



OLD MASTERS

DAY SALE

LONDON 5 JULY 2018

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OLD MASTERS

DAY SALE





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LOT 135 (DETAIL)

OLD MASTERS

DAY SALE

AUCTION IN LONDON

5 JULY 2018

SALE L18034

10.30 AM

EXHIBITION

Saturday, 30 June

12 noon - 5 pm

Sunday, 1 July

12 noon - 5 pm

Monday, 2 July

9 am - 4.30 pm

Tuesday, 3 July

9 am - 4.30 pm

Wednesday, 4 July

9 am - 1 pm

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SALE NUMBER
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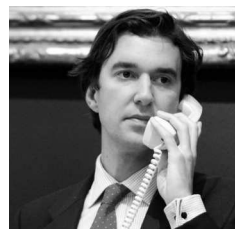


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101

FLORENTINE SCHOOL, MID
14TH CENTURY

A kneeling donor before two
standing Saints, the Angel of the
Annunciation above

tempera on panel, gold ground, shaped top
119.5 x 51 cm.; 47 x 20¹/₈ in.

PROVENANCE

Private collection, Switzerland.

£ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,400



102

102

LUCCHESE SCHOOL, CIRCA
1400

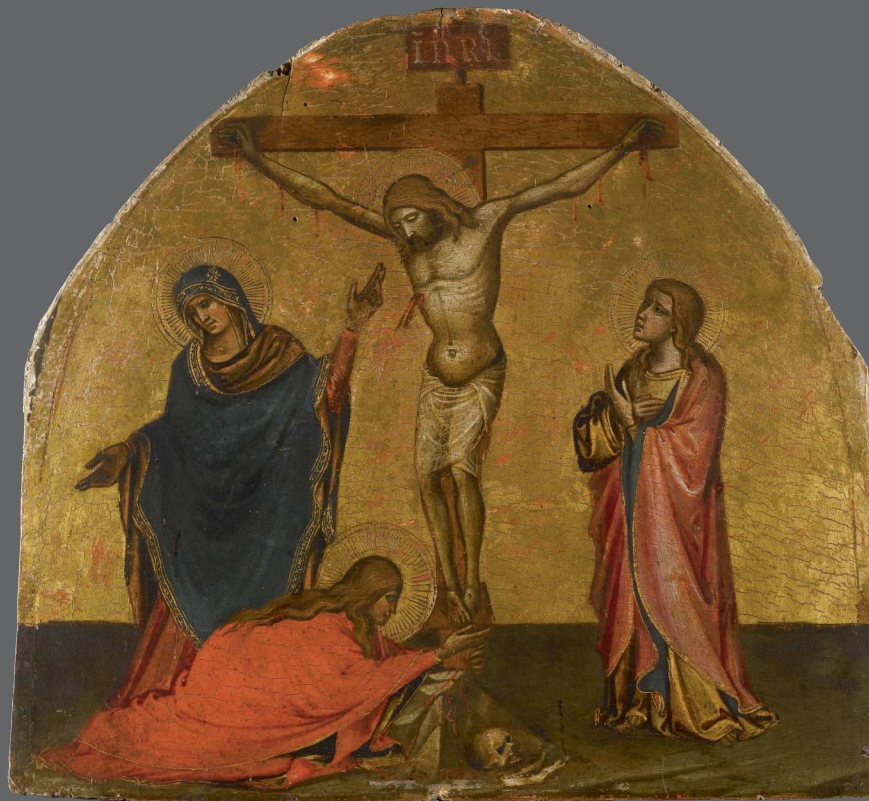
The Madonna enthroned, flanked by
Saints, the Crucifixion above

tempera on poplar panel, gold ground, shaped
top
overall: 63.5 x 38.5 cm.; 25 x 15¹/₄ in.
painted surface: 57.5 x 34.4 cm.; 22⁵/₈ x 13¹/₂ in.

PROVENANCE

Private collection, Switzerland.

£ 12,000-18,000
€ 13,700-20,500 US\$ 16,300-24,500



103

o ➤ 103

PROPERTY FROM A PRIVATE COLLECTION

NICCOLÒ DI PIETRO GERINI

active in Florence, Pisa and Prato between 1366 - circa 1414/15

Christ on the Cross with the Madonna, Saint John and Mary Magdalene

tempera on panel, gold ground, with an arched top
37.5 x 39 cm.; 14¾ x 15⅜ in.

PROVENANCE

Alfonso Tacoli Canacci (1726–1801) by 1790, Florence, his label affixed to the reverse; Kotzenberg collection, Frankfurt; Private collection, Europe.

LITERATURE

A. Tacoli Canacci, *Catalogo ragionato dei pittori della Scuola Toscana: le cui tavole originali sono state raccolte ordinatamente in serie cronologica & presentate davanti al trono della Sacra Cattolica Reale Maestà di Carlo IV, re delle Spagne, dal marchese Don Alfonso Tacoli Canacci gentiluomo di camera e colonello al servizio di S.A.R. il serenissimo infante duca di Parma*, Florence 1790, cat. no. 28 (as Giotto di Bondone); B. Berenson, 'Quadri senza casa – Il Trecento fiorentino,' in *Dedalo*, Milan and Rome 1932, vol. I, p. 20, reproduced p. 18 (as a follower of the Gerinis or Lorenzo Pietro Nelli);

B. Berenson, *Homeless Paintings of the Renaissance*, H. Kiel (ed.), London 1969, p. 134, reproduced p. 135, fig. 229;

R. Offner, *Supplement to the Corpus of Florentine Painting. A Legacy of Attribution*, H.B.J. Maginnis (ed.), New York 1981, p. 82 (as workshop of Gerini);

M. Boskovits, *Pittura fiorentina alla vigilia del Rinascimento*, Florence 1975, p. 410 (as Gerini).

Berenson first published this panel in 1932, placing it alongside another *Crucifixion* which he believed to be by the same hand whose identity remained elusive to him; 'ci lascia in dubbio se attribuirlo a Lorenzo, a Pietro Nelli o a qualche loro ignoto compagno: forse è di Pietro.'¹ The present panel, as Berenson also noted, is more impressive however, not only in its inventive use of space but in the expressive faces and gestures of the figures. The Madonna's pose, forming a diagonal line echoing that of the prostrate Mary Magdalene, provides the scene with a sense of movement which is amplified by the rippling folds of her mantle, falling from her raised arms. It was Miklòs Boskovits who identified the lunette as an autograph work by Niccolò di Pietro Gerini, an attribution also endorsed by Federico Zeri, and dated it between 1395 and 1400.²

By the late eighteenth century the painting was in the collection of the Florentine aristocrat and amateur art historian, Marchese Alfonso Tacoli Canacci. In 1790 Tacoli Canacci compiled a catalogue of his collection of 375 Tuscan paintings which he dedicated to King Charles IV of

Spain, stating in the book's title page his intention to commit the collection itself into the hands of the king in the hope it would in turn be offered to the Royal Academy of Parma for the benefit of the public.³ The present painting was included in the catalogue and his label, affixed to the reverse of the panel, is inscribed: *Etruria Pittrice / no. 28*, with Tacoli Canacci's own attribution: *Della prima maniera / Giotto di Bondone / (...) discepolo di Cimabue / nato nel 1276.1306*.

Niccolò di Pietro Gerini worked predominantly in Florence but is also known to have completed commissions in Prato and Pisa. Believed to have trained in the workshop of Taddeo Gaddi, the artist closely followed models by Andrea di Cione, called Orcagna, and worked frequently with Andrea's brother, Jacopo di Cione. The majority of the artist's works are collaborations and identifying his hand among those of his partners is somewhat challenging, providing little comparative material for autograph works such as the present one.

In a letter dated 1 August 2011, the late Professor Miklòs Boskovits re-endorsed the attribution to Niccolò di Pietro Gerini on the basis of photographs.

¹ See Berenson 1932, p. 20, reproduced p. 19.

² See Boskovits 1975, and the Zeri Fototeca, under entry no. 3415 (with erroneous bibliography).

³ See Tacoli Canacci, 1790.

± £ 15,000-20,000
€ 17,100-22,800 US\$ 20,400-27,200

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

MASTER OF THE CHRIST CHURCH CORONATION

active in Tuscany in the second half of the 14th Century

The Madonna and Child enthroned between Saints John the Baptist and Clement, with two Angels, in the pinnacle above the figure of Christ

tempera on panel, gold ground, arched top main panel, painted surface: 127 x 72 cm.; 50 x 28¼ in.
overall (with frame): 173.5 x 81.5 cm.; 68¾ x 32½ in.

PROVENANCE

Probably commissioned from the artist by one of the Capitani of the Church of Orsanmichele in Florence (see note below);

Purchased in 1872 or 1873 in Edinburgh by James Reddie Anderson (b. 1854) of Keswick, Cumberland;

Upon whose death sold by order of his daughter, London, Sotheby's, 4 April 1948, lot 123, where offered as 'Florentine School, about 1360', as a triptych, the two dispersed wings depicting Saints Catherine and Lucy, and Saints Lawrence and James the Greater;

Private collection, Italy;

Acquired by the father of the present owner; Thence by descent.

LITERATURE

M. Boskovits, *Pittura Fiorentina alla vigilia del Rinascimento 1370-1400*, Florence 1975, p. 212, reproduced fig. 156;

C. Scalella, 'Contributi alla pittura fiorentina del secondo Trecento: il "Maestro dell'Incoronazione della Christ Church Gallery"', in *Arte cristiana*, 2001, 89, p. 121, reproduced p. 128, pl. 15b.

The Master takes his name from a *Coronation of the Virgin* in the Christ Church Picture Gallery, Oxford.¹ A catalogue of his *œuvre* was first proposed by Offner, subsequently enlarged by Federico Zeri and further expanded by Boskovits.² A triptych inscribed on the frame by the artist and dated 1373 was formerly at the Musée de la Bénédictine in Fécamp. It was the only known dated work but removal of the old frame after the work was offered at auction in 1995 has meant this is no longer visible.³ Scalella proposes a similar date of execution for the present work (see *Literature*).

Boskovits lists the Master as a satellite of Andrea di Cione, known as Orcagna, and suggests that he may well have collaborated with him on occasions. Certainly the spatial arrangement looks back to the work of the Cione brothers, as does the interest in the different decoration which lines the curtain held up by the two angels, as well as the details of the lining of Saint Clement's red cloak. A similarly wide range of decoration can be found in another *Coronation of the Virgin*, in the Kress Collection, Philbrook Art Center, Tulsa, Oklahoma.⁴

The initials OSM appear twice in the pinnacle of the frame. They refer to the church of Orsanmichele in Florence, suggesting that the work was commissioned for that church, probably by one of the Capitani. When sold in 1948 the panel was the central section of a triptych (see *Provenance*). The side panels, which Scalella records as already being dismembered by 1952, were sold Milan, Finarte, 27 October 1987, lot 78, and are now in a private collection, Italy.

¹ See J. Byam Shaw, *Paintings by Old Masters at Christ Church, Oxford*, Oxford 1967, pp. 33-34, cat. no. 7, reproduced pl. 9 (as Florentine School, circa 1360).

² See Boskovits 1975 for a list of the works given to the artist by Zeri as well as his own attributions. Scalella offers the most up-to-date list of his works (Scalella 2001). A report by Roberto Longhi from 1952, filed in the archives of the Corpus of Florentine Painting, attributes the work to Puccio di Simone and dates it to the 1340s or 1350s.

³ See Scalella 2001, p. 117, reproduced p. 119, figs 2 and 3.

⁴ F. Rusk Shapley, *Paintings from the Samuel H. Kress Collection*, London 1966, pp. 32-33, cat. no. 64, reproduced fig. 72, where listed as a follower of Orcagna, but subsequently attributed to the Master of the Christ Church Coronation by Boskovits.

† W £ 50,000-70,000
€ 57,000-80,000 US\$ 68,000-95,000





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PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

**ATTRIBUTED TO GREGORIO
DI CECCO DI LUCCA**

Siena ?1390-95 - before July 1424

The Madonna and Child enthroned,
flanked by Saints, with the mystic
marriage of Saint Catherine

tempera on panel, gold ground, shaped top
60 x 32 cm.; 23⁵/₈ x 12⁵/₈ in.

We are grateful to Professor Gaudenz Freuler for
proposing on the basis of digital images that this
could be an early work by Gregorio.

£ 40,000-60,000
€ 45,600-68,500 US\$ 54,500-81,500



106

MATTEO DI GIOVANNI DI BARTOLO, CALLED MATTEO DA SIENA

Borgo Sansepolcro circa 1430 – 1495 Siena

The Madonna and Child

tempera on panel, gold ground, in an
integral frame
48.3 x 34.3 cm.; 19 x 13½ in.

PROVENANCE

Professor Paolo Paolini, Rome;
His sale, New York, American Art Association,
10–11 December 1924, lot 44, for \$650 to H.
Henderson;

Mary T. Cudahy, New York;
By whose Estate sold, New York, Parke-Bernet
Galleries, 11 January 1958, lot 452 for \$1,600 to
Dr. W.M. Serri;
Thence by descent within a private collection,
New York, until sold
Anonymous sale ('Property of a New York
Collector'), New York, Christie's, 26 January
2005, lot 10.

The attribution to Matteo di Giovanni was first
proposed by F. Mason Perkins and Professor
G. de Nicola, Director of the Bargello Museum,
Florence, who linked the physiognomy of the
Madonna in the present composition with that
of a *Saint Barbara* in San Domenico, Siena.¹ The
attribution was most recently re-endorsed by
Dr. Laurence Kanter prior to the 2005 sale (see
Provenance).

Matteo di Giovanni, one of the greatest and
perhaps the most progressive of the remarkable
series of painters of Siena in the fifteenth
century, produced many devotional images of
the Madonna and Child throughout his long and
prosperous career. The simplicity of the present
image is, however, more unusual within the
artist's *œuvre* for its omission of the attendant
angels or saints usually incorporated into his
compositions, and is all the more intimate and
devout in feeling for it.

¹Signed and dated 1479; see B. Berenson, *Italian pictures of
the Renaissance, Central Italian and North Italian school*, vol. I,
London 1968, p. 260, reproduced vol. II, fig. 811.

£ 30,000-40,000
€ 34,200-45,600 US\$ 40,700-54,500

PROPERTY FROM A PRIVATE COLLECTION

ANTONIO DI PIETRO

active in Padua 1405 - 1434

The Crucifixion with the Madonna, Saint John, Mary Magdelene and a donor; the Annunciation in the spandrels above

tempera on panel, gold ground, the reverse painted in imitation porphyry
76.5 x 52.5 cm.: 30¾ x 21 in.

PROVENANCE

With E. & A. Silberman Galleries, New York, 1964.

EXHIBITED

Atlanta, Georgia, High Museum of Art, *An Exhibition of Old Masters*, 1941;
New Orleans, Louisiana, Isaac Delgado Museum of Art, *Five Centuries of European Art*, 1950;
Bologna, *Mostra della Pittura Bolognese del Trecento*, 1950, no. 123;
New York, E. & A. Silberman Galleries, *An Exhibition of Old Masters from the Collections of the Washington County Museum of Fine Arts, Hagerstown, Maryland, and the E and A Silberman Galleries, for the Benefit of the Rudolph Steiner School, Inc.*, 6 – 27 May 1964, no. 2 (all the above as Jacopo Avanzi da Bologna).

LITERATURE

Mostra della Pittura Bolognese del Trecento, exh. cat., Bologna 1950, cat. no. 123 (as Jacopo Avanzi da Bologna);
A. De Marchi, 'De lapidibus sententiae', in *Scritti*

in Onore di Giovanni Lorenzoni, pp. 105–06, reproduced p. 473, fig. 1 and pp. 476–77, fig. 6 (as Antonio di Pietro da Verona).

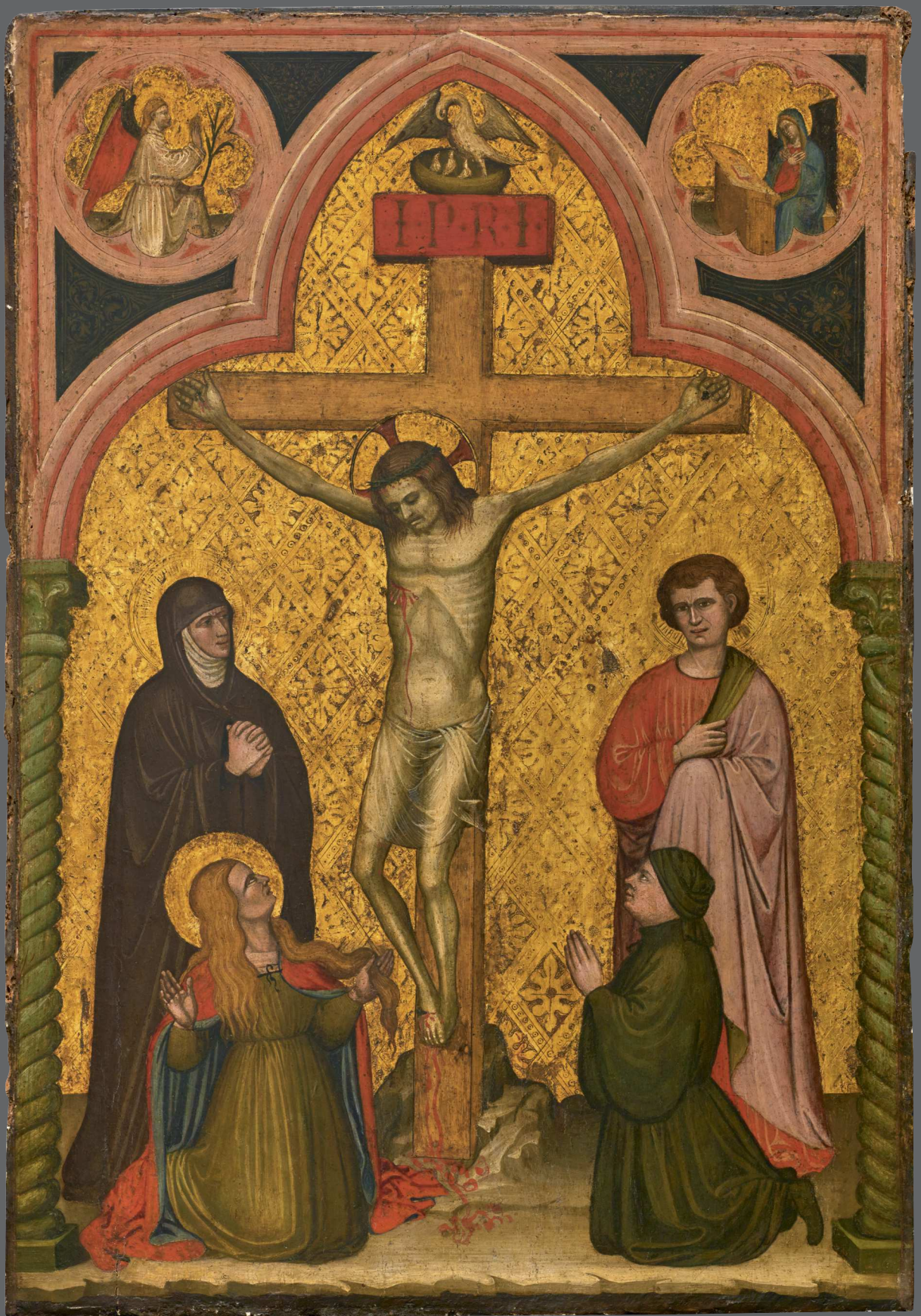
Antonio di Pietro was a rare Gothic artist from Verona active predominantly in Padua. His paintings are often generically attributed to the circle of his uncle, the celebrated Altichiero, Verona's leading painter of the fourteenth century, but also to Jacopo Avanzi, with whom the present work was in the past associated.

Professor Andrea De Marchi (see *Literature*) dates this intriguing panel to around 1410 and proposes convincingly that it is the central section of a dismembered polyptych, the original measurement of which would have been a little more than 80 x 110 cm. The six lateral panels, of approximately 27 x 27 cm., were stacked vertically in two groups of three, and depict episodes from the Passion. These were sold as three pairs in London, Christie's, 23 June 1967, lots 102–04, as North Italian School, *circa* 1350. The panel which depicts the *Noli Me Tangere* is now in the Museo Civico Amedeo Lia in La Spezia as by the circle of Altichiero, and another is in a private collection in Verona.¹

We are grateful to Professor Andrea De Marchi for re-endorsing the attribution on the basis of digital images.

¹ See F. Zeri and A.G. De Marchi, *La Spezia, Museo civico Amedeo Lia, Dipinti*, Milan 1997, pp. 28–31, cat. no. 4, reproduced. The other five panels are also reproduced.

‡ £ 60,000-80,000
€ 68,500-91,500 US\$ 81,500-109,000





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PROPERTY FROM A PRIVATE COLLECTION

SCHOOL OF THE VENETO, END OF THE 15TH CENTURY

Madonna and Child

oil on poplar panel
46.1 x 32.5 cm.; 18¹/₈ x 12³/₄ in.

PROVENANCE

Anonymous sale, London, Sotheby's, 18 December 1946, lot 80, for £72 (as Fra Antonio da Negrofonte);

Where acquired by Friedrich Von Hayek, the grandfather of the present owners.

Von Hayek won the Nobel Memorial Prize in Economic Sciences in 1974 and is best known today for his book *The Road to Serfdom*.

£ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700

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MASTER OF THE LIVERPOOL MADONNA

active in Rome and Umbria in the late 15th and early 16th century

Madonna and Child

oil on poplar panel
42.5 x 31.6 cm.; 16³/₄ x 12¹/₂ in.

PROVENANCE

Private collection, Oslo, by 1954.



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LITERATURE

F. Todini, *La pittura umbra dal Duecento al primo Cinquecento*, Milan 1989, vol. I, p. 147, and vol. II, p. 476, cat. no. 1105.

The eponymous work of the Master of the Liverpool Madonna, housed in the Walker Art Gallery, Liverpool,¹ bears close compositional and technical similarities with the present Madonna and Child. The physiognomy and pose of the Christ Child in both paintings are the same, save for the positioning of the Child's left arm, and the pose of the Madonna is also similar, including her distinctively angled right hand at her child's side.

The present panel, until now only known through a photograph in the archive of the Zeri Foundation,² was attributed by Todini to the Master of the Liverpool Madonna (see *Literature*), a fifteenth-century master first identified by Zeri, who connected several works to the anonymous figure.³ The Master has been variously affiliated with painters such as Antoniazio (in whose studio he likely trained) and Pier Matteo d'Amelia, as well as having been in contact with Pintoricchio, with whom he may have worked on the Sala del Credo of the Borgia Apartments in the Vatican, the private residence of Pope Alexander VI (1492–1503).

¹ Walker Art Gallery, *Foreign Schools Catalogue*, Text Vol., Liverpool 1963, p. 9, cat. no. 2751, reproduced Plates Vol., Liverpool 1965, fig. no. 2751.

² Zeri no. 26047.

³ See F. Zeri no 26047, *Italian Paintings in the Walters Art Gallery*, Baltimore 1976, pp. 166–67; see also F. Zeri, 'Appunti sul Lindenau-Museum di Altenburg', in *Bollettino d'Arte*, XLIX, 1964, pp. 45–53, specifically pp. 52–3.

£ 30,000-40,000
€ 34,200-45,600 US\$ 40,700-54,500



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PROPERTY FROM A PRIVATE COLLECTION

CARLO PORTELLI DA LORO

Loro Ciuffenna before 1510 (?) - 1574 Florence

The Madonna and Child with the infant Saint John the Baptist

oil on panel
92.5 x 73 cm.; 36³/₈ x 28³/₄ in.

This composition, particularly the motif of the Virgin reading with the Child asleep, his head resting on his fist, features in several works by Portelli, each differing in details in the

background, or in the palette. The present work most closely relates to a panel in the Musée Municipal Paul Dini, Villefranche-sur-Saône.¹ The Villefranche-sur-Saône painting is dated to 1535–40, and like the present work also features the green fabric background tied at the upper right and left corners with coloured cords.

¹ 92 x 71.5 cm.; inv. no. 1975.47; see L. Brunori and A. Cecchi, *Carlo Portelli, Pittore eccentrico tra Rosso Fiorentino e Vasari*, exh. cat., Florence 2015, p. 140–45, cat. no. 18, reproduced p. 141.

± £ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

GIOVANNI ANTONIO SOGLIANI

Florence 1492 - 1544

Madonna and Child with the infant Saint John

oil on poplar panel
85 x 68 cm.; 33¹/₂ x 26³/₄ in.

PROVENANCE

Anonymous sale, Lucerne, Galerie Fischer, 1 December 1956, lot 2096;
Anonymous sale, Lucerne, Galerie Fischer, 21–27 November 1961, lot 1673.

£ 60,000-80,000
€ 68,500-91,500 US\$ 81,500-109,000





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ANDREA PREVITALI

Berberno near Bergamo circa 1480 - 1528
Bergamo

The Rest on the Flight into Egypt

oil on canvas
82.2 x 91.5 cm.; 32³/₈ x 36 in.

PROVENANCE

Count Francesco Tomini, Milan (as Lorenzo Lotto);
Count Guglielmo Lochis (1789–1859), Bergamo, by 1833 (as Lorenzo Lotto);
By descent to Count Carlo Lochis (1843–1899), Bergamo (as Lorenzo Lotto);
With Raffaella Pinti (1826–1881), London, by 1874 (consigned by the above);
With Frank T. Sabin, London;
By whom anonymously sold, London, Sotheby's, 18 February 1953, lot 139, for £175 to Bellesi; Rita Bellesi, Florence, by 1955;
Private collection, Bergamo;
Giovanni Testori (1923–1993), Milan;

Private collection, Milan, by 1962;
With Van Diemen–Lilienfeld Galleries, New York;
Private collection.

LITERATURE

F. Heinemann, *Giovanni Bellini e i Belliniani*, Venice 1962, vol. I, p. 140, under cat. no. S. 328;
P. Zampetti, 'Andrea Previtali', in *I Pittori Bergamaschi, Il Cinquecento*, vol. I, Bergamo 1980, p. 137, under cat. no. 53;
G. Brambilla Ranise, *La raccolta dimezzata: Storia della dispersione della pinacoteca di Guglielmo Lochis (1789-1859)*, Bergamo 2007, pp. 69–72, cat. no. 2B, reproduced p. 71, fig. 2B.

This idyllic pastoral landscape with the Holy Family resting in the foreground was first attributed to Previtali by Giovanni Morelli in 1865.¹ A related composition by Previtali, but with some small differences, is in the collection of Lord Faringdon, at Buscot Park.² Both the Buscot Park picture and the present version were in the collection of the Counts Lochis, Bergamo, until their sale in 1874 (see *Provenance*).

The Buscot Park canvas does not include the charming distant view that we see to the left of the present picture, nor the cow grazing in the foreground. It too features a tower in the landscape at the right, but this slender *campanile* is instead an imposing square medieval tower. Heinemann dates the Buscot Park picture to 1510,³ although Zampetti (see *Literature*), in noting Previtali's debt to Lorenzo Lotto, believes it to be marginally later; all agree that the present canvas post-dates the Buscot Park picture and was likely executed around 1523.⁴

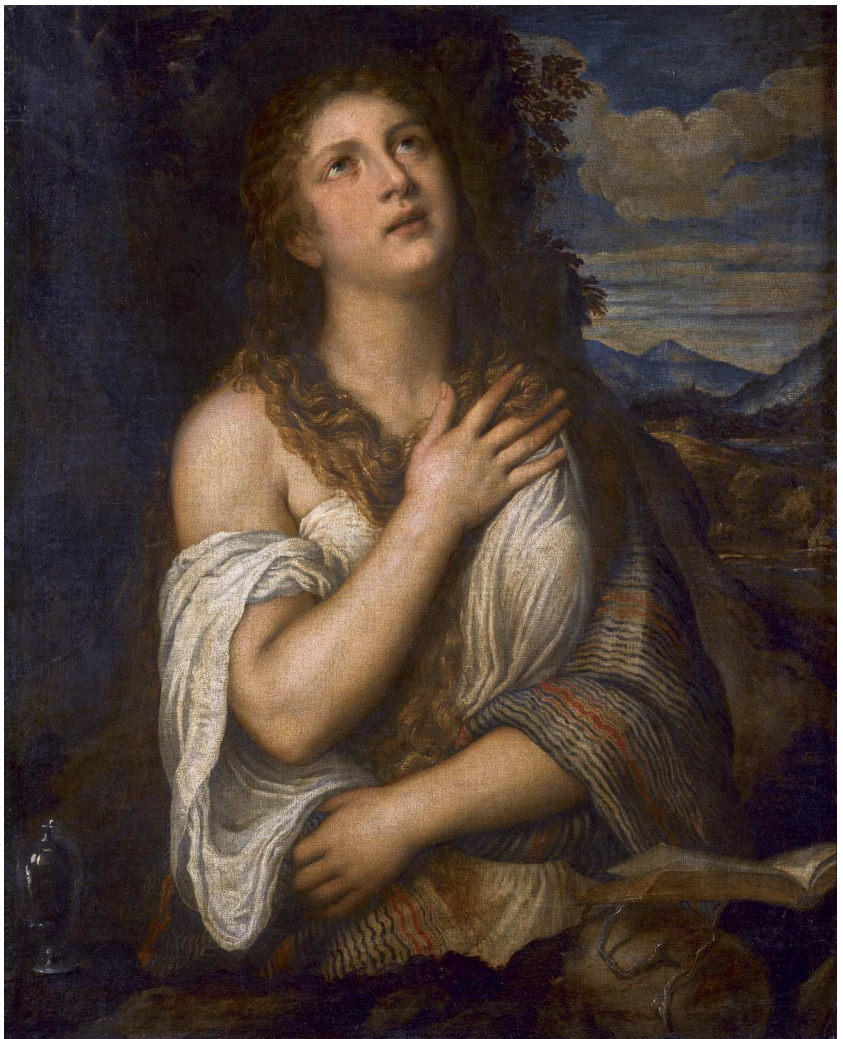
¹ See Brambilla Ranise 2007, p. 70.

² Zampetti 1980, p. 137, cat. no. 53, reproduced p. 156, fig. 3.

³ Heinemann 1962, p. 140.

⁴ Zampetti 1980, p. 137.

£ 30,000-50,000
€ 34,200-57,000 US\$ 40,700-68,000



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WORKSHOP OF TIZIANO VECELLIO, CALLED TITIAN

Pieve di Cadore circa 1485/90 (?) - 1576 Venice

The Penitent Magdalen

oil on canvas

104 x 84.1 cm.; 41 x 33³/₈ in.

PROVENANCE

Private collection, France, since the 19th century;
Anonymous sale, Mayenne, Pascal Blouet, 28
March 2005, lot 90 (as Attributed to Titian).

One of Titian's most successful and popular
compositions, the artist and his studio produced
a number of versions of *The Penitent Magdalen*
from the 1530s onwards, with variations in
the landscape, drapery and, to some extent,
expression. In the way that the Magdalen is
covered by her white drapery and framed entirely

by the rocky cliff behind her, which extends to
the top of the composition, the present work
is closest in conception to Titian's autograph
painting produced in circa 1566–67 for Cardinal
Alessandro Farnese.¹ The landscape to the right
bears most resemblance to Cornelis Cort's
engraving in reverse, dated 1566,² which includes
the house and trees on the banks of a river, but
omits the tall tree found in many other versions,
including the Farnese painting and that in the
Hermitage, datable to around the mid-1560s.³

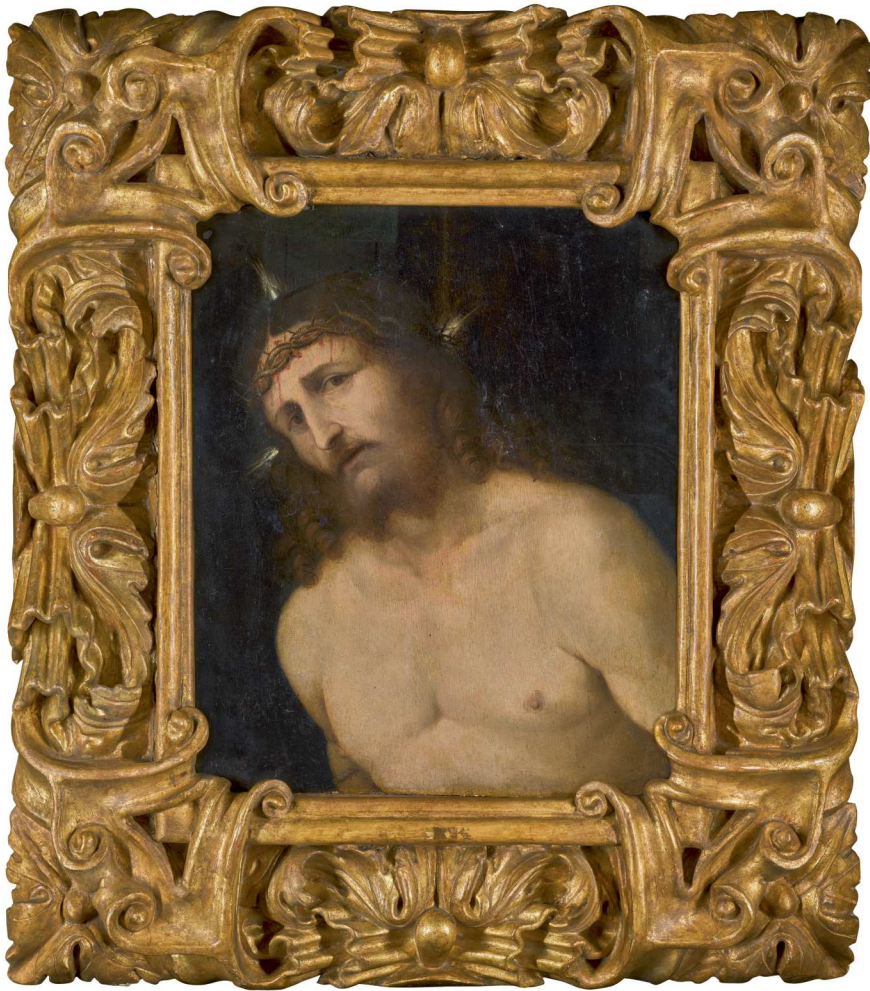
X-ray images of the present work reveal
that several adjustments were made to the
composition: the position of the Magdalen's
head has been altered, and so have her eyes; her
mouth appears originally to have been closed; the
little finger on her left hand has moved slightly;
and the formation of the cliff and the clouds is
also slightly different.

¹ Today in Naples, Museo Nazionale di Capodimonte; see
P. Joannides, 'An attempt to situate Titian's paintings of
the *Penitent Magdalen* in some kind of order', in *artibus et
historiae*, no. 73, 2016, p. 185, reproduced in colour p. 184,
fig. 28.

² For example, San Francisco, Fine Arts Museums, inv. no.
1963.30.36754; see Joannides 2016, p. 185, reproduced fig.
29.

³ St. Petersburg, State Hermitage; see Joannides 2016, p. 177,
reproduced in colour p. 181, fig. 24.

£ 60,000-80,000
€ 68,500-91,500 US\$ 81,500-109,000



VENETIAN SCHOOL, EARLY 16TH CENTURY

Ecce Homo

oil on panel
47.6 x 39.1 cm.; 18¾ x 15⅜ in.

PROVENANCE

Probably in the collection of the Dukes of Mantua; Probably acquired from the above, via the dealer Santi Rota, in 1724 by Field Marshal, Count Johann Matthias von der Schulenburg (1661–1747), and certainly in his collection by 1736; Sent by the above to his residence in Berlin, 12 September 1736; By descent to his nephew, Adolph Friedrich von der Schulenburg; Thence by descent until sold, London, Sotheby's, 12 December 1984, lot 22 (as Circle of Girolamo Romano).

LITERATURE

Probably *Niedersächsisches Staatsarchiv, Dep. 82, Abt. III, no. 19* (inventory accompanying the sale and purchase agreement of 1724 between Santi Rota and Johann Matthias von der Schulenburg);

Specificazione de Quadri spediti in Germania. Prima spedizione 12 7bre 1736 ('Pordenon. 1. Quadro rap^{to} Christo alla colonna. Costo: 20. Stima de Professori: 150'); *Inventaire de la Gallerie de Feu S. e. Mgr. le feldmarechal Comte de Schulenburg. Tableaux de f.c. à Berlin, circa 1750*, no. 39 ('Titian ou Pordinon. 1. Tableau en planche, représ. Jesus Christ à la colonne en demi figure'); Probably A. Binion, 'From Schulenburg's Gallery and Records', in *The Burlington Magazine*, vol. CXII, May 1970, p. 297 ('1 XPO coronato di spine in tavola di Tiziano'); A. Binion, *La Galleria scomparsa del maresciallo von der Schulenburg*, Milan 1990, pp. 262 and 275, no. 39.

For 250 years or more this painting was in the collection of the Counts von Schulenburg. It was acquired, along with the vast majority of the collection, by Field Marshal, Count Johann Matthias von der Schulenburg, probably in 1724 as one of eighty-eight paintings bought directly from the Dukes of Mantua.¹

Johann Matthias settled in Venice in 1718. He had served the Serenissima as Fieldmarshal in their campaigns against the Ottoman Empire and, having driven their armies away from the

island of Corfu, he was declared the saviour of the Republic, was commemorated by a statue, and was awarded a pension of 5,000 ducats a year. From 1724 he put together one of the great collections of his time and he was also perhaps the most prolific patron of Venetian painters of the eighteenth century, employing artists such as Piazzetta (who also compiled his 1739 inventory of pictures at the Palazzo Loredan, his residence in Venice), both Francesco and Gian Antonio Guardi, Canaletto and many others. His ultimate aim was to amass the largest and greatest collection of pictures in Germany, at the palace in Berlin built by his nephew Adolph Friedrich, and he thus sent many shipments north from Venice in the years 1736–40, the first of which included the present work.

¹ See catalogue note at sothebys.com for further details of the possible identification of the present lot in the Dukes of Mantua 1724 sale list.

£ 30,000-50,000
€ 34,200-57,000 US\$ 40,700-68,000



115

VENETIAN SCHOOL, 16TH
CENTURY

Portrait of a gentleman

oil on canvas
102.5 x 90.8 cm.; 40³/₈ x 35³/₄ in.

‡ £ 50,000-70,000
€ 57,000-80,000 US\$ 68,000-95,000

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

BERNARDINO DE' CONTI

Pavia 1470 - circa 1523

Portrait of a lady of the Trivulzio family

inscribed with symbols and 'ANO 37' (lower edge)
oil on panel
108 x 76.2 cm.; 42½ x 30 in.

PROVENANCE

Private collection, Frankfurt, by 1949;
(Possibly) with T. P. Grange, London, 1955;
With French & Co., New York, 1957;
Acquired there or shortly after by the father of
the present owner;
Thence by descent.

LITERATURE

W. Suida, in *Leonardo da Vinci Loan Exhibition*,
exh. cat., Los Angeles 1949, p. 93, under cat. no.
44;
Interior Design, September 1957, p. 201,
reproduced;
P. Trutty-Coohill, *Studies in the School of
Leonardo da Vinci: Paintings in Public Collections
in the United States with a Chronology of
the Activity of Leonardo and his Pupils and
a Catalogue of Auction Sales*, doctoral diss.,
Pennsylvania State University, August 1982, pp.
136 and 139, cat. no. 6;
M.T. Fiorio, 'Per il ritratto lombardo: Bernardino
de' Conti', in *Arte Lombarda*, LXVIII/LXIX, 1984,
p. 51, under cat. no. 45.

Bernardino de' Conti was one of the leading portrait painters in Milan at the end of the fifteenth and beginning of the sixteenth centuries, and numbered many of the city's most prominent families among his patrons. This painting is one of a group of portraits showing sitters at three-quarter length against distinctive striped backgrounds, some of which have associations with the noble Milanese family of Trivulzio. These include a portrait of the famous *condottiere* Gian Giacomo Trivulzio, still in the family collection, which is inscribed with the identity of the sitter, and which can be dated to 1518. A second *Portrait of a Gentleman*, which is in the Detroit Institute of Arts and can perhaps be dated to 1520 from its inscription, has also been attributed to Bernardino. That painting was first recorded in the collections of Princess Mathilde Bonaparte (1820–1904), the niece of Napoleon, where it was traditionally (?) described as 'Prince Trivulzio', but there is no other support for this identification other than the similarity of style with the portrait of Gian Giacomo Trivulzio. Because of its similar dimensions, it has been claimed that the present portrait is a pendant to that in Detroit, but it was not included in the Bonaparte sale in Paris in 1904, and this must therefore remain conjectural. A better candidate would be the last portrait in the group, another *Portrait of a Gentleman* sold Florence, Pandolfini, 16 May 2017, lot 66. This is also on panel of a very similar size (108 x 77.5 cm.) and shares the same inscription and symbols along the lower edge of the picture as the present lot.

The distinctive heraldic stripes in the background here and their recurrence in each of these latter three portraits may well indicate a common family origin or commission. However, although there is no doubt that Bernardino had maintained strong connections with the Trivulzio family ever since he painted the portrait of *Castellano Trivulzio* in 1505 (New York, Brooklyn Art Museum), the colours here are not theirs.¹ The use of profile in Castellano's likeness, which Bernardino used in many of his portraits up to this date, suggests that he was most probably trained in the workshop of Ambrogio de Predis (circa 1455 – after 1508), whose official portraits were painted in a very similar vein. By contrast, the more naturalistic pose used here shows the painter's response to the new courtly three-quarter length patterns emerging in both France and Lombardy a decade later.²

The earliest recorded owner of this painting, Princess Mathilde Bonaparte (1820–1904), was the daughter of Jérôme Bonaparte, King of Westphalia and niece of Napoleon Bonaparte.

¹ Trutty-Coohill 1982, p. 136.

² See K. Oberhuber, 'Raphael and the state portrait', in *The Burlington Magazine*, vol. CXIII, 1971, pp. 442–43.

‡ £ 30,000-40,000
€ 34,200-45,600 US\$ 40,700-54,500





117



118

117

PROPERTY FROM A SPANISH PRIVATE COLLECTION

NICOLÁS FALCÓ

active in Valencia at the end of the 15th century and in the early 16th century

The Adoration of the Magi

oil on pine panel
59.5 x 47 cm.; 23½ x 18½ in.

PROVENANCE

Private collection, Madrid, by 2004;
Anonymous sale, Seville, Isbilya, 25–26 April 2017, lot 129 (for 50,000 Euros).

EXHIBITED

Las Palmas de Gran Canaria, Catedral Santa Ana,
La Huella y la Senda, 30 January – 3 May 2004,
no. 4.A.1.1.a.1.

LITERATURE

J. Lavandera López and J. Fernando Cova del Pino, *La Huella y la Senda*, exh. cat., Canarias 2003, pp. 320–21, cat. no. 4.A.1.1.a.1, reproduced p. 321 (as by Maestro de Martínez, Valencia, active end of 15th century – beginning 16th century).

£ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700

118

PROPERTY FROM A PRIVATE COLLECTION

PORTUGUESE SCHOOL, 16TH CENTURY

The Meeting at the Golden Gate

oil on oak panel
106.2 x 89.2 cm.; 41¾ x 35½ in.

± £ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,400



119

119

FRANCISCO RIBALTA

Solsona circa 1565 - 1628 Valencia

Christ carrying the cross

oil on pine panel
81.5 x 63 cm.; 32 $\frac{1}{8}$ x 24 $\frac{3}{4}$ in.

This dramatic panel by Ribalta is one of several of the Valencian master's copies after Sebastiano del Piombo's *Christ Carrying the Cross* in the Museo del Prado, Madrid.¹ Sebastiano completed his influential canvas in Rome around 1516 for the Valencian ambassador to Rome, Jerónimo Vich y Valterra. In 1521, Vich brought the painting home with him to Valencia, and it remained in

his family's ancestral home where it seems likely Ribalta had the opportunity to have studied it. Sebastiano's canvas was in the Vich collection in Valencia until 1656, when it was gifted to King Philip IV.

We are grateful to José Gómez Frechina who, upon inspection of the painting in person, has endorsed the attribution to Ribalta.

¹ Inv. no. P000345; see J.M Ortega Calderon, *Todo El Prado*, Madrid 1996, reproduced p. 349, fig. 971.

£ 30,000-40,000
€ 34,200-45,600 US\$ 40,700-54,500



120

120

**NORTHERN
NETHERLANDISH SCHOOL,
EARLY 16TH CENTURY**

Double portrait of a husband and wife

inscribed on the reverse: *HENDRIK.v.
MELISSANT./ FLORISZOOM OBIT A^o 1520/ BEG:
TE SCHIEDAM EN ZUSTER*

oil on oak panel, charged with an arms of the
Melissant family
24 x 43 cm.; 9½ x 16¾ in.

£ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,400

121

**FOLLOWER OF ROGIER VAN
DER WEYDEN, SECOND
QUARTER OF THE 16TH
CENTURY**

Virgin and Child

oil on oak panel
52.8 x 34.7 cm.; 16¾ x 13¾ in.

PROVENANCE

Baron de Brouwer;
His sale, Brussels, Palais des Beaux-Arts, 6
October 1947, lot 75.

This Madonna and Child is closest in composition, and in the physiognomy of the protagonists, to Rogier's *Virgin and Child* in the Musée des Beaux-Arts, Tournai,¹ and to the painting of the same subject recorded as possibly in the collection of Dr. Springer, Berlin.²

¹ M.J. Friedländer, *Rogier van der Weyden and the Master of Flémalle*, vol. II, Leiden 1967, p. 66, cat. no. 29, reproduced pl. 50.

² Friedländer 1967, p. 85, cat. no. 110a, reproduced pl. 122.

£ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700





122

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

SWABIAN SCHOOL, LATE 15TH CENTURY

The Prophet Moses; the Prophet Isaiah

a pair, both oil and gold on panel, marouflaged
the former: 49.2 x 34.1 cm.; 19³/₈ x 13³/₈ in.
the latter: 52.8 x 34.7 cm.; 20⁷/₈ x 13³/₄ in.
(2)

PROVENANCE

Anonymous sale ('The Property of a Continental Collector'), London, Christie's, 9 July 1982, lot 98 (as Circle of Ivo and Hans Strigel the Younger).

‡ £ 40,000-60,000
€ 45,600-68,500 US\$ 54,500-81,500



123

PROPERTY FROM A PRIVATE COLLECTION

DANUBE SCHOOL, LATE 15TH CENTURY

The Virgin worshipping in the Temple

oil on pine panel
44.5 x 47.9 cm.; 17¹/₂ x 18⁷/₈ in.

‡ £ 8,000-12,000
€ 9,200-13,700 US\$ 10,900-16,300



PROPERTY FROM A SPANISH PRIVATE COLLECTION

SCHOOL OF BRUGES, CIRCA 1530-40

A Triptych:

Central panel: The Assumption of the Virgin

Wings: The Annunciation and The Adoration of the Magi (recto) with Saints Sebastian and Anne holding the Virgin and Child *en grisaille* (verso)

oil on oak panel, arched tops
central panel (painted surface):
78.5 x 51 cm.; 30 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in.
wings (painted surface):
78.5 x 22 cm.; 20 $\frac{1}{8}$ x 8 $\frac{5}{8}$ in.

PROVENANCE

Don Félix Fernández Valdés (d. 1975), Bilbao; Thence by descent to the present owner.

Hitherto unrecorded, this highly detailed triptych was almost certainly painted in Bruges in the southern Netherlands in the first half of the sixteenth century, for its author was clearly familiar with the work of that city's most famous painters of this period, Gerard David (1460–1523) and his pupil Adriaen Isenbrant (1490–1551). The overall design of the central panel here is, for example, clearly related to the *Triptych of the Assumption of the Virgin* today in the Musée de Cluny in Paris, which was probably painted

by Isenbrant to a design by David, although the latter's participation is not excluded by some scholars.¹ Here the painter has changed the design, leaving only the Holy Trinity within the colourful mandorla, and has brought the Virgin Mary and four attendant angels closer and into the physical space above the apostles. The clarity that this brings to the composition and the subject matter epitomises David's sense of design, and stands in marked contrast with more mystical renderings of the subject, such as the Bruges Master of the Saint Lucy Legend's spectacular *Mary, Queen of Heaven* of around 1485–1500 in the National Gallery of Art in Washington.

The beautiful open landscape which helps bind the scene is typical of Isenbrant's work, and may be paralleled, for example, in his *Virgin and Child and saints in a landscape* today in the Alte Pinakothek in Munich.² The figures in the present triptych, however, lack both the distinctive *sfumato* modelling that is so characteristic of Isenbrant's work, and the monumentality and sympathy for individual character that is so in evidence in the Cluny altarpiece. Their style combines a number of different strands of influence within the Bruges school, from the work of Jan Provoost (1462–1525) and Gerard David to that of Isenbrant and to a lesser extent the Lombard Ambrosius Benson (c.1495–1550) who became a Master in Bruges in 1519. The design seems also to have influenced the Antwerp painter Marcellus Coffermans (1520–75), whose own signed *Assumption of the Virgin* of 1562 in the Art Institute of Chicago echoes many of its features.

The subject of the Assumption of the Virgin Mary is taken not from scripture, but from Jacobus da Voragine's *Golden Legend*, the most important of the texts that appeared with the cult of the Virgin in the thirteenth century. This recounts the apocryphal story of how Christ came to the Apostles as they sat beside the Virgin's tomb, together with St. Michael who brought and restored Mary's soul to her body: 'And anon the soul came again to the body of Mary, and issued gloriously out of the tomb, and thus was received in the heavenly chamber, and a great company of angels with her.'

Don Félix Fernández Valdés was a passionate art collector, and assembled one of the finest collections of Old Master paintings in Spain during the mid-20th century, which was housed at his home in Gran Via in Bilbao in northern Spain. Among his acquisitions were Murillo's *Saint Joseph and the Christ Child* sold in these Rooms on 4 December 2013, and Francisco de Zurbarán's *Saint Anthony Abbot*, today in the Fondo Cultural Villar Mir Collection in Madrid.

¹ P. Lorentz, 'Adrien Isenbrant (et Gérard?): le triptyque de l'Assomption de la Vierge', in *Revue du Louvre*, vol. 54, 2004, no. 5, pp. 16–18.

² M.J. Friedländer, *Early Netherlandish Painting*, vol. XI, Leyden and Brussels 1974, p. 88, no. 184, reproduced pl. 137.

£ 80,000-120,000
€ 91,500-137,000 US\$ 109,000-163,000



Fig. 1 External doors of present lot



THE PROPERTY OF A GERMAN PRIVATE COLLECTOR

CIRCLE OF THE MASTER OF THE HOUSEBOOK

The Annunciation

oil on panel
44.2 x 34.2 cm.; 17³/₈ x 13¹/₂ in.

PROVENANCE

Prince Joseph Clemens of Bavaria (1902–90), Munich;
Professor Friedrich Pauwels (1885–1980), Aachen, *circa* 1930;
Thence by descent.

LITERATURE

M. Schedl, *Tafelmalerei der Spätgotik am südlichen Mittelrhein*, Mainz 2016, pp. 247–48, 495–96, cat. no. 49, reproduced in colour fig. 92 (as Circle of the Master of the Housebook).

The Master of the Housebook, or Master of the Amsterdam Cabinet, was one of the leading artists working in Germany in the last decades of the fifteenth century, who pioneered the use of drypoint, and whose prints had a considerable influence on the work of Albrecht Dürer. His identity has probably been argued over more

than any other anonymous artist of this period. He derives his pseudonym from the so-called Medieval Housebook, an illustrated manuscript of 40 pen-and-ink drawings in a Swabian private collection, depicting scenes of late medieval courtly culture, and a group of 89 sacred and profane drypoints, most of which are in the print room of the Rijksmuseum, Amsterdam.

Though many names have been proposed, none has proven convincing enough to cast any light on the master's personality further than that he worked in the Middle Rhine area, most likely in Frankfurt-am-Main, and that he must have received commissions from both laymen and religious figures. The paintings attributed to him and his workshop are almost exclusively religious;¹ those most securely connected to the master are the panels of the Speyer *Passion* altarpiece, in which the figure types and underdrawing share close parallels with his graphic work of the 1480s.²

This little *Annunciation* may well once have formed part of a diptych or the wing of an altarpiece. Similarities with a number of paintings that have been given to the workshop of the Master of the Housebook and his circle suggest that the artist who painted this panel was familiar with his work and influence, and probably lived in the same place. Most comparable in conception

is the *Annunciation* panel in the Landesmuseum, Mainz, attributed to his workshop, *circa* 1500, which likewise depicts a vaulted room, the angel with peacock feather wings, and even the same tiled floor.³ Two panels also considered from the master's circle and of a similar date – possibly even by the same hand as the present work – represent Saint Margaret and Saint Michael; Margaret's lowered face, hooded eyelids and expression are very close to Mary's in the present scene, and Michael wears the same wreath around his long wavy hair.⁴ Schedl dates the present panel slightly later to *circa* 1505.

¹ The *Amorous Couple* in Gotha, Schloss Friedenstein, is the only secular painting attributed to the Master; see Schedl 2016, pp. 210–22 and 474–76, reproduced fig. 72.

² The *Crucifixion*, *Ecce Homo* and *Christ before Caiaphus*, Freiburg im Breisgau, Augustinermuseum, inv. nos 11531a–c; the *Resurrection*, Frankfurt-am-Main, Stadel, inv. no. SG 447; and *Christ washing the feet of the disciples* and *The Last Supper*, Berlin, Gemäldegalerie, inv. nos 2072–73; see Schedl 2016, pp. 176–81 and 454–57, cat. no. 30, reproduced figs 57 and 58.

³ Inv. no. 430; see Schedl 2016, pp. 186–92 and 459–62, cat. no. 31b, reproduced fig. 62.

⁴ Rottenburg am Neckar, Diözesanmuseum, inv. no. 2.49; see Schedl 2016, pp. 246–47 and 494–95, cat. no. 48, reproduced figs 90 and 91.

£ 40,000-60,000
€ 45,600-68,500 US\$ 54,500-81,500





126

GILLIS MOSTAERT

Hulst circa 1528/9 - 1598 Antwerp

A Triptych:

Central Panel: The Crucifixion

Left wing: Saint Andrew

Right wing: A kneeling male donor of the Escalera family

signed on the central panel at the lower left, on the shield: *MOSTART*;
the right hand wing with the coat of arm of the Escalera family and bearing inscription lower left: *1595 BRUSSELLA*

oil on panel

central panel: 39.2 x 27 cm.; 15½ x 10⅞ in.

wings: 44 x 14.2 cm.; 17⅞ x 5⅝ in.

The signed central panel by Mostaert, whilst painted in the Netherlands, was likely always destined for the export market. On its arrival in Spain, the wings featuring the donor, and most probably his patron saint, would have been made and assembled to flank Mostaert's central panel in the form of this small portable triptych.

A version of the present central panel (without the shaped top) was sold as one of a pair: its pendant representing *The Resurrection*.¹ It is noted in the sale catalogue that one of the pair was signed and dated 1586.

¹ Sold, London, Christie's, 13 July 1979, lot 57.

£ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500



127

THE PROPERTY OF A LADY

ATTRIBUTED TO WILLIAM LARKIN

active London 1580 - 1619

Portrait of a lady, half-length, wearing an elaborately embroidered waistcoat with red and yellow ribbons, lace collar and lace cap, holding a prayer book

oil on oak panel
68.5 x 49.6 cm.; 27 x 19½ in.

PROVENANCE

With Peter Wengraf, The Arcade Gallery, London;
From whom purchased in 1948 by the late
husband of the present owner.

This lady wears black jet bead earrings, looped and tied with black ribbon bows, designed to add emphasis to the shape of the sitter's face, in contrast to her skin tone and the white of her elaborate lace collar. The collar itself is a type of horizontal standing band, supported on a *supportasse*, of a type that was particularly fashionable from 1612. The lace contains floral and decorative motifs of birds, flowers and crowns, interspersed with unusual and distinctive silhouettes of dancing figures.

The sitter's elaborately decorated waistcoat is embellished with flowers and strawberries, the colours of which are picked up by the red and yellow ribbons which fasten it at the front.¹ The artist has used tiny diagonal strokes of yellow to suggest the gold braid of the branches, achieved in reality by a complicated double plaited braid

stitch using silver-gilt filé. It is also clear from this portrait how the embroidery was used to disguise the straight seam lines of the sleeves. Over this the lady wears a gown with blackwork embroidery and scalloped edges, trimmed with spangles – an early form of sequins, which were cut from sheets of gold or silver-gilt, often punched through off-centre so they would hang at angles and catch the light.

¹ An extant example of such a garment, richly embroidered, complete with ribbons and remarkably well-preserved, is in the Fashion Museum, Bath, inv. no. BATMC 1.13.132; see A. Reynolds, *In Fine Style. The art of Tudor and Stuart fashion*, London 2013, pp. 164–68, reproduced in colour.

£ 40,000-60,000
€ 45,600-68,500 US\$ 54,500-81,500



128

128

THE PROPERTY OF A LADY

ENGLISH SCHOOL, 1596

Double portrait of a gentleman and his wife, both half-length

dated upper centre: 15-96
oil on oak panel
62 x 76.8 cm.; 24³/₈ x 30¹/₄ in.

PROVENANCE

Captain Richard Neville, Butleigh Court, Glastonbury, Somerset;
By whom sold, London, Christie's, 5 April 1946, lot 45 (as by a Follower of Lucas de Heere), to The Arcade Gallery;
With Peter Wengraf, The Arcade Gallery, London;
From whom purchased in March 1947 by the late husband of the present owner.

EXHIBITED

London, Arcade Gallery, *Elizabethan Portraits*, 19 March – 19 April 1947, no. 12.

LITERATURE

Advertised in *The Burlington Magazine*, vol. LXXXIX, no. 528, March 1947;
G.M. Trevelyan, *Illustrated English Social History*, vol. I, London 1949, reproduced fig. 148.

This double portrait was formerly identified as William Cecil, Lord Burleigh (1520–98) and his second wife Mildred Cooke (1526–89). The lady wears a prominent pendant hung from a string of pearls, engraved with what appears to be a phoenix – the heraldic emblem of the Seymours, adopted by Elizabeth I – symbolic of Christ's Resurrection and, as always being born afresh from flames and ashes, uniqueness and survival in adversity.

£ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700

129

THE PROPERTY OF A LADY

CIRCLE OF ROBERT PEAKE

Portrait of a lady, three-quarter length, wearing an embroidered waistcoat, with lace collar and cuffs

dated upper left: · 1607 ·
oil on canvas
98.4 x 76.7 cm.; 38³/₄ x 30¹/₄ in.

PROVENANCE

With Hotspur Gallery, Richmond, London 1943;
With Peter Wengraf, The Arcade Gallery, London, by 1947;
From whom purchased in 1948 by the late husband of the present owner.

EXHIBITED

London, Arcade Gallery, *Elizabethan Portraits*, 19 March – 19 April 1947, no. 17.

The sitter wears an impressive necklace formed of spherical and egg-shaped links, which are possibly made out of crystal. Those that are egg-shaped may be hollow, and would possibly have contained pomanders or aromatic substances to scent foul air and protect against infections. She also wears black jet bead bracelets, worn to emphasise the desirable whiteness of the lady's skin by contrast. Her embroidered waistcoat is depicted accurately with triangular gores around the waistline, but the large pattern repeat of red foliage in her skirt, underneath a very fine linen or silk, is probably fictional.

£ 40,000-60,000
€ 45,600-68,500 US\$ 54,500-81,500

1607



PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

CIRCLE OF PIETER BRUEGHEL THE YOUNGER

Winter landscape with a bird trap

oil on oak panel
38.5 x 57.2 cm.; 15¹/₈ x 22¹/₂ in.

LITERATURE

P. Fraiture, *Les supports de peintures en bois dans les anciens Pays-Bas méridionaux de 1450 à 1650: analyses dendrochronologiques et archéologiques*, doctoral diss., University of Liège 2007, vol. II, pp. 205–06;

C. Currie and D. Allart, *The Brueg[H]el Phenomenon. Paintings by Pieter Bruegel the Elder and Pieter Bruegel the Younger with a Special Focus on Technique and Copying Practice*, Brussels 2012, vol. II, p. 513, reproduced in colour pp. 514–15, figs 334a–d (as the work of an anonymous Antwerp artist).

Based ultimately on Pieter Bruegel the Elder's signed and dated painting of 1565,¹ this panel was executed by a contemporary of Pieter Bruegel the Younger, who appears to have been working outside the Younger's prolific workshop. Dendrochronological analysis undertaken in 2002 provides a *terminus post quem* of 1593 for the manufacture of the Baltic oak panel, and its likely usage date is probably around a decade later, when Pieter Bruegel the Younger himself was starting to make copies of his father's design.²

Though a seemingly faithful reproduction of the Bruegel design, technical examination shows that the full underdrawing beneath the paint surface is more sketchy than one would expect from Pieter Bruegel the Younger, and omissions (such as the absence of birds flying in the centre of the sky) and individual motifs do not correspond with identical positions in the Younger's work. This version thus cannot have been based on the cartoon known to have been in use in the Bruegel workshop, but was more likely executed following one of the Younger's finished versions by eye.³

¹ Oil on oak panel. 37 x 55.4 cm.; Brussels, Royal Museums of Fine Arts, inv. no. 8724; see Currie and Allart 2012, p. 485, reproduced in colour p. 484.

² See Fraiture 2007, pp. 205–06.

³ See Currie and Allart 2012, pp. 484ff.

£ 80,000-120,000
€ 91,500-137,000 US\$ 109,000-163,000



PROPERTY FROM AN IMPORTANT BELGIAN COLLECTION

PIETER BRUEGHEL THE YOUNGER

Brussels 1564 - 1637/8 Antwerp

'The Quarrelsome Housewife',
or 'The Scolding Woman and the
Cackling Hen'

signed lower right: *P. BRUEGHEL*
oil on oak panel, circular
diameter: 16.5 cm.; 6½ in.

PROVENANCE

Philippe Vanderlinden, Brasschaat, acquired in the 1950s;

Thence by descent to the present owner.

Pieter Brueghel painted a large number of roundels on this scale depicting Flemish proverbs. Passed down within the collection of the same family during the 20th century, this panel has never been published, and indeed is the first known painted example of this particular subject, otherwise found only in Jan Wierix's print of circa 1568, after a presumed lost painting or drawing by Pieter Bruegel the Elder.¹

Although some of the meanings of the Bruegel proverbs remain unclear to modern audiences, this image conveys a rather more blatant message – it depicts the old Flemish saying: 'T is 't huys geheel verdraeyt, waer t'haentje zwygt en 't hintje kraeyt' ('the home is in turmoil when the rooster is silent and the hen crows'). The crowing hen mirrors the wife, while the man (and the rooster beside him) appear to endeavour

to ignore her. A monkey – symbolic of vice, lust and general debasement – crouches in the background, ready to cause havoc.

Brueghel the Younger is known to have worked from his father's drawings and to have made detailed drawings of his father's works himself, which he and his studio would follow. The *Outdoor Wedding Dance*, formerly in the Coppée collection, for example, employs a combination of tracing and free-hand drawing.³ Infra-red reflectography reveals that the present composition was indeed also traced (pinprick marks along many of the lines indicate pouncing), with additional underdrawing consistent with that of the Brueghel workshop (fig. 1).

¹ See, for example, the engraving in the Metropolitan Museum, New York, inv. no. 46.21(23); see M. Sellink (ed.), *Pieter Bruegel the Elder. The New Hollstein*, Ouderkerk aan den IJssel 2006, p. 166, cat. no. A7, reproduced p. 170. Klaus Ertz included Wierix's engraving of this subject for the sake of completion in his monograph on Pieter Bruegel the Younger, but stated that he knew no related works by the artist (see K. Ertz, *Brueghel der Jüngere*, Lingen 1988/2000, vol. 1, p. 114).

² Wierix's engraving contains the quatrain: *Femme qui tanse sans raison / Ne fait quenuy a la maison* ('A woman who nags without reason doesn't do anything but make trouble at home'). Around the edge of the roundel is engraved, in Flemish: *Een leeckende dack, ende een roockende schouwe, Ja daer de simme aenden heijrt sit en siet, Een craijende hinne, een kijfachtige vrouwe, Is ongheluck in Huijs ja quellinge en verriet*. ('A leaking roof and a smoking chimney, yes, where the monkey sits at the hearth and looks around. A crowing hen, a scolding woman means bad luck in the house, yes, trouble and grief').

³ Sold London, Sotheby's, 9 July 2014, lot 12, for £1,538,500.

£ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000



Fig. 1 Infra-red reflectogram of the present lot



actual size



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PROPERTY FROM A BELGIAN PRIVATE COLLECTION

PIETER BINOIT

Cologne 1590/3-1632 Hanau

Still life with a basket of peaches, grapes, snail shells, medlars and dead game, all arranged beneath an open window

remains of signature and date lower right
oil on oak panel
58.3 x 87 cm.; 23 x 34¼ in.

PROVENANCE

Possibly Freiherr von Fürstenberg, Bamberg, before 1931;
Possibly V.J. Mayring, Nuremberg, 1959;
Anonymous sale, London, Sotheby's, 13 December 1978, lot 39;
Where acquired by the late owner.

EXHIBITED

Cologne, Josef Haubrich-Kunsthalle, *Wahre Wunder – Sammler und Sammlungen im Rheinland*, November 2000 – February 2001, no. C7.

LITERATURE

Possibly G. Bott, 'Stillebenmalerei des 17. Jahrhunderts, Isaak Soreau, Pieter Binoit,' in *Kunst in Hessen und am Mittelrhein*, vol. 1 and 2, cat. no. 25;
E. Greindl, *Les Peintres Flamands de Nature Morte au XVIIe Siècle*, Sterrebeek 1983, p. 338, cat. no. 30;
G. Bott, *Die Stillebenmaler Soreau, Binoit, Codino und Marrell in Hanau und Frankfurt*, Hanau 2001, p. 206, cat. no. WV.B.32, reproduced, and possibly also cat. no. WV.B.31, reproduced.

In his 2001 catalogue Bott includes two images of apparently the same painting (cat. nos WV.B.31 and WV.B.32). He seems to have known them each only on the basis of the rather poor old photographs he reproduces, so found it impossible to ascertain whether they were in fact different, or one and the same. He does provide different provenance and signature details for each work however, as well as giving an erroneous reference to Greindl's 1983 list for the former. What is certain is that this painting was sold at Sotheby's in 1978, and it is fairly certain, there being no apparent differences between it and either of the photographs reproduced, that it is identifiable with one or, more likely, both of the works published by Bott.

£ 25,000-35,000
€ 28,500-39,900 US\$ 34,000-47,500



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PROPERTY FROM A BELGIAN PRIVATE COLLECTION

GEORG FLEGEL

Olomouc 1566 - 1638 Frankfurt

Still life with birds, fruit and nuts

oil on canvas
48 x 56.7 cm.; 18⁷/₈ x 22³/₈ in.

PROVENANCE

Anonymous sale, Amsterdam, Glerum, 9 November 1998, lot 92 (as Follower of Flegel); With Galerie Neuse, Bremen, March 1999; Anonymous sale, Vienna, Dorotheum, 7 April 2006, lot 181 (as Flegel); Where acquired by the late owner.

EXHIBITED

Frankfurt-am-Main, Städel Museum, 20 March – 17 August 2008; Basel, Kunstmuseum, 5 September 2008 – 4 January 2009, *The Magic of Things*, no. 33.

LITERATURE

A.-D. Ketelsen-Volkhardt, *Georg Flegel 1566–1638*, Munich and Berlin 2003, pp. 28, 65, 100 and 186–87, cat. no. 11, reproduced fig. 61 (as Flegel);

B. Brinkmann, in *The Magic of Things*, J. Sander (ed.), exh. cat., Frankfurt 2008, pp. 120–21, cat. no. 33, reproduced (as Flegel).

For a long time Georg Flegel was regarded exclusively as a painter of still lifes of food and laid tables. His flower still lifes became known only after World War II, and it is only recently that two even more idiosyncratic paintings, combining dead and living birds with fruit, vegetables, and other foods have been discovered, one of which is the present work, the other the painting sold in these Rooms, 4 July 1990, lot 15, for £335,500, now in the Museum der bildenden Künste, Leipzig (fig. 1).

¹ Inv. no. 3095; see H. Seifertová, *Museum der bildenden Künste Leipzig: Georg Flegel, Vögel, 1637*, Leipzig 2000, p. 8, reproduced in colour fig. 1.

£ 40,000-60,000
€ 45,600-68,500 US\$ 54,500-81,500



Fig. 1 Georg Flegel, *A Still life of birds, insects, fruit and nuts*, 1637, Sotheby's



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THE PROPERTY OF A LADY

SEBASTIAEN VRANCKX

Antwerp 1573 - 1647

Church interior, with figures performing the work of charity, burying the dead

oil on oak panel

64.9 x 49.1 cm.; 25½ x 19¾ in.

PROVENANCE

Mrs Löwenthal, Amsterdam (b. 1975);
 Confiscated from the above by Lippmann,
 Rosenthal & Co., Amsterdam after May 1940;
 Sold to Dr. Hans Schröder, Director of the
 Museum St. Annen, Lübeck in 1943 (inv. no.
 1943-37; as manner of Hendrick van Steenwijk);
 Returned by the above to the Netherlands in
 1947;

Stichting Nederlands Kunstbezit, The Hague
 (inv. no. 1478);
 Restituted to the descendants of Mrs. Löwenthal
 (Eric and Else Wolfenstein) circa 1950;
 By descent to the present owner.

‡ £ 25,000-35,000
 € 28,500-39,900 US\$ 34,000-47,500



135

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PROPERTY FROM A UK PRIVATE COLLECTION

ABEL GRIMMER

Antwerp circa 1570 - 1618/9

Interior of Antwerp cathedral, with figures worshipping and promenading

oil on oak panel
78.6 x 111.5 cm.; 31 x 43⁷/₈ in.

PROVENANCE

Major William Dalziel Mackenzie (1840–1928),
Fawley Court, Henley-on-Thames;
With Thomas Agnew & Sons, London;
With Leonard Koetser Gallery, London, March
1957 (when illustrated in *The London News*, 23
March 1957; as Pieter Neefs I and Frans Francken II);
With Arthur Tooth & Sons, from whom bought, 17
April 1957, by
William Urwick Goodbody (1883–1949),
Invergarry House, Invernesshire;
Thence by inheritance to his daughter, Jane
Young Nelson (1915–2011), Achnacloich, Connel,
Argyllshire;
Thence by inheritance.

EXHIBITED

London, Leonard Koetser Gallery, *Exhibition of
fine Dutch and Italian paintings*, 14 March – 12
April 1957, no. 9 (as Pieter Neefs I and Frans
Francken II).

This painting is one of the largest and most
ambitious of Grimmer's church interiors. Having
commenced his career following the example of
his father Jacob and Pieter Bruegel the Elder in
depicting country views, allegories and proverbs,
Abel Grimmer began painting church interiors
in 1595, inspired by the work of the pioneer in
this genre, Hendrick van Steenwijck, who was
also living in Antwerp until 1586. Very few of
Grimmer's interior scenes are signed and dated,
leading to many misattributions, as is the case
with the present work, previously believed to be
by Pieter Neefs I with figures by Frans Francken
II.

£ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000



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PROPERTY FROM A FLEMISH PRIVATE COLLECTION

PIETER PIETERSZ. THE YOUNGER

Haarlem 1578-1631 Amsterdam

Joseph distributing the harvest to the Egyptians and Benjamin being presented to his brother, the discovery of the silver cup in the sack of corn beyond

oil on oak panel
84 x 158 cm.; 33 x 62¼ in.

PROVENANCE

Anonymous sale, London, Christie's, 11 March 1983, lot 84, as one of a pair (as P. Aertsen); Anonymous sale, Paris, Drouot, 12 December 1989, lot 56, as one of a pair (as Pieter Aertsen); Anonymous sale, London, Phillips, 7 July 2007, lot 36 (as Nicolaes van Houy).

We are grateful to Peter van den Brink for identifying this as the work of Pieter Pietersz. the Younger, on inspection of images. This painting's pendant, with which it was offered in 1983 and 1989 (see *Provenance*), depicted *The Exodus of the Israelites from Egypt*.

Pieter Pietersz the Younger was the son of Pieter Pietersz., and the grandson of Pieter Aertsen, as well as the grandfather of Dirck Santvoort. His *Ecce Homo* in the Amsterdam Museum is signed with a trident and dated 1610.¹ Pieter Pietersz the Younger quoted his father and grandfather quite often, especially with regard to figure types, specific stances (the meandering form on the skirt of the man in front comes directly from Pieter Pietersz. the Elder) and architectural elements.

¹ Amsterdam Museum inv. no. A 40891; RKD no. 219176.

W £ 15,000-20,000
€ 17,100-22,800 US\$ 20,400-27,200



137

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ANTWERP SCHOOL, EARLY
16TH CENTURY

Saint Jerome

oil on oak panel
61.2 x 50.3 cm.; 24¹/₈ x 19³/₄ in.

‡ £ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700



138

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

JAN BREUGHEL THE YOUNGER

Antwerp 1601 - 1678

Allegory of War and Peace

oil on copper, laid onto panel
70 x 87.1 cm.; 27½ x 34⅛ in.

PROVENANCE

Generalkonsul Hans Klenk (1906–83), Mainz-Gonsenheim, by 1968.

EXHIBITED

Mainz, Kunstgeschichtlichen Institut der Johannes Gutenberg-Universität. *Werke alter Meister aus Privatbesitz*, 7 May – 30 June 1968, no. 12 (as Jan Brueghel the Elder).

LITERATURE

R. Hamann-MacLean, *Werke alter Meister aus Privatbesitz. Sammlung Hans Klenk, Mainz. Nachtrag Kritische Anmerkungen, Ergänzungen und Korrekturen*, Mainz 1969, p. 4, cat. no. 12 (as Circle of Jan Brueghel the Elder); K. Ertz, *Jan Breughel the Younger (1601-1678)*, Freren 1984, pp. 395–97, cat. no. 235, reproduced p. 396 (as 'probably produced toward the end of the 40s').

The iconographic meaning of this painting is unclear, interpreted variously as an Allegory of Peace and War or Spiritual and Worldly Wealth, or as a representation of the Sun, the zodiacal sign, Leo, or the month of August. Other versions of the composition (with differences in the details and figures) include two paintings on copper, both signed lower left, sold London, Christie's South Kensington, 31 October 2013, lot 13 (70 x 88.2 cm.) and Munich, Hampel, 30 June 2016, lot 766 (69.8 x 88.4 cm.).

£ 30,000-50,000
€ 34,200-57,000 US\$ 40,700-68,000



139

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PROPERTY FROM A PRIVATE COLLECTION

FOLLOWER OF JAN BRUEGHEL THE ELDER

Juno's arrival in Hades

oil on oak panel
69.5 x 109.7 cm.; 27¼ x 42¼ in.

PROVENANCE

Pieter van Huffel (1776–1837), Paris and Ghent;
Dr. Pons, Brussels, 1936;
Anonymous sale, Brussels, Giroux, 9 March 1951,
lot 210 (as Jan Brueghel the Elder);
Generalkonsul Hans Klenk (1906–83), Mainz-
Gonsenheim, by 1968;
On the art market, Munich, 1980–83.

EXHIBITED

Mainz, Kunstgeschichtlichen Institut der
Johannes Gutenberg-Universität, *Werke alter
Meister aus Privatbesitz*, 7 May – 30 June 1968,
no. 11 (as Jan Brueghel the Elder).

LITERATURE

R. Hamann-MacLean, *Werke alter Meister aus
Privatbesitz. Sammlung Hans Klenk, Mainz.
Nachtrag Kritische Anmerkungen, Ergänzungen
und Korrekturen*, Mainz 1969, pp. 3–4, cat. no. 11
(as Circle of Jan Brueghel the Elder);
K. Ertz, *Jan Bruegel die Ältere. Die Gemälde mit
kritischem Œuvrekatalog*, Cologne 1979, pp.
129–30, note 91 (as a follower of Jan Brueghel
the Elder);
K. Ertz, *Jan Breughel the Younger (1601–1678)*,
Freren 1984, pp. 65 and 305–06, cat. no. 134,
reproduced p. 305 (as 'a version by the artist's
own hand (?)', datable to circa 1650).

The figure of Juno here is lifted directly from Jan
Brueghel the Elder and Hans Rottenhammer's
rendition of this theme of circa 1598,¹ but most
other details – the burning buildings, the gallows,
the hellish creatures and the condemned figures
– are all the artist's own. Another version of
the present composition is in the Staatliche
Kunstsammlungen, Gemäldegalerie, Dresden,
also attributed to a follower of Jan Brueghel the
Elder.²

¹ Oil on copper, 25.5 x 35.5 cm.; Dresden, Staatliche
Kunstsammlungen, Gemäldegalerie, inv. no. 877; see K.
Ertz, *Jan Brueghel der Ältere (1568–1625). Kritischer Katalog
der Gemälde*, Lingen 2008, vol. II, pp. 751–52, cat. no. 371,
reproduced in colour p. 753.

² Oil on oak panel, 37 x 48.5 cm., inv. no. 913; see Ertz 1984, p.
306, cat. no. 135, reproduced.

‡ £ 40,000-60,000
€ 45,600-68,500 US\$ 54,500-81,500



140

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HANS ROTTENHAMMER THE ELDER

Munich 1564 - 1625 Augsburg

Madonna and Child with angels

oil on panel, unframed
39 x 29.2 cm.; 15³/₈ x 11¹/₂ in.

£ 8,000-12,000
€ 9,200-13,700 US\$ 10,900-16,300

141

ANTWERP SCHOOL, EARLY 17TH CENTURY

The Judgement of Paris

oil on copper
20.4 x 27.3 cm.; 8 x 10³/₄ in.

£ 8,000-12,000
€ 9,200-13,700 US\$ 10,900-16,300

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SOTHEBY'S

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THE PROPERTY OF A GENTLEMAN

CIRCLE OF JAN BREUGHEL THE YOUNGER

The Underworld

oil on oak panel
39.9 x 48.3 cm.; 15³/₄ x 19 in.

PROVENANCE

Daniël Hendrik Cevat (1913–90), Worthing, by 1968.

EXHIBITED

Leiden, Stedelijk Museum de Lakenhal, *Rondom Rembrandt: De verzameling Daan Cevat*, 11 April – 16 June 1968, no. 45.

LITERATURE

K. Bauch, *Der frühe Rembrandt und seine Zeit: Studien zur geschichtlichen Bedeutung seines Frühstils*, Berlin 1960, pp. 47 and 253, note 28, reproduced fig. 29 (as Jacob van Swanenburgh); M.L. Wurfbain and B. Haak, *Rondom Rembrandt: De verzameling Daan Cevat*, exh. cat., Leiden 1968, pp. 30–31, cat. no. 45, reproduced (as Jacob van Swanenburgh).

‡ £ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,400



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PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

GEORG FLEGEL

Olomouc 1566 - 1638 Frankfurt

Still life with fresh-water fish in a
large pail and a partridge

oil on oak panel, a fragment
35.2 x 38.3 cm.; 13⁷/₈ x 15¹/₈ in.

PROVENANCE

With Peter Karbstein, Düsseldorf, 1996;
On the art market, Frankfurt;
Anonymous sale, Zurich, Koller, 18 March 2008,
lot 3037 (as Circle of Flegel);
Where acquired by the late owner.

LITERATURE

A.-D. Ketelsen-Volkhardt, *Georg Flegel 1566–
1638*, Munich and Berlin 2003, pp. 224–25, cat.
no. 34, reproduced fig. 78.

This lot is sold with a signed certificate from
Ingvar Bergström dated 25 May 1993 endorsing
the attribution to Flegel.

£ 12,000-18,000
€ 13,700-20,500 US\$ 16,300-24,500



144

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PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

**AMBROSIUS BOSSCHAERT
THE YOUNGER**

Arnhemuiden 1609 - 1645 Utrecht

Still life with tulips and roses in a
glass vase

signed and dated lower right: *A. Bosschaert 1632*.
oil on copper, stamped with the coppersmith's
mark: *KW*

28.5 x 21.7 cm.; 11¼ x 8½ in.

PROVENANCE

With Robert Noortman Gallery, Maastricht and
London, 1998;
Private collection, Netherlands, by 1992.

£ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000



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PROPERTY FROM A PRIVATE COLLECTION

JACOB FOPPENS VAN ES

Antwerp 1596 - 1666

A still life with oysters, chestnuts, all on pewter plates, together with a peeled lemon, an orange and other items on a table

oil on oak panel, the reverse of the panel with the brand of the Antwerp panelmakers' Guild and the maker's mark of Michiel Vrient (active 1605-1637)

54.5 x 75 cm.; 21½ x 29½ in.

PROVENANCE

Anonymous sale, Amsterdam, Sotheby's, 13 May 2003, lot 19 (as Attributed to Jacob Foppens van Es).

We are grateful to Dr. Fred G. Meijer for endorsing the attribution to Jacob Foppens van Es and dating it to the 1630s.

† £ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,400



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THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

**ATTRIBUTED TO HENDRICK
CORNELISZ. VAN VLIET**

Delft 1611/12 - 1675

**Church interior with figures strolling
in the central nave**

bears signature on the base of the column lower
left: *Vliet*

oil on canvas

50.6 x 60.5 cm.; 19⁷/₈ x 23³/₄ in.

PROVENANCE

On the art market in Brussels, *circa* 1958–66;
Where acquired before 1966 by the father of the
present owner.

£ 15,000-20,000

€ 17,100-22,800 US\$ 20,400-27,200



147

THE PROPERTY OF A GENTLEMAN

HENDRIK VAN MINDERHOUT

Rotterdam 1632 - 1696 Antwerp

A harbour scene with a large flute, a small cargo ship, a kaag and other shipping moored, with an elegant couple and other figures in the foreground

bears signature lower right: *Hvan Minderhout*
oil on canvas

93 x 122.2 cm.; 36⁵/₈ x 48¹/₈ in.

PROVENANCE

Anonymous sale, Rotterdam, Van Marle, de Sille & Baan, 21 December 1955, lot 73;
Anonymous sale ('Property from a Deceased's Estate'), Amsterdam, Sotheby's, 18 May 2004, lot 25;
Where acquired by the present owner.

This early work, of which there are not many examples known, clearly shows Van Minderhout's Rotterdam roots, and can be dated to the early 1650s, when the painter was in his twenties. His earlier paintings show parades and views of the cities of Antwerp, Rotterdam or Amsterdam. Although the depicted view seems to be very close to that of the harbour of Amsterdam as seen from across the river IJ, this composition seems to be a *capriccio* view based on familiar topographical features of both Amsterdam and Antwerp.

‡ £ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700



148

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

DANIEL DE BLIECK

active in Middelburg 1648 - 1673

The interior of the Laurenskerk, Rotterdam, looking East

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

PROVENANCE

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

LITERATURE

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

De Blicck painted a number of views of the interior of the Laurenskerk. Variants of the present picture, taken from a similar viewpoint but with differences in the staffage, are in the Historisch Museum, Rotterdam, inv. 11002-A (on deposit from the Instituut Collectie Nederland, Amsterdam, in. NK1549; signed and dated 1695, oil on panel, 95.5 x 117.5cm);¹ Private collection, Brussels (indistinctly signed, oil on panel, 90.5 x 122.5cm);² and private collection, UK (signed, oil on panel, 89 x 123cm).³

¹ See B.G. Mailliet, *Intérieurs d'Églises. La peinture architecturale des écoles du Nord*, Wijnegem 2012, p. 223, cat. no. M-0271, reproduced.

² Mailliet 2012, p. 224, cat. no. M-0279, reproduced.

³ Mailliet 2012, p. 218, cat. no. M-0243, reproduced.

£ 50,000-70,000

€ 57,000-80,000 US\$ 68,000-95,000

THE PROPERTY OF A LADY

ISAAK SOREAU

Frankfurt-am-Main 1604 - in or after 1645

Still life with fruits and vegetables in a basketoil on oak panel
40.6 x 51.8 cm.; 16 x 20³/₈ in.**PROVENANCE**

Anonymous sale ('The Property of a Gentleman'), London, Sotheby's, 8 July 1992, lot 15 (as Jakob van Hulsdonck, with an additional attribution to Soreau by Fred G. Meijer);
 With Gallery Edel Ltd., London, by whom exhibited at TEFAF, Maastricht, March 1993 (as Soreau);
 With Galerie Virginie Pitchal, Paris, 1998 (as Soreau);
 Marie-Theres Schmitz-Eichhoff (1923–2015), Cologne, and thence by descent.

EXHIBITED

Frankfurt-am-Main, Städel Museum, 20 March – 17 August 2008; Basel, Kunstmuseum, 5 September 2008 – 4 January 2009, *The Magic of Things*, no. 30.

LITERATURE

G. Bott, *Die Stillebenmaler Soreau, Binoit, Codino und Marrell in Hanau und Frankfurt*, Hanau 2001, pp. 97–8, 102 and 187, cat. no. WV.IS.48, reproduced and in colour p. 110, fig. 91 (as Soreau);

G. Seelig, in *Das Flämische Stilleben 1550–1680*, C. Nitzze-Ertz and U. Kleinmann (eds), exh. cat., Lingen 2002, p. 256, under cat. no. 84, reproduced fig. 84a;

H. Ludwig, in *The Magic of Things*, J. Sander (ed.), exh. cat., Frankfurt 2008, pp. 112–13, cat. no. 30, reproduced in colour (as Soreau).

The son of Daniel Soreau (before 1565–1619), a wool merchant-turned-painter from Tournai in Flanders, Isaak was born in Hanau, a town close to Frankfurt, where his family had emigrated. Although he began his training in Hanau and is recorded there until 1626, it's likely that he spent the next decade or so in Antwerp.

Like so many of Soreau's still lifes, this painting bears the unmistakable influence of the Antwerp still-life painter Jacob van Hulsdonck (1582–1647) – during the artist's years in Antwerp, it is probable that he spent some time in Hulsdonck's studio. Although very few works by Soreau are

either signed or dated, the correspondence between the arrangement of fruit and vegetables in the basket and one of Soreau's rare signed paintings (Private Collection)¹ establishes this as a genuine work by the artist, as does its customary clarity of design. Soreau's group of works featuring baskets of fruit and vegetables also includes a painting in the Staatliches Museum, Schwerin (inv. no. G 1110). Indeed, Bott suspects that Soreau's limited repertoire of models was based on an economic strategy: 'Series of paintings recognisably in the painter's style became 'brand-name goods' and the artist's resulting reputation made the paintings more valuable.'²

This lot is sold with a signed certificate from Dr. Fred G. Meijer dated 28 June 2017 endorsing the attribution to Soreau.

¹ See Bott 2001, p. 187, cat. no. WV.IS.46, reproduced.

² See Bott 2001, p. 89.

£ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000





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PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

JORIS VAN SON

Antwerp 1623 - 1667

Still life of oysters, cherries, grapes,
citrus fruits and a glass *roemer* on a
partially draped wooden table

indistinctly signed on the ledge, lower left: J. [...]

oil on oak panel

28.3 x 39.8 cm.; 11 $\frac{1}{8}$ x 15 $\frac{5}{8}$ in.

PROVENANCE

With Noortman Master Paintings, London and
Maastricht;

From whom purchased by the present owner.

£ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,000



151

DAVID DE CONINCK

Antwerp circa 1644 - in or after 1701 Brussels

Still life with a peacock and monkey
in a wooded landscape

oil on canvas
142 x 190 cm.; 55 $\frac{7}{8}$ x 74 $\frac{3}{4}$ in.

We are grateful to Dr. Fred G. Meijer for endorsing
the attribution to David de Coninck on the basis
of a photograph.

W £ 50,000-70,000
€ 57,000-80,000 US\$ 68,000-95,000



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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

ALEXANDER KEIRINCX

Antwerp 1600 - 1652 Amsterdam

A wooded landscape with figures on the bank of a river, a windmill in the distance

signed lower right: ·A·KEIRRINCX· [...]

oil on oak panel, branded with the mark of the City of Antwerp panelmaker's Guild, and incised with the maker's mark of Guiliam Aertssens (active 1612–26)

54.4 x 88.5 cm.; 21³/₈ x 34⁷/₈ in.

PROVENANCE

Henricus van de Wetering (1850–1929), Utrecht, 1923.

This appears to be an early work by Keirincx, produced in Antwerp in the early 1620s, when his paintings were most indebted to Gillis van Coninxloo and David Vinckboons. The figures here were probably executed by another hand. This painting will be included in the forthcoming monograph on Alexander Keirincx by Dr. Ursula Härting, as cat. no. 67.

£ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700

153

HENDRIK FRANS VAN LINT, CALLED LO STUDIO

Antwerp 1684 - 1763 Rome

A pair of wooded landscapes with elegant riders

a pair, both oil on copper
each: 16 x 19.2 cm.; 6¹/₄ x 7¹/₂ in.
(2)

The group of riders in the latter painting is directly related to that in a painting by Philips Wouwerman of circa 1665, which was also engraved by Jean Moyreau in 1759.¹

¹ See B. Schumacher, *Philips Wouwerman: The Horse Painter of the Golden Age*, Doornspijk 2006, vol. I, p. 220, cat. no. A128, and vol. II, reproduced fig. 121.

£ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,400





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PROPERTY FROM THE COLLECTION OF
PROFESSOR EGBERT HAVERKAMP-BEGEMANN

JACOB GERRITSZ. CUYP

Dordrecht 1594 - 1652 (?)

Portrait of Jacob Trip (*circa* 1576–
1661), aged 74, half-length, wearing
a skullcap and a flat collar

inscribed, signed and dated, centre left: *Æ. tatis. 74 / J.G. / cūyp. fecit / j649* (JG in ligature)
oil on oak panel
73.8 x 59.5 cm.; 29 x 23³/₈ in.

PROVENANCE

Possibly Prince Demidoff (according to Heyligers; see *Literature*);
Richard Bayley (according to a label on the reverse, inscribed 'no. 49');
Charles L. Hutchinson (1854–1924), Chicago, by 1909;
By whom bequeathed on his death to the Art Institute of Chicago, inv. no. 25.707;
By whom sold, New York, Parke-Bernet, 2 March 1944, lot 68, for \$2,500 to William Kent;
Private collector, Tennessee;

By whom sold, New York, Parke-Bernet, 15 May 1946, lot 41, for \$1051 to Continental Gallery;
Colonel Capton Michael Paul (1901–80), Palm Beach;
By whose Estate sold, New York, Sotheby's, 17 January 1985, lot 62;
Where acquired by Professor Egbert Haverkamp-Begemann.

EXHIBITED

Seattle, *Alaska Yukon Pacific Exposition*, 1 June – 15 October 1909, no. A12 (as self-portrait of J.G. Cuyp).

LITERATURE

J.C. Heyligers, *Jacob Gerritsz Cuyp, Porträt-, Genre- und Historienmaler zu Dordrecht, 1594-1652*, doctoral diss., Rostock 1924, cat. no. 93;
The Art Institute of Chicago, *A guide to the paintings in the permanent collection*, Chicago 1932, p. 148, inv. no. 25.707;
A. Chong, *Aelbert Cuyp and the Meanings of Landscape*, doctoral diss., New York University, New York 1992, pp. 540–41, cat. no. JC 58;
S. Giepmans, in *Jacob Gerritsz. Cuyp (1594–1652)*, S. Paarlberg (ed.), exh. cat., Dordrecht 2002, p. 154, cat. no. 36, and p. 184, cat. no. 101, reproduced in colour p. 155.

This portrait is the earlier of two that Jacob Cuyp produced of the wealthy Dordrecht merchant Jacob Trip, along with pendant portraits of his wife, Margaretha de Geer (1583–1672).¹ Trip made his fortune through mining, manufacturing iron and trading in armaments, and Margaretha was likewise from a wealthy family. Jacob's other likeness of Trip is dated 1651,² and both must have provided the basis for his son Aelbert Cuyp's portrait of the sitter, dated 1652 (perhaps completing a commission originally given to his father).³ Pendant portraits of the couple were also painted by Nicolaes Maes, and in *circa* 1661 Rembrandt executed the grand, three-quarter-length portraits of the pair in their old age, today in the National Gallery, London.⁴

The present painting has the distinction of once having been the property of Charles L. Hutchinson, Founder and President of The Art Institute of Chicago; Colonel Capton Michael Paul, a Russian migrant to America who made his fortune in petroleum, and in whose house at Palm Beach this painting hung when President John F. Kennedy and his family spent the Christmases of 1961 and 1962 there; and latterly, Professor Egbert Haverkamp-Begemann, whose remarkable legacy in the field of Dutch and Flemish painting is perpetuated today through the generations of leading academics and curators that he taught.



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¹ Signed and dated 1649, Aix-en-Provence, Musée Granet; and signed and dated 1651, Amsterdam, Rijksmuseum, inv. no. A611; see, respectively, Paarlberg 2002, p. 156, under cat. no. 37, reproduced fig. 37b; and p. 158, cat. no. 38 and p. 184, cat. no. 104, reproduced in colour p. 159.

² Oil on panel, 73.5 x 59.5 cm.; Walter P. Leser, Denver – on loan to Denver Art Museum; see Paarlberg 2002, p. 156, under cat. no. 37 and p. 184, cat. no. 103, reproduced p. 156, fig. 37a.

³ Oil on panel, 65.5 x 57.5 cm.; private collection; see Paarlberg 2002, p. 156, cat. no. 37, reproduced in colour p. 157.

⁴ Inv. nos NG1674 and NG1675; see Paarlberg 2002, p. 154, under cat. no. 36, reproduced fig. 36b, and p. 158, under cat. no. 38, reproduced fig. 38b.

‡ £ 12,000-18,000
€ 13,700-20,500 US\$ 16,300-24,500

PROPERTY FROM THE DESCENDANTS OF
ADOLPHE STEIN

BARTHOLOMEUS BREENBERGH

Deventer 1598 - 1657 Amsterdam

Elijah and Rebecca at the well

signed lower right: *BBreenbergh*
oil on oak panel
27.6 x 37.3 cm.; 10⁷/₈ x 14³/₄ in.

PROVENANCE

Prince de Conti, Prince du Sang and Grand Prieur de France (1717–1776);
His posthumous sale, Paris, Pierre Remy, 8 April 1777, lot 355;
Anonymous sale, Paris, Galleria, 16 June 1967, lot 187, where purchased by Adolphe Stein;
Thence by descent to the present owner.

EXHIBITED

Basel, Kunstmuseum, *Im Lichte Hollands: Holländische Malerei des 17. Jahrhunderts aus den Sammlungen des Fürsten von Liechtenstein und aus Schweizer Besitz*, 14 June – 27 September 1987, no. 24;
On loan to Stuttgart, Staatsgalerie, 1992 – Spring 1998.

LITERATURE

M. Röthlisberger, *Bartolomeus Breenbergh: The Paintings*, Berlin 1981, p. 73, cat. no. 181, reproduced pl. 181;
P.H. Boerlin, *Im Lichte Hollands: Holländische Malerei des 17. Jahrhunderts aus den Sammlungen des Fürsten von Liechtenstein und aus Schweizer Besitz*, exh. cat., Zurich 1987, p. 100, cat. no. 24, reproduced p. 101.

‡ £ 30,000-50,000
€ 34,200-57,000 US\$ 40,700-68,000



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OLD MASTERS FROM THE VAN DEDEM COLLECTION

18TH CENTURY FOLLOWER OF JAN VAN DER HEYDEN

A capriccio view of the Oude Delft and the Gemeenlandshuis

dated lower centre: 1789
oil on oak panel
41.5 x 49.8 cm.; 16³/₈ x 19⁵/₈ in.

PROVENANCE

Baron E. de Beurnonville, Paris;
His sale, Paris, Pillet, 9 May 1881, lot 316, for 14,100 Francs to Sedelmeyer;
With Charles Sedelmeyer, Paris, 1898, no. 57;
M. Martin Rikoff, Paris;
His sale, Paris, Lair-Dubreuil, 4 December 1907, lot 9, for 30,000 Francs to Muller;

With Frederick Muller & Co., Amsterdam;
With Mark Ascher, London, before 1970;
Harold Samuel, Wych Cross;
His widow, Lady Samuel, Wych Cross;
By whose Estate sold, London, Sotheby's, 22 April 2009, lot 22, for £97,250;
Where purchased by Baron van dedem (all of the above as by Jan van der Heyden).

EXHIBITED

Paris, Sedelmeyer Gallery, *300 Paintings by Old Masters*, 1898, no. 57.

LITERATURE

T. von Frimmel, *Blätter für Gemäldekunde*, 2, Vienna 1908, p. 69;
C. Hofstede de Groot, *A catalogue raisonné...*, vol. VIII, London 1927, p. 346, cat. no. 56 (as with figures by Adriaen van de Velde);
H. Wagner, *Jan van der Heyden*, Amsterdam 1971, p. 74, cat. no. 34, reproduced p. 134;

P. Sutton, *Dutch and Flemish Seventeenth-Century paintings. The Harold Samuel Collection*, Cambridge 1992, pp. 83–84 (all of the above as by Jan van der Heyden).

This painting was long considered to be an unsigned work by Jan van der Heyden, and widely published as such, until a recent cleaning showed it to be substantially later, and revealed an original date: 1789. As the pioneer of Dutch seventeenth-century cityscape painting, a genre that was immensely popular in the eighteenth and early nineteenth centuries, Van der Heyden exerted a strong influence over subsequent architectural painters, who imitated his technique. One strong candidate for this painting is Hermanus Petrus Schouten (Amsterdam 1747–1822 Haarlem).

£ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,400



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OLD MASTERS FROM THE VAN DEDEM COLLECTION

JAN DE BEIJER

Aarau 1703 - 1780 Cleves

Amsterdam, the Nieuwe Kerk and the back of the Town Hall (Royal Palace) seen from the Nieuwezijds Voorburgwal

bears signature and date lower right:

J. Ouwater. Fecit/1776

oil on oak panel

42.7 x 57 cm.; 16¾ x 22½ in.



Fig.1 Jan de Beijer, *Amsterdam, the Nieuwe Kerk and the back of the Town Hall*, watercolour, Stadsarchief Amsterdam

PROVENANCE

W.J.R. Dreesmann, Amsterdam;

His sale, Amsterdam, Frederik Muller, 22–25 March 1960, lot 59 (as Isaak Ouwater) for 7.200 Florins;

With Gebr. Douwes, Amsterdam, March, 1997 (as Isaak Ouwater);

From whom purchased by Baron van Dedem.

LITERATURE

W.J.R. Dreesmann, *Verzameling Amsterdam W.J.R. Dreesmann*, vol. I, The Hague 1942, p. 11, as Isaac Ouwater;

P.C. Sutton, *Dutch & Flemish Paintings, The Collection of Willem Baron van Dedem*, London 2002, pp. 182–83, cat. no. 39, reproduced (as Isaak Ouwater).

This painting has traditionally been attributed to Isaak Ouwater, presumably on the basis of its spurious signature. However, as Johan Bosch van Rosenthal has perceptively observed, this painting is not only closer in style to Jan de Beijer's paintings, but also corresponds closely with a watercolour drawing by Jan de Beijer of exactly the same view (fig. 1).¹

Jan de Beijer is best known for his numerous topographical drawings depicting sites all over The Netherlands. His paintings are many fewer but readily recognizable. Unlike his drawings, most of them are of views in Amsterdam, where he lived for several decades. Of the group of painted Amsterdam views, three are in the Amsterdam Museum, dated 1758 to 1765. The watercolour in the Amsterdam archive has been dated to the 1750s, thus fitting well into the same group. The date on the painting may well have been altered like the signature.

Jan de Beijer's view of the Nieuwe Kerk with the basis of the tower, the Nieuwezijds Voorburgwal (so seen from the other side), dated 1759, also with provenance W.J.R. Dreesman, was last sold, Amsterdam, Christie's, 16 April 2002, lot 1219.

¹ Pen and black ink and watercolour over pencil on paper, Stadsarchief Amsterdam, inv. no. 10097/010097010055.

£ 10,000-15,000

€ 11,400-17,100 US\$ 13,600-20,400





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THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

ABRAHAM STORCK

Amsterdam 1644 - 1708

A fortified Mediterranean port with an obelisk and a galley moored nearby

signed and dated lower left:
A. Storck / Fecit a° 1676
oil on oak panel
47 x 62.9 cm.; 18½ x 24¾ in.

PROVENANCE

With Leger & Sons, London, 1955;
Anonymous sale ('The Property of a Gentleman of Title'), London, Sotheby's, 7 December 1994, lot 4;

Where purchased by Dimitri Mavrommatis, London;
By whom sold, London, Sotheby's, 5 December 2007, lot 45;
Anonymous sale ('The Property of a Private Collector'), New York, Sotheby's, 28 January 2010, lot 265;
Anonymous sale, New York, Sotheby's, 29 January 2015, lot 339;
Where acquired by the present owner.

Abraham Storck may have never visited Italy, yet compositions such as the present work unmistakably evoke the atmosphere of a bustling Mediterranean port. The Dutch artist's knowledge of Italian architecture and landmarks likely arose from the travels of his artistic contemporaries, including Jan Asselijn and Jan Weenix, who brought their experiences back to Amsterdam by way of their paintings. This depiction, for

example, includes an obelisk and the circular edifice of the Castel Sant'Angelo, both of which can be found in Rome. Although Storck's topographical harbour scenes are imagined representations, they can be considered important precursors of the celebrated Italian *capricci* and architectural fantasies of the eighteenth century.

£ 25,000-35,000
€ 28,500-39,900 US\$ 34,000-47,500



159

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

THOMAS WIJCK

Beverwijk circa 1616 - 1677 Haarlem

A Mediterranean harbour scene with oriental merchants

signed lower right on the barrel: *Twÿck*
oil on canvas

67.5 x 83.4 cm.; 26 $\frac{5}{8}$ x 32 $\frac{7}{8}$ in.

PROVENANCE

J. Uyttenhove, Koekelare, Belgium;
By whom sold, Brussels, Palais des Beaux-Arts,
26 October 1983, lot 1106;
With Galerie Sanct Lucas, Vienna, 1984.

EXHIBITED

Vienna, Galerie Sanct Lucas, *Gemälde alter
Meister*, Winter 1984–85, no. 16;
Salzburg, Residenzgalerie and Vienna,
Gemäldegalerie der Akademie der Bildenden
Künste, *Die Niederländer in Italien*, 18 June – 9
November 1986, no. 80;
Montreal, Musée des Beaux-Arts, *Italian
Recollections*, 8 June – 22 July 1990, no. 71.

LITERATURE

R. Trnek, *Die Niederländer in Italien*, exh.
cat., Salzburg 1986, pp. 220–22, cat. no. 80,
reproduced in colour p. 221;
F.J. Duparc and L.L. Graif (eds), *Italian
Recollections: Dutch painters of the Golden Age*,
Montreal 1990, pp. 212–13, cat. no. 71.

£ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500



160

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

JAN ASSELYN

Dieppe circa 1610 - 1652 Amsterdam

The Battle of Lützen, 1632, with King Gustav Adolf II of Sweden

signed and dated lower right: *JAN-ASLEIN-1635*
oil on oak panel
69 x 92.5 cm.; 27 $\frac{1}{8}$ x 36 $\frac{1}{2}$ in.

PROVENANCE

Madame Berall de Siret and Madame E.R.,
Antwerp;
By whom sold, Brussels, Galerie Georges Giroux,
15 December 1930, lot 19;
With Galerie Robert Finck, Brussels, 1955;
With Bengt Rapp, Stockholm;
Generalkonsul Hans Klenk (1906–83), Mainz-
Gonsenheim, by 1968.

EXHIBITED

New York, Schenectady Museum; Massachusetts,
Mead Art Gallery; and Massachusetts, Williams
College Museum of Art, *Seventeenth Century
Dutch and Flemish Paintings from the Collection
of Hans Klenk*, 23 January – 8 May 1977, no. 12.

LITERATURE

A. Steland-Stief, *Jan Asselijn*, Amsterdam 1971, p.
124, cat. no. 9;
K.J. Müllenmeister, *Meer und Land im Licht des
17. Jahrhunderts*, Bremen 1978, vol. II, p. 18, cat.
no. 2, reproduced.

‡ £ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700



161

PROPERTY FROM A PRIVATE COLLECTION

HENDRICK VERSCHURING

Gorinchem 1627 - 1690 Dordrecht

A man playing a harp and other figures in an Italianate landscape

signed and dated centre left:
H. VERSCHURING. / FECIT. A.º 1656.
 oil on canvas
 64.7 x 83.3 cm.; 25½ x 32¾ in.

PROVENANCE

Dr. Sidney Martin, F.R.S., London;
 His posthumous sale, London, Christie's, 12
 December 1924, lot 36, for 44 Guineas to
 Parsons;
 S. Bieber, Berlin;
 Private collection, Maroggia;
 Anonymous sale, Lucerne, Galerie Fischer, 20–24
 November 1962, lot 2520, for 15,000 Swiss
 Francs;

With Xaver Scheidwimmer, Munich, by October
 1963;
 Generalkonsul Hans Klenk (1906–83), Mainz-
 Gonsenheim, by 1968;
 Anonymous sale ('The Property of a Continental
 Collector'), London, Christie's, 9 July 1982, lot 91;
 With Douwes Fine Art, Amsterdam and London.

EXHIBITED

Mainz, Kunstgeschichtlichen Institut der
 Johannes Gutenberg-Universität, *Werke alter
 Meister aus Privatbesitz*, 7 May – 30 June 1968,
 no. 93;
 New York, Schenectady Museum; Massachusetts,
 Mead Art Gallery; and Massachusetts, Williams
 College Museum of Art, *Seventeenth Century
 Dutch and Flemish Paintings from the Collection
 of Hans Klenk*, 23 January – 8 May 1977, no. 16.

± £ 12,000-18,000
 € 13,700-20,500 US\$ 16,300-24,500



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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

JAN WEENIX

Amsterdam 1642 (?) - 1719

Still life with a dead partridge, on a forest floor

oil on canvas
58.4 x 50 cm.; 23 x 19⁵/₈ in.

PROVENANCE

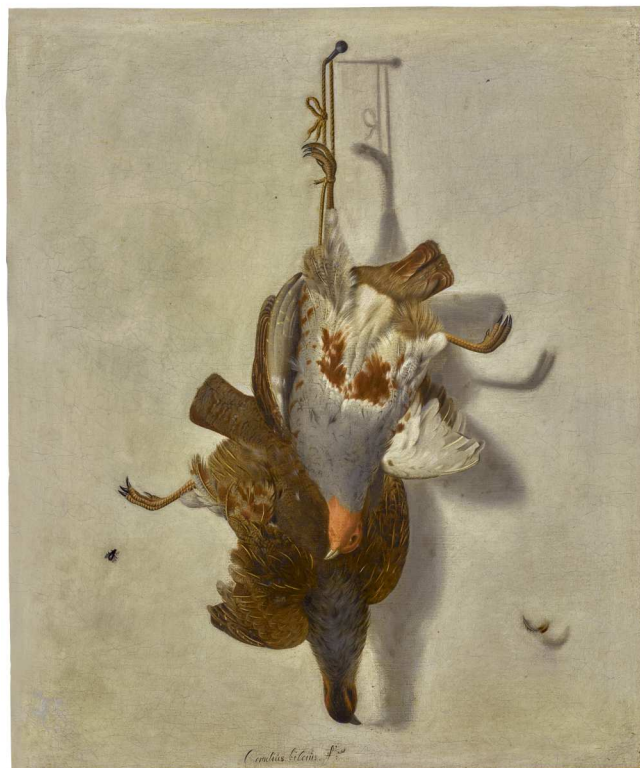
Jonkheer Johan Goll van Franckenstein (1756–1821), Amsterdam;
His posthumous sale, Amsterdam, De Vries, 1 July 1833, lot 86, for 460 Florins to Engelberts;
Anonymous sale, Amsterdam, De Vries, 4 April 1854, lot 63, for 500 Florins to Roos; Hofrath Spitz, Bonn;
His posthumous sale, Cologne, Heberle, 28 October 1861, lot 55 (as signed and dated: *J. WEENIX. 1712*; and as pendant of lot 56, dated 1708);

Baron Roosen, Maastricht;
Mathieu Neven (1796–1878), Cologne (his red wax seal on the reverse);
His posthumous sale, Cologne, De Brauwere, 17 March 1879, lot 241, for 2,350 Marks to Comte Potocki (as signed and dated: *J. WEENIX. 1712*).

LITERATURE

A.A. Van Wagenberg-Ter Hoeven, *Jan Baptist Weenix and Jan Weenix: The Paintings. Master of the Dutch Hunting Still Life*, Zwolle 2018, pp. 341 and 344, cat. no. 227, reproduced in colour (as signed and dated: *J. WEENIX. 1712*).

£ 8,000-12,000
€ 9,200-13,700 US\$ 10,900-16,300



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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

CORNELIS BILTIIUS

The Hague 1653 - after 1685

Trompe l'œil with a brace of English partridge hanging before a wall

signed lower centre: *Corneliús. biltiiús. f.º*
oil on canvas
67 x 56.7 cm.; 26³/₈ x 22³/₈ in.

PROVENANCE

Anonymous sale, Cologne, Franz A. Menna, 19–20 March 1954, lot 1165;
Where likely acquired by the grandmother of the present owner;
Thence by descent.

£ 6,000-8,000
€ 6,900-9,200 US\$ 8,200-10,900



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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

CASPAR NETSCHER

Heidelberg (?) 1639 - 1684 The Hague

The fortune teller

oil on canvas
59.5 x 51 cm.; 23½ x 20⅞ in.

PROVENANCE

Philippe, Duc d'Orleans (d. 1723), Palais-Royal, Paris, until 1791/2 when brought to England and offered for sale by private treaty;
Joseph Wilkinson, London;
By whom anonymously sold ('A Gentleman of Refined Taste, now about to retire into the country'), London, Christie's, 21 May 1816, lot 67, for £48, to Hildebrandt;
Colonel Le Blanc;
By whom anonymously sold, London, Christie's, 27 May 1820, lot 98, where unsold;
By whom re-offered, London, Christie's, 16–17 June 1820, lot 123, for £57–15s. to Wilkins;
William Wilkins, 1829, given in exchange to;
E. Grey, by 1834;
Possibly anonymous sale, London, Christie's, 15 April 1901, lot 81 for £19–19s. to Miller;

Anonymous sale, London, Christie's, 2 July 1920, lot 62, for 63 Guineas to Lacey;
With Duits, London;
Private Collection;
Thence by descent to the present owner.

LITERATURE

L.F. DuBois de Saint Gelais, *Description des Tableaux du Palais Royal*, Paris 1727, p. 164;
A.J. Dezalliers D'Argenville, *Abrégé de la vie des plus fameux peintres*, vol. III, Paris 1745–52, p. 57;
J.B. Descamps, *La vie des Peintres Flamands, Allemands, et Hollandais*, vol. III, Paris 1753–64, pp. 82–83;
W. Buchanan, *Memoirs of Painting, with a Chronological History of the Importation of Pictures by the Great Masters into England since the French Revolution*, vol. I, London 1984, p. 207;
J.A. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, 9 vols. & supplement, London 1829–42, p. 154, cat. no. 31;
C.J. Nieuwenhuys, *A Review of the Lives and Works of some of the most Eminent Painters*, London 1834, pp. 168–69 (as in Gray Collection, and as by Constantijn Netscher);
G.F. Waagen, *Treasures of art in Great Britain*, London 1854–57, vol. 2, p. 501;

C. Hofstede de Groot, *A Catalogue Raisonné...*, vol. V, London 1912, p. 175, cat. no. 78, p. 176, cat. no. 79a (sale 1901, as possibly identical HdG 78), and p. 197, cat. no. 143b;
A. Graves, *Art Sales, from early in the Eighteenth Century to early in the Twentieth Century*, vol. II, London 1981–21, p. 281;
M.E. Weiseman, *Caspar Netscher and Late Seventeenth-century Dutch Painting*, Doornspijk 2002, p. 213–4, cat. no. 63, reproduced in colour pl. 12.

ENGRAVED

Louis-Michel Halbou, circa 1787–88, as *Les Bohémiennes*.

Marjorie Weiseman dates this canvas to circa 1666–70 (see *Literature*), and compares the old woman, young woman, and boy to the closely related figures in Netscher's *Bathsheba* of 1667.¹ The figured silk worn by the young fortune teller, was possibly woven in the Netherlands in the Chinese (or 'Indienne' as it was often termed) style.

¹Weiseman 2002, p. 212, cat. no. 61, reproduced fig. 61

£ 60,000-80,000
€ 68,500-91,500 US\$ 81,500-109,000

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

AERT VAN DER NEER

Amsterdam circa 1603/4 - 1677

A frozen canal with golf players and buildings on both banks

signed with monogram lower right: *AVDN*
oil on oak panel
25 x 35 cm.; 9 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in..

PROVENANCE

Private collection, Holland;
With W.E. Duits, Amsterdam, March 1933;
Louis Rozelaar (1883-1943), Amsterdam;
Thence by family descent, New York and Monaco.

LITERATURE

W. Schulz, *Aert van der Neer*, Doornspijk 2002, p. 148,
cat. no. 84, reproduced in black and white fig. 45.

£ 120,000-180,000

€ 137,000-206,000 US\$ 167,000-251,000

A copy of this painting (26.3 x 37.8 cm.) from the collection of Sir Harald Samuel, at Wych Cross Place, Sussex, is now in the collection at Mansion House, London.¹ What is likely to be a second copy (26.5 x 37.5 cm.)² was sold by order of the trustees of the North Carolina Museum of Art, New York, Christie's, 5 June 1985, lot 109, although it's hard to be sure that this and the Mansion House copy are not one and the same. In the archive at the Rijksbureau voor kunsthistorische Documentatie, The Hague, is a record of a third copy, previously in the Goudstikker collection, but without dimensions, its current whereabouts, or any further information.

This lot is offered with a copy of an expertise written by Dr. Schultz, dated 28 August 1994, in which he notes the good condition of the panel, as well as the effective way in which Van der Neer has depicted the atmosphere, the clouds and the glistening ice, as well as the accurate depiction of the movements of the people.

¹ Schultz 2002, p. 136, cat. no. 34, reproduced fig. 327

² Schultz 2002, p. 183, cat. no. 197.



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PROPERTY FROM A UK PRIVATE COLLECTION

SALOMON VAN RUYSDAEL

Naarden 1600/3 - 1670 Haarlem

River landscape with animals and figures in a ferry, a church tower and sailing boats beyond

signed and indistinctly dated lower left, on the boat: *S.Rvysdael. 16[...]*9

oil on canvas

79.9 x 93.8 cm.; 31½ x 36⅞ in.

PROVENANCE

Henry Thomas Liddell, 1st Earl of Ravensworth (1797–1878), Ravensworth Castle, North Yorkshire, by 1857;

Thence by descent until sold, on the premises, Anderson & Garland, 15 June 1920, lot 90, to Agnew;

With Thomas Agnew & Sons, London, 1921;

Mrs Ernest C. Innes, 28 The Boltons, London;

By whose Executors sold, London, Christie's, 13 December 1935, lot 151, for £1365 to Agnew;

With Thomas Agnew & Sons, London;

William Goodbody (d. 1949), Invergarry House, Invergarry, Inverness, by 1938;

Thence by inheritance to his daughter, Amy Kathleen Bateman (b. 1920), Mortham Tower, Barnard Castle, County Durham;

Thence by inheritance.

EXHIBITED

The Hague, Koninklijke Kunstzaal Kleykamp, *Tentoonstelling van schilderijen door oud-hollandsche en vlaamsche meesters*, 1926, no. 42.

LITERATURE

G.F. Waagen, *Galleries and cabinets of art in Great Britain. Supplement*, vol. IV, London 1857, p. 486

(as hanging in the Gallery at Ravensworth Castle: 'a landscape of great truth and rare power for him');

W. Stechow, *Salomon van Ruysdael: eine*

Einführung in seine Kunst, Berlin 1938, cat. no. 414;

W. Stechow, *Salomon van Ruysdael*, Berlin 1975, p. 133, cat. no. 414.

£ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,000



PROPERTY FROM A PRIVATE COLLECTION

SIR PETER LELY

Soest 1618 - 1680 London

Portrait of a man, possibly a self-portrait

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

PROVENANCE

Sam Lord's Castle, Barbados, 1950s–1994;
With Hirsch & Adler Galleries, New York, 1994;
From whom acquired by the present owner.

EXHIBITED

Williamsburg, Virginia, Muscarelle Museum of Art,
on loan 2015–17 (as *Portrait of a Man, possibly a
Self-Portrait*).

This sensitively handled and enigmatic portrait dates to *circa* 1645–50, shortly after Lely first arrived in England. As first pointed out by Dr. Malcolm Rogers in the 1990s, in both the handling and the physiognomy of the sitter it closely relates to a series of pictures of musicians painted by Lely in the late 1640s that originally hung at Coombe Abbey in the Craven Collection.¹ Clearly intended to have hung as a group, five of these pictures are securely recorded at Coombe in an inventory taken in the early eighteenth century, including a *Boy playing a Jew's Harp* and a *Man Playing a Pipe* (both Tate Gallery, London), a *Man Playing a Violin*, a *Girl Playing a Theorbo-Lute* and a *Man Playing an Eleven-course Lute* (all Private Collection). All characterised

by a darker, more typically Dutch palette that Lely would gradually lose during his early years in England, the Coombe pictures are marked for their unparalleled intimacy. Likely modelled on close acquaintances of the artist, the latter of the five has long been thought to represent the artist himself. A sixth picture of *A Man playing the Violin* (fig. 2), which is not recorded in the early eighteenth century inventory but is likely to have originally formed part of the group as well, is also believed to depict the artist and appears to be a pendant to the *Man Playing an Eleven-course Lute*.

The sitter in this portrait, with his rounded chin, neat moustache, thin lips, aquiline nose, large lidded brown eyes, high set eyebrows and flowing long brown hair, appears to be the same man as both the violin player and the lute player in the Coombe paintings. If we are to accept them as depicting Lely himself then we must accept this as an early self portrait of the artist. The same man appears again in a number of Lely's early paintings, most famously *The Concert* (The Courtauld Gallery, London), where he can be seen seated, centre-left of the composition playing a bass viol (also called a viola da gamba), looking over his shoulder to the female singer behind him. We know that Lely loved music and his musicians are all convincingly depicted, holding and playing their instruments correctly. The sitter's physiognomy also closely relates to that in the artist's self-portrait in coloured chalks that remained in the hands of Lely's descendants until it was sold in these Rooms, on 6 July 2016, lot 216 (fig. 1).

Sir Oliver Millar commented of this picture that it belonged to that 'unexpectedly attractive phase of his [Lely's] career before, not after, he had committed himself to becoming a successful and fashionable portrait painter in London. The works from this period are invariably delightful'.² Be that as it may, Lely did rise to the challenge presented by English patronage and, filling the void left by the untimely death of Sir Anthony van Dyck, established himself as the foremost portraitist at the Restoration Court of King Charles II. Whilst his finest late works are rightly celebrated for their superlative baroque virtuosity, these much rarer early works have what the late Director of the Tate, Sir Norman Reid, described as a 'sombre but gracious realism' that is unsurpassed by any British seventeenth century artist.³

¹ Coombe Abbey inventory, 1739 (Craven MS, cited by O. Millar, *Sir Peter Lely 1618–80*, exh. cat., National Portrait Gallery, London 1978, p. 41).

² Private correspondence with the present owner, *circa* June 1995.

³ Sir Norman Reid to Lord Crawford, letter of 3 October 1966: Tate Archive, TG 4/2/1369/1.

£ 70,000-100,000
€ 80,000-114,000 US\$ 95,000-136,00



Fig. 1. Sir Peter Lely, *Portrait of the artist*, black and coloured chalks, Sotheby's, 6 July 2016, lot 216



Fig. 2. Sir Peter Lely, *Portrait of a man playing the violin*, possibly a self-portrait of the artist, oil on canvas, *circa* 1648





168

PROPERTY FROM A PRIVATE COLLECTION

WILLEM VAN DE VELDE THE YOUNGER

Leiden 1633 - 1707 London

An English ship firing a gun and coming to anchor off a European Mediterranean fortification

signed on the reverse of the original canvas beneath the relining; *W.V. Velde J*
oil on canvas
34 x 54.8 cm.; 13 $\frac{3}{8}$ x 21 $\frac{1}{2}$ in.

PROVENANCE

Sir Paul Methuen (1672–1757), Grosvenor Street, London.;
Thence by descent to Paul Methuen, 1st Baron Methuen (1779–1849), Corsham Court, Wiltshire;
By whom sold to the dealer, Mr Yates;
By whom sold to Mr Pilbrow;
Sir Bruce Stirling Ingram (1877–1963), London, Cambridge and Chesham;
By whom given to his daughter, Madame Avril Prost (b. 1905), in the 1950s (as Samuel Scott; according to Robinson's own annotated files at the RKD);
Private collection, England;
From whence sold, London, Sotheby's, 8 March 1967, lot 147 (as C. Brooking), for £3,900 to Major Goodall;
With Spink & Son, London, July 1967 (when

advertised in *The Burlington Magazine*);
With Edward Speelman, London, by July 1968;
Acquired from the above in 1971 by the father of the present owner;
Thence by descent.

EXHIBITED

Basel, Kunstmuseum, *Im Lichte Hollands*, 14 June – 27 September 1987, no. 104.

LITERATURE

Catalogues of the collections of pictures of The Duke of Devonshire, and the late Sir Paul Methuen, Strawberry Hill 1760, p. 29, (as on the first floor of Grosvenor Street, on both sides of the marble table, out of the hall: 'a port in the Mediterranean [...] by William Vanderveld, junior');
J. Dodsley, *London and its Environs described*, London 1761, vol. 3, p. 86 (listing the pictures belonging to the late Paul Methuen Esq.: 'a port in the Mediterranean [...] by William Vanderveld, junior');
J. Britton, *The Beauties of Wiltshire*, vol. II, London 1801, p. 287 (listing pictures at Corsham Court: 'A Port in the Mediterranean, by Vandervelde, Junior');
J. Britton, *An historical account of Corsham House*, London 1806, p. 35 (as in the Cabinet Room, South Side: 'A Port in the Mediterranean, W. Vandervelde, Jun.');

J.P. Neale, *Views of the seats of Noblemen and Gentlemen in England, Wales, Scotland and Ireland*, London 1825, 2nd series, vol. 2, p. 2 ('View of a Port in the Mediterranean – W. Vandervelde, jun.');

J. Smith, *A catalogue raisonné...*, vol. VI, London 1835, pp. 390–91, cat. no. 248 (described in the wrong orientation, as 'painted in the artist's latter time');

G.F. Waagen, *Works of art and artists in Great Britain*, London 1838, p. 104 (as at Corsham Court: 'Two Sea-pieces, in one of which a battle is represented; pretty little pictures');

C. Hofstede de Groot, *A catalogue raisonné...*, vol. VII, London 1923, p. 15, cat. no. 34 (as datable to 1672);

P. ten-Doesschate Chu, in *Im Lichte Hollands*, exh. cat., Zürich 1987, p. 264, cat. no. 104, reproduced in colour p. 265;
M.S. Robinson, *Van de Velde, A Catalogue of Paintings of the Elder and Younger Willem van de Velde*, Greenwich 1990, vol. II, pp. 609–11, cat. no. 15, reproduced p. 610 (as 'probably by the Younger c. 1695 [...] it may be that it is entirely by the master').

The present work was most likely a companion to the painting now at Yale, depicting *An Action between English Ships and Barbary Corsairs*, which was very probably one of the other three paintings recorded in the Methuen collection until the sale at Foster's in 1846.¹

¹ New Haven, Connecticut, Yale Centre for British Art, inv. no. B1981.25.641; see P. van der Merwe, in Hughes 2016, pp. 134–35 and 144, cat. no. 7, reproduced.

± £ 40,000-60,000
€ 45,600-68,500 US\$ 54,500-81,500



169

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

SIR PETER LELY

Soest 1618 - London 1680

Lady Penelope Nicholas (1640–1703), seated three-quarter length, wearing a gold dress and holding an orange

inscribed lower right:

Lady Pen^e Nicholas/ Sir P Lely/ pinst

oil on canvas

127 x 101.6 cm.; 50 x 40 in.

PROVENANCE

By direct descent from the sitter to William Nicholas, West Horsley House (where seen by George Vertue in 1747); H. Weston, Esq., West Horsley House, by 1908; Private collection, UK, acquired *circa* 1908, and by descent until sold Anonymous sale ('The Property of a Gentleman'), London, Christie's, 17 July 1992, lot 4; Where acquired by the present owner.

LITERATURE

G. Vertue, 'Notebooks', in *The Walpole Society*, vol. XX ('Vertue II'), 1931–32, p. 80.

Lady Penelope Nicholas, née Compton, was the daughter of Spencer, 2nd Earl of Northampton, K.B., the heroic Royalist commander who was killed at the Battle of Hopton Heath in 1643,

and Mary Beaumont. Lady Penelope married Sir John Nicholas, K.B. (1623–1704), son of Sir Edward Nicholas, K.B. (1593–1669), Secretary of State to King Charles I and II. The portrait of her father-in-law is now in the National Portrait Gallery, London, and the companion portrait to this picture, depicting her husband, is in the Birmingham City Art Gallery.¹ Vertue records the portrait of Sir John as having been painted in 1662, and presumably the portrait of Lady Penelope was completed at the same time.

¹ Acc. no. 1937P891; see City Museum and Art Gallery, *Catalogue of Paintings*, Birmingham 1960, p. 91, cat. no. 891'37. For an image see R.B. Beckett, *Lely*, London 1951, p. 55, cat. no. 381, reproduced pl. 73.

£ 30,000-50,000

€ 34,200-57,000 US\$ 40,700-68,000



170



171

170

PROPERTY FROM THE DESCENDANTS OF
ADOLPHE STEIN

CESARE DANDINI

Florence 1596 - 1657

Saint George

oil on canvas, in a painted oval
57.3 x 45 cm.; 22½ x 17¾ in.

PROVENANCE

Possibly Dandini collection, Florence (according to Bellesi 1996, see *Literature*);
Possibly Targioni Tozzetti collection, Florence (according to Bellesi);
Acquired by Adolphe Stein in the 1970s;
Thence by descent to the present owner.

LITERATURE

S. Bellesi, 'Una Vita inedita di Vincenzo Dandini e appunti su Anton Domenico Gabbiani, Giovan Battista Marmi, Filippo Maria Galletti, e altri', in *Paragone*, no. 465, 1988, p. 104;
S. Bellesi, *Cesare Dandini*, Turin 1996, pp. 137-38, cat. no. 81, reproduced p. 138, fig. 81.
Sandro Bellesi (see *Literature*) dates this Saint George to the early 1640s and notes its similarities with Dandini's canvas of a similar date depicting the Archangel Michael in the collection at the Cassa di Risparmio, Prato.¹

¹ See Bellesi 1996, p. 84, cat. no. 31, reproduced.

‡ £ 15,000-25,000
€ 17,100-28,500 US\$ 20,400-34,000

171

OTTAVIO MARIA LEONI

Rome 1587 - 1630

Portrait of a young aristocrat

oil on copper, oval
10.1 x 8 cm.; 4 x 3¼ in.

LITERATURE

Y. Primarosa, *Ottavio Leoni (1578-1630)*
Eccellente miniator di ritratti: catalogo ragionato dei disegni e dei dipinti, Rome 2017, p. 123, cat. no. 31, reproduced in colour fig. 87.

£ 6,000-8,000
€ 6,900-9,200 US\$ 8,200-10,900

172

SIMONE PIGNONI

Florence 1611 - 1698

The Virgin presenting the Christ Child to Saint Anthony of Padua with Saint Sebastian

oil on canvas
170 x 122 cm.; 66⅞ x 48 in.

PROVENANCE

With Piacenti Gallery, Florence.

LITERATURE

F. Baldassari, *Simone Pignoni*, Florence 2008, p. 125, cat. no. 59, reproduced fig. 59 and colour pl. XVII;
S. Bellesi, *Catalogo dei Pittori Fiorentini del '600 e '700*, Florence 2009, vol. I, p. 224, and vol. II, p. 192, reproduced fig. 1241.

W £ 40,000-60,000
€ 45,600-68,500 US\$ 54,500-81,500





173

PROPERTY FROM AN ITALIAN PRIVATE
COLLECTION

GIOVANNI BATTISTA SALVI, CALLED SASSOFERRATO

Sassoferrato 1609 - 1685 Rome

The Madonna in Prayer

oil on canvas
65.5 x 49.4 cm.; 25¾ x 19½ in.

The composition of the *Madonna in Prayer* is one of Sassoferrato's most celebrated and was repeated by him in numerous variations that differ primarily in the Madonna's drapery and headdress. The Counter Reformation's increased emphasis on veneration of the Virgin and the huge upsurge in literature and art surrounding the Marian cult meant Sassoferrato's intense and moving depictions of the Madonna were much in demand.

Of this particular variant, six versions are known, of which the present work can be considered the finest due to its superior dimensions and framing of the Madonna within the composition to include more of her bust and her arms.

We are grateful to Professor François Macé de Lepinay for endorsing the attribution to Sassoferrato on the basis of photographs.

£ 30,000-40,000
€ 34,200-45,600 US\$ 40,700-54,500



174

PIETRO BERRETTINI, CALLED PIETRO DA CORTONA

Cortona 1596 (?) - 1669 Rome

Mountainous landscape with a waterfall, with fishermen in the foreground

oil on canvas
65.8 x 49.1 cm.; 25⁷/₈ x 19³/₈ in.

The attribution has been independently endorsed by Professor Erich Schleier and Dr. Nicholas Turner after viewing the work in person. Both

scholars compare the painting to two drawings by Cortona in the British Museum, London. The *Wooded river landscape with fishermen by a cascade*, like the present work, shows a waterfall at the centre of the composition, while the drawing showing *Two architects submitting a plan to Pope Alexander VII, with Mount Athos in the distance* also includes a torrent of water crashing down the mountainside.¹

Schleier proposes that this painting is a youthful work, possibly from the 1620s, when the artist painted two small landscapes on panel for the Sacchetti brothers.² These panels, now in the Capitoline Gallery in Rome, show a coastal

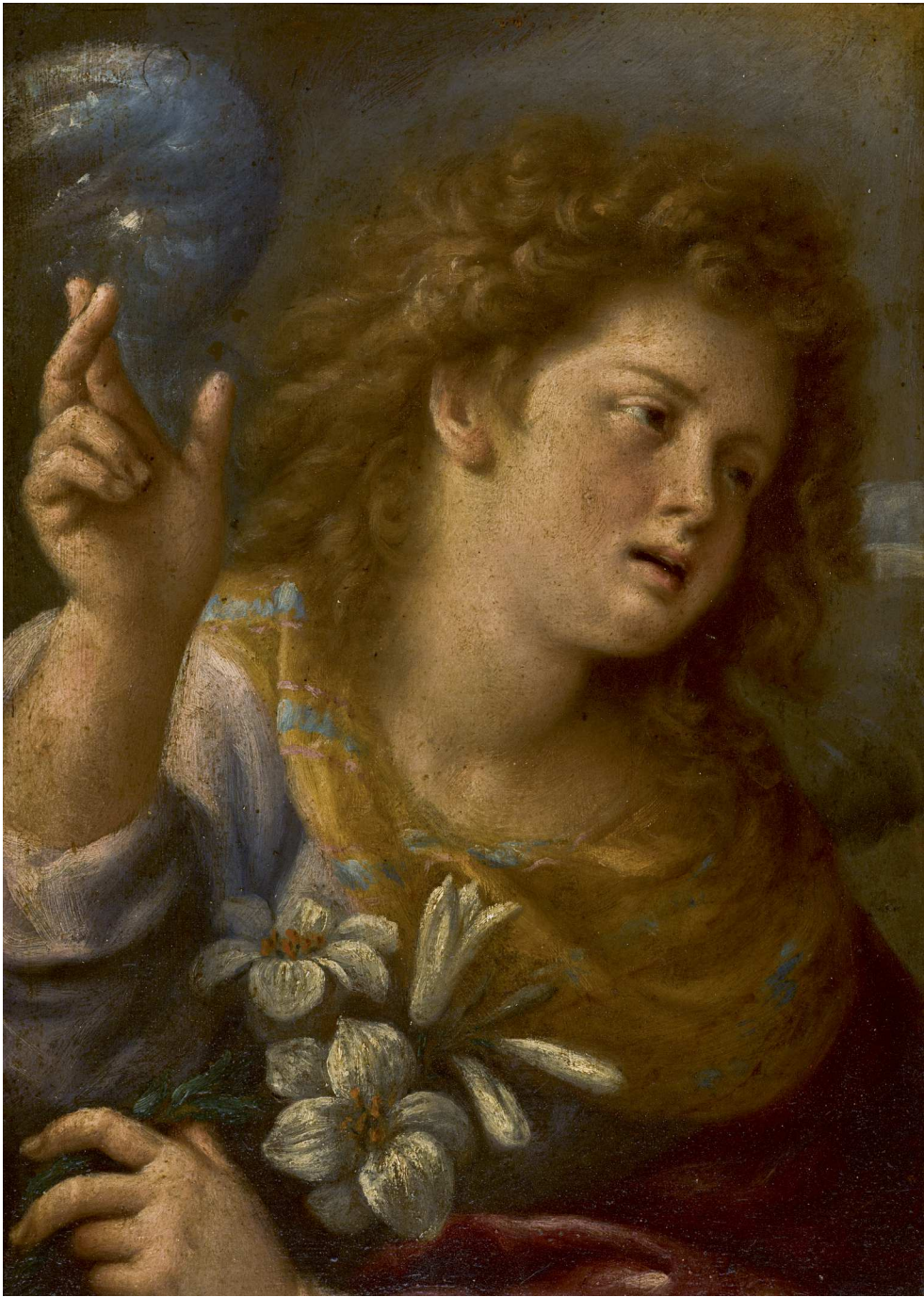
landscape and a wooded river landscape. Schleier further points to similarities with the *Allumiere di Tolfa*, also in the Capitoline Gallery, in which the rock formations are handled in a comparable way to the present work.

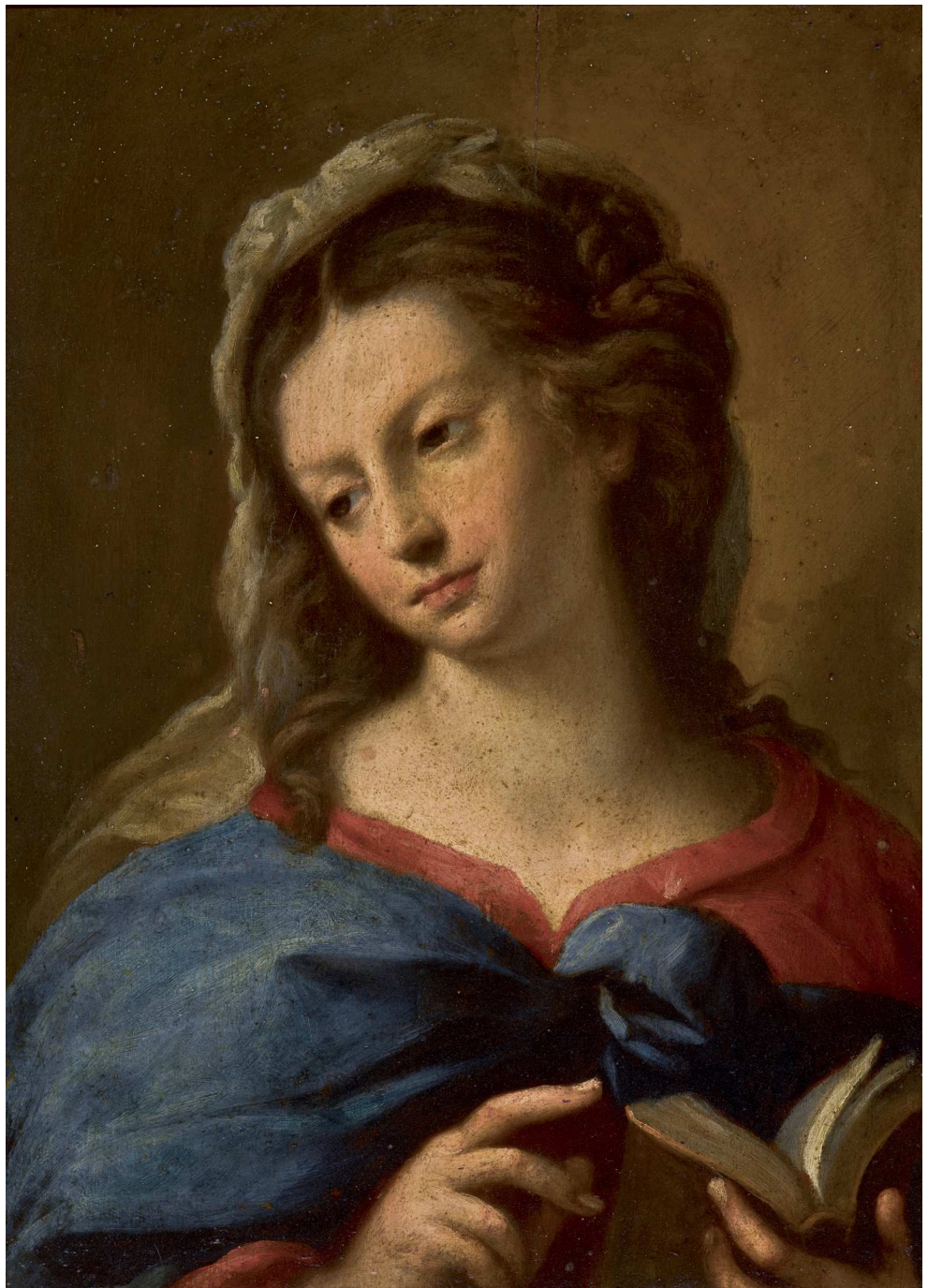
¹ See N. Turner, *Roman Baroque Drawings, c. 1620 to c. 1700*, London 1999, vol. I, pp. 54–55, cat. nos 82 and 83, reproduced vol. II.

² See S. Guarino, in *Pietro da Cortona, A. Lo Bianco* (ed.), exh. cat., Milan 1997, pp. 326–27, cat. nos 29 and 30, reproduced.

³ *Ibid.*, p. 328, cat. no. 31, reproduced.

£ 40,000-60,000
€ 45,600-68,500 US\$ 54,500-81,500





175

GIUSEPPE NUVOLONE

Milan 1619 - 1703 (?)

The Angel of the Annunciation; The Madonna Annunciate

a pair, both oil on poplar panel
each: 38.5 x 27 cm.; 15 $\frac{1}{8}$ x 10 $\frac{5}{8}$ in.
(2)

PROVENANCE

Aldo Nosedà, Milan;
His sale, Milan, Galleria Pesaro, 2–5 December
1929, lot 57 and 58 (as Carlo Francesco
Nuvolone).

LITERATURE

F.M. Ferro, *Nuvolone, una famiglia di pittori nella
Milano del '600*, Soncino 2003, p. 248, under cat.
no. g52.

We are grateful to Professor Filippo Maria
Ferro for endorsing the attribution to Giuseppe
Nuvolone on inspection of images.

£ 25,000-35,000
€ 28,500-39,900 US\$ 34,000-47,500

PROPERTY FROM A PRIVATE COLLECTION

ALESSANDRO MAGNASCO, CALLED LISSANDRINO

Genoa 1667 - 1749

Cardplayers by a fire

oil on canvas
59 x 44.3 cm.; 23¼ x 17½ in.

PROVENANCE

With Benno Geiger, Venice, 1914;
Frederico Gentili di Giuseppe (1868–1940), Paris;
Forced sale of his deceased estate, Paris, Hôtel
Drouot, 23–24 April 1941, lot 53, for 20,000 FRF;
Private collection, Milan, by 1949;
On deposit in the Musée du Louvre, Paris, 1951–
1999, inv. no. MNR 798;
Restituted to the heirs of Federico Gentili di
Giuseppe;
By whom sold ('The Collection of Federico Gentili
di Giuseppe'), New York, Christie's, 27 January
2000, lot 83;
Jacob Elie Safra (b. 1948), New York;
By whom sold, ('The Collection of Jacob Elie
Safra'), New York, Sotheby's, 26 January 2011, lot
32, for \$130,000;
Where acquired by the present owner.

EXHIBITED

Paris, Musée du Louvre, *Présentation des Œuvres
récupérées après la Seconde Guerre Mondiale*, 9
April – 5 May 1997;
Paris, Musée du Louvre, 1951–1999.

LITERATURE

G. Delogu, *Pittori minori liguri, lombardi,
piemontesi del Seicento e del Settecento*, Venice
1931, reproduced pl. 145;
M. Pospisil, *Magnasco*, Florence 1944, p. LXXX,
cat. no. 87, reproduced;
B. Geiger, *Magnasco*, Bergamo 1949, p. 116,
reproduced fig. 158;
A. Brejon de Lavergnée and D. Thiebaut, 'Italie,
Espagne, Allemagne, Grande-Bretagne et divers',
in *Catalogue sommaire illustré des peintures du
Musée du Louvre*, vol. II, Paris 1981, reproduced p.
199, cat. no. MNR 798;
L. Muti and D. De Sarno Prignano, *Alessandro
Magnasco*, Faenza 1994, p. 245, cat. no. 264,
reproduced fig. 282.

£ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,000





177

177

PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

ABRAHAM BRUEGHEL

Antwerp 1631 - 1697 Naples

Still life with a red parrot and fruit

oil on canvas
127 x 176 cm.; 50 x 69¼ in.

We are grateful to Dott. Alberto Crispo for endorsing the attribution to Abraham Brueghel on the basis of photographs.

W £ 50,000-70,000
€ 57,000-80,000 US\$ 68,000-95,000

178

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

MASTER OF THE METROPOLITAN STILL LIFE

active in Rome in the second half of the 17th Century

Still life with pomegranates, peaches, grapes, figs and squashes

oil on canvas
82 x 118.2 cm.; 32¼ x 46½ in.

The attribution is due to Dottor Gianluca Bocchi. A homogeneous body of paintings was first grouped together by Raffaello Causa in 1972 around the artist's eponymous work depicting a *Still life with grapes and pomegranates* in the Metropolitan Museum of Art in New York.¹ The as-yet anonymous artist was active in Rome in the close circle of Michelangelo Pace del Campidoglio; it has even been proposed that the works grouped under the Metropolitan Master's name are in fact works by Pace at a different stage of his career.

¹ See F. Zeri, *La natura morta in Italia*, Milan 1989, vol. II, p. 784, reproduced fig. 921.

£ 12,000-18,000
€ 13,700-20,500 US\$ 16,300-24,500

179

ROMAN SCHOOL, 17TH CENTURY

Still life of flowers and fruits, including melons, figs and cherries, strewn across a forest floor

oil on canvas
87.3 x 173.8 cm.; 34¾ x 68¾ in.

W £ 25,000-35,000
€ 28,500-39,900 US\$ 34,000-47,500



178



179



180

180

ROMAN SCHOOL, 17TH CENTURY

The Miracle of Saint Peter and the Fish

oil on canvas, unframed
105.5 x 80.8 cm.; 41½ x 31¾ in.

± £ 15,000-20,000
€ 17,100-22,800 US\$ 20,400-27,200

181

PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

PIETER VAN BOUCLE

Antwerp (?) circa 1610 - 1673 Paris

Still life with fish and liver;
Still life with artichoke, cabbage and meat

the former signed in monogram centre left:
.P.VB.;

the latter signed in monogram lower centre:
.P.VB.

both oil on canvas

the former: 58.2 x 75.2 cm.; 22⅞ x 29⅞ in.

the latter: 58.7 x 70 cm.; 23⅛ x 27½ in.

(2)

PROVENANCE

Anonymous sale, Paris, Oger & Dumont, 3 October 1991, lot 6 (the latter only).

£ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,400



181



182

GIUSEPPE RECCO

Naples 1634 - 1695 Alicante

Still life of a red gurnard and shell on a stone ledge, before an upturned copper pot and platter

oil on canvas
72 x 96 cm.; 28³/₈ x 37³/₄ in.

We are grateful to Professor Nicola Spinosa for endorsing the attribution of this still life to Giuseppe Recco, and for proposing an execution date of around 1660.

A still life listed in the Fondazione Zeri Fototeca bears a great similarity with the present work.¹ The canvas is last recorded in the Spark collection, New York, and features a very comparable blue and white chipped platter bearing the profile of a Roman emperor, the same upturned brass candle stick, the knife handle balanced on the stone ledge, and a similarly rendered fish in the foreground. The Spark painting bears the initials I.A. on the edge of an upturned plate, and so (along with a small group of paintings by the same hand, not all

bearing the initials) has been proposed to be the work of an unknown master referred to as the Monogrammist I.A.²

Professor Spinosa suggests, however, that the letters I.A. are perhaps the initials of the artist's patron, or more probably the initials of the craftsman responsible for the majolica pottery on which they feature. There are known to have been such craftsmen within the Recco family. The similarities in style between the present work, others gathered under the name of the Monogrammist I.A., and signed works by Recco from the 1660s, leads Professor Spinosa to include them in the *œuvre* of Giuseppe Recco.

¹ Zeri number: 86323.

² See the following for entries under the Monogrammist I.A.: C. Gilbert, *Baroque painters of Naples*, exh. cat., Sarasota 1961, nos 41–42; R. Causa, 'La natura morta a Napoli nel Sei e nel Settecento', in *Storia di Napoli*, Naples 1972, vol. II, pp. 1015–16; F. Bologna, *Paesaggi e nature morte dall'Italia e dall'Europa del nord tra XVI e XVIII secolo*, exh. cat., Rome 1985, pp. 100–01; F. Zeri, *La natura morta in Italia*, vol. II, Milan 1989, p. 914.

£ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700

PROPERTY FROM A SPANISH PRIVATE
COLLECTION

SCHOOL OF MADRID, 17TH CENTURY

Portrait of Infanta Maria of Austria (1606–46)

oil on canvas
181 x 107 cm.; 71¼ x 72⅛ in.

PROVENANCE

José Gallart Folch (1894–1979), Barcelona;
Thence by family descent.

This full-length portrait of the Infanta Maria, the future queen of Hungary and Bohemia, daughter of Philip III and Margarita of Austria and sister to Philip IV, is likely to have been painted in the 1620s by a close follower of Juan van der Hamen. The pose of the Infanta, and the composition as a whole, is closely related to several full length portraits of members of the royal family tentatively given to Van der Hamen (1596–1631) by William B. Jordan.¹

¹ W.B. Jordan, *Juan van der Hamen Y León & the court of Madrid*, exh. cat., New Haven and London 2005, pp. 218–223, figs. 40–43.

W £ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700





184

PROPERTY FROM A PRIVATE COLLECTION

JUAN DE ARELLANO

Santorcaz 1614 - 1676 Madrid

Still life of roses, lilies, morning glories and other flowers in a basket on a stone pedestal

signed lower right: *Juan de arellano*.

oil on canvas

45.7 x 61.5 cm.; 18 x 24¼ in.

Operating from a shop in front of La Iglesia de San Felipe el Real in Madrid, Juan de Arellano rose from modest beginnings to become the greatest flower still life painter of the Spanish Golden Age. This work and the following lot can be dated on stylistic grounds to the 1660s, during the artist's full maturity but prior to his final, most exuberant creations which belong to the subsequent decade.

£ 80,000-120,000

€ 91,500-137,000 US\$ 109,000-163,000



185

PROPERTY FROM A PRIVATE COLLECTION

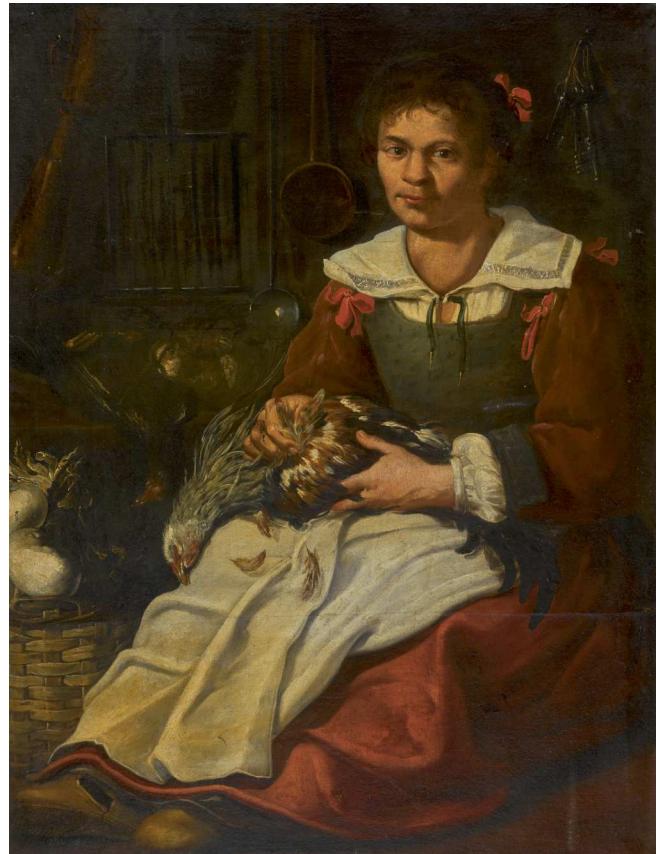
JUAN DE ARELLANO

Santorcaz 1614 - 1676 Madrid

Still life of tulips, bluebells and
other flowers in a basket on a stone
pedestal

oil on canvas
45.7 x 61.5 cm.; 18 x 24¼ in.

£ 40,000-60,000
€ 45,600-68,500 US\$ 54,500-81,500



186

NORTH ITALIAN SCHOOL,
EARLY 18TH CENTURY

A man plucking a goose; A woman
plucking a chicken

a pair, both oil on canvas
each: 109.3 x 83 cm.; 43 x 32⁵/₈ in.
(2)

£ 15,000-20,000
€ 17,100-22,800 US\$ 20,400-27,200



187

THE PROPERTY FROM A PRIVATE COLLECTION

GIACOMO CERUTI

Milan 1698 - 1767

Still life with roasted chestnuts on a plate

signed with initials lower centre: G.C.

oil on canvas

26.2 x 34 cm.; 10¼ x 13⅜ in.

PROVENANCE

Anonymous sale ('Property from a Spanish Private Collection'), London, Sotheby's, 6 December 2007, lot 292, for £70,000 hammer; Where acquired by the present owner.

When the work sold in 2007, Alessandro Morandotti endorsed the attribution to Giacomo Ceruti on the basis of photographs.

£ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500



188

PROPERTY FROM A PRIVATE COLLECTION

THOMAS WHITCOMBE

London circa 1752 - circa 1824

The Battle of The Saints, 12 April 1782; The victory of Admiral Sir George Rodney's flagship 'The Formidable' against the French flagship 'Ville de Paris'

signed and dated lower right: *Tho^s Whitcombe/ 1783*

oil on canvas

73.1 x 123.2 cm.; 28¾ x 48½ in.

PROVENANCE

Lord and Lady Gretton, Stapleford Park, Leicestershire;
With Richard Green, London, by 2001;
From whom acquired by the present owner.

£ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700

189

THE PROPERTY OF A GENTLEMAN

GEORGE ROMNEY

Dalton 1734 - 1802 Kendal

Portrait of Sir George Osborn
(1742–1818)

inscribed, upper right: *GENERAL SIR GEORGE OSBORN, Baronet.*; and lower left: *ROMNEY*
oil on canvas, held in its original carved gilt wood Romney frame
127 x 101.5 cm.; 50 x 40 in.

PROVENANCE

Commissioned by the sitter and thence by direct descent to the present owner.

EXHIBITED

London, Grafton Galleries, *Romney*, 1900, no. 7;
London, Royal Academy, *Old Masters*, 1 January – 10 March 1906, no. 53;
Liverpool, Walker Art Gallery, *George Romney 1734–1802*, 8 February – 21 April 2002, no. 90.



LITERATURE

T.H. Ward and W. Roberts, *Romney. A Biographical and Critical Essay with a Catalogue Raisonné of his works*, 2 vols, London 1904, vol. II, p. 115;
 A. Chamberlain, *George Romney*, London 1910, p. 333;
 A. Kidson, *George Romney 1734–1802*, exh. cat., London 2002, p. 158, cat. no. 90, reproduced in colour;
 A. Kidson, *George Romney. A complete catalogue of his paintings*, 3 vols, New Haven and London 2015, vol. II, p. 441, cat. no. 977, reproduced in colour.

The sitter was the eldest son of Sir Danvers Osborn, 3rd Bt. and his wife, Lady Mary Montagu. Educated at Westminster School and Trinity College, Cambridge, he succeeded to the baronetcy aged eleven, when his father died whilst serving as Governor of New York. The

nephew of George Montagu-Dunk, 2nd Earl of Halifax, President of the Board of Trade and Lord Privy Seal, and the cousin of Lord North, the Prime Minister, he was extremely well connected politically and served as a Groom of the Bedchamber to King George III from 1770 to 1812, as well as representing several constituencies in Parliament.

Osborn joined the army at the age of seventeen, in 1759, as an ensign in the 24th Foot but was swiftly promoted to Captain in the 16th Light Dragoons that same year. During the American Revolutionary War he was promoted Lieutenant Colonel in the Scots Guards (3rd Foot Guards) and commanded the Grenadier Company of the Guards Brigade, serving with distinction in the Philadelphia Campaign, particularly at the battles of Brandywine and Germantown, and the Siege of Fort Mifflin. Returning to England in 1777 he was promoted to Major-General and later General

in the Army and served as Colonel of the 40th Regiment of Foot from 1786 until his death. He married twice; firstly Elizabeth, daughter and co-heiress of John Bannister, with whom he had a son, John, who succeeded him as 5th Baronet; and secondly Lady Heneage Finch, daughter of the 8th Earl of Winchilsea.

As Kidson has noted, Romney clearly took care with this commission and regarded it as an important one, no doubt keenly aware of his sitter's influential political connections. Despite this the artist has made no attempt to flatter his subject, rather his treatment of Sir George – sensitive, etiolated and detached, painted with thin, liquid strokes of paint – demonstrates a level of insight and sensitivity that is rare in such portraits.

£ 50,000-70,000
 € 57,000-80,000 US\$ 68,000-95,000

THE PROPERTY OF A LADY

ATTRIBUTED TO JOSEPH WRIGHT OF DERBY, A.R.A.

Derby 1734 - 1797

Portrait of the artist, wearing a red fur-collared coat and turban

oil on canvas, in a painted oval
65.1 x 55.6 cm.; 25⁵/₈ x 21⁷/₈ in.

PROVENANCE

Roehampton House, *circa* 1900;
Anonymous sale, London, Christie's, 6 May 1949,
lot 123 (as Sir J. Reynolds), for £120.15s. to Ross;
Anonymous sale, London, Christie's, 15 May 1953,
lot 75 (as Sir J. Reynolds), for £450 to Lindsay.

LITERATURE

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, 4 vols, London 1901, vol. IV, p. 1366 (as a portrait of Giuseppe Marchi by Sir Joshua Reynolds);
D. Mannings, *Sir Joshua Reynolds. A complete catalogue of his paintings*, 2 vols, New Haven and London 2000, text vol., p. 327, cat. no. 1219d (as a portrait of Giuseppe Marchi but by neither Reynolds nor Marchi).



Fig. 1. Joseph Wright of Derby, *Self-Portrait in a Fur Cap*, pastel on blue grey paper, *circa* 1765-68 © 2018. The Art Institute of Chicago / Art Resource, NY / Scala, Florence

Recently rediscovered, this handsome and enigmatic portrait depicts the great, avant-garde painter of mid-eighteenth century English art, Joseph Wright of Derby. Painted in the late 1760s, when Wright was at the forefront of a young and ambitious group of artists making their name on the London art scene, it is very likely a self-portrait by the artist himself. Having languished for many years under a misattribution to Sir Joshua Reynolds and long thought to depict Reynolds' Italian studio assistant Giuseppe Marchi, it has previously been overlooked by scholars and is an extremely significant addition to the catalogue of Wright's known physiognomy.¹

Wright painted and drew several self-portraits in romantic attire such as this in the late 1760s and early 1770s – following the contemporary vogue for Hungarian style 'hussar' costume – the finest of which is the portrait currently on loan to Tate Britain, painted *circa* 1772–73 (Private Collection). That it is certainly a portrait of Wright is confirmed by comparison with the artist's *grisaille* pastel *Self-Portrait in a Fur Cap* (Art Institute of Chicago, fig. 1), drawn *circa* 1765–68, in which the artist depicts himself wearing a similar fur-lined jacket and matching fur-trimmed turban. Another, slightly later, *grisaille* pastel self-portrait by Wright, in which he wears the same outfit as in the Chicago drawing but looks over his shoulder at the viewer, rather than straight on, is in the Derby Museum and Art Gallery.² Another self-portrait from this period, this time in oil, depicts the artist in a similar fur-lined jacket with gold frogging and a turban on his head (National Gallery of Victoria, Australia), only this time the jacket is dark green and the turban a striped silvery grey. It is interesting to note that all these paintings share a number of similarities with the *Self-Portrait in the character of a banditti* of Wright's close friend John Hamilton Mortimer (Towner Art Gallery, Eastbourne), of around the same date, when both artists were working together at Radbourne Hall.

As well as a characteristic interest in fancy dress, the handling of this portrait demonstrates the strong use of *chiaroscuro* that is the hallmark of much of Wright's work, particularly in this early

period of his career – a mastery of ephemeral atmosphere that induced Benedict Nicolson to dub him the 'Painter of Light'. Wright is one of a select group of British eighteenth-century artists whose work transcends national boundaries and speaks to a wider global sensibility. His greatest paintings, such as *An Experiment on a Bird in the Air Pump* (National Gallery, London), *The Orrery* (Derby Museums and Art Gallery) and *A Grotto in the Kingdom of Naples with Banditti* (Museum of Fine Arts, Boston), have become icons of British art the world over.

We are grateful to Brian Allen, Lucy Bamford, Alex Kidson and Martin Postle for their assistance with the cataloguing of this lot. Dr Allen, who has seen the painting first-hand, dates it to *circa* 1765–68 and notes a number of areas that are characteristic of Wright's handling, such as the dotted application of highlights in the gold embroidery in the turban and the frogging on the coat. He suggests an attribution to Wright, with some reservations on account of the surface condition of the work and the discoloured varnish. Both Kidson and Postle tentatively support the attribution to Wright on the basis of a photograph and independently suggested it could be an early self-portrait, painted at a time when the artist had few close imitators or students. All support the identification of the sitter as Joseph Wright. Lucy Bamford, Senior Curator at Derby Museum and Art Gallery, has also drawn a parallel between this painting and another portrait of Wright, *circa* 1774–76, in which the sitter is again depicted wearing a turban, once thought to be by Wright but now attributed to his friend and pupil Richard Hurlston (Yale Centre for British Art, New Haven), who accompanied Wright to Italy in 1773.

¹ The painting was thought to be a variant of Reynolds' portrait of Marchi in the Royal Academy, in which the sitter is depicted in profile, wearing a similar turban and the same hussar style gold frogged and fur-lined jacket (or *Pelisse*). See Mannings 2000, text vol., pp. 326–27, cat. no. 1219, reproduced plates vol., p. 158, fig. 77.

² See J. Egerton, *Wright of Derby*, Tate exh. cat., London 1990, p. 111, cat. no. 54.

£ 60,000-80,000
€ 68,500-91,500 US\$ 81,500-109,000





191

191

JOHN CONSTABLE, R.A.

East Bergholt, Suffolk 1776 - 1837 Hampstead

Portrait of Elizabeth, Lady Croft (1754–1815)

inscribed lower left:

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

oil on canvas, unlined

76.8 x 64.1 cm.; 30¼ x 25¼ in.

PROVENANCE

Probably commissioned by the sitter's brother, Henry Greswold Lewis (1754–1829), Malvern Hall; Thence by descent to Mr W. Suckling Suckling, at Highwood, near Romsey, where recorded in 1939 by R. Edwards (see *Literature*);

Possibly anonymous sale ('The Property of a Lady'), London, Sotheby's, 7 April 1954, lot 93;

Anonymous sale, London, Christie's, 11 June 2003, lot 3.

LITERATURE

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

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

£ 15,000-20,000
€ 17,100-22,800 US\$ 20,400-27,200



192

192

THE PROPERTY OF A GENTLEMAN

ENOCH SEEMAN

Gdańsk circa 1689 - 1744 London

Portrait of Mary Palmer, Countess of Winchelsea and Nottingham (c. 1712–57)

inscribed, upper left: *THE COUNTESS OF WINCHELSEA AND NOTTINGHAM / MOTHER OF LADY HENEAGE OSBORN.*;

and upper right: *HUDSON.*

oil on canvas, held in a William Kent style architectural frame surmounted by an Earl's coronet

127 x 101.5 cm.; 50 x 40 in.

PROVENANCE

By descent from the sitter to her daughter, Lady Heneage Osborn, wife of Sir George Osborn, 4th Bt.;

Thence by descent to the present owner.

The sitter was the daughter of Sir Thomas Palmer, 1st Bt. and the second wife of Daniel Finch, 8th Earl of Winchelsea and 3rd Earl of Nottingham (1689–1769). Her daughter, Lady Heneage Finch, married Brigadier General Sir George Osborn, 4th Bt. (1742–1818), in whose family this portrait has descended.

W £ 10,000-15,000
€ 11,400-17,100 US\$ 13,600-20,400



193

193

THE PROPERTY OF A GENTLEMAN

PETRUS JOHANNES VAN REYSSCHOOT

Ghent 1702 - 1772

Portrait of Sir Danvers Osborn (1715–1753), Governor of New York

inscribed and dated, upper left:
S: Danvers Osborn Bar: / In 1736,
and later inscribed, upper right: *PIPER.*
oil on canvas
76.2 x 63.6 cm.; 30 x 25 in.

PROVENANCE

Commissioned by the sitter and thence by descent to the present owner.

Born at Chicksands Priory in Bedfordshire, the sitter was the son of John Osborn and his wife Sarah Byng, the daughter of George Byng, 1st Viscount Torrington (1663–1733). In 1720 he succeeded his grandfather as 3rd Baronet and in 1740 married Lady Mary Montagu, the daughter of George Montagu, 1st Earl of Halifax. His brother-in-law, the 2nd Earl, was one of the leading British statesmen of the Georgian era who, as President of the Board of Trade, became known as the 'father of the Colonies'. In 1743 Lady Mary died giving birth to their second child and the loss of his wife affected Osborn's mental state for the rest of his life.

In 1745 he saw military action in support of the King at Culloden and subsequently represented Bedfordshire in Parliament between 1747 and 1753. In 1750, with the patronage of his brother-in-law, he travelled to the Americas; first to Nova Scotia, where he worked assiduously to help establish the newly created colony there and was

much esteemed by the settlers, before being appointed to the post of Royal Governor of the Province of New York in 1753. In October of that year, however, shortly after assuming office, he committed suicide in the garden of his house in New York, no longer able to bear the loss of his beloved wife. His body was interred at Trinity Church, in Manhattan, before being repatriated to Chicksands in 1754.

A Flemish artist from Ghent, Petrus Johannes van Reysschoot came to England between *circa* 1736 and 1743, having won a prize at the Paris Academy in 1730. In England he painted history and sporting scenes, which show the influence of both Hayman and Wootton, and had a good portrait practice particularly among Midlands gentry.

£ 15,000-20,000
€ 17,100-22,800 US\$ 20,400-27,200

JOHN CONSTABLE, R.A.

East Bergholt, Suffolk 1776 - 1837 Hampstead

Cottages at East Bergholt, Suffolkoil on millboard
12 x 17.9 cm.; 4¾ x 7 in.**PROVENANCE**Cecil Eldred Hughes (1875–1941), Orpington Priory, Kent;
Thence by descent until acquired by the present owner.

This charming *plein-air* sketch depicts a row of cottages along a lane on the edge of the village of East Bergholt. The work dates to *circa* 1809–11, a period when Constable seems to have taken up on-the-spot outdoor oil sketching in earnest. The handling bears all the characteristic hallmarks of Constable's early sketching style; with rather even, relatively smooth brushwork and strong tonal contrasts. The thick and distinctive brush line marking the edges of the roofs on the cottage to the right is particularly characteristic of his work at this period.

"I should paint my own places best – They made me a painter..."

East Bergholt, a village on the banks of the River Stour in Dedham Vale, on the border between Suffolk and Essex, was where Constable was born and brought up. His parents, Golding and Ann Constable, lived in a substantial mansion there and owned 93 acres of arable land around the village, which the family farmed. Golding was also a prosperous miller and successful businessman. He owned watermills at Flatford and Dedham, as well as a windmill on East Bergholt Heath, and he traded corn and coal out of Mistley Wharf on the North Essex coast. He also owned a coal yard at Brantham and served as one of the Commissioners of the River Stour Navigation.

The Constables' social position, and the fact that his father owned a large portion of it, gave the young artist unfettered access to much of the land around his childhood home, and an intimate knowledge of its gently rolling hills, picturesque villages, green riverbanks and luxuriant meadows. It was this visual reservoir, accumulated during the halcyon days of his childhood, which would not only inspire Constable's earliest endeavours in paint but provided him with much of the raw materials for many of his greatest paintings. It is today an Area of Outstanding Natural Beauty, largely unchanged since Constable's day.

The painting previously belonged to Cecil Eldred Hughes, a noted collector and scholar of late eighteenth and early nineteenth century British art. He authored several books, including *Early English Watercolour*, published by Methuen and Co. in 1929, owned at least one pencil drawing by Turner now in the British Museum (ref. no. 1946.1030.1) and a watercolour by Francis Towne that was much admired by Paul Oppe, and was an amateur artist himself – a black chalk and watercolour view of the Villa Medici and St. Trinità de' Monti in Rome by him is in the Victoria & Albert Museum, London (inv. no. E574-1941).

We are grateful to Anne Lyles, who dates this work to *circa* 1809–11, for her assistance with the cataloguing of this lot.

£ 60,000-80,000
€ 68,500-91,500 US\$ 81,500-109,000



actual size

PROPERTY FROM THE JOSEPH AND BRENDA CALIHAN COLLECTION

**JOHN GLOVER P.S.P.W.C.,
P.O.W.S., P.S.B.A.**

Houghton-on-the-Hill, Leicestershire 1767 - 1849
Patterdale, Tasmania

**View of Ullswater from Gowbarrow
Fell - Evening**

oil on canvas
90 x 131 cm.; 35½ x 51½ in.

PROVENANCE

Private Collection, Ireland;
From whom purchased by the present owners in
the 1990s.

Only recently rediscovered, this painting was long believed to be an Irish landscape. However, the topography makes it clearly identifiable as Cumbria: a view of the southern end of Ullswater seen from Gowbarrow Fell, with Glenridding Dodd in the middle distance and the peaks of the Helvellyn Range in the right background. The Lake District was one of John Glover's favourite painting grounds; he made the first of at least nine tours there in 1793 and from his first metropolitan success at the Society of Painters in Water Colours ('the Old Watercolour Society') to his very last public exhibition in 1835, picturesque views of the Lakes remained a constant feature of his output.

Even after the artist expanded his practice from watercolour to oil in the 1810s, the landscape of Cumberland and Westmoreland remained a favourite subject. In semi-retirement from around

1818 he even leased a farm near the village of Patterdale at the head of Ullswater, and after his migration to Australia in 1831 named his Van Diemen's Land pastoral property 'Patterdale Farm'.

The present painting is highly characteristic of the artist's mature work, not only by virtue of its subject matter but also in its somewhat conventional (indeed, by the 1820s, even *retardataire*) Claudian composition as well as in its delicate gloaming light, with associated roseate clouds and sun-gilt waters. In the 'landscape *chiaroscuro*' darkness of the foreground, the close attention to bracken and other ground cover and the split-brush treatment of arboreal foliage are typical, as is the staffage of peasants, goats and the artist's omnipresent cows.

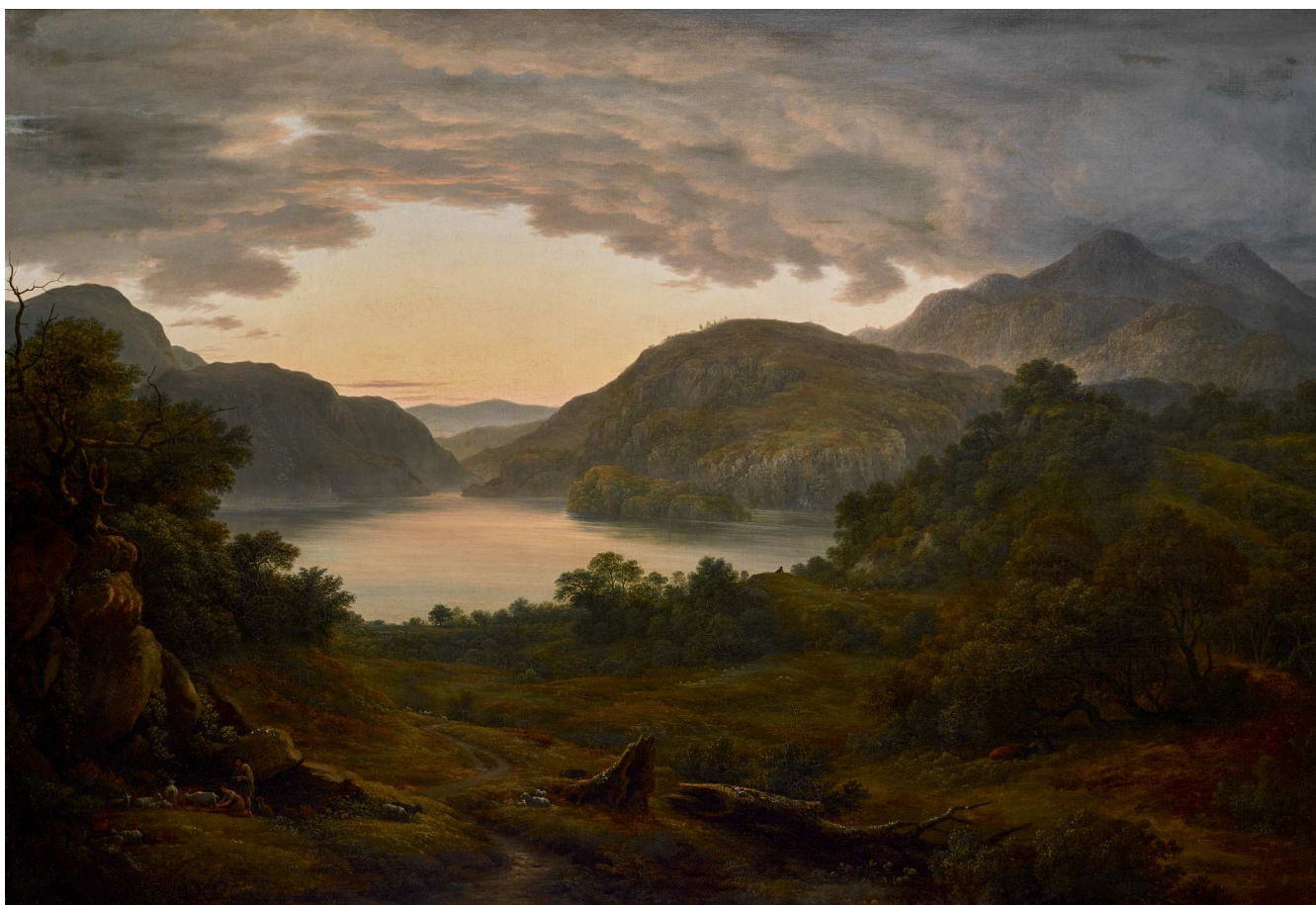
To date it has not been possible to connect this work securely to documented pictures, but Glover exhibited two versions of *Ullswater, from Gobray Park* in his self-managed Bond Street solo exhibitions of 1822–24, one of these (or another) with the newly-established Society of British Artists in 1824, and again (or another) in his pre-emigration sale of 1831.

We are grateful to Ass. Prof. David Hansen, Centre for Art History and Art Theory, Australian National University, for providing this catalogue entry. Professor Hansen is the author of *John Glover and the Colonial Picturesque*, Hobart: Tasmanian Museum and Art Gallery, 2003.

W £ 40,000-60,000
€ 45,600-68,500 US\$ 54,500-81,500



Fig. 1 John Glover, *Ullswater from Patterdale - early morning*,
Art Gallery of New South Wales, Sydney





196

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

Bristol 1769 - 1830 London

**Portrait of Wilhelmina Bowlby
(1798–1834)**

oil on canvas
67.3 x 67.3 cm.; 26½ x 26½ in.

PROVENANCE

By descent in the sitter's family to A. Bowlby Esq.;
By whom sold, London, Christie's, 22 June 1979,
lot 143, where purchased by another member of
the family;
Thence by descent until acquired by the present
owner.

LITERATURE

K. Garlick, *Sir Thomas Lawrence. A complete
catalogue of the oil paintings*, Oxford 1989, p. 156,
cat. no. 123, reproduced.

Wilhelmina Martha Arnold Bowlby, known as
Martha, was the daughter of Major-General
William Balfour of Pilrig, a former Lieutenant-
Governor of New Brunswick. In 1817 she
married Captain Thomas Bowlby (1790–1842)
of the Royal Artillery in Gibraltar. They lived at
Bishopwearmouth in County Durham where, after
his military service, Captain Bowlby was active in
the timber business. They had nine children.

This portrait is a fine example of the artist's late
work. Garlick dated the painting to after 1820
and the sitter's jewellery, dress and hairstyle

would indicate a date close to 1825 – just 5
years before Lawrence's death. Other works by
Lawrence from this period include his portrait
of the King's favourite sister, Princess Sophia
(Royal Collection, Windsor Castle) and his full-
length portrait of Frances Anne, Marchioness
of Londonderry with her son Viscount Seaham
(Marquess of Londonderry). The contrast
of the sitter's jet-black hair against the rich,
red background is a striking effect – perhaps
consciously recalling Roman wall-painting at
Pompeii, whose excavations were underway at
this time.

£ 20,000-30,000
€ 22,800-34,200 US\$ 27,200-40,700



197

THE PROPERTY OF A PRIVATE COLLECTOR

SIR HENRY RAEBURN, R.A.

Edinburgh 1756 - 1823

Portrait of a boy in a striped
waistcoat

oil on canvas

69.5 x 56 cm.; 27³/₈ x 22 in.

PROVENANCE

Mrs J R Wilson;

Thence by family descent for at least four
generations.

We are grateful to Duncan Tompson for
endorsing the attribution to Raeburn on
inspection of photographs.

‡ £ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500



198

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

JEAN-BAPTISTE-MARIE HUËT

Paris 1745 - 1811

Portrait of Marie-Joseph Chénier (1764–1811), a quill in his left hand

signed and dated lower left on the scroll:

J.B.Huët/ .1788

and inscribed on the reverse:

Marie Joseph Chenier

oil on panel

30.5 x 23.5 cm.; 19¼ x 12 in.

PROVENANCE

Anonymous sale, London, Christie's, 19 April
2000, lot 61;

Where acquired by the present owner.

This is the only known portrait by the artist, whose *œuvre* consists mainly of pastoral and mythological scenes. Born in Constantinople, Marie-Joseph Chénier was a politician, playwright and poet, of French and Greek origin. He specialised in historical subjects in revolutionary Paris. His best known work, *Charles IX et la Saint-Barthélémy*, was first performed at the Théâtre-Français in 1789; its revolutionary zeal having resulted in the play being held back for nearly two years by the censor.

£ 6,000-8,000

€ 6,900-9,200 US\$ 8,200-10,900



199

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

**ALEXANDRE-JEAN DUBOIS-
DRAHONET**

Paris 1791 - 1834 Versailles

Portrait of Amélie du Bois (1803–
91), wife of Lt.-Gen. Emile Joseph
Frison, aide to King Leopold II, in a
blue muslin dress, with flowers in
her hair

signed and dated lower left:
AJ Dubois Drahonet/ 1821 (AJ in ligature)
oil on canvas, unlined
62 x 52 cm.; 24³/₈ x 20¹/₂ in.

PROVENANCE

By direct family descent from the sitter until
anonymously sold, New York, Sotheby's, 28
January 2010, lot 331 (at which time sold along
with *Portrait of Henriette Louise Peterson*
(1796–1845), wife of Auguste, Baron du Bois de
Ferrières);

Anonymous sale, London, Christie's, 7 December
2011, lot 178, where acquired by the present
owner.

£ 10,000-15,000

€ 11,400-17,100 US\$ 13,600-20,400



200

200

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

PHILIPPE JACQUES DE LOUTHERBOURG, R.A.

Strasbourg 1740 - 1812 London

A calm: a harbour scene, with fishermen resting near ruins

indistinctly inscribed on a plaque on the building to the right

oil on canvas, in an elaborate carved and gilt wood Gustavian frame

58 x 81 cm.; 22¾ x 31¾ in.

PROVENANCE

Count Gustav Philip Creutz, Swedish Minister in Paris, by whom lent to the Paris *Salon* in 1767, and thus presumably acquired from the artist earlier that same year;

Sold or given to Gustaf Adolf Sparre when he visited Count Creutz in Paris in 1780, or following Creutz's return to Sweden in 1783;

Sparre inv. 1794, no. 53;

Anonymous sale, London, Sotheby's, 6 December 2007, lot 113 where acquired by the present owner.

EXHIBITED

Paris, *Salon*, 1767, part of no. 124 ('Un Calme').

LITERATURE

Explications des Peintures, Sculptures et Gravures... (Catalogue of the *Salon*), Paris 1767, p. 26, under no. 124 (reprinted New York & London 1977);

G. Göthe, *Tafvelsamlingen på Wanås*, Stockholm 1895, p. 29, cat. no. 74 (as in the style of Claude-Joseph Vernet);

J. Seznec and J. Adhémar, *Diderot Salons*, vol. III, 1767. Oxford 1963, p. 35;

I. Hasselgren, *Konstsamlaren Gustaf Adolf Sparre, 1746-1794. Hans studieresa, vaaning och konstsamling i Goeteborg*, Goeteborg 1974, pp. 118, 121 and 127, reproduced p. 192;

P. Sanchez, *Dictionnaire des Artistes exposant dans les Salons à Paris et en Provence*, Dijon 2004, vol. II, p. 1109.

Probably because it is neither signed nor dated, prior to the 2007 sale (see *Provenance*), it has not previously been noticed that this picture is by De Louthembourg, and certainly not that it is the work entitled *Un Calme* exhibited in the *Salon* of 1767 when in the Cabinet of Count Creutz, and thus the missing picture from the six De Louthembourgs of the same dimensions exhibited as no. 124. It is therefore the pendant to the *Shipwreck* entitled *Une Tempête* in the National Museum, Stockholm.¹

¹ Inv. no. NM 849; see P. Grate, 'French Paintings II Eighteenth Century', in the *Catalogue of the National Museum Stockholm*, Stockholm 1994, pp. 195-96, cat. no. 175, reproduced.

£ 8,000-12,000

€ 9,200-13,700 US\$ 10,900-16,300

201

FRANZ CHRISTOPH JANNECK

Graz 1703 - 1761 Vienna

An elegant company in a landscape serenaded by musicians, a classical building beyond;

An elegant company in a landscape with a couple playing backgammon, beside a sculpted urn and a classical façade

the former signed lower right: *Janneck / fe:*

a pair, both oil on copper
each: 35.7 x 43 cm.; 14¼ x 16⅞ in.

(2)

PROVENANCE

Anonymous sale ('Property of a Private Collector'), New York, Sotheby's, 14 January 1988, lot 168;

Anonymous sale, London, Sotheby's, 7 July 2016, lot 193.

£ 40,000-60,000

€ 45,600-68,500 US\$ 54,500-81,500





202

THE PROPERTY OF A GENTLEMAN

CIRCLE OF GIOVANNI
ANTONIO CANAL, CALLED
CANALETTO

Venice, the Molo looking west with
the Palazzo Ducale and Santa Maria
della Salute

oil on canvas
69.9 x 110.5 cm.; 27½ x 43½ in.

PROVENANCE

By descent in the collection of the present
owner's family since at least the 19th century.

The composition is closely based upon an original
picture by Canaletto recorded by Constable and
Links in the Spencer Loch collection in London,
and now in a private collection.¹

We are grateful to Charles Beddington, who has
studied this picture at first hand, for suggesting
that this painting is the work of an artist he has
called the Bateman Master, a close associate
or studio assistant of Canaletto's who painted
versions of this composition among others for
Lord Bateman in the 1730s. He plans to include
the Bateman Master and other hands active in
the Canaletto studio in a future article.

¹ W.G. Constable and J.G. Links, *Canaletto*, Oxford 1989, vol. II,
pp. 229–30, no. 30, and *Supplement*, London 1998, p. 10, no.
93, reproduced pl. 232.

£ 60,000-80,000
€ 68,500-91,500 US\$ 81,500-109,000



203

THE PROPERTY OF A NOBLEMAN

BERNARDO CANAL

Venice 1674 - 1744

Venice, a view of the Grand Canal from Palazzo Balbi

oil on canvas

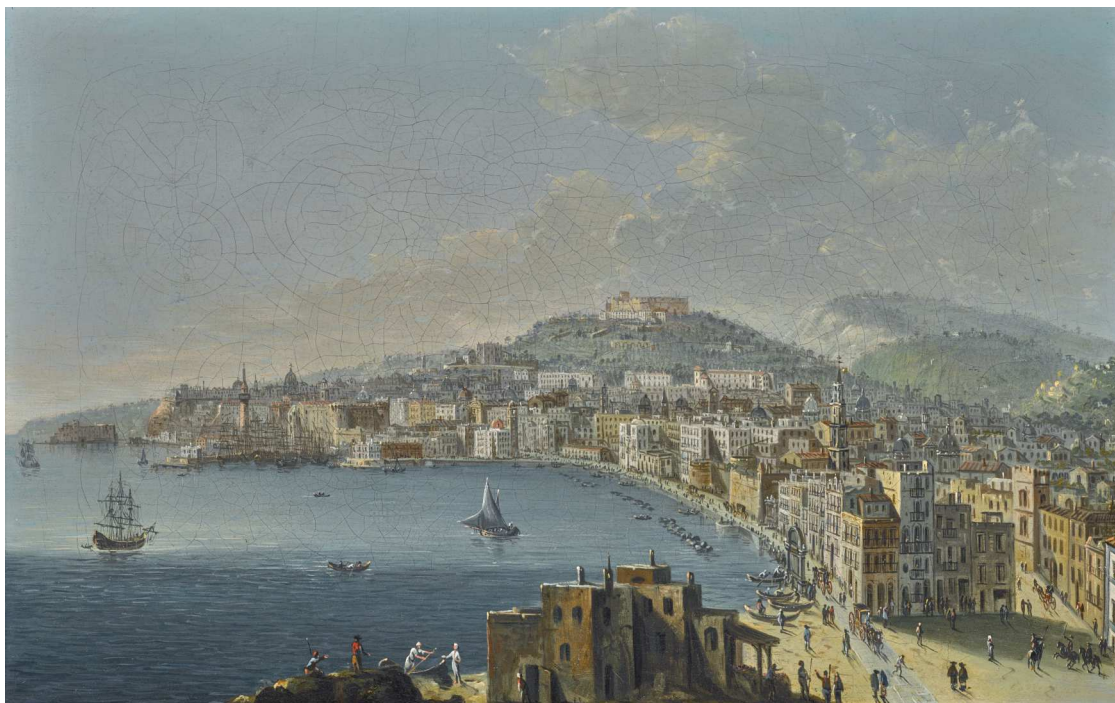
73.4 x 110.7 cm.; 28 $\frac{7}{8}$ x 43 $\frac{3}{8}$ in.

We are grateful to Charles Beddington for endorsing the attribution on inspection of photographs.

In addition to producing easel paintings depicting city views such as this work, Bernardo Canal was an accomplished painter of theatrical scenery and opera sets. He was the father of famed *vedute* painter Giovanni Antonio Canal, called Canaletto (1697–1768). It was through practising alongside his father, especially in assisting him in scenery painting, that the young Canaletto learned the rudiments of draughtsmanship and perspective that would serve him so well in his view painting.

£ 60,000-80,000

€ 68,500-91,500 US\$ 81,500-109,00



204



205

204

THE PROPERTY OF A GENTLEMAN

PIETRO ANTONIANI

Milan? 1740/50 - 1805 Milan

View of Naples looking North
towards the Castel Sant'Elmo

oil on canvas
31 x 47.7 cm.; 12³/₄ x 18³/₄ in.

A painting of almost identical dimensions and composition, with differences in the staffage and the vessels in the water, was sold London, Christie's, 3 July 2013, lot 214. Another comparable *veduta*, taken from the same elevated viewpoint and also of similar size, was sold as one of a set of six, London, Sotheby's, 11 December 1991, lot 1.

£ 12,000-18,000
€ 13,700-20,500 US\$ 16,300-24,500

205

THE PROPERTY OF A GENTLEMAN

PAOLO MONALDI

Rome 1710 - after 1779

A landscape with peasants sitting
and drinking by a ruined house

oil on canvas
73.9 x 61.9 cm.; 29¹/₈ x 24³/₈ in.

± £ 15,000-20,000
€ 17,100-22,800 US\$ 20,400-27,200



206

206

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

PAUL THEODOR VAN BRUSSEL

Zuid-Polsbroeck 1754 - 1795 Amsterdam

Still life with lilies, carnations
and a poppy in a wicker basket,
with grapes, medlars, plums,
gooseberries and a melon on the
marble ledge beneath

signed and dated lower centre:
P. T. van. Brussel. fecit. 1789.
oil on oak panel
44.4 x 35.7 cm.; 17½ x 14 in.

PROVENANCE

Anonymous sale, Amsterdam, Christie's, 4 May
1999, lot 123, for 117,020 Guilders;
Anonymous sale, London, Christie's, 17 April
2002, lot 66;
Anonymous sale, London, Sotheby's, 10 July
2008, lot 245, where acquired by the present
owner.

£ 25,000-35,000

€ 28,500-39,900 US\$ 34,000-47,500

Sotheby's EST. 1744

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GIAMBOLOGNA (1529-1608)
Italian, Florence, before 1587
The Dresden Mars
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A complete collection including all ten
bottle formats from Half-Bottles (375ml)
to Melchior (18 Liters)
To be sold in New York Auction 8 September

Wine Auction Calendar 2018

New York

8 September
13 October
10 November
1 December

Hong Kong

9 June
29–30 September
8 December

London

11 July
19 September
17 October
14 November
12 December



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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18034 | **Sale Title** OLD MASTERS DAY SALE | **Sale Date** 5 JULY 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.

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

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

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

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

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

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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

General

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

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

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

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

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

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

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

Completing This Form

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

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

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

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

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

New Clients

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

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

Conditions of Absentee & Telephone Bidding

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

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

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

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

Payment

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

Data Protection

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

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

BUYING AT AUCTION

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

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. 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.

com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

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

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

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

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

3. AFTER THE AUCTION

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

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

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

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

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

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

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

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

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

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

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

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department

can advise buyers on exporting and shipping property, and arranging delivery.

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

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

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

□ No Reserve

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

lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

Ⓢ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €)

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

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

● Restricted Materials

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

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

Ⓢ Monumental

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged

except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

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

1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if

the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

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

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

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

Proof of export required

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

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

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

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

• Sotheby's is not able to cancel or refund

any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

7. SALES AND USE TAXES

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

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

CONDITIONS OF BUSINESS FOR BUYERS

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

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

Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

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

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

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

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

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

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

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

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

W1A 2AA;

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

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

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

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

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

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

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

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

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

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

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

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

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

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

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

5. BIDDING AT AUCTION

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

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

(c) Where available, written, telephone

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

6. CONDUCT OF THE AUCTION

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

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

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

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

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

7. PAYMENT AND COLLECTION

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

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

(c) The Buyer is obliged to arrange collection of purchased lots within the time stipulated in the special information or guide to Buying at Auction in the Sale Catalogue. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of: (i) collection or (ii) the expiry of the time specified above for collection. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

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

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

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

8. REMEDIES FOR NON-PAYMENT

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

- (a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;
- (b) cancel the sale of the lot;
- (c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;
- (d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;
- (e) reject future bids from the Buyer or render such bids subject to payment of a deposit;
- (f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);
- (g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;
- (h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;
- (i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on

a full indemnity basis; or

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

9. FAILURE TO COLLECT PURCHASES

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

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

10. EXPORT AND PERMITS

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

11. GENERAL

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

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

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

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

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

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to

these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

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

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

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

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

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

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

13. LAW AND JURISDICTION

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

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in

connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

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

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

COLLECTION FROM NEW BOND STREET

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

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

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

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at

Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

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

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

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park,

13 Ockham Drive, Greenford, Middlesex, UB6 0FD

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

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

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£1 = €1.39

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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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