

Sotheby's EST. 1744



OLD MASTERS

LONDON 2 MAY 2018



FRONT COVER
LOT 7 (DETAIL)
BACK COVER
LOT 196 (DETAIL)
THIS PAGE
LOT 75 (DETAIL)

OLD MASTERS





OLD MASTERS

AUCTION IN LONDON

2 MAY 2018

SALE L18030

10.30 AM

EXHIBITION

Saturday 28th April
12noon – 5pm

Sunday 29th April
12noon – 5pm

Monday 30th April
9am – 4.30pm

Tuesday 1st May
9am – 4.30pm

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LOT 201 (DETAIL)



G. Van Os. 1834.

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RENAISSANCE LOTS 1-5, 92-103



NORTHERN BAROQUE LOTS 6-36, 104-141



SOUTHERN BAROQUE LOTS 37-54, 142-159



THE 18TH CENTURY + BEYOND LOTS 55-91, 160-201



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1



2

1

THE PROPERTY OF A GERMAN PRIVATE COLLECTOR

GERMAN SCHOOL,
16TH CENTURY

Predella panel depicting a kneeling donor with his wife and their ten children

oil on panel, unframed
38.5 x 98 cm.; 15½ x 38¾ in.

£ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700

2

ANTWERP SCHOOL, FIRST
HALF OF THE 16TH CENTURY

Biblical scene with the Annunciation to the Shepherds beyond

oil on panel
60.4 x 47.7 cm.; 23¾ x 18¾ in.

£ 15,000-20,000
€ 17,000-22,600 US\$ 20,900-27,800



3

3

PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

FOLLOWER OF ROGIER VAN DER WEYDEN

Virgin and Child

oil on oak panel
64.5 x 45.1 cm.; 25³/₈ x 17³/₄ in.

PROVENANCE

Ferdinand Franz Wallraf, Cologne (1748-1824);

By whom bequeathed to the Wallraf-Richartz-Museum, Cologne, inv. no. W.R.M 420 (stamped on the reverse);
Probably with Leo Blumenreich (1884-1932), Berlin;
With Galerie Rochlitz, Berlin, by 1926 (according to a label on the reverse);
With Galerie Internationale, The Hague, *circa* 1930;
Anonymous sale ('The Property of a Lady'), London, Sotheby's, 24 June 1964, lot 7 (as School of Rogier van der Weyden), for £1,500 to Beaton;
Anonymous sale, Lucerne, Galerie Fischer, 28 November 1967, lot 2333 (as Pieter van der Weyden), for CHF 75,000;
Marie-Theres Schmitz-Eichhoff (1923-2015), Cologne, and thence by descent.

LITERATURE

Verzeichnis der Gemälde des Wallraf-Richartz-Museums Stadt Köln, Cologne 1910, p. 129 (as Follower of Rogier van der Weyden).

£ 15,000-20,000
€ 17,000-22,600 US\$ 20,900-27,800



4

4

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

FOLLOWER OF JAN PROVOOST

Virgin and Child

oil on oak panel
38.5 x 30.4 cm.; 15½ x 12 in.

PROVENANCE

H.W. Campe (1770-1862), Leipzig;
Prof. Ernst Ehlers (1835-1925), Göttingen;
With P. de Boer, Amsterdam, 1960-66, and
reproduced in the gallery exhibition catalogues of
1960 and 1966 (as Jan Provoost);
Bruno Behr (1945-2013), Cologne;
Elisabeth Neuerburg (1924-2010), Cologne;
Marie-Theres Schmitz-Eichhoff (1923-2015),
Cologne, and thence by descent.

£ 5,000-7,000
€ 5,700-8,000 US\$ 7,000-9,800

5

PROPERTY FROM THE WELDON COLLECTION,
NEW YORK

ADRIAEN ISENBRAENT

Bruges circa 1485 - 1551

The Stigmatisation of Saint Francis

oil on oak panel
43 x 30 cm.; 16⅞ x 11⅞ in.

PROVENANCE

With Galerie Dr. Benedict & Co., Berlin, 1930;
Sydney J. Lamon, New York;
By whom posthumously sold, New York,
Christie's, 29 June 1973, lot 33 (as Adriaen
Isenbrandt), to Holstein;
Anonymous sale, Stuttgart, Auktionshaus Dr. Fritz
Nagel, 4-5 December 1998, lot 548 (as Follower
of Adriaen Isenbrandt);
With David Koetser, 1999.

LITERATURE

Art News, 27 December 1930;
M.J. Friedlander, *Early Netherlandish Painting*,
vol. XI, *The Antwerp Mannerists & Adriaen
Isenbrandt*, Leyden & Brussels 1974, p. 90, cat.
no. 200 (as present location unknown).

This compositional type, with its protagonist placed in the near foreground on a wooded hill and set in front of an aerial landscape, relates to a group of small-scale panel pictures traditionally given to Isenbrant. Many of the pictures in this group depict Saint Jerome in a similar landscape, but clearly they all derive from a prototype made popular in Bruges by Isenbrant and his immediate contemporaries in the first half of the sixteenth century.

The landscape itself is handled in a consistent manner to what are considered the core group of paintings assigned to Isenbrant, for example the *Diptych of the Seven Sorrows of the Virgin* (Bruges, Church of Our Lady) and the *Magdalene in a Landscape* (London, National Gallery). Lorne Campbell has recently suggested that many of the works previously given to Isenbrant be reconsidered as by the hand of Isenbrant's contemporary Albert Cornelis, but in the case of the Weldon picture the handling and technique appear closest to the firmly attributed works by Isenbrant himself.

We are grateful to Till-Holger Borchert and Peter van den Brink for endorsing the attribution to Isenbrant.

± £ 30,000-40,000
€ 33,900-45,200 US\$ 41,700-55,500





6

NETHERLANDISH SCHOOL, 16TH CENTURY

Five Scenes from The Passion

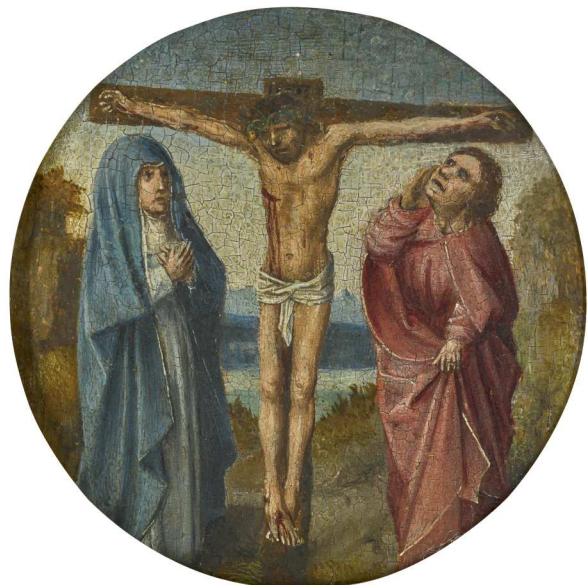
a set of five, oil on panel, circular
diameter of each: 11.1 cm.; 4 $\frac{3}{8}$ in.
(5)

PROVENANCE

Anonymous sale ('L.W. Collection'), Brussels,
Galerie Fievez, 18-19 December 1928, lots 26 and
27 (as Colijn de Coter, together with 10 additional
roundels);
Madame C. van der Linden, Antwerp;
By whom sold, Amsterdam, Frederik Muller,
14-16 June 1938, lot 4 (together with 10
additional roundels).

‡ £ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

ENGLISH SCHOOL, CIRCA 1600-1603

Portrait of Anne Russell, Lady Herbert, later Countess of Worcester (d. 1639), full-length, holding a dog and an ostrich-feather fan

charged with the arms of the sitter's husband Henry Somerset, Lord Herbert, later 5th Earl & 1st Marquess of Worcester (1577-1646), upper left oil on canvas
196.7 x 99.4 cm.; 77½ x 39½ in.

PROVENANCE

Sir William Barker, 4th Bt. (d. 1818), Kilcooley Abbey, Thurles, co. Tipperary;
Thence by descent within the Ponsonby Barker family at Kilcooley Abbey;
With The Weiss Gallery, London, 2004;
Private collection, London.

LITERATURE

P. Somerville-Large, *The Irish Country House: a social history*, London 1995, reproduced plate 17b, hanging in the Gallereid Hall, Kilcooley Abbey, Thurles, co. Tipperary;
The Weiss Gallery, *Icons of Splendour: Early Portraiture 1530-1700*, London 2004, unpaginated, cat. no. 7, reproduced in colour;
The Weiss Gallery, *The Weiss Gallery: 25 Years*, London 2010, p. 111, cat. no. 99, reproduced in colour;
The Weiss Gallery, *Courting Favour: From Elizabeth I to James I. Tudor & Jacobean court portraits 1560-1625*, digital catalogue, published 26 June 2017, pp. 45-46, cat. no. 11, reproduced in colour p. 44.

Anne Russell was the younger daughter of Lord John Russell (d. 1584) and Elizabeth Cooke (circa 1528-1609). She went to court as one of Queen Elizabeth I's last maids of honour in 1594, and on 16 June 1600 the Queen herself honoured Anne and Henry Somerset, Lord Herbert, later 5th Earl & 1st Marquess of Worcester (1577-1646), by attending their marriage, one of the last dynastic unions of Tudor England. A contemporary account, written by Rowland Whyte, records that 'The Feast wilbe in Blackfriars, my Lady Russell making exceeding Preparacions for yt [sic.]'.¹ George Vertue suggested that the large painting attributed to Robert Peake the Elder, now known as *A Procession of Elizabeth I*, depicts the Queen's very procession to Blackfriars for the wedding, with Lord Herbert and Anne identified as the figures in white, bearing the Queen's litter and following in her retinue respectively (though Roy Strong later dismissed this idea).²

This portrait represents some of the most extravagant court fashion worn during the final years of Elizabeth I's reign. Anne is portrayed in the costume associated with Elizabeth's maids of honour, such as the head-dress composed of silver wire and pearls, also depicted in likenesses of *Catherine Killigrew* (Ipswich Museum and Art Gallery) and *Lady Elizabeth Southwell* (Cowdray Park), for example. Her stomacher and leg-of-mutton sleeves are embroidered with intricate, colourful flowers, fruit, birds and insects, all overlaid with silk gauze, while the silver motif sewn into her black skirt would appear to represent a grapevine, or perhaps hops. Elizabeth is known to have gifted clothes from her vast wardrobe (by the time she died her gowns numbered over 2,000) to those closest to her, and it is just possible that this dress correlates with one recorded in an inventory of 1600: 'Item one loose gown of blacke silke and silver stitched cloth garnished with hopes of silver...'³

This portrait must have been painted after Anne and Henry Somerset married in the summer of 1600, as her wedding band is prominently displayed on her left hand. In addition to this, she wears a triple chain necklace of gold and pearls, a large locket on a jet necklace, bejewelled with diamonds and most probably containing a miniature of her new husband, as well as fine enamelled hearts at her neck, also indicating her recent marriage, with star and moon shapes with rubies suspended from the same string of pearls, typical of English jewellery in the first decades of the 17th century. The rich and deliberately-placed spinel- or ruby-encrusted pendant tied to her shoulder with red ribbon, representing either an acorn or a bunch of grapes (as in the skirt), must have been a specific and significant, but as yet untraced, jewel. The large, fashionable ostrich-feather fan complements these other rich accoutrements to express Anne's noble status and position of favour. The little dog tucked under her arm, balancing on her farthingale skirt, represents not only another expensive accessory, but also Anne's virtue of conjugal fidelity.

We are grateful to Diana Scarisbrick for her help in the cataloguing of this lot.

1. A. Collins, *Letters and Memorials of state*, London 1746, vol. II, p. 195.
2. Oil on canvas, 132 x 190.5 cm.; Wingfield-Digby collection, Sherborne Castle, Dorset; see R. Strong, *Portraits of Queen Elizabeth I*, Oxford 1963, pp. 86-86, cat. no. 101, reproduced plate XIX.
3. Folio f.35v, no. 87, in *The Stowe Inventory*, MS.557; quoted in J. Arnold, *Queen Elizabeth's wardrobe unlock'd*, Leeds 1988, p. 280.

£ 80,000-120,000

€ 90,500-136,000 US\$ 111,000-167,000





8

8

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

ATTRIBUTED TO FRANÇOIS QUESNEL

Edinburgh 1543 - 1619 Paris

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

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

PROVENANCE

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

EXHIBITED

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

LITERATURE

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

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

£ 40,000-60,000
€ 45,200-68,000 US\$ 55,500-83,500



9

9

DUTCH SCHOOL, CIRCA 1635

Portrait of a boy with a horse, a landscape beyond

oil on oak panel
42.5 x 27.7 cm.; 16¾ x 10⅞ in.

This type of portrait was popularised in the first half of the seventeenth century in West Friesland, particularly in the city of Enkhuizen, where the present work must certainly have been executed. Jan Claesz. (circa 1570-1618/19) produced the earliest known example of such a work in 1609,¹ but the present painting is surely by the same hand as that of the author of the *Group portrait of an Enkhuizen family*, held today in the Zuiderzeemuseum,

Enkhuizen.² Indeed, the boy in the middle of that group would appear to be the same model as the child depicted here with his horse.

The horse itself bears much similarity to that represented in another portrait of this genre, which was offered Amsterdam, Sotheby's, 14 November 1990, lot 31, bearing the signature: 'A Cuyyp', though also now considered to be an anonymous work from West Friesland.³ The miniature horse most probably alludes to the perennial educational analogy between the taming of an animal and the rearing of a child. The boy here, holding his riding crop, is depicted as the tamer, disciplined and disciplining at an early age.

We are grateful to Dr. Rudolf Ekkart for his help in the cataloguing of this lot.

1. Inv. no. 14, Collectie Portret van Enkhuizen, Stichting Verzameling Semeijns de Vries van Doesburgh; see J.B. Bedaux and R. Ekkart (eds), *Pride and Joy. Children's portraits in the Netherlands 1500-1700*, exhib. cat., Amsterdam 2000, p. 118, cat. no. 14, reproduced in colour p. 119.

2. Inv. no. B 1455; this painting was formerly attributed to Pieter Codde but is now attributed by the museum to Christiaan Coevershoff. Dr. Rudolf Ekkart disagrees with both these views, believing the group portrait to be by the same hand as the anonymous author of the *Portrait of a Boy*, dated 1628, in the Museum of Fine Arts, Budapest, inv. no. 98.3; see R. Ekkart, *Old Masters' Gallery Catalogues. Szépművészeti Múzeum Budapest. Volume 1. Dutch and Flemish Portraits 1600-1800*, Leiden and Budapest 2011, pp. 269-71.

3. Oil on panel, 101 x 83.5 cm.; notably, the majority of these portraits measure around 1m. tall.

£ 12,000-18,000
€ 13,600-20,400 US\$ 16,700-25,000



10

10

CIRCLE OF SIR PETER LELY

Portrait of a lady

oil on canvas
60.8 x 49.1 cm.; 24 x 19³/₈ in.

£ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400

11

FOLLOWER OF SIR ANTHONY VAN DYCK

An oil sketch of Princess Mary (1631-1660),
Princess Royal and later Princess of Orange

oil on canvas
45.5 x 37.5 cm.; 17⁷/₈ x 14³/₄ in.

£ 6,000-8,000
€ 6,800-9,100 US\$ 8,400-11,100

12

THE PROPERTY OF A LADY

JOHN MICHAEL WRIGHT AND STUDIO

London 1617 - 1694

Portrait of Heneage Finch, 1st Earl of
Nottingham, Lord Chancellor, in Peer's robes
with the purse of the Privy Seal

inscribed on the relining, transcribed from the original canvas:
Jo s Mich. Wright./ London Reginis Pictor/ Pinxit 1675

oil on canvas
106.4 x 101 cm.; 41⁷/₈ x 39³/₄ in.

PROVENANCE

The Earls of Arran;
Anonymous sale, London, Sotheby's, 14 March 1984, lot 25;
Where acquired by the present owner.

A three-quarter length version of the full-length portrait of Heneage Finch by Wright in the Inner Temple, London, after which there are a number of engravings. That painting is one of twenty-two portraits, commissioned by the Aldermen of the City of London for public display in the Guildhall, of the so-called 'Fire Judges', who were appointed to assess property claims and boundary disputes in the wake of the Great Fire of London. After a competition among artists, Wright was selected and proceeded to paint the full series between 1671 and 1675, at £36 each. Another three-quarter length version of the portrait by Wright can be found at Longleat.

£ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700



11



12

PROPERTY FROM A PRIVATE AUSTRIAN COLLECTION

ANTHONY VAN DEYL

d. 1660 Rotterdam

Interior with a woman reading by a spinning wheel, and a man smoking

signed and dated upper right: [...]vdeyl / 1657

oil on oak panel

35.1 x 29.7 cm.; 13 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in.

PROVENANCE

In the collection of the family of the present owner since the 1970s.

This painting is the first known work to be attributable to the Rotterdam artist Anthony van Deyl, identifiable until now only through the description of a posthumous inventory drawn up on 2 July 1660, where he is described as 'Anthony van Deyl, fijnschilder.'¹

1. See A. Bredius, *Kunstler-Inventare*, vol. VI, The Hague 1919, p. 2251.

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,900-20,900



13

ATTRIBUTED TO ABRAHAM DIEPRAAM

Rotterdam 1622 - 1670

The drinker

oil on oak panel

37.2 x 33 cm.; 14 $\frac{5}{8}$ x 13 in.

PROVENANCE

With Jacques Leegenhoek, Paris, 2010;

Anonymous sale, Paris, Tajan, 14 December 2011, lot 34 (as Attributed to Abraham Diepraam).

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



14



15



16

15

REYER CLAESZ. SUYCKER

Haarlem 1590 - 1653

Landscape with figures on a path, a church beyond

oil on oak panel
51.6 x 88.2 cm.; 20³/₈ x 34³/₄ in.

‡ £ 5,000-7,000
€ 5,700-8,000 US\$ 7,000-9,800

16

DUTCH SCHOOL, FIRST HALF 17TH CENTURY

Landscape with travellers on a path, a church beyond

oil on oak panel
55.4 x 93.6 cm.; 21³/₄ x 36⁷/₈ in.

‡ £ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



17

17

PROPERTY FROM THE WELDON COLLECTION,
NEW YORK

JAN WIJNANTS

Haarlem 1632 - 1684 Amsterdam

&

JOHANNES LINGELBACH

Frankfurt-am-Main 1622 - 1674 Amsterdam

A river landscape with elegant
travelers and a beggar in a dune
landscape

signed with initials lower right: J.W.
oil on oak panel
26 x 24.5 cm.; 10¼ x 9⅝ in.

PROVENANCE

Johan van der Marck Aegidiusz. (1707-1772),
burgomaster of Leiden;
His deceased sale, Amsterdam, H. de Winter and
J. Yver, 25 August 1773, lot 381, for 180 florins
to Yver;
Renaud-César-Louis de Choiseul, 2nd Duc de
Praslin (1735-1791), Paris;
His deceased sale, Paris, Paillet,
18 February 1793, lot 117, for 1060 livres, unsold;
Jurriaans;
By whom (anonymously) sold, Amsterdam, P.
van der Schley, 28 August 1817, lot 79, for 530
florins to De Vries;
With W.E. Duits, London, 1948;
With Thomas Agnew and Sons Ltd., London;
Anonymous sale ('The Property of a Private

Collector'), New York, Christie's, 15 May 1999, lot
104, to Richard Green;
With Richard Green, London;
Anonymous sale ('Property of a Corporation'),
New York, Sotheby's, 22 May 2001, lot 12.

LITERATURE

J. Smith, *A Catalogue raisonné*, vol. IV, London
1829, p. 242, cat. no. 48;
C. Hofstede de Groot, *A Catalogue raisonné....*, vol.
VIII, London 1927, p. 469, cat. no. 169, and p. 495,
cat. no. 278;
K. Eisele, *Jan Wijnants, Ein Niederländischer Maler
der Ideallandschaft im Goldenen Jahrhundert*,
Stuttgart 2000, p. 146, cat. no. 129, reproduced.

See catalogue note at SOTHEBYS.COM

£ 15,000-20,000
€ 17,000-22,600 US\$ 20,900-27,800



18

18

CORNELIS BILTIVS

The Hague 1653 - after 1685

A trompe l'oeil with a woodcock hanging before a wall

oil on canvas, reduced
41.9 x 28.3 cm.; 16½ x 11¼ in.

PROVENANCE

Anonymous sale, Stuttgart, Nagel Auktionen, 11 October 2017, lot 821.

This composition was most probably inspired by the work of Cornelis' father, Jacob Biltius, and was possibly once surrounded by a *trompe l'oeil* frame. We are grateful to Dr. Fred G. Meijer for endorsing the attribution.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400



19

19

THE PROPERTY OF A PRIVATE COLLECTOR

JOHAN DE LA ROCQUETTE

? circa 1640 - in or after 1694 The Hague

Portrait of a lady, standing three-quarter-length, wearing an elegant brown dress, pearl jewellery and a green and white feathered headdress, with a dog by her side

signed and dated lower left: *DLRoquette / f 1669*
(*DLR* in ligature)

oil on canvas
107 x 93 cm.; 42¼ x 36⅝ in.

PROVENANCE

Anonymous sale, Antwerp, Van Herck, 6 April 1925, lot 46, for 1400 Francs to Van den Broek (as dated 1660).

Johan de la Rocquette was recorded in The Hague between 1658 and 1694, where he joined the Confrerie Pictura and was mentioned as a student of Martinus Lengele (d.1668). He is known for having painted portraits and landscapes, but when he joined the army as a captain, his artistic career came to an end. Just a handful of his portraits are known, including a signed and dated portrait of 1662 of Mary of Orange, now in the Paleis Noordeinde, The Hague.¹

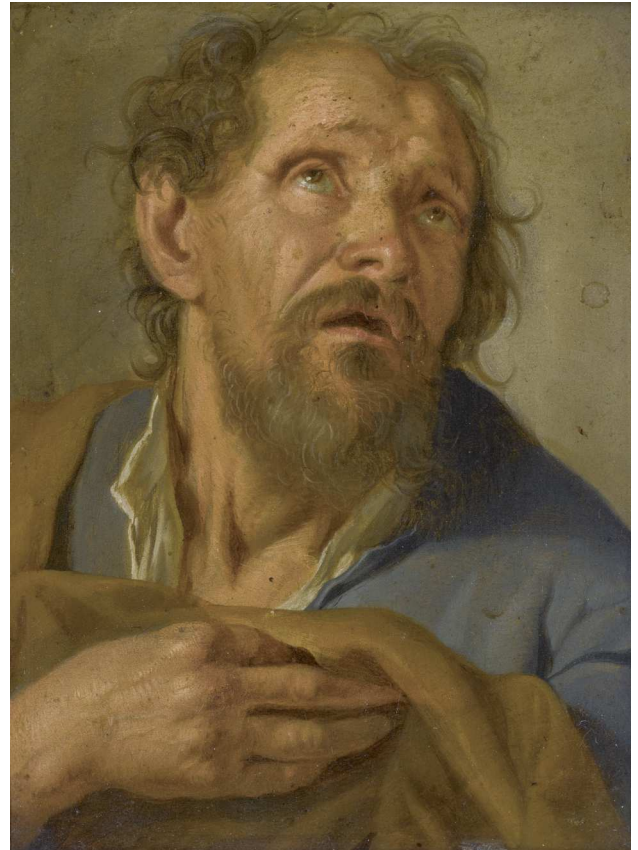
1. Inv. no. 311; see E. Buijsen, *Haagse Schilders in de Gouden Eeuw. Het Hoogsteder Lexicon van alle schilders werkzaam in Den Haag, 1600-1700*, The Hague and Zwolle 1998, p. 323, reproduced.

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,900-20,900



20



21

20

PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

PIETER NASON

Amsterdam circa 1612 - circa 1688/90 The Hague

Portrait of a lady

signed lower right: *PNason* (*PN* in ligature)
oil on canvas, in a painted oval
86.2 x 66.7 cm.; 34 x 26¼ in.

PROVENANCE

Anonymous sale, Brussels, Palais de Beaux-Arts,
26 November 1974, lot 463;
Thence by descent to the present owner.

£ 7,000-10,000

€ 8,000-11,300 US\$ 9,800-13,900

21 SOLD WITHOUT RESERVE

JACOB TOORENVLIT

Leiden 1640 - 1719 Oegstgeest

Portrait of an old man

signed with initials upper left: *JT*
oil on copper
13 x 10.2 cm.; 5½ x 4 in.

£ 2,000-3,000

€ 2,300-3,400 US\$ 2,800-4,200



22



23

22

THE PROPERTY OF A GENTLEMAN

ATTRIBUTED TO LUCAS VAN UDEN

Antwerp 1595 - 1672

An extensive landscape with a view of the Chateau de Male

oil on canvas
102.5 x 189.5 cm.; 40³/₈ x 74⁵/₈ in.

PROVENANCE

Cedercreutzka family, Sweden (according to an inscription on the reverse); Anonymous sale, London, Christie's, 14 February 1975, lot 36 (as Peter Tillemans), for £1,600 to Teltscher; With F. Teltscher, Crawford Street, London (as

Peter Tillemans), from whom acquired in April 1975 by Professor Andrew Watson; By whom bequeathed to the present owner.

W £ 10,000-15,000
€ 11,300-17,000 US\$ 13,900-20,900

23

THE PROPERTY OF A FAMILY

WORKSHOP OF ADAM FRANS VAN DER MEULEN

Brussels 1632 - 1690 Paris

A cavalry skirmish

oil on copper
20 x 28.3 cm.; 7⁷/₈ x 11¹/₈ in.

PROVENANCE

With Galerie de Heuvel, Brussels, by January 1972; Whence acquired by the father of the present owners.

This copper relates closely to both a painting and its preparatory drawing by Van der Meulen, in the Musée du Louvre, Paris.¹ The principal figure on horseback in colourful uniform and the fallen white horse are the focal point of the painting, while a number of the surrounding figures are more clearly derived from those found in the drawing.

1. Oil on canvas, 136 x 218 cm., inv. no. 1513; and black chalk, inv. no. 20064; see I. Richefort, *Adam-François Van der Meulen*, Brussels 2004, pp. 68 and 222, cat. no. 44, both reproduced p. 68.

£ 3,000-4,000
€ 3,400-4,550 US\$ 4,200-5,600

24

PROPERTY FROM A SWISS PRIVATE COLLECTION

FOLLOWER OF JORIS VAN SON

Still life with fruit in a porcelain bowl

bears traces of signature on the table, lower left
oil on canvas

64.5 x 77 cm.; 25³/₈ x 30¹/₄ in.

± £ 3,000-5,000

€ 3,400-5,700 US\$ 4,200-7,000



24

25

PROPERTY FROM A PRIVATE COLLECTION

ALEXANDER COOSEMANS

Antwerp 1627 - 1689

Still life with lemons, oysters and
cherries;

Still life with peaches and figs

the former signed upper left: *Alex^r. Coosemans.f.*;

the latter signed upper right: *Alex^r. Coosemans.f*

a pair, both oil on oak panel

each: 34.5 x 24.7 cm.; 13⁵/₈ x 9³/₄ in.

(2)

PROVENANCE

Renato Magallaes Gouvea, São Paulo;

Elías Gliksmans, São Paulo;

Thence by descent to the present owner.

£ 15,000-20,000

€ 17,000-22,600 US\$ 20,900-27,800



25



25



26

26

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

MARTINUS NELLIUS

? before 1669 - 1719 The Hague

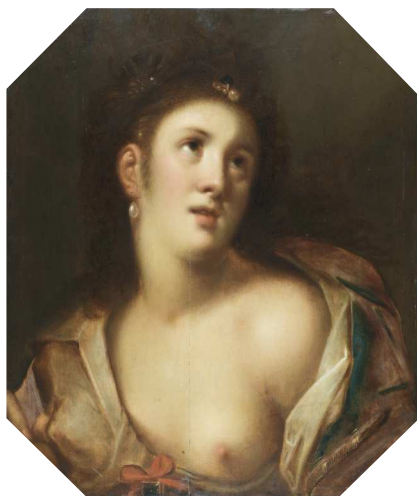
Still life with plums, an orange, a cabbage white butterfly and flowers in a glass vase on a stone ledge

signed and dated lower centre: *Nelius 1695*
oil on oak panel
29.5 x 22.7 cm.; 11⁵/₈ x 8⁷/₈ in.

PROVENANCE

With George Biddle & Sons, Brighton;
Anonymous sale, London, Christie's,
28 November 1958, lot 136, for 110 gns.
to de Heuvel;
Anonymous sale, Paris, Thierry de Maigret,
4 December 2009, lot 22.

£ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



27

27

GORTZIUS GELDORP

Leuven 1553 - 1616 Cologne

Venus, or a young woman *en deshabillé*

oil on oak panel, octagonal
56 x 46.5 cm.; 22 x 18¹/₄ in.

PROVENANCE

Anonymous sale, Lucerne, Fischer, June 1975,
lot 682, where acquired by the father of the
present owner.

Other versions of this painting, of square format,
were sold London, Christie's, 21 July 1989, lot 79,
and Paris, Tajan, 26 June 1992, lot 38.

‡ £ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



28

28

FOLLOWER OF THOMAS WILLEBOIRTS BOSSCHAERT

Head study of a boy

oil on canvas
38.3 x 30.9 cm.; 15¹/₈ x 12¹/₈ in.

PROVENANCE

With Galerie Charles Brunner, Paris, 1909 (as Van
Dyck);
Anonymous sale, London, Christie's South
Kensington, 9 July 2004, lot 14 (as Circle of
Jan Cossiers).

EXHIBITED

Paris, Galerie Brunner, *Exposition de portraits: anciens et modernes*, 4 June - 4 July 1909, no. 56 (as Van Dyck).

LITERATURE

A. Heinrich, *Thomas Willeboirts Bosschaert (1613/14-1654), ein flämischer Nachfolger Van Dycks*, Turnhout 2003, p. 219, cat. no. A44b (as Bosschaert).

‡ £ 3,000-4,000
€ 3,400-4,550 US\$ 4,200-5,600

29

FLEMISH SCHOOL, EARLY 17TH CENTURY

Zeuxis painting Helen

oil on canvas
83.8 x 104.1 cm.; 33 x 41 in.

£ 5,000-8,000
€ 5,700-9,100 US\$ 7,000-11,100

30

PROPERTY FROM A SPANISH PRIVATE COLLECTION

STUDIO OF FRANS SNIJDERS

Antwerp 1579 - 1657

Still life with fruit, a lobster, birds and a boar's head

oil on canvas
113 x 165 cm.; 44½ x 65 in.

PROVENANCE

With Manuel Ordaz, Madrid, by 1986, from whom acquired by the present owner.

This painting replicates, with some minor differences and from a higher perspective, the composition by Snijders, today in the Begijnhof, Antwerp.¹ A smaller version of that painting, attributed to Snijders' Studio and in the Staatliche Kunsthalle, Karlsruhe, depicts only the left-hand and central parts of the still-life arrangement.² Both these works are painted from a lower viewpoint, whereas the still life in the present painting is seen from above.

1. Oil on canvas, 117.4 x 176 cm.; see the RKD website: <https://rkd.nl/explore/images/275610>.

2. Oil on canvas, 112 x 116 cm.; inv. no. Lg 752; see H. Robels, *Frans Snyder. Stilleven- und Tiermaler 1579-1657*, Munich 1989, p. 275, cat. no. 152a, reproduced.

W £ 10,000-15,000
€ 11,300-17,000 US\$ 13,900-20,900



29



30



31

PROPERTY FROM THE WELDON COLLECTION,
NEW YORK

ABRAHAM BLOEMAERT

Gorinchem 1566 - 1651 Utrecht

Farmyard with dovecote

signed lower left: *A Blomart fe.*
oil on oak panel
37.5 x 29.2 cm.; 14¾ x 11½ in.

PROVENANCE

Kommenzienrat Hans Mez, Freiburg;
His sale, Cologne, Kunsthaus am Museum,
26 October 1963, lot 6;
With Alfred Brod, London, 1964.

EXHIBITED

London, Alfred Brod Gallery, *Annual Spring
Exhibition of Old Master Paintings*,
12 March – 24 April 1964, no. 34;
Providence, Museum of Art, Rhode Island School
of Design, *Northern Baroque Paintings and
Drawings from the Collection of Mr. and Mrs.*

Henry H. Weldon, 15 April – 7 June 1964, no. 1A;
New York, Finch College Museum of Art, *The
Collection of Mr. and Mrs. Henry H. Weldon*,
11 May – 30 June 1966, no. 2;
New Orleans, New Orleans Museum of Art, *In the
Eye of the Beholder: Northern Baroque Paintings
from the Collection of Henry H. Weldon*, 1997,
no. 5;
Baltimore, The Walters Art Gallery, *An Eye for
Detail, 17th-Century Dutch and Flemish Paintings
from the Collection of Henry H. Weldon*,
20 June – 5 September 1999, no. 5.

LITERATURE

Weltkunst, 15 October 1963, p. 31, reproduced;
M. Roethlisberger, *Abraham Bloemaert and his
Sons. Paintings and Prints*, Doornspijk 1993, vol. 1,
pp. 326-27, cat. no. 512, p. 308, under cat.
no. 478, p. 353, under cat. no. 572, reproduced
vol. 2, fig. 696;
G. Seelig, *Abraham Bloemaert (1566-1651):
Studien zur Utrechter Malerei um 1620*, Berlin
1997, p. 303, cat. no. B179;
J.A. Spicer, in *Masters of Light. Dutch Painters
in Utrecht during the Golden Age*, exh. cat.,

Baltimore 1997, under cat. no. 18, and pp. 184
and 415, note 14;
N.T. Minty, *In the Eye of the Beholder: Northern
Baroque Paintings from the Collection of
Henry H. Weldon*, exh. cat., New Orleans 1997,
pp. 12-14, cat. no. 5, reproduced p. 13;
N.T. Minty and J. Spicer (eds), *An Eye for Detail,
17th-Century Dutch and Flemish Paintings from
the Collection of Henry H. Weldon*, exh. cat.,
Baltimore 1999, pp. 12-14, cat. no. 5, reproduced
p. 13.

Roethlisberger dates this lovely, rustic scene
to the early 1630s and considers it one of
Bloemaert's mature works (see literature). Here,
a dovecote—or a structure that holds doves and
pigeons—towers over a bucolic farmyard, and
its solid structure pleasingly contrasts with an
undulating landscape below and billowing clouds
behind it. While enlivened by a few human and
animal figures, the present work suggests no
overt narrative, establishing it as a rare, pure
landscape within Bloemaert's body of work.

‡ £ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700



32

PROPERTY FROM THE WELDON COLLECTION,
NEW YORK

JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

Summer Landscape with an Old Tree

signed and dated lower center: / V GOYEN / 1620
oil on oak panel, circular
diameter: 22.5 cm.; 8⁷/₈ in.

PROVENANCE

Sale, Amsterdam, Frederik Muller, 25 April 1911, lot 39, for 320 Florins to Douwes; With Gebr. Douwes, Amsterdam; P. Smidt van Gelder, Jr., by 1921; His posthumous sale, Amsterdam, Frederik Muller, 13 December 1921, lot 101, for 450 Florins; With D. Komter, Amsterdam, by 1924; With D.A. Hoogendijk, Amsterdam, by 1926; With Dr. H. Schäffer, Berlin, by 1932; J.M.C. Hoog, Haarlem; By descent to T. Hoog, Haarlem, by 1960; With P. de Boer, Amsterdam, by 1966; With Alfred Brod, 1967.

EXHIBITED

Amsterdam, A. Mak, *Tentoonstelling Collectie Kunsthandel D. Komter*, 1 – 22 September 1924, no. 47; Berlin, Galerie Dr. Schäffer, *Hundert seltene*

Holländer, April – May 1932, no. 42; Haarlem, Frans Halsmuseum, *Tentoonstelling van oude kunst in het Frans Halsmuseum*, 4 – 26 April 1936, no. 12; Leiden, Stedelijk Museum 'De Lakenhal'; Arnhem, Gemeentemuseum, *Jan van Goyen*, 4 June – 26 September 1960, no. 1; Amsterdam, P. de Boer, *Collection d'hiver*, 1966-67, no. 16; New Brunswick, The Jane Vorhees Zimmerli Art Museum, *Haarlem: the Seventeenth Century*, 20 February – 17 April 1983, no. 62; Birmingham, AL, *The Golden Age of Dutch Painting*, 22 April – 18 June 1995, no. 7; New Orleans, New Orleans Museum of Art, *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, 1997, no. 20; Baltimore, The Walters Art Gallery, *An Eye for Detail, 17th-Century Dutch and Flemish Paintings from the Collection of Henry H. Weldon*, 20 June – 5 September 1999, no. 19.

LITERATURE

C. Hofstede de Groot, *A catalogue raisonné...*, vol. 8, London 1927, p. 121, cat. no. 469; H. van de Waal, *Jan van Goyen*, Amsterdam 1941, p. 6; A. Dobrzycka, *Jan van Goyen, 1596-1656*, Poznan 1966, cat. no. 1, reproduced p. 145, no. 10; H.-U. Beck, *Jan van Goyen 1596-1656, ein Oeuvreverzeichnis*, Amsterdam 1973, vol. II, p. 53, cat. no. 99, reproduced;

F.F. Hofrichter, *Haarlem: The Seventeenth Century*, exh. cat., New Brunswick 1983, p. 92, cat. no. 62, reproduced in color p. 14, plate 10; P. Sutton, *Masters of 17th-Century Dutch Landscape Painting*, exh. cat., Boston 1987, p. 319; N.T. Minty, *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, exh. cat., New Orleans 1997, pp. 51-52, cat. no. 20, reproduced p. 52; N.T. Minty and J. Spicer (eds), *An Eye for Detail, 17th-Century Dutch and Flemish Paintings from the Collection of Henry H. Weldon*, exh. cat., Baltimore 1999, pp. 50-51, cat. no. 19, reproduced p. 51.

Painted in 1620, this summer landscape of a quaint countryside with a small river is one of Jan van Goyen's earliest dated paintings. The work precedes van Goyen's development of his distinct style of tonal painting and reaffirms the early influence of Esaias van de Velde, with whom he studied in Haarlem in 1617. Here, aspects of van Goyen's Haarlem training are visible in the brushwork, in the round composition anchored by a large tree and architecture, in the low horizon, and in the restrained green palette of the landscape that contrasts with the more vibrant clothing of the figures gathered in the foreground.

‡ £ 30,000-40,000
€ 33,900-45,200 US\$ 41,700-55,500



33

33

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 21½ in.

£ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400

34

PROPERTY FROM A NORWEGIAN PRIVATE
COLLECTION

PIETER BOEL

Antwerp 1622 - 1674 Paris

Studies of an owl and other birds

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

PROVENANCE

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

± £ 7,000-10,000
€ 8,000-11,300 US\$ 9,800-13,900



34



35

35

THE PROPERTY OF A FAMILY

JACOB VAN LOO

Sluis 1614 - 1670 Paris

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

signed, lower right: *J. v. Loo f / An.º 16* [...] oil on canvas, unlined
88.3 x 77.5 cm.; 34¾ x 30½ in.

PROVENANCE

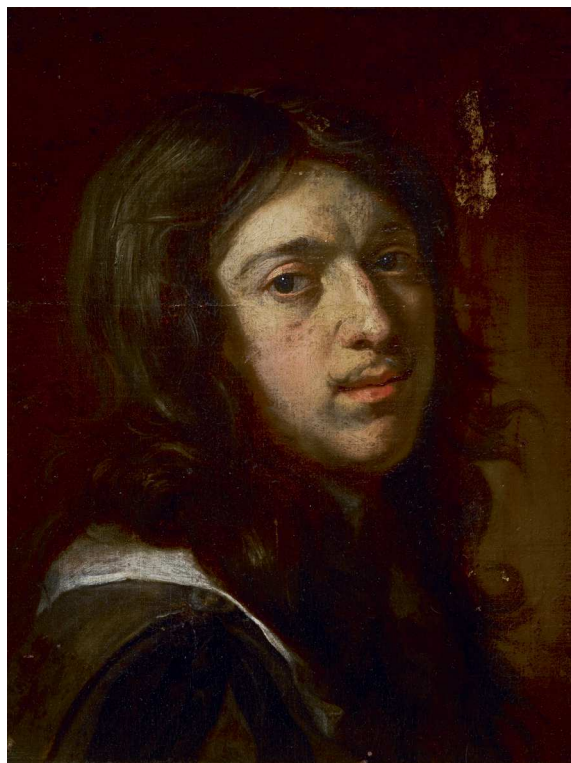
Anonymous sale, Angers, 25 November 1970, lot 198;
With Galerie Heim-Gairac, Paris, 1971;
From whom acquired by the father of the present owners.

LITERATURE

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

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

£ 15,000-25,000
€ 17,000-28,300 US\$ 20,900-34,700



36

36

PROPERTY FROM A GERMAN PRIVATE COLLECTION

PIETER DANCKERTS

Amsterdam 1605/6 - 1661

Portrait of Prince Jan Kazimir Wasa (1609-1672), the future King Jan II Kazimir of Poland

signed upper right: *P. DONS. f.*
oil on canvas, laid down on panel
45 x 34.7 cm.; 17¾ x 13⅝ in.

PROVENANCE

Possibly from the collection of Augustin Corade, court physician to the King of Poland, since the first half of the 20th century;
Private collection, near Hamburg, Germany.

LITERATURE

A.M. Lisewski, *Ein Pieter Danckerts (de Rij) Portrait des polnischen Prinzen Jan Kazimierz um 1640*, 2017, pp. 1-6, reproduced in colour.

£ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700



37

CIRCLE OF NICOLAS POUSSIN

Venus and Cupid

oil on canvas
33 x 42.5 cm.; 13 x 16¾ in.

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100

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.; 46½ x 58⅞ in.

the latter: 119.8 x 148.5 cm.; 47¼ x 58½ 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 £ 10,000-15,000

€ 11,300-17,000 US\$ 13,900-20,900



38



39

39

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)

£ 8,000-12,000

€ 9,100-13,600 US\$ 11,100-16,700

40

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

ROMAN SCHOOL, 17TH CENTURY

Italian landscape with figures on a
path, a town beyond

oil on copper
21.8 x 16.9 cm.; 8 $\frac{5}{8}$ x 6 $\frac{5}{8}$ in.

£ 8,000-12,000

€ 9,100-13,600 US\$ 11,100-16,700



40



41

41

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

GIOVAN BATTISTA BEINASCHI

Fossano near Turin 1636 - 1688 Naples

The expulsion from the temple

oil on canvas
148 x 199 cm.; 58¼ x 78¼ in.

PROVENANCE

Anonymous sale, Rome, Christie's, 22 March 1988, lot 217.

LITERATURE

M. Marini, 'Gregorio Preti. La sua Cerchia e gli amici', in *Gregorio Preti, calabrese (1603-1672) un problema aperto*, exh. cat., Milan 2004, p. 69, reproduced p. 70, fig. 9 (as Brandi); M.A. Pavone, *Dalla donazione Devanna. Dipinti dal Cinquecento al Novecento*, exh. cat., Bari 2005, p. 60, cat. no. 12; M.A. Pavone, *Percorsi d'arte: tra vestigia dei Messapi il collezionismo dei Ruffo e l'evoluzione pittorica di Mino Delle Site*, exh. cat., Salerno 2004, p. 122; S. Marra, in *Giovan Battista Beinaschi, Pittore barocco tra Roma e Napoli*, V. Pacelli and F. Petrucci (eds.), Rome 2011, p. 321, cat. no. Cb23, reproduced in black and white (as whereabouts unknown).

This dramatic canvas was first recorded at the time of the 1988 Rome sale as by Beinaschi by Federico Zeri,¹ and was later given to Brandi by M. Marini before being re-attributed to the oeuvre of Beinaschi by M.A. Pavone.²

Susanna Marra, in Vincenzo Pacelli and Francesco Petrucci's most recent catalogue raisonné of the artist's works, places this canvas in the artist's mature period, dating it to the late 1670s. Works from these last decades of Beinaschi's life are characterised by strong gesture and a theatricality typical of the baroque style. The gesture of Christ recalls that of Christ's in Cecco del Caravaggio's *Expulsion of the Merchants from the Temple of circa 1510*, now in the Staatliche Museen zu Berlin,³ which was at the time located in the Giustiniani collection in Rome, and Beinaschi is likely to have known.³

1. Fondazione Federico Zeri inv.no. 104118

2. See Literature.

3. G. Papi, *Cecco del Caravaggio*, Soncino 2001, p. 115, cat. no. 4, reproduced p. 32, plate VI.

W £ 15,000-20,000
€ 17,000-22,600 US\$ 20,900-27,800



42

42

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

EMILIAN SCHOOL, 17TH
CENTURY

The expulsion of Lucifer

oil on canvas
145 x 201.5 cm.; 57 $\frac{1}{8}$ x 79 $\frac{3}{8}$ in.

W £ 20,000-30,000
€ 22,600-33,900 US\$ 27,800-41,700



43

43

ITALIAN SCHOOL, CIRCA
1700

Studies of hands

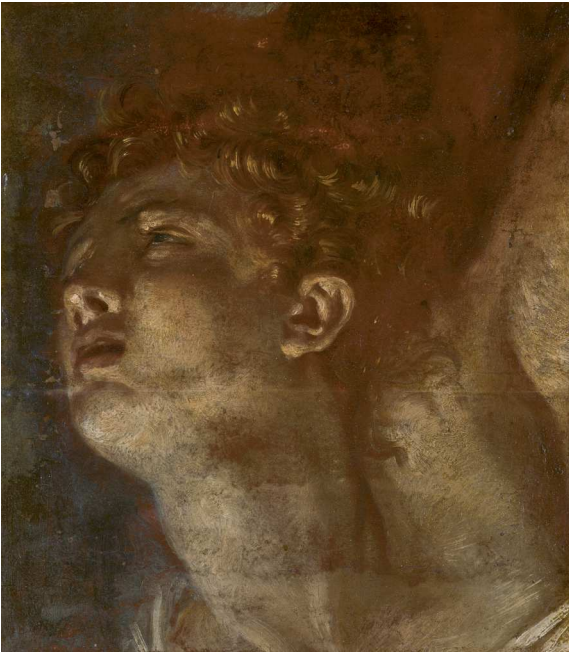
oil and red chalk on paper, laid on canvas
24 x 37 cm.; 9½ x 14½ in.

PROVENANCE

Anonymous sale, Claude Aguttes, Paris,
19 December 2007, lot 19 (as French School,
18th Century).

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400



44

□ 44 SOLD WITHOUT RESERVE

NORTH ITALIAN SCHOOL,
CIRCA 1700

Sketch of the head of a youth

oil on paper, laid on panel
35.5 x 32 cm.; 14 x 12½ in.

£ 2,000-3,000

€ 2,300-3,400 US\$ 2,800-4,200

45

PROPERTY FROM A EUROPEAN PRIVATE
COLLECITON

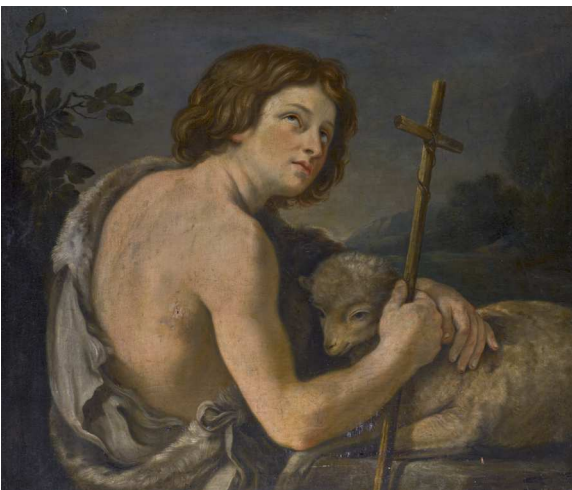
BOLOGNESE SCHOOL, 17TH
CENTURY

Saint John the Baptist

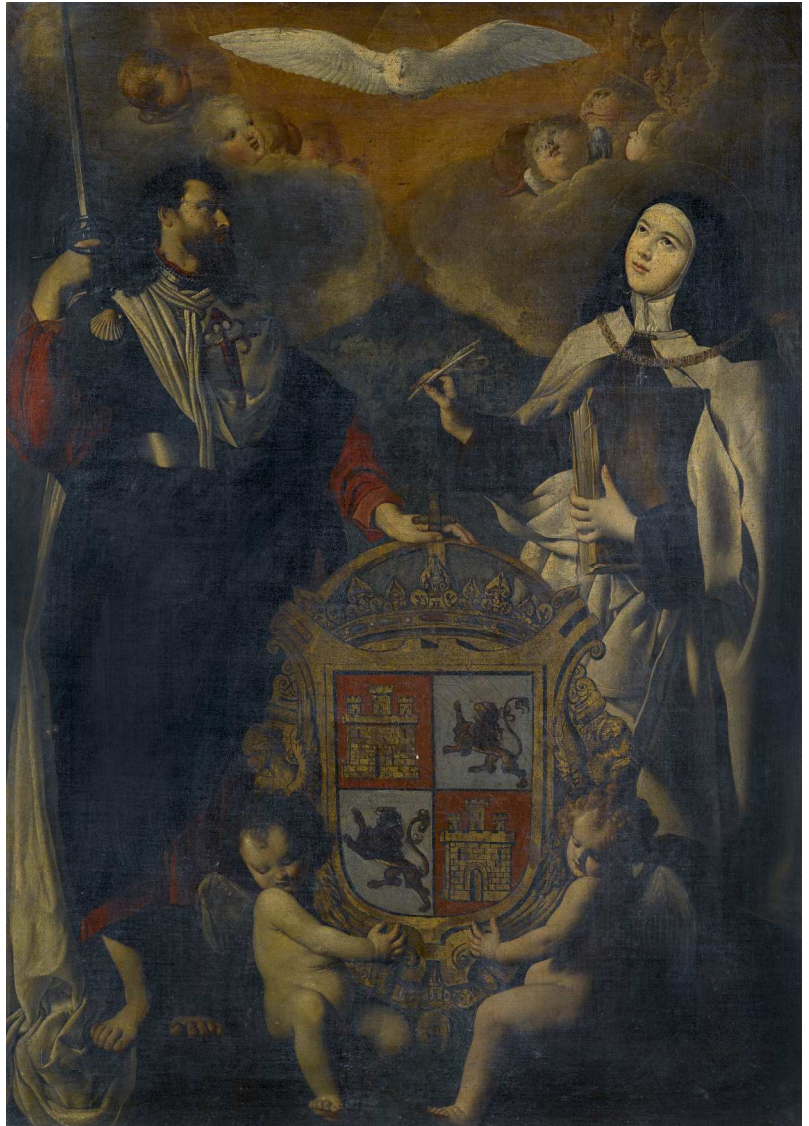
oil on canvas
82 x 96.5 cm.; 32¼ x 38 in.

± £ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



45



46

46

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

SCHOOL OF MADRID, 17TH CENTURY

Saint James the Greater with Saint
Teresa of Avila, the Coat of arms of
Castile and León between them

oil on canvas
145 x 103 cm.; 57¹/₈ x 40¹/₂ in.

PROVENANCE

Fernández-Valdés Collection;
Thence by descent to the present owner.

£ 20,000-30,000
€ 22,600-33,900 US\$ 27,800-41,700



47

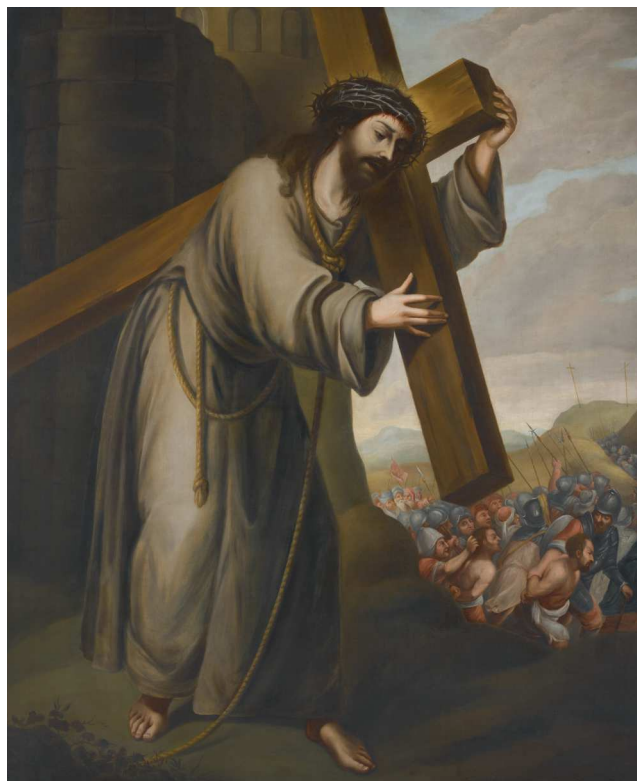
47

PROPERTY FROM A PRIVATE COLLECTION
CIRCLE OF FRANCISCO DE ZURBARÁN

The veil of Saint Veronica

oil on canvas, unlined
 98.3 x 79 cm.; 38¾ x 31½ in.

£ 8,000-12,000
 € 9,100-13,600 US\$ 11,100-16,700



48

△ 48

SPANISH SCHOOL, 19TH CENTURY

The Road to Calvary

oil on canvas, unlined
 198.2 x 163.8 cm.; 78 x 64½ in.

PROVENANCE

Formerly in the Priory Church, Bolton Abbey, Yorkshire.

LITERATURE

The Duchess of Devonshire, *Chatsworth The House*, London 2002, p. 170, reproduced p. 216.

† £ 1,000-1,500
 € 1,100-1,700 US\$ 1,400-2,100



49

49

ANTONIO ARIAS FERNÁNDEZ

circa 1620 - 1684 Madrid

Saint Francis

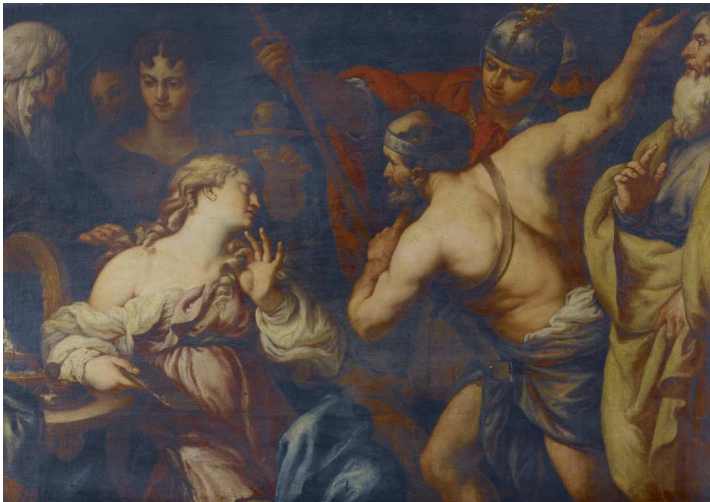
oil on canvas
130.5 x 102 cm.; 51³/₈ x 40¹/₈ in.

We are grateful to Professor Benito Navarrete Prieto for endorsing the attribution to Antonio Arias Alvarez upon inspection of images.

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,900-20,900

50



50

THE PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

FRANCESCO ROSA

Genoa 1635 - Place and date of death unknown

Semiramis called to arms

oil on canvas
120.6 x 173.1 cm.; 47½ x 68⅞ in.

PROVENANCE

Anonymous sale ('Property from a European Private Collection'), London, Sotheby's, 5 December 2013, lot 174, where acquired by the present owner.

Genoese by birth, Francesco Rosa was active in Venice between 1660-78 and then again by 1710. As evidenced in this painting, his style compares closely with his Venetian tenebrist contemporaries, such as Gregorio Lazzarini, whom he taught for two years. Other works by the artist include a signed and dated *Saint Anthony reviving a Child* from 1670 in the Chiesa dei Frari, Venice.¹ The attribution is due to Professor Lino Moretti, by whom it was proposed on the basis of a photograph at the last appearance of this painting on the market.

1. See C. Donzelli and G.M. Pilo, *I pittori del Seicento veneto*, Florence 1967, p. 359, reproduced fig. 389.

W £ 10,000-15,000
€ 11,300-17,000 US\$ 13,900-20,900

51



51

GENOESE SCHOOL, 17TH CENTURY

The mystic marriage of Saint Catherine

oil on canvas, unframed
122 x 175 cm.; 48 x 68⅞ in.

W £ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700

52



52

FOLLOWER OF GHERARDO POLI

Landscape with dancing figures

oil on canvas
83 x 113 cm.; 32⅝ x 44½ in.

W £ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



53

STEFANO MAGNASCO

Genoa 1635 - after 1681

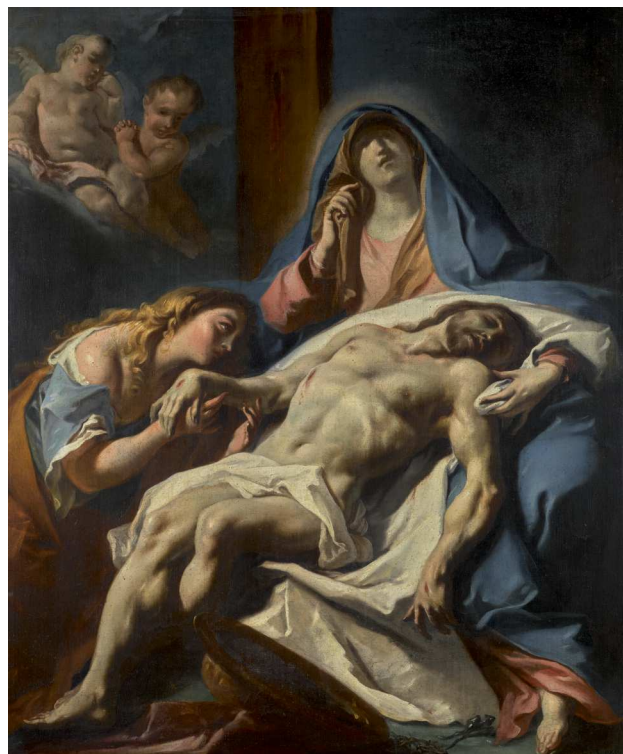
Adoration of the shepherds

oil on canvas, unframed
86 x 72 cm.; 33³/₈ x 28³/₈ in.

We are grateful to Mary Newcombe Schleier for proposing the attribution of this *Adoration* to Stefano Magnasco, and to Anna Orlando for independently endorsing the attribution upon inspection of images.

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,900-20,900



54

PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION

CARLO INNOCENZO CARLONE

Scaria 1686 - 1775 Como

The Lamentation

signed lower right: C. Carlone P.
oil on canvas, laid on board
146 x 121 cm.; 57¹/₂ x 47⁵/₈ in.

PROVENANCE

Benefiziat Theodor Heinrich Hubert Schmelz, vicar in Uerdingen, 1819–44, and later Lulsdorf, Cologne;
Fr. Dr. Thywissen, Schoenberg, by 1907, according to Renard;
Art market, Berlin, 1974;
Prof. Joseph Matzker, Bonn;
His sale, London, Sotheby's, 7 December 1988, lot 33;
Where acquired by the present owner.

LITERATURE

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

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

‡ W £ 10,000-15,000

€ 11,300-17,000 US\$ 13,900-20,900



55

55

PROPERTY FROM A SWISS PRIVATE COLLECTION

STUDIO OF THOMAS HUDSON

Devonshire 1701 - 1779 Twickenham

Portrait of a Lady

oil on canvas
126.9 x 101.5 cm.; 50 x 40 in.

± £ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



56

56

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

ENGLISH SCHOOL, FIRST HALF OF THE 18TH CENTURY

Portrait of a gentleman, bust length

oil on copper, oval
11 x 8.3 cm.; 4³/₈ x 3¹/₄ in.

£ 2,000-3,000
€ 2,300-3,400 US\$ 2,800-4,200

57

PROPERTY FROM A PRIVATE COLLECTOR

JOSEPH SAMUEL WEBSTER

? - 1796

Portrait of Mrs Hannah Maria Edmunds, née Offley

signed and dated lower right: *S. Webster 1757* and
inscribed upper right: *Hannah Maria Edmunds / 1757. Alice Offley / Norton Hall*

oil on canvas
126.7 x 101.5 cm.; 49⁷/₈ x 40 in.

PROVENANCE

Anonymous sale, London, Christie's, 15 July 1955,
lot 154, for £80 to Agnew;
With Thomas Agnew and Sons Ltd., London;
With Simon Dickinson Ltd., London;
From whom acquired by the present owners.

LITERATURE

E. Waterhouse, *The Dictionary of British 18th
Century Painters in oils and crayons*, Woodbridge
1981, p. 403, reproduced.

£ 3,000-5,000
€ 3,400-5,700 US\$ 4,200-7,000



57



58

58

PROPERTY FROM A BRITISH PRIVATE
COLLECTION

FOLLOWER OF SAMUEL SCOTT

London, the York Buildings Water
Tower, Westminster Abbey beyond

oil on canvas, in a carved and gilt wood frame
61 x 113 cm.; 24 $\frac{1}{8}$ x 44 $\frac{3}{8}$ in.

PROVENANCE

Anonymous sale ('The Property of a Lady'),
London, Sotheby's, 8 December 2016, lot 208;
Where acquired by the present owner.

Scott painted this view on three different
occasions between 1742–55,¹ and it seems likely
that his depictions of the York Buildings Water

Tower served as a model for Canaletto's own two
paintings and one drawing made from almost
the same viewpoint.² The author of the present
work closely follows the topography of Scott's
paintings, but it would seem very likely that he
also knew of Canaletto's versions, as the motif
of the furled sail to the left of the water tower is
of Canaletto's creation, and does not feature in
Scott's version.

1. R. Kingzett, 'A Catalogue of the Works of Samuel Scott', in
The Walpole Society, no. 48, London 1982, p. 54, cat. nos. A,
B, C, cat. no. C reproduced plate 18b.

2. W.G. Constable, *Canaletto*, Oxford 1976, vol. II, p. 417, cat.
no. 427, reproduced vol. I, plate 427 and vol. II p. 576, cat.
no. 747, reproduced vol. I, plate 747.

£ 25,000-35,000
€ 28,300-39,600 US\$ 34,700-48,600



59

59

PROPERTY FROM THE MORPURGO COLLECTION,
AMSTERDAM

AERT SCHOUMAN

Dordrecht 1710 - 1792 The Hague

Ducks and other birds by a water bank

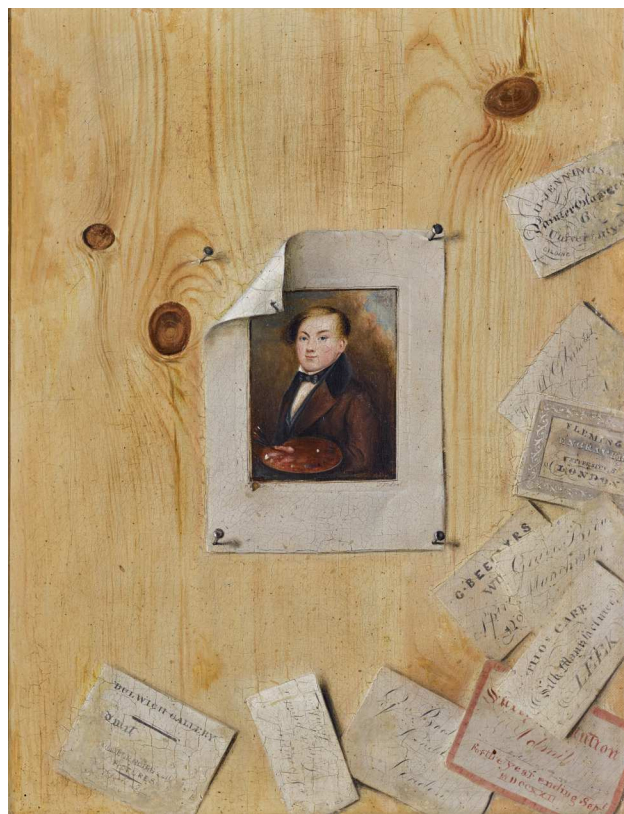
signed and dated centre left: *A. Schooman 1768*
oil on canvas, shaped
194 x 154.5 cm.; 76³/₈ x 60⁷/₈ in.

EXHIBITED

Delft, Stedelijk Museum Het Prinsenhof, XVIIIe
*Oude kunst- en Antiekbeurs der Vereeniging van
Handelaren in Oude Kunst in Nederland*,
23 June - 13 July 1966.

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



60

60 SOLD WITHOUT RESERVE

ENGLISH SCHOOL, CIRCA 1800

Trompe L'oeil

possibly signed at the lower right corner of the
portrait: *J FADIEL (?)*
oil on canvas
41 x 30.5 cm.; 16¹/₄ x 12 in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,200-7,000

FOLLOWER OF CLAUDE- JOSEPH VERNET

'Les Baigneuses'

oil on canvas, unlined
65.9 x 82 cm.; 26 x 32¼ in.

A period copy after Vernet's painting, signed and dated 1759, commissioned as one of a pair by M. Poulhariez, Marseille, which was sold in these Rooms, 5 July 1995, lot 83. Vernet treated the theme on several other occasions, notably in the works in the Musée de Nîmes¹, in the Fine Arts Museums of San Francisco, and in the Louvre, Paris, which painting is signed and dated 1772. The composition was also engraved by Baléchou in 1762.

1. See F. Ingersoll-Smousse, *Joseph Vernet. Peintre de Marine 1714-1789*, Paris 1926, vol. I, reproduced fig. 160.

£ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700



61

FOLLOWER OF CLAUDE- JOSEPH VERNET

'Le Matin' (or 'La Pêche à la ligne')

oil on canvas
64.1 x 81.9 cm.; 25¼ x 32¼ in.

A period copy after Vernet's painting dated 1758 bought by M. Poulhariez, Marseille, in 1759 for 1,000 Livres, which was later in the collections of Théodore Bonjean and Edmond Noël, by whom it was sold in Paris, Galerie Georges Petit, 27 May 1904, lot 24.¹ The composition was engraved by P. Benazech in 1771.

1. See F. Ingersoll-Smousse, *Joseph Vernet. Peintre de Marine 1714-1789*, Paris 1926, vol. I, p. 90, cat. no. 710, reproduced fig. 166.

£ 6,000-8,000
€ 6,800-9,100 US\$ 8,400-11,100



62



63

PETER ANGELIS

Dunkirk 1685-1734 Rennes

Scene from *Commedia dell'Arte*

signed lower right: *P Angelis*

oil on canvas

48.8 x 60.5 cm.; 19¼ x 23⅞ in.

PROVENANCE

With Lewis & Simmons, Paris, by 1929 (when advertised in *Gaulois Artistique*, vol. 3, 31 March 1929).

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,900-20,900

FOLLOWER OF JEAN-ANTOINE WATTEAU

The Marriage Contract; The Village Bride

a pair, both oil on canvas

each: 45.6 x 63.2 cm.; 18 x 24⅞ in.

(2)

The present compositions relate closely to Jean-Antoine Watteau's paintings of the same subjects in the Sir John Soane Museum, London, and in the Gemäldegalerie, Berlin.²

1. Inv no. P111: see P. Rosenberg and E. Camesasca, *Tout l'œuvre peint de Watteau*, Paris 1982, p. 107, cat. no. 127, reproduced p. 106.

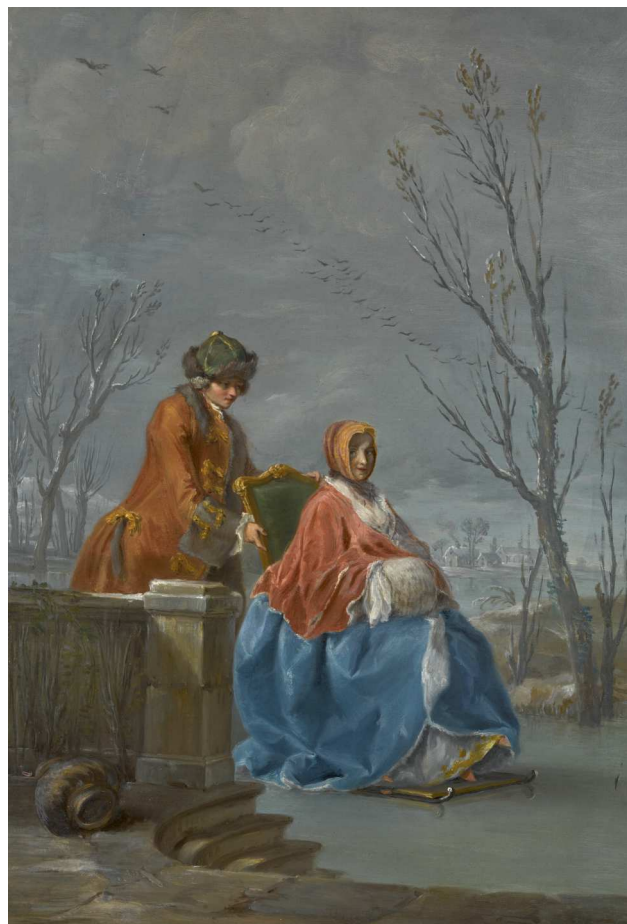
2. See Rosenberg and Camesasca 1982, p. 99, cat. no. 63, reproduced.

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



64



65

65

PROPERTY FROM A PRIVATE COLLECTOR

ATTRIBUTED TO CHARLES- JOSEPH FLIPART

Paris 1721 - 1797 Madrid

Autumn; Winter (a pair, possibly two
from a set of four)

a pair, both oil on panel
the former: 52.5 x 37.2 cm.; 20⁵/₈ x 14⁵/₈ in.; the
latter: 52.8 x 36.2 cm.; 20³/₄ x 14¹/₄ in.
(2)

PROVENANCE

General Charles Richard Fox (1796-1873);
Anonymous sale, London, Christie's,
4 July 1874, lot 48 (as 'Summer and Winter' by
Nicolas Lancret);
Anonymous sale ('The Property of a Nobleman'),
London, Sotheby's, 3 July 1996, lot 160 (as
Attributed to Joseph Charles Giuseppe Flipart),
where acquired by the present owners.

£ 15,000-20,000

€ 17,000-22,600 US\$ 20,900-27,800



66

66

CIRCLE OF THOMAS
GERMAIN JOSEPH DUVIVIER

Still life with a boy's head in plaster relief, along with an artist's palette, paintbrushes and a shell, all on a draped table before a mirror

oil on canvas, unlined
53.9 x 65.6 cm.; 21¼ x 25⅞ in.

£ 3,000-5,000
€ 3,400-5,700 US\$ 4,200-7,000

67 no lot



68

68

FRENCH SCHOOL, CIRCA
1800

Achilles Lamenting the Death of
Patroclus

oil on canvas
89.5 x 130.4 cm.; 35¼ x 51¼ in.

PROVENANCE

Anonymous sale, London, Sotheby's,
4 April 1973, lot 79 (as Hamilton), where acquired.

The subject of Achilles mourning his friend Patroclus comes from Book 16 of Homer's *Iliad*. The figure of Patroclus here may be found in two works which depict another Homeric subject, *Andromache Mourning Hector*: an oil sketch, circa 1759, by Gavin Hamilton (National Galleries of Scotland, Edinburgh; acc. no. NG 2428), and the work by Jacques-Louis David, 1783 (Musée du Louvre, Paris; D.L. 1969-1).

£ 2,000-3,000
€ 2,300-3,400 US\$ 2,800-4,200

69

CIRCLE OF FRANÇOIS BOUCHER

Flowers in a garden

oil on canvas, possibly a fragment
61 x 50.3 cm.; 24 x 19¾ in.

£ 2,000-3,000

€ 2,300-3,400 US\$ 2,800-4,200



69

70

FRENCH SCHOOL, 18TH CENTURY

Still life with a duck, onions, and a basket of strawberries

oil on canvas
73.1 x 59.1 cm.; 28¾ x 23¼ in.

± £ 3,000-4,000

€ 3,400-4,550 US\$ 4,200-5,600



70

71

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

FOLLOWER OF CLAUDE-JOSEPH VERNET

Two figures resting by a river

oil on copper, oval, unframed
14.7 x 11.1 cm.; 5¾ x 4⅜ in.

£ 1,500-2,000

€ 1,700-2,300 US\$ 2,100-2,800



71



72

72

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

ANDREA LOCATELLI

Rome 1695 - 1741

Landscape with a fisherman and a
female figure by a river

oil on canvas
40.3 x 55 cm.; 15⁷/₈ x 21⁵/₈ in.

We are grateful to Charles Beddington for
proposing the attribution to Andrea Locatelli on
the basis of photographs.

£ 8,000-12,000

€ 9,100-13,600 US\$ 11,100-16,700



73

73

ROMAN SCHOOL, CIRCA 1700

Saint John the Baptist in a
landscape

indistinctly signed centre right:
JB [...]/ In [...] fecit
oil on copper, unframed
28.7 x 36.6 cm.; 11¹/₄ x 14³/₈ in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 7,000-9,800



74

74

JAN FRANS VAN BLOEMEN, CALLED L'ORIZZONTE

Antwerp 1662 - 1749 Rome

Italianate landscape with three
figures in the foreground, hilltop
villages and a church beyond

oil on canvas
43.6 x 53.6 cm.; 17¹/₈ x 21¹/₈ in.

PROVENANCE

With David Koetser, Zurich, by 1974;
Anonymous sale, Bern, Galerie Stuke, 1
December 2016, lot 2019.

LITERATURE

A. Busiri Vici, *Jan Frans Van Bloemen. Orizzonte
e l'origine del paesaggio romano settecentesco*,
Rome 1974, unpaginated, cat. no. 149,
reproduced.

Busiri Vici notes that this view is unusual within
Van Bloemen's *œuvre*, commenting that it
almost certainly depicts an actual location in the
Ciociaria region.

± £ 8,000-12,000

€ 9,100-13,600 US\$ 11,100-16,700



75

75

JAN FRANS VAN BLOEMEN, CALLED L'ORIZZONTE

Antwerp 1662 - 1749 Rome

An Italianate landscape with figures
in the foreground, a hilltop town
beyond

oil on canvas
99 x 138.4 cm.; 39 x 54½ in.

PROVENANCE

Anonymous sale, London, Bonhams,
3 December 2014, lot 68.

W £ 40,000-60,000
€ 45,200-68,000 US\$ 55,500-83,500



76

FOLLOWER OF MICHELE MARIESCHI

Venice, a view of Santa Maria della Salute

oil on canvas
70.6 x 93.9 cm.; 27¾ x 37 in.

PROVENANCE

Berryman collection (according to an old handwritten label on the reverse).

£ 6,000-8,000
€ 6,800-9,100 US\$ 8,400-11,100

77

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

FOLLOWER OF GIOVANNI ANTONIO CANAL, CALLED CANALETTO

Venice, a capriccio view of San
Giorgio Maggiore; Venice, a
capriccio view of San Simeone
Piccolo

a pair, both oil on canvas, both with unidentified
collector's red wax seals: 'HB[?]', the latter with a
silver wax seal: 'RK'

each: 36.5 x 43.6 cm.; 14⅞ x 17⅛ in.

(2)

These compositions are both slightly reduced
derivations of the pen and ink drawings with
wash, by Giovanni Antonio Canal, Canaletto
(1697-1768), in the British Museum, London (inv.
no. 1878.1228.4) and the Institute of Arts, Detroit
(inv. no. 29.171).¹ These were both engraved in
the same sense as part of the six-part series
Prospetti sei di altrettanti Templi di Venezia, by
Joseph Wagner and Fabio Berardi in 1742.² While
the print of San Giorgio Maggiore is inscribed
'Canaletto delin.', relating it to the extant drawing,
the engraving of San Simeone Piccolo is inscribed
'Canaletto pinx.', suggesting the existence of a
painting, though this has never been traced.

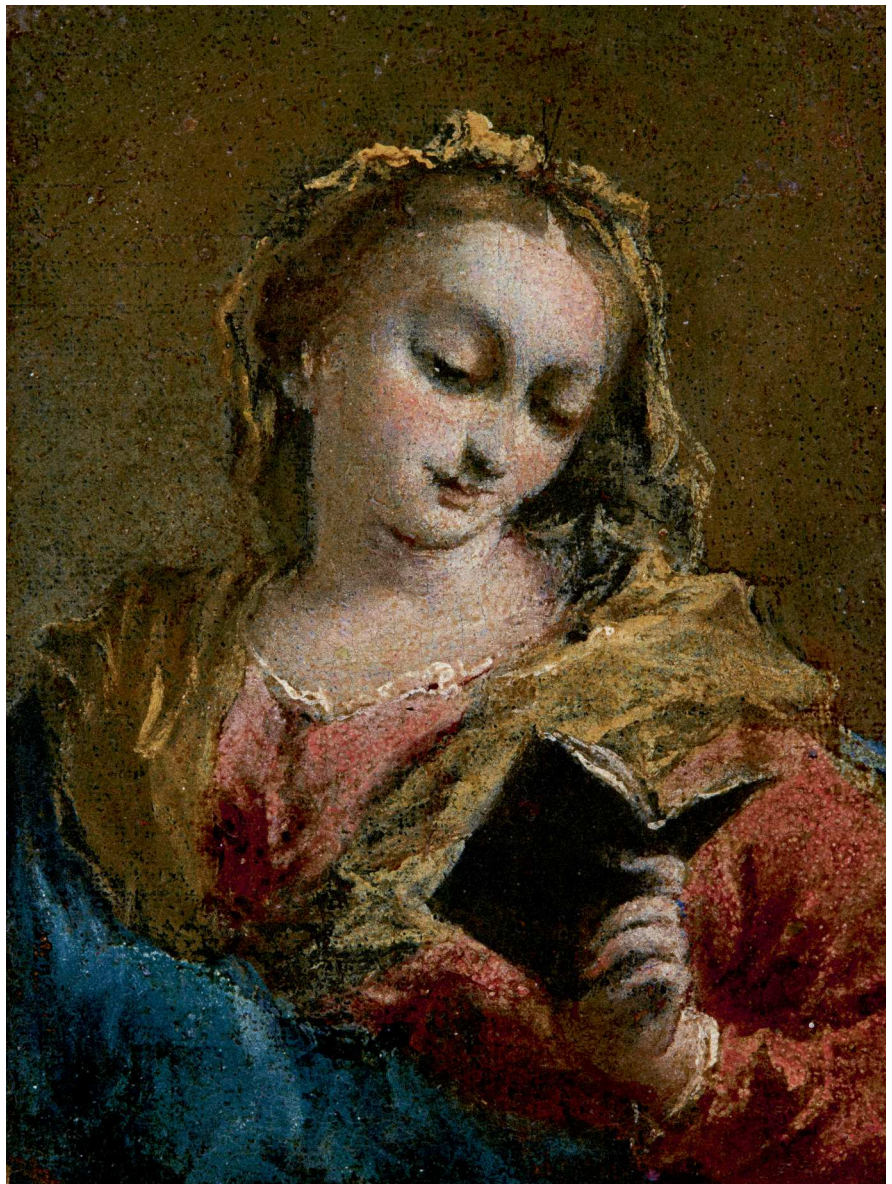
1. See W. Constable, *Canaletto. Giovanni Antonio Canal 1697-1768*, Oxford 1962, vol. I, pp. 539 and 542, cat. nos 770 and 777; reproduced vol. II, plates 145 and 146, respectively. (Another version of the Detroit drawing is in the British Museum, London, inv. no. 1878.1228.3; recorded by Constable as a version or a copy, it is now considered autograph).

2. Numbered 'No.57.1' and 'No.57.2' on the respective plates; both engravings held at the British Museum, London, inv. nos 1951.0714.102 and 1951.0714.103, respectively. For further information see D. Succi, *Da Carlevarijs Ai Tiepolo: Incisori Veneti E Friulani Del Settecento*, Venice 1983, cat. no. 51.

£ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700



77



actual size

78

PROPERTY FROM THE DESCENDANTS OF
ADOLPHE STEIN

FRANCESCO GUARDI

Venice 1712 - 1793

The Madonna Annunciate

oil on paper, laid down on canvas
12 x 9 cm.; 4¾ x 3½ in.

PROVENANCE

Anonymous sale, London, Christie's, 8 July 1994,
lot 210a, where acquired by Adolphe Stein;
Thence by descent to the present owner.

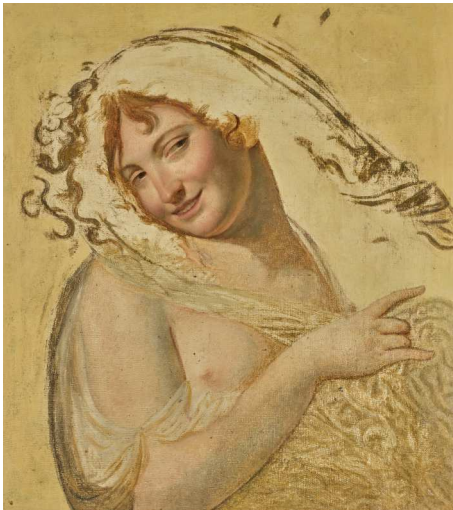
A chalk and ink wash drawing related to the present composition was sold New York, Christie's, 30 January 1998, lot 147 (fig. 1). It is comparable also to a series of studies of the *Virgin Annunciate* illustrated in Antonio Morassi's *catalogue raisonné* of the artist's work.¹

1. See A. Morassi, *Guardi, I Disegni*, Venice 1984, pp. 102-103, cat. nos 130-33, reproduced figs 131-33, for the drawings; and for the paintings see A. Morassi, *Guardi, I Dipinti*, Venice 1973, vol. I, p. 343, cat. nos 187-90, reproduced vol. II, figs 207-10.

‡ £ 6,000-8,000
€ 6,800-9,100 US\$ 8,400-11,100



Fig 1.



79

79

ENGLISH SCHOOL, FIRST HALF 19TH CENTURY

Sketch of a female figure

oil on canvas, unframed
60.8 x 51.1 cm.; 23⁷/₈ x 20¹/₈ in.

£ 2,500-3,500
€ 2,850-4,000 US\$ 3,500-4,900

80

WILLIAM BRADLEY

British 1801 - 1857

A study of a rabbi

signed and dated lower left: *W.B. / 1823*.
oil on canvas, unframed
38.3 x 32.7 cm.; 15¹/₈ x 12⁷/₈ in.

PROVENANCE

Sir Richard George Proby, 1st Baronet (1886–1979), Elton Hall (according to a label on the reverse);
With Summit Galleries, Hampstead, London (according to a label on the reverse).

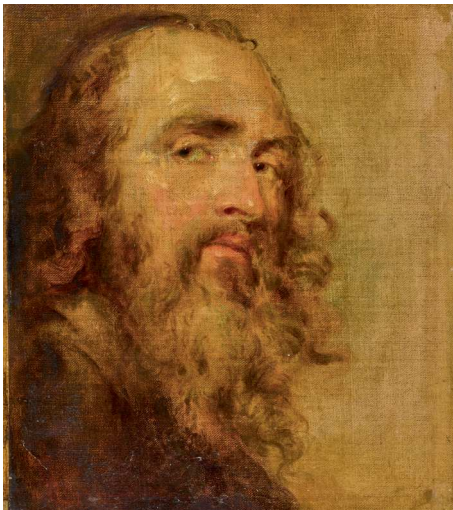
EXHIBITED

Probably British Institution, London, 1824, no. 298 ('A Polish Jew. 1.8 x 1.6').

LITERATURE

Probably A. Graves, *The British Institution 1806-1867*, Bath 1970, p. 61.

£ 1,500-2,000
€ 1,700-2,300 US\$ 2,100-2,800



80

81

FROM A CANADIAN PRIVATE COLLECTION

JOHN OPIE, R.A.

Cornwall 1761 - 1807 London

Joseph sold by his brothers to the Ishmaelites

oil on canvas, unlined
83.5 x 71 cm.; 32³/₄ x 28 in.

PROVENANCE

George Rush, Esq. (d. 1851), Farthinghoe, Northamptonshire, before 1807;
By whom gifted to Mr. and Mrs. Edward Clarke;
Thence by inheritance to Mrs. Forbes, Brighton;
Anonymous sale, London, Christie's, 28 January 1911, lot 102, for £1;
Mrs. P. Churchill, Burnicombe House, Scarborough;
By whom sold, London, Sotheby's, 18 June 1931, lot 65, for £6 to Hoffman.



81

LITERATURE

R. Steele, 'The Tatler', vol. 4, in *British Classics*, J. Sharpe (ed.), London 1804, pp. 203-07, reproduced no. 233;

A. Earland, *Opie and his Circle*, London 1911, pp. 330-31.

When Mrs. Edward Clarke sat for John Opie in 1807, he informed her that he had painted the present work twenty-one years prior, in 1785.¹

1. See Earland 1911, p. 331.

‡ £ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100

82

ATTRIBUTED TO JOHN INIGO RICHARDS

1731 - 1810 London

View of Sadler's Wells

oil on canvas

43 x 63 cm.; 16⁷/₈ x 24⁷/₈ in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 7,000-9,800

83

THE PROPERTY OF A LADY

MRS PHIPPS

active in 1826

View of Buckingham Palace

inscribed on a label on the reverse of the frame: *By Mrs Phipps / 25.*

oil on artist's board

22.7 x 30.4 cm.; 8⁷/₈ x 12 in.

PROVENANCE

Gifted to Mrs Lucy Holbech, Farnborough Hall, Warwickshire, in June 1826 (according to an old handwritten label on the reverse); Thence by descent to the present owner.

A 'J. Phipps' is recorded in Graves' list of exhibitors at the Royal Academy, London, with one entry: '1838. 406 Composition.'¹

1. A. Graves, *The Royal Academy of Arts. A complete dictionary of contributors and their work from its foundation in 1769 to 1904*, London 1906, p. 132.

£ 2,000-3,000

€ 2,300-3,400 US\$ 2,800-4,200

84

THE PROPERTY OF A LADY

CHARLES BROOKING

London 1723 - 1759

Shipping in a storm

oil on canvas

38.5 x 58.9 cm.; 15¹/₈ x 23¹/₈ in.

PROVENANCE

By descent in the family collection at Farnborough Hall, Warwickshire.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400



82



83



84

PROPERTY FROM A GERMAN PRIVATE
COLLECTION

JOHANN BAPTIST DRECHSLER

Vienna 1756 - 1811

A still life of flowers in a vase with
butterflies

signed and dated lower right: *Joh. Drechsler. 1811*
oil on panel

77.8 x 61.6 cm.; 30⁵/₈ x 24¹/₄ in.

PROVENANCE

Count Leó Festetics de Tolna (1880-84);
Joseph Ruston (1835-96), Monks Manor, Lincoln;
Sold posthumously, London, Christie's,
21 May 1896, lot 225, for 7 1/2 Guineas;
Anonymous sale, London, Christie's,
1 December 1902, lot 84, for £23-2s.;
Anonymous sale ('The Property of a Gentleman'),
London, Christie's, 4 February 1972, lot 141, for
7,500 Guineas to R. Green;
Anonymous sale, London, Sotheby's,
11 February 1976, lot 46, for £8,500 to Barber.

£ 8,000-12,000

€ 9,100-13,600 US\$ 11,100-16,700



85

ATTRIBUTED TO GEORGE CHINNERY

London 1774 - 1852 Macau

Portrait of Francis Rawdon-Hastings
(1754-1826), Second Earl of Moira
and First Marquess of Hastings, half-
length, in Garter robes

oil on canvas

76.2 x 63.5 cm.; 30 x 25 in.

PROVENANCE

Nicholas Bernard Allen;
Anonymous sale, London, Sotheby's,
31 July 1974, lot 101A, for £850 to Cliff.

Hastings was one of the most pre-eminent
soldiers and statesmen of his day. Born in
Dublin and educated at Harrow and Oxford, his
appointments as Governor-General of Bengal
in 1813 and Governor of Malta in 1824 were the
culmination of a successful military career that
began in the American War of Independence.
He was a close friend of both George, Prince of
Wales (later George IV), and his younger brother
Frederick, Duke of York.

The present portrait relates to a small full-length
portrait by Chinnery in the collection of the Hong
Kong and Shanghai Banking Corporation,¹ one of
a small number of official portraits of Hastings
by Chinnery during his stay in Calcutta between
1807 and 1825. A three-quarter-length, showing
Hastings seated and in military uniform, was in

the Bengal Artillery Mess Room at Dum Dum in 1823, and another full-length was commissioned by the masonic lodge at Mauritius, where Hastings (at that time a leading freemason) had laid the corner-stone of the new cathedral. In June 1816 this portrait was already in progress and the likeness is recorded in the *Calcutta Government Gazette* as 'already correct and striking'.² A further full-length by Chinnery was sold in these rooms 12 July 1989, lot 65.

When the present portrait was sold in 1974 (see *Provenance*) it was listed as having been painted for Sir Charles D'Oyly Bt. in 1818.

1. See, P. Conner, *George Chinnery 1744-1852, Artist of India and the China Coast*, London 1993, reproduced p. 113, colour plate 25.

2. *Calcutta Government Gazette*, 27 June 1816.

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100

87

PROPERTY FROM AN ESTATE

GEORGE ROMNEY

Dalton 1734 - 1802 Kendal

Portrait of Miss Joan Knatchbull

oil on canvas, unlined, in a gilt maratta frame
76.6 x 63.8 cm.; 30¹/₈ x 25¹/₈ in.

PROVENANCE

W.P. Knatchbull, Babington, Somerset, from whom purchased in April 1953, by Agnew; With Thomas Agnew and Sons Ltd., London; H.S. Williams; With Barclay Fine Art, New York (according to an undated label on the reverse); Private collection, New York; Anonymous sale, Christie's, London, 17 July 1983, lot 73.

LITERATURE

A. Kidson, *George Romney: A complete catalogue of his paintings*, New Haven and London 2015, vol. II, p. 349, cat. no. 761a, reproduced in colour.

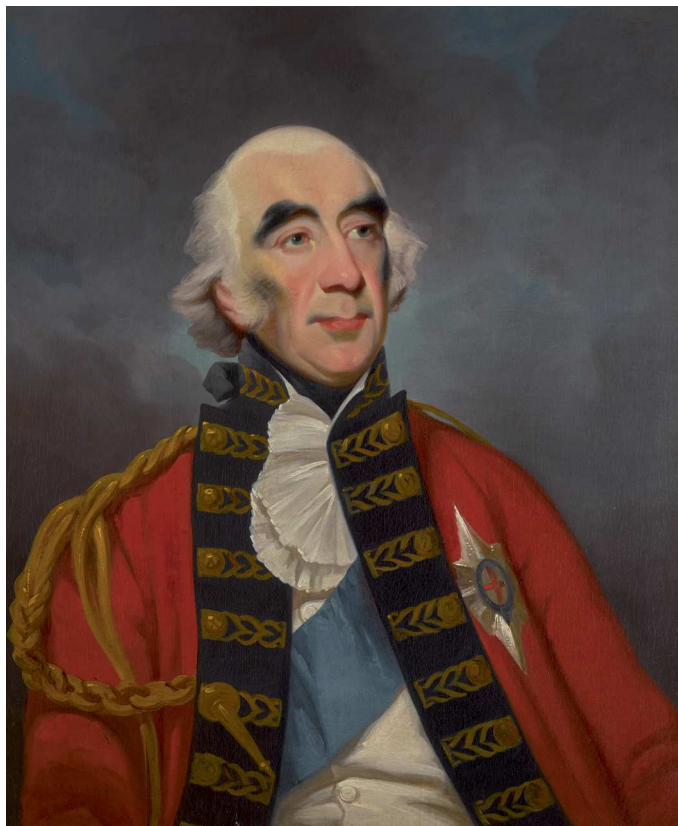
An autograph head and shoulders copy of Romney's full-length portrait of 1772 of Joan Knatchbull, depicted standing in a landscape, at Parham Park, West Sussex.¹ It is possible that the present work is 'the copy for Mr Knight' mentioned in Romney's letter to Miss Knatchbull herself, dated 14 October 1772, with a receipt of £42 for the full-length,² since one branch of the Knatchbull family married into the Knight family in the 18th century.

1. Oil on canvas, 239 x 147.5 cm.; see Kidson 2015, pp. 348-49, cat. no. 761, reproduced in colour.

2. George Romney sketch book, c. 1772: MS 98, National Portrait Gallery, London.

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,900-20,900



86



87



88

PROPERTY FROM A PRIVATE COLLECTION

SAWREY GILPIN, R.A.

Scaleby, Cumbria 1733 - 1807 London

Two horses by a fencesigned and dated lower right: *S: Gilpin 1782*

oil on canvas

43.8 x 53.7 cm.; 17¼ x 21⅝ in.

PROVENANCECapt. Charles Edmund Arden Law Rumbold
(b. 1872);

Thence by inheritance.

EXHIBITEDOn loan to Abbot Hall Art Gallery, Kendal, since 1963
(accession no. L:2012.0041).**£ 8,000-12,000****€ 9,100-13,600 US\$ 11,100-16,700**

89

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

JOHN FREDERICK HERRING SNR.

Surrey 1795 - 1863 Meopham, Kent

Black horse in a stablesigned and dated centre left: *J.F. Herring / 1830*;inscribed with the owners initials on the horses blanket: *GH*

oil on panel

35.2 x 43.1 cm.; 13⅞ x 17 in.

We are grateful to David Fuller for endorsing the attribution to
John Frederick Herring Snr.**£ 3,000-5,000****€ 3,400-5,700 US\$ 4,200-7,000**

90

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

JOHN FREDERICK HERRING SNR.

Surrey 1795 - 1863 Meopham, Kent

'Actaeon'bears signature and date lower right: *J.F. Herring / 1840*.

oil on panel

24.5 x 30.1 cm.; 9⅝ x 11⅞ in.

We are grateful to David Fuller for endorsing the attribution to
John Frederick Herring Snr.**£ 1,500-2,000****€ 1,650-2,250 US\$ 2,000-2,750**



91

91

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

JOHN FREDERICK HERRING SNR.

Surrey 1795 - 1863 Meopham, Kent

One of the Scots Greys in a yard with dog and goats

signed and dated lower centre: *J.F. Herring Sen. 1855.*

oil on panel

35.2 x 45.3 cm.; 13⁷/₈ x 17⁷/₈ in.

PROVENANCE

Anonymous sale, London, Christie's, 29 July 1929, lot 68, for £15-15s. to S. Wylie.

We are grateful to David Fuller for endorsing the attribution to John Frederick Herring Snr.

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,900-20,900



92

92

MANNER OF BERNARDO DADDI

A portable triptych, with the Crucifixion, the Annunciation, two saints and the Pelican in her Piety

oil and gold ground on panel, pointed tops in an integral frame
 painted surface: central panel: 35.2 x 13.9 cm.; 13⁷/₈ x 5¹/₂ in.;
 wings: 35.7 x 8.5 cm.; 14 x 3³/₈ in.
 overall dimensions: 50.4 x 34.8 cm.; 19⁷/₈ x 13³/₄ in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 7,000-9,800

93

PROPERTY FROM THE DESCENDANTS OF ADOLPHE STEIN

UMBRIAN-SIENESE SCHOOL, END OF THE 15TH CENTURY

Paris

oil on poplar panel
 48.8 x 28.6 cm.; 19¹/₄ x 11¹/₄ in.

PROVENANCE

In the collection of Adolphe Stein since 1973;
 Thence by descent to the present owner.

± £ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400



93



94

94

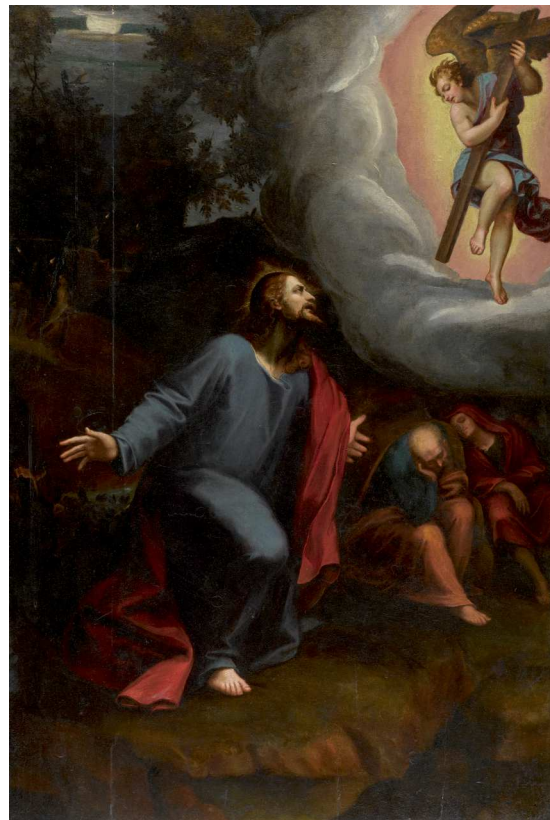
CENTRAL ITALIAN SCHOOL, CIRCA 1520

Portrait of a man in profile

inscribed on the reverse: *Hans holbein pinx / [.....] wittenberg*
oil on poplar panel
45 x 35 cm.; 17¾ x 13¾ in.

Whilst the overall composition of the present lot is reminiscent of Northern European portraiture of the early 16th century, this panel is in fact likely to have been executed in Italy, as indicated by the poplar support. The author could certainly originally have been from Germany or the Netherlands, and indeed it was not unusual during this period for these Northern Europeans to travel south of the Alps to learn from the Italian Renaissance masters. We know, for example, that the German portraitist Georg Pencz (1500-50) was in Italy at least twice during the early 1520s and 30s.

£ 10,000-15,000
€ 11,300-17,000 US\$ 13,900-20,900



95

95

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.

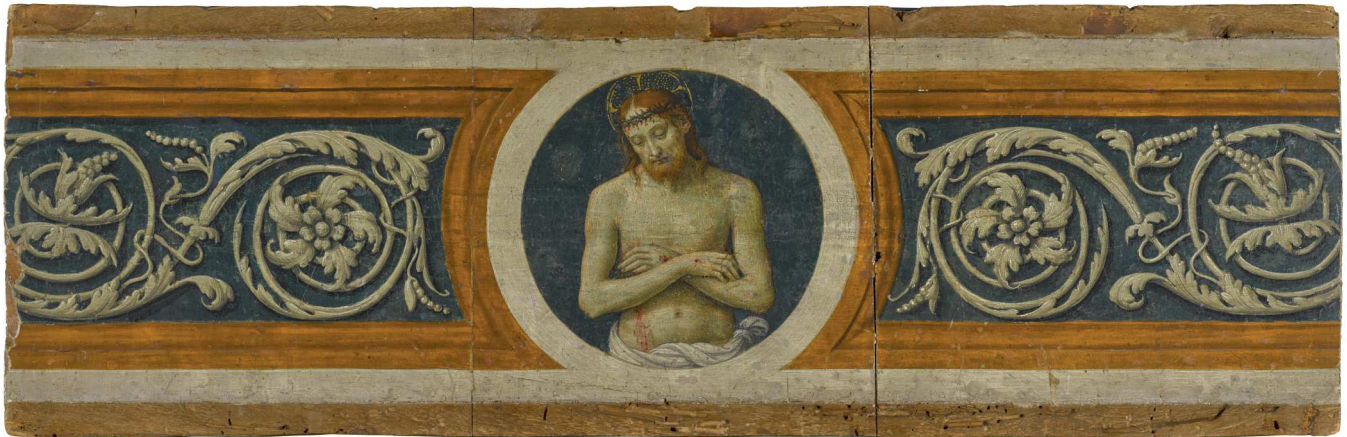
EXHIBITED

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*, exh. cat., Valencia 2007/8, p. 138, cat. no. 28, reproduced.

£ 15,000-20,000
€ 17,000-22,600 US\$ 20,900-27,800



96

96

PROPERTY FROM THE DESCENDANTS OF
ADOLPHE STEIN

BIAGIO D' ANTONIO

Florence 1446 - 1516

Christ as The Man of Sorrows

oil on poplar panel
27 x 84.3 cm.; 10⁵/₈ x 33¹/₄ in.

A comparable painting by Biagio d'Antonio is illustrated in Roberta Bartoli's publication on the artist.¹ The published painting features the same decorative floral detail, and geometric structure as the present panel, and other half-length saints and a figure of Christ (this time before the cross). It was known to have been a *predella* to a larger altarpiece in the Church of Santo Spirito in Florence. The present panel is likely to have served a similar purpose.

1. R. Bartoli, *Biagio d'Antonio*, Milan 1999, pp. 130-31, reproduced fig. 232.

‡ £ 15,000-20,000
€ 17,000-22,600 US\$ 20,900-27,800

97

THE PROPERTY OF A LADY

MASTER OF THE GREENVILLE TONDO

Active Late 15th Century

Madonna and Child between two saints

oil on panel, marouflaged
74.9 x 75.5 cm.; 29¹/₂ x 29³/₄ in.

PROVENANCE

Johann Friedrich Vieweg (1761-1835).

LITERATURE

F. Todini, *La pittura umbra dal Duecento al primo Cinquecento*, Milan 1989, vol. I, p. 197, reproduced vol. II, p. 570, fig. 1325.

This tondo is one of a small group of works by the anonymous painter known as the Master of the Greenville Tondo. Federico Zeri isolated the personality of this painter around a tondo depicting the *Madonna and Child with Angels* in the collection of the Bob Jones University in Greenville, South Carolina.¹ Both Everett Fahy and Zeri subsequently added a number of compositions to his *œuvre*, categorising him as a close Tuscan follower of Perugino. The artist is extensively represented in Filippo Todini's book of 1989 (see *Literature*), in which it is possible to see the present work's close similarity to the *Madonna and Child with two angels* (formerly Galleria Salocchi, Florence), particularly in the disposition of the figures and the relationship between them, as well as in the highly decorative patterns of their clothing.²

1. Inv. no. 14.1; see A. Scharf, *The Bob Jones University Collection of Religious Paintings*, Greenville 1962, p. 54.

2. See Todini 1989, vol. I, p. 197, reproduced vol. II., p. 572, fig. 1327.

£ 18,000-25,000
€ 20,400-28,300 US\$ 25,000-34,700



97



98

98

THE MASTER OF THE TWELVE APOSTLES

Active in Ferrara 1530 - 1575

The Tiburtine Sibyl showing the
Virgin and Child to Emperor
Augustus

oil on poplar panel
47 x 30.1 cm.; 18½ x 11⅞ in.

£ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700



99

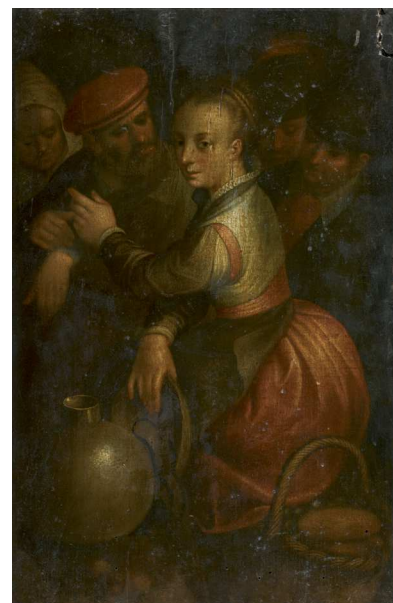
99

FLORENTINE SCHOOL, CIRCA 1600

The Deposition

oil on copper
54.3 x 38 cm.; 21⅜ x 15 in.

£ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



100

100

CREMONESE SCHOOL, 16TH CENTURY

A kitchen scene

oil on beechwood panel, unframed
45 x 29 cm.; 17¾ x 11⅜ in.

We are grateful to Professor Marco Tanzi for tentatively suggesting an attribution to Cristoforo Magnani (*circa* 1545 - *circa* 1580), a pupil of Bernardino Campi from Pizzighettone, Cremona.

£ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400

THE PROPERTY OF A LADY

FOLLOWER OF MARTEN VAN CLEVE THE ELDER

Joseph and Mary looking for a place to rest

oil on panel, marouflaged
27.1 x 41.2 cm.; 10⁹/₈ x 16¹/₄ in.

PROVENANCE

J.M. van Rijdt, Heerlen, 1964.

A copy after the painting now attributed to Marten van Cleve, which previously appeared on the market as Follower of Pieter Brueghel the Younger.¹ There is also a related drawing by Van Cleve.²

1. Oil on panel, 25.5 x 38.5 cm.; sale, Lucerne, Fischer, 5 July 1985, lot 1554; see K. Ertz and C. Nitze-Ertz, *Marten van Cleve 1524–1581. Kritischer katalog der Gemälde und Zeichnungen*, Lingen 2014, p. 181, cat. no. 98, reproduced.

2. Leiden, University Library-Print Room, inv. no. 1177; see Ertz and Nitze-Ertz 2014, p. 230, cat. no. Z8, reproduced.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400

102

PROPERTY FROM A SPANISH PRIVATE COLLECTION

SOUTH GERMAN SCHOOL, 16TH CENTURY

The Virgin and Child

oil on panel
62.5 x 47.5 cm.; 24⁵/₈ x 18³/₄ in.

£ 2,500-3,500

€ 2,850-4,000 US\$ 3,500-4,900

△ 103

ATTRIBUTED TO GILLIS COIGNET THE ELDER

Antwerp 1542 - 1599 Hamburg

Leda and the Swan

oil on oak panel
96.2 x 126 cm.; 37³/₄ x 49¹/₂ in.

PROVENANCE

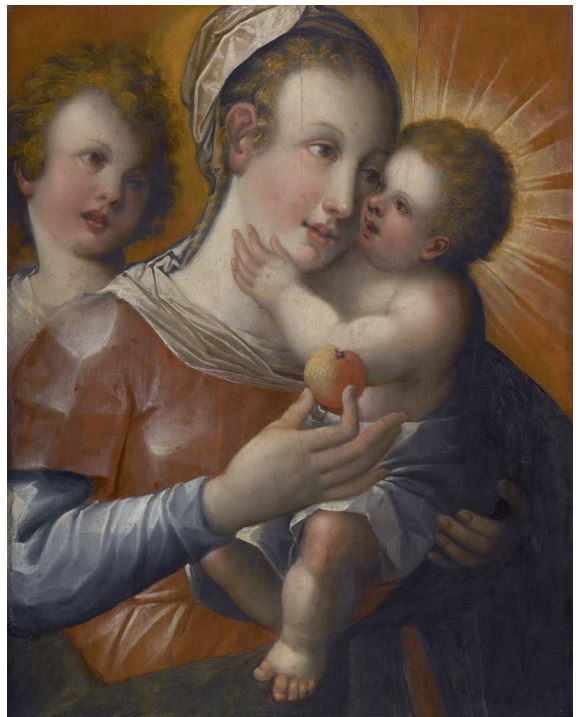
Oskar Graf, Cologne;
Thence by descent to his widow, Heidrun Grimm;
Anonymous sale, London, Sotheby's,
17 April 1991, lot 23.

† £ 2,000-3,000

€ 2,300-3,400 US\$ 2,800-4,200



101



102



103



104

104

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

FRENCH SCHOOL, LATE 16TH CENTURY

Portrait of a man, half-length, holding a pair of gloves and a sprig of laurel leaves

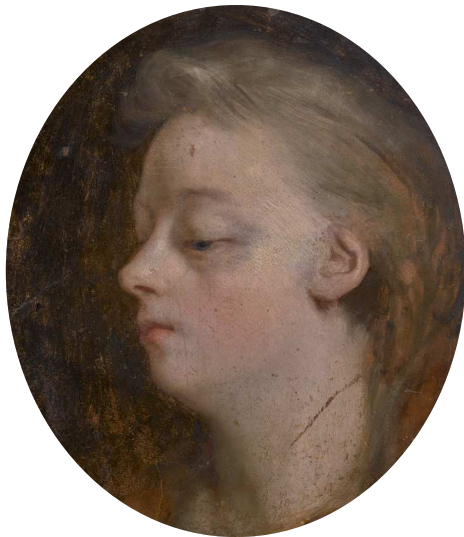
oil on walnut panel
36.8 x 25.4 cm.; 14½ x 10 in.

PROVENANCE

Sale, Oslo, Blomqvist, in the 1950s, where acquired by Professor Sven Oluf Sørensen (1920-2017), Oslo; Thence by descent to the current owner.

£ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700

□ 105 SOLD WITHOUT RESERVE



105

CIRCLE OF MICHAEL DAHL

Portrait of a lady

oil on paper, laid onto artist's board, oval, unframed
34 x 29.8 cm.; 22 x 11¾ in.

£ 2,000-3,000
€ 2,300-3,400 US\$ 2,800-4,200

106

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.

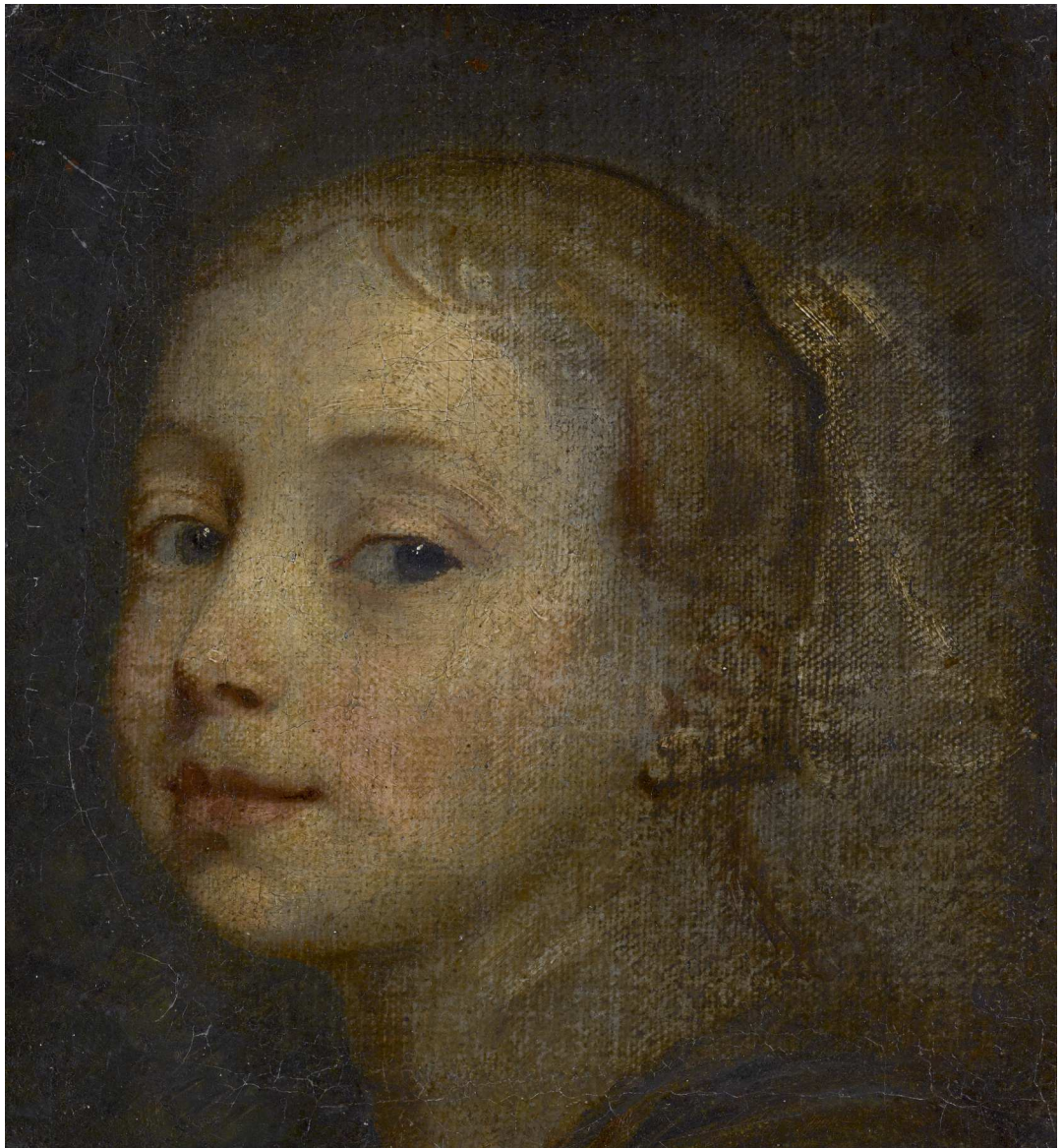
A very similar version of this portrait is recorded in the collection of Captain Dalrymple-Hamilton at Bargany.¹

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).

£ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



106



107

107

ATTRIBUTED TO SIR ANTHONY VAN DYCK

Antwerp 1599 - 1641 London

Head of a girl

oil on canvas
27.2 x 25.2 cm.; 10³/₄ x 9⁷/₈ in.

PROVENANCE

Anonymous sale, London, Sotheby's Olympia, 31 October 2006, lot 73 (as Follower of Van Dyck).

This characterful and intriguing portrait of a young girl may originally have formed part of a larger composition,

or may always have been intended as a study. Indeed, the painting shares the fluency of execution found in Van Dyck's double headed study of 1637 of *Princesses Elizabeth and Anne, daughters of Charles I* (The Scottish National Portrait Gallery, Edinburgh),¹ related to the finished group portrait of the King's children (Royal Collection, London).² Here, the sympathetic understanding of the girl's physiognomy and the subject's engaging, confident expression, reflect Van Dyck's consummate proficiency in portraying children.

1. Inv. no. PG 3010; see S.J. Barnes et al., *Van Dyck. A complete catalogue of the paintings*, New Haven and London 2004, p. 481, cat. no. IV.63, reproduced.

2. Inv. no. RCIN 404405; see Barnes et al. 2004, pp. 479-80, cat. no. IV.62, reproduced in colour p. 480.

£ 30,000-40,000
€ 33,900-45,200 US\$ 41,700-55,500



108

108

PROPERTY FROM A BRITISH PRIVATE COLLECTION

ATTRIBUTED TO FRANS POURBUS THE ELDER

Bruges 1545/6 - 1581 Antwerp

The Annunciation

oil on oak panel
50.9 x 66.2 cm.; 20 x 26 in.

PROVENANCE

George Herbert Hyde Villiers, 6th Earl of Clarendon (1877-1955), The Grove, Watford; By whom sold, London, Christie's, 13 February 1920, lot 95 (as one of a pair, as Spanish School), for 7 Guineas.

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,900-20,900

68

SOTHEBY'S

109

PROPERTY FROM A FRENCH PRIVATE COLLECTION

MANNER OF ABEL GRIMMER

Series of six landscapes representing months of the year, with scenes from the Infancy of Christ and Parables from the Gospels

all oil on panel
each approx.: 36.5 x 29.5 cm.; 14 $\frac{3}{8}$ x 11 $\frac{5}{8}$ in. (6)

PROVENANCE

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

These panels might once have made up a complete set of the *Twelve months of the year*, deriving from the landscape-format series by Abel Grimmer, signed and dated 1592, today in the church of Notre-Dame, in Montfaucon.¹ The scenes are taken from a series of drawings by Hans Bol of *The Months of the Year with scenes from the Life of Christ* (including the twelve signs

of the zodiac), engraved by Adriaen Collaert and published by Aegidius Sadeler in 1585.² Following the medieval calendrical tradition, combining the sacred with the secular and contemporary, this was one of Grimmer's most well-known and popular cycles. The artist treated these compositions a number of times in several, now largely dispersed, series of panels, often as roundels.³

The subjects represented here are: January – The Dream of Joseph and the Flight into Egypt; February – The Calling of Saints Peter and Andrew; April – The Parable of the Sower; June – Christ the Good Shepherd; July – Christ and the Woman of Samaria; November – The Parable of the Wedding Banquet.

1. R. de Bertier de Sauvigny, *Jacob et Abel Grimmer. Catalogue raisonné*, Brussels 1991, pp. 190 and 197, cat. no. III, reproduced pp. 191–96, figs. 77–88.

2. Cabinet des Estampes, Paris; see New Hollstein, *The Collaert Dynasty*, vol. II, Rotterdam 2005, cat. nos 225-237.

3. See for example, the series of six, sold Paris, Sotheby's, 17 June 2015, lot 59, for €819,000; or the series of five, offered London, Christie's, 2 December 2008, lot 8.

£ 20,000-30,000

€ 22,600-33,900 US\$ 27,800-41,700





110

110

STUDIO OF JAN BRUEGHEL THE YOUNGER

Antwerp 1600 - 1678

Saint Francis blessing the animals

oil on canvas
33.8 x 44.8 cm.; 13¼ x 17⅝ in.

£ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400

111

FLEMISH SCHOOL, 17TH CENTURY

A landscape with peasants
havesting, a river meandering
beyond

oil on canvas
62.8 x 100.4 cm.; 24¾ x 39½ in.

£ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400

□ 112 SOLD WITHOUT RESERVE

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.

£ 3,000-5,000
€ 3,400-5,700 US\$ 4,200-7,000



111



112



113

113

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

ATTRIBUTED TO ALEXANDER KEIRINCX

Antwerp 1600 - 1652 Amsterdam

An ambush in a wooded landscape

oil on oak panel, branded with the mark of the City of Antwerp Panel Makers' Guild
45.2 x 40.3 cm.; 17³/₄ x 15⁷/₈ in.

PROVENANCE

Anonymous sale, London, Christie's, 21 July 1989, lot 102 (as Alexander Keirincx), where acquired after the sale;

Private Collection, Cologne, and thence by descent.

The present work was sold in 1989 with a signed certificate from Walther Berndt dated 20 July 1973 confirming the attribution to Keirincx.

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



114

114

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

STUDIO OF FRANS FRANCKEN II

Antwerp 1581 - 1642

The joyful mysteries of the five rosaries: five medallions surrounded by a garland of flowers depicting the Adoration of the Shepherds; the Annunciation; the Visitation of Mary to Saint Elizabeth; the Presentation in the temple; and Christ disputing with the Doctors

oil on oak panel, branded with the mark of the City of Antwerp Panel Makers' Guild, and incised with the maker's mark of Lambrecht Steens (active in Antwerp 1603 - 1638)
122.5 x 94 cm.; 47 x 37 in.

PROVENANCE

Ferdinand Franz Wallraf, Cologne (1748 - 1824); By whom bequeathed to the Wallraf-Richartz-Museum, Cologne, 1824-1943 (as school of Ambrosius Breughel); From where possibly purchased by the great-grandfather of the present owners.

A version given to Jan Brueghel the Younger, Hendrick van Balen the Younger and Frans Francken the Younger, with exactly the same biblical scenes but differences in the floral garland was recorded at the Witt Archive, London, in 1988, as in the collection of Viscount Hampden at Glynde Palace.

We are grateful to Dr. Fred G. Meijer for endorsing the attribution to the Studio of Frans Francken the Younger upon first-hand inspection.

£ 8,000-12,000

€ 9,100-13,600 US\$ 11,100-16,700



115

115

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.; 41 $\frac{1}{8}$ x 29 $\frac{3}{4}$ in.

PROVENANCE

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

See *catalogue note* at SOTHEBYS.COM

£ 10,000-15,000

€ 11,300-17,000 US\$ 13,900-20,900



116

116

DUTCH SCHOOL, 17TH CENTURY

A man and his wife

oil on canvas, with an unidentified collector's red wax seal on the reverse
59.9 x 52.3 cm.; 23 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in.

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



117

117

PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

FOLLOWER OF WILLEM VAN AELST

Still life with grapes and peaches

bears signature lower left: *Jan Van / Huysum fecit*
oil on its original canvas
51.4 x 44.4 cm.; 20 $\frac{1}{4}$ x 17 $\frac{1}{2}$ in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 7,000-9,800

118

PROPERTY FROM A PRIVATE COLLECTOR

ABRAHAM WILLEMSSENS

Active in Antwerp 1627 - 1672

Interior with a mother spinning yarn
by a cradle

oil on oak panel
53.5 by 75.2 cm.; 21 $\frac{1}{8}$ x 29 $\frac{5}{8}$ in.

PROVENANCE

With Trafalgar Galleries, London, by 1993 (as Willem van Herp);
Anonymous sale, Christie's, London,
10 December 1993, lot 251 (as Abraham
Willemsens).

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

£ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



118

119

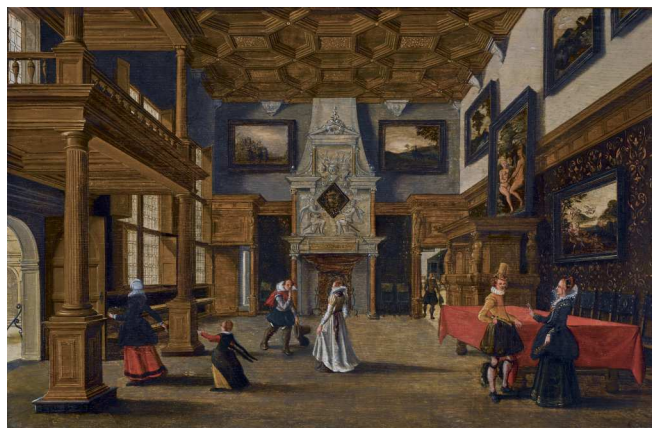
PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

FOLLOWER OF BARTHOLOMEUS VAN BASSEN

Elegant figures in a palace interior

bears signature lower left: *B. VAN. BASSEN*
oil on oak panel
39 x 59.9 cm.; 15 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in.

£ 2,000-3,000
€ 2,300-3,400 US\$ 2,800-4,200



119

120

PROPERTY FROM THE MORPURGO COLLECTION,
AMSTERDAM

FOLLOWER OF JOHANNES LINGELBACH

Figures at a pretzel stand

oil on paper, laid down on panel
15.4 x 15.7 cm.; 6 x 6 $\frac{1}{4}$ in.

PROVENANCE

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

£ 1,500-2,000
€ 1,700-2,300 US\$ 2,100-2,800



120



121

121

PROPERTY FROM A DUTCH PRIVATE COLLECTION

CIRCLE OF GERARD TER BORCH

Portrait of a gentleman, traditionally believed to be a member of the De Graeff family

oil on canvas
39.2 x 29.1 cm.; 15½ x 11½ in.

PROVENANCE

John Vivian (1756-1828), Claverton Manor, Bath, by 1854;

Thence by descent to his second son George Vivian (1798-1873), Claverton Manor, Bath;

Thence by descent to his daughter, Cecily Marjory Vivian-Neal (1889-1970), Poundisford, near Taunton;

By whom sold, London, Christie's, 15 July 1955, lot 89, for £900 to Lyon (as Gerard ter Borch, Portrait of a member of the de Graeff family); Sale, Stockholm, Bukowski's, 15 April 1959, lot 218;

Anonymous sale ('The Property of a Gentleman'), London, Christie's, 27 June 1969, lot 85 (as Gerard ter Borch, Portrait of Andries de Graeff); Anonymous sale, Amsterdam, Paul Brandt, 11 May 1971, lot 8 (as Gerard ter Borch), where acquired by the father of the present owners; Thence by descent.

EXHIBITED

Bath, Holburne Museum, 1926-28, on loan; London, Royal Academy, *Dutch Art 1450-1900*, 4 January - 9 March 1929, no. 243 (as Gerard ter Borch);

Bristol, Bristol Museum & Art Gallery, *Art treasures of the West Country*,

25 May - 26 June 1937, no. 13 (as Gerard ter Borch);

London, Royal Academy, *Dutch Pictures 1450-1750*, 1952-53, no. 396 (as Gerard ter Borch, possibly a portrait of Andries de Graeff).

LITERATURE

G. Waagen, *Treasures of Art in Great Britain*, London 1854, vol. III, p. 177 (as Terburg);

C. Hofstede de Groot, *A catalogue raisonné...*, London 1913, vol. V, p. 110, cat. no. 344c (as Gerard ter Borch);

A.W. and C.M. Vivian-Neal, *Poundisford Park, Somerset: A catalogue of pictures and furniture*, Taunton 1939, pp. 31-32, cat. no. 58 (as Gerard ter Borch);

S.J. Gudlaugsson, *Gerard Ter Borch*, The Hague 1959-60, vol. II, p. 226, cat. no. 262a, reproduced plate XXI, fig. 1 (as Michiel van Musscher (?), free after ter Borch, circa 1678);

A. van Suchtelen, in B. Broos and A. van Suchtelen (eds), *Portraits in the Mauritshuis 1430-1790*, The Hague 2004, pp. 53 and 54, n. 12, under cat. no. 7, reproduced p. 53, fig. 7c (as After Gerard ter Borch).

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



122

122

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

STUDIO OF FRANS VAN MIERIS THE ELDER

Leiden 1635 - 1681

The Serenade

oil on panel, arched top
14.8 x 11.2 cm.; 5⅞ x 4⅜ in.

PROVENANCE

Anonymous sale, London, Sotheby's, 18 October 1995, lot 67, where acquired after the sale.

A period copy after Van Mieris' original painting in the Metropolitan Museum of Art, New York.

1. Inv. no. 60.71.3; see O. Naumann, *Frans van Mieris*, *Doornspijk 1981*, vol. II, pp. 122-23, cat. no. 117, reproduced plate 117.

£ 1,500-2,000

€ 1,700-2,300 US\$ 2,100-2,800

PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

ATTRIBUTED TO JAN JACOBSZ. VAN DER STOFFE

Leiden 1610/11 - 1682

A cavalry skirmish

oil on oak panel
45.3 x 58.4 cm.; 17⁷/₈ x 23 in.

£ 1,500-2,500
€ 1,700-2,850 US\$ 2,100-3,500



123

CIRCLE OF JAN JOSEFSZ. VAN GOYEN

Dune landscape with a figure and a dog on a path, a house beyond

oil on oak panel
23.2 x 28.7 cm.; 9¹/₈ x 11¹/₄ in.

PROVENANCE

Anonymous sale, Amsterdam, Frederik Muller,
18 June 1957, lot 988, to Stiftung Jakob Briner,
Winterthur;
Museum Briner & Kern, Winterthur, inv. no. 89,
from 1957 until deaccessioned after 31 October
2014;

Anonymous sale, Zurich, Koller, 16 September
2015, lot 6456 (as Circle of Van Goyen);
Anonymous sale, Zurich, Koller, 21 September
2016, lot 6440 (as Circle of Van Goyen).

EXHIBITED

Winterthur, Stiftung Jakob Briner, *Kleinmeister
der Sammlung Jakob Bryner*,
31 January -13 March 1960, no. 18 (as Attributed
to Jan van Goyen);

Winterthur, Stiftung Jakob Briner, *Untersuchen
- Konservieren - Restaurieren. Zu den materiellen
Grundlagen von Kunstwerken*, Museum Oskar
Reinhart am Stadtgarten, 1996/1997 (no
catalogue).

LITERATURE

H. Keller, *Kleinmeister der Sammlung Jakob
Bryner*, exh. cat., Winterthur 1960, p. 10, cat.
no. 18 (as Attributed to Jan van Goyen; and as
(later?) signed with monogram and dated lower
centre: vG 1631);

H. Keller, *Die Gemälde der Stiftung Jakob Briner*,
Winterthur 1970, p. 10, cat. no. 22 (as Attributed
to Jan van Goyen; and as (later?) signed with
monogram and dated lower centre: vG 1631);

P. Wegmann, *Die Kunst des Betrachtens.
Holländische und andere Gemälde Alter Meister
der Stiftung Jakob Briner. Museum Briner und
Kern Winterthur*, Wabern-Bern 2006, p. 187
(as Circle of Jan van Goyen [Joost de Volder?];
the later signature and date removed).

± £ 3,000-4,000
€ 3,400-4,550 US\$ 4,200-5,600



124



125

125

FOLLOWER OF FOLLOWER OF ANDRIES BOTH

Figures eating in an inn

oil on oak panel
24.8 x 24.4 cm.; 9¾ x 9⅝ in.

£ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



126

126

PROPERTY FROM THE MORPURGO COLLECTION,
AMSTERDAM

FOLLOWER OF ADRIAEN JANSZ. VAN OSTADE

Peasants smoking, drinking and
making music before an inn

oil on oak panel
34.4 x 43.7 cm.; 13½ x 17¼ in.

£ 2,000-3,000
€ 2,300-3,400 US\$ 2,800-4,200

127

PROPERTY FROM THE MORPURGO COLLECTION,
AMSTERDAM

EGBERT VAN HEEMSKERCK THE YOUNGER

Haarlem(?) circa 1676 - 1744

An amorous couple in an inn

oil on oak panel, with an unidentified collector's
wax seal bearing the initial 'H' on the reverse of
the panel

17.5 x 23.5 cm.; 6⅞ x 9¼ in.

PROVENANCE

Baron Hirsch (1610 - 1680) (according to a label
on the reverse).

£ 1,500-2,000
€ 1,700-2,300 US\$ 2,100-2,800



127

128

PROPERTY FROM A SWEDISH PRIVATE
COLLECTION

HENDRICK VAN ANTHONISSEN

Amsterdam 1605 - 1656

Shipping in a storm

signed lower right on the plank: *H-V-ANT*

oil on oak panel

28.1 x 33.9 cm.; 11 x 13³/₈ in.

PROVENANCE

Collection, Saint Petersburg, before 1914

(according to a label on the reverse);

In the collection of the grandfather of the present
owner, by 1932;

Thence by descent.

EXHIBITED

Exhibited in Sweden, 1932 (according to an article
of that year affixed to the reverse).

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400

129

PROPERTY FROM THE MORPURGO COLLECTION,
AMSTERDAM

STUDIO OF PIETER JACOBSZ. CODDE

Amsterdam 1599 - 1678

Interior with two men and a woman sitting by a table

oil on oak panel

16.3 x 21 cm.; 6³/₈ x 8¹/₄ in.

PROVENANCE

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

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

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400

130

THE "PSEUDO VAN KESSEL"

Active in the 17th Century

Still life of fruit, vegetables, a copper pot and other objects on a table

oil on copper

16.2 x 21.4 cm.; 6³/₈ x 8¹/₂ in.

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

£ 5,000-7,000

€ 5,700-8,000 US\$ 7,000-9,800



128



129



130



131

131

PROPERTY FROM AN ITALIAN PRIVATE
COLLECTION

FLEMISH SCHOOL,
17TH CENTURY

Bacchus

oil on canvas, in a painted oval
51.5 x 45.2 cm.; 20¼ x 17¾ in.

£ 7,000-10,000

€ 8,000-11,300 US\$ 9,800-13,900

132

STUDIO OF SIR PETER PAUL
RUBENS

Siegen 1577 - 1640 Antwerp

Study for Romulus and Remus

oil on canvas
49.6 x 39.4 cm.; 19½ x 15½ in.

PROVENANCE

Georg Stratigos, 1930 (as Van Dyck, with a
certificate from Gustav Glück).

LITERATURE

E. McGrath, *Subjects from history*, in *Corpus
Rubenianum Ludwig Burchard, Part XIII, 1*, London
1997, vol. I, pp. 161-64, cat. no. 33a, and under
cat. no. 33, reproduced vol. II, fig. 114 (as a copy).

When this painting was in the collection of Georg
Stratigos, it was attributed by Glück to Van
Dyck, as a study for the baby in the corner of
The Young Virgin adorned with Flowers, which
he also believed to be an autograph work by Van
Dyck.¹ Since that time, the Liechtenstein sketch
has been re-attributed to Rubens, and it appears
that Ludwig Burchard considered the present
work to be a study by Rubens himself for various
paintings, particularly that in the Liechtenstein
collection.

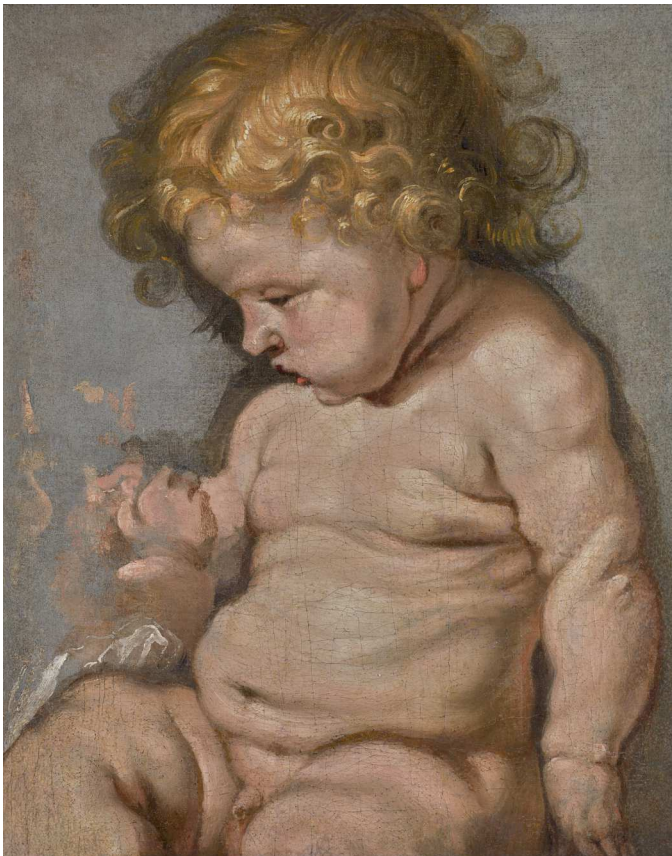
Elizabeth McGrath has more recently
convincingly argued that the present painting is
a copy of the baby on the right of *Romulus and
Remus*, now also considered most probably to be
the work of Rubens' Studio.² Indeed, the curls of
hair and folds of flesh, not to mention the position
of the other baby's hand, are reproduced exactly
here.

1. Vaduz, The Liechtenstein Collection; see McGrath 1997,
reproduced vol. II, fig. 116.

2. On loan Raleigh, North Carolina Museum; see McGrath 1997,
vol. I, pp. 161-63, cat. no. 33, reproduced vol. II, fig. 115.

± £ 8,000-12,000

€ 9,100-13,600 US\$ 11,100-16,700



132

133

PROPERTY FROM THE COLLECTION OF BARON
JEAN-CLAUDE PIERRE FERDINAND GUNTHER
ANDRE LANAUVE DE TARTAS, BÖRRINGE,
SWEDEN

CIRCLE OF FRANS SNIJDERS

Still life with dead game, including a
swan, herons, an eagle and a hare

oil on canvas
219.5 x 251.2 cm.; 86³/₈ x 98⁷/₈ in.

W £ 12,000-18,000

€ 13,600-20,400 US\$ 16,700-25,000



133

134

THE PROPERTY OF A FAMILY

WORKSHOP OF FRANS FRANCKEN THE YOUNGER

Antwerp 1581 - 1642

The Banquet of Esther

oil on copper
39.8 x 52 cm.; 15⁵/₈ x 20¹/₂ in.

PROVENANCE

With Galerie Bresset, Paris, by April 1972;
Whence acquired by the father of the present
owners.

The prime version of this painting appears to be Frans Francken the Younger's composition now in the National Gallery, Prague.¹ The present composition is most closely related to a version in reverse by Frans' son, Hieronymus Francken III, possibly produced while he was working in his father's workshop. Hieronymus' version of his father's prototype was widely copied and reproduced by Frans' wider workshop and later followers.

1. See L. Slavicek (ed.), *The National Gallery in Prague, Flemish Paintings of the 17th and 18th Centuries, Illustrated Summary Catalogue*, vol. 2, Prague 2000, p. 146, cat. no. 124, reproduced.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400



134



135

135

THE PROPERTY OF A MEMBER OF A ROYAL FAMILY

FRENCH SCHOOL, LAST QUARTER OF THE 17TH CENTURY

Portrait of a young woman and a young man in rich hunting dress with guns, standing in a landscape with a pair of dogs

oil on canvas
190.3 x 175.6 cm.; 74 $\frac{7}{8}$ x 69 $\frac{1}{8}$ in.

The style of international courtly hunting dress worn by both figures here was found across Europe, and is datable to around 1675. For hunting or riding at this time, women would wear a man's coat, waistcoat, wig and feathered hat (*a capeline*), and the figure on the left here is identifiable as a lady from her safeguard - the long riding-apron or skirt. Each figure is armed with an Italian fowling piece, which appear either to be silver-mounted or to have highly-polished steel mounts, in keeping with the grandeur of their dress.

We are grateful to Dr. Marieke de Winkel for her help in the cataloguing of this lot on the basis of a digital image.

W £ 15,000-20,000
€ 17,000-22,600 US\$ 20,900-27,800

136

DUTCH SCHOOL, LAST QUARTER OF THE 17TH CENTURY

A battle of the Anglo-Dutch wars, possibly the Four Days' Battle of 1666

oil on canvas
151.5 x 239.8 cm.; 59 $\frac{5}{8}$ x 94 $\frac{3}{8}$ in.

W £ 15,000-20,000
€ 17,000-22,600 US\$ 20,900-27,800



136



137

137

PROPERTY FROM THE WELDON COLLECTION,
NEW YORK

WILLEM DE HEUSCH

Utrecht 1625 - 1692

Italianate landscape with shepherds

signed lower right on the rock: *GDHeusch: f*
oil on oak panel
30.5 x 38.3 cm.; 12 x 15½ in.

PROVENANCE

Possibly the Duke of Sutherland, Stafford House,
London;
Wtih Alfred Brod, prior to 1964.

EXHIBITED

Providence, Museum of Art, Rhode Island School
of Design, *Northern Baroque Paintings and
Drawings from the Collection of Mr. and Mrs.
Henry H. Weldon*, 15 April – 7 June 1964, no. 11;
New York, Finch College Museum of Art, *The*

Collection of Mr. and Mrs. Henry H. Weldon,
11 May – 30 June 1966, no. 17;
New Orleans, New Orleans Museum of Art, *In the
Eye of the Beholder: Northern Baroque Paintings
from the Collection of Henry H. Weldon*, 1997,
no. 24;
Baltimore, The Walters Art Gallery, *An Eye for
Detail, 17th-Century Dutch and Flemish Paintings
from the Collection of Henry H. Weldon*,
20 June – 5 September 1999, no. 23.

LITERATURE

N.T. Minty, *In the Eye of the Beholder: Northern
Baroque Paintings from the Collection of Henry H.
Weldon*, exh. cat., New Orleans 1997, pp. 60-61,
cat. no. 24, reproduced;
N.T. Minty and J. Spicer (eds), *An Eye for Detail,
17th-Century Dutch and Flemish Paintings from
the Collection of Henry H. Weldon*, exh. cat.,
Baltimore 1999, p. 58, cat. no. 23, reproduced.

Willem de Heusch specialised in Italianate
landscapes in the style of Jan Both with whom
he is likely to have trained. De Heusch is thought
to have travelled in Italy around 1640, but was
back in Utrecht by 1649 where he is recorded as
a dean of the Guild along with Both and Cornelis
Poelenburgh.

The idyllic setting of the present composition,
with spindly trees and boulders lining a pathway
which winds towards a hillside beyond, all aglow
in golden light, is characteristic of the work of the
artist. De Heusch often signed his paintings using
the initial G, short for Guillaume or Guglielmo, the
italianised form of his first name.

A red wax seal on the reverse of the painting may
bear the arms of the Lindenfels of Strasburg.

£ 15,000-20,000
€ 17,000-22,600 US\$ 20,900-27,800



138

138 SOLD WITHOUT RESERVE

PROPERTY FROM A PRIVATE COLLECTION

JOHANN MELCHIOR ROOS

Heidelberg 1663 - 1731 Brunswick(?)

A shepherd riding a horse and leading his flock in a landscape

signed lower right: *JM Roos./ fecit 1706*
(*JM* in ligature)

oil on canvas, unframed
98.7 x 78.7 cm.; 38⁷/₈ x 31 in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,200-7,000

139

FLEMISH SCHOOL, CIRCA 1700

Still life of narcissi, roses and carnations in a glass vase on a ledge, with a butterfly; Still life of tulips, roses and other flowers in a glass vase on a ledge, with a dragonfly

a pair, both oil on oak panel
each: 38.6 x 26.6 cm.; 15¹/₄ x 10¹/₂ in.
(2)

PROVENANCE

Anonymous sale, London, Christie's, 6 May 1938, lot 137 (as Baptiste), for £11-11s. to Harrison; Francena T. Harrison, Richmond, Virginia; By whose Estate sold, New York, Sotheby's, 15 October 1987, lot 44 (as Attributed to Caspar Hirschel), for \$19,000.

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



139



140

PROPERTY OF A GENTLEMAN

? PETER ANGELIS

Dunkirk 1685-1734 Rennes

A fruitseller and a man resting,
a park beyond

oil on canvas
29.5 x 35.1 cm.; 11⁵/₈ x 13³/₄ in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 7,000-9,800

141

ABRAHAM PIETERSZ. VAN CALRAET

Dordrecht 1642 - 1722

A horseman tending his horse, a
cowherd with his cattle beyond

oil on panel
48.3 x 63.9 cm.; 19 x 25¹/₈ in.

PROVENANCE

Lewis Fry Esq., M.P. (1832 - 1921), Goldney
House, Clifton Hill, by 1882.

EXHIBITED

London, Royal Academy, *Exhibition of works by
The Old Masters... Winter Exhibition*,
2 January – 11 March 1882, no. 86 (as Albert
Cuyp; and as signed *A. cuijp.*).

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400



140



141



142



143
actual size

142

CIRCLE OF JACOPO
ROBUSTI, CALLED JACOPO
TINTORETTO

The Last Supper

oil on canvas, reduced, unframed
94 x 141.5 cm.; 37 x 55¾ in.

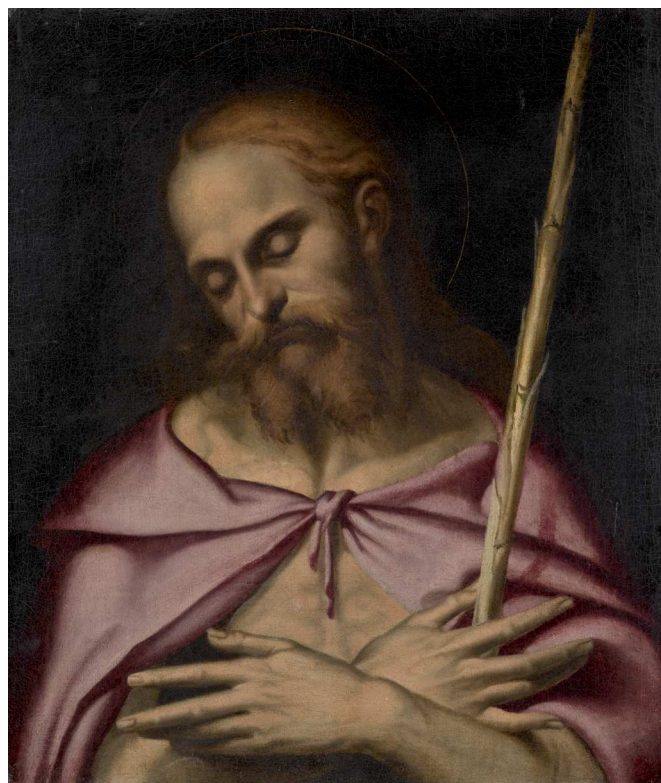
This painting would appear to look to Tintoretto's large *Last Supper* in the church of San Polo in Venice as its point of departure, with the luminous landscape, upper right, the humble interior setting, the acts of charity depicted, and the general mood of agitation and energy.¹ We are grateful to Dr. Frederick Ilchman for his help in the cataloguing of this lot, and for observing the similarities between this painting and the work of Tintoretto's follower, Antonio Vassilacchi, l'Aliense (1556-1629).

1. See R. Pallucchini and P. Rossi, *Tintoretto. Le opere sacre e profane*, Milan 1982, vol. I, pp. 194-95, cat. no. 305, reproduced vol. II, p. 489, figs 399 and 400.

£ 7,000-10,000
€ 8,000-11,300 US\$ 9,800-13,900



144



145

143

NORTH ITALIAN SCHOOL, LATE 16TH CENTURY

Portrait of a young man

oil on panel, oval, reduced
8.1 x 6 cm.; 3¼ x 2⅜ in.

£ 800-1,200
€ 950-1,400 US\$ 1,150-1,700

144

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

EMILIAN SCHOOL, 16TH CENTURY

Portrait of a gentleman

oil on canvas
66.2 x 52 cm.; 26 x 20½ in.

£ 10,000-15,000
€ 11,300-17,000 US\$ 13,900-20,900

145

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

BARTOLOMEO PASSAROTTI

Bologna 1529 - 1592 Rome

Ecce Homo

oil on canvas
66.7 x 57.4 cm.; 26¼ x 22⅝ in.

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

£ 10,000-15,000
€ 11,300-17,000 US\$ 13,900-20,900



146

146

SPANISH SCHOOL,
CIRCA 1700

Portrait of Íñigo Melchor de Velasco,
7th Duke of Frías (1635-1696)

extensively inscribed along the lower margin with
the identity of the sitter
oil on canvas
150.5 x 111 cm.; 59¼ x 43¾ in.

W £ 6,000-8,000
€ 6,800-9,100 US\$ 8,400-11,100

147

PROPERTY FROM A SPANISH PRIVATE
COLLECTION

CIRCLE OF BARTOLOMÉ
ESTEBÁN MURILLO

The Crucifixion

oil on canvas
62.9 x 47.1 cm.; 24¾ x 18⅝ in.

PROVENANCE

Private Collection, Seville.

£ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



147

148

INDO PORTUGUESE
SCHOOL, 17TH CENTURY

Saint Francis Xavier baptising a
Paravas pearl fisher

oil on canvas, unframed
74.3 x 57.9 cm.; 29¼ x 22¾ in.

PROVENANCE

Private collection, Zurich.

Saint Francis Xavier (1506-1552), was a
Navarrese-Basque Roman Catholic missionary
and a co-founder of the Society of Jesus. He led
a number of influential missions into Asia, most
notably to the pearl coast near Goa where he
baptised the Paravas people. One such baptism,
of a Paravas pearl fisher whose ears and wrists
are adorned with pearls, is depicted here.

£ 2,000-3,000
€ 2,300-3,400 US\$ 2,800-4,200



148

149

PROPERTY FROM A SPANISH PRIVATE
COLLECTOR

SCHOOL OF MALLORCA,
CIRCA 1700

Still life with a floral bouquet, a
basket of fruit and a bird in an
architectural setting, a landscape
beyond

oil on canvas
114.3 x 159 cm.; 45 x 62 $\frac{3}{8}$ in.

PROVENANCE

With Segundo Antigüedades, Seville, from whom
acquired by the present owner.

W £ 12,000-18,000
€ 13,600-20,400 US\$ 16,700-25,000



149

150

PROPERTY FROM A SPANISH PRIVATE
COLLECTION

SCHOOL OF MALLORCA,
CIRCA 1700

Still life with a floral bouquet in a
golden cup, an overturned basket of
fruit and parrot on a stone ledge, a
palatial garden beyond

oil on canvas
114.3 x 158.5 cm.; 45 x 62 $\frac{3}{8}$ in.

PROVENANCE

With Segundo Antigüedades, Seville, from whom
acquired by the present owner.

W £ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700



150

151 no lot



152

152

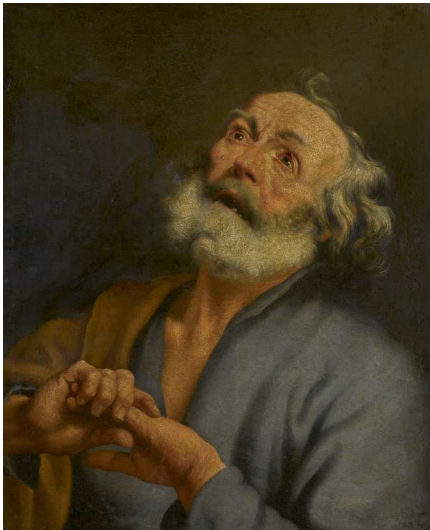
PROPERTY FROM A SPANISH PRIVATE COLLECTION

VALENCIAN SCHOOL, 17TH CENTURY

The Penitent Saint Jerome

oil on canvas
163 x 121 cm.; 64¼ x 47⅞ in.

£ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700



153

153

FOLLOWER OF JUSEPE DE RIBERA, CALLED LO SPAGNOLETTO

The Penitent Saint Peter

oil on canvas
81.9 x 66.7 cm.; 32¼ x 26¼ in.

This painting, of which two other versions are known,¹ is believed to derive from an as yet unidentified prototype by Jusepe de Ribera.

We are grateful to Professor Nicola Spinosa for proposing a tentative attribution to Francesco Fracanzano, and for dating this painting to the 1630s, on the basis of a digital image. Francesco, along with his brother, Cesare, trained in Ribera's workshop in Naples and imitated in particular their master's famous half-length figures of apostles and Antique philosophers.

1. The paintings sold New York, Christie's, 6 June 2012, lot 36 (as Attributed to Ribera), and London, Sotheby's, 30 October 1996, lot 55 (as Follower of Ribera).

± £ 6,000-8,000
€ 6,800-9,100 US\$ 8,400-11,100



154

154

GIUSEPPE BONITO

Castellammare di Stabia, near Naples
1707-Naples 1789

Portrait of a boy laughing

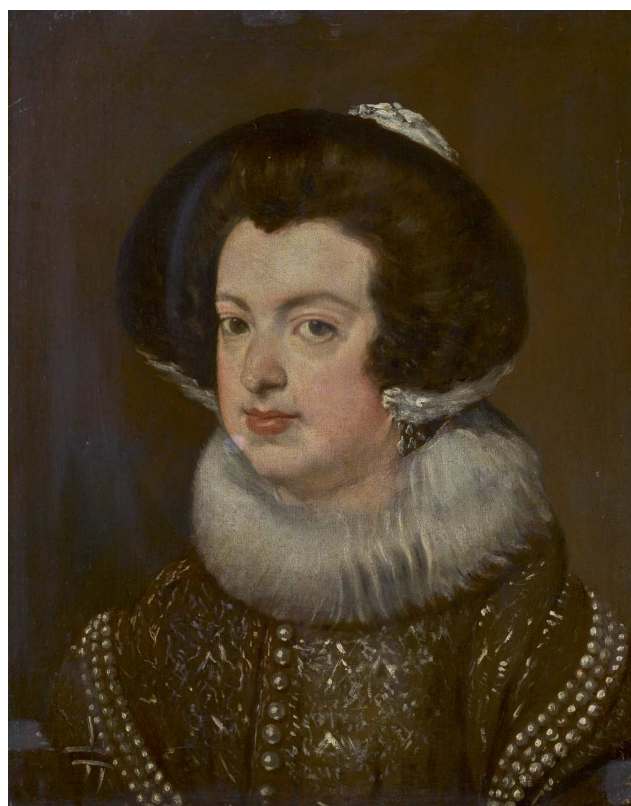
oil on canvas
63 x 51 cm.; 25 x 20 in.

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.

£ 3,000-5,000
€ 3,400-5,700 US\$ 4,200-7,000



155



156

155

PROPERTY FROM A SPANISH PRIVATE COLLECTION

FOLLOWER OF DIEGO RODRÍGUEZ DE SILVA Y VELÁZQUEZ

Portrait of King Philip IV of Spain (1605 - 1665)

oil on canvas
54.1 x 43 cm.; 21¼ x 16⅞ in.

PROVENANCE

Juan de Muñoz de Ortiz, Valencia;
His sale, Rudolph Lepke, Berlin,
12 December 1911, lot 83 (where unsold
or withdrawn);
Acquired directly from the Muñoz de Ortiz family
by Mrs Henry O. Havemeyer (d. 1929), circa
1923-24;
Her posthumous sale, New York, American
Art Association, 10 April 1930, lot 96 (as
Diego Rodríguez de Silva y Velázquez), where
purchased for \$6100 by Maurice J. Rougeron for
J.M. Hardy;
Private collection, London, by 1930;
Private collection, Spain, from 1999.

EXHIBITED

London, Grafton Galleries, *Exhibition of Spanish Old Masters*, October 1913 - January 1914, no. 60 (as a *Portrait of Don Fernando of Habsburg*), lent by don José Muñoz, London.

LITERATURE

The Metropolitan Museum of Art, H.O. Havemeyer Collection: Catalogue of paintings, prints, sculpture and objects of art, New York 1931, p. 500 (as *Attributed to Velázquez*);
B. de Pantorba, *La vida y obra de Velázquez: Estudio biográfico y crítico*, *Compañía Bibliográfica Española*, Madrid 1955, p. 85;
J. López-Rey, *A Catalogue Raisonné of his Oeuvre, with an Introductory Study*, London 1963, p. 207, cat. no. 233, reproduced plate. 251;
A. Cooney et al., *Splendid Legacy: The Havemeyer Collection*, New York 1993, pp. 281 and 380, cat. no. 497, reproduced;
J.L. Colomer, 'Competing for a Velázquez: New York Collectors after the Spanish Master', in *Collecting Spanish Art: Spain's Golden Age and America's Gilded Age*, Madrid and New York 2012, p. 266, note 39.

£ 6,000-8,000
€ 6,800-9,100 US\$ 8,400-11,100

156

PROPERTY FROM A PRIVATE COLLECTION

AFTER DIEGO RODRÍGUEZ DE SILVA Y VELÁZQUEZ

Portrait of Queen Isabella of Bourbon (1602-1644)

oil on canvas, unframed
53 x 42.5 cm.; 20⅞ x 16¾ in.

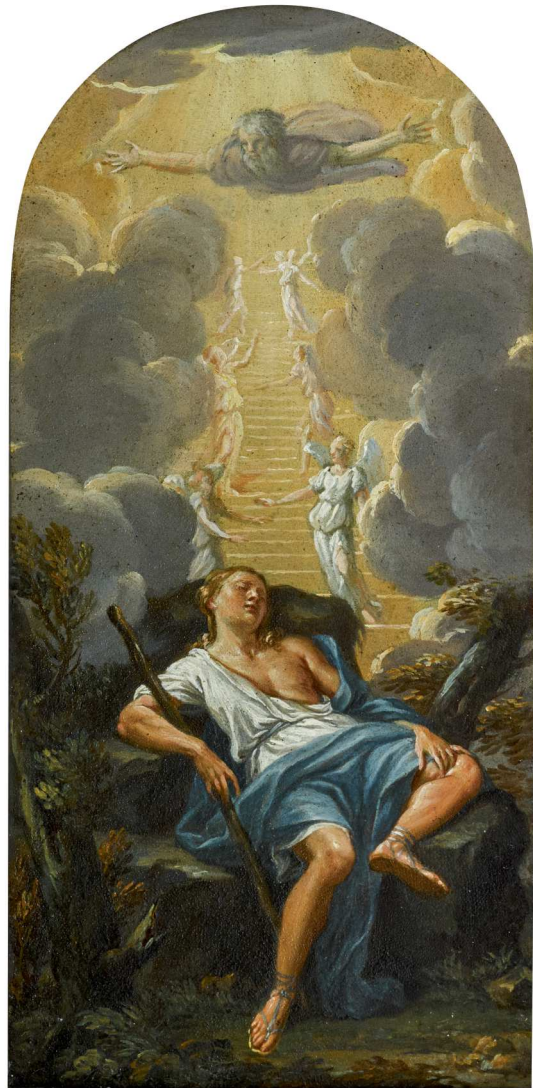
A head and shoulder period copy after the 1632 reduced full-length portrait by Velázquez in the Kunsthistorisches Museum, Vienna.¹

1. See J. López-Rey, *Velázquez, Catalogue Raisonné Werkverzeichnis*, vol. II, Cologne 1996, p. 152, cat. no. 62, reproduced.

£ 5,000-7,000
€ 5,700-8,000 US\$ 7,000-9,800



157



158

□ 157 SOLD WITHOUT RESERVE

ROMAN SCHOOL, 17TH CENTURY

Saint Gregory

oil on canvas
138.5 x 95.5 cm.; 54½ x 37⅞ in.

£ 3,000-5,000
€ 3,400-5,700 US\$ 4,200-7,000

158

PROPERTY FROM THE DESCENDANTS OF
ADOLPHE STEIN

ATTRIBUTED TO FILIPPO LAURI

Rome 1623 - 1694

Jacob's dream

oil on copper, arched top
20 x 9.7 cm.; 7⅞ x 3⅞ in.

PROVENANCE

Anonymous sale, London, Sotheby's,
11 April 1990, lot 178 (as Attributed to Filippo
Lauri), where acquired by Adolphe Stein;
Thence by descent to the present owner.

EXHIBITED

London, Douwes Fine Art Gallery, *Master
Drawings Presented by Adolphe Stein*,
26 June - 9 July 1990, no. 29 (as Filippo Lauri).

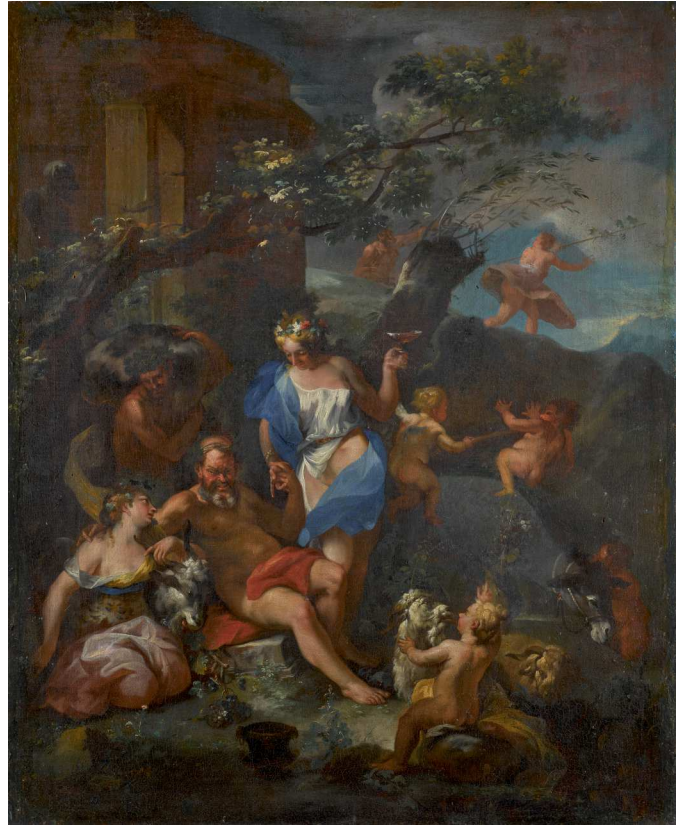
LITERATURE

Douwes Fine Art Gallery, *Master Drawings
Presented by Adolphe Stein*, exh. cat., London
1990, cat. no. 29, reproduced in colour plate 8.
(as Filippo Lauri).

± £ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



159a



159b

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PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

ROMAN SCHOOL,
18TH CENTURY

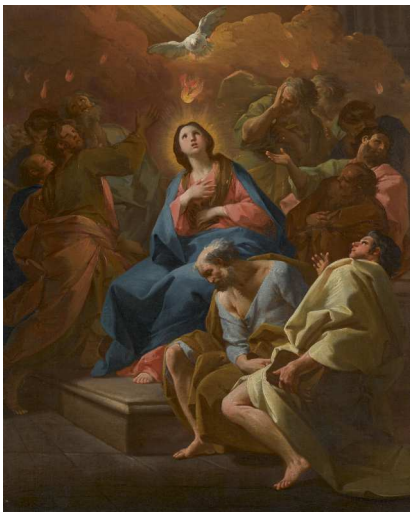
The infant Bacchus;
Bacchus in old age

a pair, both oil on canvas, unlined
each: 93 x 76 cm.; 36 $\frac{5}{8}$ x 29 $\frac{7}{8}$ in.
(2)

PROVENANCE

With Walter Kathrein, Innsbruck;
From whom acquired by the present owner *circa*
1968.

£ 10,000-15,000
€ 11,300-17,000 US\$ 13,900-20,900



160



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ANTONIO GONZÁLEZ VELÁZQUEZ

Madrid 1723 - 1794

The Pentecost

oil on canvas

48.3 x 38.4 cm.; 19 x 15½ in.

PROVENANCE

Anonymous sale, New York, Christie's,
4 October 1996, lot 33 (as Corrado Giaquinto);
Anonymous sale, London, Christie's South
Kensington, 11 July 2008, lot 196 (as Antonio
González Velázquez);
Anonymous sale, Rome, Minerva Auctions,
23 May 2017, lot 39 (as Corrado Giaquinto).

An interpretation, with some small differences in
composition, after Giaquinto's altarpiece in the
Museo Nazionale, Lisbon, Portugal.¹

1. See M. d'Orsi, Corrado Giaquinto, Rome 1958, p. 118, fig. 146.

£ 7,000-10,000

€ 8,000-11,300 US\$ 9,800-13,900

161

NEAPOLITAN SCHOOL, 18TH CENTURY

Neptune

oil on canvas

90.1 x 70.9 cm.; 35½ x 27⅞ in.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400

162

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

NEAPOLITAN SCHOOL, 18TH CENTURY

A hunter

oil on metal, oval

10.2 x 7.8 cm.; 4 x 3 in.

£ 2,000-3,000

€ 2,300-3,400 US\$ 2,800-4,200

163

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

ROMAN SCHOOL, 18TH CENTURY

David beheading Goliath

oil on copper
43.8 x 60.7 cm.; 17 x 23⁷/₈ in.

PROVENANCE

Anonymous sale, London, Christie's,
24 April 2009, lot 64, where acquired after
the sale.

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



163

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CIRCLE OF NICOLAS VLEUGHEL'S

Joseph sold by his brothers to the Ishmaelites

oil on copper
18.5 x 23.5 cm.; 7¹/₄ x 9¹/₄ in.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400



164



165

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PROPERTY FROM AN ESTATE

JEAN LAURENT MOSNIER

Paris 1743 - 1808 St. Petersburg

Portrait of Mrs John Drummond, seated three-quarter length, wearing a blue dress, white lace apron and cap

signed and dated lower left: *J.L. Mosnier / f. 1792*
oil on canvas
115.2 x 89.9 cm.; 45³/₈ x 35³/₈ in.

PROVENANCE

Anonymous sale, London, Christie's, 31 July 1947, lot 138, for £6-6s. to Steiner;
Anonymous sale, London, Sotheby's, 11 July 1990, lot 61.

EXHIBITED

Probably London, Royal Academy, 1792, no. 516 (as Mrs T. Drummond).

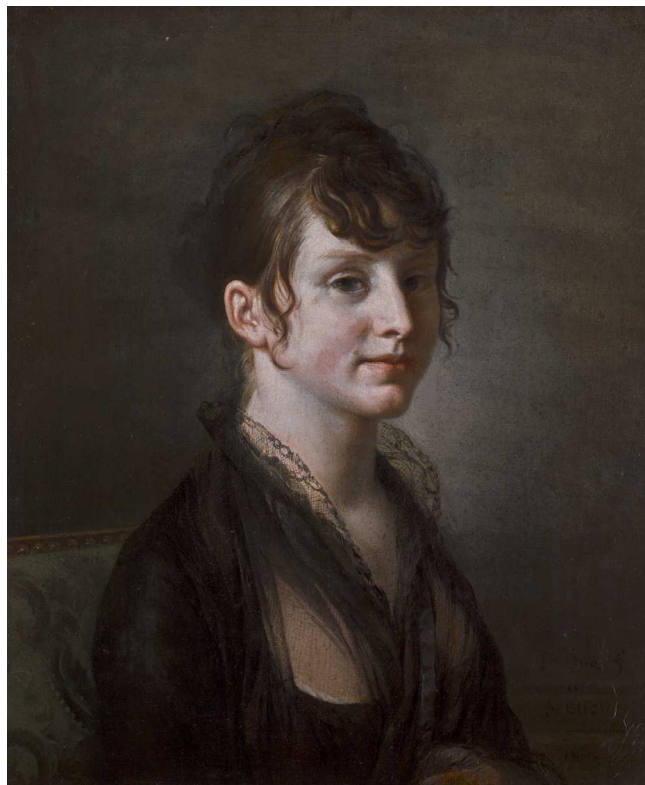
LITERATURE

Probably A. Graves, *The Royal Academy of Arts. A complete dictionary of contributors and their work from its foundation in 1769 to 1904*, London 1906, vol. V, p. 312 (as Mrs T. Drummond).

The sitter was the daughter of Lord William Beauclerk, second son of Charles, 1st Duke of St. Albans. She married John Drummond, MP for Thetford from 1768-1774, who succeeded his father, Andrew, as head of Drummond's Bank.

£ 8,000-12,000

€ 9,100-13,600 US\$ 11,100-16,700



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JEAN-PIERRE SAINT-OURS

Geneva 1752 - 1809

Portrait of a lady, half-length, wearing a black dress with a black lace collar

signed, located and dated lower right:
St Ours f. / " Geneve / 1805
oil on canvas
60 x 49.5 cm.; 23⁵/₈ x 19¹/₂ in.

± £ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



167

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THE PROPERTY OF A LADY

FRENCH SCHOOL, EARLY 18TH CENTURY

Portrait of a gentleman, believed to
be Jean Ployard

inscribed on the original canvas, beneath the
relining:

M. Jean Ployard [...] 56 ans / Jean · Vanloo pinxit 1704

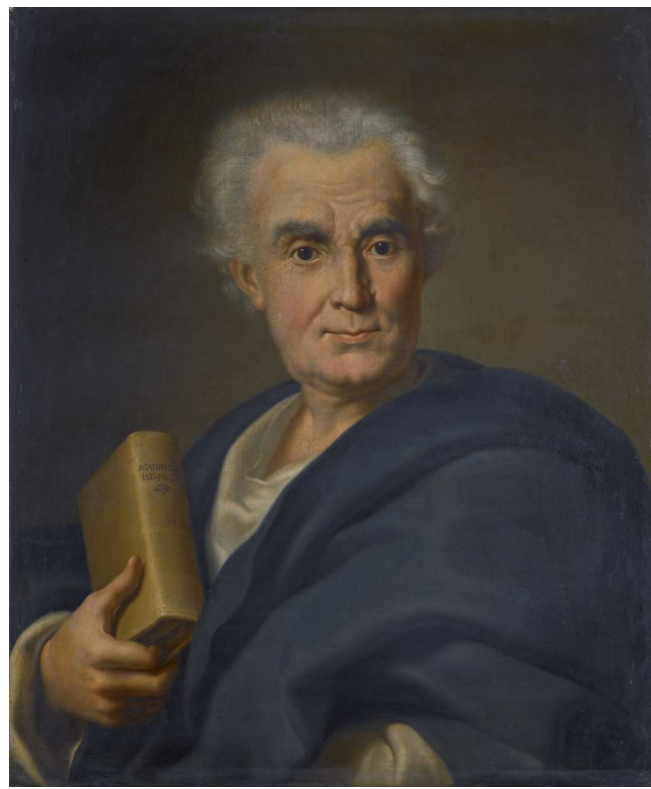
oil on canvas
90.2 x 70.2 cm.; 35½ x 27⅞ in.

PROVENANCE

Albert Charbonnier, Geneva (his bookplate on the
reverse);

Thence by descent.

‡ £ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



168

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VINCENZO MILIONE

Calabria 1735–1805 Rome

Portrait of Appiano Buonafede
(1716–1793)

oil on canvas
73 x 61 cm.; 28¾ x 24 in.

Appiano Buonafede was an Italian philosopher
who published under the name Agatopisto
Cromaziano. He composed Italy's first full-length
history of philosophy in his seven-volume *Della
Istoria e Della Indole di Ogni Filosofia*. He is
depicted here holding a volume of his own work.

A signed and dated version of the present portrait
by Vincenzo Milione is in the collection of the
Palazzina della Direzione Generale in Forlì, and
bears an inscription identifying the sitter.

£ 4,000-6,000
€ 4,550-6,800 US\$ 5,600-8,400



169



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PROPERTY FROM A SWISS PRIVATE COLLECTION

JOHANN FRIEDRICH AUGUST TISCHBEIN

Maastricht 1750 - 1812 Heidelberg

Portrait of a lady, bust length, in a pink dress

oil on canvas, oval
41 x 30 cm.; 16½ x 11¾ in.

± £ 6,000-8,000
€ 6,800-9,100 US\$ 8,400-11,100

170

PROPERTY FROM A PRIVATE COLLECTION

ANTON WILHELM TISCHBEIN

Haina 1730 - 1804 Hanau

Portrait of Elisabeth von Breitenbach, wearing a blue dress, seated in a landscape

signed and dated lower left: *WT. f 1802.*
oil on canvas
70.3 x 57.2 cm.; 27½ x 22½ in.

PROVENANCE

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

This painting is a second version of the portrait of Elisabeth von Breitenbach, dated to *circa* 1775, in the Staatsgalerie, Stuttgart.¹ Though traditionally ascribed to Johann Heinrich Tischbein (1722-89), more recently Dr. Marianne Heinz has attributed this portrait to his younger brother, Anton Wilhelm Tischbein (written correspondence, 25 January 2018). We are grateful to Dr. Heinz for her help with the cataloguing of this lot and for her endorsement of the attribution.

1. Inv. no. 2021; see Staatsgalerie Stuttgart, *Katalog der Staatsgalerie Stuttgart alte Meister*, Stuttgart 1962, p. 222.

£ 5,000-7,000
€ 5,700-8,000 US\$ 7,000-9,800

THE PROPERTY OF A LADY OF TITLE

ANTON SCHRANZ

Ochsenhausen 1769 - 1839 Malta

A British Frigate at anchor, Port Mahon, Minorca;

A British Frigate leaving Port Mahon, Minorca

a pair, both oil on canvas

the former: 40.5 x 62.5 cm.; 16 x 24⁵/₈ in;

the latter: 38.5 x 61.5 cm.; 15¹/₄ x 24¹/₄ in.

(2)

PROVENANCE

Anonymous sale, London, Sotheby's,
10 November 1982, lots 5 and 6.

LITERATURE

E. Schneider, *Anton Schranz (1769–1839): ein schwäbischer Maler aus Ochsenhausen auf den Inseln Menorca und Malta*, Munich 1985, reproduced.

Anton Schranz, father of the artist Giovanni, specialised in painting and engraving landscapes and seascapes, notably of Valetta in Malta. He lived most of his life in Minorca, where he produced similar compositions of Port Mahon, before moving to Malta in 1817. There he found patronage amongst British naval officers who bought his works as topographical souvenirs.

£ 12,000-18,000

€ 13,600-20,400 US\$ 16,700-25,000





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PROPERTY FROM A SWISS PRIVATE COLLECTION

GASPARE TRAVERSI

Naples 1722/4 - 1770 (?) Rome

A young man playing a flute

oil on canvas, unlined, with an unidentified collector's wax seal bearing the initials 'JS' on the reverse

75.4 x 63.5 cm.; 29¾ x 25 in.

We are grateful to Professor Nicola Spinosa for endorsing the attribution to Traversi upon inspection of images, and for proposing an execution date of between 1745-50 during the artist's youth and before his move to Rome.

‡ £ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



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PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION

LOUIS-GABRIEL BLANCHET

Paris 1705 - 1772 Rome

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

indistinctly signed and inscribed lower right: *Al Sig. Arundel / Phillipe Exon. / Je suis monsieur / avec sincer [...] / votre serviteur / Blanchet*

oil on canvas
100 x 75 cm.; 39¾ x 29½ in.

PROVENANCE

Possibly painted for Henry Arundell, 8th Baron Arundell of Wardour (1740–1808); Thence by descent within the family of the Lords Arundell of Wardour; Anonymous sale, Monaco, Sotheby's, 17 June 1988, lot 887, where acquired by the present owner.

Henry Arundell, 8th Baron Arundell of Wardour (1740–1808) was the son of Henry, 7th Baron Arundell of Wardour (1717–1756), and is documented as being in Rome in 1760, and as such would have been roughly twenty years old when this portrait was painted. He was notoriously profligate and undertook an extensive redevelopment project of Wardour Castle, the family seat, saddling his heirs with considerable debts upon his death, which resulted in much of the family estate being sold. He was an enthusiastic collector of art and had an elegant full-length portrait of himself painted by Sir Joshua Reynolds, now held at the Dayton Art Institute, Ohio.¹

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

‡ £ 12,000-18,000

€ 13,600-20,400 US\$ 16,700-25,000

174

CIRCLE OF JACQUES LAURENT AGASSE

Portrait of a lady on a horse, a
mountainous landscape beyond

signed and dated lower right: *J / H / 1824*
oil on canvas
56.1 x 69.2 cm.; 22 $\frac{1}{8}$ x 27 $\frac{1}{4}$ in.

PROVENANCE

Giorgio Forattini (b. 1931), Paris and Rome.

£ 5,000-7,000

€ 5,700-8,000 US\$ 7,000-9,800



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CHARLES-NICOLAS GUILLON

active in Paris circa 1783-1791

Group portrait of a family in an
interior

signed and dated lower right: *Guillon 17[...]8*
oil on canvas
128.2 x 160.3 cm.; 50 $\frac{1}{2}$ x 63 $\frac{3}{8}$ in.

EXHIBITED

Probably Paris, Salon de l'Académie Royale de
Peinture, 1791, no. 632 (as *Portrait de famille*).

LITERATURE

Probably P. Sanchez, *Dictionnaire des artistes
exposant dans les salons des XVII et XVIII^{ème}
siècles à Paris et en province 1673-1800*, Dijon
2004, vol. II, p. 811.

‡ W £ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



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FRENCH SCHOOL, CIRCA 1800

Still life with fruit, a bowl of nuts, two
sugar pots, a milk jug, a water jug, a
vase and two baskets on a marble-
topped table

pastel on vellum
36.9 x 48 cm.; 14 $\frac{1}{2}$ x 18 $\frac{7}{8}$ in.

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



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PROPERTY OF A GENTLEMAN

HENRY BONE R.A.

Truro 1755-1834 London

Portrait of Lady Elizabeth Alicia Maria Herbert, later Countess of Carnarvon (1752-1826) and her son Charles Herbert (1774-1808)

signed lower left: *HBone [sic] 1801.*; further signed and inscribed on the verso: *The / R^t Hon^{ble} Lady Eliz Wyndham / Countess of Carnarvon & her eldest son Henry Lord / Porchester - / Painted Jan^r 1801 by Henry Bone / Enamel Painter to His Royal Highness / the Prince of Wales after a picture by the late S^r Joshua Reynolds P.R.A. / painted in 1776*
enamel, held in a fine gilt-wood frame, elaborately decorated with foliage and an Earl's coronet

PROVENANCE

By descent in the sitter's family;
The Rev. Robert Herbert, by 1828;
With Leo Schidlof, by 1954;
Acquired by the great-grandfather of the present owner soon after

EXHIBITED

London, Royal Academy, 1801, no. 727

LITERATURE

Smith, J.T. *Nollekens and his Times*, 2 vols, London 1828;



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The Apollo Magazine, November 1954, p. 153;
R. Walker, 'Henry Bone's Pencil Drawings', *The Walpole Society*, 1999, p. 318, no. 91;
D. Mannings, *Sir Joshua Reynolds, A Complete Catalogue of his Paintings*, Yale 2000, p. 251, no. 881b

The present enamel is dated to 1801 and is a copy after Sir Joshua Reynolds oil painting of circa 1776.¹ Bone's squared preparatory drawing is held at the National Portrait Gallery, London.²

1. Mannings 2000, pp. 251/2, no. 881, fig. 1184 (Private Collection)

2. Walker 1999, p. 318, no. 91

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100

178

PROPERTY FROM AN ESTATE

DAVID MORIER

Bern 1705 - 1770 London

An equestrian portrait of an officer of the 1st Troop of Horse Grenadier Guards on a bay charger, with a trooper to the right

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

PROVENANCE

James Rowntree;
By whom posthumously sold, London, Sotheby's, 15 July 1987, lot 56;
Anonymous sale, London, Sotheby's, 14 November 1990, lot 72.



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We are grateful to Dr. Andrew Cormack, Hon. Editor of the *Journal of the Society for Army Historical Research*, for his help in the cataloguing of this lot.

£ 12,000-18,000

€ 13,600-20,400 US\$ 16,700-25,000

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PROPERTY FROM A BRITISH PRIVATE COLLECTION

AFTER GEORGE ROMNEY

Portrait of Edward Wortley Montagu (1713-1776)

inscribed lower left: *Edward Wortley Montague Esq.r*

oil on canvas
146.4 x 112 cm.; 57⁵/₈ x 44¹/₈ in.

PROVENANCE

In the possession of the present owner for at least 30 years.

A copy after Romney's original portrait in Graves Art Gallery, Sheffield.¹ Another version of the same composition sold London, Sotheby's, 9 July 2014, lot 45 for £4,002,500, setting a new record for the artist.

1. A. Kidson, *George Romney: a complete catalogue of his paintings*, vol. II, London 2015, p. 413, cat. no. 906a, reproduced.

W £ 15,000-20,000

€ 17,000-22,600 US\$ 20,900-27,800

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GEORGE CHINNERY

London 1774 - 1852 Macau

Portrait of a gentleman, seated on a chaise-longue, a landscape beyond

oil on canvas
81.3 x 66.5 cm.; 32 x 26½ in.

PROVENANCE

With Sabin Gallery Ltd., London, 1970.

£ 10,000-15,000
€ 11,300-17,000 US\$ 13,900-20,900



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GEORGE WILLISON

Edinburgh 1741 - 1797

Portrait of a gentleman, an official of the East India Company

signed, located and dated lower left: *GWillison pinx / Madras 1775. (GW in ligature)*
oil on canvas, unframed
126.9 x 100.2 cm.; 50 x 39½ in.

PROVENANCE

W. Howard Young (according to a label on the reverse);
Richard Etchison (according to an inscription on the reverse).

± £ 6,000-8,000
€ 6,800-9,100 US\$ 8,400-11,100



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PROPERTY FROM AN ESTATE

THOMAS WORLIDGE

Peterborough 1700 - 1766 London

Portrait of George II, half-length, wearing a red, gold and lace-trimmed coat over an embroidered grey waistcoat and the sash and badge of the garter, in profile to the left

inscribed indistinctly upper right:
FRANC[...] EGERTON / [...]
oil on canvas
94.2 x 71.5 cm.; 37¼ x 28¼ in.

PROVENANCE

Anonymous sale, London, Sotheby's, 10 April 1991, lot 75.

See *catalogue note at SOTHEBYS.COM*

£ 6,000-8,000
€ 6,800-9,100 US\$ 8,400-11,100



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PROPERTY FROM A BRITISH PRIVATE COLLECTION

PETER MONAMY

London 1681 - 1749

A ship on fire at night

signed lower left: *P Monamy*

oil on canvas

63.4 x 76.6 cm.; 25 x 30 $\frac{1}{8}$ in.

Monamy was the first English artist to be seriously interested in depicting ships on fire, the ultimate painting exercise in the handling of light. At least seven other works of the same subject matter are recorded, one of which sold London, Sotheby's, 19 November 1982, lot 62.¹

1. See F.B. Cockett, *Peter Monamy 1681-1749 and his circle*, Woodbridge 2000, p. 75, reproduced plate 14.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400



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PROPERTY FROM A PRIVATE COLLECTOR

FOLLOWER OF PETER MONAMY

The First Rate 'Britannia' coming to an anchor, her arrival greeted by the customary salute and her Commander being rowed ashore in his barge

oil on canvas

70.2 x 90.8 cm.; 27 $\frac{5}{8}$ x 35 $\frac{3}{4}$ in.

PROVENANCE

With Hahn Gallery, London, by 2000;

With Simon Dickinson Ltd., London;

From whom acquired by the present owners.

LITERATURE

F.B. Cockett, *Peter Monamy 1681-1749 and his circle*, Suffolk 2000, p. 61, reproduced in colour p. 60, plate 23 (as 'likely to be the hand of Swaine').

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,200-7,000

185

PROPERTY FROM A PRIVATE COLLECTION

SAWREY GILPIN, R.A.

Scaleby, Cumbria 1733 - 1807 London

Horse trotting

signed and dated lower left: *S Gilpin 1782*

oil on canvas

43.4 x 53.7 cm.; 17 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in.

PROVENANCE

Capt. Charles Edmund Arden Law Rumbold (b. 1872);
Thence by inheritance.

EXHIBITED

On loan to Abbot Hall Gallery, Kendal, since 1963.

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



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CIRCLE OF JOHN FERNELEY SNR.

Three Basset Hounds in a landscape

oil on canvas

89.5 x 141.9 cm.; 35 $\frac{1}{4}$ x 55 $\frac{7}{8}$ in.

£ 5,000-7,000

€ 5,700-8,000 US\$ 7,000-9,800



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PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

JAMES WARD, R.A.

London 1769 - 1859 Cheshunt

The Escape: Two greyhounds coursing a hare

signed in monogram lower right: *JWARD*

oil on canvas

26 x 31 cm.; 10 $\frac{1}{4}$ x 12 $\frac{1}{4}$ in.

PROVENANCE

Mrs E.M. Ward (the artist's granddaughter), 1909;
With Galerie Christa Crackett, Basel;
From whom purchased in 1986.

LITERATURE

C.R. Grundy, *James Ward, R.A., His Life and Works*, London 1909, p. 43, under cat. no. 288.

An oil sketch seemingly related to James Ward's 1827 painting on panel, entitled *The Escape*,¹ which was sold London, Christie's, 1829, lot 50, for 27 guineas, and lithographed by Ward himself.² A further sheet of studies for *The Escape* in pen and ink is listed by Grundy in the collection of The Honourable John Ward, M.V.O.³

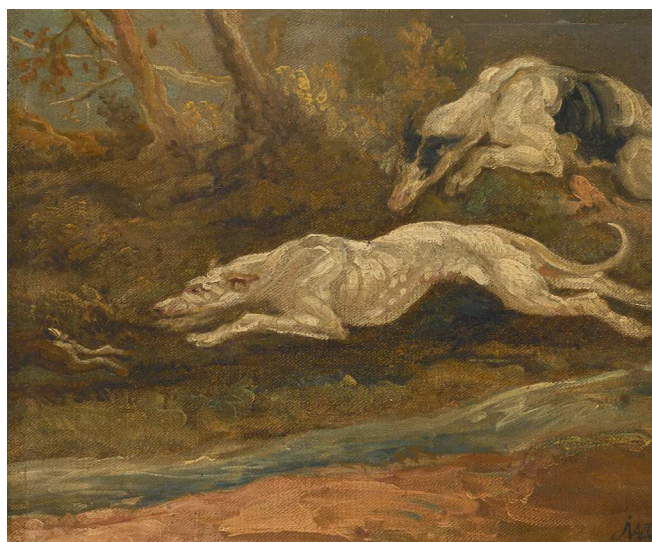
1. See E. Nygren, 'James Ward, RA (1769-1859), Papers and Patrons', in *The Walpole Society*, 2013, vol. 75, p. 340, cat. no. 378.

2. See Grundy 1909, plate. 8.

3. See Grundy 1909, plate. 27.

‡ £ 3,000-5,000

€ 3,400-5,700 US\$ 4,200-7,000



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PROPERTY FROM A PRIVATE COLLECTION

JOHN WOOTTON

Snitterfield, Warwickshire circa 1678 - 1764
London

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

oil on canvas, in a George II Kentian gilt wood frame with elaborate carved scallop shell motif
71.6 x 124 cm.; 28³/₄ x 48⁷/₈ in.

PROVENANCE

Acquired by the present owner in the late 1970s.

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

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

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

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

£ 12,000-18,000
€ 13,600-20,400 US\$ 16,700-25,000



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PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

FOLLOWER OF CLAUDE- JOSEPH VERNET

A landscape with fishermen on a
rock, with ships beyond in heavy
seas

oil on canvas
97.9 x 137.9 cm.; 38½ x 54¼ in.

PROVENANCE

Francis Russell, 7th Duke of Bedford (1788-1861),
Bedford House, London;
By whose Trustees sold, London, Christie's,
11 November 1994, lot 27 (as Circle of Thomas
Patch), where acquired by the present owner.

LITERATURE

G.F. Waagen, *Treasures of Art in Great Britain*,
London 1854, vol. II, p. 284 (as Claude-Joseph
Vernet).

W £ 8,000-12,000

€ 9,100-13,600 US\$ 11,100-16,700



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PROPERTY FROM A PRIVATE COLLECTOR

PETER MONAMY

London 1681 - 1749

The Evening Gun: Men-o'-War and Barges in a calm sea

signed lower left: *P. Monamy: Pinx*

oil on canvas

62.6 x 108.9 cm.; 24⁵/₈ x 42⁷/₈ in.

PROVENANCE

G. Loveday, Esq.;

By whom sold, London, Sotheby's, 31 March

1976, lot 149, for £4,300 to Barber;

With Thomas Agnew and Sons Ltd., London,

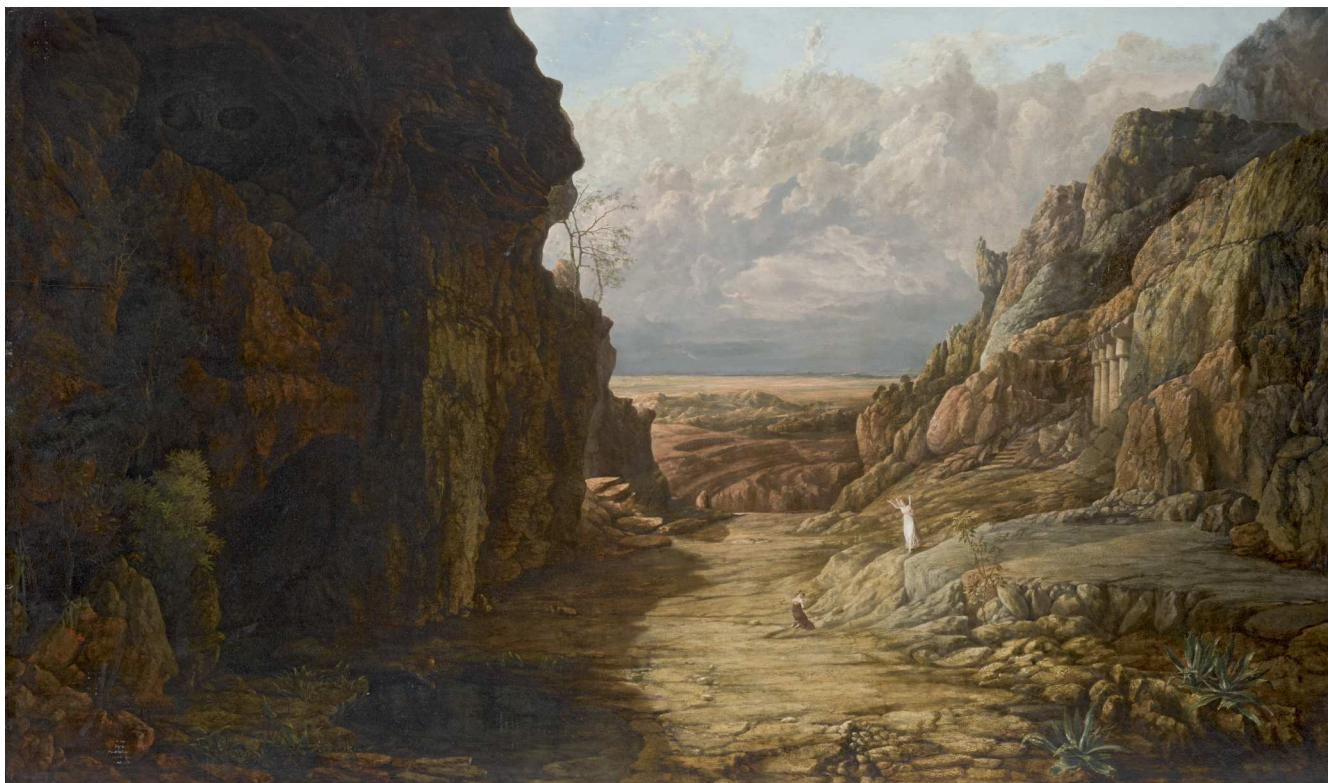
no. 40731;

With Simon Dickinson Ltd., London;

From whom acquired by the present owners.

£ 15,000-20,000

€ 17,000-22,600 US\$ 20,900-27,800



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FRANCIS GOLD

Bristol 1779 - 1832 India

Hagar and Ishmael in a distant rocky landscape

oil on panel
116.5 x 197 cm.; 45⁷/₈ x 77¹/₂ in.

LITERATURE

E. Adams, *Francis Danby: Varieties of Poetic Landscape*, New Haven and London 1973, pp. 14, 16, 20, 21;

F. Greenacre, *Francis Danby 1793 - 1861*, exh. cat., London 1988, pp. 17, 38.

Hagar in the Desert is the masterpiece of Francis Gold, a talented amateur artist who was prominent in Bristol's artistic community and a leading figure in the sketching society based in Bristol in the early years of the nineteenth century. The society attracted notable local artists including Edward Bird, Edward Ripplingille and Francis Danby. Gold was an inspirational figure (Danby described him as 'a man of great genius'), and it was his vivid description of Gericault's *Raft of the Medusa* which inspired Danby to pursue his career as artist. In 1820 both Danby and Gold decided to send large works to the British Institution in London, Danby sending up his colossal *The Upas Tree of Java* and Gold *Hagar in the Desert*. Sadly Gold lost heart, apparently after a meeting with Augustus Callcott, and the picture was never exhibited.

Gold abandoned his career as artist and went to India in the service of the East India Company. It is possible that had he persevered Gold might have become an artist of some significance. In an article in *The Art Journal* Ripplingille even wrote of him as an artist 'whose power as an artist far transcended any I have ever known possessed by anybody' and as 'one of the most promising spirits that have ever appeared on earth'.

The subject of *Hagar in the Desert* is taken from Genesis, and was popular with a number of artists including Rubens. It shows Hagar, the Egyptian slave of Abraham's wife Sarah, who was banished into the desert with Ismael, her son by Abraham. Hagar (or Haajah) is also an important and revered figure in the Islamic faith.

W £ 6,000-8,000
€ 6,800-9,100 US\$ 8,400-11,100



192



193

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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. / An^o. 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 £ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700

193

PROPERTY FROM A PRIVATE COLLECTION

GIUSEPPE CAMMARANO

Sciacca 1766 - 1850 Naples

Family portrait, believed to be the Borbone-
Spagna family: Maria Isabella (1789-1884)
with her husband Francis I of the Two Sicilies
(1777-1830), with their children, a landscape
beyond

oil on canvas
131.8 x 158.4 cm.: 51⁷/₈ x 62³/₈ in.

PROVENANCE

Anonymous sale, Munich, Hampel Fine Art Auctions, 4
December 2009, lot 469.

W £ 8,000-12,000
€ 9,100-13,600 US\$ 11,100-16,700



194

194

ROMAN SCHOOL, 18TH CENTURY

Rome, a view of the Piazza del Campidoglio

oil on canvas

154.2 x 209.4 cm.; 60³/₄ x 82³/₈ in.

PROVENANCE

Anonymous sale ('The Property of a Lady'), London, Christie's, 9 April 1990, lot 82a (as Roman School, circa 1670).

W £ 25,000-35,000

€ 28,300-39,600 US\$ 34,700-48,600

195

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

GIUSEPPE CANELLA

Verona 1788 - 1847 Florence

Turin, a view of the Piazzetta Reale

oil on canvas, unlined

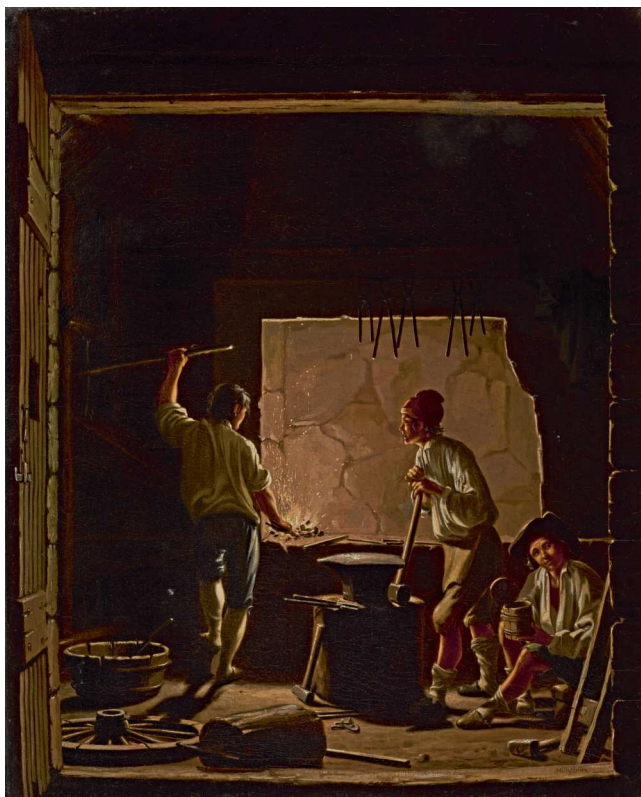
24.4 x 32.9 cm.; 9⁵/₈ x 13 in.

£ 6,000-8,000

€ 6,800-9,100 US\$ 8,400-11,100



195



196

196

PROPERTY FROM A PRIVATE COLLECTION

PEHR HILLESTRÖM

Väddö, Roslagen 1732 - 1816 Stockholm

The Forge

signed lower right: *Hilleström*
oil on canvas, unlined
55.6 x 45.2 cm.; 21⁷/₈ x 17³/₄ in.

£ 8,000-12,000

€ 9,100-13,600 US\$ 11,100-16,700



197

197

THE PROPERTY OF A LADY

**FRENCH SCHOOL,
CIRCA 1700**

**A Still Life of Spring Flowers
including Narcissi and Hyacinths in a
stone vase with Relief figures**

oil on canvas, framed as an oval
64 x 49 cm.; 23¹/₄ x 19¹/₄ in.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400



198



199

198

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

ATTRIBUTED TO JOHANN
BAPTIST DRECHSLER

Vienna 1756 - 1811

Still life with carnations, roses,
hollyhocks and other flowers in a
sculpted bronze urn with butterflies
in an alcove

signed and dated on the ledge lower right:

Joh. Drechsler. fecit. 1786

oil on panel

33.9 x 25.1 cm.; 13³/₈ x 9⁷/₈ in.

£ 4,000-6,000

€ 4,550-6,800 US\$ 5,600-8,400

199

FRENCH SCHOOL,
CIRCA 1900

Study of a male nude

inscribed upper right: 13.10

oil on canvas laid down on board

48.2 x 79.3 cm.; 19 x 31¹/₄ in.

£ 3,000-5,000

€ 3,400-5,700 US\$ 4,200-7,000



200

200

CARLO GRUBACS

Venice 1802 - 1870

Venice, a view of the Basilica di San Marco; Venice, a view of the Rialto Bridge from the South

both signed: *C. Grubas.* (the former, lower left; the latter, lower centre)

a pair, both oil on canvas

each: 21.7 x 30.2 cm.; 8½ x 11⅞ in.

(2)

£ 15,000-20,000

€ 17,000-22,600 US\$ 20,900-27,800



201

201

PROPERTY FROM A PRIVATE COLLECTION

**GEORGIUS JACOBUS
JOHANNES VAN OS**

The Hague 1782 - 1861 Paris

Still life with a Camelia spray,
cornflowers and grapes in a silver
bowl, with nuts, an orange and red
peppers, all on a marble ledge

signed and dated lower left: *G.J.J. Van Os. 1834.*

oil on canvas

41 x 32.5 cm.; 16 $\frac{1}{8}$ x 12 $\frac{3}{4}$ in.

PROVENANCE

Anonymous sale, London, Sotheby's,
20 March 1985, lot 12;

Anonymous sale, Zürich, Koller,
18 September 2009, lot 3281.

£ 50,000-70,000

€ 56,500-79,500 US\$ 69,500-97,500

END OF SALE

Sotheby's^{EST. 1744}

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Jack and Eileen Feather Collection
GIOVANNI DOMENICO TIEPOLO
Portrait of a young woman dressed
as a page, bust-length
Estimate \$150,000–200,000

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Viewing 19–21 May

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ADÉLAÏDE LABILLE-GUIARD
Portrait of the Duchesse d'Aiguillon
Estimate €200,000–300,000

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Auction Paris 21 June 2018**

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An album of 8 watercolours
of Ottoman costume. [c.1590s]
Estimate £20,000–30,000

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Sotheby's EST.
1744

Collectors gather here.

JEAN-BAPTISTE-CAMILLE COROT
Le Chemin de Méry, près
La Ferté-sous-Jouarre, 1864/65
Estimate £200,000–300,000



19th Century European Paintings
Auction London 24 May 2018

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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18030 | **Sale Title** OLD MASTERS | **Sale Date** 2 MAY 2018

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.

		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

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

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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)
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Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

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

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611

Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £12,000
British Historical Portraits
EU 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⚡ Interested Parties

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

□ No Reserve

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

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the

Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

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

● Restricted Materials

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

[[Monumental

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A □ SYMBOL

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

Items sold to buyers whose address is outside the EU will be assumed to be

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

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

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

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

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore

transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

7. SALES AND USE TAXES

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

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

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 ac-

cept 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.

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(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.

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

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

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

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13. LAW AND JURISDICTION

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

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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.

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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.

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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:-

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- (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.

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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\$1.38

£1 = €1.11

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.

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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.

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

GLOSSARY OF TERMS

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

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

1 GIOVANNI BELLINI

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

2 ATTRIBUTED TO GIOVANNI BELLINI

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

3 STUDIO OF GIOVANNI BELLINI

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

4 CIRCLE OF GIOVANNI BELLINI

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

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

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

6 MANNER OF GIOVANNI BELLINI

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

7 AFTER GIOVANNI BELLINI

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

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

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

10 Dimensions are given height before width

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