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OLD MASTERS

DAY SALE

LONDON 7 DECEMBER 2017



FRONT & BACK COVER
LOT 146 (DETAIL)
THIS PAGE
LOT 192 (DETAIL)

A detailed section of a classical painting, likely a Renaissance work. It depicts a woman's upper body and hands. She has voluminous, curly reddish-brown hair adorned with a jeweled headband. Her skin is rendered with soft, realistic tones. She is wearing a blue garment with a gold and red jeweled clasp. Her hands are delicately holding a single white flower with a green stem. The background is dark and textured, suggesting a draped fabric or a shadowed interior. The overall style is characteristic of the High Renaissance, with a focus on anatomical accuracy and idealized beauty.

OLD MASTERS

DAY SALE



OLD MASTERS

DAY SALE

AUCTION IN LONDON
7 DECEMBER 2017
SALE L17037
10.30 AM

EXHIBITION

Friday 1 December
9 am-4.30 pm

Saturday 2 December
12 noon-5 pm

Sunday 3 December
12 noon-5 pm

Monday 4 December
9 am-4.30 pm

Tuesday 5 December
9 am-4.30 pm

Wednesday 6 December
9 am-1 pm

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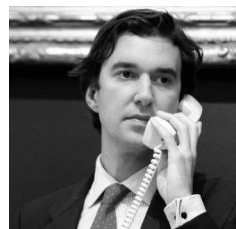


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CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	OLD MASTERS DAY SALE: LOTS 101–224
127	ABSENTEE BID FORM
129	BUYING AT AUCTION
130	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
131	CONDITIONS OF BUSINESS FOR BUYERS
133	WAREHOUSE, STORAGE, COLLECTION INFORMATION
134	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
135	INTERNATIONAL DEPARTMENTS
136	INDEX SOTHEBY'S EUROPE



101

101

PROPERTY FROM A GERMAN PRIVATE
COLLECTION

SPINELLO DI LUCA SPINELLI, CALLED SPINELLO ARETINO

Arezzo 1350/52 - 1410

The Agony in the Garden

with brushed inventory number on the reverse:

'No. 549'

oil and gold ground on poplar panel

20.8 x 32.6 cm.; 8¼ x 12⅞ in.

PROVENANCE

Private collection, Koblenz;

With Galerie Dr. Riedl, Munich, 2002 (as Florentine School, circa 1390, circle of Spinello Aretino), from whom acquired by the present owner.

EXHIBITED

Berlin, Gemäldegalerie, *Geschichten auf Gold. Bilderzählungen in der frühen italienisch Malerei*, 4 November 2005 - 26 February 2006, no. 13.

LITERATURE

S. Weppelmann, *Spinello Aretino und die toskanische Malerei des 14. Jahrhunderts*, Florence 2003, pp. 330-31, cat. no. 92b, reproduced p. 330;

S. Weppelmann, in *Geschichten auf Gold. Bilderzählungen in der frühen italienisch Malerei*, exh. cat., Berlin 2005, pp. 200-05, cat. no. 13c, reproduced in colour p. 202;

S. Weppelmann, *Spinello Aretino e la pittura del trecento in Toscana*, Florence 2011, pp. 342-44, cat. no. 92b, reproduced pp. 342-43.

Though the altarpiece beneath which this panel would have been situated is as yet unknown, two other panels (from the likely original five or seven sections) from the same predella have been identified, depicting other scenes from Christ's Passion: *Christ washing the feet of the Apostles* and *The Descent of the Holy Spirit*.¹ These two panels also have brushed inventory numbers on the reverse, in the same hand as that of the present work, which both read 'No. 564.' As well as sharing almost identical dimensions, the panels are alike in their punchwork, palette and conception. Weppelmann dates all three panels to the last years of Spinello's life.

¹ 20.5 x 35.5 cm. and 20.5 x 35.9 cm., respectively. Both with Galleria Moretti, Florence, in 2010; see Weppelmann 2005, pp. 200-05, cat. nos 13a and 13b, reproduced in colour pp. 200-01.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600



102

102

THE PROPERTY OF A GENTLEMAN

NERI DI BICCI

Florence 1419 - 1491

Tobias and the Archangel Raphael

tempera on panel, unframed
 painted surface: 43 x 28.7 cm.; 17 x 11¼ in.
 overall: 49.6 x 35.2 cm.; 19½ x 13⅞ in.

PROVENANCE

Acquired by the father of the present owner during the 1950s;
 Thence by inheritance.

This is a relatively early work by Neri di Bicci, datable on stylistic grounds to the 1450s or 60s. The distinctive figure types, still reminiscent of the work of his father Bicci di Lorenzo, can be compared closely to those in the artist's painting of *Saint Felicitas and her Seven Sons*, in the Chiesa di Santa Felicità in Florence.¹

Another treatment of the subject was sold New York, Sotheby's, 28 January 2010, lot 235.

We are grateful to Professore Andrea de Marchi for endorsing the attribution to Neri di Bicci, on the basis of a photograph, and for pointing out that this is a relatively early work.

¹ See B. Berenson, *Italian Pictures of the Renaissance. Florentine School*, vol. II, London 1963, reproduced figure 918.

± £ 30,000-40,000

€ 33,700-44,900 US\$ 39,600-53,000



103

103

THE PROPERTY OF A GENTLEMAN

NICOLAUS KENTNER THE ELDER

active in Lienz in the 1450s

Saints George, John the Baptist and Cyriacus

oil on panel
82 x 68 cm.; 32 ¼ x 26 ¾ in.

PROVENANCE

Anonymous sale, Munich, Faber, 18-19 October 1965, lot 71 (as Bohemian school circa 1400-1410), where purchased by the father of the present owner;
Thence by inheritance.

We are grateful to Dr. Robert Suckale for proposing the attribution to Nicholas Kentner the Elder from Lienz, and for suggesting a dating for the present panel of *circa* 1430 - 1440. Dr. Suckale notes particular similarities with the frescos by Kentner depicting the *Holy trinity with four Angels* in the apse of the chapel of Schloss Bruck, near Lienz, which is signed and dated 1452, and further frescos depicting the *Seven acts of Mercy*, dated to 1454 in the parish church of Saint Andrä in Lienz.¹

The saint on the right is traditionally identified as the third century Christian martyr Saint Cyriacus, credited with the exorcizing of a demon from the daughter of the Emperor Diocletian, but has also more recently been associated with the local Tyrolean Saint Valentine of Passau.

¹ See E. Egg, *Kunst in Tirol*, vol. I, Innsbruck 1970-72, p. 104, reproduced in black and white p. 105.

‡ £ 15,000-20,000
€ 16,900-22,500 US\$ 19,800-26,400



104

104

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

TUSCAN SCHOOL, CIRCA
1450

A diptych: The Annunciation

tempera on panel, in an applied frame
painted surface of each panel: 32.1 x 19.8 cm.;
12⁵/₈ x 7³/₄ in.

overall closed dimensions: 41.1 x 28.5 cm.; 16¹/₈
x 11¹/₄ in.

overall open dimensions: 41.1 x 57.4 cm.; 16¹/₈ x
22⁵/₈ in.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400



105

105

GIROLAMO MARCHESI, CALLED GIROLAMO DA COTIGNOLA

Cotignola circa 1471 - 1550

The Visitation

oil on panel, with an unidentified collector's red
wax seal on the reverse
64.1 x 47.7 cm; 25¼ x 18¾ in.

PROVENANCE

Anonymous sale, London, Christie's, 7 July 2000,
lot 197, for £26,000 (as Attributed to Biagio
Pupini).

LITERATURE

P. Ervas, 'Per Girolamo Marchesi. Dagli esordi al
soggiorno bolognese', in *Proporzioni*, VI, 2005
(2007), p. 75, note 34, reproduced fig. 131 (here
and below as Cotignola);

R. Zama, *Girolamo Marchesi*, Faenza 2007, pp.
162-3, cat. no. 74, reproduced;

A. Donati, *Girolamo Marchesi da Cotignola*, San
Marino 2007, p. 158, cat. no. 63, reproduced.

The work can be dated on the basis of style to the
1520s.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400



106

106

PROPERTY FROM A SPANISH PRIVATE
COLLECTION

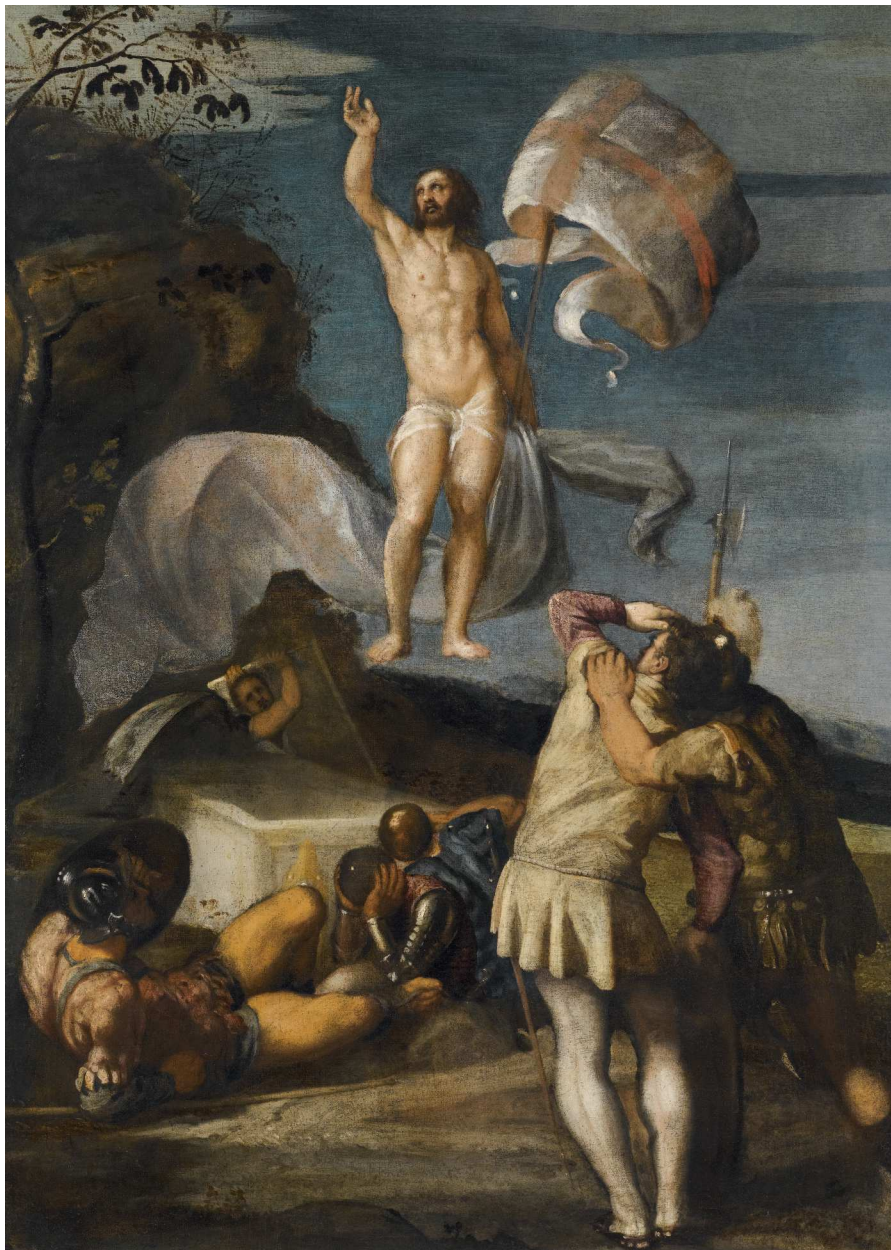
ITALIAN SCHOOL, 16TH CENTURY

Ecce homo

oil on panel
31 x 25.3 cm.; 12¼ x 10 in.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



107

107

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

CIRCLE OF TIZIANO VECELLIO, CALLED TITIAN

The Resurrection of Christ

oil on canvas
117.3 x 84.9 cm.; 46¼ x 33½ in.

PROVENANCE

Chancellor Konrad Adenauer (1876–1967);
Acquired from the above by Heinz Kisters
(1912–1977);

His sale ('Collection formed by Chancellor Konrad Adenauer, the Property of Heinz Kisters'), London, Christie's, 26 June 1970, lot 4, (as Francesco Vecellio) where unsold; Thence by inheritance.

Long thought to be by Titian's elder brother Francesco Vecellio (c. 1475–1560), this *Resurrection* is clearly indebted to Titian's treatment of the same scene in the Galleria Nazionale delle Marche, Urbino.¹ Whilst Francesco's own treatment of the scene of the resurrection on the organ door shutters in the Church of San Salvador, Venice, is indeed also similar to his brother's painting in Urbino, it is

different in style to that of the present lot. The curved pose of the soldier at the right who shield his eyes from the light omitted by the risen Christ is very closely related to the soldier in Titian's Urbino *Resurrection*. The modelling here is also softer; the voluminous drapery and billowing flags; the bent arm of Christ; the angle of the tomb and naturalistic setting are all closer to the Urbino canvas than to Francesco's.

¹ See P. Humfrey, *Titian, The Complete Paintings*, London 2007, p. 191, cat. no. 137B, reproduced.

‡ £ 20,000-30,000
€ 22,500-33,700 US\$ 26,400-39,600



108

108

WORKSHOP OF GIOVANNI
BATTISTA NALDINI

Fiesole circa 1537 - 1591 Florence

The Holy Family with the infant Saint
John the Baptist

oil on panel
90.8 x 74.2 cm.; 35¾ x 29¼ in.

This composition is derived from the signed
painting by Naldini of 1584, recorded in the
Fondazione Zeri photo archive (no. 34841) as in
the collection of G. Bosco (?), Rome.

‡ £ 15,000-20,000
€ 16,900-22,500 US\$ 19,800-26,400



109

109

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

ANTONIO DEL CERAIUOLO

Active 1500-1550

The Madonna and Child with the Infant Saint John the Baptist

oil on panel

95.1 x 72.3 cm.; 37½ x 28½ in.

The artist of this well preserved Renaissance panel was a pupil of Lorenzo di Credi and subsequently of Ridolfo Ghirlandaio. A very similar painting, clearly based on the same cartoon, differs in the details of the landscape and is in the Cincinnati Art Museum. A less ornate version, in which the Christ Child is shown clothed, was sold in these Rooms, 22 May 1968, lot 97.

£ 50,000-70,000

€ 56,500-79,000 US\$ 66,000-92,500

PROPERTY FROM A NOBLE FAMILY

GIOVANNI GALIZZI

active in Venice 1543 - died 1565

The Holy Family with Mary Magdalene

oil on canvas

136 x 178.5 cm.; 53½ x 70¼ in.

PROVENANCE

Sedelmeyer sale, Vienna, Sedelmeyer, 20-21 December 1872, lot 86 (as Bonifazio Veronese) for 1610 Florins;

Purchased at the above sale by Heinrich von Ferstel (1828-1883), Vienna, his inventory number 3 (as Bonifazio Veronese).

W £ 30,000-50,000

€ 33,700-56,500 US\$ 39,600-66,000

We are grateful to Professor Peter Humfrey and Robert Echols for proposing and endorsing the attribution to Galizzi on inspection of photographs. Until now, this *Holy Family* had been identified as the work of Bonifacio de' Pitati, called Bonifacio Veronese (1487-1553). Galizzi was in fact of the younger generation of Venetian artists influenced by Bonifacio, indeed his paintings have historically often been confused with those of the young Jacopo Tintoretto, for whom Bonifacio was also an important influence.

Galizzi is known from two signed and dated works, both from churches outside Bergamo but identified in inscriptions as painted in Venice. The treatment here of the drapery over the Madonna's bust, and the rendering of her pose, is particularly comparable to the Madonna in Galizzi's *Adoration of the Magi*, executed toward the end of the 1540s.¹ The overall composition, however, is more Bellinesque and in keeping with his *Sacra Conversazione* 'types' produced in the earlier years of that decade.

Heinrich von Ferstel was an Austrian architect and professor known for the vital role he played in the construction of late 19th century Vienna. He designed the first significant church of the Gothic Revival; the Votive Church (1856-79) in Vienna.

¹ R. Echols, 'Giovanni Galizzi and the Problem of the Young Tintoretto', in *Artibus et Historiae*, vol. 16, no. 31, 1995, p. 92, reproduced fig. 21.





111



Fig.1. *The Fishmongers*, Private collection.



112

111

BARTOLOMEO PASSAROTTI

Bologna 1529 - 1592 Rome

Study for the head of a man looking down

oil on paper, laid on canvas
48 x 35.5 cm.; 18⁷/₈ x 14 in.

This is a preparatory study for one of the figures in Passerotti's *Fishmongers*, in a private collection (fig. 1). The *Fishmongers* was part of series of four pictures in the Mattei Collection in Rome, which included *The Butchers*, another *Fishmongers* in the Galleria Nazionale di Palazzo Barberini,

Rome, and the *Chicken Sellers* in the Fondazione Longhi in Florence.¹ Head studies sketched on paper became popular in Bologna in around 1580, particularly with the Carracci family: see, for example, the head study on paper sold in these Rooms, 5 July 2017, lot 30.

The attribution for this and the following lot has been endorsed by Professor Daniele Benati.

¹ See A. Ghirardi, *Passerotti, catalogo generale*, Rimini 1990, pp. 236-37, cat. nos 64 and 65, and pp. 238-39, cat. no. 66, all reproduced.

£ 30,000-50,000
€ 33,700-56,500 US\$ 39,600-66,000

112

BARTOLOMEO PASSAROTTI

Bologna 1529 - 1592 Rome

Study for the head of a man looking up

oil on paper, laid on canvas
51.5 x 37 cm.; 20¹/₄ x 14⁵/₈ in.

See note to previous lot.

£ 30,000-50,000
€ 33,700-56,500 US\$ 39,600-66,000



113

113

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

POMPONIO ALLEGRI

Correggio 1521 - after 1593

The Rest on the Flight into Egypt

oil on panel
38.5 x 29 cm.; 15¹/₈ x 11¹/₂ in.

PROVENANCE

With Benjamin Vandergucht (1753-1794), painter turned picture dealer;
Purchased from the above in 1789 by Sir Abraham Hume, Bt. (d. 1838), of Ashbridge Park, and by descent;

Anonymous sale, London, Christie's, 8 December 1972, lot 14, for 3,200 gns. (as Girolamo Mazzola Bedoli);

Acquired there or shortly after by the father of the present owner;
Thence by inheritance.

LITERATURE

Sir Abraham Hume, *A Descriptive Catalogue of a Collection of Pictures, Comprehending Specimens of All the Various Schools of Painting...*, 1824, no. 56 (as Correggio);

A.R. Milstein, *The Paintings of Girolamo Bedoli*, New York 1978, p. 362, reproduced fig. 154 (as Pomponio Allegri).

Pomponio Allegri was the son of one of the most celebrated Renaissance painters, Antonio Allegri, known as Correggio. Having learnt the rudiments of art from his father before he died when Pomponio was only thirteen, Pomponio was taught principally by Francesco Rondani, one of



114

115

Correggio's pupils. Pomponio received important commissions in Parma, including a fresco in the cathedral, which depicts Moses and the Israelites on Mount Sinai.

We are grateful to Professor David Ekserdjian for noting the derivation of the figure of Joseph in the present painting from a drawing of a standing man by Parmigianino (Musée du Louvre, Paris),¹ which was also copied by Girolamo Mazzola Bedoli in his painting of the Raising of Drusiana (Museo di Palazzo Ducale, Mantua).²

¹ Inv. no. 6394; see A.E. Popham, *Catalogue of the Drawings of Parmigianino*, New Haven and London 1971, vol. I, p. 137, cat. no. 374, reproduced vol. II, plate 197.

² See D. Ekserdjian, 'Sui disegni di Parmigianino e i dipinti del Bedoli: una questione di influssi', in L. Fornari Schianchi (ed.), *Parmigianino e il manierismo europeo: Atti del Convegno internazionale di studi - Parma, 13-15 giugno 2002*, Milan 2002, pp. 237-41, figs 1-2.

± £ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,800

114

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

BARTOLOMEO PASSAROTTI

Bologna 1529 - 1592 Rome

Ecce Homo

oil on canvas
66.7 x 57.4 cm.; 26¹/₄ x 22⁵/₈ in.

We are grateful to Professore Daniele Benati for endorsing the attribution to Passerotti upon inspection of photographs.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600

VINCENZO CAMPI

Cremona 1530/5 - 1591

The ill-matched lovers

oil on panel
44.4 x 63.2 cm.; 17¹/₂ x 24⁷/₈ in.

We are grateful to Professore Marco Tanzi for endorsing the attribution to Vincenzo Campi upon inspection of photographs.

± £ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600

116

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

PAUWELS FRANCK, CALLED PAOLO FIAMMINGO

Antwerp (?) circa 1540 - 1596 Venice

An Allegory of Water

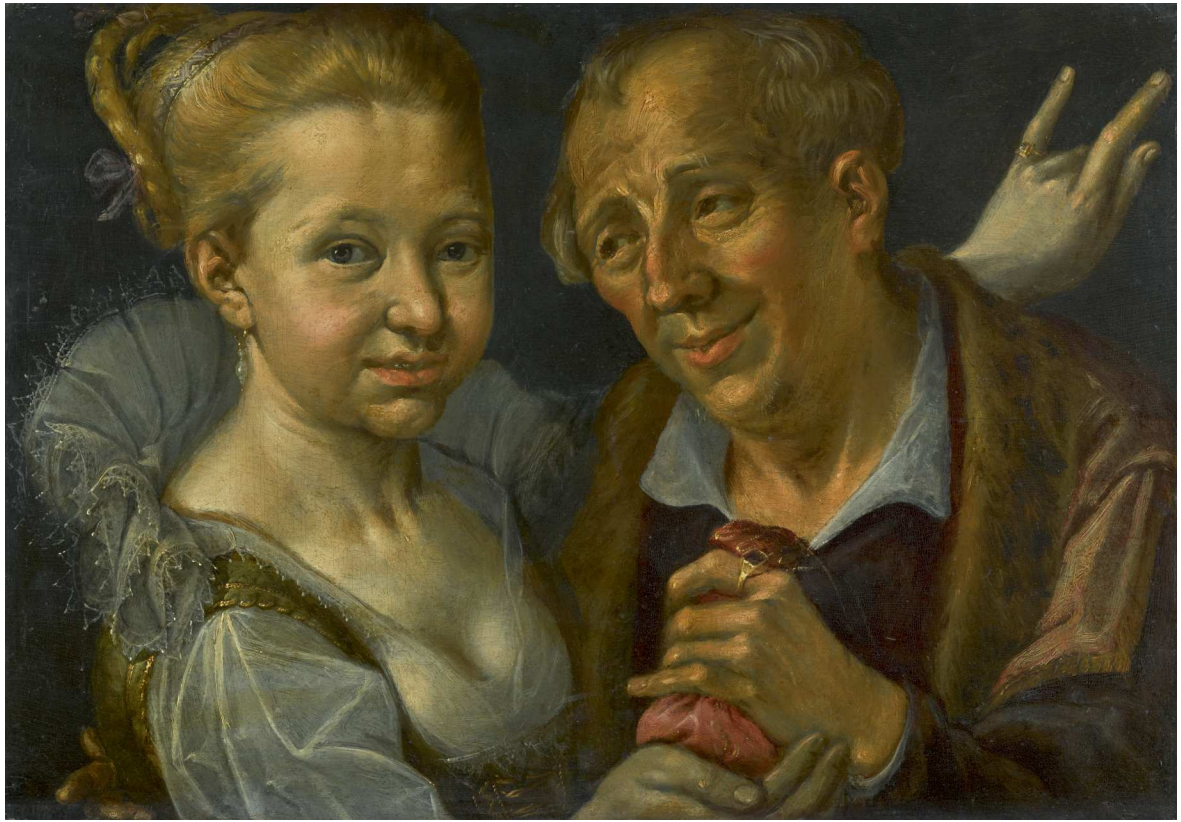
oil on canvas
155.5 x 217.4 cm.; 61¹/₄ x 85⁵/₈ in.

PROVENANCE

Conde de Adanero Collection, Spain, no. 109; Colegio oficial de arquitectos, Madrid (according to a label on the reverse); Private Collection, Spain; Anonymous sale, London, Sotheby's, 12 December 2002, lot 120.

W £ 12,000-18,000

€ 13,500-20,300 US\$ 15,900-23,800



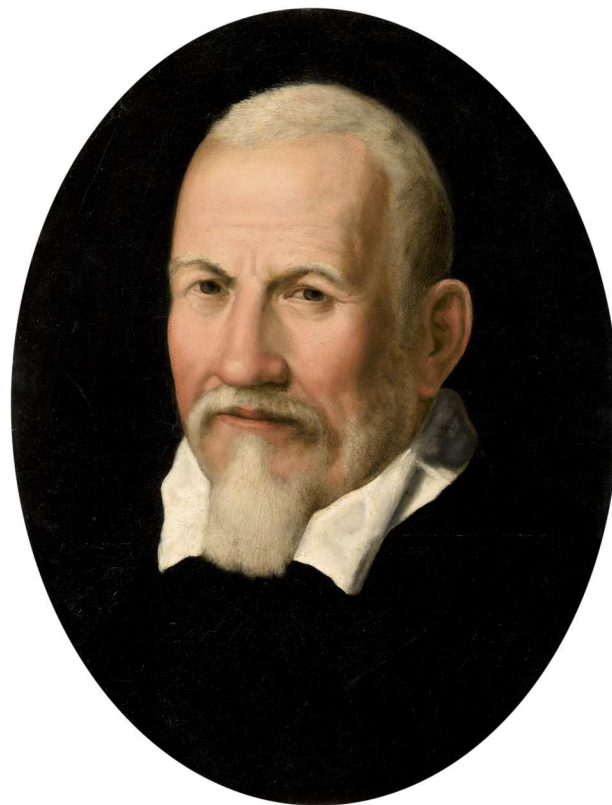
115



116



117



118

117

GIOVAN BERNARDO LAMA

active Naples, second half 16th Century

Madonna and Child

oil on panel
73.7 x 60.4 cm.; 29 x 23¾ in.

Although usually a painter of grand public works Lama's beautifully preserved and vividly coloured *Madonna and Child* is typical of his more intimate commissions produced for private patrons. The composition relates closely to two panels which Leone de Castris dates to late in the artist's career, from the late 1580s and 1590s; the first is in the collection in the Musei Vaticani, Rome, and the second is listed as in a private collection, Naples.¹ The figure of the Madonna in these paintings appear to be a loose redaction of that in one of his most famous compositions, the *Deposition* in the church of SS. Severino e Sossio, Naples (dated to the 1580s)² which the artist seemingly reinterpreted for these smaller scale devotional compositions.

We are grateful to Professore Pierluigi Leone de Castris for confirming the attribution of the present work to Lama on the basis of photographs.

¹ See P. Leone de Castris, *Pittura del Cinquecento a Napoli 1540-1573*, Naples 1996, p. 260; for illustrations of the related group, see p. 268.

² See P. Leone de Castris, *Pittura del Cinquecento a Napoli 1573-1606, L'ultima maniera*, Naples 1991, p. 27.

‡ £ 15,000-20,000
€ 16,900-22,500 US\$ 19,800-26,400

118

CIRCLE OF DOMENICO ZAMPIERI, CALLED DOMENICHINO

Portrait of a gentleman

oil on slate, unframed
49 x 38 cm.; 19¼ x 15 in.

This slate is a reduced, period repetition of Domenichino's *Portrait of Paolo Spada*, from circa 1615-18, in the Galleria Spada, Rome.¹

¹ Canvas, 82 by 64 cm; see R. Spear, *Domenichino*, Yale 1982, vol. I, pp. 187-88, cat. no. 47, reproduced vol. II, fig. 162.

£ 10,000-15,000
€ 11,300-16,900 US\$ 13,200-19,800



119

119

POLIDORO DA CARAVAGGIO

Caravaggio between 1490-1500 - 1543 Messina

The Adoration of the Shepherds

oil on panel, shaped top, unframed
154 x 82 cm.; 60⁹/₈ x 32¹/₄ in.

PROVENANCE

A religious institution, Dublin;
Anonymous sale, London, Christie's, 9 April
2003, lot 90, for £40,000.

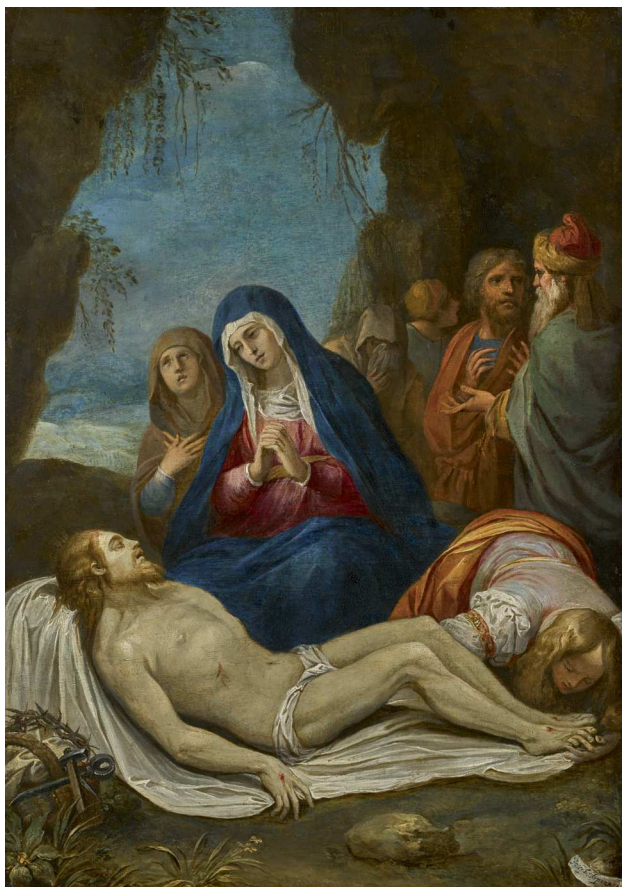
The lot is accompanied by a copy of a letter endorsing the attribution by Professor Pierluigi Leone de Castris, author of the monograph dedicated to the artist. He believes this to be a mature work by Polidoro, datable to his Sicilian sojourn during the 1530s. The coarse wooden panel is typical of Polidoro's Sicilian phase, when he often painted on doors or made use of pieces of furniture as supports.

Leone de Castris proposes that a drawing in the Louvre, inv. no. 6068, may be a first idea in the development of the design of the present work.¹

¹ P. Leone de Castris, *Polidoro da Caravaggio. L'opera completa*, Naples 2001, p. 485, cat. no. D209, reproduced p. 414, fig. 513.

W £ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600



120

120

GIUSEPPE CESARI, CALLED IL CAVALIER D'ARPINO

Arpino 1568 - 1640 Rome

Pietà

signed lower right: *Joseph. Arpin...*

oil on copper

33.5 x 23.8 cm.; 13 $\frac{1}{8}$ x 9 $\frac{3}{8}$ in.

PROVENANCE

Harry Beyer, Munich.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400



121

121

LUCA CAMBIASO

Moneglia 1527 - 1585 Madrid

Madonna and Child

oil on canvas

68.3 x 50.3 cm.; 26 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in.

The leading artist in Genoa in the 16th century, Cambiaso made his name through the grand fresco schemes he designed and executed, often in collaboration, in churches and palaces throughout Genoa. In the last fifteen years of his life his interest turned more towards religious subjects for private collectors, such as the present work, the stark lighting and simplicity of composition serving to heighten devotional expression.

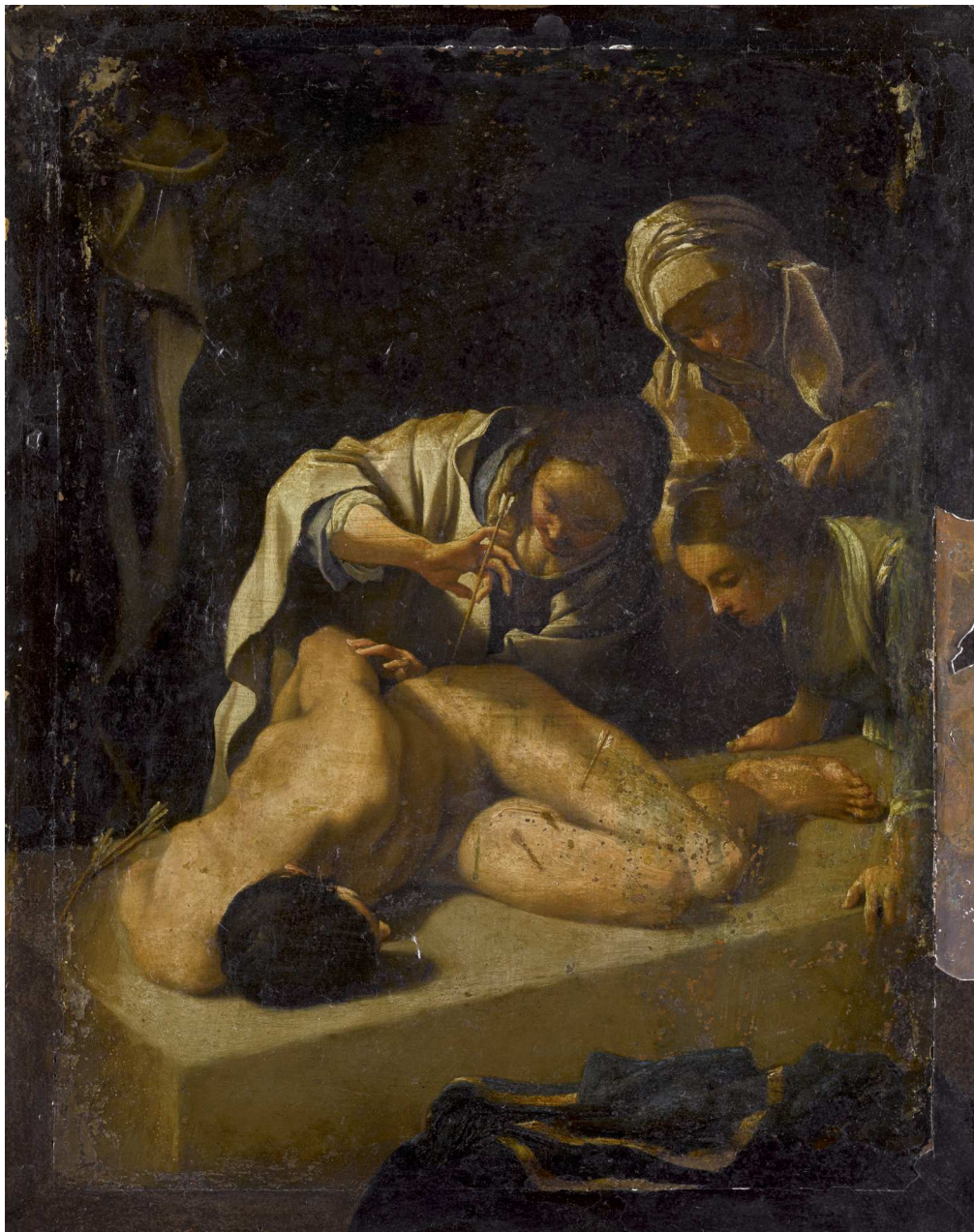
Two other autograph versions of this composition are, respectively, in the Museo dell'Accademia Ligustica di Belle Arti, Genoa,¹ and in the Galleria degli Uffizi, Florence, both datable to between 1570-75.²

¹ Inv. no. 59, oil on canvas, 67 x 56 cm.; see B. Suida Manning and W. Suida, *Luca Cambiaso - la vita e le opere*, Milan 1958, p. 63, reproduced plate CLV, fig. 250.

² Inv. no. 776, oil on canvas, 74 x 57 cm.; see Suida Manning and Suida 1958, p. 135, reproduced plate CLVI, fig. 252.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600



122

122

BARTOLOMEO SCHEDONI

Formigine near Modena 1578 - 1615 Parma

Saint Irene tending Saint Sebastian

oil on copper, later affixed onto a larger copper with extensions: 47 x 37.4 cm.; 18½ x 14¾ in. original size: 43.3 x 33 cm.; 17 x 13 in.

Unrecorded in modern literature, this painting on copper has recently emerged and is here restored to Schedoni's known oeuvre. Only one other version of the composition is recorded, a very large canvas in the Capodimonte museum in Naples (185x125cm) which is unfinished and

which was listed amongst the goods remaining in Schedoni's house upon his death. The original state of the copper (without the later extensions) largely corresponds to the composition of the Naples canvas. There are however differences in the details: Saint Irene's undergarment is here blue where it is yellow in the Naples canvas; the headdress of the rearmost figure differs, as does the clothing of the woman leaning in from the right; the pile of drapery in the foreground, here blue and with a gold-embroidered edge, is of a plain ochre in the Naples canvas; and the Naples canvas omits all arrows, presumably a final detail that would have been added but for the artist's

untimely demise. The presence of incised lines that are visible around parts of the contour of St. Sebastian (along the ball of his foot and lower contour of his right thigh, for example) suggests the transfer of the design from a drawing or cartoon.

We are grateful to Professore Emilio Negro and Nicosetta Roio for endorsing the attribution to Schedoni, on the basis of photographs.

£ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500

PROPERTY FROM A PRIVATE COLLECTION

PEDRO MACHUCA

Toledo c. 1490 - 1550 Granada

The Baptism of Christoil and gold on panel
99 x 70.3 cm.; 39 x 27¾ in.**PROVENANCE**

Han Coray (1880–1974), Zurich (as Bramantino);
With Giuseppe Bellesi, London;
With Frederick Mont, New York, by 1965;
Anonymous sale, Lucerne, Galerie Fischer,
26 November – 2 December 1968, lot 3173,
reproduced (as Andrea Sabatini);
Anonymous sale, Lucerne, Galerie Fischer, 12–13
June 1970, lot 77, unsold (as Andrea Sabatini);
Anonymous sale, Lucerne, Galerie Fischer, 21–22
June 1974, lot 73 (as Andrea Sabatini);
Acquired at the above by the father of the present
owner;
Thence by inheritance.

‡ £ 30,000-40,000

€ 33,700-44,900 US\$ 39,600-53,000

LITERATURE

P. Giusti and P. Leone de Castris, *Forastieri e regnicoli. La pittura moderna a Napoli nel primo Cinquecento*, Naples 1985, p. 44 (as Machuca, circa 1518);
N. Dacos, 'Pedro Machuca', in *Andrea da Salerno nel Rinascimento meridionale*, G. Previtali (ed.), exh. cat., Padua 1986, Florence 1986, p. 248 (as not by Machuca);
P. Giusti and P. Leone de Castris, *Pittura del Cinquecento a Napoli*, Naples 1988, pp. 37, 42 and p. 54, n. 16, reproduced in black and white p. 39, fig. 32 (as Machuca);
P. Leone de Castris in *Pedro Machuca a Napoli. Due nuovi dipinti per il Museo di Capodimonte*, P. Leone de Castris (ed.), exh. cat., Naples 1992, p. 30 (as Machuca, circa 1518);
R. López Guzmán and G. Espinosa Spínola, *Pedro Machuca*, Granada 2001, p. 71 (as not by Machuca);
P. Leone de Castris, *Andrea Sabatini da Salerno. Il Raffaello di Napoli*, Naples 2017, p. 126 n. 12 (as Machuca, circa 1518).

Pierluigi Leone de Castris was the first to recognise this intensely idiosyncratic painting with its beautiful lakeside landscape as the work of Pedro Machuca.¹ When, in 1985, he published the *Baptism of Christ* for the first time, he characterised the face of Christ and the putti as typical of Machuca, comparing them to similar figures in the artist's earliest documented work in Italy, his signed and dated *Madonna of Suffrage* of 1517, a painting now at the Museo del Prado, Madrid.² He also found affinities with the *Madonna and Child* at the Galleria Sabauda, Turin.³ The plasticity of forms and frozen gestures evident in the *Baptism* recall Michelangelo's frescoes on the Sistine ceiling. Raphael-esque elements also surface in his work. Machuca was an associate of Raphael, and a number of frescoes in the Vatican Logge have been attributed to him. According to Leone de Castris this painting may be among his last Roman works, datable to about 1518 or 1519. It is likely that by the following year he had returned to Spain with his father, where he settled in Granada.

Recently Dott.ssa Anna Bisceglia has endorsed the attribution to Machuca on the basis of a photograph.⁴ She has suggested a Neapolitan context for the commission. We are grateful to her for her comments on the painting and to Professore Pierluigi Leone de Castris for his help in cataloguing this lot.

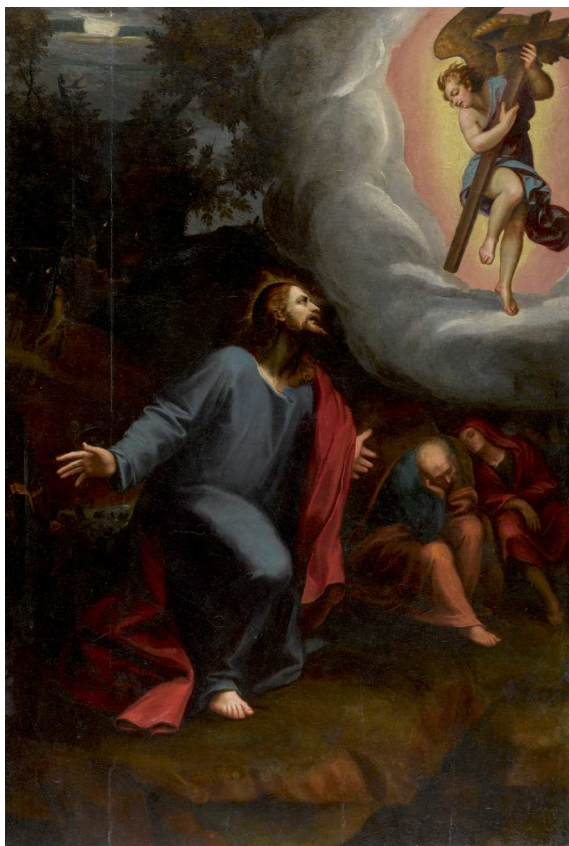
¹ It had previously been listed in the photographic archive of the Fondazione Zeri with an attribution to Andrea Sabatini, also called Andrea da Salerno (c. 1487–1530). This in turn revised an earlier tentative attribution to Pellegrino Munari made by Federico Zeri in October 1952.

² P02579; oil on poplar panel, 167 x 135 cm. Reproduced in colour in *Norma e capriccio. Spagnoli in Italia agli esordi della 'maniera moderna'*, T. Mozzati and A. Natali (eds), exh. cat., Florence 2013, p. 295.

³ Reproduced in Giusti and Leone de Castris 1988, p. 38, fig. 29.

⁴ Written communication, 24 October 2017.





124

124

PROPERTY FROM A SPANISH PRIVATE COLLECTION

JUAN SARIÑENA

Aragon 1545 - 1619 Valencia

Christ in the Garden of Gethsemane

oil on pine panel
118.3 x 79 cm.; 46½ x 31⅛ in.

PROVENANCE

Don Nicolás Fos Fortunato and Doña Fortunata Cebolla Grau, circa 1850; Thence by family descent.

EXHIBITED

Valencia, Museo de Bellas Artes, *Juan Sariñena (1545-1619). Pintor de la Contrarreforma en Valencia*, 19 December 2007 - 23 March 2008, no. 28.

LITERATURE

F.B. Doménech, *Juan Sariñena (1545-1619). Pintor de la Contrarreforma en Valencia*, exhibition catalogue, Valencia 2007/8, p. 138, cat. no. 28, reproduced.

£ 30,000-40,000

€ 33,700-44,900 US\$ 39,600-53,000



125

125

JOAN MACIP, CALLED JOAN DE JOANES

Valencia 1510 - 1579

Christ carrying the cross

oil on panel, unframed
78.5 x 61 cm.; 30⅞ x 24 in.

PROVENANCE

Possibly Marqués de Scala, Valencia (see below).

Another, slightly larger, autograph version of the present composition, but with Christ depicted against a distant rocky landscape with figures walking up to Golgotha, and an arched top, is in the collection at the Colegio del Corpus Christi, Valencia.¹

The coat-of-arms to the lower right is said to be that of the Marqués de Scala, a noble family from Valencia. The presence of their arms would indicate their ownership of the panel at some point in its history though the arms are now too damaged to be certain of this traditional identification.

¹ See F. Benito Doménech, *Joan de Joanes, Una Nueva Visión del artista y su obra*, exh. cat., Valencia 2000, p. 112, cat. no. 27, reproduced p. 113.

£ 30,000-40,000

€ 33,700-44,900 US\$ 39,600-53,000

126

PROPERTY FROM A SPANISH PRIVATE COLLECTION.

ONOFRE FALCÓ

active in Valencia in the middle of the 16th century

Christ on the Mount of Olives

oil on panel
76.9 x 67 cm.; 30¼ x 26⅜ in.

PROVENANCE

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

We are grateful to José Gómez Frechina for proposing the attribution to Onofre Falcó, who became painter to the Kingdom of Valencia in 1556, on inspection of photographs.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600





127

127

THE PROPERTY OF A NOBLEMAN

ATTRIBUTED
TO FRANCESCO
MONTEMEZZANO

Verona circa 1540 - 1620 (?)

Portrait of a noblewoman, in an elaborate dress with high lace collar, a palazzo in a garden beyond

oil on canvas, in a carved and gilt wood frame, the reverse with an unidentified red wax collector's(?) seal

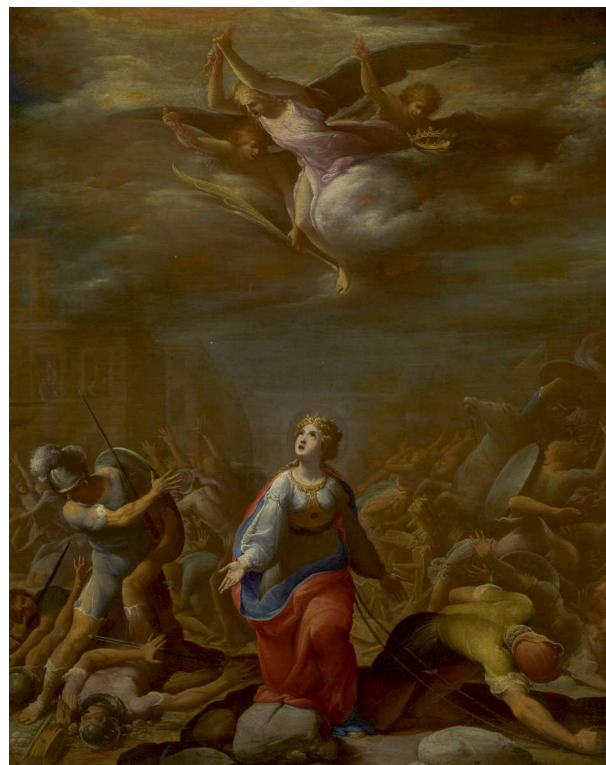
96 x 83 cm.; 37¾ x 32¾ in.

PROVENANCE

Ferdinand Edouard, Baron von Stumm (1845 – 1925), Schloß Rausch-Holzhausen, Hessen; Thence by descent.

£ 12,000-18,000

€ 13,500-20,300 US\$ 15,900-23,800



128

128

NORTH ITALIAN SCHOOL,
FIRST HALF 17TH CENTURY

Martyrdom of Saint Catherine of
Alexandria

indistinctly signed in monogram on the rock, lower right: G[...]

oil on canvas, unlined
108.8 x 87 cm.; 42⅞ x 34¼ in.

This painting depicts the moment at which the spiked wheel, devised by the Emperor Maxentius to torture Catherine, was destroyed from heaven by a thunderbolt, here wielded by the angels who also bear her crown - alluding to her royal birth - and her martyr's palm.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



129

129

SCHOOL OF MADRID, 17TH CENTURY

Portrait of a protonotary

indistinctly inscribed upper left: *R...CLIX*
oil on canvas
82 x 66 cm.; 32¼ x 26 in.

PROVENANCE

With Thomas Agnew & Sons, London (their label on the reverse);
Anonymous sale, London, Christies, 18 May 1990, lot 34 (as Bolognese School, circa 1660), where unsold.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

THE PROPERTY OF A PRIVATE COLLECTOR

FRANCESCO ALBANI

Bologna 1578 - 1660

The Holy Family in a landscape

oil on copper, unframed, with brushed inventory number 89, stencilled inventory number 2574 and the later inscription: *Luis Carrache* on the reverse. 49.8 x 40.7 cm.; 19 $\frac{5}{8}$ x 16 in.

PROVENANCE

Acquired by the present owner from an Austrian private collection about fifteen years ago.

LITERATURE

Possibly C.C. Malvasia, *Felsina pittrice. Vite de' pittori bolognesi*, Bologna 1678, vol. II, p. 197; Possibly M. Oretti, *Notizie de' professori del disegno cioè pittori, scultori e architetti bolognesi e forestieri di sua scuola*, Ms. B.127, c. 1769, Biblioteca Comunale dell'Archiginnasio, Bologna, fols 460–461;

E. Van Schaak, *Francesco Albani*, Ph.D. Diss. Columbia University, New York 1969, Appendix D, no. 60 (under missing works);

C.R. Puglisi, *Francesco Albani*, New Haven and London 1999, pp. 64, 210, cat. no. 145, reproduced plate XXII.

£ 100,000-150,000

€ 113,000-169,000 US\$ 132,000-198,000

The present painting is the only known extant version of a famous composition by Albani recorded in early sources. Malvasia in his *Lives* of the Bolognese painters of 1678 describes a picture in the collection of Prince Maffeo Barberini in his palace on the Monte di Pietà in Rome: *Il tremendissimo rame della Madonna che lava i panni, che porti loro da S. Gioseffo, vengono dagli angeli stesi, per asciuttarsi, su' rami degli arbori* ('The most tremendous copper panel of the Madonna who washes linens that St. Joseph gives to the angels to hang up to dry on the tree branches'). The painting appears twice in the inventories of the collection of the Prince, the first dating to after 1672 and the second (and more complete) drawn up the year after his death in 1686. Prince Maffeo died in 1685, leaving as heir to his estate and titles his eldest son Urbano. The Albani does not, however, appear in the list of fifty-eight pictures in his collection made by the painter Carlo Maratta in or after 1686, and thereafter it seems to disappear from view in the Barberini collections.¹

At much the same time, at least one and possibly two versions of this composition are also recorded in early French inventories of the seventeenth and eighteenth-centuries. The first of these is as early as 1685, when a painting is recorded in the possession of the Parisian collector Jean-Baptiste Colbert, Marquis de Seignelay (1651–1690), described as '... une Vierge communément appellée la petite Laveuse'.² This appellation is significant, for it seems to be the first time that the Albani was known by the name which would make it one of the most celebrated of his works in France. The seventeenth-century presence of the picture in France is confirmed by an undated engraving by Guillaume Vallet (1632–1704). This, or a second Parisian version, was then probably subsequently acquired by the Abbé François de Camps (1643–1723). At an unknown date it was purchased by Philippe II, Duc d'Orléans (1674–1723), and it remained in the Orléans collection at the Palais Royal until its dispersal after the Revolution by Louis Philippe Duc d'Orléans (1747–1793).³

In 1798 the Orléans version was included among the pictures sold in London at Bryan's Gallery, as lot 65.⁴ Here it was one of three paintings by Albani bought by John Maitland (?1754–1831) of Woodford Hall, Essex, and cost 400 guineas. But while the other two, a *St John preaching in the desert* and a *Christ appearing to the Magdalene* were included in Maitland's posthumous sale at Christie's on 30 July 1831, the copper of *La Laveuse* had already gone from his collection.⁵ The Orléans version thereafter seems to disappear from sight, for it is not listed in any records of art sales in England in the early nineteenth century despite its fame. In our present state of knowledge, therefore, it is not currently possible to identify this copper with any certainty with that in either the Barberini or Maitland collections. The inventory marks on the back of the copper panel (fig. 1) are not matched by any of those in the Italian or French collections, nor by any record of subsequent auction sales in England.

We are grateful to Dr. Catherine R. Puglisi for confirming the attribution to Francesco Albani, following first-hand inspection of the original. She dates the painting among Albani's mature works of the 1640s. Copies are recorded in the Cathedral at Coutances and in the Gemäldegalerie in Dresden.

¹ M.A. Lavin, *Seventeenth-century Barberini documents and Inventories of Art*, New York, 1975, pp. 421–22.

² C. Le Maire, *Paris ancien et nouveau*, Paris 1685, III, pp. 265–66. The Marquis was the son and heir of Louis XIV's great minister Jean-Baptiste Colbert (1619–1683).

³ C. Stryjenski, *La Galerie du Régent Philippe Duc d'Orléans*, Paris 1913, p. 172, no. 274.

⁴ Bryan's Gallery, *A Catalogue of the Orleans' Italian Pictures... 26 December 1798 and days following*, London 1798, no. 65.

⁵ Puglisi 1999, cat. nos 94.v.e and 106.v.b. The subsequent history of the *Noli me Tangere* is unknown until its re-appearance in the Busiri Vici collection in the twentieth-century. The *Saint John preaching* was apparently purchased by a family member, and passed by descent until sold London, Christie's, 10 July 1992, lot 62. Another version (which also claims the Orléans provenance) is at Bowood. The 1831 sale included eight other paintings from the Orléans collection, including other Bolognese pictures by or attributed to Guido Reni, Annibale Carracci and Domenichino.





131

131

SCHOOL OF BRUGES,
SECOND HALF OF THE 16TH
CENTURY

Madonna and Child

oil on oak panel
94 x 73.5 cm.; 37 x 28⁷/₈ in.

PROVENANCE

Eugene Victor Thaw, New York.

LITERATURE

D. De Vos, 'De Madonna-en-kindtypologie bij Rogier van der Weyden en enkele minder gekende Flemalteske voorlopers', *Jahrbuch der Berliner Museen*, 13, 1971, p. 147, no. 65.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,800

132

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

WORKSHOP OF JOOS VAN
CLEVE

Cleve (?) Date Unknown - 1540/1 Antwerp

Virgin and Child with a pear

oil on oak panel, lozenge shaped
35 x 35 cm.; 13³/₄ x 13³/₄ in.

PROVENANCE

Henry Louis Bischoffsheim (1829-1909), Bute House, South Audley Street, London; His deceased sale, London, Christie's, 7 May 1926, lot 76 (as Bernaert van Orley), for 95 guineas.

LITERATURE

J. O. Hand, *Joos van Cleve. The Complete Paintings*, New Haven & London 2004, p. 180, cat. no. 106.1 (as workshop or copy of Joos).

In addition to the present panel, there are two further treatments of this composition which are believed to have been executed in van Cleve's workshop circa 1525; one is listed in the collection of Dr J. H. van Heek, Huis Bergh, 's-Heerenberg,¹ and the other was with Douwes in Amsterdam in 2007.² The van Heek and Douwes versions are very alike, down to the smallest details, and so are assumed to have been created using the same cartoon. In the present *Virgin and Child* small differences are

apparent; the angle of the Christ Child's head has been altered; he clasps a pear in his raised hand, not an apple; the placement of the Virgin's fingers is different. These alterations and the artists confident draughtsmanship (visible in infra-red throughout the modelling of the infant's face and neck) and subsequent changes made at the 'painting stage' (visible for example in the wrist of the Virgin) betrays an independent and competent hand and lends the present panel a uniqueness within van Cleve's oeuvre.³ The lozenge shaped panel used in the three versions, is also unique in the works of the artist and enhances the intimacy of the scene which was no doubt intended for private devotion.

Following first-hand inspection, Micha Leeflang has confirmed the present work to be from the workshop of van Cleve, with possible assistance from the master himself. On the basis of photographs, Peter van den Brink has also commented on the extremely high quality of the present panel, and has suggested a slightly later dating in or shortly after 1530.

¹ J. O. Hand, *Joos van Cleve. The Complete Paintings*, New Haven & London 2004, p. 180, no. 106, reproduced fig. 154, as workshop of Joos.

² Max J. Friedländer, *Early Netherlandish Painting*, vol. IXa, Leiden 1972, p. 63, no. 61a, and Hand 2004, p. 180, under no. 106.4, both as location unknown.

³ Infra-red images are available upon request from the department.

£ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000



132



133

133

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

NORTH NETHERLANDISH SCHOOL, CIRCA 1520

Portrait of a man

oil on panel, shaped top
41.3 x 29.5 cm.; 16¼ x 11⅝ in.

PROVENANCE

Kirkeland Jamieson, England, 1830;
With Frank T. Sabin, London, 1928;
With D. Katz, Dieren, 1939;
Acquired by the father of the present owner by 1963;
Thence by inheritance.

EXHIBITED

Stuttgart, Staatsgalerie, *Meisterwerke aus Baden-Württembergischem Privatbesitz*, 1958-59, no. 126;
Nuremberg, Germanisches Nationalmuseum, *Sammlung Heinz Kisters: altdeutsche und altniederländische Gemälde*, 25 June - 15 September 1963, no. 82.

LITERATURE

K. Arndt, in *Kunstchronik*, 1958, p. 354;
Y. Hackenbroch, *Enseignes. Renaissance Hat Jewels*, Florence 1996, pp. 237-39, reproduced fig. 234.

The emblem of the sunflower in bloom on the hat of the present sitter has unfortunately not helped to identify him but, as Yvonne Hackenbroch hypothesised in her 1996 publication (see *Literature*), it may well have a

religious significance and perhaps denotes the sitter's turning to God. A remarkably similar hat, perched nonchalantly at an angle, is worn by Jan van Wassanaer in a portrait by Jan Mostaert, in the Musée du Louvre, Paris, datable to circa 1520.¹ If the wearing of this style of hat was, as is supposed, a fleeting fashion, it would seem appropriate to apply a similar date of execution to the present work.

The curious gesture made by the sitter with his right hand is echoed in a painting by Mostaert in the Rijksmuseum, Amsterdam.² This painting was itself, for a long time, attributed to Mostaert by scholars including Edward Plietzsch and Max. J. Friedländer (copies of whose certificates accompany this lot, dated 1957 and 1958 respectively), though Friedländer did not publish it. Gustav Glück, who also concurred with the attribution to Mostaert, dated the present portrait



134



135

134

PROPERTY FROM A PERSIAN PRIVATE COLLECTION

CIRCLE OF THE MASTER OF THE FEMALE HALF LENGTHS

The Magdalen, half-length, at a table in a black dress and an embroidered collar, reading a book and holding a gilt cup

oil on oak panel
68.4 x 54.5 cm.; 26⁷/₈ x 21¹/₂ cm.

PROVENANCE

Hollingworth Magniac, Colworth House, Bedfordshire;
His posthumous sale, London, Christie's, 4 July 1892, lot 102 (as a portrait of 'Marguerite van Gest... Replica of a picture at Versailles'), for 75 Guineas to 'Lady de R[othschild?];
Anonymous sale, Christie's London, 10 July 2002, lot 17, where acquired by the present owner.

£ 15,000-20,000
€ 16,900-22,500 US\$ 19,800-26,400

to circa 1510 on the basis of a comparison with the artist's *Portrait of Joost van Bronckhorst* (who wears another comparable hat), in the Petit Palais, Paris, which he dated to that year.³ More recently, the portrait has been considered to be by an artist working in Mostaert's ambit and heavily influenced by his work.

¹ Inv. no. 2481b; see M.J. Friedländer, *Early Netherlandish Painting...*, vol. X, Leyden/Brussels 1973, pp. 71-72, cat. no. 29, reproduced plate 19. The portrait can be dated to after 1516 on account of Wasseñaer wearing the Order of the Golden Fleece, which he received in 1516. That Wasseñaer was dead by 1523 provides a neat *terminus ante quem* for its execution.

² See Friedländer 1973, p. 72, cat. no. 32, reproduced plate 21.

³ See Friedländer 1973, p. 71, cat. no. 76, reproduced plate 18.

± £ 30,000-40,000
€ 33,700-44,900 US\$ 39,600-53,000

135

THE PROPERTY OF A LADY

ANTWERP SCHOOL, MID-16TH CENTURY

Portrait of a lady, three-quarter length, wearing black with gold chains, a ruff, and holding a pomander

oil on panel, in tortoiseshell frame
99 x 73.4 cm.; 39 x 28⁷/₈ in.

PROVENANCE

With Lane Fine Art, London, circa 1978-82.

© £ 12,000-18,000
€ 13,500-20,300 US\$ 15,900-23,800



136

136

NETHERLANDISH SCHOOL, CIRCA 1540

The Circumcision of Christ

oil on panel, shaped top and bottom edges
140 x 103 cm.; 55½ x 40½ in.

PROVENANCE

Rothschild, London,¹ by 1923;
Private Collection, England;

With Kleinberger Galleries, New York, 1929;
Collection of Prince de Ligne;
By whom sold, London, Sotheby's, 10 July 1968,
lot 85 (as Attributed to Goswin van der Weyden),
for 5,000 Pounds, to Marsworth;
Spanish private collection.

EXHIBITED

New York, Kleinberger Galleries, *Loan Exhibition
of Flemish Primitives*, 1929, no. 53 (as Goswin van
der Weyden).

¹ This panel is not recorded in the collection of the Rothschild banking family in England; it seems possible that this provenance relates to The Sackville Gallery, a dealership specialising in old master paintings run by Max Rothschild from 1908 until his death in 1939.

W £ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500



137

137

THE PROPERTY OF A GENTLEMAN

SOUTH GERMAN SCHOOL, CIRCA 1600

Portrait of an Ambassador

oil on oak panel, unframed
111 x 89 cm.; 43 x 35 in.

PROVENANCE

Acquired by the present owner circa 1970.

Dendrochronological testing of this oak panel indicates a likely execution date of between *circa* 1590 and *circa* 1606.¹ The clearly expensive outfit of the sitter implies he was a person of significant standing and he has been tentatively proposed to be an ambassador of the Ottoman Empire to the Hapsburg Court. One possibility would be Ibrahim, the Polish convert Joachim Strasz, who went to Frankfurt on a celebrated mission in 1562, and to Austria in 1568. Another might

be the dragoman-diplomat Mahmud, who was of Hungarian origin, and went to Prague in 1575.

The armour the sitter wears is probably Augsburgian, but with anomalies in design that make it hard to identify with any certainty. The under skirt is woven with silver thread, and is decorated with the crescent moon of Islam and with eight pointed stars, each woven in gold thread and stitched with pearls and gemstones; the armour is trimmed in red velvet and edged in a running motif of musical instruments. Relations between the Habsburg Monarchy and the Ottoman Empire at the turn of the century were fractious. The Long Turkish War (or Thirteen Years' War) only finished in 1606 with the successful resistance of Prince of Transylvania, Stephen Bocskay (who had the support of the Ottoman Empire), to the forces for Emperor Rudolf II, which resulted in the Treaty of Vienna. The treaty significantly stabilized the Habsburg–Ottoman frontier. A 1596 print of Bocskay's nephew, Sigismund Báthory, Prince of

Transylvania (1573–1613), depicts the sitter with a similar haircut to that of the present sitter, with its unusual shaved sides and longer top.

Infrared reflectography does not reveal any distinct underdrawing, but there a number of significant *pentimenti* visible. The sitter was initially depicted between two square columns. It would appear that the green curtain was added at a later stage, and was painted over the aforementioned columns. During the addition of the curtain, the profile of the sitter and positioning of his arm was adjusted. The table with the turban was also added over the right hand column. The now concealed columns both appear quite 'finished' suggesting that this compositional change occurred late in the painting's execution.

¹ Report provided by Ian Tyers Tree-ring Analysis, June 2015.

£ 60,000-80,000
€ 67,500-90,000 US\$ 79,500-106,000



138

138

FLEMISH SCHOOL, EARLY 17TH CENTURY

The Last Judgement

oil on panel
33.2 x 48 cm.; 13¹/₈ x 18⁷/₈ in.

PROVENANCE

J. David Gonzenbach (1738-1810), St. Gallen;
Art market, Switzerland, 1962;
Private Collection, Switzerland;
Anonymous sale, Bern, Dobiaschofsky, 10 - 13

May 2017, lot 302 (as circle of Jacob de Backer
and Frans Francken II).

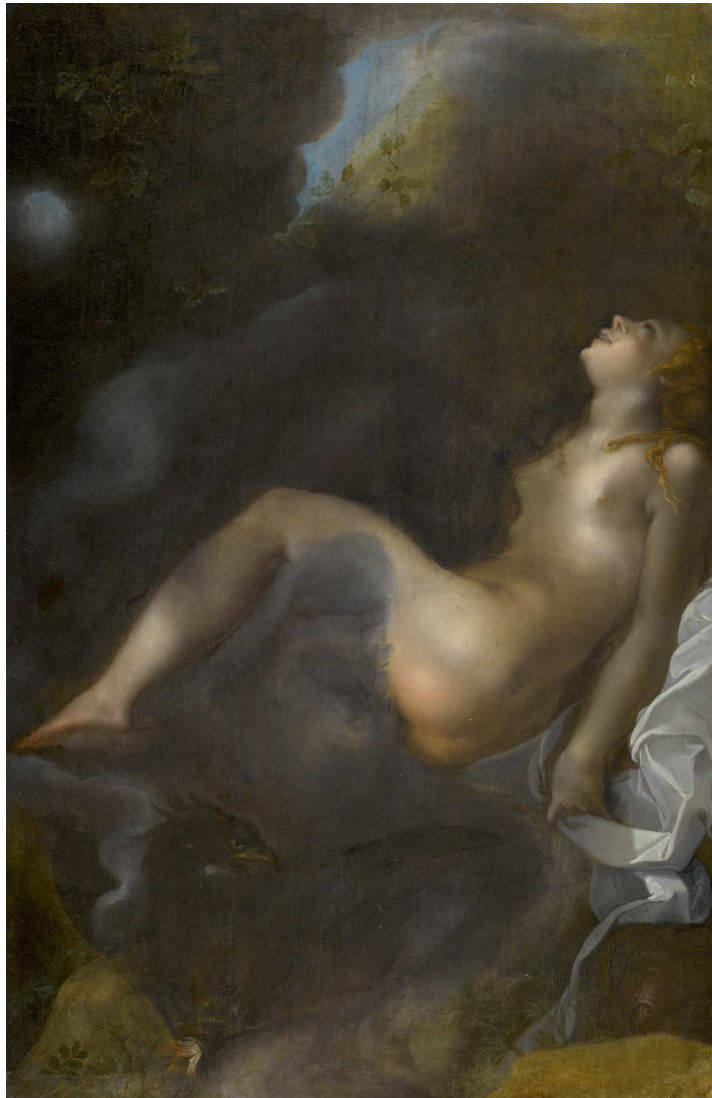
This is the highest quality of three variants of
the subject, all with differences, the others being
in the John G. Johnson collection, Philadelphia
(inv. no. 407) where attributed to a follower of
Jacob de Backer, the other having been sold
Stockholm, Bukowski, 2 December 2005, lot
689, where associated with Frans Francken the
Younger. The painting has a close association
with a work in the Kunsthistorisches museum in
Vienna by Hieronymus Francken in which the
saviour angel recurs in precisely the same form.

Other elements bring to mind the work of Jan
Brueghel the Elder, particularly the hellish figures
in the lower right which recall those in his own
treatment of the subject of 1601 formerly with
Galerie de Boer, Amsterdam.¹

¹ K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere*, vol. II,
Lingen 2008, pp. 661-3, cat. no. 322, reproduced.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600



139

139

THE PROPERTY OF A FAMILY

MATTHÄUS GUNDELACH

Hessen 1566 (?) - 1653/4 Augsburg

Jupiter and Io

oil on alder wood panel
61 x 39.8 cm.; 24 x 15 $\frac{5}{8}$ in.

PROVENANCE

Said to have been seized by the King of Poland following the siege of Dresden in the Seven Years' War, and presented to Caspar de Chesne, Colonel in the Guard of the King of Poland, by whom described in letters written in Warsaw on 20th December 1799 and 11th January 1800 to his nephew, Graf Friedrich-Heinrich von Borcke, as "my Correggio";
By inheritance to his sister;
By inheritance to her son, Graf Friedrich-Heinrich von Borcke;

By inheritance to his son, who offered it for sale (as Correggio) to the King of Prussia in an undated letter, in which he refers to it having belonged to his late father (Graf von Borcke), whom he names;

Acquired by the grandfather of the present owners from an antique shop in Bad Godesberg in 1948.

This picture was clearly inspired by Correggio, and in particular by his painting of the same subject in Vienna, Kunsthistorisches Museum, so it is not surprising that it used to be believed to be by Correggio. Matthäus Gundelach was the principal associate of Joseph Heintz the Elder, and upon Heintz' death in 1609 succeeded him as Imperial Kammermaler and married his widow. After he left Prague, probably in 1615, he worked for the Duke of Wurttemberg and settled in Augsburg in 1617. This picture however is strongly Rudolfinian in taste, and was probably painted in Prague. It is particularly

close to Joseph Heintz, who in turn was strongly influenced by Parmese Cinquecento painting, and in particular by Parmigianino, whose works he copied, and by Correggio. Correggio's *Jupiter and Io* was acquired by Rudolf II, and although it is not always believed to have gone onwards from Vienna to Prague, Gundelach clearly saw it in one of the two Imperial cities.

A similar picture, dependent on this composition and of a later date, was sold as 'attributed to Gundelach', Kempten, Allgauer, 15 January 2016, lot 1604.

We are grateful to Dr. Jürgen Zimmer for proposing the attribution to Gundelach from inspection of photographs, and for suggesting a date of execution between 1610 and 1614.

£ 30,000-50,000

€ 33,700-56,500 US\$ 39,600-66,000



140

140

FLEMISH SCHOOL, CIRCA
1600

The Assumption of the Virgin

oil on copper
41.4 x 32.5 cm.; 16¼ x 12¾ in.

£ 18,000-25,000

€ 20,300-28,100 US\$ 23,800-33,000



141

141

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

JOHANN KÖNIG

Nuremberg 1586 - 1642

Minerva visiting the Muses on Mount Helicon

indistinctly signed and dated lower left:

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

oil on panel

19.2 x 28.5 cm.; 7⁷/₈ x 11¹/₄ in.

PROVENANCE

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

LITERATURE

R. Baljühr, in E. Mai (ed.), *Das Kabinett
des Sammlers, Gemälde vom XV. bis XVIII
Jahrhundert*, Cologne 1993, pp. 149-150, under
no. 59.

The scene depicted is the visit of Minerva to the
Muses on Mount Helicon, mentioned by Ovid in
his Fifth Book of the *Metamorphoses* (Met. V.
250-268). This was a sacred place for the Muses
as it was the source for the two springs called
Aganippe and Hippocrene, which are visible here
in the background.

At least two further versions of this composition
by König are recorded, all with small variations
and unlike the present panel, on copper; one (20
x 29.5 cm.) in the Hessische Landesmuseum,
Darmstadt, recorded as being signed and dated
1619;¹ the second (19.5 x 28.6 cm.), formerly

in the collection of Dr. Hinrich Bischoff, signed
and dated 1624, was sold London, Sotheby's, 6
December 2006, lot 3. All three date from König's
activity in Augsburg. There is perhaps also a
larger, lost version, evidence of which appears in
an anonymous painting of *circa* 1645 of a gallery
interior; the so-called *Bronckorster Galeriebild* in
the collection of the Fürsten zu Salm at Schloss
Anholt.²

¹ See G. Bott, *Die Gemäldegalerie des Hessischen
Landesmuseums in Darmstadt*, Hanau 1968, p. 43, cat. no. 65
reproduced pl. 65.

² See A.W. Vliegenthart, *Bildersammlung der Fürsten zu Salm*,
Rhede 1981, p. 46, reproduced.

± £ 30,000-40,000
€ 33,700-44,900 US\$ 39,600-53,000

142 no lot



143

143

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

CORNELIS VERBEECK

Haarlem circa 1590 - in or after 1637

The beach at Egmond-aan-Zee

oil on oak panel

22.5 x 32 cm.; 8⁷/₈ x 12³/₈ in.

£ 6,000-8,000

€ 6,800-9,000 US\$ 8,000-10,600



144

144

THE PROPERTY OF A LADY

ROELANDT SAVERY

Kortrijk 1576 - 1639 Utrecht

Mountainous landscape with figures

signed lower right: SAVERY; and said to be dated 1609

oil on copper

25.8 x 18.7 cm.; 10¹/₈ x 7³/₈ in.

PROVENANCE

Dr. Hans Wetzlar (d. 1970), Amsterdam;

With Jülius Böhrer, Munich;

Acquired by Max Michel Forell, Christmas 1958;

Thence by descent to the present owner.

The present work is datable to *circa* 1609, during Savery's decade-long sojourn in Prague working at the court of Emperor Rudolf II. Artistic life at Rudolf's court was marked by the personal quality of his patronage and by the mutual influence of a small but diverse circle of protégés, including such painters as Bartholomeus Spranger and Hans von Aachen, as well as access to the greatest *Kunst-* and *Wunderkammer* of the day. In *circa* 1606-1607, Rudolf sent Savery on an expedition to the Tyrol to record the wonders of its landscape. The resultant drawings of mountains, fantastic rock formations, waterfalls and a variety of flora and fauna, are among the earliest interpretations of these natural

phenomena, which Savery enhanced in the studio and used as reference material for his subsequent landscape paintings. The present work is similar in composition and size to two pairs of paintings, both on copper and dated 1608, one in the Niedersächsische Landesgalerie, Hannover, and one which sold at Sotheby's, New York, 22 April 2015, for \$430,000.¹

¹ See J. Mullenmeister, *Roelant Savery*, Freren 1988, pp. 76, 211-13, cat. nos 46 and 47, reproduced pp. 210 and 211.

£ 30,000-40,000

€ 33,700-44,900 US\$ 39,600-53,000



145

145

PROPERTY FROM A PERSIAN PRIVATE
COLLECTION

FLEMISH SCHOOL, CIRCA 1600

Belshazzar's Feast

oil on oak panel
138 x 198.3 cm.; 54 $\frac{3}{8}$ x 78 $\frac{1}{8}$ in.

PROVENANCE

With Rafael Valls, London, 2001;
Anonymous sale, New York, Sotheby's, 22
January 2004, lot 228, where acquired by the
present owner.

W £ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600



146

146

PROPERTY FROM A PERSIAN PRIVATE
COLLECTION

ATTRIBUTED TO CLAUDE DÉRUET

Nancy circa 1588 - 1660

An allegory of love [?]: twelve
noblewomen seated in a garden,
each holding an arrow

oil on canvas

71.5 x 111.5 cm.; 28¼ x 43⅞ in.

PROVENANCE

Sir Charles Waldstein, subsequently Walston
(1856-1927), Newton Hall, Newton, Cambridge,
by whom acquired in circa 1900 (as Charles and
Henri Beaubrun, 'The Cour d'Amour of Marie de'
Medici');

Thence by family inheritance through his son,
Henry Walston, 1st Baron Walston (1912-91);
Anonymous sale, London, Christie's, 9 July 2003,
lot 63 (as Circle of Déruet), where acquired by the
present owner.

£ 30,000-50,000

€ 33,700-56,500 US\$ 39,600-66,000





147

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

FRANÇOIS DE NOMÉ,
CALLED MONSÙ DESIDERIO

Metz circa 1593 - after 1644 Naples

A pair of cathedral interiors with
figures worshipping

a pair, both oil on canvas
each: 30.2 x 44.6 cm.; 11⁷/₈ x 17¹/₂ in.
(2)

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600



148

148

THE PROPERTY OF A PRIVATE COLLECTOR (THE
RAFAEL BELGICA COLLECTION)

FLORIS GERRITZ VAN SCHOOTEN

Haarlem(?) vers 1590 - 1656 Haarlem

Still life of meat pies, bread, butter,
cheese and olives with glassware

signed in monogram left centre on the edge of the
plate: *FVS*

oil on oak panel

51.2 x 83.7 cm.; 20 $\frac{1}{8}$ x 33 in.

PROVENANCE

Anonymous sale, New York, Sotheby's, 3 June
1988, lot 57;

With Robert Jones Fine Art, TEFAF Maastricht,
1992, from whom acquired.

£ 50,000-70,000

€ 56,500-79,000 US\$ 66,000-92,500



149

149

THE PROPERTY OF A PRIVATE COLLECTOR (THE RAFAEL BELGICA COLLECTION)

NICOLAES LACHTROPIUS

active in Amsterdam and Alphen aan den Rijn
circa 1656-circa 1700

Still life of flowers in an ornate vase
on a marble ledge draped with a
cloth trimmed with gold braid

signed and dated upper left: *N. Lachtropius / Ano
1668.*

oil on canvas

66.7 x 52.9 cm.; 26¼ x 20⅞ in.

PROVENANCE

With Xaver Scheidwimmer, Munich, from whom
acquired.

Lachtropius painted forest-floor still lifes in
the style of Otto Marseus van Schrieck, but his
better-known flower still lifes such as this one are
strongly orientated towards those of Willem van
Aelst and Hendrik de Fromantou from the same

time. A similar picture, dated a year earlier, is in
the Rijksmuseum, Amsterdam.¹

¹ Inv. no. SK-A-771; see P.J.J. van Thiel, *All the paintings of the
Rijksmuseum in Amsterdam*, Amsterdam 1976, p. 332, cat.
no. A 771.

£ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000



150

150

THE PROPERTY OF A PRIVATE COLLECTOR (THE
RAFAEL BELGICA COLLECTION)

AERT VAN DER NEER

Amsterdam circa 1603/4 - 1677

Landscape with figures on the banks
of a river

signed lower right on the fence: *A. VanderNeer 1635*
oil on oak panel, circular
diameter: 57 cm.; 22½in.

PROVENANCE

Anonymous sale ('The Property of a Gentleman'),
London, Christie's, 23 April 1982, lot 87, for
£9,180;
With Noortman & Brod, London, Antiekbeurs
Delft, 1982, from whom acquired.

LITERATURE

Y. Prins, 'Een Familie van Kenstenaars en belating
pachters', in *Jaarboek van het Centraal Bureau
voor Genealogie*, The Hague 2000, p. 203;
W. Schulz, *Aert van der Neer*, Doornspijk 2002, p.
428, cat. no. 1223, reproduced fig. 76.

This is an early work by Van der Neer, painted
while his style adhered to the Flemish landscape
tradition espoused by his friend Jochem
Camphuysen, one of Van der Neer's key early
influences.

£ 30,000-40,000

€ 33,700-44,900 US\$ 39,600-53,000



151

151

THE PROPERTY OF A PRIVATE COLLECTOR (THE RAFAEL BELGICA COLLECTION)

JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

River landscape

signed in monogram and dated lower right: VG 1634
oil on oak panel, circular
diameter: 39.4 cm.; 15½ in.

PROVENANCE

With Gallery J. & A. Le Roy, Brussels;
By whom sold in 1890 to Charles Tyson Yerkes,
Chicago and after 1899, New York;
His deceased sale, New York, 5 April 1910, lot 29,
for \$1,550 to N. Glücksmann (as dated 1653);

With G. Wildenstein, Paris, London and New York,
around 1955;
With Adolphe Stein, Paris;
With Julius Böhler, Munich, Spring 1967;
With Xaver Scheidwimmer, Munich, from whom
acquired.

LITERATURE

C. Hofstede de Groot, *A catalogue raisonné...*, vol.
VIII, London 1927, pp. 189-90, cat. no. 744 (as
dated 1653);
H.-U. Beck, *Jan Van Goyen 1596-1656. Katalog
der Gemälde*, vol. II, Amsterdam 1973, p. 121, cat.
no. 122, reproduced.

Hans-Ulrich Beck suggested that a painting in the
Museum Ridder Smidt van Gelder in Antwerp,
also a tondo, dated 1633, might be a pendant to
this lot (Beck, 1973, p. 64, no. 123, reproduced).

Charles Yerkes (1837-1905) was a Philadelphia-
born financier, who was largely responsible for
the development of public transport systems
in Chicago in the 1880s and 90s, where he
controlled most of the street railway systems
including the famous Loop, and from 1900 in
London, where he electrified the District line and
controlled what are now the District, Bakerloo,
Northern and Piccadilly lines. Sarah Tyson
Halliwell advised him on his art purchases, most
of which consisted of sculptures by Rodin and
paintings of the Barbizon school and by French
academicians such as Gérôme and Bouguereau:
the present work seems to be rather a departure.

£ 30,000-40,000

€ 33,700-44,900 US\$ 39,600-53,000



152

152

THE PROPERTY OF A PRIVATE COLLECTOR (THE
RAFAEL BELGICA COLLECTION)

GIJSBERT GILLISZ. DE HONDECOETER

Utrecht 1604 – 1653

Animals in a landscape

signed in monogram lower left on the bank: *GDH*

oil on oak panel

59.2 x 75.2 cm.; 23¼ x 29⅝ in.

PROVENANCE

Anonymous sale, London, Sotheby's, 27 March
1974, lot 66;

With Herner Wengraf, London, 1976;

With Hoogsteder, The Hague, from whom
acquired.

EXHIBITED

London, Herner Wengraf Gallery, 1976, no. 2.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400



153

153

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

ESAIAS VAN DE VELDE

Amsterdam 1587 - 1630 The Hague

A cavalry battle in a landscape, a
church beyond

signed and dated lower centre: *E. V. Velde / 1630*
oil on oak panel
31.2 x 44.3 cm.; 12¼ x 17½ in.

PROVENANCE

Anonymous sale, Amsterdam, Arts & Antiques
Group (AAG), 15 April 2008, lot 11;
Dutch art market, from whence sold in 2008 to
Odette Welvaars, Amsterdam;
From whom bought by the present owners, circa
2009/10.

LITERATURE

A. Pechtold, *Ruitergevechten in de Tweede Helft
van de Tachtigjarige Oorlog*, doctoral diss., Leiden
1995, p. 19.

Several elements of the present composition
derive from Van de Velde's sketches, which he
often used as models. The two principal figures
on horseback in the foreground are found
respectively in two drawings, dated 1627, in the
Kröller-Möller Museum, Otterloo.¹

¹ Inv. nos 215, klein 2 (L.2249a) and 215, klein 3 (L.2249a); see
G. Keyes, *Esaias Van de Velde*, Doornspijk 1984, p. 218, cat.
nos. D16 and D17, reproduced plates 311 and 310.

£ 12,000-18,000

€ 13,500-20,300 US\$ 15,900-23,800

THE PROPERTY OF A EUROPEAN NOBLE FAMILY

CORNELIS DE HEEM

Leiden 1631 - 1695 Antwerp

Still life of fruit, including a melon, grapes, oranges and peaches, together with an artichoke, celery, walnuts and corn, arranged on a ledge with butterflies and snails before a stone grotto in a landscape

signed lower right on the ledge: *C. DE. HEEM. f.*
oil on canvas
64.4 x 78 cm.; 25¼ x 30¾ in.

PROVENANCE

Probably Mr J. Kneppelhout (1814–1885), Hemelsche Berg, Oosterbeek;
Probably by descent to the grandparents of the present owner in the 1920s;
Thence by descent.

£ 80,000-120,000**€ 90,000-135,000 US\$ 106,000-159,000**

The welcome discovery of this beautifully preserved and detailed canvas provides a significant addition to a small group of exceptionally high-quality early works painted by Cornelis de Heem in the mid- to late-1650s. These works were all painted in Antwerp, where the very young Cornelis had moved from Leiden with his family. His father, who was also his teacher, was Jan Davidsz. de Heem (1606–1683/4), perhaps the greatest and certainly the most influential of all Dutch seventeenth-century still-life painters. At this early date, while he was still in his twenties, Cornelis worked and studied in his father's studio. This crucial and formative phase of his career lasted until 1660/61, when Cornelis was admitted to the Guild of Saint Luke in Antwerp as a painter in his own right.

Given the nature of his tutelage, it is no surprise that Cornelis de Heem's youthful work was closely modelled on that of his father, and the present painting is no exception. What is less expected is that on occasions such as this he could come close to matching the quality of his father's work. Many elements in the present design, such as the celery, artichoke and melon, have been freely adopted from a larger *Still-life of fruit and flowers in a landscape*, of 1655, painted by Jan Davidsz. de Heem and today in the Hermitage, Saint Petersburg (fig. 1).¹ Cornelis did not simply copy his father's work, but freely wove elements from his paintings into his own designs. Another very good signed and dated example from that same year, 1655, is the large *Banqueting piece* formerly in the collections of the Earls of Shrewsbury and last recorded with John Mitchell and Sons, London, in 1997.² Here again the young Cornelis skilfully blends many of his father's favoured motifs into an elegant design of his own.

On the basis of photographs Dr. Fred G. Meijer has suggested a slightly later date for the present canvas to around 1657. He notes that a comparable arrangement of fruit and vegetables is used again by Cornelis in a signed and dated copper of 1658 today in the Städel Museum in Frankfurt-am-Main (fig. 2).³ While the Frankfurt picture differs in its garden setting, the use of the rocky grotto found in the present work recurs in another related *Still life with fruits and a wan-li porcelain bowl* sold New York, Christie's, 15 April 2008, lot 340, which Meijer again dates to around 1658. This particular landscape device was most likely derived from similar features in the background of Jan Davidsz. de Heem's painting in Saint Petersburg, or his earlier *Fruit piece* of horizontal format from 1653, today in the Staatgalerie in Schleissheim.

Once Cornelis had begun his independent career, it is no surprise that the direct influence of Jan Davidsz. de Heem lessened. He did not paint large-scale still lifes again, perhaps for simple reasons of economy, and his handling also slowly diverged from that of his father. The elaborate glazing of his early works gave way to a more draughtsman-like approach and harder colouring. In 1667 Cornelis followed his father briefly to Utrecht and by 1676 had moved to The Hague where he belonged to the Confrerie Pictura until 1687. In or around 1690 he returned again to Antwerp, where he died.

¹ Oil on canvas, 95 x 124.5 cm.; see S. Segal, *Jan Davidsz. de Heem und sein Kreis*, exh. cat., Braunschweig 1991, pp. 152–53, cat. no. 17, reproduced.

² Reproduced and discussed in F.G. Meijer, *The Ashmolean Museum, Oxford. Catalogue of the collection of Paintings: the Collection of Dutch and Flemish Still-Life Paintings bequeathed by Daisy Linda Ward*, Zwolle 2003, pp. 212–13, fig. 34.1.

³ Oil on copper, 69.8 x 87.1 cm.; see J. Sander and B. Brinkmann, *Niederländische Gemälde vor 1800 im Städel*, Frankfurt-am-Main 1995, p. 34, reproduced fig. 40.





155

155

KERSTIAEN DE KEUNINCK THE ELDER

Courtrai 1560 - 1632/3 Antwerp

Landscape with Pyramus and Thisbe

signed lower right on the fountain: *K. D. Keuninck*
oil on oak panel, the reverse with the brand of the
Antwerp panel-maker's Guild and the maker's
mark of an as yet unidentified Antwerp panel-
maker active between 1619-1650, in the form of a
six-pointed star
50.9 x 83.2 cm.; 20 x 32³/₄ in.

PROVENANCE

Sale, Cologne, 1927;
H. Hoogendijk, Amsterdam, by 1927;
With Galerie Dr. Gottschewski - Dr. Schäffer,
Berlin, by 1927;
Sale, Brussels, Galerie Fievez ('L'Aide Sociale'),
6-7 December 1935, lot 40, to Hoogendijk;
With D.A. Hoogendijk, Amsterdam, by 1936;
Sale, Brussels, Egmontpaleis, 6-7 July 1938, lot
40;
Mr. N. van der Haeghen, Zurich, 1965;
Anonymous sale, Lucerne, Galerie Fischer, 8
November 2006, lot 1007.

EXHIBITED

Brussels, Musée Royal des Beaux-Arts de
Belgique, *Exposition rétrospective du Paysage
Flamand : XVIe, XVIIe, XVIIIe siècles*, 8 September
- 8 November 1926, no. 169;
Berlin, Galerie Gottschewski / Schäffer, *Das
Flämische Landschaftsbild des 16. und 17.
Jahrhunderts*, 6 - 30 November 1927, no. 50;
Paris, Musée de l'Orangerie, *La peinture
Flamande: Rubens et son temps*, November 1936
- January 1937, no. 47;
Brussels, Musées Royaux des Beaux-Arts de
Belgique, *Le Siècle de Rubens*, 15 October - 12
December 1965, no. 138.

LITERATURE

A. Laes, 'Un paysagiste flamand de la fin du 16^e
siècle: Kerstiaen de Keuninck', in *Mélanges Hulin
de Loo*, Brussels and Paris 1931, p. 228;
C. Sterling, 'Un tableau retrouvé de Kerstiaen de
Keuninck', in *Bulletin des Musées de France*, vol.
IV, 1932, p. 102;
C. Sterling, in *La peinture Flamande: Rubens et
son temps*, exh. cat., Paris 1936, pp. 84 and 86;
J.A. Raczynski, *Die flämische Landschaft vor
Rubens: Beiträge zur Entwicklungsgeschichte der
flämischen Landschaftsmalerei in der Zeit von
Brueghel bis zur Rubens*, Frankfurt-am-Main 1937,
p. 64, reproduced fig. 29;
A.G. Roth, *Die Gestirne in der Landschaftsmalerei
des Abendlandes*, Bern 1945, pp. 29, 205, 239
and 300;

Y. Thiéry, *Le paysage flamand au XVII^e siècle*,
Paris and Brussels 1953, p. 183;
E.Y. Fechner, 'Kerstiaen de Keuninck i e
Nederlandskej pejsazj konsta XVI feke', in
*Trudy Gosudarstvennogo Ermitaga, I, Zapadno
Evropejsko Iskusstvo*, Moscow 1956, pp. 113-14,
reproduced fig. 8;
P. Debrabandere, *Geschiedenis van de
schilderkunst te Kortrijk, 1400-1900*, Kortrijk
1963, p. 47;
S. Bergmans, in *Le Siècle de Rubens*, exh. cat.,
Brussels 1965, p. 128, cat. no. 138;
A. Pigler, *Barockthemen*, vol. II, Budapest 1974,
p. 223;
H. Devisscher, 'De landschapschilder Kerstiaen
de Keuninck', in *De Leiegouw*, vol. XXVI, 1984, pp.
27-28, reproduced fig. 8;
H. Devisscher, 'Bijdrage tot de studie van de
zestiende-eeuwse Vlaamse Landschapschilder
Kerstiaen de Keuninck', in *Gentse Bijdragen tot de
Kunstgeschiedenis*, vol. XXVI, Ghent 1981-84, pp.
112-13, 115 and 141-42, cat. no. G.12, reproduced
p. 112, fig. 10;
Y. Thiéry, *Les peintres flamands de paysages au
XVII^e Siècle. Des Précurseurs a Rubens*, Brussels
1986, p. 37;
H. Devisscher, *Kerstiaen de Keuninck*, Freren
1987, pp. 38-41, 43, 64, 89, 100 and 154-55, cat.
no. A14, reproduced p. 155.

£ 25,000-35,000

€ 28,100-39,300 US\$ 33,000-46,200



156

156

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

JORIS VAN SON

Antwerp 1623 - 1667

Still life with fruit in a Wan-Li
porcelain bowl, with a crab, fish and
shrimps on a table, and a vanitas
still life with a skull on the ledge,
upper left

signed lower left on the table: *J. van Son f.*
oil on canvas
50.8 x 64 cm.; 20 x 25½ in.

PROVENANCE

Baronessa Anna Cataldi, great-grandmother
of the present owner, Palazzo Carrega-Cataldi,
Genoa;
Thence by inheritance.

The Palazzo Carrega-Cataldi has a distinguished history. Built in 1558-61 by Tobia Pallavicino, a member of one of the wealthiest Genoese Renaissance families, the palace overlooks the Strada Nuova, the main thoroughfare in Genoa (today known as the Via Garibaldi). Rubens illustrated the building in his treatise 'Palazzi di Genova' in 1622. In 1704 the palazzo was purchased by Filippo Carrega, who expanded the building and carried out much interior renovation and decoration, including the famously sumptuous Rococo interior of the 'Galleria Dorata.' The Carrega family sold the palazzo to the noble Cataldi family in 1830, ancestors of the present owner, and in 1922 the entire building was acquired by the Genoese Chamber of Commerce.

£ 30,000-40,000

€ 33,700-44,900 US\$ 39,600-53,000



157

157

MICHAEL DAHL

Stockholm circa 1659 - 1743 London

Double portrait of a lady and a gentleman

oil on canvas
68.5 x 56.4 cm.; 27 x 22¼ in.

We are grateful to Dr. Malcolm Rogers for suggesting the attribution to Dahl, and for dating this work to *circa* 1690, shortly after the artist

returned to England from France and Italy. As J. Douglas Stewart stated, it is on paintings such as this, which offered a lighter and more charming variant of the Baroque style than that of his contemporary and great rival Sir Godfrey Kneller, that Dahl's importance for English painting rests.¹

¹ J. Douglas Stewart, 'Dahl, Michael (1659-1743)', in *Oxford Dictionary of National Biography*, Oxford 2004; online ed., January 2008.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400



158

158

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

JÜRGEN OVENS

Tönning, Schleswig-Holstein 1623 - 1678
Friedrichstadt

A family portrait, traditionally identified as Colonel John Hutchinson (1615-64) with his wife and children

signed and dated centre left: *J. OVEN / f. 1659*
oil on canvas
134.2 x 171 cm.; 52 $\frac{7}{8}$ x 67 $\frac{3}{8}$ in.

PROVENANCE

Private collection, USA;
Anonymous sale, London, Christie's, 5 July 1918, lot 84, where sold with a book of memoirs about Colonel Hutchinson of 1806;
With Thomas Agnew & Sons, London;
Mrs Celia Tobin Clarke, San Francisco;
Anonymous sale, New York, Sotheby's, 17-18 May 1972, lot 141, to 'Price';
Helen Arden Pierce;
By whose Estate sold, New York, Sotheby's, 17 January 1992, lot 29 for \$115,000;

With Konrad Bernheimer, Munich, 1992;
With Salomon Lilian, Amsterdam and Geneva, 1993;
With Konrad Bernheimer, Munich, by whom sold, 30 April 1998, to the present owner for 180,000 Dollars.

EXHIBITED

San Francisco, California, The Hall of the Legion of Honor, until 1972;
Amsterdam, Salomon Lilian, *Old Master Paintings*, 1993 - 1994;

LITERATURE

H. Schmidt, *Jürgen Ovens: Sein Leben und seine Werke*, Kiel 1922, pp. 179-80, cat. no. 223, reproduced fig. 28;
W. Sumowski, *Die Gemälde der Rembrandt-Schüler*, Landau 1983, vol. III, p. 2236, cat. no. 1547, reproduced p. 2303, vol. VI, under 'Corrigenda und Addenda', p. 3631, III, cat. no. 1547;
W. Sumowski, *Drawings of the Rembrandt School*, New York 1989, vol. IX, p. 4584, cat. no. 2040, and p. 4696, under cat. no. 2095x;
K. Hecht, *Jürgen Ovens (1623-1678) in Amsterdam. Ein norddeutscher Barockmaler unter dem Einfluss Anton van Dycks*, doctoral

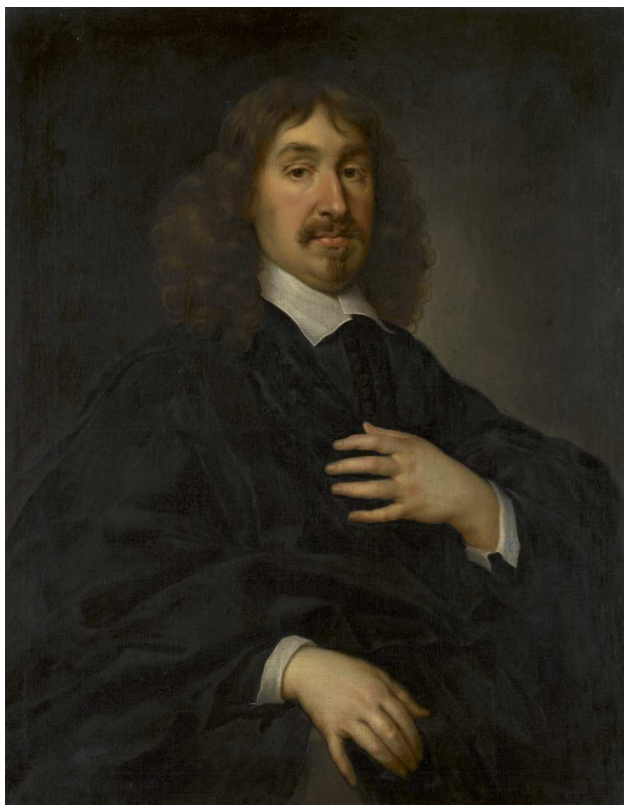
diss., Freiburg-im-Breisgau 1994, pp. 55ff;
C.-Y. Chen, *Blumenmotive im Werk von Jürgen Ovens*, doctoral diss., Kiel 2000, pp. 27ff.;
C. Köster, *Jürgen Ovens (1623-1678). Maler in Schleswig-Holstein und Amsterdam*, Petersberg 2017, pp. 144-45, and 386 cat. no. G133, and p. 407, under cat. no. Z58, reproduced in colour p. 145, fig. 143 (as portraying an unknown family).

The identification of this family with that of Colonel John Hutchinson, MP for Nottinghamshire and a parliamentarian who was one of thirty-nine commissioners to sign the death warrant of King Charles I following the English Civil War, appears to have come about largely because of the painting's sale along with the book of memoirs in 1918 (see *Provenance*).¹ The painting was first linked to a related drawing in the Pretenkabinet der Rijksuniversiteit, Leiden,² by Werner Sumowski.

¹ For a full discussion, see Köster 2017, pp. 144-45.

² Inv. no. AW108; see Köster 2017, pp. 144-45 and 406-07, cat. no. Z58, reproduced.

‡ W £ 50,000-70,000
€ 56,500-79,000 US\$ 66,000-92,500



159

159

PROPERTY FROM A PRIVATE SCOTTISH COLLECTION

**CORNELIUS JOHNSON
(ALSO KNOWN AS CORNELIS
JANSSENS VAN CEULEN)**

London 1593 - 1661 Utrecht

**Portrait of John Hamilton, 1st Lord
Bargany (d. 1658)**

oil on canvas
98.5 x 76.5 cm.; 38¾ x 30½ in.

PROVENANCE

In the collection of the family of the present owners since at least the 18th century.

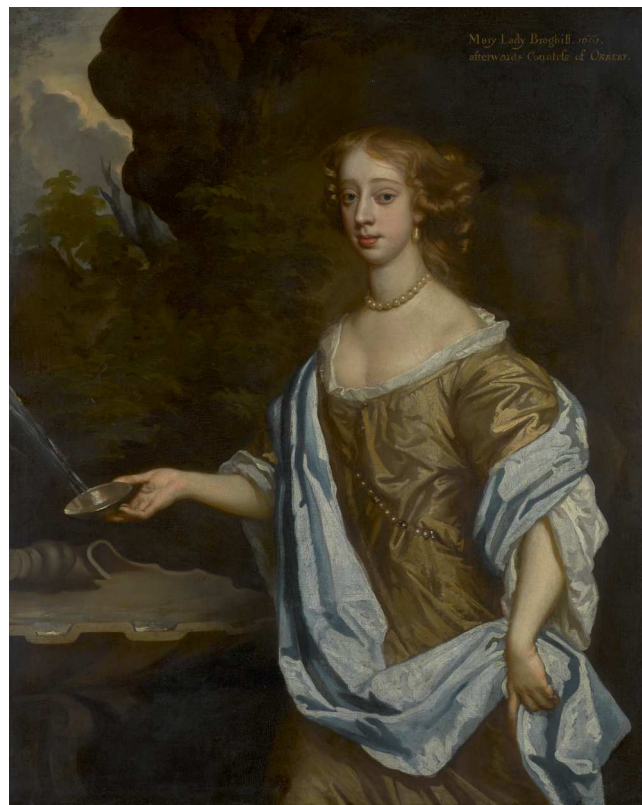
LITERATURE

K.E. Maison, 'Portraits by Cornelius Johnson in Scotland', in *The Burlington Magazine*, vol. LXXIV, February 1939, pp. 86-91, cat. no. 8.

A very similar version of this portrait is recorded in the collection of Captain Dalrymple-Hamilton at Bargany.¹

¹ See A.J. Finberg, 'A Chronological List of Portraits by Cornelius Johnson, or Jonson', in *The Walpole Society*, vol. X, 1921-22, p. 34, reproduced plate LXXI(a).

£ 8,000-12,000
€ 9,000-13,500 US\$ 10,600-15,900



160

160

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

STUDIO OF SIR PETER LELY

Soest 1618 - 1680 London

**Portrait of Mary, Countess of Orrery
(1648-1710)**

inscribed upper right: *Lady Mary Broghill.1661./ afterwards Countess of ORRERY.*
oil on canvas
127.5 x 102 cm.; 50¼ x 40½ in.

PROVENANCE

By descent from the sitter to Charles Boyle, 10th Earl of Cork and Orrery (1861-1925), Marston House, Frome, Somerset;
His sale ('The Property of the Right Hon. The Earl of Cork and Orrery, removed from Marston, Frome'), London, Christie's, 25 November 1905, lot 60, for £141.15.0 to Agnew;
With Thomas Agnew & Sons, Exchange Art Gallery, Liverpool;
By whom sold, for £200 on 2nd October 1907, to the grandfather of the present owner.

Mary, Countess of Orrery, née Sackville, was the daughter of Richard Sackville, 5th Earl of Dorset and Frances Cranfield. In 1664 she married Roger Boyle, 2nd Earl of Orrery (styled Lord Broghill between 1660 and 1679) son of Roger Boyle, 1st Earl of Orrery and Lady Margaret Howard.

Another studio version of the present portrait of similar dimensions is recorded at the Heinz Archive, London, in the collection of Lord Barnard at Raby Castle, County Durham. There is no known prime version.

£ 10,000-15,000
€ 11,300-16,900 US\$ 13,200-19,800



161

161

PROPERTY FROM A PRIVATE COLLECTION

ENGLISH SCHOOL, 16TH CENTURY

Portrait of a Gentleman and his Wife

inscribed upper left: *ÆTIS : SVIE 53 / 1629*

inscribed upper right: *ÆTIS : SVE 2:6 / 1629*

oil on oak panel

80 x 112.6 cm.; 31½ x 44¾ in.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400



162

162

GERARD SEGHERS

Antwerp 1591 - 1651

The Virgin in prayer at the foot of the cross, with crying angels

oil on oak panel
157 x 114.8 cm.; 53⁷/₈ x 41¹/₄ in.

PROVENANCE

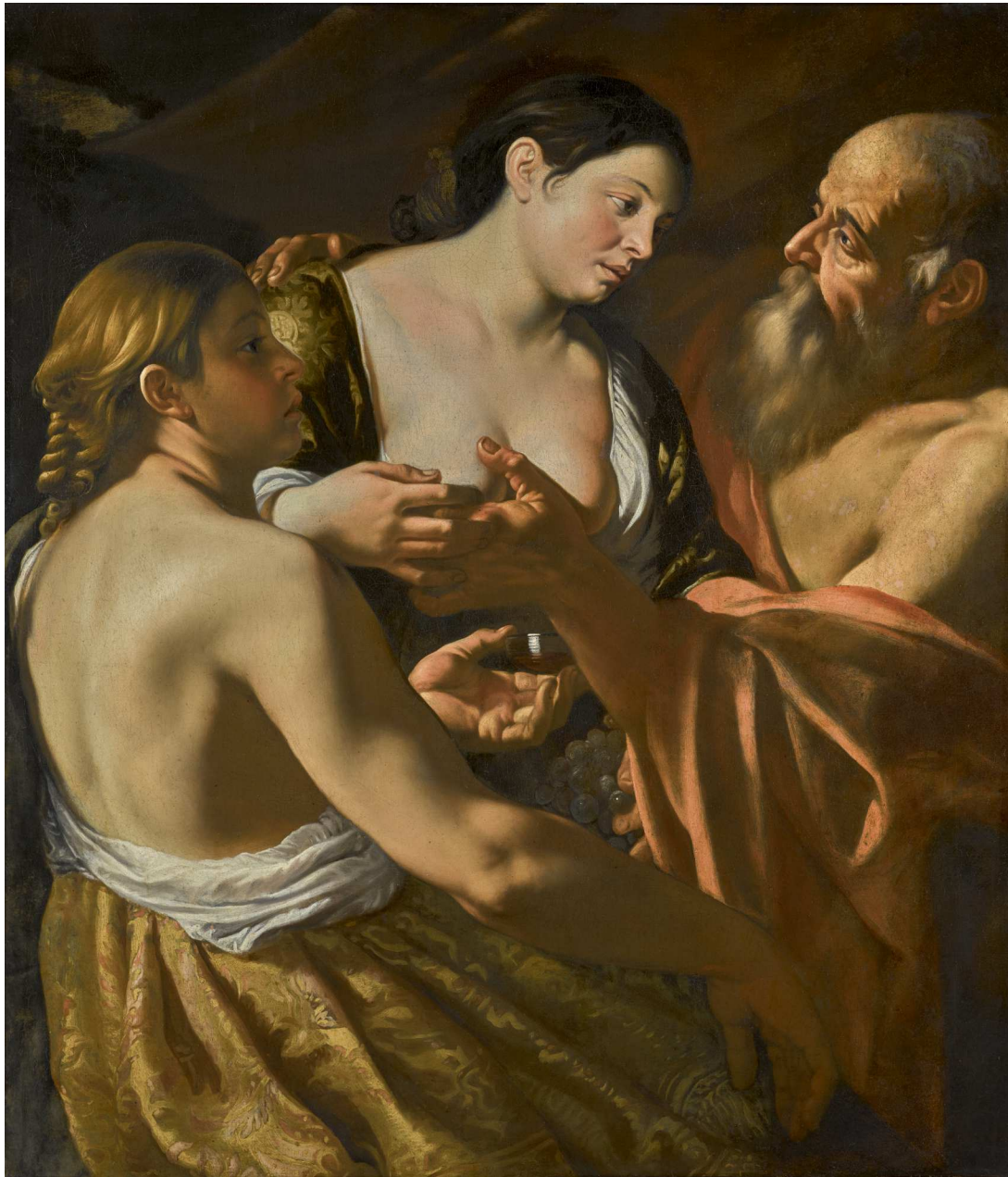
Possibly Surgeon-Captain W.G. Thwaytes, R.N.;
Possibly by whom sold, London, Christie's, 31
March 1967, lot 73, for 65 Guineas, to Holstein
(‘Spanish School, The Virgin Mary kneeling in
lamentation, with cherubs weeping over the
Crown of Thorns - on panel - 61 by 44 in.’).

The original composition by Seghers, previously
thought to have been lost, which has long been
known only through two engravings, of slightly

differing designs, by Nicolaes Ryckemans and
Lucas Vorsterman.¹ The presence of the angels
connects the print by Ryckemans more closely
with the present painting.

¹ Graphische Sammlung Albertina, Vienna; inv. nos HB 61
(Nr. 63) and HB 61 (Nr. 22); see D. Bieneck, *Gerard Seghers*,
Lingen 1992, pp. 182-84, cat. nos A67 and A68, reproduced
p. 183.

‡ W £ 30,000-50,000
€ 33,700-56,500 US\$ 39,600-66,000



163

163

PROPERTY FROM A PRIVATE COLLECTION

**NORTH NETHERLANDISH
CARAVAGGESQUE, CIRCA
1625**

Lot and his daughters

oil on canvas
127 x 111.8 cm.; 50 x 44 in.

PROVENANCE

Private collection, London;
Anonymous sale, London, Christie's, 23

November 1956, lot 149 (as Terbrugghen);
With Rothmann, London, by 1958;
With Gallery Meissner, Zurich (as Caravaggio);
In the collection of the father of the present
owner by the 1960s;
Thence by inheritance.

LITERATURE

B. Nicolson, *Hendrick Terbrugghen*, London 1958,
p. 124, cat. no. E105 (listed under 'Works wrongly
attributed to Terbrugghen');
B. Nicolson, *The International Caravaggesque
Movement*, Oxford 1979, pp. 39 and 101,
reproduced plate 184 (listed under 'North
Netherlandish');

B. Nicolson, *Caravaggism in Europe*, L. Vertova
(ed)., Turin 1989, vol. I, p. 92, cat. no. 1081,
reproduced vol. III, fig. 1081 ('as Caravaggesque
unknown, North Netherlandish');
L.J. Slatkes and W. Franits, *The Paintings of
Hendrick ter Brugghen 1588–1629 Catalogue
Raisonné*, Amsterdam 2007, p. 237, cat. no. R1
(listed under 'Paintings Formally Attributed to, or
Associated with, ter Brugghen, Now Rejected').

‡ W £ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500



164

164

PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

NICOLAES MAES

Dordrecht 1634 - 1693 Amsterdam

Portrait of a child in a landscape, with a dog and a goldfinch

signed in monogram lower left: *NM*
oil on canvas
57.1 x 48.3 cm.; 22½ x 19 in.

PROVENANCE

Possibly anonymous sale, Amsterdam, 29 October 1838, lot 102;
Possibly anonymous sale, Amsterdam, 15 December 1908, lot 255;
Private collection, Belgium;
From whence sold, Berlin, Lepke, 25 April 1911, lot 53, for 800 German Marks;
Probably with Steinmeyer and Sons, Paris, May 1911;

Probably Marzell von Nemes (1866-1930), Budapest;
Anonymous sale, Vienna, Dorotheum, 3 December 1974, lot 88 (as 'Der Kleine Nimrod').

LITERATURE

C. Hofstede de Groot, *A catalogue raisonné...*, vol. VI, London 1916, probably both p. 556, cat. no. 317, and p. 562, cat. no. 357.

Maes repeated this pose and composition in a number of portraits of children. That which comes closest to the present work in costume, pose and detail is the signed painting sold London, Christie's, 16 April 1999, lot 61, which includes a quiver of arrows on the ground. The descriptions of two entries in Hofstede de Groot appear to match the present work and most probably refer to the same picture.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,800



165

165

PROPERTY FROM A PRIVATE COLLECTION

AGGEUS JOHANNES CASTLANIS

Dokkum circa 1580 - after 1633

Portrait of a one-year-old child, full-length, holding cherries and a flower

signed lower right: *CAstlanis pinxit*
inscribed upper left: *ÆTATIS SVÆ.1 : A-o. 1631:*
oil on oak panel
105.8 x 75.5 cm.; 41⅞ x 29¾ in.

PROVENANCE

In the collection of the owner's great-grandfather, Germany, by the 1920s;
Thence by descent.

Castlanis (or Castellanus) was an artist from the remote Province of Friesland, in the north-east Netherlands, by whom very few works are known. A pair of signed, three-quarter-length portraits of Leeuwarden-born husband and wife



166

166

Dirk von Fogelsangh and Ibelte Winger, of 1623, are in the Fries Museum, Leeuwarden,¹ which houses the most complete collection of Frisian painting. Although almost all genres of painting were covered by painters from the area, such as the idiosyncratic still-lives of Margarethe de Heer and the fantastic landscapes of Mancadan, most Frisian artists were portraitists, their work characterized by a "bold primitiveness" which echoes contemporary British Elizabethan and Jacobean portraits.² Castlanis was most probably part of the group of portraitists in Friesland which also included the likes of Adriaen van der Linde, Pieter Feddes Harlingensis and Jan de Salle.

¹ See A. Wassenbergh, *De portretkunst in Friesland in de zeventiende eeuw*, Lochem 1967, p. 24, reproduced p. 93, figs 47 and 48.

² C. Wright, *Images of a Golden Age. Dutch Seventeenth-Century Paintings*, exh. cat., Birmingham 1989, p. 76.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

ATTRIBUTED TO AUGUSTIN QUESNEL

Paris 1595 - 1661

Portrait of a man, head and shoulders, wearing a ruff

signed upper left: A.Q.F.
oil on oak panel
18.7 x 13.3 cm.; 7½ x 5¼ in.

This painting would appear to be one of six known small-scale portraits, each depicting a bust-length male sitter and each signed 'A.Q.F.' These include the portrait at Chantilly of Nicolas Sieur de Mollais (inv. no. PE 295) and that in the Musée du Louvre, said to represent Jacob Bunel (inv. no. RF 1952-8), whose features are not dissimilar to those of the sitter in the present work, although the shapes of their noses differ somewhat.

These paintings have been attributed to Augustin Quesnel (the 'F' of the inscription taken to mean 'fecit'), the only artist with these initials apparently working during the first half of the 17th century - indeed, the Chantilly portrait is dated 1651. Although the present painting has much in common with the Louvre portrait in style and conception, the attribution to Quesnel still contains a certain amount of uncertainty. Quesnel was predominantly an engraver of religious and mythological scenes, and the engraved portraits of his brother François and of Pierre Brebiette do not allow easy comparison with the execution of these painted works.

We are grateful to Alexandra Zvereva for her help in the cataloguing of this lot.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600



167

167

PROPERTY FROM AN AUSTRIAN PRIVATE
COLLECTION

KLAES MOLENAER

Haarlem 1630 - 1676

Winter landscape

signed lower left: *K. Molenaer*
oil on canvas
64.4 x 82.5 cm.; 25³/₈ x 32¹/₂ in.

PROVENANCE

With D. Katz, Dieren;
Anonymous sale, Amsterdam, Christie's, 1
September 2005, lot 82;
Anonymous sale, Vienna, Dorotheum, 4 October
2006, lot 203.

Another version of this composition, with minor
differences, is in the State Museum of Latvian Art,
Riga (inv. no. 216; recorded in mounts at the RKD
and Witt Libraries).

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600



168

168

JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

Dune landscape

signed in monogram and dated lower right: VG 1631
oil on oak panel
32 x 50 cm.; 12⁵/₈ x 19³/₄ in.

PROVENANCE

Anonymous sale ('Jos. Monchen, and others'),
Amsterdam, Müller & Mensing, 30 April 1907, lot
83, for 1100 florins;
Anonymous sale, Amsterdam, Müller & Mensing,
26 April 1910, lot 45;
Possibly sold London, Christie's, 4 July 1919, lot
101, for 40 guineas to Peacock;
With Max Rothschild, London, 1919;
Frederic Anthony White;
By whom sold London, Christie's, 18 December

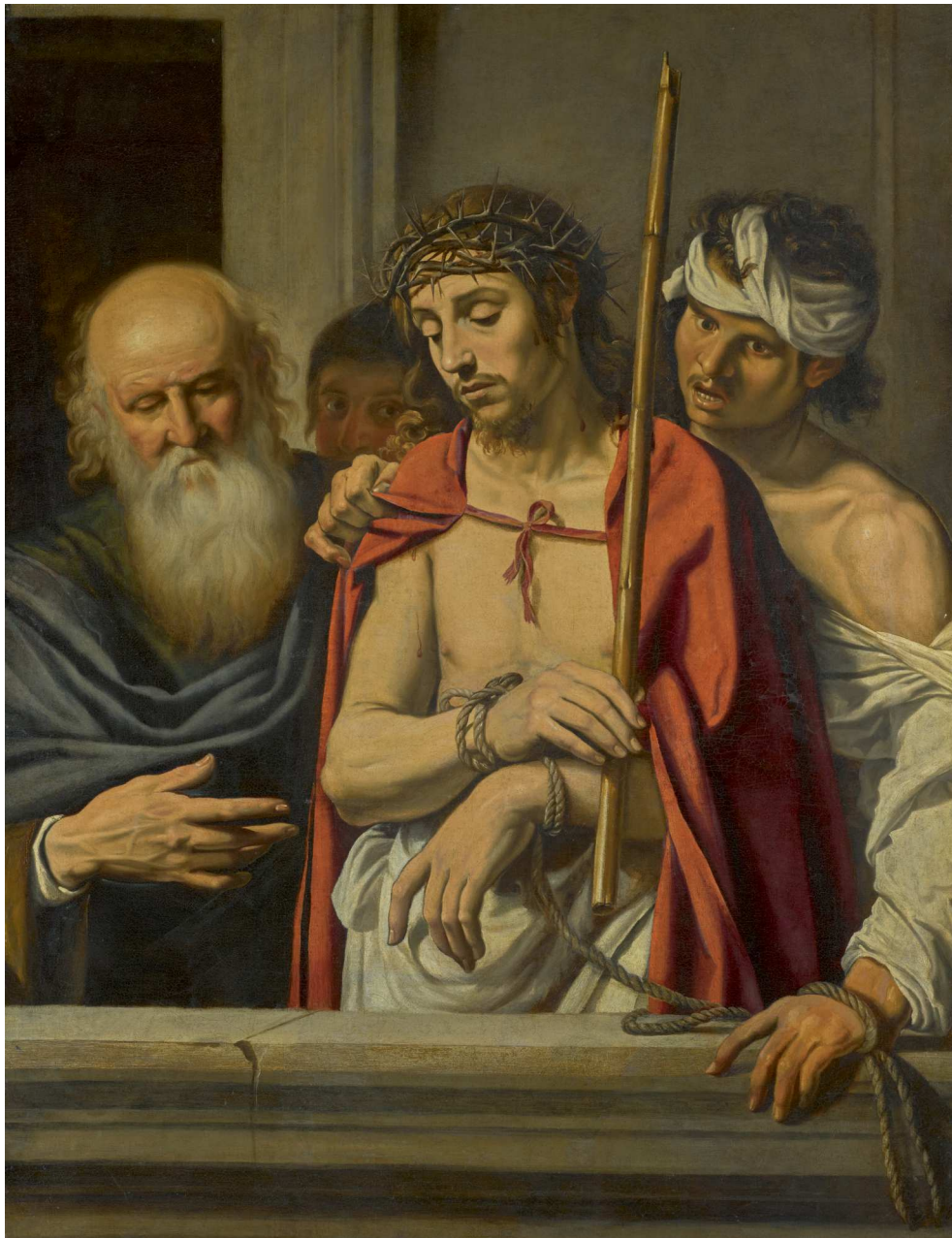
1925, lot 55, for 175 Guineas to de Casseres;
With D.A. Hoogendijk, Amsterdam, 1932;
H. Nijgh, Rotterdam, by 1933.

LITERATURE

C. Hofstede de Groot, *A Catalogue Raisonné...*,
vol. VIII, London 1927, pp. 91-92, cat. no. 339;
K. Postma, *Verzameling H. Nijgh*, Rotterdam
1933, cat. no. 13, reproduced;
H.-U. Beck, *Jan van Goyen 1596-1656. Katalog der
Gemälde*, vol. II, Amsterdam 1973, pp. 483-84,
cat. no. 1095, reproduced.

£ 15,000-25,000

€ 16,900-28,100 US\$ 19,800-33,000



169

169

DUTCH CARAVAGGESQUE,
17TH CENTURY

Ecce Homo

oil on canvas, unframed
138.5 x 105 cm.; 54½ x 41⅓ in.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400



170

170

PIETER FRANZS. DE GREBBER

Haarlem circa 1600 - 1652/4

King David and Abishag

oil on canvas
129 x 103 cm.; 50¾ x 40½ in.

PROVENANCE

Private Collection, USA.

We are grateful to Dr. Peter Sutton and Dr. Bernard Schnackenburg for endorsing the attribution, after first-hand inspection and on the basis of photographs, respectively. Dr. Sutton will publish the work in his forthcoming monograph on the artist.

We are also grateful to Dr. Schnackenburg for identifying the subject. He points out that the same model used by De Grebber for Abishag appears in a signed panel by him, a roundel of a *Singing girl* in the National Museum in Stockholm.¹ The traditional theme of the confrontation of youth and old age was addressed

by De Grebber in another painting of similar date, the *Ruth and Naomi* of 1628 now in an American private collection, and Dr. Schnackenburg suggests a similar date of execution for this painting.²

¹ Inv. no. NM 439; see G. Cavalli-Björkman, *Dutch and Flemish Paintings*, vol. II, *Dutch Paintings c.1600-c.1800*, Stockholm 2005, p. 212, cat. no. 211.

² B. Schnackenburg, 'Jan Lievens und Pieter de Grebber', in *Wallraf-Richartz Jahrbuch*, 2007, p. 210, reproduced fig. 29.

£ 20,000-30,000
€ 22,500-33,700 US\$ 26,400-39,600

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

HARMEN VAN STEENWIJCK

Delft 1612 - after 1656

Still life with a ham, a fish and a
candle arranged on the edge of a
tabletop;

Still life with a ewer and some fruit
on a partly-draped stone ledge

the former with possible remains of signature on
the ledge

a pair, both oil on panel

each: 18.6 x 20.5 cm.; 7½ x 8⅛ in.

(2)

This fine and typical pair of still lifes by Harmen van Steenwijck have been dated by Dr. Fred G. Meijer to the artist's later *oeuvre*, circa 1645. Dr. Meijer also notes their close relationship to a group of similarly late works in the Ashmolean Museum, Oxford.¹ A number of other late works include the same, or very nearly the same, earthenware jug.

¹ See C. Casley et al., *The Ashmolean Museum*, Oxford 2004, pp. 214-15.

£ 15,000-20,000

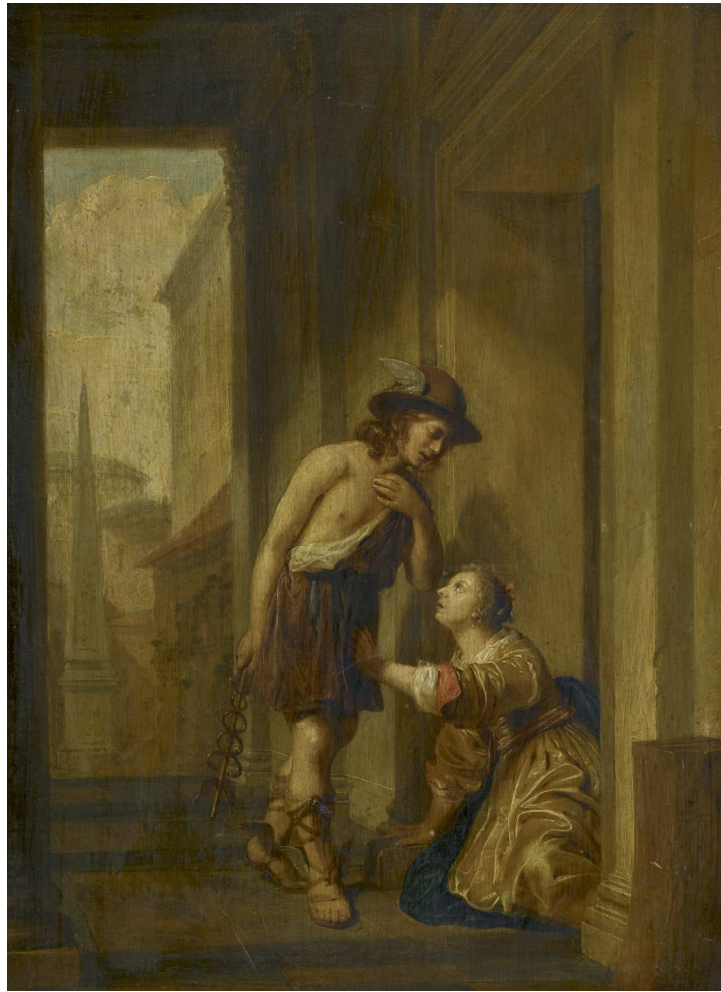
€ 16,900-22,500 US\$ 19,800-26,400



171



171



172

172

THE PROPERTY OF A FAMILY

JAN DE BRAY

Haarlem circa 1627 - 1697

Mercury and Aglauros at the door of Herse's chamber

signed and dated lower right:
JDBray / 1658 (JDB in ligature)
 oil on oak panel
 56.2 x 42 cm.; 22 x 16½ in.

PROVENANCE

Siegfried Bendixen (1786-1864), Hamburg and London;
 By whom sold, London, Christie's, 17 December 1836, lot 35, for £1-2s. to Elfred Blaker; F.E. Lintz, The Hague;
 By whom sold, Amsterdam, Frederik Muller & Cie., 27 April 1909, lot 76 (according to Hofstede de Groot, cited by Von Moltke under *Literature*); Arthur Kay (1861-1939), London and Tregortha, Winton Drive, Glasgow;
 Captain von Geyer, Vegeholm, Sweden, by 1938; Thence by descent.

LITERATURE

A. von Wurzbach, *Niederländisches Künstler-Lexikon*, vol. III, Leipzig 1911, p. 38;
 J.W. von Moltke, 'Jan de Bray', in *Marburger Jahrbuch für Kunstwissenschaft*, vol. 11/12, 1938-39, p. 469, cat. no. 37;
 J. Giltaij, *Jan de Braij 1627/1628-1697. Schilder en Architect*, Zwolle 2017, pp. 87-88 and 312, cat. no. 13 and under cat. no. T90, reproduced in colour p. 87.

The subject, taken from Ovid's *Metamorphoses*, served as an admonition not to succumb to envy. Three sisters, returning from the festival of Minerva and carrying sacred baskets on their heads were espied by Mercury, who immediately fell in love with Herse, the most beautiful of them. Another of the sisters, Aglauros, was consumed with jealousy, and in the scene depicted here, implored Mercury not to enter her sister's chamber. He will touch her with his wand, and she will be turned to black stone, reflecting the nature of her thoughts.

Jan, and his father Salomon de Bray made finished drawn copies after their own and others'

paintings, often dated to the day, and Salomon's other sons Dirck and Joseph de Bray continued the family studio practice, copying paintings by their father and elder brother. Joseph drew a copy after the present painting which is now in the Rijksprentenkabinet, Amsterdam, which he signed and dated *Josepho. 1658 2/6*.¹ The date, 2nd February 1658, reveals that the painting, also dated 1658, was finished by the very beginning of February of that year. The drawing is also inscribed with a precise description of the subject.

As Pieter Biesboer noted, Jan de Bray's early history pictures from the decade of the 1650s are dominated by the influence of his father Salomon. This is certainly true of the present example, with its small scale and muted colours.²

¹ See Giltaij 2017, p. 312, cat. no. T90, reproduced in colour.

² See P. Biesboer (ed.), *Painting Family: The De Brays*, exh. cat., Zwolle 2008, p. 19.

£ 30,000-40,000

€ 33,700-44,900 US\$ 39,600-53,000



173

173

DIRK THEODOOR HELMBREKER

Haarlem 1636 - 1696 Rome

Landscape with peasants harvesting grapes

oil on canvas
61.2 x 98.5 cm.; 24¹/₈ x 38³/₄ in.

PROVENANCE

Probably Abbot Francesco Marucelli (1625-1703),
Florence and Rome;

Anonymous sale, Zurich, Schuler Auktionen,
18 March 2011, lot 4316 (as Attributed to
Helmbreker).

Abbot Francesco Marucelli (1625-1703) -
connoisseur, collector, and the founder of the
Biblioteca Marucelliana in Florence - owned as
many as twenty-one paintings by Helmbreker,
including one 'La Vendemmia' ('Harvest'),
which measured '4 palmi' - a measurement
which corresponds with the dimensions of the
present work. It is probable that this painting is
one and the same as that owned by the abbot.¹
Helmbreker painted at least three sets of
paintings which depict the Four Seasons, two of
which certainly included a wine harvesting scene
representing Autumn.²

We are grateful to Dottssa. Laura Laureati for
endorsing the attribution to Helmbreker on the
basis of a digital photograph and for her help in
the cataloguing of this lot.

¹ Inv. no. 1704; see 'L'Inventario della collezione dell'Abate
Marucelli del 2 gennaio 1704', in *Archivio del collezionismo
romano*, L. Spezzaferro (ed.), Pisa 2009, p. 345, cat. no.
219a/b.

² Recorded as in the collections of Fulco Rinuccini, Florence,
and Carlo Lorenzo Ughi, Florence (paintings of larger
dimensions than the present painting); see G.I. Hoogewerff,
'Theodoor Helmbreker, Schilder van Haarlem. Overzicht van
Helmbreker's werk', in *Oud Holland*, vol. 31, no. 1, 1913, pp.
39 and 61.

± £ 15,000-20,000
€ 16,900-22,500 US\$ 19,800-26,400



174

174

PROPERTY FROM A SPANISH PRIVATE
COLLECTION

STUDIO OF FRANS SNYDERS

Antwerp 1579 - 1657

A fish stall with a huge variety of
fish and crustaceans, including
sturgeon, eels and lobsters, together
with a tortoise

oil on canvas
168.5 x 236 cm.: 66³/₈ x 92⁷/₈ in.

PROVENANCE

Major Humphry de Freville, Glebe Farm,
Cirencester;
By whom sold, London, Christie's, 3 December
1926, lot 139 (as F. Snyders) for 38 Guineas;
With Madeleine Schaubroeck, Brussels;
Her sale, Brussels, Giroux, 3-5 May, 1927, lot 345
(as Attributed to Snyders), for 7,500 Francs;
Purchased by a forebear of the present owners in
1975, and thence by family descent.

LITERATURE

E. Greindl, *Les Peintres Flamands de Nature Morte
au XVII e Siècle*, Brussels 1956, p. 183;
E. Greindl, *Les Peintres Flamands de Nature
Morte au XVII e Siècle*, Sterrebeek 1983, p. 377,
cat. no. 144;
H. Robels, *Frans Snyders. Stilleben- und Tiermaler
1576 - 1657*, Munich 1989, p. 425, cat. no. A2 (as
Workshop of Snyders).

We are grateful to Dr. Fred G. Meijer for endorsing
the attribution to the studio of Frans Snyders
upon inspection of photographs.

W £ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600

175



175

ALEXANDER ADRIAENSSEN

Antwerp 1587 - 1661

Still life with sweetmeats

indistinctly signed on the table edge: *Alex Adriaenssen*

oil on oak panel, unframed
26.7 x 39.7 cm.; 10½ x 15⅝ in.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

176

PROPERTY FROM AN AUSTRIAN PRIVATE
COLLECTION

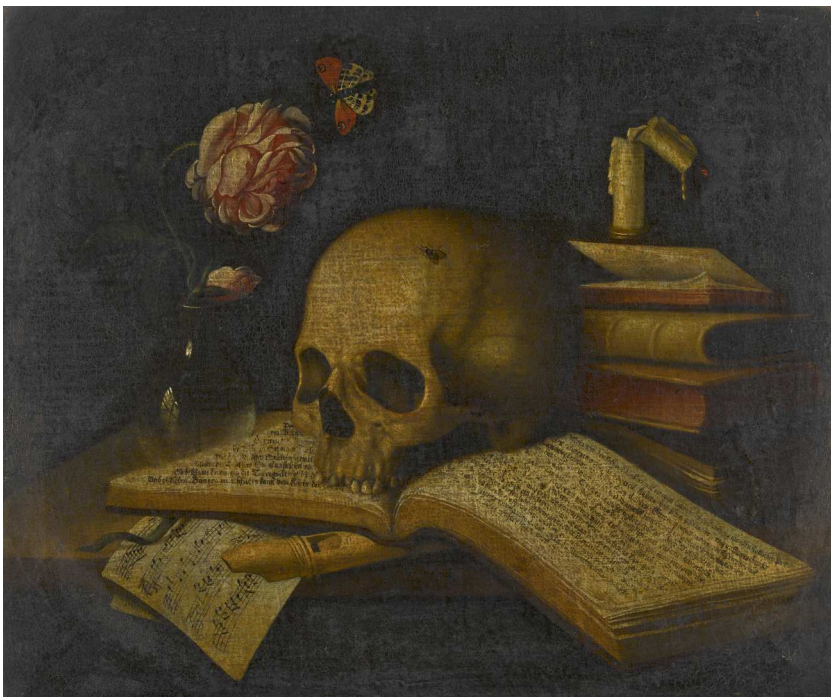
GERMAN SCHOOL, 17TH CENTURY

A memento mori with a skull, music book and recorder

oil on canvas
46.5 x 54.9 cm.; 18¼ x 21⅝ in.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



176

177

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

GERRIT ADRIAENSZ.
BERCKHEYDE

Haarlem 1638 - 1698

Landscape with figures and cattle
before a city wall

signed lower right: *g. BerckHeyde*
oil on oak panel
32.5 x 44.3 cm.; 12¾ x 17⅜ in.

PROVENANCE

With M.J.F.W. van der Haagen Antiquair, The
Hague.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



177

178

PROPERTY FROM A PRIVATE DUTCH
COLLECTION

JACOB VAN MOSSCHER

active in Haarlem 1635 - 1645

Landscape with resting shepherds

bears traces of artist's monogram and date 1635
lower right
oil on oak panel
27.2 x 39.4 cm.; 10¾ x 15½ in.

PROVENANCE

With Douwes Fine Art, Amsterdam, 1961;
From whom acquired by the parents of the
present owner.

EXHIBITED

Amsterdam, Douwes Fine Art, *Tentoonstelling van
oude meesters*, May 1961, no. 17.

LITERATURE

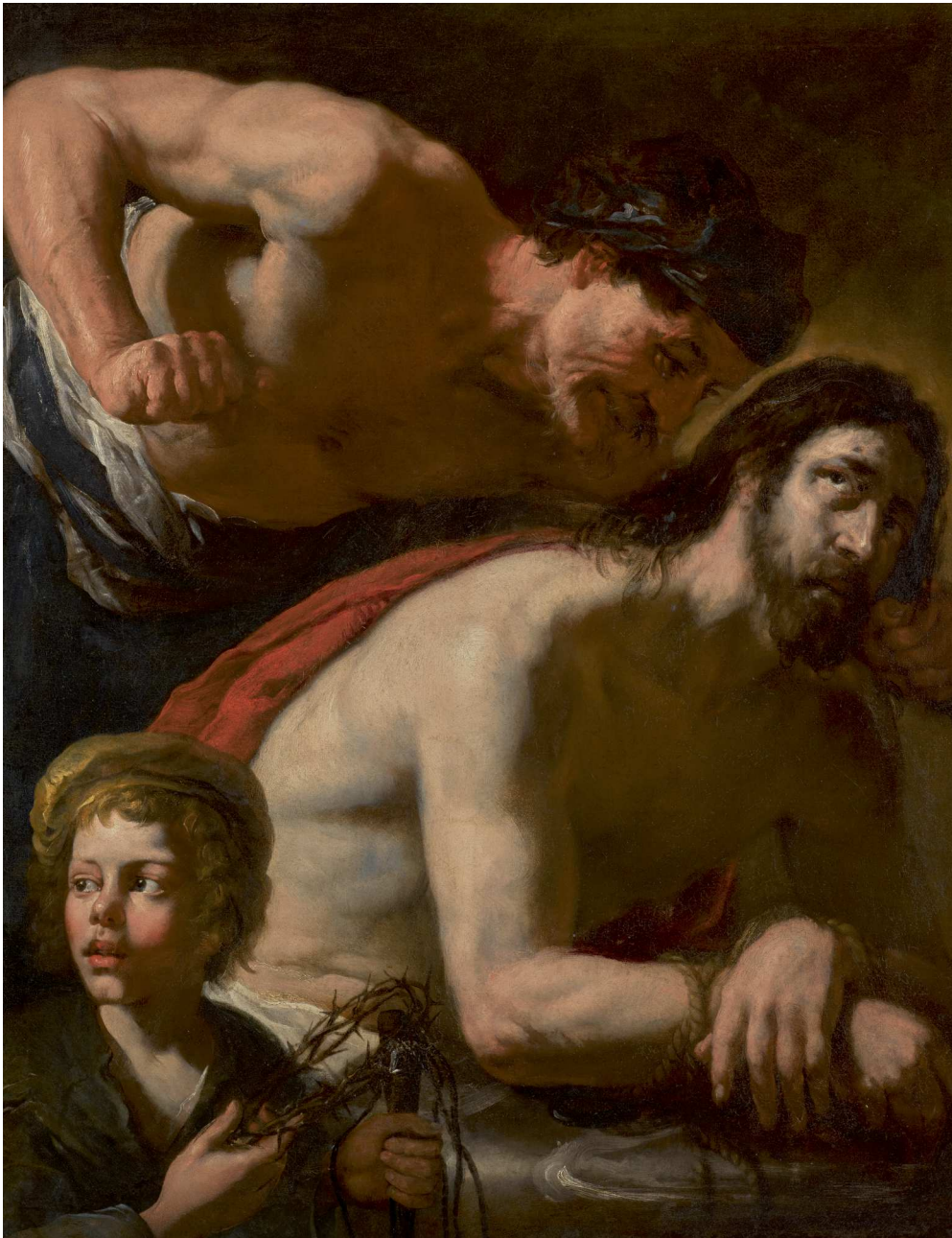
H.-U. Beck, *Künstler um Jan van Goyen*, vol. IV,
Doornspijk 1991, p. 320, cat. no. 885, reproduced
(as signed in monogram and dated 1635).

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



178



179

179

ORAZIO DE' FERRARI

Voltri 1606 - 1657 Genoa

Ecce Homo

oil on canvas
124.5 x 98 cm.; 49 x 38⁵/₈ in.

We are grateful to Dr. Mary Newcome Schleier for endorsing the attribution to Orazio de' Ferrari.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400

180

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

FRANCESCO TREVISANI

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

Pietà

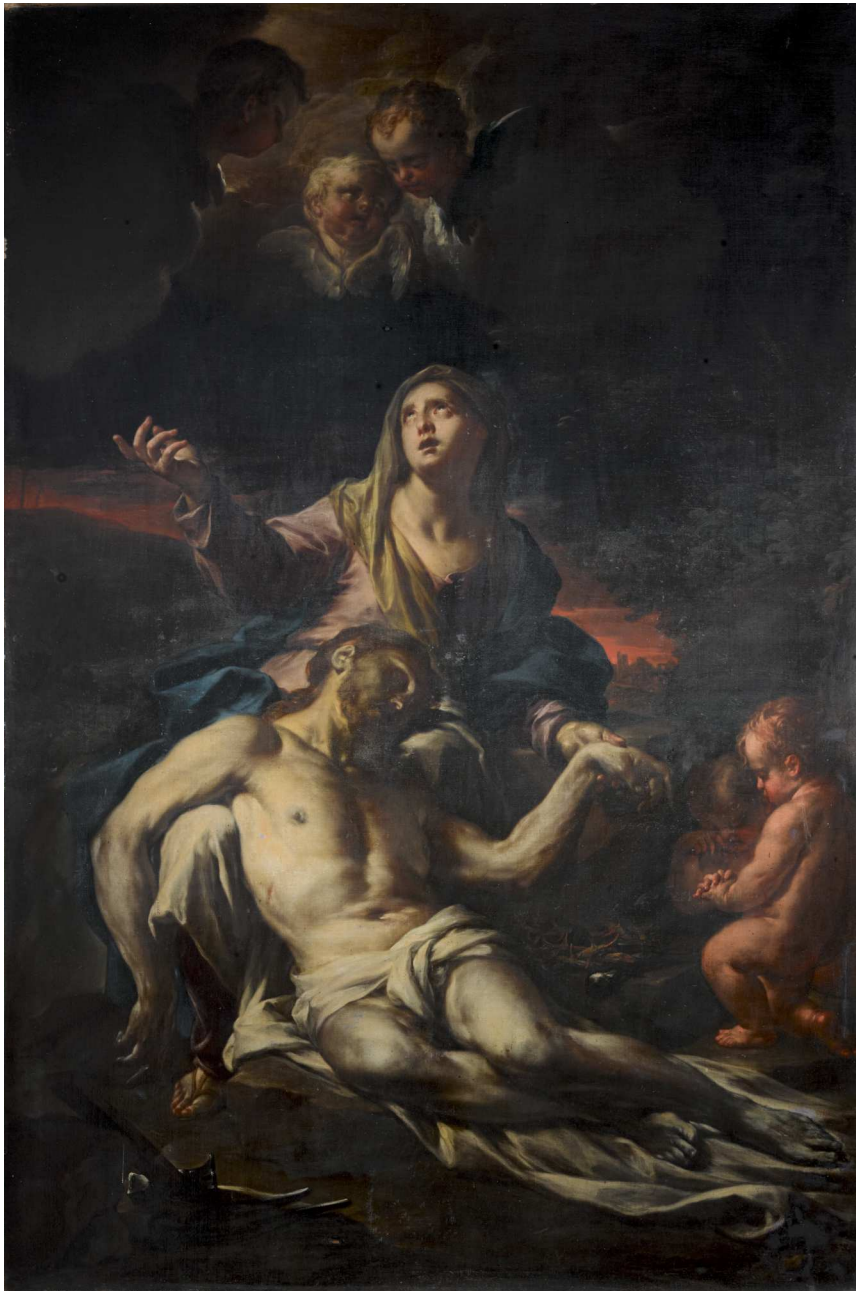
oil on canvas
223 x 148 cm.; 87³/₄ x 58¹/₄ in.

PROVENANCE

Probably commissioned by Niccolò Coscia (1681-1755);

Probably Abbot Albicini, Forlì.

This composition shares distinct compositional similarities with another *Pietà* by Trevisani in the Museo Nazionale in Messina.¹ The Messina picture is an arched-topped altarpiece (606 x 397 cm.) that was painted for the now-destroyed Chiesa delle Anime del Purgatorio in Messina. Frank R. DiFederico, in his 1977 monograph of Trevisani's works, dated the Messina *Pietà* to around 1690 and noted that in that picture the artist had combined a Roman-Bolognese



180

composition with a fluid Venetian handling of colour and light, an approach characteristic of his early Roman works.

It is the central figures of the Madonna and the body of Christ that are closely comparable in the two paintings; the figure of Christ is almost exactly the same in both pictures, but reversed, and the limp arm of Christ is at more of an angle in the present work; the figure of the Madonna looking up to the heavens is also very similar, only in the present canvas the Madonna holds up Christ's hand in her own, whereas she has both her hands raised in the Messina picture, and Christ's hand is held up by the figure of the kneeling Magdalene.

Saint John the Evangelist and the cloud-borne figure of God surrounded by angels and *putti* are also included in the Messina altarpiece.

Andrea Bacchi identifies the present work in Lione Pascoli's contemporary biography of the artist as one of two paintings executed for the cardinal Niccolò Coscia, which then passed into the collection of the Abbot Albicini.² A second, smaller version (98 x 62 cm.) of the present composition commissioned directly from Albicini is also mentioned, which Bacchi suggests was the one sold at Rome, Christie's, 20 October 1980, lot 236. He also cites a preparatory drawing in the

Wallraf-Richartz Museum, and dates the present work, as well as the Messina picture, to circa 1725-30.

¹ F.R. DiFederico, *Francesco Trevisani*, Washington 1977, p. 41, cat. no. 7, reproduced pl. 7.

² L. Pascoli, *Vite de' pittori, scultori ed architetti viventi dai manoscritti 1383 e 1743 della Biblioteca Augusta di Perugia*, Treviso 1981, p. 35 (as possibly referring to the *Pietà* now in the Kunsthistorisches Museum, Vienna, which has since been discredited).

W £ 40,000-60,000
 € 44,900-67,500 US\$ 53,000-79,500



181

181

PIETRO DELLA VECCHIA

Venice or Vicenza 1602/3 - 1678 Venice

The palm reader

oil on canvas
55 x 45.8 cm.; 21⁵/₈ x 18 in.

This particular image is a smaller variant of a work in the Museo Civico, Venice,¹ executed around the 1650s, as well as another in a private collection, published by Rodolfo Pallucchini.² The repetition of the same subject, and even the same character heads, is typical of Pietro della Vecchia. Although clearly datable public commissions record the evolution of his career, the dating of his genre works remains problematic.

¹ Inv. no. A. 501; see B. Aikema, *Pietro della Vecchia and the heritage of the Renaissance in Venice*, Florence 1990, p. 141, cat. no. 166, reproduced in colour fig. 118.

² R. Pallucchini, *La pittura veneziana del Seicento*, Milan 1981, vol. I, p. 177, reproduced in colour plate XIII.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600



182

182

GIOVANNI STANCHI

Active in Rome 1645 - 1672

A garland of flowers with the
Immaculate Conception

oil on canvas
133.7 x 106.3 cm.; 52⁵/₈ x 41⁷/₈ in.

The figure of the Madonna is probably the work of
another, as yet unidentified, hand.

‡ W £ 18,000-25,000
€ 20,300-28,100 US\$ 23,800-33,000



183



183

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

JEAN-BAPTISTE MONNOYER

Lille 1636 - 1699 London

Still lifes with carnations, morning
glory, zagara and other flowers in
glass vases on stone ledges

a pair, both oil on canvas
each: 46 x 37 cm.; 18¹/₈ x 14¹/₂ in.
(2)

PROVENANCE

Anonymous sale, London, Christie's, 29 October
2003, lot 53.

£ 12,000-18,000
€ 13,500-20,300 US\$ 15,900-23,800

184 no lot



185

185

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

**ATTRIBUTED TO ABRAHAM
BRUEGHEL**

Antwerp 1631 - 1697 Naples

Still life of melons, peaches and
grapes on a forest floor

indistinctly signed lower right: A....

oil on canvas

59 x 72.5 cm.; 23¼ x 28½ in.

± £ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400



186

186

**STUDIO OF JACOB
FERDINAND VOET**

Antwerp 1639 - 1689 Paris

**Portrait of Hortense Mancini,
Duchess Mazarin (1646-1699)**

oil on canvas
74 x 61 cm.; 29 $\frac{1}{8}$ x 24 in.

PROVENANCE

Private collection, Ireland.

Hortense Mancini was the favourite niece of
Cardinal Mazarin, chief minister of France, and a
mistress of Charles II of England.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



187

187

**STUDIO OF JACOB
FERDINAND VOET**

Antwerp 1639 - 1689 Paris

Portrait of Eleonora Boncompagni
Borghese (1642-1695), half-length,
in an embroidered dress

oil on canvas, in a painted oval
73.7 x 61 cm.; 29 x 24 in.

PROVENANCE

Private collection, Ireland.

The daughter of Ugo Boncompagni, the Duca di Sora and Maria Ruffo di Bagnara, Eleonora married Giovanni Battista Borghese, 2nd Prince of Sulmona in 1658 and had one child, Marcantonio in 1658.

£ 6,000-8,000

€ 6,800-9,000 US\$ 8,000-10,600



188

188

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

JEAN-BAPTISTE VAN MOERKERCKE

Kortrijk 1623 - 1689 Rome

Still life with musical instruments

signed lower center: *JB Moerkercke PINXIT*
oil on canvas, unlined
81.4 x 103.3 cm.; 32 x 40⁵/₈ in.

PROVENANCE

Anonymous sale, Monaco, Sotheby's, 18 June 1992, lot 44, where acquired by the present owner for 333,000 Francs.

LITERATURE

J. de Maere and M. Wabbes, *Illustrated dictionary of 17th century Flemish painters*, Brussels 1994, vol. 3, p. 834, reproduced;
A. van der Willigen and F.G. Meijer, *A dictionary of Dutch and Flemish still-life painters working in oils, 1525-1725*, Leiden 2003, p. 144.

The few known works by Moerkercke, a member of the Guild of Saint Luke in Ghent from 1659-65, consist of religious scenes and portraits, marking this as a rare addition to the artist's *œuvre*.

According to the RKD, the music on the table may be the 'Nectar caelicum sive cantiones sacrae, II, III, IV vocibus cum basso continuo' by Francesco Colombini (1588-1671) published in Antwerp by the heirs of Petrus Phalesius in 1639.

‡ £ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400



189

189

CARLO MANIERI

Documented in Rome 1662 - 1700

Still lifes of grapes, pears and
peaches on a forest floor

a pair, both oil on canvas
each: 66.3 x 49.5 cm.; 26 $\frac{1}{8}$ x 19 $\frac{1}{2}$ in.
(2)

£ 12,000-18,000

€ 13,500-20,300 US\$ 15,900-23,800



190

190

PROPERTY FROM AN ITALIAN PRIVATE
COLLECTION

FOLLOWER OF
MICHELANGELO MERISI
CALLED CARAVAGGIO

The Gamblers

possibly signed on the neck of the lute with
initials: *A.P.*
oil on canvas
175.5 x 236 cm.; 69 $\frac{1}{8}$ x 92 $\frac{7}{8}$ in.

W £ 25,000-35,000

€ 28,100-39,300 US\$ 33,000-46,200

191

PROPERTY FROM AN ITALIAN PRIVATE
COLLECTION

ANGELO MARIA ROSSI

Active in Lombardy in the second half of the 17th
Century

Still life of vegetables on a forest
floor;

Still life with fish and mushrooms

a pair, both oil on canvas
the former: 118 x 148.4 cm.; 46 $\frac{1}{2}$ x 58 $\frac{3}{8}$ in.
the latter: 119.8 x 148.5 cm.; 47 $\frac{1}{8}$ x 58 $\frac{1}{2}$ in.
(2)

Rossi's *œuvre* was originally grouped under the
pseudonym 'The Pseudo-Fardella', due to stylistic
similarity with works by the Sicilian painter
Giacomo Fardella di Calvello. The artist was later
referred to as 'Pittore di Carlo Torre' on the basis
of a signed pair of still lifes painted in *circa* 1662
for the Milanese writer Carlo Torre (*circa* 1620-
79).¹ We now know the painter to be Angelo Maria
Rossi, following Giuseppe Cirillo's discovery of the
monogram A.M.R. on various canvasses ascribed
to the artist.²

¹ See G. Cirillo and G. Godi, *Le nature morte del 'Pittore di
Carlo Torre' (Pseudo-Fardella) nella Lombardia del secondo
Seicento*, Parma 1996, pp. 90-92, reproduced in colour plates
64-66.

² See G. Cirillo, 'Angelo Maria Rossi alias 'Pittore di Carlo
Torre'', in *Parma per l'Arte*, vol. IX, Fascicolo 1-2, 2003, pp.
77-79.

W £ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600





192

192

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**GIOVANNI BATTISTA
DISCEPOLI, CALLED LO
ZOPPO DA LUGANO**

Lugano 1590 - 1660 Milan

Allegory of the Earth, with the Four Seasons

oil on canvas
128 x 188.4 cm.; 50³/₈ x 74¹/₄ in.

PROVENANCE

On the London art market;
With Galleria Bigetti, Rome;
From whom purchased in circa 1984-85, by the
father of the present owners.

Discepoli, a Swiss-Italian painter nicknamed 'Lo Zoppo' on account of his limp, was a pupil of Camillo Procaccini who worked mainly in Milan. This is a rare, secular subject by the artist. Similar *putti* more usually appear as angels in many of Discepoli's religious works, but here the *putto* upper left with the brazier represents Winter, that with the grapes is Autumn, to the upper right with the ears of corn is Summer, and below that, the *putto* holding out flowers personifies Spring.

We are grateful to Dott. Alberto Crispo for endorsing the attribution to Zoppo di Lugano and for his help in the cataloguing of this lot. Dr. Crispo will be dedicating a forthcoming article to this painting.

W £ 20,000-30,000
€ 22,500-33,700 US\$ 26,400-39,600

193

**MARCANTONIO
FRANCESCHINI**

Bologna 1648 - 1729

The Penitent Magdalen

oil on canvas
78.9 x 63 cm.; 31 x 24³/₄ in.

PROVENANCE

Probably painted for Conte Ippolito Lovatelli of Ravenna in 1709.¹

This work is an autograph reduced replica of Franceschini's painting formerly in Cardinal Albani's collection in Rome and today in the Kunsthistorisches Museum, Vienna.¹ Apart from the difference in dimensions – the present painting is approximately two-thirds of the size of the Vienna canvas – the two works are identical in every respect. The Vienna painting has been dated to Franceschini's mature years, that is to circa 1705-10, and more specifically to 1709 - the year in which he painted a picture of this subject for Conte Ippolito Lovatelli of Ravenna. The commission is documented in Franceschini's account books where it is noted that on 12 February the artist delivered a 'Magdalene' to Matteo Conti (who received it on behalf of Lovatelli) and in the same instance Franceschini was asked to produce 'un'altra', for which he was paid on 18 July of the same year.² Until now the replica to which Franceschini's *libro dei conti* refers has been assumed to be identifiable with a painting on the New York art market in 1992,

in which the Magdalen and *putto* are shown in similar but not identical poses.³ The numerous differences between that and the Vienna (or present) version would suggest, however, that it is a third autograph variant, painted by the artist on another occasion. It is far more reasonable to assume that if Ippolito Lovatelli had asked for another version he would have wanted it to be the same as the first, and thus it is likely that the present painting might indeed be that second version.

We are grateful to Dwight Miller for endorsing the attribution to Franceschini on the basis of photographs.

¹ Inv. no. 225; oil on canvas, 119 by 96 cm.; D.C. Miller, *Marcantonio Franceschini*, Turin 2001, pp. 273-74, cat. no. 169, reproduced in color plate XLIII.

² 'Adi 12 febb. ho dato il Sig.r Matteo Conti la Maddalena fatta per il Sig.r conte Ippolito Lovatelli di Ravenna, con in licenza del detto Sig.r promessa, di farne un'altra e ne ho ricevuto vinti Doppie di Spagna, concordate prima col sudetto che sono...335' ['On 12 February I gave Mr. Matteo Conti the Magdalene done for Mr. Conte Ippolito Lovatelli of Ravenna, holding my promise to the above, to do another one...'] and again 'Adi 18 luglio. Dal Sig.r Conte Ippolito Lovatelli, per residuo della sua Maddalena, quattrocentodieci Luigi...231'; cited in Miller 2001, p. 274.

³ Anonymous sale, New York, Christie's, 15 October 1992, lot 136 (oil on canvas; 124.5 x 95.3 cm.).

± £ 25,000-35,000
€ 28,100-39,300 US\$ 33,000-46,200





194

194

GIUSEPPE BONITO

Castellammare di Stabia, near Naples
1707-Naples 1789

Portrait of a boy laughing

oil on canvas
63 x 51 cm.: 25 x 20 in.

We are grateful to Professore Nicola Spinosa for endorsing the attribution to Bonito on the basis of photographs, and for dating the painting to the artist's youthful period, *circa* 1735-38.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



195

195

BOLOGNESE SCHOOL, CIRCA 1600

Portrait of a bearded man, head and shoulders

oil on canvas, unframed
39 x 30 cm.: 15³/₈ x 11⁷/₈ in.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



196

196

LOMBARD SCHOOL, EARLY
18TH CENTURY

Portrait of a man

oil on canvas
51.5 x 43 cm.; 20¼ x 17 in.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,800



197



198

197

PROPERTY FROM A PRIVATE COLLECTION

SPANISH SCHOOL, 17TH CENTURY

Portrait of Mariana of Austria, Queen Consort of Spain (1634-1696)

oil on canvas
203 x 105.7 cm.; 79 $\frac{7}{8}$ x 41 $\frac{5}{8}$ in.

PROVENANCE

Acquired by the present owner in the 1970s;
By whom sold to Leonard Lewis, known as 'Leonard of Mayfair' (1938-2016), a prominent hairdresser best known for creating the haircut that launched the career of 1960s model, Twiggy;
From whom re-acquired by the present owner.

W £ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400

198

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

CIRCLE OF BARTOLOMÉ ESTEBÁN MURILLO

The young Saint John the Baptist

oil on canvas
43.5 x 61 cm.; 17 $\frac{1}{8}$ x 24 in.

PROVENANCE

Alejandro María Aguado, 1st Marquis of the Guadalquivir Marshes (1784-1842);
His sale, Paris, Drouot, Boulland and Escribe, 3 April 1883, lot 8 (as Murillo).

The Marqués de la Marismas del Guadalquivir was a Spanish banker who began the Spanish War of Independence fighting against the French but subsequently passed to the side of Joseph Bonaparte. He was a major collector of paintings and several sales were held after his death to disperse the collection. He is known to have owned at least seven paintings by Murillo.

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,800



199

199

THE PROPERTY OF A PRIVATE COLLECTOR

JOSÉ ANTOLINEZ

Madrid 1635 - 1675

The Baptism of Christ

oil on canvas
166.5 x 109.5 cm.; 65½ x 43⅞ in.

PROVENANCE

Probably King Louis-Philippe of France (1773-1850);
By whom given to the Louvre and exhibited there in the Galerie Espagnole 1838-48;
From whence restored to the King as his private property after the Revolution of 1848;
His posthumous sale, London, Christie's, 21 May 1853, lot 423 (as Antolinez) for 10 Guineas to Barnett;
Lord Northwick (1770-1859), Thirlestane House, Cheltenham;
His posthumous sale, Phillips, on the premises, 26 July - 30 August 1859, lot 1653 (as Murillo) for 33 Guineas to Whiting;
H. Whiting, Worcester;
Mr. Conder, Colwell, New Malvern, by whom purchased from the above;
His grandson, Edward Conder, by whom sold circa 1952;

Anonymous sale, London, Christie's, 29 May 1992, lot 334 (as Antolinez);
Anonymous sale ('The Property of a Gentleman'), New York, Christie's, 3 June 2015, lot 37 (as Antolinez), where acquired by the present owner.

EXHIBITED

Probably Paris, Musée du Louvre, Galerie Espagnole, 1838-48, no. 3.

LITERATURE

C. B. Curtis, *Velázquez and Murillo*, London 1883, p. 191, cat. no. 178d (as Murillo);
M. S. Soria, 'José Antolínez. Retratos y otras obras', in *Archivo Español de Arte*, vol. IXXX, no. 113, Madrid 1956, pp. 6-7 (as Antolinez);
D. Angulo Iñiguez, *José Antolínez*, Madrid 1957, pp. 29 and 42, reproduced pl. 40 (as Antolinez);
J. A. Gaya Nuño, *La pintura española fuera de España*, Madrid 1958, cat. no. 255 (as Antolinez);
D. Angulo Iñiguez, *Murillo*, Madrid 1981, vol. II, p. 442, cat. no. 1.487 (as Murillo);
J. Baticle and C. Marinas, *La Galerie espagnole de Louis-Philippe au Louvre 1838-1848*, Paris 1981, pp. 31-2 (as Antolinez).

The attribution to José Antolinez, first made by Soria in 1956, has been accepted by all later scholars. According to the 1992 sale catalogue, a 19th century inscription on a piece

of paper previously attached to the reverse read 'Purchased by order of and through the great influence which Louis Philippe King of the French possessed with the Spanish Court—out of a Monastery near Seville where it had never been removed since it was Philippe's Spanish Gallery.' A verbatim recording of this inscription from a sale or exhibition catalogue, also previously attached to the reverse, shows the painting was included as no. 96 and attributed to Murillo.

The present work does match the description of a picture exhibited in the Galerie Espagnole of Louis Philippe as the work of Francisco Antolínez y Sarabia (see Baticle and Marinas, in *Literature*). While Soria accepted this provenance, Angulo expressed reservations, indicating that a rival candidate is in the Miguel Aramburu collection in Cadiz. Baticle and Marinas confuse the issue by identifying the present work as the ex-Louis Philippe picture later sold as Murillo in the Thomas Townend estate sale, Christie's, 14 July 1883, lot 73; that picture is in fact the Murillo altarpiece now in the Art Institute of Chicago.¹

¹ Inv. no. 162; see D.A. Iñiguez, *Murillo*, Madrid 1981, vol. II, pp. 21-22, cat. no. 14, reproduced vol. III, plates 110-11.

W £ 20,000-30,000
€ 22,500-33,700 US\$ 26,400-39,600

PROPERTY FROM A PERSIAN PRIVATE COLLECTION

WALTER FRIER

British 1685 - 1761

Portrait of the Princess of Zanzibar with an African attendant

inscribed centre left: *JOHN HENDERSON of FORDELL/Travelling in his youth thro several/ parts of Asia and Africa from y/ 1618 to y/ 1628 was/ delivered unto Slavery by a Barbari/ Prince in Zaquebar on the Cost of Africa where Princefs of that/ Countrie falling in love with him/ Even to Renoincing her Religion and/ Countrie contrived the mians of/both their Escape and getting a/ board a ship trading up y/ Red/Sea landed cam to Alexandre(a) /where she died whofe Picture/Mr Henderson caused to take/ with her black Maid after/ their oun Country habett/ from y/ original Picture/at oterston by W. Frier 1731*

oil on canvas

67 x 124 cm.; 26³/₈ x 48³/₄ in.

PROVENANCE

By descent in the Henderson family to Sir Robert Bruce Henderson, 6th Bt. (1760-1833), Fordell Castle, Fife;

Jean, his sister, who married Lieutenant-Colonel George Mercer (1733-84);

By descent to Georgiana Mercer-Henderson wife of Sidney Carr Hobart-Hampden-Mercer-Henderson, 7th Earl of Buckinghamshire (1860-1930);

Thence by family descent, until sold ('The Property of a Nobleman'), London, Sotheby's, 14 June 2001, lot 1, where acquired by the present owner.

EXHIBITED

On loan to the Scottish National Portrait Gallery, Edinburgh, 1992-2001.

LITERATURE

Sir J. Gray, 'Sir John Henderson and the Princess of Zanzibar', 'Tanganyika Notes and Records', *Journal of the Historical Association of Tanzania*, no. 37, pp. 15-19;

D. Thomson, *The Life and Art of George Jamesone*, Oxford 1974, p. 121;

H. Smailes (ed.), *The Concise Catalogue of the Scottish National Portrait Gallery*, Edinburgh 1990, p. 22.

£ 70,000-80,000

€ 79,000-90,000 US\$ 92,500-106,000

This striking double portrait commemorates an unusual story concerning Sir John Henderson of Fordall in Fife, who is said to have been involved in campaigns in Africa where he was captured and held prisoner in Zanzibar. This princess from the island fell in love with him and arranged for their escape. They boarded a ship and reached Alexandria where the princess fell ill and died. The story has clear echoes of that of Captain John Smith, who was captured in 1607 in North America by a Red Indian tribe led by chief Powhatan, and who was rescued by the chief's daughter Pocahontas whom he brought back to England. Whilst there were a number of Europeans who reached North America in the beginning of the seventeenth century, Zanzibar was, as Sir John Gray pointed out, (see *Literature*) more or less a *terra incognita* to the British. However Gray also points out that two early visits to the island by British ships were recorded by *Edward Bonaventure* in 1591 and by the *Union* in 1609. The arrival of the latter was not welcomed by the inhabitants and two of the crew were killed and held prisoner. At this date Zanzibar was ruled by a Moorish King who was an ally of the Portuguese. Portugal traded with the island and there was a church there 'with a Vicar of the Order of Saint Augustine to whom the King does all possible favours' (Rezende, in *Description of the Mombassa* of 1634). It seems clear that if a mercenary like Henderson was captured and brought to Zanzibar, he would have been regarded with hostility and held prisoner by Portugal's loyal ally.

Henderson's later career was as a soldier in Britain, and there is no evidence that he travelled abroad again. On 7 February 1625 he married Margaret, daughter of William Mentieth of Randiford. They had five sons and five daughters. Henderson was a loyal supporter of Charles I. He was knighted in about 1640, and in 1643 led an unsuccessful sortie into Lincolnshire. He commanded the Royalist garrison at Newark, and held the town against great odds until relieved by Prince Rupert. He was captured after the King's defeat at Marston Moor, but released on parole and allowed to travel to Denmark where he had a diplomatic role.

The picture is painted by the rare artist Walter Frier who is known to have married Helen, daughter of John Borthwick, goldsmith and burgess of Edinburgh in 1705, and who had a career as portrait painter in the early eighteenth century. Five portraits by him hung formerly at Prestonfield House. The present portrait is said to be based on an earlier portrait but, as Duncan Thomson had pointed out at the time of the 2001 sale, may well be an elaboration of a single portrait of the princess. It hung at Fordell Castle, the imposing sixteenth-century home of the Henderson family, three miles west of Aberdour on the edge of a ravine above the Keithing Burn, which entered the family's ownership with James Henderson, Lord Advocate (1494-1507) who acquired large estates in the area and was killed with his eldest son at Flodden in 1513.





201

201

RICHARD WILSON, R.A.

Penegoes, Powys 1713/14 - 1782 Colomendy, Clwyd

Self-portrait

oil on canvas
76.2 x 63.5 cm.; 30 x 25 in.

PROVENANCE

Mr Richard Imrie, Herne Hill, London;
By whom anonymously sold, London, Christie's,
26 January 1968, lot 109 (as Ramsay, *Portrait of
Allan Ramsay*), where purchased by the present
owners.

LITERATURE

M. Postle and R. Simon, *Richard Wilson and the
Transformation of European Landscape Painting*,
exh. cat., London and New Haven 2014, p. 332,
reproduced in black and white fig. 163.

We are grateful to Dr. Paul Spencer-Longhurst
and Kate Lowry for endorsing the attribution
to Richard Wilson upon first-hand inspection.
Wilson's self-portrait is to be included in *Richard
Wilson Online*, the online *catalogue raisonné* of

the artist's works by Paul Spencer-Longhurst,
with Kate Lowry and David Solkin.

Today Richard Wilson is remembered as the
leading English classical landscape painter of
his time, and a founding member of the Royal
Academy. However, he began his career as a
portraitist in the studio Thomas Wright (fl. 1728–
37), himself a portrait painter in Covent Garden,
London. From 1735 Wilson is recorded as painting
portraits independently, and it is during this
period immediately following his departure from
Wright's studio that it is likely Wilson painted this,
his first and only known autograph self-portrait.
Wilson would have been around 21 years of age,
and in the process of setting up his own practice
in London. Other known portraits by Wilson from
these early years of his career are the *Portrait of
Miss Catherine Jones of Colomendy* (a cousin of
Wilson) in the collection of the National Library
of Wales in Aberystwyth, dated by Spencer-
Longhurst to around 1730;¹ and a *Portrait of
the Revd. Hugh Jones*, the location of which is
unknown but is recorded as inscribed with the
date 1734.²

Portraits of Wilson are extremely rare and the
only secure individual one hitherto documented

is that by Anton Raphael Mengs, painted in 1752
in Rome, when Wilson was 39 years old.³ The face
in that portrait shows affinities with this more
recently discovered earlier work and the manner
in which the sitter holds his brushes and palette
is close to the Mengs portrait (in reverse), though
viewed from a different angle. One self-portrait
is recorded as having been in the collection
of Colonel Brian Davies-Cooke who exhibited
it at Wrexham in 1876;⁴ its location since is
unrecorded. The Davies-Cooke family of Owstan
Hall had a house near Colomendy, Flintshire,
where Wilson died at the home of his cousin
Catherine Jones. The Davies-Cooke family were
at one time also in possession of the early portrait
of her by Wilson. However, it is not yet possible to
be sure that the present work is the Davies-Cooke
self-portrait.

¹ *Richard Wilson Online* no. P216.

² *Richard Wilson Online* no. P2.

³ National Museum, Wales, Cardiff; see M. Postle and R. Simon
2014, reproduced p. 2, fig. 1.

⁴ See A. Graves, *A Century of Loan Exhibitions 1813-1912*,
London 1914, vol. IV; the self-portrait was exhibited in the
Wrexham exhibition as no. 409.

£ 20,000-30,000
€ 22,500-33,700 US\$ 26,400-39,600



202

202

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

PHILIP MERCIER

Berlin 1689 or 1691 - 1760 London

Allegory of Painting

signed and dated lower right:

Ph. Mercier fecit. / Anº. 1740

oil on canvas

157.5 x 153.4 cm.; 62 x 60³/₈ in.

PROVENANCE

Duke of Leeds, Hornby Castle;

From whence sold ('removed from Hornby Castle'), London, Foster's, 14 July 1909, lot 114;

With Leggatt Brothers, London;

Anonymous sale, New York, Parke-Bernet, 25-26 January 1963, lot 271;

Anonymous sale, New York, Parke-Bernet, 23 November 1996, lot 27;

Henry P. McIlhenny, Philadelphia;

By whom bequeathed to the Academy of Music of Philadelphia, Inc., Pennsylvania;

By whom sold, New York, Christie's, 16 January 1992, lot 119.

LITERATURE

Catalogue of paintings and portraits at Hornby Castle, 1868, no. 52;

Historical and descriptive catalogue of pictures belonging to his Grace The Duke of Leeds, London 1902, p. 58, cat. no. 156;

J. Ingamells and R. Raines, 'A catalogue of paintings, drawings and etchings of Philip Mercier', in *The Walpole Society*, vol. LXVI, 1977, p. 52, cat. no. 222.

A companion painting by Mercier, of slightly smaller dimensions, representing an *Allegory of Poetry*, signed and dated 1740, was also in the collection of the Duke of Leeds and sold by Foster's in 1909, but its present whereabouts are unknown.¹

¹ See Ingamells and Raines 1976, p. 52, cat. no. 223, reproduced plate 4b.

W £ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400

THE PROPERTY OF A PRIVATE COLLECTOR

CHARLES-JOSEPH FLIPART

Paris 1721 - 1797 Madrid

Two court ladies out shooting with their retinue

oil on panel
60.6 x 92 cm.; 23⁷/₈ x 36¹/₄ in.

PROVENANCE

Henry Budge (1840-1928), Budge-Palais, Hamburg, by 1906;
Thence by inheritance to his wife, Emma Ranette Budge (1852-1937), Budge-Palais, Hamburg;
Her forced posthumous sale, Berlin, Paul Graupe, 4-6 October 1937 (postponed from 27-29 September), lot 17 (as Charles André (Carle) van Loo);
Anonymous sale, London, Christie's, 8 December 1989, lot 87 (as Attributed to Jacopo Amigoni);
With Albrecht Neuhaus, Würzburg, from whom acquired in 1990 by the present owner.

EXHIBITED

Berlin, former Gräfllich Redern'schen Palais, *Werken Alter Kunst aus dem Privatbesitz der Mitglieder des Kaiser Friedrich-Museums-Vereins*, 27 January - 4 March 1906, no. 77 (as Carle van Loo);
Hamburg, Kunsthalle, *Leih-Ausstellung aus Hamburgischem Privatbesitz*, May 1925, no. 199 (as Carle van Loo).

LITERATURE

L. Réau, in *Carle Vanloo. Jean Restout. Les Lithographies de Paysages en France à l'Epoque Romantique*, L. Réau, J. Messelet and J. Adhémar (eds), Paris 1938, pp. 68-69, cat. no. 122 (as Carle van Loo).

£ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000

The 'JA' that may be read on the gentleman's powder pouch, lower right, has in the past been interpreted as the possible signature of Jacopo Amigoni, to whom this painting was previously attributed, most recently by Annalisa Scarpa Sonnino (whose photostat certificate accompanies this lot). Viewed within the context of Amigoni's *œuvre*, analogies may be drawn between this painting and the artist's work while he was court painter in Madrid 1748-52. Charles-Joseph Flipart, who had started studying with Amigoni in Venice about ten years earlier, travelled with his master to Madrid at this time, and it seems highly possible that the present work was executed during these years or not long after.

Comparison should be made with the *Fiesta en un jardín* in the Museo del Prado, Madrid (inv. no. P02477), long thought to be the work of Amigoni and now also attributed to Flipart. The gallant subject matter of both these paintings reflect not only the new French Rococo manners and customs in the Spanish upper class, but the influence of Flipart's other great inspiration, Pietro Longhi, whom he had also met in Italy.

The handling, palette and *mise-en-scène* of the pair of paintings depicting elegant company playing outdoor games, sold New York, Sotheby's, 30 January 2014, lot 120, at that time attributed to the Circle of Antoine Pesne, is all also highly comparable to the present work.

This lot is sold pursuant to a settlement agreement between the present owner and the Estate of Emma Budge.





204

204

ÉTIENNE JEAURAT

Vermenton 1699 - 1789 Versailles

The daughters of Cecrops discovering Erichthonius

bears signature lower centre on the rock: *N. hallé*
oil on canvas
91.5 x 73.6 cm.; 36 x 29 in.

PROVENANCE

F. Archambault (according to a label and inscription on the reverse);
Private collection, Paris, by 2009;
Anonymous sale, Château d'Artigny, Rouillac, 11
June 2017, lot 99.

LITERATURE

N. Lesur and O. Aaron, *Jean-Baptiste Marie Pierre, 1714-1789, Premier peintre du roi*, Paris 2009, p. 474, under cat. no. DR.6 (as Étienne Jeaurat).

A preliminary drawing for this painting is in the collection of Jeffrey E. Horvitz, Boston, previously thought to be by Jean-Baptiste Marie Pierre, but now attributed to Jeaurat.¹

We are grateful to Sylvie de Langlade for endorsing the attribution to Jeaurat, and the painting will be included in her forthcoming *catalogue raisonné*.

¹ See Lesur and Aaron 2009, p. 474, cat. no. DR.6, reproduced.

£ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600

205

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

JEAN-BAPTISTE PILLEMENT

Lyon 1728 - 1808

Rocky landscape at dawn with a herdsman and his livestock on a path;
River landscape at dusk with fishermen on the river and a girl and herdsman conversing on the bank

both signed and dated lower left:

Jean Pillement / Jan 3 D, la R

a pair, both oil on canvas

each: 38.1 x 62 cm.; 15 x 24³/₈ in.

(2)

PROVENANCE

Anonymous sale ('Property of a Gentleman'), London, Phillips, 2 December 1997, lot 74, where acquired by the present collector for 64,208 Pounds.

On 5 October 1793 a new calendar was imposed by the French Republican government, which began the dating from the start of the Revolution the previous year, as part of an overall effort to eradicate the practices of the *ancien régime*. The present pair of works, dated in the abbreviated form *L[']an 3 D[e] la R[épublique]*, were painted by Pillement in 1794. It was during this time that Pillement moved away from Lyon, which had been severely assaulted by the Revolutionary armies, into the remote, mountainous region overlooking the Hérault River. The present pair shares much in common with other works produced during these years, inspired by the picturesque, rocky, watery surroundings, which are characterised by a luminous palette and similar compositional arrangements.¹

¹ See, for example, the pair in the Musée Fabre, Montpellier, inv. nos 864.2.13-14; M. Gordon-Smith, *Pillement*, Krakow 2006, pp. 262-63, reproduced in colour p. 263.

± £ 50,000-70,000

€ 56,500-79,000 US\$ 66,000-92,500





206

206

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

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.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400

207

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

AFTER GIOVANNI ANTONIO CANAL, CALLED CANALETTO

Venice, the Rio dei Mendicanti and
the Scuola di San Marco;
Venice, the entrance to the Grand
Canal looking west

a pair, both oil on canvas
each: 48.1 x 73 cm.; 19 x 28³/₄ in.
(2)

PROVENANCE

With Frost and Reed, London (as Luca
Carlevarijs) in the late 1950s;
From whom acquired by a private collector;
By whose estate sold, London, Sotheby's, 11
December 2003, lot 237.

These paintings are copies, datable to *circa* 1900,
after designs by Canaletto. The former is based
upon the artist's painting, of similar dimensions,
now in the Royal Collection at Windsor Castle,¹
which was engraved (in the same sense) by
Visentini in 1735. The latter is based upon a
painting of slightly smaller dimensions variously
given to Canaletto or to his nephew Bernardo
Bellotto, now in the Galleria dell'Accademia,
Venice.²

¹ Inv. no. RCIN 400519; see W.G. Constable and J.G. Links,
Canaletto. Giovanni Antonio Canal (1697-1768), Oxford 1989,
vol. II, pp. 262-3, cat. no. 161, reproduced vol. I, plate 36.

² Inv. no. 494; see W.G. Constable and J.G. Links 1989, vol. II, p.
332, cat. no. 291, reproduced vol. I, plate 56.

£ 12,000-18,000

€ 13,500-20,300 US\$ 15,900-23,800





208

208

THE PROPERTY OF A NOBLEMAN

FRANCESCO LORENZI

Verona 1723 - 1787

The Holy Family with Saint
Francesco di Paola and a Franciscan
saint

oil on canvas

58.5 x 73.4 cm.; 23 x 28⁷/₈ in.

£ 15,000-20,000

€ 16,900-22,500 US\$ 19,800-26,400



209

209

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

FRANCESCO GUARDI

Venice 1712 - 1793

Venice, a view of San Giorgio Maggiore

oil on canvas
44 x 58.1 cm.; 17¼ x 22⅞ in.

The great island monastery of San Giorgio Maggiore, with its church designed by Andrea Palladio and completed in 1610, was one of Guardi's most popular views, and nearly thirty autograph versions are recorded. The view in this hitherto unknown and unpublished work is taken

from the Bacino di San Marco looking south west, narrowly omitting the Giudecca on the right hand side of the composition. The view of the island from this angle is unusual, and Morassi records only one other, a small canvas in the Sterling and Francine Clark Art Institute, Williamstown (Mass.).¹ Both are likely to be works of the artist's maturity.

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

¹ A. Morassi, *Guardi. I Dipinti*, Venice 1993, vol. I, p. 392, cat. no. 435, reproduced vol. II, fig. 456.

£ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000



210



210

PROPERTY FROM A PERSIAN PRIVATE COLLECTION

AFTER GIAMBATTISTA TIEPOLO

**Meeting of Anthony and Cleopatra;
The Banquet of Anthony and Cleopatra**

a pair, both oil on canvas
each: 139.5 x 80 cm.; 54⁷/₈ x 31¹/₂ in.
(2)

PROVENANCE

Anonymous sale, New York, Sotheby's, 15 January 1993, lot 245, where acquired by the present owner.

Copies after the original frescoes by Tiepolo in the Palazzo Labia, Venice.¹

¹ See F. Pedrocco, *Tiepolo. The complete Paintings*, New York 2002, p. 275, cat. nos 201/6 and 201/7, both reproduced p. 276.

W £ 15,000-20,000
€ 16,900-22,500 US\$ 19,800-26,400



211

211

PROPERTY FROM A PERSIAN PRIVATE COLLECTION

PHILIP MERCIER

Berlin 1689 or 1691 - 1760 London

A young woman carrying a tea tray, possibly Hannah, the artist's maid

oil on canvas
90.8 x 71.2 cm.; 35¾ x 28 in.

PROVENANCE

Hunter, Dublin;
Senator Edward Augustine McGuire (1932-86), Newtown Park, Co. Dublin, by 1969;
Anonymous sale ('The Property of a Gentleman'), London, Christie's, 13 March 1970, lot 92 (as signed: *Phi. Mercier fecit*), for 2,200 Guineas to Leggatts;
With Leggatt Brothers, London;
Dr D. McLean McDonald, purchased in 1970;
By whose Executors sold, London, Christie's, 10 June 2003, lot 33 (as signed lower left: *Ph. Mercier. fecit.*), where acquired by the present owner.

EXHIBITED

York, City Art Gallery, and London, Kenwood House, *Philip Mercier, 1689-1760: an exhibition of paintings and engravings*, 21 June - 28 September 1969, no. 59;
London, Leggatt Brothers, *An exhibition of paintings from the collection of Dr D. M. McDonald*, 16 October - 6 November 1970, no. 23.

LITERATURE

J. Ingamells and R. Raines, *Philip Mercier, 1689-1760: an exhibition of paintings and engravings*, exh. cat., York 1969, p. 50, cat. no. 59, reproduced;
J. Ingamells and R. Raines, 'A Catalogue of the Paintings and Drawings and Etchings of Philip Mercier', in *The Walpole Society*, vol. XLVI, 1978, p. 44, cat. no. 168 (as signed: *Ph. Mercier fecit.*).

ENGRAVED:

John Faber II, mezzotint, 1744.

This painting reportedly depicts Hannah, the artist's maid, carrying a tray laden with fashionable Chinese export porcelain, including an Imari teapot with café au lait ground, a silver-mounted lacquered sugar bowl and small tea bowls.

Born in Berlin in 1689 to French parents, Philip Mercier spent most of his adult life in England. Having been recommended by the court in Hannover he was appointed court painter to the Prince and Princess of Wales in 1719 and painted their portraits and those of their children on many occasions. Ingamells and Raines date the painting to 1743-44 when Mercier was newly settled in York and enjoying a period of his greatest activity. During this time he produced some of his most original 'fancy' paintings and some of his most intimate and informal portraits which were new and engaging and marked change of direction from his portraits for the Royal Family. The identification of the sitter is due to an old handwritten inscription on a 1744 mezzotint by Faber (with whom Mercier worked closely and regularly) recorded in the collection of a Mr Warwick, that reads 'Hannah, Mercier's maid.'¹

¹ J. C. Smith, *British Mezzotint Portraits*, part 4, vol. II, London 1883, addition for p. 459, cat. no. 416a.

£ 50,000-70,000

€ 56,500-79,000 US\$ 66,000-92,500



212

212

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

LUIS PARET Y ALCÁZAR

Madrid 1746 - 1799

The Triumph of Love over War

oil on canvas, a lunette
76.4 x 160.5 cm.; 30³/₈ x 63¹/₄ in.

PROVENANCE

Anonymous sale ('The Property of a Gentleman'), London, Christie's, 19 March 1965, lot 95, for 900 Guineas to Spence (as Fragonard, one of a pair); Acquired by the father of the present owner.

The pair to this painting, depicting the *Triumph of Love over War*, signed lower left: *L Paret*, and dating from 1784 is now in the Museo de Bellas Artes, Bilbao (inv. no. 99/128), having formerly been sold London, Sotheby's, 9 July 1998, lot 343 as 'French School, second half of the 18th Century.'

‡ W £ 20,000-30,000
€ 22,500-33,700 US\$ 26,400-39,600

213

PROPERTY FROM A SPANISH PRIVATE COLLECTION

MIGUEL PARRA

Valencia 1784-1846 Madrid

A still life of flowers and apples on a table top partly draped with ornate fabric;

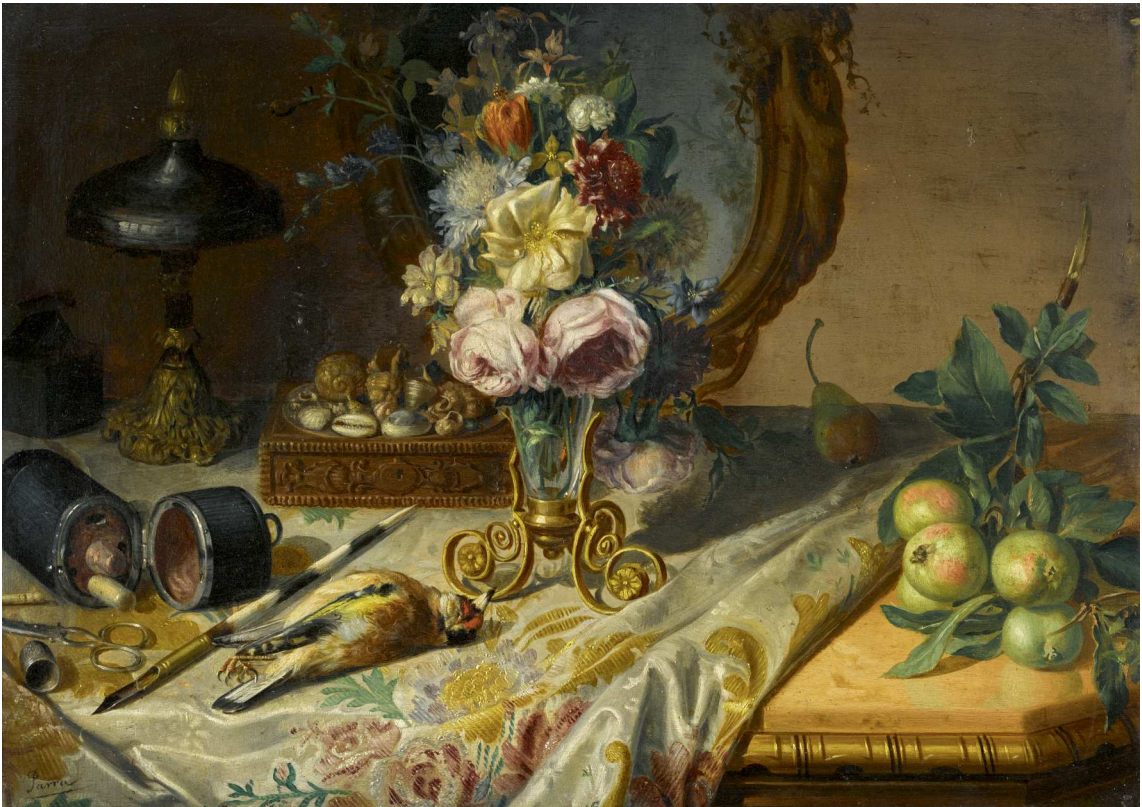
A still life of flowers and jewellery and a silver cup on marble table top

the former signed lower left: *Parra*
the latter signed lower right: *Parra*
a pair, both oil on panel
the former: 26.4 x 36.3 cm.; 10³/₈ x 14¹/₄ in.
the latter: 27.2 x 34 cm.; 10³/₄ x 13³/₈ in.
(2)

PROVENANCE

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

£ 10,000-15,000
€ 11,300-16,900 US\$ 13,200-19,800



213



214

PROPERTY FROM A SPANISH PRIVATE COLLECTION

MIGUEL PARRA

Valencia 1784-1846 Madrid

Still life of meats and cheese on a silver platter and bowl of strawberries;
Still life of a lobster and prawns before a bowl of gold fish

both signed lower right on the marble table top:
PARRA

a pair, both oil on panel
the former: 26.7 x 34.5 cm.; 10½ x 13½ in.
the latter: 27 x 34.2 cm.; 10⅝ x 13½ in.
(2)

PROVENANCE

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

£ 10,000-15,000

€ 11,300-16,900 US\$ 13,200-19,800



215

PROPERTY FROM A SPANISH PRIVATE COLLECTION

FOLLOWER OF FRANCISCO JOSÉ DE GOYA Y LUCIENTES

Majas on a balcony

oil on canvas
133 x 85 cm.; 52½ x 33½ in.

PROVENANCE

Purchased by a forebear of the present owner in the 1940s, and thence by family descent.

The version of this composition widely accepted as the autograph prime is that recorded in the collection of Baron Edmond de Rothschild in Switzerland.¹ A second version, variously ascribed to Goya, is in the collection at the Metropolitan Museum of Art, New York.² There are differences in the two paintings, namely the position of the seated woman, right, and the cloaked figure behind her. The present copy is directly related to the Metropolitan version, and reflects all the same differences.

Copies in oil after the Metropolitan version by Leonardo Alenza (in the Pezzoli collection), Francisco Lameyer and Eugenio Lucas Velázquez are recorded.³

¹ See P. Gassier and J. Wilson, *Goya, his life and work*, London 1971, p. 266, cat. no. 959, reproduced.

² Gassier and Wilson 1971, p. 266, cat. no. 960, reproduced.

³ See the Metropolitan Museum online cataloging; acc. no. 29.100.10; accessed 29 October 2017.

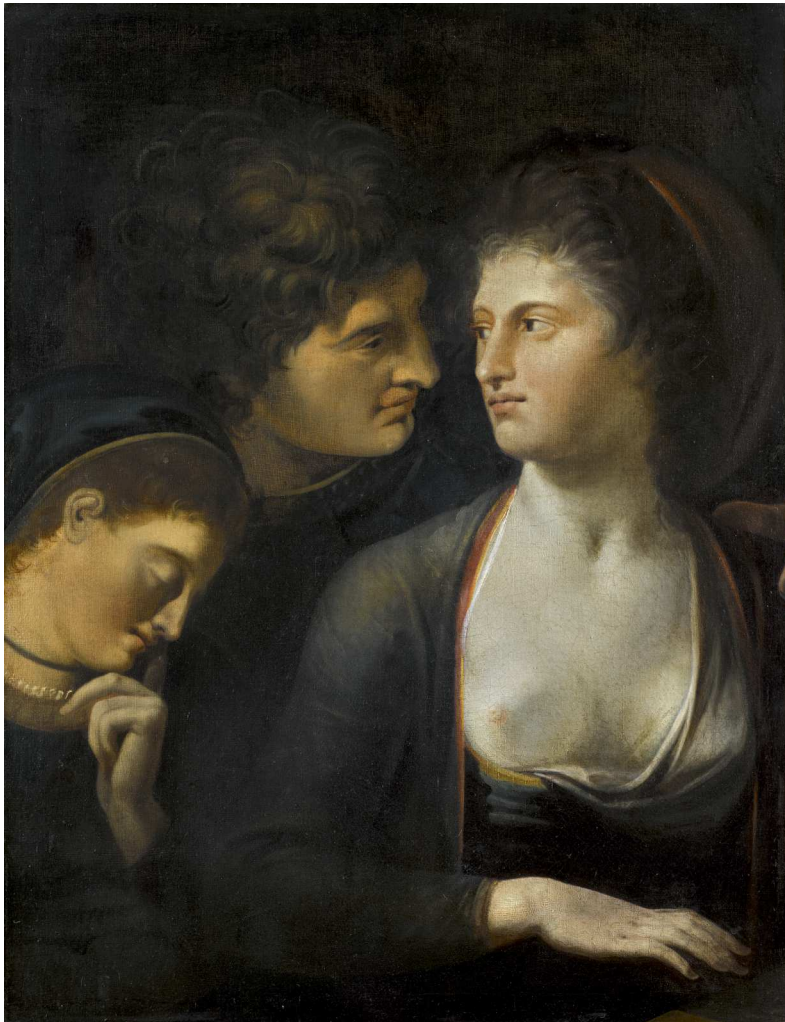
£ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600

214



215



216

216

PROPERTY FROM A PRIVATE COLLECTION

HENRY FUSELI, R.A.

Zürich 1741 - 1825 Putney Heath

Lysander with Helena and Hermia, from *A Midsummer Night's Dream*

oil on canvas

90.5 x 69.8 cm.; 35 3/4 x 27 1/2 in.

PROVENANCE

Anonymous sale, London, Sotheby's, 14 March 1990, lot 106, where acquired by the present owners.

EXHIBITED

Stockholm, Nationalmuseum, *Sergel-Füssli*, 5 October 1990 - 6 January 1991, no. 55.

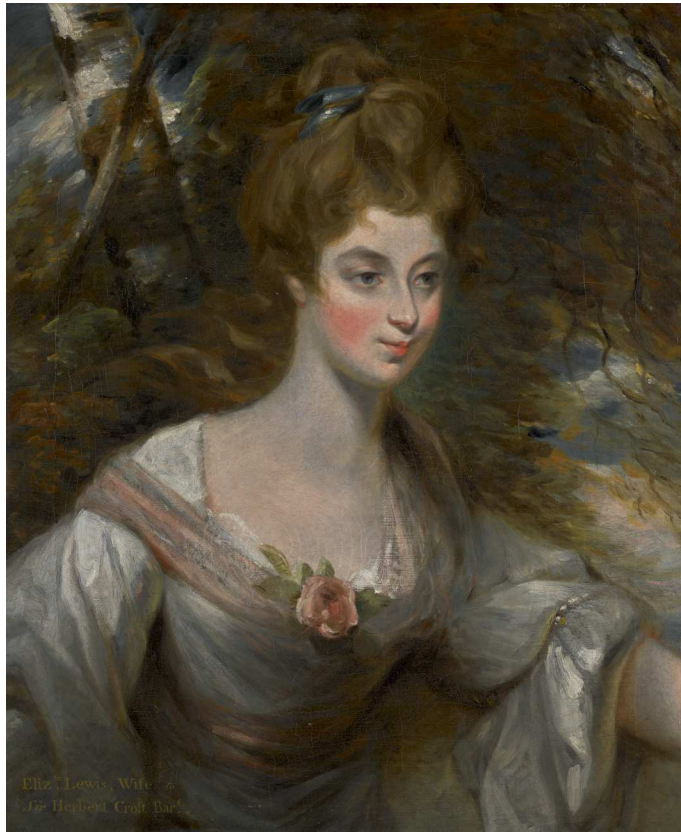
The painting depicts the scene in Shakespeare's *A Midsummer Night's Dream*, Act II, scene 2. Puck mistakenly casts a charm on the sleeping Lysander who, on waking, immediately falls in love with Helena (who has been rebuffed by Demetrius) and renounces Hermia. 'Content with Hermia! No I do repent/The tedious minutes I with her have spent./Not Hermia but Helena I love./Who will not change/A raven for a dove.' Helena, not surprisingly, is horrified by Lysander's sudden expressions of love and indeed believes that he is mocking her. In this way the human entanglement of the play, created by Puck's error, is set in motion. Fuseli chose the dramatic moment when Lysander, turning away from sleeping Hermia, first feels the overbearing pangs of his new love for Helena. The concentration on the heads of the three characters adds considerable emotional impact to the picture and is reminiscent of similar compositions also dating from the early 1780s, most notably *The Death of Oedipus*, (Walker Art Gallery, Liverpool) and *Hotspur, Glendower, Mortimer and Worcester* (Birmingham City Museum and Art Gallery, Birmingham).

In 1765 Fuseli arrived in England from Rome. During the next decade he was increasingly turning to the plays of Shakespeare for suitable subjects and this culminated in his work on Alderman Boydell's *Shakespeare Gallery*, to which he was the main contributor. Other paintings taken from *A Midsummer Night's Dream* were *Titania and Bottom* (Tate Gallery, London), *The Awakening of Titania* (Kunstmuseum, Winterthur), *Puck* (Folger Shakespeare Library, Washington), *Cobweb* (formerly Jeannerat Collection), *Titania and Bottom* (Kunsthau, Zurich), and *Titania's Dream* (Sandoz Collection).

When this painting was last sold in 1990 it was shown to Professor Gert Schiff and Professor David Weinglass, both of whom endorsed the attribution. It was to be included in Professor Weinglass' revision of Schiff's *catalogue raisonné* of Fuseli's work, but the book has not yet been published.

£ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500



217

217

JOHN CONSTABLE, R.A.

East Bergholt, Suffolk 1776 - 1837 Hampstead

Portrait of Elizabeth, Lady Croft (1754-1815)

inscribed lower left:

Elizth. Lewis, Wife to / Sir Herbert Croft Bar^t.

oil on canvas, unlined

76.8 x 64.1 cm.; 30¼ x 25¼ in.

PROVENANCE

Probably commissioned by the sitter's brother, Henry Greswold Lewis (1754-1829), Malvern Hall; Thence by descent to Mr W. Suckling Suckling, at Highwood, near Romsey, where recorded in 1839 by R. Edwards (see *Literature*);

Possibly anonymous sale ('The Property of a Lady'), London, Sotheby's, 7 April 1954, lot 93; Anonymous sale, London, Christie's, 11 June 2003, lot 3.

LITERATURE

R. Edwards, 'A Portrait by John Constable in the Tate Gallery', in *The Burlington Magazine*, no. 434, vol. LXXIV, May 1939, p. 204, footnote 8; G. Reynolds, *The Early Paintings and Drawings of John Constable*, 2 vols, New Haven and London 1996, text vol., p. 117 (as another version by the artist).

In 1807, at a time when Constable's work was struggling to gain critical recognition, the artist

was introduced to the Tollemache family at Helmingham Hall, Suffolk, home of the Earl and Countess of Dysart. Recognising a precocious young talent the family commissioned Constable to make copies of portraits by Sir Joshua Reynolds, John Hoppner and Daniel Gardner in their collection. No doubt encouraged by his parents, who had been pushing Constable to apply himself to portraiture – a financially more secure and steady line of art than landscape painting – the artist accepted. This associating with the Dysarts led to further important commissions from their friends and family, including the Countess's brother, Henry Greswold Lewis, whose country house, Malvern Hall, in Warwickshire, Constable painted in 1809 and again in 1819.

This portrait represents the Countess of Dysart's sister, Elizabeth Lewis, wife of the author Sir Herbert Croft, 5th Bt. (1751-1816), and is based upon an earlier portrait by Daniel Gardner (last recorded in the collection of Asher Wertheimer in 1921). The duty stamp on the reverse of the unlined canvas suggests that the picture was painted *circa* 1807, and certainly not before. Another version of this portrait by Constable was sold in these rooms, 22 November 2007, lot 62 and again at Christie's, London, 9 December 2016, lot 168, for £81,250.

The provenance of the two paintings has been confused in both the literature and past sale

catalogues. Constable often painted repetitions of his Dysart/Lewis/Tollemache family pictures, commissioned by various different members of the family. The picture that was recently sold at Christie's can be securely traced, thanks to an illustration in the catalogue, to a sale at Sotheby's on 10 December 1925, lot 125, to which it was consigned by Mrs Hugh Gurney, wife of Captain Hugh Gurney, a descendant of Henry Greswold Lewis, the sitter's brother. A label on the reverse of the canvas, dated 1821, states that it was the property of the Countess of Dysart.¹ Both Lewis's sisters who held the title Countess of Dysart died without children and the picture was therefore presumably inherited by him upon their death. Ralph Edwards makes it clear, however, that this picture was at Highwood, near Romsey, in 1939 and states that it was commissioned by Henry Greswold Lewis directly for Malvern Hall.²

We are grateful to Anne Lyles for endorsing the attribution to Constable following first-hand inspection.

¹ To add to the confusion, both Elizabeth's elder sisters held the title Countess of Dysart: Magdalena having married Lionel Tollemache, 5th Earl of Dysart (1734-1799), and Anna Maria having married Wilbraham Tollemache (1739-1821), who succeeded his brother as 6th Earl of Dysart in 1799.

² See Edwards 1939, p. 204, footnote 8.

£ 30,000-50,000

€ 33,700-56,500 US\$ 39,600-66,000



218

218

THE PROPERTY OF A LADY

SIR HENRY RAEBURN, R.A.

Edinburgh 1756 - 1823

Portrait of James Hepburn, half-length, wearing a grey coat and white stock

oil on canvas

75.4 x 62.7 cm.; 29³/₄ x 24⁵/₈ in.

PROVENANCE

Maurice Kann (1839-1906), Paris;

His posthumous sale, Paris, Galerie Georges

Petit, 9 June 1911, lot 46;

With Thomas Agnew & Sons, London (their label on the reverse);

With M. Knoedler & Co., New York;

Probably from whom bought, in the 1950s, by the father of the present owner.

LITERATURE

J. Greig, *Sir Henry Raeburn, R.A. His life and works with a catalogue of his pictures*, London 1911, p. 48.

Maurice Edouard Kann (1839-1906) was a banker who made his fortune in the gold and diamond trade in South Africa with his brother, Rodolphe. Maurice and Rodolphe formed a vast collection of paintings, including eleven works by Rembrandt, and paintings by Hals, Hobbema and Ruysdael, which were dispersed by Joseph Duveen following the brothers' deaths in the first decade of the twentieth century. The decorative works of art and a large quantity of other paintings, including the present portrait, were sold in several sales in the years leading up to 1911.

‡ £ 20,000-30,000

€ 22,500-33,700 US\$ 26,400-39,600



219

219

PROPERTY FROM THE ESTATE OF THOMAS J. PERKINS

JOHN WILSON CARMICHAEL

Newcastle 1799 - 1868 Scarborough

A British opium schooner and other shipping off Hong Kong

signed and dated lower right:

J.W. Carmichael/1843

oil on canvas

61 x 91.5 cm.; 24 x 36 in.

PROVENANCE

Anonymous sale, London, Christie's, 6 November 1997, lot 590.

The significance of the present work can barely be overstated, being arguably the earliest depiction of Hong Kong by a European artist. Against the distinctive skyline of the island, the sheer number and proximity of craft reflect the

vital importance of Hong Kong as a burgeoning centre of global trade. The sleek hull of a British Opium schooner cuts closely across the sumptuously decorated stern of a Chinese deep water junk. Closer to the shore, to the right of the junk, can be seen a large British man-of-war, while a local transport barge rounds the buoy in the foreground. This variety allows Carmichael to display his exceptional first-hand knowledge of the vessels of his day, as well as a masterful sense of perspective and scale. It is possible that source material for the picture may have been provided by Captain G.A. Coulson, a fellow Northumbrian and Senior Lieutenant on HMS Blonde who had seen action in the recent hostilities. On his return from the Orient he presented Carmichael with a sketch of China as well as recent first-hand reports.

‡ £ 40,000-60,000

€ 44,900-67,500 US\$ 53,000-79,500

Property from a Hampstead Collection

Lots 220 and 221 are from the above collection. Further works are being sold at Sotheby's London and Hong Kong from September to December 2017.

All collections are imbued with the personality of their owners. And sometimes there is a further distinctive dimension: a sense of the place in which they were brought together. Besides being a collection of great character and discrimination, this is also in many ways a particularly Hampstead collection, assembled and enjoyed over many years in a beautiful house in this leafy corner of London.

In the 18th and 19th century Hampstead was a village entirely cut off from the city, a place you had to walk to across open countryside, with an urchin lighting the way with a lantern. Keats lived and wrote there. A number of artists, including Constable, painted there. I knew the owners of this collection well, and remember the warm and civilised atmosphere of their house. They were in the art world, and as such

they bought works with an insider's knowledge as well as with natural good taste. Their appreciation of British art of the 20th century is self-evident and based on a deep understanding of its place in European modern art of the same period. Scotland was in their blood too, as is reflected in the charming Farquharson and free-spirited Peploe. And then there was the nineteenth-century copy of Leighton's masterful *The Bath of Psyche* that would greet visitors in the entrance hall, resplendent on the Pugin wallpaper for the full High-Victorian experience.

Collections that evolve and live in specific houses have a unique magic. Great things sit alongside lesser things in easy harmony, reflecting the equal aesthetic and emotional value placed on them by their owners: the fine William Nicholsons hung on the stairs alongside

insignificant vernacular landscapes; the 16th Century Tibetan Buddhas looking across a room to a signature high-key still-life by Sir Matthew Smith; the charming Joseph Southall watercolours dotted amongst the bookcases full of first editions and old morocco leather bindings. These are works that have been lived with and appreciated in their relationship to each other over many years. 'Only Connect', wrote EM Forster in *Howard's End*, 'Only Connect the prose and the passion and both will be exalted... Live in fragments no longer.' The owners of this collection most emphatically did that.

Philip Hook

Senior International Specialist
Impressionist & Modern Art



220

JAN BAPTISTE DE JONGHE

Kortrijk 1785 - 1844 Schaerbeek

View in Windsor Great Park with
deer watering in the foreground

signed lower right: *J.B De Jonge*
oil on panel
32 x 42.5 cm.; 12½ x 16¾ in.

PROVENANCE

Anonymous sale, Christie's, London, 20 March
1981, lot 9, for £1,200.

£ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

220



221

221

**SIR EDWIN HENRY
LANDSEER, R.A.**

London 1802 - 1873

Portrait of a lady with a dog,
probably Lady Louisa Jane
Hamilton, Duchess of Abercorn
(1812-1905)

extensively but indistinctly inscribed on an old
label, verso, identifying the sitter as the Duchess
of Bedford

oil on panel, framed as an oval
38 x 29.5 cm.; 15 x 11¾ in.

PROVENANCE

The artist's studio sale, Christie's, 9 May 1874,
probably lot 193 (as 'Portrait of a Lady with a
dog');
Anonymous sale, unknown date, lot 932 (as 'the
Duchess of Bedford', according to a label, verso);

Anonymous sale, London, Christie's, 17
November 1967, lot 41 (as 'a portrait of the
Duchess of Bedford'), where acquired by the
present owners.

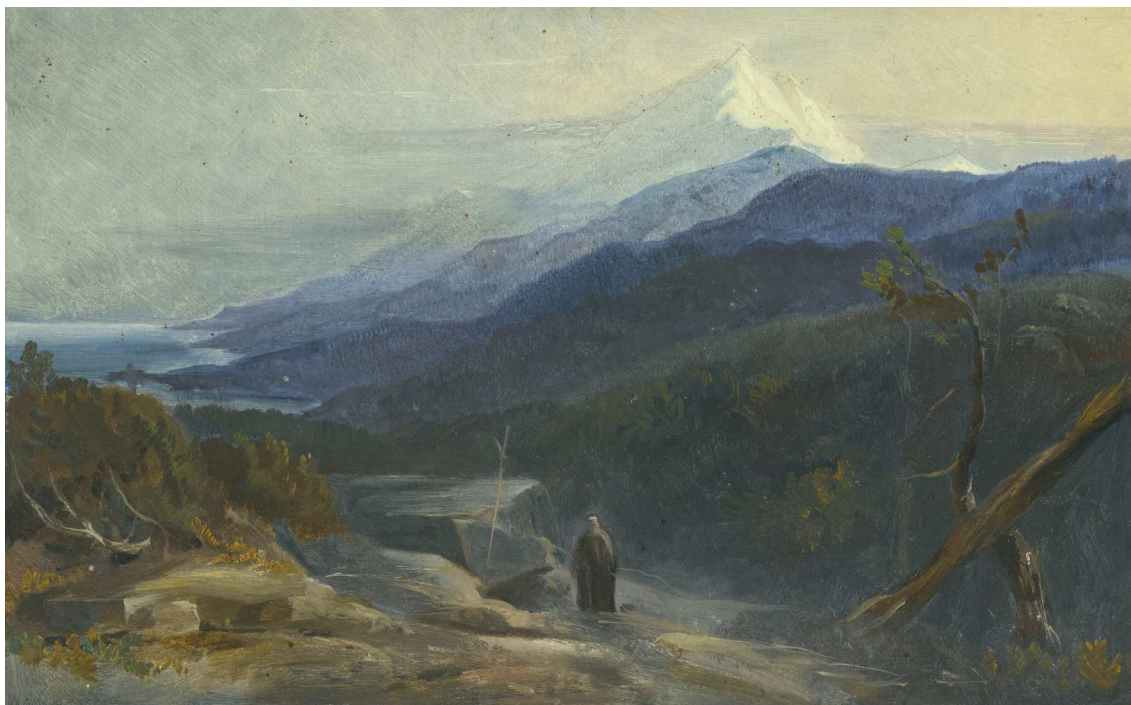
This painting has historically been thought to be a
portrait of Georgiana Russell, Duchess of Bedford
(1781-1853). However, the sitter is too young
and her features too pointed to be those of the
Duchess of Bedford, whose known portraits by
Landseer show a more mature lady, significantly
fuller in the face. However it does fit, both
stylistically and in terms of the physiognomy, with
a large group of portrait sketches of members
of the extended Russell family that Landseer
painted in the late 1820s and early 1830s.

The wife of John Russell, 6th Duke of Bedford,
a close friend and admirer of Landseer's, and
one of his most important patrons, Georgiana,
Duchess of Bedford was reputedly the artist's
mistress. He became a favourite among the
family and stayed with them regularly, both at

Woburn, the family seat in Bedfordshire, and
at Glenfeshie in the Highlands. Twenty years
her junior, Landseer's first recorded visit to
Woburn was in 1823, by which time the Duchess
would have been forty-two years old. The sitter
in this portrait is clearly much younger than
that; however it could well be one of her three
daughters. The most likely candidate is Lady
Louisa Jane Russell (1812-1905), who in 1832
married James Hamilton, 2nd Marquess and later
1st Duke of Abercorn. Louisa would have been in
her late teens or early twenties at the time this
portrait was painted and the facial features and
glossy ringletted black hair of the sitter compare
closely with known portraits of her.

We are grateful to Richard Ormond for his
assistance with the cataloguing of this lot.

£ 20,000-30,000
€ 22,500-33,700 US\$ 26,400-39,600



222

222

THE PROPERTY OF A GENTLEMAN

EDWARD LEAR

London 1812 - 1888 San Remo

View of Mount Athos, Greece

oil on board
29 x 47 cm.; 11½ x 18½ in.

PROVENANCE

Given by the artist to Canon C.M. Church;
With Thomas Agnew & Sons, London;
From whom purchased in 1965 by a private
collector;
By whom given to the present owner in 1968.

Edward Lear made his first tour of Greece between September and November 1848. Following a brief sojourn in Egypt he returned again in April 1849 for a further two months. However, the obvious painterly appeal of Greece hastened his return and between 1855 and 1857 he based himself in Corfu during the winter, visiting Greece, London and the Holy Land in the summer. Whilst travelling, Lear produced large quantities of coloured wash drawings to be worked up into watercolour and oil back in his studio.

A watercolour of this composition by the artist, signed and dated 1857, is in the Fitzwilliam Museum, Cambridge (acc. no. 950), and dates the present work as one of his last views of Greece.

£ 12,000-18,000

€ 13,500-20,300 US\$ 15,900-23,800

223

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

GIOVANNI MIGLIARA

Alessandria 1785 - 1837 Milan

Rome, a view of the Pantheon

oil on paper
14.4 x 19.8 cm.; 5⅝ x 7¾ in.

Another version of this composition by Migliara, with some differences in the staffage, is in the Accademia Carrara, Bergamo, dated to 1830-35.¹

¹ Oil on card, laid down on canvas, 25 x 38 cm.; inv. no. 573; see F. Rossi, *Accademia Carrara. Bergamo. Catalogo dei dipinti*, Bergamo 1979, p. 427.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

224

GIUSEPPE CANELLA

Verona 1788 - 1847 Florence

View of a Venetian lagoon

signed and dated lower right: *Canella 1833*
oil on paper
12.9 x 25.2 cm.; 5⅛ x 9⅞ in.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

END OF SALE



223



224

Sotheby's EST.
1744

Collectors gather here.



GUSTAVE MOREAU

Hélène

Estimate £350,000–500,000

19th Century European Paintings
Auction London 13 December 2017

Viewing 9 – 12 December

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Sotheby's EST.
1744

Collectors gather here.



JOHN WILLIAM WATERHOUSE
Study for "I'm Half Sick of Shadows"
Said the Lady of Shallot
Estimate £20,000–30,000

**Victorian, Pre-Raphaelite
& British Impressionist Art**
Auction London 14 December 2017

Viewing 9 – 13 December

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Sotheby's EST. 1744
Collectors gather here.



SIR THOMAS LAWRENCE, P.R.A.
Portrait of Mrs. Joseph Inchbald
Estimate \$150,000–200,000

Master Paintings Evening Sale
Auction New York 1 February 2018

Viewing 26 January – 1 February

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Collectors gather here.



SAMUEL PALMER
A Church with a Boat and Sheep
Estimate \$250,000–350,000

THE LINE OF BEAUTY

DRAWINGS FROM THE COLLECTION OF
HOWARD AND SARETTA BARNET

Auction New York 31 January 2018

Viewing 25 – 30 January

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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L17037 | **Sale Title** OLD MASTERS DAY SALE | **Sale Date** 7 DECEMBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

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

Telephone number during the sale (telephone bids only) _____

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

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

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

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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

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

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

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

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

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

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

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

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

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

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

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

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

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

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

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

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

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

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any

lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

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

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

3. AFTER THE AUCTION

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

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

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

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments

will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

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

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

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

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

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

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

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

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

For assistance please contact:

Post Sale Services (Mon-Fri 9am to 5pm)

Tel +44 (0)20 7293 5220

Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £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.

∟ Interested Parties

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

□ No Reserve

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

⊕ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €)

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

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros

applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

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 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-logs 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

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

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

1. INTRODUCTION

- (a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
 - (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

2. COMMON TERMS

In these Conditions of Business: "Bidder" is any person considering, making

or attempting to make a bid, by whatever means, and includes Buyers; **"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

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

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

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

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

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

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

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

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

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

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

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

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

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

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or

not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

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

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

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

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of

these conditions by the Seller.

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

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

5. BIDDING AT AUCTION

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

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

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

6. CONDUCT OF THE AUCTION

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

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

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

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

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

7. PAYMENT AND COLLECTION

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

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

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

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

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

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

8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

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

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

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

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

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

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

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

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

9. FAILURE TO COLLECT PURCHASES

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

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

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import,

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

11. GENERAL

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

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

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

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

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

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

12. DATA PROTECTION

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

Sometimes, Sotheby's may also disclose

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

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

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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.

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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:
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Opening hours:
Monday to Friday 9.00am to 5.00pm
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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\$1.32

£1 = €1.12

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 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.

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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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A VENETIAN LEGACY – AN ITALIAN PRIVATE COLLECTION

5 December 2017
London

OLD MASTERS EVENING SALE

6 December 2017
London

THE OTTO NAUMANN SALE

31 January 2018
New York

FINE OLD MASTER AND 19TH CENTURY PAINTINGS

1 February 2018
New York

MASTER PAINTINGS EVENING SALE

1 February 2018
New York

MASTER PAINTINGS AND SCULPTURE DAY SALE

2 February 2018
New York

INDEX

- Adriaenssen 175
Albani 130
Allegri 113
Antolinez 199
Antwerp School 135
- Berckheyde 177
Berentz 184
Bicci 102
Bolognese School 195
Bonito 194
Bray 172
Brueghel 185
Bruges School 131
- Cambiaso 121
Campi 115
Canaletto 207
Canella 224
Caravaggio 190
Carlevarijs 206
Carmichael 219
Castlanis 165
Ceraiuolo 109
Cesari 120
Cleve 132
Constable 217
- Dahl 157
Discepoli 192
Domenichino 118
Dutch School 169
Déruiet 146
- English School 161
- Falcó 126
Ferrari 179
Fiammingo 116
Flemish School 138, 140, 145
Flipart 203
Franceschini 193
Frier 200
Fuseli 216
- Galizzi 110
German School 176
Goya 215
Goyen 151, 168
Grebber 170
Guardi 209
Gundelach 139
- Heem 154
Helmbreker 173
Hondecoster 152
- Italian School 106
- Jeaurat 204
Joanes 125
Johnson 159
Jonghe 220
- Kentner 103
Keuninck 155
König 141
- Lachtropius 149
Lama 117
Landseer 221
Lear 222
Lely 160
Lombard School 196
Lorenzi 208
- Machuca 123
Madrid School 129
Maes 164
Manieri 189
Marchesi 105
Master of the Female Half Lengths 134
Mercier 202, 211
Migliara 223
Moerkercke 188
Molenaer 167
Monnoyer 183
Montemezzano 127
Mosscher 178
Murillo 198
- Naldini 108
Neer 150
Netherlandish School 136
Nomé 147
North Italian School 128
North Netherlandish School 133, 163
- Ovens 158
- Paret 212
Parra 213, 214
Passarotti 111, 112, 114
Pillement 205
Polidoro 119
- Quesnel 166
- Raeburn 218
Rossi 191
- Sariñena 124
Savery 144
Schedoni 122
Schoolen 148
Seghers 162
Snyders 174
Son 156
South German School 137
Spanish School 197
Spinello 101
Stanchi 182
Steenwijck 171
- Tiepolo 210
Titian 107
Trevisani 180
Tuscan School 104
- Vecchia 181
Velde 153
Verbeeck 143
Voet 186, 187
- Wilson 201



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