
146 x 121 cm.; 57½ x 47⅝ in.

PROVENANCE

Benefiziat Theodor Heinrich Hubert Schmelz,
vicar in Uerdingen, 1819–44, and later Lulsdorf,
Cologne;

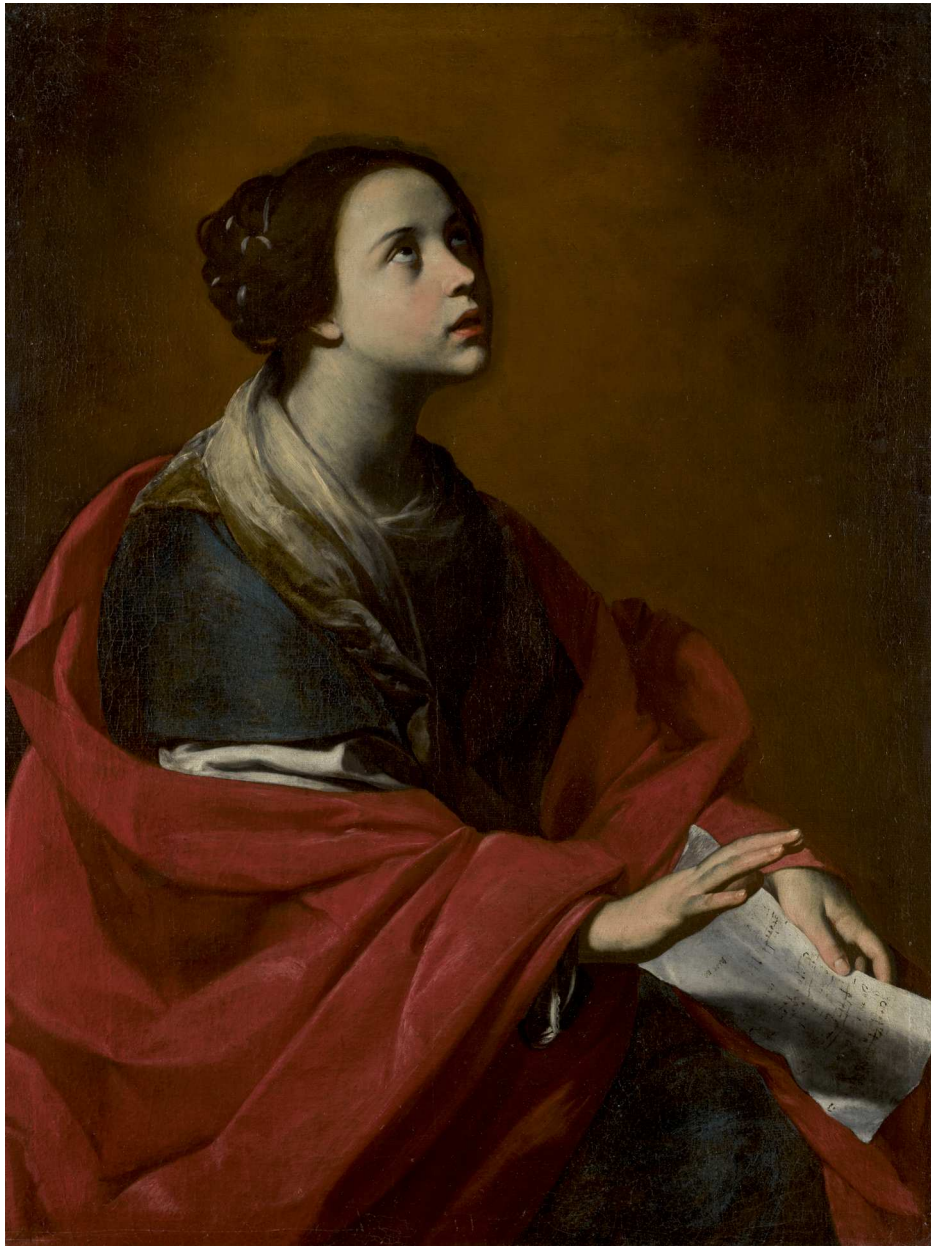
Fr. Dr. Thywissen, Schoenberg, by 1907,
according to Renard;
Art market, Berlin, 1974;
Prof. Joseph Matzker, Bonn;
His sale, London, Sotheby's, 7 December 1988,
lot 33;
Where acquired by the present owner.

LITERATURE

E. Renard, *Die Kunstdenkmaler des Siegkrieses*, in
Die Kunstdenkmaler der Rheinprovinz, P. Clemn
(ed.), Dusseldorf 1907, vol. V, p. 883;
W. Hansmann, *Eine rhenische Carlone-Sammlung*,
in *Wallruaf-Richartz Jahrbuch*, G. von der Osten
(ed.), Cologne 1975, vol. XXXVII, pp. 200–202,
reproduced p. 201, pl. 16.

Full scale paintings on canvas are much rarer
than either *bozzetti* or frescoes in Carlone's
œuvre, and many appear to have been produced
in connection to large fresco commissions. This
Lamentation was probably conceived as an
altarpiece commissioned for the Elector Clemens
August in Munster. It can tentatively be dated
to before 1750, as this was about the time that
Carlone changed the spelling of his name to
Carloni.

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



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PROPERTY FROM A PRIVATE NORWEGIAN
COLLECTION

MASSIMO STANZIONE

Orta di Atella 1585 - 1656 Naples (?)

Saint Cecilia

oil on canvas
99.8 x 78.9 cm.; 39¼ x 31 in.

PROVENANCE

The Marquess of Abercorn, Bentley Priory,
Stanmore;
Dr James Hanson;

Anonymous sale, London, Christie's, 27
November 1970, lot 55 (as Bernardo Cavallino);
Anonymous sale, London, Christie's, 9 July 1999,
lot 204, where acquired by the present owner.

LITERATURE

R. Lattuada, *Francesco Guarino da Solofra, Nella
pittura napoletana del Seicento (1611-1651)*,
Naples 2000, p. 293, no. G92;
N. Spinosa, *Grazia e tenerezza 'in posa', Bernardo
Cavallino e il suo tempo 1616-1656*, Rome 2013,
p. 477, no. D40 (as possibly Guarino).

We are grateful to Prof. Riccardo Lattuada
for re-endorsing the attribution to Massimo
Stanzione on the basis of photographs, having
previously inspected the painting in the original

We are also grateful to Prof. Nicola Spinosa
for suggesting an alternative attribution, to
Stanzione's pupil, the Neapolitan painter
Francesco Guarino (1611-1654) following first-
hand inspection of the original.

‡ £ 40,000-60,000
€ 46,900-70,500 US\$ 52,000-78,000



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PROPERTY FROM A PRIVATE NORWEGIAN
COLLECTION

LUCA GIORDANO

Naples 1634 - 1705

The Consecration of Saint Gregorio Armeno

oil on canvas
61.9 x 49 cm.; 24³/₈ x 19¹/₄ in.

PROVENANCE

With Colnaghi, London;
With Hazlitt Gallery, London, by 1963;
David Peel;

By whose executors sold ('The Property of the
Estate of the late David Peel'), London, Sotheby's,
17 November 1982, lot 51;
Dr F. Zoellner, Risch, Switzerland;
His sale, London, Sotheby's, 16 December 1999,
lot 175, where acquired by the present owner.

EXHIBITED

London, Hazlitt Gallery, *Italian 17th and 18th
century painting*, May–June 1963, no. 13.

LITERATURE

F. Bologna, in *Seventeenth and Eighteenth century
Italian paintings*, F. Bologna (ed.), exh. cat., Hazlitt
Gallery, London 1963, p. 6, no. 13, plate. 6b;

O. Ferrari and G. Scavizzi, *Luca Giordano*, Naples
1966, vol. II, p. 96, fig. 171, reproduced vol. III,
fig. 171;

O. Ferrari, *Bozzetti italiani dal Manierismo al
Barocco*, Naples 1990, p. 155, reproduced p. 153;
O. Ferrari and G. Scavizzi, *Luca Giordano*, Naples
1992, vol. I, p. 295, cat. no. A266, reproduced vol.
II, p. 614, fig. 373.

This composition is a sketch for a fresco painted
in 1679 depicting the life of Saint Gregorio
Armeno in his eponymous church in Naples.

‡ £ 12,000-18,000

€ 14,100-21,100 US\$ 15,600-23,400



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FOLLOWER OF JACOPO LIGOZZI, 18TH CENTURY

A decapitated head upon a book, a macabre *memento mori*

dated on the seal lower centre: 1728
oil on canvas
51 x 38.3 cm.; 20¹/₈ x 15¹/₈ in.

PROVENANCE

Private collection, Nancy, France.

After a larger and more elaborate version of the present painting by Ligozzi on the reverse of a sensitive portrait of a young boy in the collection of Lord Aberconway, Bodnant, Wales.¹ That portrait bears the date 1604; *memento mori* by Ligozzi rank among the earliest modern Italian examples of still life painting.²

¹ See L. Salerno, *La Natura Morta Italiana*, Rome 1984, p. 30, reproduced fig. 9.2.

² Salerno 1984, p. 30.

£ 15,000-20,000

€ 17,600-23,500 US\$ 19,500-26,000

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PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION

STUDIO OF JUSEPE DE RIBERA, CALLED LO SPAGNOLETTO

Játiva, Valencia 1591 - 1652 Naples

Saint Onophrius

oil on canvas
119.5 x 90.5 cm.; 47 x 35⁵/₈ in.

PROVENANCE

Anonymous sale, London, Christie's, 8 July 2005, lot 76 (as circle of Jusepe de Ribera).

We are grateful to Prof. Nicola Spinosa for endorsing the attribution to the studio of Ribera after first-hand inspection.

‡ £ 20,000-30,000

€ 23,500-35,200 US\$ 26,000-38,900



THE PROPERTY OF A PRIVATE COLLECTOR

ABRAHAM BRUEGHEL

Antwerp 1631 - 1697 Naples

A still life of a watermelon, cherries, peaches, apricots, plums, pomegranates and figs, with lilies, roses, morning glory and other flowers on an acanthus stone relief

signed lower left: *ABrughel . Fe* (AB in ligature)
oil on canvas

125.5 x 175.5 cm.; 49³/₈ x 69¹/₈ in.

PROVENANCE

D. Emery, Sion, Switzerland;
Anonymous sale ('The Property of a Gentleman'),
London, Christie's, 8 December 2005, lot 44;
With Galerie Bernheimer, Munich.

We are grateful to Dr Fred G. Meijer for dating this painting, on the basis of a digital image, to the second half of the 1670s, or even slightly later. It was during these years that Abraham Brueghel, the most talented and successful son

of Jan Brueghel the Younger, moved from Rome, where he had settled before he was 18 years old, to Naples, where he remained until his death. Although Brueghel invariably signed his paintings (often with a variety of spellings, as in the present work) he rarely dated them, which means that tracing a chronology of his artistic development is problematic.

This painting contains the rather brighter, stronger colouring associated with his later years, along with the crispness of detail – a legacy of his Northern heritage – and smooth handling that would appear to be characteristic of his style in the last two decades of his life. The motif of the watermelon with a knife recurs throughout his career in a number of the artist's paintings, such as the *Still life of fruit and flowers with a female figure*, painted in collaboration with Guglielmo Cortese, sold New York, Sotheby's, 29 January 2015, lot 302, which most likely dates to the 1660s.

W £ 100,000-150,000

€ 118,000-176,000 US\$ 130,000-195,000





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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 the Palazzo Balbi
from the Palazzo Moro Lin,
Ca' Foscari at the left

oil on canvas
39 x 57 cm.; 15³/₈ x 22¹/₂ in.

£ 18,000-25,000

€ 21,100-29,300 US\$ 23,400-32,400

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PROPERTY FROM A PRIVATE COLLECTION

GASPAR VAN WITTEL,
CALLED VANVITELLI

Amersfoort 1652/3 - 1736 Rome

A view of the Grotto at Pozzuoli with
Virgil's tomb

signed and dated on the rock lower right:
GAS VAN / WITEL / 1705
oil on canvas
93 x 67 cm.; 36⁵/₈ x 26³/₈ in.

PROVENANCE

Art market, Rome;
Anonymous sale, London, Christie's,
14 December 1979, lot 141, for £9,500;
With Galerie Wartensleben, Geneva;
From whom acquired by the present owner.

LITERATURE

G. Briganti, *Gaspar van Wittel*, L. Laureati and
L. Trezzani (eds), Milan 1996, p. 273, no. 382,
reproduced in black and white.

Published for the first time in 1996, in the revised
edition of Briganti's monograph, where it is
singled out for the particularly high quality of both
the landscape and the figures, this view is signed
and dated 1705. It is among the earliest painted
by Van Wittel of this celebrated site.

£ 50,000-70,000

€ 59,000-82,500 US\$ 65,000-91,000



171

PROPERTY FROM A CORPORATE COLLECTION

**JAN FRANS VAN BLOEMEN,
CALLED ORIZZONTE**

Antwerp 1662 - 1749 Rome

Rome, four classical views with figures:
The Campo Vaccino; The Colosseum and the

Arch of Constantine; The Pyramid of Cestius;
and The Arch of Constantine, with the Arch
of Titus, the Tower of the Campidoglio, the
Temple of Venus and the Clock Tower of
Santa Francesca Romana

a set of four, all oil on canvas
each approximately: 50.3 x 66.3 cm.; 19³/₄ x 26¹/₈ in.
(4)



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PROVENANCE

Anonymous sale ('The Property of a Lady'), London, Christie's, 14 December 1979, lot 125, for £15,000; With Hazlitt, Gooden and Fox Ltd, London; From whom acquired by the present owner.

Comparable views incorporating the Colosseum and the Arch of Constantine are in the Galleria dell'Accademia Nazionale di San Luca, Rome, and at the Statens Museum for Kunst, Copenhagen (see A. Busiri Vici, *Jan Frans Van Bloemen*,

Orizzonte e l'origine del paesaggio romano settecentesco, Rome 1974, nos 324 and 221 respectively), while the view that features the tower of the Campidoglio, the Temple of Venus and S. Francesca Romana recalls the composition listed as no. 223 by Busiri Vici in the Buffolo collection, Rome.

± £ 100,000-150,000
 € 118,000-176,000 US\$ 130,000-195,000







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ATTRIBUTED TO LUCA CARLEVARIJS

Udine 1663 - 1730 Venice

An Italianate landscape with a castle
on a hill, and figures with animals in
the water and crossing a bridge in
the foreground

oil on canvas
97.5 x 82.8 cm.; 38³/₈ x 32⁵/₈ in.

£ 25,000-35,000

€ 29,300-41,100 US\$ 32,400-45,400

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THE PROPERTY OF AN ENGLISH PRIVATE
COLLECTOR

FOLLOWER OF FRANCESCO GUARDI

Venice, a view of the Piazza
San Marco
Venice, a view of San Giorgio
Maggiore

a pair, both oil on oak panel
the former: 23.6 x 33.7 cm.; 9¹/₄ x 13¹/₄ in.;
the latter: 23.1 x 33.7 cm.; 9¹/₈ x 13¹/₄ in.
(2)

PROVENANCE

Henry Yates Thompson (1838–1928), 19 Portman
Square, London, by 1921, as hanging in the Dining
Room (as Guardi);
With Arthur Tooth & Sons Ltd., London, by 1947
(as Guardi), by whom sold, 19 July 1948 to
The Hon. Olive, Lady Baillie (1899–1974), Leeds
Castle, Kent;
Thence by descent.

LITERATURE

H. Yates Thompson, *An illustrated catalogue of
pictures and portraits now at 19 Portman Square*,
London 1921, p. 12, reproduced plates XIII and XIV
(as Guardi).

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,000-38,900



PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

FRANCESCO ZUCCARELLI

Pitigliano, Umbria 1702 - 1788 Florence

Landscape with a river, a shepherd,
washerwomen and a fisherman on
the bank, a town beyond;
Landscape with a pyramid beside a
river and a bridge, with a drover, and
a lady on horseback passing a family
on the bank

a pair, both oil on canvas, unframed
each: 72.6 x 111.7 cm.; 28⁵/₈ x 44 in.
(2)

PROVENANCE

Robert Francis St Clair-Erskine, 4th Earl of
Rosslyn, (1833–90), Dysart, Fife, by at least 1883;
Anonymous sale ('The Property of a Gentleman'),
London, Christie's, 29 January 1954, lot 168, for
£3,500, to L. Koetser;
With Leonard Koetser, London.

EXHIBITED

Edinburgh, Royal Scottish Academy, *Loan
exhibition of works by Old Masters and Scottish
National Portraits*, 1883, nos 193 and 194 (lent by
the Earl of Rosslyn).

LITERATURE

F. Spadotto, *Francesco Zuccarelli*, Milan 2007,
p. 164, cat. nos 356 and 357, reproduced p. 328.
figs 356 and 357.

Spadotto dates these luminous, fluid paintings to
Zuccarelli's second sojourn in England, between
1765–1771. The pyramid in the latter work reflects
a contemporary taste for eastern exoticism,
which Zuccarelli had already explored in paintings
executed during his first English period, such as
the *Pilgrimage of Mecca* series, commissioned by
Thomas Coke, 1st Earl of Leicester (1754–1842)
for a set of tapestries, in which camels feature
heavily.

The present landscapes were clearly popular
during Zuccarelli's own lifetime: two smaller
autograph versions of the compositions, derived
from the present prototypes, were formerly in the
collection of Luciano Franchi, Meduna di Livenza,
and were sold Paris, Artemesia, 24 June 2013,
lot 48,¹ and two replicas by Francesco Zucchi
(1692–1764) also exist.²

¹ 76 x 94 cm.; see Spadotto 2007, p. 164, under cat. nos 356
and 357, reproduced in colour p. 89, plates XXXVII and
XXXVIII.

² See A. Cassini, 'Calepino friulano', in *Il Noncello. Rivista d'arte
e di cultura*, no. 63, pp. 133–178.

£ 80,000-120,000

€ 94,000-141,000 US\$ 104,000-156,000



PROPERTY FROM THE COLLECTION OF
J.E. SAFRA

JOHANN GEORG PLATZER

St Paul in Eppan near Meran 1704 - 1761 St
Michael in Eppan

Elegant Company Making Merry outside a Palace

oil on copper
38 x 51.5 cm.; 15 x 20¼ in.

PROVENANCE

Sale, Paris, Hôtel Drouot, 29 March 1909, lot 22;
Private collection, Vienna, by 1953;
Anonymous sale, London, Sotheby's,
22 May 1963, lot 47, for £950;
Private collection, Vienna;
From where sold, Vienna, Dorotheum,
14 March 1978, lot 109;
Private collection, South Germany;
From where sold ('The Property of a South
German Private Collector'), London, Sotheby's,
3 July 1991, lot 81, where acquired by the present
owner.

EXHIBITED

Salzburg, Residenz, *Österreichische Meisterwerke
aus Privatbesitz und Stiftungsgalerien*,
21 June – 30 September 1969, no. 54.

LITERATURE

F. Tessmann, 'Johann Georg Platzer, Die Eppaner
Malerfamilie Platzer', in *Der Schlern*, vol. 27,
Bolzano 1953, p. 296, reproduced fig. 3
(with pendant);
R. Feuchtmüller, *Osterreichische Meisterwerke
aus Privatbesitz und Stiftungsgalerie*, Salzburg 1969,
cat. no. 54, reproduced in colour on the cover of
the catalogue and (in detail) plate 25;
K. Plunger, *Johann Georg Platzer, 1704–1761.
Der Rokokomaler aus dem Überetsch. Eine
Gedächtnisschrift zum 225*, Eppan 1986, p. 46,
cat. no. 6, reproduced in colour.

Born into a family of painters in the southern
Tyrol, Platzer was a leading exponent of the
Austrian rococo style. He probably arrived in
Vienna around 1726, and here he enrolled in the
Akademie der bildenden Künste. Together with
his friend and contemporary Franz Christoph
Janneck (1703–1761) he specialised in painting
small-scale conversation pieces and allegorical
works, remarkable for their precision of detail,
colourful palette and lively brushwork. Platzer's
almost miniaturist technique was perfectly suited
to the medium of copper, which became his
support of choice.

This finely preserved copper is characteristic of
Platzer's conversation pieces and genre scenes,
which were evidently an important and popular
part of his *œuvre*. In works such as this he drew
his inspiration from Dutch and Flemish 17th- and
18th-century works, and the Leiden *fijnschilders*
in particular, as well as from the French rococo
tradition of the early 18th century. Such themes
provided him with ample opportunity to show
off his skill in painting detail and contrasting
textures, typically shown here by the rendition
of the turkish carpet and different fabrics, which
must have impressed and fascinated his patrons.

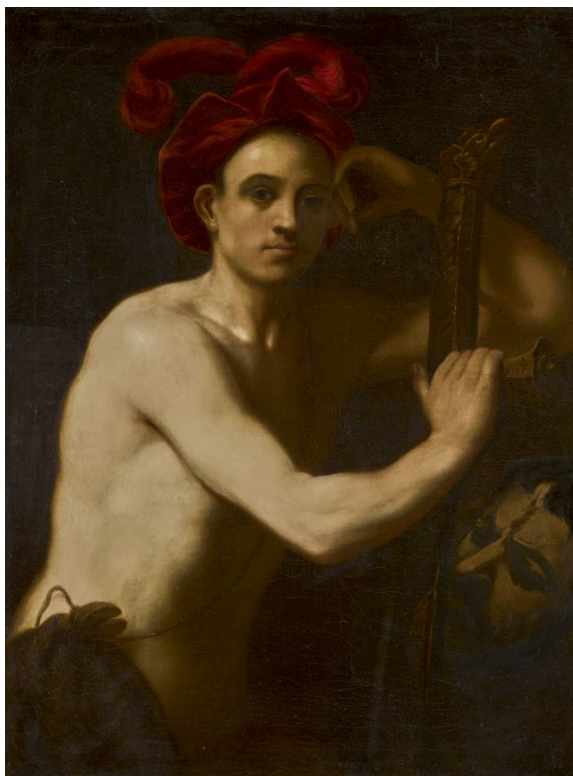
Such works were often commissioned in pairs,
and it is very interesting to note in this regard
that the present work, when in private hands in
Vienna in the 1950s, boasted a companion piece,
described as 'A musical party', in which a portrait
of the artist's family was said to have been
incorporated. The present whereabouts of that
work are not currently known.

This painting will be included in Dr Christina
Pucher's forthcoming catalogue raisonné of the
works of Johan Georg Platzer.

‡ £ 100,000-150,000

€ 118,000-176,000 US\$ 130,000-195,000





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CIRCLE OF ANTON RAPHAEL MENGES

David with the head of Goliath

oil on canvas
95.2 x 72.4 cm.; 37½ x 28½ in.

PROVENANCE

Anonymous sale, Vienna, Im Kinsky, 27 November 2014, lot 808 (as Caravaggesque School, 17th century).

£ 10,000-15,000

€ 11,800-17,600 US\$ 13,000-19,500

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CIRCLE OF GIUSEPPE ANTONIO PETRINI

Portrait of a elegantly dressed woman as Ceres

oil on canvas, oval, in the original ornately carved wooden frame
99 x 74 cm.; 39 x 29½ in.

PROVENANCE

Private collection, Ticino.

An inscription on the reverse of the stretcher identifies the sitter as Antonia Camuzzi, neé Somazzi.

W £ 8,000-12,000

€ 9,400-14,100 US\$ 10,400-15,600



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STUDIO OF JOHN HAMILTON

active Vienna mid-18th century

A tiger and a lion; and a tigress and her cubs threatened by a snake

a pair, both oil on canvas
each: 127 x 175.5 cm.; 50 x 69 in.
(2)

PROVENANCE

Anonymous sale, London, Sotheby's, 31 October 1990, lot 140; Anonymous sale, London, Christie's, 27 October 2004, lot 64, where acquired by the present owner.

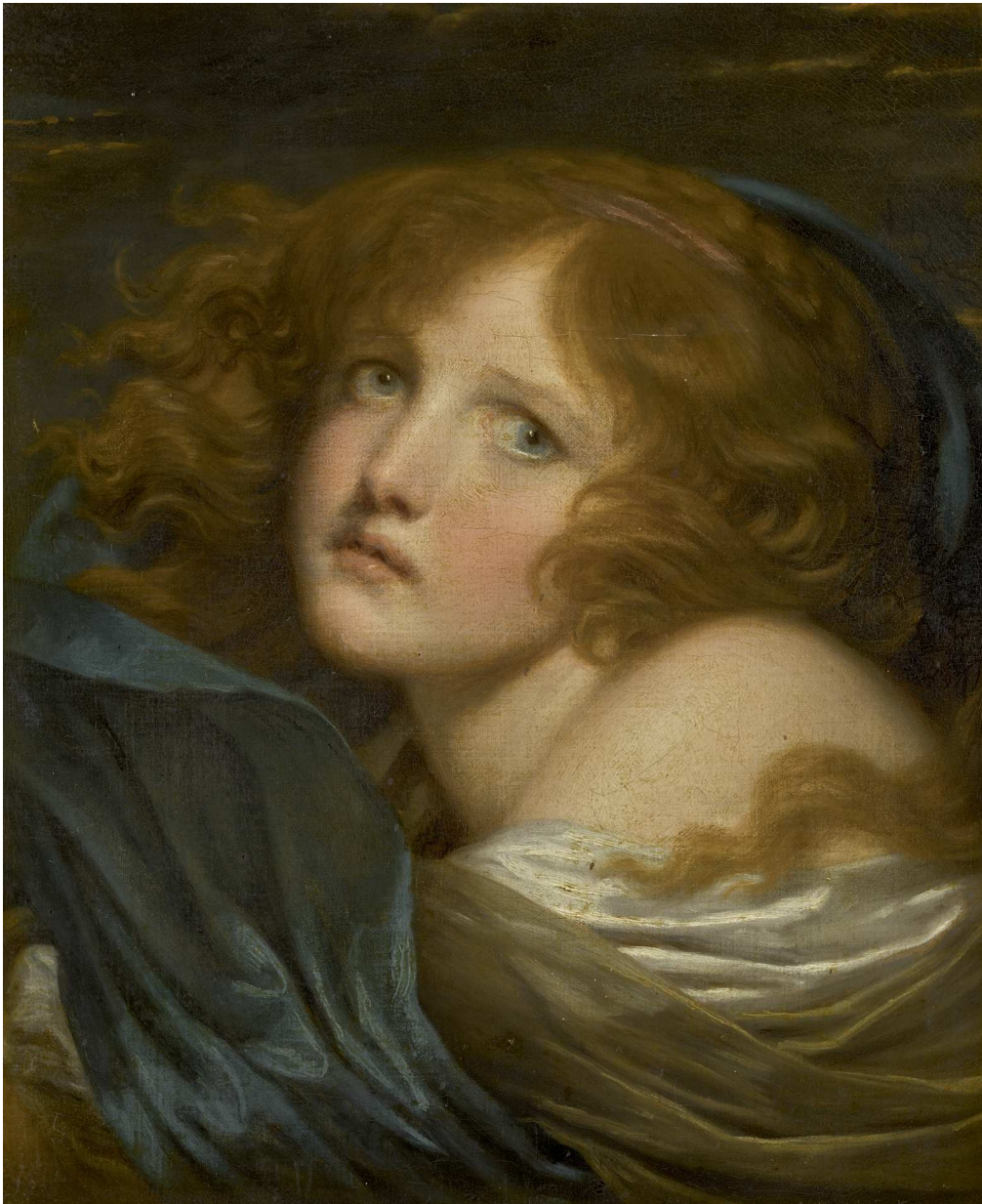
The lions and tigers in the present paintings are based on similar animals in much larger compositions by Rubens: *The Four Quarters of the World*, in the Kunsthistorisches Museum, Vienna, and *Neptune and Amphitrite*, formerly in the Kaiser Friedrich Museum, Berlin, destroyed in World War II. J. B. A. George Hamilton copied the Flemish master, admiring the dramatic movement and power of his compositions. Hamilton, who was active in the 1750s, originated from a family of painters, specialising in painting subjects of the chase, especially wild animals contending for their prey, game and hunting weapons. The present pictures are studio repetitions of a pair of almost identical paintings based on Rubens signed and dated *J. B. A. George de Hamilton Pinx 1753*, sold New York, Sotheby's, 26 May 2016, lots 43 and 44.

W £ 25,000-35,000

€ 29,300-41,100 US\$ 32,400-45,400



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THE PROPERTY OF A GENTLEMAN

JEAN-BAPTISTE GREUZE

Tournus 1725 - 1805 Paris

A young girl with auburn hair

oil on canvas, unframed
45.8 x 37.7 cm.; 18 x 14⁷/₈ in.

PROVENANCE

Major John Charles Trueman Mills (1900–1975), Hilborough Hall, Norfolk;
Thence by inheritance to his wife, Mrs Charles Mills, Hilborough Hall, Norfolk;
By whose Executors sold, London, Christie's, 13 December 1985, lot 73, where acquired by the present owner.

This work, in its quality and execution, is the superior of the two other known versions of this subject: respectively sold New York, Sotheby's, 9 June 1983, lot 77 (as studio of Greuze), and New York, Christie's, 6 June 2012, lot 17 (as attributed to Greuze).

Previously in the possession of the Mills family, this painting formed a part of their collection that included another work attributed to Greuze, *Girl with a dog*, as well as a large number of landscapes by the likes of Willem Van de Velde the Younger, Salvator Rosa, Aelbert Cuyp and Canaletto.

£ 70,000-100,000
€ 82,500-118,000 US\$ 91,000-130,000

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JEAN-BAPTISTE PILLEMENT

Lyon 1728 - 1808

Landscapes, one with figures fishing, the other with figures beside ruins

the latter signed lower left: *Jean Pillement*
a pair, both pastel on prepared canvas
each: 29 x 40.5 cm.; 11³/₈ x 16 in.
(2)

PROVENANCE

Anonymous sale ('Property from the Saidye Bronfman Foundation'), New York, Christie's, 10 January 1996, lot 220, where acquired by the present owner.

£ 20,000-30,000
€ 23,500-35,200 US\$ 26,000-38,900



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PROPERTY FROM A PRIVATE NORWEGIAN
COLLECTION

LOUIS-GABRIEL BLANCHET

Paris 1705 - 1772 Rome

Portrait of a Gentleman, probably
Henry Arundell, 8th Baron Arundell
of Wardour (1740–1808),
three-quarter length, seated

indistinctly signed and inscribed lower right:
*Al Sig. Arundel / Phillipe Exon. / Je suis monsieur
/ avec sincer [...] / votre serviteur / Blanchet*
oil on canvas
100 x 75 cm.; 39³/₈ x 29¹/₂ in.

PROVENANCE

Possibly painted for Henry Arundell, 8th Baron
Arundell of Wardour (1740–1808), thence by
descent within the family of the Lords Arundell of
Wardour;

Anonymous sale, Monaco, Sotheby's, 17 June
1988, lot 887, where acquired by the present
owner.

Henry Arundell, 8th Baron Arundell of Wardour
(1740–1808) was the son of Henry, 7th Baron
Arundell of Wardour (1717–1756), and is
documented as being in Rome in 1760, and as
such would have been roughly twenty years
old when this portrait was painted. He was
notoriously profligate and undertook an extensive

redevelopment project of Wardour Castle, the
family seat, saddling his heirs with considerable
debts upon his death, which resulted in much
of the family estate being sold. He was an
enthusiastic collector of art and had an elegant
full-length portrait of himself painted by Sir
Joshua Reynolds, now held at the Dayton Art
Institute, Ohio.¹

¹ Inv. no 1969.52. See, D. Mannings, *Sir Joshua Reynolds, A
Complete Catalogue of his Paintings*, New Haven and London
2000, p. 359, cat. no. 816, reproduced.

£ 20,000-30,000
€ 23,500-35,200 US\$ 26,000-38,900



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FRANÇOIS BOUCHER

Paris 1703 - 1770

'Le Chant'

oil on canvas, unframed
61 x 54 cm.; 24 x 21¼ in.

PROVENANCE

Private collection.

This painting has been identified by Alastair Laing as one of the autograph prototypes for the designs found in the upholstered chairbacks woven by the Manufacture des Gobelins, now in the Huntington Art Gallery, San Marino,¹ and for

the series depicting *The Arts and Sciences*, today in the 'Boucher Room' in The Frick Collection, New York.² This particular figure is reproduced in one of the vertical panels, traditionally supposed to have been painted for an octagonal boudoir in Madame de Pompadour's Château de Crécy, paired with 'La Danse' and surrounded by a decorative *cartouche*.³ A horizontal version of the present composition, attributed to the studio of Boucher, was sold London, Christie's, 4 February 1977, lot 54.

We are grateful to Alastair Laing for endorsing the attribution to Boucher on the basis of first-hand inspection, and for his help in the cataloguing of this lot.

¹ See, for example, C. Bremer-David, in *French Art of the Eighteenth Century at The Huntington*, S.M. Bennett and C. Sargentson (eds), New Haven and London 2008, pp. 323–30, cat. no. 123, reproduced.

² Inv. no. 16.1.11; see *Paintings in The Frick Collection: French, Italian and Spanish*, New York 1968, vol. II, pp. 8–23, cat. nos 16.1.4–16.1.11, reproduced.

³ For further discussion of this series, its dating, and authorship, see A. Laing, 'Madame de Pompadour et Les Enfants de Boucher', in *Madame de Pompadour et les arts*, exh. cat., Paris 2002, pp. 45–48.

£ 50,000-70,000

€ 59,000-82,500 US\$ 65,000-91,000

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

SAMUEL SCOTT

London 1701/2 - 1772 Bath

View of Old London Bridge

oil on canvas

94.5 x 151.8 cm.; 37¼ x 59¾ in.

PROVENANCE

With Leggatt Bros., London, by 1909;
By whom sold, in 1909, to Edward Charles Grenfell, 1st Baron St Just (1870–1941);
Thence by descent.

LITERATURE

R. Kingzett, 'A catalogue of the works of Samuel Scott', in *The Walpole Society*, vol. LXVIII, London 1982, p. 47, cat. no. 1.

Painted in the late 1740s, the composition is probably based on three drawings that appeared in Scott's studio sale in 1773, under lots 32 and 72, only one of which is now traced. Until the completion of Westminster Bridge in 1750 the medieval London Bridge was the only footway across the Thames in the capital. Too narrow for the traffic it had to bear and crowded by ancient crumbling houses that were exposed to the icy winds which funnelled up the river, it also posed an impassable obstacle for high masted ships travelling upstream. A Court of Enquiry was called by the Lord Mayor in 1746 to consider its future, and after ten years of discussion a decision was finally made to remove the houses and widen the road, whilst the two centre arches were replaced

to a single wider span to improve navigation. The decision provoked strong reactions among the London public, who disliked change, and during the building work they showed their resentment by twice burning down the temporary wooden structure replacing the middle section. Scott captures the emotive nature of the subject in the noticeably sombre tonality of the painting, with menacing storm clouds massing above the bridge and the suggestion of coming twilight.

The view is taken from St Olave's Stairs, in Southwark, on the Surrey Bank (south bank) of the Thames, looking north-west, with the Middlesex Bank of the river seen through the arches. Across the bridge from left to right are the great Stone Gateway, at the very southern end of the bridge, where the severed heads of traitors were displayed, impaled on pikes, up until the early eighteenth century; Nonesuch House, which dominates the southern half of the bridge; a ramshackle group of houses in the middle complete with roof gardens, known simply as 'The Middle'; the remains of the old Chapel of St Thomas on the Bridge, dedicated to the memory of Thomas à Becket; and The Piazza, an elegant row of colonnaded shops at the north end of the bridge. Behind are the steeples of St Michael's Crooked Lane and St Magnus the Martyr, seen through the rigging of the ship on the right. In the eighteenth century the river, five hundred feet wider in places than it is today, was the main artery of London and the foreground is dominated with the hustle and bustle of shipping plying up and down stream, loading and unloading at the wharfs along the banks and ferrying Londoners about their daily business.

The painting is one of a number of versions of the composition that Scott painted. A signed and dated version, painted in 1747, was in the collection of the Marquess of Lansdowne. Another, undated, is in the collection of the Bank of England, and a version dated 1751 is in the collection of the Earl of Rosebery. This picture, which is more loosely handled and contains compositional elements that do not appear in the other known versions, such as the large flat bottomed boat ferrying timber in the lower right foreground, is believed to be the earliest example of the composition, and probably represents the artist's first attempt at laying out the scene. It is a pair to another view of the Thames by Scott, *Westminster Bridge with neighbouring houses* (Private Collection), which was exhibited at the Burlington Fine Arts Club, *Early Drawings and Pictures of London*, in 1919, no. 95.

In 1909 the painting was acquired by Edward Grenfell, later Lord St Just, a prominent British banker and politician who was senior partner in the distinguished investment bank Morgan, Grenfell & Co., in partnership with the American financier J.P. Morgan. He served as member of Parliament for the City of London from 1922 to 1935, when he was raised to the peerage as Baron St Just, of St Just in Penwith, Cornwall.

W £ 150,000-200,000

€ 176,000-235,000 US\$ 195,000-260,000



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PROPERTY FROM THE COLLECTION OF J.E. SAFRA

JOSEPH WRIGHT OF DERBY, A.R.A.

Derby 1734 - 1797

A Moonlit Landscape

signed and dated lower left: *I. W. Pin / 1793*

oil on canvas

63.5 x 82.5 cm.; 25 x 32 ½ in.

PROVENANCE

Anonymous sale, London, Sotheby's, 13 July 1988, lot 64.

A master of subtle chiaroscuro, Joseph Wright of Derby is one of the most important of the late eighteenth-century artists who define the British Romantic movement. Despite beginning his career as a portraitist, working briefly in Liverpool before attempting to fill the void left by Gainsborough's exodus from Bath, many of Wright's best loved works are landscape and genre scenes, especially those which deal in particularly dramatic effects of light. Wright's earliest known pure landscape is a picture entitled *Rocks with Waterfall*, painted circa 1772 (private collection). It was not until he travelled to Italy, however, that landscapes really start to feature prominently in his art and it is this development that represents the most significant and lasting influence of Wright's experience on the continent. In Italy, away from the time constraints of portrait commissions, Wright was able to fully immerse himself in the study of topography and made more drawings than he had previously had time for. He

sketched heavily throughout his travels, engrossed not only in the landscape of Italy, but the mythology of classical antiquity as well. The experience was a personal revelation, and following his return to England he seized every chance he had to paint landscapes; writing to a friend in 1792, 'I know not how it is, tho' I am engaged in portraits... I find myself continually stealing off, and getting to Landscapes'.

Together with his earlier industrial scenes and scientific works, such as *An Experiment on a Bird in the Air Pump* (National Gallery, London), for which he was so celebrated by contemporaries, these late landscapes are some of his most important contributions to British art. Building on the precedent of past masters such as Richard Wilson, and imbued with a dramatic and sophisticated understanding of light learnt from the northern Caravaggesques and his own study of nature, they broke new ground and presage the developments of a later generation of romantic painters, such as Blake, Turner, Constable, and Palmer.

Another version of this painting, closely related but with minor alterations in the composition, particularly in the position of the moon and the shape of the tree on the left, is in the collection of the University of Liverpool (on loan to the Walker Art Gallery, Liverpool). Slightly larger than the present work, that picture is signed and dated 1792 and includes two figures stepping from a boat on the left hand shore of the lake (see B. Nicolson, *Joseph Wright of Derby*, 2 vols, London 1968, vol. I, pp. 92-93, 272, no. 342, vol II, p. 216, reproduced pl. 344).

‡ £ 40,000-60,000

€ 46,900-70,500 US\$ 52,000-78,000



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PROPERTY FROM A PRIVATE COLLECTION

JOHN WOOTTON

Snitterfield, Warwickshire circa 1678 - 1764
London

A wooded classical landscape with figures resting in the foreground and bathing in the river, a town beyond

oil on canvas, held in a carved gilt wood frame with elaborate carved scallop shell motif
71.6 x 124 cm.; 28¼ x 48⅞ in.

PROVENANCE

Acquired by the present owner in the late 1970s.

It has never been verified that Wootton visited Italy, although in 1900 Walter Gilbey wrote that the 3rd Duke of Beaufort 'generously sent him at his own expense to study at Rome.'¹ No other evidence has been found to corroborate this statement. The classical nature of the present work is much more likely due to Wootton's study of seventeenth-century Roman paintings,

particularly those of Gaspard Dughet and Claude Lorrain, of which there were a significant number in English collections. George Vertue recorded in his *Notebooks* that in the early 1720s Wootton had 'bravely distinguished himself in his late paintings of Landschape. very much like the pictures of Gaspar Poussin. both as to Invention design & Colouring [sic.]' and that he had 'perfectly enterd into his Manner [sic.]'.² Wootton's paintings of this Gaspardesque type are invariably unsigned and undated, making it difficult to form a chronology. The present composition must date between Vertue's remark of 1721/22 and the late 1730s, after which time the English taste for Claude prevailed and Wootton accordingly adapted his style.

¹ W. Gilbey, *Animal painters of England from the year 1650*, London 1900, vol. II, p. 262.

² G. Vertue, *Notebooks. Vol. I*, in *The Walpole Society*, vol. XVIII, London 1930, p. 101.

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,000-38,900



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THE PROPERTY OF A GENTLEMAN

JOHN HOPPNER, R.A.

London 1758 - 1810

Portrait of Sir John Osborn, Bt (1772–1848), of Chicksands Priory, Bedfordshire, half-length, wearing a blue coat with a red lined collar and white neck cloth

oil on canvas
76 x 63.4 cm.; 29 $\frac{7}{8}$ x 25 in.

PROVENANCE

By descent in the family of the sitter;
H.L. Smyth Esq.;
With Howard Young Galleries, New York, by 1930;
Richard Beatty Mellon (1858–1933), Pittsburgh, Pennsylvania;
Thence by family descent until given to
The Westmoreland County Museum of Art,
Greensburg, Pennsylvania, in 1966;
By whom sold, London, Sotheby's, 15 November
1989, lot 55.

EXHIBITED

San Francisco, The California Palace of the Legion of Honour, *English painting of the late eighteenth and early nineteenth centuries*, 6 June – 9 July 1933, no. 29;
Providence, Providence Museum of Art, Rhode Island School of Design, *Old and new England*, 19 January – 18 February 1945, no. 79;
Greensburg, The Westmoreland County Museum of Art, 1966–1989, inv. no. 66.164.

LITERATURE

Apollo, March 1930, p. 218, reproduced;
'Fine English Art Exhibition opens in San Francisco', in *American Art News*, 27 May 1933, p. 3, reproduced;
P.A. Chew (ed.), *The Permanent Collection. The Westmoreland County Museum of Art*, Greensburg 1978, p. 164, cat. no. 298.

Sir John Osborn was the son of General Sir George Osborn, Bt (1742–1818), Groom of the Bedchamber to George III, and his first wife Elizabeth Bannister. His grandfather, Sir Danvers Osborn, 3rd Bt, was Governor of New York in 1753. Sir John married Augusta Frederica Louis Valentinia, daughter of Sir Charles Davers, Bt, in 1809, and succeeded his father as fifth baronet in 1818. He was Colonel of the Bedfordshire Militia, and Member of Parliament for the county. Hoppner also painted likenesses of Sir John's father and stepmother, Lady Heneage Osborn, which were in the collection of Sir Algernon Osborn, Bt, at the family seat at Chicksands Priory, Bedfordshire, circa 1900.

£ 20,000-30,000

€ 23,500-35,200 US\$ 26,000-38,900



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THE PROPERTY OF A LADY

THOMAS PATCH

Exeter 1725 - 1782 Florence

Mediterranean Harbour Scene

signed lower right: *TPatch. f*
oil on canvas
89.5 x 127.7 cm.; 35¼ x 50¼ in.

PROVENANCE

Commissioned by John Apthorp (1730–1772) of Massachusetts, in Florence in January 1764; With Trafalgar Galleries, London; Anonymous sale ('Property of an American Corporation'), New York, Sotheby's, 23 January 2003, lot 48.

LITERATURE

F. J. B. Watson, 'Thomas Patch (1725–1782), notes on his life, together with a catalogue of his known works', *Walpole Society*, vol. XXVIII, Oxford 1940, pp. 23, 34, 41, no. 36;
L. Salerno, *I Pittori di Vedute in Italia (1580–1830)*, Rome 1991, p. 177, fig. 50.1.

This picture was commissioned with three other harbour scenes on 1 January 1764, as noted in Apthorp's diary: 'January 1st 1764 agreed with Mr. Patch for four landscapes the size of Sir Horace's in the great room, for 50 sequins to be done in three months'. Apthorp had been married to Sir Horace Mann's niece Alicia, however she had died of an illness in Gibraltar when they were en route to Italy. He arrived in Florence in January of 1764, and was hosted by Mann.

John Apthorp was one of only a small number of American Grand Tourists known to have travelled through Europe in the eighteenth century. He was a passionate collector of art and in addition to the works by Patch, commissioned a portrait from Angelica Kauffman while on his tour.¹ Apthorp was introduced to Thomas Patch through Sir Horace Mann; Mann and Patch were such famously good friends that they were reputedly never out of each other's houses 'a whole day'.² They are in fact depicted together in Johan Zoffany's *The Tribuna of the Uffizi*, discussing the merits of the Venus of Urbino.³

Patch had gained a reputation at this time for being a very capable caricaturist and depicted a great number of the numerous English tourists that passed through Florence at this time. Apthorp features in one entitled *The Golden Asses*,⁴ held at the Lewis Walpole Library, and is the sixth figure from the left. The painting takes its name from a golden donkey upon which Patch sits. This is turn is inspired by a poem by Machiavelli warning against getting too close to this 'rough and obstinate herd'.

¹ Sold New York, Sotheby's, 30 January 2014, lot 299.

² See F. J. B. Watson, 'Thomas Patch (1725–1782), notes on his life, together with a catalogue of his known works', *Walpole Society*, vol. XXVIII, Oxford 1940, p. 19

³ Royal Collection, inv. no. 406983. See, *Grand Tour, The Lure of Italy in the Eighteenth Century*, A. Wilton and I. Bignamini (ed.), London 1996, p. 27, fig. 4, reproduced.

⁴ See, Wilton and Bignamini 1996, p. 85, cat. no. 41, reproduced.

£ 12,000-18,000

€ 14,100-21,100 US\$ 15,600-23,400



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NICOLAS BERTIN

Paris 1667/68 - 1736

Moses defending the daughters of Jethro

oil on canvas, in a French Regence carved and gilt wood frame

95.9 x 131.7 cm.; 37³/₄ x 51⁷/₈ in.

Bertin depicted this subject in at least three paintings of different compositions which are, respectively, in the Musée de l'Hôtel Sandelin, Saint-Omer (inv. 274 CM),¹ the Musée Lambinet, Versailles (inv. no. 83.9.1),² and that sold London, Bonhams, 30 October 2013, lot 232.

¹ T. Lefrançois, *Nicolas Bertin (1668–1736). Peintre d'histoire*, Neuilly-sur-Seine 1981, pp. 102–03, cat. no. 5, reproduced fig. 33.

² C. Gendre et al., *Peintures du Musée Lambinet à Versailles*, Paris 2005, p. 22, cat. no. 38, reproduced.

W £ 15,000-20,000

€ 17,600-23,500 US\$ 19,500-26,000



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THE PROPERTY OF A PRIVATE COLLECTOR

WILLIAM JAMES MULLER

Bristol 1812 - 1845

Florence, a view of the city and the River Arno from San Miniato

oil on canvas

86.6 x 133.5 cm.; 34 $\frac{1}{8}$ x 52 $\frac{1}{2}$ in.

PROVENANCE

Anonymous sale, London, Sotheby's, 13 July 1994, lot 119;

With Galerie Bernheimer, Munich.

LITERATURE

N. Neal Solly, *Memoir of the life of William James Muller*, London 1875, p. 332;

C.G.E. Bunt, *The art and life of William James Muller*, Leigh-on-Sea 1948, p. 95.

Muller made a tour to the continent in 1834 with his friend and fellow painter, George Arthur Fripp (1813–1895). An account of the journey is given in Solly's biography, based on information provided by Fripp, who said of Muller that 'he never knew so pleasant a fellow to travel with... he possessed such a vein of humour and so much observation, that he had something amusing or witty to say on every passing event.'¹ The pair travelled through Belgium, Germany and Switzerland before staying in Venice for two months. They arrived in Florence on 27 November and remained only a few days before continuing to Rome. Though Solly records that there was little time for sketching in the city, 'A Large Picture of Florence' is recorded among his 'Principal Oil-Pictures.'²

¹ Solly 1875, p. 35.

² Solly 1875, p. 332.

£ 25,000-35,000

€ 29,300-41,100 US\$ 32,400-45,400



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THE PROPERTY OF A FAMILY

ANGELICA KAUFFMANN, R.A.

Coira 1741 - 1807 Rome

Portrait of Johann Friedrich Reiffenstein (1719–1793)

oil on canvas
63.2 x 51.5 cm.; 24⁷/₈ x 20¹/₄ in.

PROVENANCE

Theodore Hämmerle (1859–1930), Vienna, 11 November 1912;
Thence by family descent.

EXHIBITED

Vaduz, Liechtensteinische Staatlichen Kunstsammlung, *Hommage an Angelika Kauffmann*, June - September 1992, no. 48; Rome, Accademia Nazionale di San Luca e L'Istituto Nazionale per la Grafica, *Angelika Kauffmann e Roma*, 11 September – 7 November 1998, no. 33; Saint Petersburg, The Hermitage, *Dal mito al progetto: la cultura architettonica dei maestri italiani e ticinesi nella Russia neoclassica*; 5 October 2003 – 18 April 2004, no. 43;

Bregenz, Vorarlberger Landesmuseum, and Schwarzenberg, Angelika Kauffmann Museum, *Angelika Kauffmann, A woman of immense talent*; 14 June – 5 November 2007; Schwarzenberg, Angelika Kauffmann Museum, *Angelika Kauffmann, Wahlverwandte*, 12 June – 26 October 2010.

LITERATURE

O. Sandner, *Hommage an Angelika Kauffmann*, exh. cat., Milan 1992, cat. no. 48;
O. Sandner, *Angelika Kauffmann e Roma*, exh. cat., Rome 1998, p. 38, cat. no. 33, reproduced;
N. Navone and L. Tedeschi, *Dal mito al progetto: la cultura architettonica dei maestri italiani e ticinesi nella Russia neoclassica*, vol. I, exh. cat., Mendrisio 2004, p. 158, cat. no. 43, reproduced fig. 108;
T. Natter, *Angelika Kauffmann, A woman of immense talent*, exh. cat., Ostfildern 2007, p. 166, reproduced p. 167, fig. 79;
P. Zudrell, in *Angelika Kauffmann, Wahlverwandte*, exh. cat., Hobenems 2010.

This portrait of Angelika Kauffmann's close friend Johann Friedrich Reiffenstein (1719–1793) remained in her possession until her death. Kauffmann was so fond of the sitter and of his portrait that it was mentioned in her will as a bequest to her cousin and confidant Johann

Kauffmann, to whom she also left an unfinished portrait of her beloved husband Anton Zucci, a portrait of her father, and her own portrait by Joshua Reynolds.

Kauffmann and Reiffenstein first met in Italy in 1762 when Kauffmann executed an etched portrait of him.¹ When Kauffmann later moved permanently to Rome in 1782, she and Reiffenstein struck up a friendship. In his capacity as *cicerone*, Reiffenstein was the first stop for German and Russian travellers in Rome. As a part of his introduction to life in Rome, Reiffenstein would take tourists to the studios of the principle painters, including that of Kauffmann. He is known also to have acted as an art agent, handling sales and willingly sharing his knowledge. He and Kauffmann became very close, and his death in 1793 was a severe blow to her.

A drawn study for the present portrait is in the collection of the Vorarlberger Landesmuseum, Bregenz.²

¹ B. Baumgärtel, *Angelika Kauffmann*, exh. cat., Ostfildern 1998, p. 122, cat. no. 15, reproduced.

² Inv. no. Z389; Natter 2007, p. 166, reproduced fig. 78.

£ 50,000-70,000

€ 59,000-82,500 US\$ 65,000-91,000

THE PROPERTY OF A PRIVATE COLLECTOR

**JEAN-LOUIS-ERNEST
MEISSONIER**

Lyon 1815 - 1891 Paris

Study of a horse and ridersigned with monograph lower left: *EM*

oil on panel

22.6 x 10 cm.; 8⁷/₈ x 3⁷/₈ in.**PROVENANCE**

Artist's studio sale, Paris, Chevallier Duchesne, 12–15 and 18–20 May 1893, lot 334, for 1850 francs;

Anonymous sale, London, Christie's, 18 November 1994, lot 190.

This fluid sketch by the celebrated Napoleonic painter Meissonier probably served as a study for a painting he exhibited at the Salon in 1878 entitled *Antibes. La Promenade à Cheval* now at the Musée d'Orsay, Paris.¹ The same horse can also be identified in *Un Général et son Aide-de-Camp* of 1879 in the Metropolitan Museum of Art, New York, and again in *Le Guide* of 1874, in the collection of the Yale University Art Gallery.²

¹ See P. Samsovici et al., *Ernest Meissonier: rétrospective*, exh. cat., Musée des Beaux-Arts de Lyon, 25 March – 27 June 1993, p. 150, no. 74.

² See Samsovici 1993, p. 199, figs 7 and 8.

£ 10,000-15,000**€ 11,800-17,600 US\$ 13,000-19,500**

191 ACTUAL SIZE



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PROPERTY FROM A PRIVATE COLLECTION

GEORGIUS JACOBUS JOHANNES VAN OS

The Hague 1782 - 1861 Paris

An opulent flower still life

signed and dated lower left: *G.J.J. van Os. 1837*

oil on canvas

82 x 66.1 cm.; 32¼ x 26 in.

PROVENANCE

With M. Wolff, Amsterdam;

From whom acquired by a private collector,
The Netherlands, 1920s;

By whose descendants sold ('Property of a Dutch
Family'), Amsterdam, Christie's, 25 October
2005, lot 201;

With Richard Green, London;

From whom acquired by the present owner.

LITERATURE

F.M. Huebner, *De Romantische Schilderkunst in
de Nederlanden 1780-1840*, The Hague, 1942,
reproduced fig. 73.

Painted in 1837, this is a masterpiece by the
leading Dutch still-life painter of his time.

The bouquet depicted in the present work
features Phacelia (only introduced to Europe
from California in 1836), Slipper Flowers (first
imported from Chilli and Peru in 1823), Mahonia
(North America, 1820) and Sun Cactus (Central
Mexico, 1815). While flowers such as Peonies,
Tulips and African Marigolds, and shrubs such
as Rhododendron and Tea Tree, were known in
the Netherlands since the eighteenth century,
their blooms were nevertheless highly coveted,
luxurious items at the time.

£ 80,000-120,000

€ 94,000-141,000 US\$ 104,000-156,000

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		£
		£
		£
		£
		£
		£
		£
		£

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

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

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

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

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

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

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

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

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

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

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

◊ Guaranteed Property

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

▲ Property in which Sotheby's has an Ownership Interest

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

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable

bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. 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.

□ No Reserve

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

⊕ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €)

Royalty Rate

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

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

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section

on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

II Monumental

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

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post

Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

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

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

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

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

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

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

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

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and

shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

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

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and;
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

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

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

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

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction; **Counterfeit** is as defined in Sotheby's Authenticity Guarantee;

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

Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT; **Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

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

representatives);
Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;
Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);
VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

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

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

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

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

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

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

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or

condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in

Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall

together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

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

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

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

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

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

Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.29

£1 = €1.17

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_E_&_SUS

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

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

2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 STYLE OF.....; FOLLOWER OF GIOVANNI BELLINI

In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

6 MANNER OF GIOVANNI BELLINI

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

7 AFTER GIOVANNI BELLINI

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

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

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

10 Dimensions are given height before width

1/03 NBS_GLOS_OMP



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures,

Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



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

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