

Sotheby's EST. 1744

OLD MASTERS

LONDON | 8 MAY 2019



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BACK COVER
LOT 150
THIS PAGE
LOT 58

OLD MASTERS





OLD MASTERS

**AUCTION IN LONDON
8TH MAY 2019
SALE L19030
10.30 AM**

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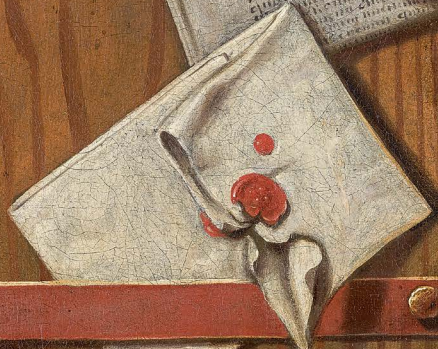
Sotheby's EST. 1744

A. 1706.
AMSTERDAMS
ENGELAND.
L...
DUYTSLAND.

Her Majestie
MOST GRACIOUS
SPEECH
To her



PARLIAM...
On Monday the thirtieth



Toward Collier
Schilder tot
Leyden.



Cisting Brief.
A. 1706.



Specialists and Auction Enquiries

For further information on lots in this auction please contact any of the specialists listed below.



ALEX BELL
Co-Chairman,
Old Masters, Worldwide
+44 (0)20 7293 5420
alex.bell@sothebys.com



GEORGE GORDON
Co-Chairman,
Old Masters, Worldwide
+44 (0)20 7293 5414
george.gordon@sothebys.com



JAMES MACDONALD
Senior Director
+44 (0)20 7293 5887
jamesv.macdonald@sothebys.com



ANDREW FLETCHER
Head of Department, Senior Director
+44 (0)20 7293 6205
andrew.fletcher@sothebys.com



EDOARDO ROBERTI
Director of Continental Business
Senior Director
+44 (0)20 7293 6414
edoardo.roberti@sothebys.com



ARABELLA CHANDOS
Senior Director
+44 (0)20 7293 5421
arabella.chandos@sothebys.com



JULIAN GASCOIGNE
Director, British Paintings
+44 (0)20 7293 5482
julian.gascoigne@sothebys.com



CECILIA TREVES
Senior Cataloguer, Deputy Director
+44 (0)20 7293 5816
cecilia.treves@sothebys.com



CHLOE STEAD
Deputy Director, Specialist
+44 (0)20 7293 5465
chloe.stead@sothebys.com



GEORGINA ELIOT
Associate Specialist
+44 (0)20 7293 5408
georgina.eliot@sothebys.com



ARIANNA LEONI SCETI
Junior Cataloguer
+44 (0)20 7293 5413
arianna.leonisceti@sothebys.com

DAVID MOORE-GWYN
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beatriz.quiralte@sothebys.com
Fergus Duff
fergus.duff@sothebys.com

ASIA
Shu Zheng
shu.zheng@sothebys.com

MENA
Katia Nounou
katia.nounou@sothebys.com
Yassaman Ali
yassaman.ali@sothebys.com

INDIA
Gauri Agarwal
gauri.agarwal@sothebys.com

RUSSIA & CIS
Alina Davey
alina.davey@sothebys.com
Irina Kronrod
irina.kronrod@sothebys.com
Lilija Sitnika
lilija.sitnika@sothebys.com
+44 (0)20 7293 5934

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**CATALOGUE/PAINTINGS
COORDINATOR**
Grace Collier
+44 (0)207 293 6122
grace.collier@sothebys.com

SALE ADMINISTRATOR
Victoria Livesey
victoria.livesey@sothebys.com
+44 (0)20 7293 5521
FAX +44 (0)20 7293 5923

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Contents

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	OLD MASTERS: LOTS 1–157
125	ABSENTEE BID FORM
127	BUYING AT AUCTION
128	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
130	CONDITIONS OF BUSINESS FOR BUYERS
132	WAREHOUSE, STORAGE, COLLECTION INFORMATION
133	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
135	INTERNATIONAL DEPARTMENTS
136	INDEX SOTHEBY'S EUROPE



1

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

SCHOOL OF PISTOIA, CIRCA 1350

Saint Catherine of Alexandria

tempera on panel, gold ground, pointed top
overall dimensions: 112.3 x 42.5 cm.; 44¹/₄ x
16³/₄ in.

painted surface: 107 x 38.3 cm.; 42 x 15 in.

PROVENANCE

Acquired by Baron Kraus Alexander in the
18th century;
Thence by descent until offered, London,
Sotheby's, 9 July 2009, lot 135, acquired by
the present owner post sale.

The authorship of the present panel, depicting the elegant full-length figure of Saint Catherine of Alexandria, remains at present a mystery. However, there can be no doubt that the unknown author was active in Tuscany, but in all likelihood not in one of the three major artistic centers: Florence, Siena and Pisa (although he must have been responsive to the artistic developments in these major cities, particularly to those in Florence).

Saint Catherine's broad and rounded face and the slightly distracted, yet sensitive facial expression resulting from the finely drawn slit eyes, as well as the pale flesh tones, are traits that seem to have been born from a tradition initiated by the early Pistoian painters such as the so-called Master of 1310¹ and the Master

of 1336.² The anonymous painter responsible for this *Saint Catherine* appears to have tried here to soften the incisive drawing of the above mentioned Pistoian masters in order to attain a somewhat softer appearance, as if he aimed at a harmonization of his art with the Florentine tendencies of Bernardo Daddi's late works of around 1347-48. It is to Bernardo Daddi's invention of the depiction of Saint Catherine of Alexandria that the composition of the present panel is indebted; the author of our *Saint Catherine* followed Bernardo Daddi's unique placement of the saint between two wheels that are arranged as if they are the thorny arms of a throne - the throne of her martyrdom.



2

We are grateful to Gaudenz Freuler for his assistance in cataloguing this lot, and for dating the panel to the 1350s, and for noting that the artist created here an image which seems to anticipate artistic solutions noticeable only considerably later, in the late gothic paintings in Siena and Florence towards the turn of the century.

¹ See, for example, his *Saint Irene*, in the panel with scenes from the life of St. Irene, New York, private collection; G. Freuler, *Künder der Wunderbaren Dinge, Frühe Italienische Malerei in der Schweiz und Liechtenstein*, Lugano 1991 p. 184, cat. no. 68, reproduced p. 185.

² G. Freuler 1991, p. 186, cat. no. 69.

£ 25,000-35,000
€ 29,100-40,800 US\$ 32,900-46,100

MASTER OF MARRADI

active in Florence during the second half of the 15th Century

The Madonna Annunciate; The Angel Gabriel

a pair, both oil on panel, tondi, framed as one each: 14.4 x 14.4 cm.; 5⁵/₈ x 5⁵/₈ in.

This pupil of Domenico Ghirlandaio, active in Florence during the second half of the fifteenth century, had been called Maestro Tondo by Roberto Longhi after the rounded

faces of his figures, but was renamed by Zeri in 1963. His name comes from the town of Marradi, to the north-east of Florence, where he worked in the monastic community, and where five of his works can be found.

We are grateful to Dr. Nicoletta Pons for endorsing the attribution on the basis of digital images.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,300-39,500



3

3

THE PROPERTY OF A GENTLEMAN

**PIER FRANCESCO DI
JACOPO FOSCHI**

Florence 1502 - 1567

Portrait of a lady, possibly
Vittoria Colonna

oil on pine panel, unframed
82 x 65.3 cm.; 32¼ x 25¾ in.

PROVENANCE

Anonymous sale, Lucerne, Fischer,
16-17 June 1967, lot 73 (as Attributed to
Pontormo).

We are grateful to Dr. Simone Giordani who,
based on photographs, has endorsed the
attribution to Pier Francesco Foschi, and
dates the painting to the first half of the
1550s.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,300-39,500



4

4

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

**CIRCLE OF ANDREA DI
ALOIGI DI APOLLONIO
DA ASSISI, CALLED
L'INGEGNO**

Madonna and Child

tempera on panel
61 x 43.7 cm.; 24 x 17⅞ in.

PROVENANCE

Clarence C. Day, Memphis, Tennessee;
By whose Estate sold, New York, Sotheby's,
27 January 2011, lot 249.

We are grateful to Professor Filippo Todini
for his assistance in bringing to our attention
a panel with the same composition, and of
similar dimensions, attributed to L'Ingegno in
The Denver Art Museum, and previously in the
collection of Samuel H. Kress.¹

¹ Inv. no. 1961.165

£ 25,000-35,000
€ 29,100-40,800 US\$ 32,900-46,100



5

5

**VENETO-CRETAN
SCHOOL, LATE 16TH
CENTURY**

The Adoration of the Magi

oil on pine panel, unframed
49.5 x 38.5 cm.; 19½ x 15¼ in.

£ 4,000-6,000
€ 4,700-7,000 US\$ 5,300-7,900



6

6

PROPERTY FROM A PRIVATE COLLECTION

BERNARDINO CESARI

Arpino 1571 - 1622 Rome

Madonna and Child with an angel

oil on canvas
62.3 x 49.2 cm.; 24½ x 19¾ in.

Another version of this composition by Bernardino Cesari, younger brother of Giuseppe Cesari, called Il Cavaliere d'Arpino, is in the Museo Civico, in Aquila.¹ We are grateful to Professor Dr. Herwarth Röttgen for endorsing the attribution to Bernardino Cesari and for suggesting a date of *circa* 1600-10. The painting will be included in his forthcoming monograph on the artist.

¹ See M. Marini, *Dalla casa al Museo: antologia di dipinti dei secc. 16.-18. dalla Raccolta Signorini-Corsi al Museo Civico dell'Aquila*, L'Aquila 1992, p. 25.

£ 4,000-6,000
€ 4,700-7,000 US\$ 5,300-7,900



7

7

THE PROPERTY OF A GENTLEMAN

VENETIAN SCHOOL, 1591

Portrait of a gentleman, three-quarter-length, wearing a black fur-lined cloak and holding a pair of gloves

dated upper left: *ANNO 15. 91*

inscribed upper right: *ÆTATIS 67*

oil on canvas

95.7 x 76.3 cm.; 37⁵/₈ x 30 in.

PROVENANCE

Anonymous sale, London, Sotheby's, 27 April 2006, lot 87;

Anonymous sale, London, Sotheby's, 12 February 2008, lot 12, where acquired by the present owner.

‡ £ 6,000-8,000

€ 7,000-9,400 US\$ 7,900-10,600



8

8

LEANDRO DA PONTE, CALLED LEANDRO BASSANO

Bassano del Grappa 1557 - 1622 Venice

Annunciation to the Shepherds

oil on canvas

78.8 x 60.9 cm.; 31 x 24 in.

PROVENANCE

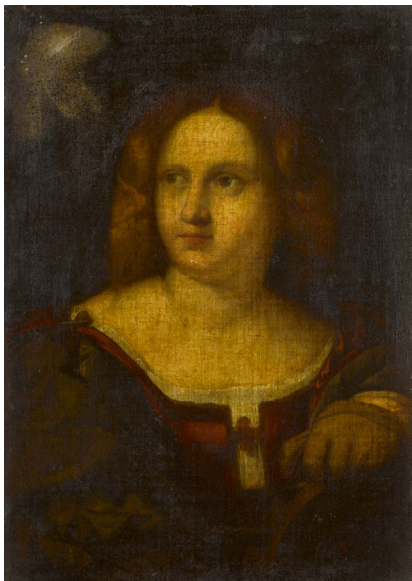
Private collection.

This composition was clearly one of Leandro Bassano's most popular, since he repeated it in several versions. The prototype is generally considered to be the signed painting in the Museo Civico, Padua.¹ We are grateful to Professor Alessandro Ballarin for endorsing the attribution to Leandro on the basis of a digital image.

1. See E. Arslan, *I Bassano*, Milan 1960, vol. I, pp. 240 and 266, reproduced vol. II, fig. 298.

‡ £ 10,000-15,000

€ 11,700-17,500 US\$ 13,200-19,800



9

9

CIRCLE OF JACOPO NEGRETTI CALLED PALMA IL VECCHIO

Saint Catherine of Alexandria

oil on canvas, unframed

54.4 x 38.9 cm.; 21³/₈ x 15¹/₄ in.

We are grateful to Dr. Peter Humfrey for tentatively suggesting an attribution to Palma il Vecchio, and for dating the picture to *circa* 1515-16, or shortly afterwards.

£ 3,000-5,000

€ 3,500-5,900 US\$ 3,950-6,600



10

10

PROPERTY OF A FAMILY

BONIFACIO DE' PITATI CALLED BONIFAZIO VERONESE AND WORKSHOP

Verona 1487 - 1553 Venice

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

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

PROVENANCE

Otto Friedrich Ludwig Wesendonck (1815–1896),
Dresden, Zürich and Berlin, by 1881, inv. no. 40;
His widow, (Agnes) Mathilde Wesendonck, née
Luckemeyer (1828–1902);
By inheritance to their daughter Myrrha, Freiin von
Bissing, who married General Moritz Freiherr von Bissing
(1844–1917), Bonn;
On loan to the Provinzialmuseum, Bonn (inv. no. 15), from
1907, and acquired by them in 1925;
By whom sold ('Westdeutscher Museumsbeitz,
Sammlung Wesendonck-von Bissing'), Cologne, Lempertz,
27 November 1935, lot 9, reproduced plate 8;
Anonymous sale, Cologne, Lempertz, 22 November 1973,
lot 262;
Private collection, Bonn;
Thence by descent to the present owner.

EXHIBITED

On loan, Provinzialmuseum, Bonn, from 1907.

LITERATURE

Gemälde-Sammlung von Otto Wesendonck in Dresden,
Dresden 1881, pp. 8–9, no. 12 (with manuscript valuation
at 4,000 Reichsmarks);
F. Harck, 'Quadri di maestri italiani in possesso di privati a
Berlino', in *Archivio Storico dell'Arte*, II, 1889, p. 211;
W. Cohen, 'Die Sammlung Wesendonck', in *Zeitschrift für
Bildende Kunst*, N.F.XXI, 1909, p. 66, reproduced p. 67,
fig. 10;
W. Cohen, *Katalog der Gemäldegalerie, vorwiegend
Sammlung Wesendonck*, Bonn 1914, p. 13, cat. no. 15,
reproduced pl. 92, fig. 15;
D. Westphal, *Bonifazio Veronese*, Munich 1931, pp. 86–87,
cat. no. 13 (under incorrectly attributed works);
P. Cottrell and P. Humfrey, *Bonifacio de' Pitati*, Treviso
2017 (forthcoming, as the work of Bonifacio and
workshop).

See *catalogue note at SOTHEBYS.COM*

W £ 40,000-60,000
€ 46,600-70,000 US\$ 53,000-79,000



11

11

NEAPOLITAN SCHOOL,
17TH CENTURY

*A memento mori with skull and
crossbones*

oil on canvas
41.1 x 48.4 cm.; 16 $\frac{1}{8}$ x 19 in.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,800-26,300

12

NEAPOLITAN SCHOOL,
17TH CENTURY

*A memento mori with skull and
crossbones*

oil on canvas
41.1 x 48.4 cm.; 16 $\frac{1}{8}$ x 19 in.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,800-26,300



12



13

13

PAOLO DE MATTEIS

Piano del Cilento, Salerno 1662 - 1728
Naples

The Lamentation

oil on canvas
206 x 259.2 cm.; 81 $\frac{1}{8}$ x 102 in.

PROVENANCE

Private collection, Belgium.

EXHIBITED

Vallo della Lucania, Museo Diocesano di Vallo della Lucania, *Paolo de Matteis, un cilentano in Europa*, 9 February – 14 April 2013, no. 11; London, Robilant and Voena, *Caravaggism and the Baroque in Europe*, 28 November – 19 December 2007.

LITERATURE

G. Festa in, *Paolo de Matteis, un cilentano in Europa*, D.G. Citro (ed.), exh. cat., Naples 2013, p. 56, cat. no. 11, reproduced p. 12 (detail) and p. 56 (whole image); N. Spinosa, (A. Poggi, M. Voena eds.), *Caravaggism and the Baroque in Europe*, exh. cat., London 2007, p. 24-25, reproduced p. 25.

W £ 50,000-70,000
€ 58,500-81,500 US\$ 66,000-92,500



14

14

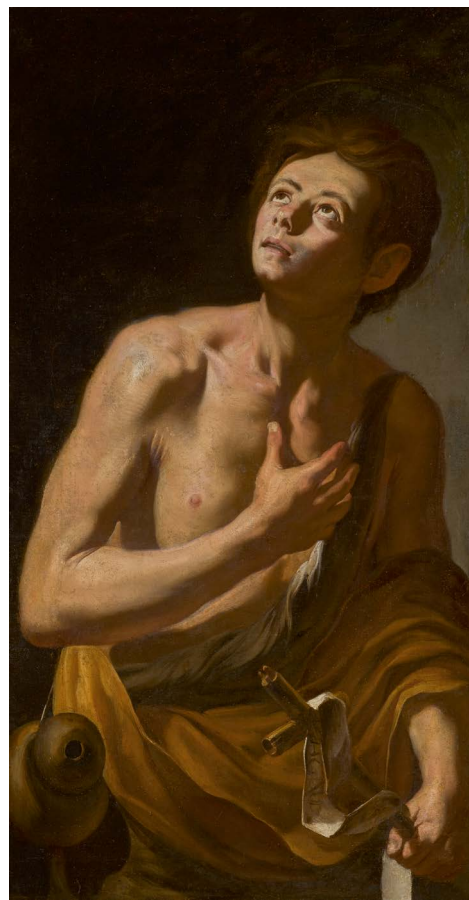
PROPERTY FROM A SPANISH PRIVATE COLLECTION

**SPANISH SCHOOL, FIRST HALF
OF THE 17TH CENTURY**

**Saint Anthony visiting Saint Paul the
hermit**

oil on canvas
209 x 156 cm.; 82¼ x 61¾ in.

W £ 7,000-10,000
€ 8,200-11,700 US\$ 9,300-13,200



15

15

**NEAPOLITAN SCHOOL,
17TH CENTURY**

The young Saint John the Baptist

oil on canvas
101.2 x 54 cm.; 39¾ x 21¼ in.

We are grateful to Professor Nicola Spinosa for dating the painting to the first half of the 17th century, and tentatively suggesting an attribution to Paolo Finoglio.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,800-26,300

PROPERTY FROM A SPANISH PRIVATE COLLECTION

ALONZO RODRIGUEZ

Messina 1578 - 1648

The beheading of Saint John the Baptist

oil on canvas, possibly reduced at the lower margin
140.8 x 193.3 cm.; 55³/₈ x 76¹/₈ in.

PROVENANCE

Palozzi collection, Rome;
Manuel González, Madrid.

LITERATURE

F. Negri Arnoldi, 'Alonzo Rodriguez: Un caravaggesco contestato', in *Prospettiva*, 9, 1973, pp. 25–26, reproduced p. 22, fig. 9 and p. 23, fig. 10 (detail);

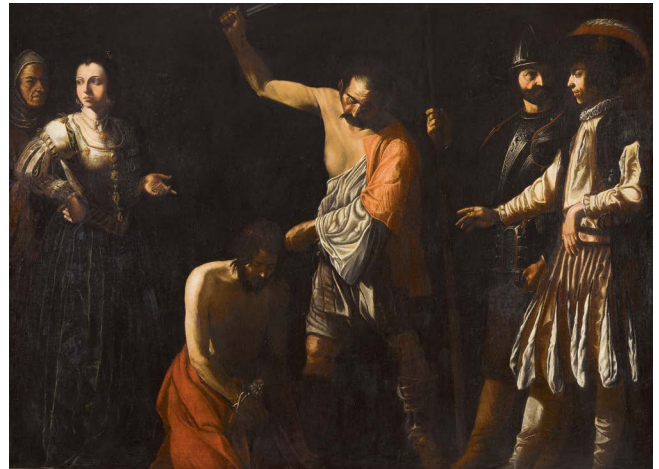
M. Marini, in *Storia dell'arte italiana*, F. Zeri & P. Fossati eds., part II, vol. II, p. 426;

V. Abbate et al., *Caravaggio in Sicilia: Il suo tempo, il suo influsso*, exh. cat., Bellomo 1984, p. 125–27.

Alonzo Rodriguez was the leading exponent of the Caravaggesque style active in Sicily. He was born in Messina, and travelled to Venice to study the works Titian, Veronese and Tintoretto. His departure from Venice to Rome was hastened by his becoming such a proficient imitator of Titian that he was accused of forgery in that town. He is recorded back in Messina by 1614 and is thought to have spent the rest of his career there.

W £ 8,000-12,000

€ 9,400-14,000 US\$ 10,600-15,800



16

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 24¹/₄ in.

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500



17

PROPERTY FROM A SPANISH PRIVATE COLLECTION

GIUSEPPE RECCO

Naples 1634 - 1695 Alicante

Still life with fish and molluscs

oil on canvas
100.3 x 126 cm.; 39¹/₂ x 49⁵/₈ in.

PROVENANCE

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

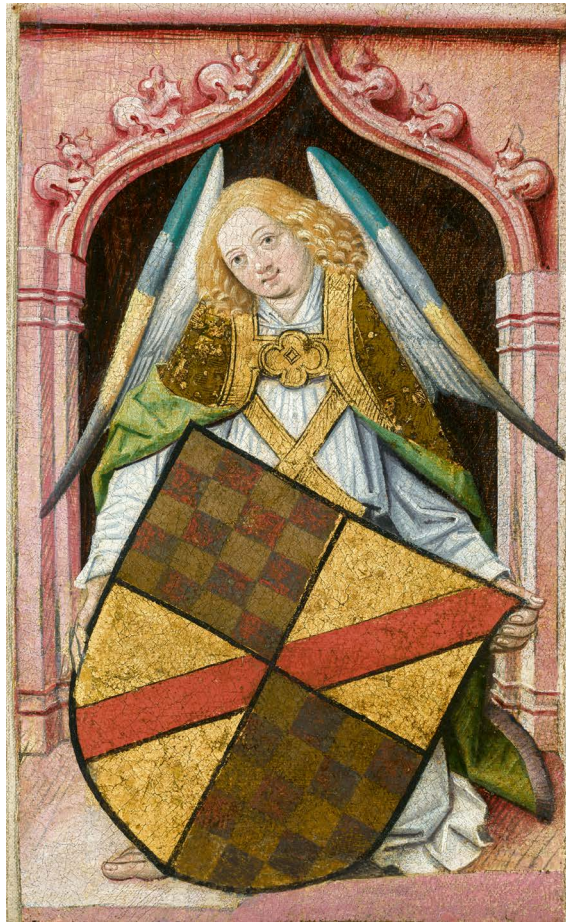
We are grateful to Professor Nicola Spinosa for endorsing the attribution to Giuseppe Recco on the basis of digital images.

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,600-15,800



18



19



20

19

PROPERTY FROM A PRIVATE COLLECTION

NORTHERN FRENCH SCHOOL, CIRCA 1480

A pair of angels with coats of arms

a pair, both oil on canvas
each: 30.7 x 19 cm.; 12 $\frac{1}{8}$ x 7 $\frac{1}{2}$ in.
(2)

PROVENANCE

Catalina von Pannwitz, Berlin and Amsterdam.

The arms are probably those of d'Ouffet, of Liège and Schaeck, of Flanders (see J.B. Rietstap, *Armorial Général*, Lyon 1950, vol. II, pp. 367 and 683).

£ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600

20

SOUTHERN GERMAN SCHOOL, LATE 15TH CENTURY

The Mocking of Christ

oil on panel, unframed, a collector's black wax seal on the reverse
74 x 45.5 cm.; 29 $\frac{1}{8}$ x 17 $\frac{7}{8}$ in.

£ 7,000-10,000
€ 8,200-11,700 US\$ 9,300-13,200



21

21

PROPERTY FROM A PRIVATE COLLECTION

MATTHÄUS GUTRECHT THE ELDER

Active Lake Constance, died 1505

A portable triptych:
central panel: The Dormition of
the Virgin;
lateral panels: Mary Magdalene
and Saint Veronica

oil and gold on panel
central panel, painted surface: 41.7 x 40.7
cm.; 16³/₈ x 16 in.;
lateral wings, painted surface: 41.5 x 18.7 cm.;
16¹/₄ x 7³/₈ in.;
overall dimensions: 47.8 x 91.4 cm.; 18³/₄ x
36 in.

PROVENANCE

Schmid-Paganini Collection, Basel;
Their sale *et al.*, Lucerne, Fischer, 23–26
October 1946, lot 1302 (as Swabian School);
Art market, Geneva;
Where possibly acquired by the father of the
present owner.

LITERATURE

B. Konrad, 'Matthäus Gutrecht der Jüngere
und seine Werkstatt', in *Jahrbuch der
Staatlichen Kunstsammlungen in Baden-
Württemberg*, XXII, 1992, pp. 91 and 96,
under cat. Ia, reproduced fig. 12.

The small dimensions of these panels suggest
they were originally intended as a portable
altar for private devotion. The emphasis on
female saints – Mary Magdalene and Saint
Veronica flanking the Dormition of the Virgin
Mary – suggests that its original owner was
a woman and possibly from a religious order
dedicated to the Virgin. In the central panel
the Virgin is shown upon her deathbed,
surrounded by the twelve apostles. According
to the *Golden Legend* Mary did not die
but merely slept for three days before her
Ascension, hence the subject usually being
described as her Dormition. According to an
old custom a lighted candle, symbolic of the
Christian faith, is placed in her hands before
her death. Saint Veronica holds the *sudarium*
or cloth with which she wiped Christ's brow
on his way to Calvary, and upon which His
image was then imprinted. The supposed

original is still preserved in St Peter's in Rome.
Her turban is a sign of her eastern origin.
Mary Magdalene holds her normal symbol
of a jar of ointment and may here be a figure
of repentance. The association of the two
saints is unusual but not unknown. It had been
used earlier, for example, by Rogier van der
Weyden, in his triptych of *The Crucifixion* of
1445, now in the Kunsthistorisches Museum
in Vienna.¹

The attribution to Matthäus Gutrecht the
Elder was first proposed by Dr. Bernt Konrad,
for whose assistance in the cataloguing of
this lot we are grateful. Little is known of
Gutrecht, who together with his son Matthäus
Gutrecht the Younger, was active around
Lake Constance on the borders of Germany,
Austria and Switzerland. Their best known
extant collaborative work is the *Holy Kinship*
of circa 1505, today in the Philadelphia
Museum of Art (John G. Johnson Collection).²

¹ Inv. no. 901; see D. de Vos, *Rogier van der Weyden. Das
Gesamtwerk*, Munich 1999, pp. 234–37, cat. no. 13,
reproduced in colour.

² Acc. no. 720.

± £ 20,000-30,000
€ 23,300-34,900 US\$ 26,300-39,500



22

22

THE PROPERTY OF A GERMAN PRIVATE
COLLECTION

SCHOOL OF THE RHÔNE, CIRCA 1480

Saint Andrew

oil on panel, gold ground
58.6 x 36.8 cm.; 23 x 14½ in.

In a letter of November 1959, Professor Alfred Stange suggested that this painting dates to around 1480, and that it may hail from the School of the Rhône, suggesting Avignon or Dijon as possible centres of execution.

‡ £ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800

20

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

23

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

MASTER OF THE LITTLE COLOGNE PASSION

active in Cologne in the early 15th
Century

The Crucifixion, with the Virgin, Saint John the Evangelist, Saint Augustine, a bishop, and two nuns

oil on linen, reduced
54 x 41.5 cm.; 21¼ x 16⅜ in.

PROVENANCE

Wallraf-Richartz Museum & Fondation
Corboud, Cologne, 1888–1943;
Whence acquired by the father of the present
owner.

LITERATURE

*Verzeichnis der Gemälde des Wallraf-
Richartz-Museums Stadt Köln*, Cologne 1914,
p. 26, inv. no. 53 (as The Master of Saint
Veronica);
A. Stange, *Deutsche Malerei der Gotik*, vol.
III, Berlin 1938, p. 79 (as Master of the Little
Cologne Passion);



23

K. von Baum, *Malerei auf textilem Bildträger im 15. Jahrhundert in Köln. Gemäldebestand - Herstellungstechniken - Erscheinungsformen*, doctoral diss., Bamberg 2008, pp. 105–06, cat. no. 15, reproduced p. 29, fig. 63 (as Cologne School circa 1400–15, unknown location).

The eponymous work, the outer wings of a triptych depicting a *Passion* cycle, is today in the Wallraf-Richartz Museum (inv. no. WRM 0038),¹ and includes a scene depicting

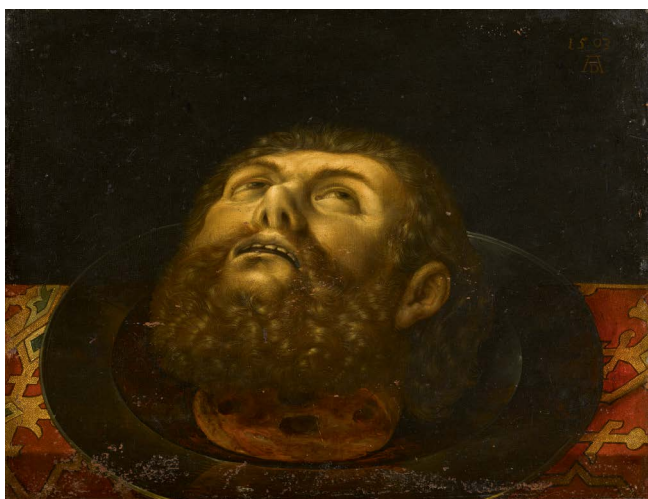
the *Crucifixion* very similar to the present painting. This painting probably also originally formed part of a series depicting scenes from the *Passion* – however each scene would have been painted as framed pictures on a single specially prepared canvas, also known as *Tüchlein*, rather than in the context of an altarpiece – this was a genre that found particular popularity in Cologne, and of which few examples survive. Such series are ultimately of Byzantine origin in conception

and may have served in Cologne as teaching tools or for private contemplation.

We are grateful to Dr Roland Krischel for his assistance in the cataloguing of this lot.

¹ B. Corley, *Painting and Patronage in Cologne. 1300-1500*, London 2000, p. 113, reproduced fig. 86.

‡ £ 15,000-20,000
€ 17,500-23,300 US\$ 19,800-26,300



24

24

PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

AFTER ALBRECHT DÜRER

The head of Saint John the Baptist

bears monogram and date upper right: 1503/AD
oil on panel, unframed, with six collectors' red wax seals
on the reverse

28.4 x 36.5 cm.; 11¼ x 14¾ in.

LITERATURE

F. Anzelewsky, *Albrecht Dürer. Das malerische Werk*,
Berlin 1991, p. 183, under cat. no. 76K.

£ 4,000-6,000

€ 4,700-7,000 US\$ 5,300-7,900



25

25

PROPERTY FROM A DUTCH PRIVATE COLLECTION

ANTWERP SCHOOL, FIRST HALF OF THE 16TH CENTURY

The Last Supper

indistinctly signed with monogram centre left: AF[?]
oil on oak panel

47.1 x 59.2 cm.; 18½ x 23¼ in.

This composition is closely related to the painting recorded in the records of the RKD as at the Aartsbisschoppelijk Museum, Utrecht, inv. no. 46, and at the Museum Catharijneconvent, Utrecht, inv. no. ABM s 46. Although the attitudes of Christ and his disciples are identical, the figures' dress and other details differ here quite considerably and the author of this work has reduced and adapted the background, including motifs such as the open shutters to the left and right. The work in Utrecht is dated to *circa* 1515 and attributed to an Antwerp Mannerist, possibly the Master of 1518 (probably synonymous with Jan van Dornicke), an attribution to Jan Swart van Groningen having been rejected.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,900-10,600



26

26

PROPERTY FROM A UK PRIVATE COLLECTION

**SOUTH NETHERLANDISH
SCHOOL, MID 16TH CENTURY**

Landscape with the Flight into Egypt

oil on oak panel

18.9 x 44.4 cm.; 7½ x 17½ in.

PROVENANCE

With Galerie Sanct Lucas, Vienna, 1950s;
With Thomas Agnew & Sons, London, by whom sold (as
Attributed to Herri Met de Bles) to
Boyd Alexander (b. 1913);
Thence by inheritance.

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500

The SØR Rusche Collection

LOTS 27-49

'Von den Kleinsten, das Beste' – 'The best of the smallest' (Egon Rusche)

This philosophy is what lies at the heart of the SØR Rusche collection - over two hundred Dutch and Flemish 17th century paintings that have been amassed over four generations.

Comprised of the finest works by lesser-known artists, the collection represents an unrivalled, comprehensive and high-quality survey of one of the most prolific periods of art history - the Dutch Golden Age. The diversity of paintings that were created during this period reflects the establishment of the art market in 17th-century Holland and the very first time that it became possible for the wider public to buy and collect paintings. A growing number of artists produced works for a broad Dutch society that extended beyond the traditional patronage of the church, the court and the elite.

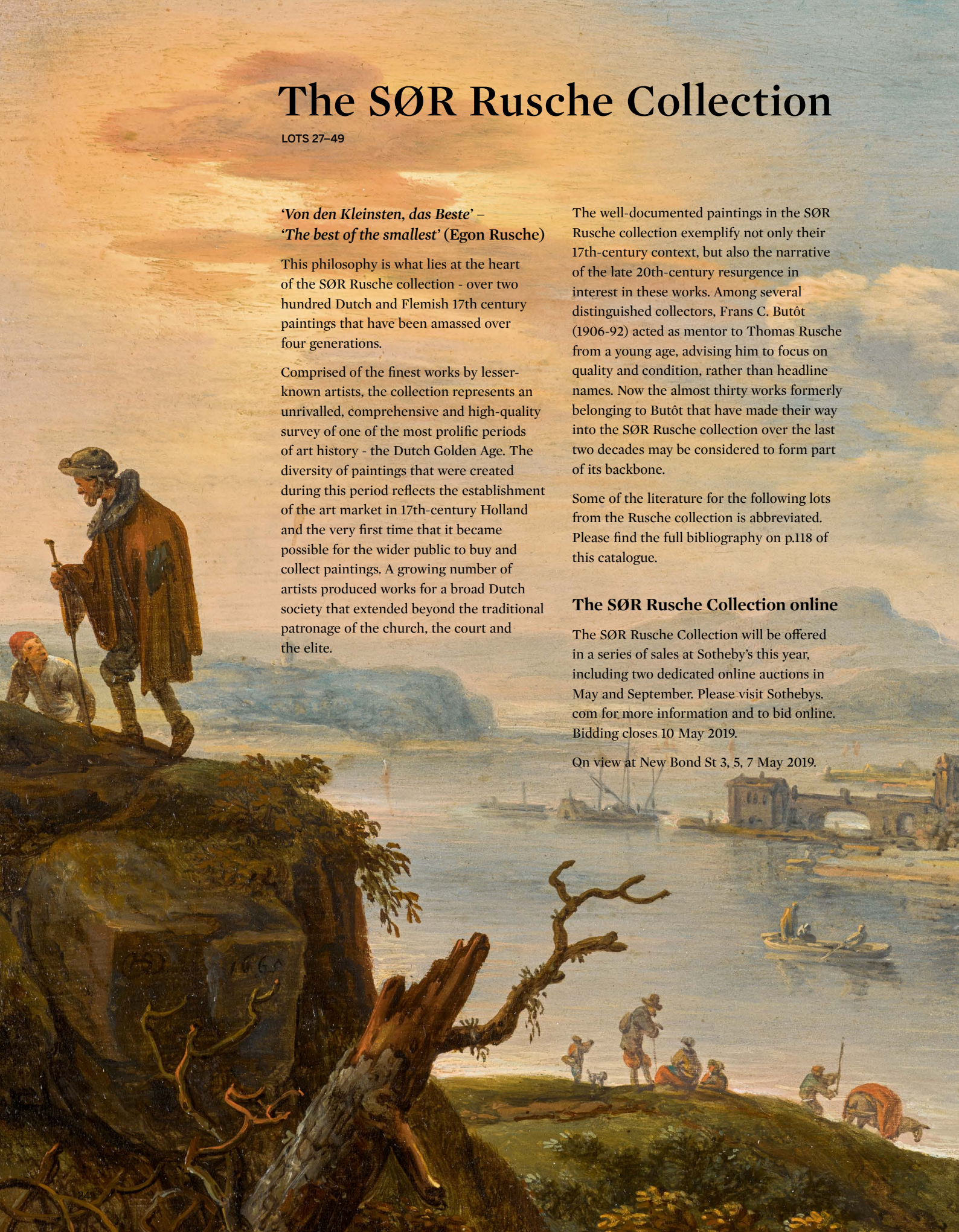
The well-documented paintings in the SØR Rusche collection exemplify not only their 17th-century context, but also the narrative of the late 20th-century resurgence in interest in these works. Among several distinguished collectors, Frans C. Butôt (1906-92) acted as mentor to Thomas Rusche from a young age, advising him to focus on quality and condition, rather than headline names. Now the almost thirty works formerly belonging to Butôt that have made their way into the SØR Rusche collection over the last two decades may be considered to form part of its backbone.

Some of the literature for the following lots from the Rusche collection is abbreviated. Please find the full bibliography on p.118 of this catalogue.

The SØR Rusche Collection online

The SØR Rusche Collection will be offered in a series of sales at Sotheby's this year, including two dedicated online auctions in May and September. Please visit Sothebys.com for more information and to bid online. Bidding closes 10 May 2019.

On view at New Bond St 3, 5, 7 May 2019.





27

**WILLEM CORNELISZ.
DUYSTER**

Amsterdam 1599 - 1635

A young officer in profile

oil on panel, oval
30.2 x 22.7 cm.; 11⁷/₈ x 9 in.

PROVENANCE

Von Gruner collection, Berlin, before 1879;
Wilhelm Gumprecht, Berlin, 1879;
His sale, Berlin, Paul Cassirer, 21 March 1918,
lot 40;
With Jacques Goudstikker, Amsterdam, 1918;
Philips collection, 1936 (according to an
annotation on an old photograph at the RKD,
The Hague);
With D.A. Hoogendijk, Amsterdam, 1948;
Anonymous sale, Amsterdam, Christie's, 7
December 1982, lot 157.

EXHIBITED

The Hague, Pulchri Studio, *Sammlung
Goudstikker*, 3 – 31 October 1918, no. 11;
Amsterdam, Arti et Amicitiae, *Collectie
Goudstikker*, November – December 1918,
no. 20;
Arnhem, Artibus Sacrum, *Collectie
Goudstikker*, May 1918, no. 8;
Rotterdam 2008, no. 3.

LITERATURE

Raupp 1996, pp. 102–05, cat. no. 23,
reproduced in colour;
Rotterdam 2008, pp. 34–35, cat. no. 3,
reproduced in colour.

This painting of a single, military figure
standing in contemplation against an entirely
plain background is a very rare image in
Dutch art of this time, and all the more
arresting as a result. Duyster specialised
in military scenes and group portraits, and
this figure reappears almost exactly in his

painting in the Musée du Louvre, Paris, where
the soldier considers a woman kneeling in
remorse;¹ and a downward-looking cavalier is
also found in Duyster's depiction of officers
looking at jewellery, in the Kunstmuseum,
Basel.² Another small full-length portrait
of an officer by Duyster, also oval and of
similar dimensions, was sold at Sotheby's
Amsterdam, 11 November 1992, lot 1,
though in that work a boy kneels to attend
to the figure's boot and the background
incorporates more details.

¹ Inv. no. 1229; see J. Rosen, *Soldiers at leisure: the
guardroom scene in dutch genre painting of the Golden Age*,
Amsterdam 2010, pp. 17–18, reproduced in colour fig. 7

² Inv. no. 1340; see C. Geelhaar, *Kunstmuseum Basel: the
history of the paintings collection and a selection of 250
masterworks*, New York 1993, p. 78, reproduced in colour
fig. 54.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,300-39,500

JAN MIENSE MOLENAER

Haarlem circa 1610 - 1668

A group of young musicians with a dancing dwarfsigned with monogram lower right: *IMOR*
oil on canvas

102.3 x 90.2 cm.; 40¼ x 35½ in.

PROVENANCE

Private collection, Munich, whence acquired.

EXHIBITED

Mönchengladbach, Städtisches Museum Schloss Rheydt, 19 April – 21 June 1998; Oelde, Rathaus, 1 October – 1 November 1998, *Von Kavalieren, Dirnen und Quacksalbern*, unnumbered; Raleigh, N.C., North Carolina Museum of Art, 13 October 2002 – 5 January 2003; Indianapolis, Museum of Art, 12 January – 16 March 2003, *Jan Miense Molenaer: Painter of the Dutch Golden Age*, no. 5; Manchester, New Hampshire, Currier Gallery of Art, *Jan Miense Molenaer: Painter of the Dutch Golden Age*, 30 March – 8 June 2003, unnumbered; Gera, Kunstsammlung Gera - Orangerie, *Von Kavalieren, Dirnen und Quacksalbern*, 14 September 2003 – 11 January 2004, unnumbered;

Rotterdam, Museum Boijmans Van Beuningen, 23 October 2004 – 9 January 2005; Frankfurt/Main, Städtisches Kunstinstitut und Städtische Galerie, 10 February – 1 May 2005, *Der Zauber des Alltäglichen: Holländische Malerei von Adriaen Brouwer bis Johannes Vermeer*, unnumbered; Rotterdam 2008, no. 56; 's-Hertogenbosch, Noordbrabants Museum, *Music played and displayed*, 26 April – 31 August 2008, unnumbered.

LITERATURE

Raupp 1996, pp. 168–71, cat. no. 40, reproduced in colour; D.P. Weller, *Jan Miense Molenaer: Painter of the Dutch Golden Age*, exh. cat., Raleigh, N.C. 2002, pp. 78–80, cat. no. 5, and p. 81, under cat. no. 6, reproduced in colour; J. Giltaij, *Der Zauber des Alltäglichen: Holländische Malerei von Adriaen Brouwer bis Johannes Vermeer*, exh. cat., Rotterdam 2004, p. 126; Rotterdam 2008, p. 73, cat. no. 56, reproduced in colour; E.J. Allen, 'An early Jan Miense Molenaer in the Museum of Fine Arts, Budapest', in *Bulletin du Musée Hongrois des Beaux-Arts*, 2011, vol. 114-115, p. 92, cat. no. 18, reproduced.

Jan Miense Molenaer and his wife Judith Leyster were the two most talented pupils of Frans Hals in Haarlem. Some of their caricatural studies of single figures are very Hals-like, and both husband and wife painted small-format genre subjects of gentle comedy. Molenaer alone however developed larger scale works such as this one, in which unruly boys and a dwarf grasping a flagon make raucous music and dance, absorbed in their own amusement, but put on display by the artist for ours. Dating from around 1630, as Dennis Weller suggests, it is one of Molenaer's first large-scale representations of merry-makers out-of-doors, and he continued to paint similar pictures until the later 1640s. Molenaer's style of painting has already diverged from his teacher, particularly in the way he builds up paint layers to convey form, but Hals' ideas are never far away – one thinks for example of his own depictions of boys playing the rommel-pot which date from around 1620 onwards, and are the direct forerunners of the lad looking out at us here. Judith Leyster's treatments of this theme on the other hand remain more Hals-like well into the 1630s.

£ 40,000-60,000

€ 46,600-70,000 US\$ 53,000-79,000





28

29

JAN ASSELIJN

Dieppe after 1610 - 1652 Amsterdam

A gentleman with a grey horse in a cavernous landscape

oil on canvas
75.2 x 95 cm.; 29⁵/₈ x 37³/₈ in.

PROVENANCE

Johan van der Marck (1707–72), Amsterdam; His deceased sale, Amsterdam, Hendrik de Winter and Jan Yver, 25 August 1773, lot 2 (as Asselijn), for 540 francs; Jan Danser Nyman; His sale, Amsterdam, Philippe van der Schley, 16 August 1797, lot 1 (as Asselijn), for 112 francs; Private collection, UK, 1857/58; Grégoire Koucheleff-Besborodko (1832–70); His sale, Paris, Durand-Ruel, 5 June 1869, lot 15 (as Karel du Jardin);

Anonymous sale, New York, Christie's, 3 June 1987, lot 120 (as Asselijn), when acquired.

EXHIBITED

Manchester, *Art Treasures of Great Britain*, 5 May – 17 October 1857; Rotterdam 2008, no. 61.

LITERATURE

C. Blanc, *Le trésor de la curiosité tiré des catalogues de vente de tableaux*, Paris 1858, vol. I, p. 223; C. Blanc, *Histoires des Peintres*, Paris 1863, vol. I, p. 4, reproduced; I. Ledermann, *Beiträge zur geschichte des romantischen Landschaftsbildes in Holland und seines Einflusses auf die nationale Schule um die Mitte des 17. Jahrhunderts*, doctoral diss., Berlin 1920, p. 38; A.C. Steland-Stief, *Jan Asselijn*, Amsterdam 1971, pp. 91 and 138, cat. no. 94 (as location unknown);

Raupp 1996, pp. 24–27, cat. no. 3, reproduced in colour; J.M. Kilian, *The Paintings of Karel Du Jardin*, Amsterdam and Philadelphia 2005, p. 287, cat. no. E6; Rotterdam 2008, p. 76, cat. no. 61, reproduced in colour.

Engraved

L.A. Claessens for Koucheleff-Besborodko sale, in reverse.

In the Nyman sale the painting is described as being signed by Asselijn, but by the time of the Koucheleff-Besborodko sale it had acquired a false Dujardin signature, now removed. The Claessens engraving is reproduced in Steland-Stief 1971, pl. LXII (see *Literature*).

£ 40,000-60,000
€ 46,600-70,000 US\$ 53,000-79,000

28



29

30

BARTHOLOMEUS BREENBERGH

Deventer 1598 - 1657 Amsterdam

An Italianate landscape with ruins

oil on copper
11.8 x 22.6 cm.; 4⁵/₈ x 8⁷/₈ in.

PROVENANCE

With Brian Koetser, London, 1964;
Malcolm R. Waddingham, London, 1990;
Anonymous sale, London, Sotheby's, 12
December 1990, lot 42;
Anonymous sale, London, Sotheby's, 7
December 1994, lot 261, when acquired.

EXHIBITED

Rotterdam 2008, no. 96.

LITERATURE

M. Roethlisberger, *Bartholomeus
Breenbergh. The paintings*, Berlin and New
York 1981, p. 53, cat. no. 110, reproduced;
Raupp 2001, pp. 44–47, cat. no. 5,
reproduced in colour;
Rotterdam 2008, p. 99, cat. no. 96,
reproduced in colour.

Breenbergh moved from Amsterdam to
Rome in 1619, where he came under the spell
of the Italianate landscapes of Cornelis van
Poelenburgh. He was one of the founders
of the Roman society of Dutch and Flemish
painters – the *Bentveughels*. Scholars have

proposed differing dates for this painting.
Roethlisberger compares it both to works
dating from *circa* 1630, when Breenbergh
was back in Amsterdam, and to the end of
his Roman period in 1627; in a letter dated 12
August 1994, Malcolm Waddingham proposes
an earlier date of *circa* 1625. The right-hand
part of the ruin appears in a signed drawing by
Breenbergh, which Roethlisberger also dates
to *circa* 1630.¹

¹ See Roethlisberger 1981, p. 53, cat. no. 111, reproduced
fig. 111.

£ 30,000-40,000
€ 34,900-46,600 US\$ 39,500-53,000



31

HERMAN SAFTLEVEN

Rotterdam 1609 - 1685 Utrecht

An extensive mountain landscape with a view over a river valley

signed with monogram and dated centre left on the rock: *HS. 1665*
oil on oak panel
20.5 x 27.7 cm.; 8 x 10⁷/₈ in.

PROVENANCE

Anonymous sale, Cologne, Lempertz, 20 November 1980, lot 195, when acquired.

EXHIBITED

Schieder-Schwalenberg 2000, no. 25;
Rotterdam 2008, no. 71.

LITERATURE

W. Schulz, *Herman Saftleven 1609-1685. Leben und Werke*, Berlin 1982, p. 162, cat. no. 140-A;
Raupp 2001, pp. 228–31, cat. no. 59, reproduced in colour;
Rotterdam 2008, p. 81, cat. no. 71, reproduced in colour.

With its delicately painted details and vivid palette, this mesmerizing view is an impressive example of the panoramic landscapes for which Herman Saftleven is best renowned, encapsulating the unique artistic vision that defined his output and establishing him as one of the most successful and versatile Dutch artists of the seventeenth century.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,300-39,500



32

**NICOLAES PIETERSZ.
BERCHEM**

Haarlem 1620 - 1683 Amsterdam

An Italianate mountain
landscape with a peasant
woman herding her cattle

signed lower right: *Berchem*
oil on oak panel
26.4 x 30.1 cm.; 10³/₈ x 11⁷/₈ in.

PROVENANCE

H. Howard-Keeling Esq., Bickley Lodge,
Eltham, by 1881;
By decent to Mrs. M. F. Howard-Keeling,
Merlewood House, Eltham;
Her deceased sale *et al.*, London, Christie's,
22 March 1902, lot 10, for £29–8s to Larkin;
Anonymous sale, Laren, Christie's, 22
October 1979, lot 387;
With H. Cramer, The Hague, from whom
acquired in *circa* 1980.

EXHIBITED

London, Royal Academy, *Exhibition of the
works by the Old Masters*, Winter Exhibition
1881, no. 95;
Münster, Westfälisches Landesmuseum,
1983–84;
Schieder-Schwalenberg 2000, no. 19;
Rotterdam 2008, no. 70.

LITERATURE

C. Hofstede de Groot, *A catalogue raisonné...*,
vol. IX, London 1926, p. 215, cat. no. 590;
Raupp 2001, pp. 36–39, cat. no. 3,
reproduced in colour;
Rotterdam 2008, p. 81, cat. no. 70,
reproduced in colour.

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500



33

ADRIAEN VAN NIEULANDT

Antwerp 1587 - 1658 Amsterdam

The Battle of Virtue Against the Vices

signed and dated lower right: *Adriaen van Nieuland. / Fecit. 1655.*

oil on canvas

96.8 x 79.5 cm.; 38 $\frac{1}{8}$ x 31 $\frac{1}{4}$ in.

PROVENANCE

Anonymous sale, Bremen, Bolland & Marotz, 15 April 1989, lot 804, when acquired.

EXHIBITED

Rotterdam 2008, no. 123.

LITERATURE

Rotterdam 2008, p. 117, cat. no. 123,

reproduced in colour;

Raupp 2010, pp. 304–08, cat. no. 50,

reproduced in colour.

Nieulandt worked in Amsterdam, where he was for a while the leading history painter, and no record exists of his having travelled abroad. He was heavily influenced by the Pre-Rembrandtist artists, such as Pieter Lastman and Claes Moeyaert. This painting,

probably a commissioned work, is typical of his later artistic output, when he focused on populous biblical and mythological subjects. The three Theological Virtues – Faith, Hope and Charity – and the four Cardinal Virtues – Wisdom, Justice, Fortitude and Temperance – are situated behind the heroic figure – an amalgamation of the Christian warrior and Saint Michael – who repels the assault of the Vices below.

£ 15,000-20,000

€ 17,500-23,300 US\$ 19,800-26,300



OTTO MARSEUS VAN SCHRIECK

Nijmegen 1619/20 (?) - 1678 Amsterdam

Still life with flowers in a glass vase, on a marble ledge, with butterflies and moths

signed lower right:

Otto/ Marseus. de S./ 1660

oil on canvas

60.7 x 49.7 cm.; 23⁷/₈ x 19¹/₂ in.

PROVENANCE

Anonymous sale, Berlin, Leo Spik, 9 November 1950, lot 273;

With F. Enneking, Amsterdam, 1955; Krudop, Enschede;

Anonymous sale, Laren, Christie's, 24 March 1980, lot 436A, when acquired.

EXHIBITED

Rotterdam 2008, no. 81; Schwerin, Staatliches Museum, 7 July – 15 October 2017; Enschede, Rijksmuseum Twenthe, 5 November 2017 – 11 March 2018, *Medusa's Menagerie. Otto Marseus van Schrieck and the scholars*, unnumbered.

LITERATURE

L.J. Bol, "Geode Onbekenden" *Hedendaagse herkenning en waardering van verscholen, voorbijgezein en onderschat talent*, Utrecht 1982, p. 98, reproduced fig. 3; E. Gemar-Költzch, *Holländische Stillebenmaler im 17. Jahrhundert*, vol. III, Lingen 1995, p. 924, cat. no. 362/2, reproduced; S. Steensma, *Otto Marseus van Schrieck, Leben und Werk*, Hildesheim 1999, p. 103, cat. no. A1.5, reproduced p. 265, fig. 5; Raupp 2004, pp. 170–73, cat. no. 35, reproduced in colour;

Rotterdam 2008, p. 90, cat. no. 81, reproduced in colour;

G. Seelig, *Medusa's Menagerie. Otto Marseus van Schrieck and the Scholars*, exh. cat., Munich 2017, p. 60, reproduced in colour p. 61, fig. 43.

The earliest known works by van Schrieck are still lifes of flowers such as the present painting. Despite it being a subject he would embrace until the last decade of his life, there are far fewer of them than his forest floor still lifes, and they rarely appear on the art market. The present painting was in all probability painted in Italy, and dates to the same year as the artist's forest floor still life with the same blue morning glories today in the Staatliches Museum, Schwerin (inv. no. G154).¹

¹ Seelig 2017, reproduced in colour p. 191, fig. 153.

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500

JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

View of a village with a large Gothic church

signed with monogram and dated lower centre: VG 1654

oil on oak panel

42.3 x 56.9 cm.; 16⁵/₈ x 22³/₈ in.

PROVENANCE

Breyer collection, Stuttgart, 18th century; Zweibrücken Galerie, Zweibrücken, 1776, inv. no. 306;

Mannheim Galerie, Mannheim, 1793;

Bayerische Staatsgemäldesammlungen, Munich, 1799, inv. no. 4994;

Augsburg Museum, Augsburg, 1806, inv. no. 622, and by 1912, inv. no. 2622, whence sold by exchange to Plietzsch;

With Dr. E. Plietzsch, Berlin, 1937;

Anonymous sale ('The Property of a Gentleman'), London, Sotheby's, 11 December 1974, lot 101;

With K.&V. Waterman, Amsterdam, 1981;

Private collection, Leipzig, 1988;

Carl Schünemann, Bremen, from whom

acquired.

EXHIBITED

Amsterdam, K.&V. Waterman, *Jan van Goyen 1596-1656: conquest of space: paintings from museums and private collections*, Spring 1981, unnumbered;

On loan, Münster, Westfälisches Landesmuseum, 1981-85;

Rotterdam 2008, no. 13.

LITERATURE

R. Marggraff, *Katalog der k. Gemälde-Galerie in Augsburg*, Munich 1869, pp. 38 and 181, cat. no. 100;

F. von Reber, *Katalog der k. Gemälde-Galerie in Augsburg*, Munich 1899 and 1905, p. 113, cat. no. 622;

F. von Reber, *Katalog der k. Gemälde-Galerie in Augsburg*, Munich 1912, p. 26, cat. no. 2622;

C. Hofstede de Groot, *A catalogue raisonné...*, vol. VIII, London 1927, p. 77, cat. no. 276;

R. Grosse, *Die holländische Landschaftskunst 1600-1650*, Stuttgart, Berlin and Leipzig 1925, p. 76, reproduced pl. 53;

H. Volhard, *Die Grundtypen der*

Landschaftsbilder Jan van Goyen und ihre

Entwicklung, doctoral diss., Halle-Wittenberg

University, Frankfurt 1927, pp. 143 and 185;

J. Havelaar, *De Nederlandsche*

landschapskunst tot het einde der

zeventiende eeuw, Amsterdam 1931, p. 138,

reproduced;

H.-U. Beck, *Jan van Goyen. Katalog der Gemälde*, vol. II, Amsterdam 1973, p. 508, cat. no. G 1164, reproduced;

Raupp 2001, pp. 80-83, cat. no. 15, reproduced in colour;

Rotterdam 2008, p. 42, cat. no. 13, reproduced in colour.

This is one of Van Goyen's late works, painted just two years before his death. The thickly-applied brushwork used to describe the foliage and the rapid yet nuanced strokes that evoke the light and atmosphere of the cloudy day are typical of this period.

Until 1937, this painting was housed in a series of German museums that contained the Electoral and Royal collections, including the Bavarian State Gallery in Munich, where the entire collection of the Wittelsbach Elector of Bavaria, Karl Theodor von Pfalz-Sulzbach (1724-99), was brought in 1798-99 to form the core of what would later become the Alte Pinakothek. These institutions made a number of sales in the 1920s and 30s, usually by exchange.

£ 30,000-40,000

€ 34,900-46,600 US\$ 39,500-53,000





36

ALEXANDER KEIRINCX

Antwerp 1600 - 1652 Amsterdam

Landscape with a herder and his cows on the edge of a wood, with a mother and child feeding chickens beside a building

signed lower centre: .
ALEXANDER · KEIRINCX.

oil on oak panel
31.6 x 62.2 cm.; 12½ x 24½ in.

PROVENANCE

Joseph-Marie-François de Lassone (1717–88), Paris;
His sale, Paris, Paillet, 5 March 1789, lot 30, (as Keirincx, with figures and animals by Hans Jordaens) for 42 Livres;
On the Paris art market;
With Galerie Louis J. van Wachem, Voorburg, 1958;
F.C. Butôt, Sankt Gilgen, Austria;
His deceased sale, Amsterdam, Sotheby's, 16 November 1993, lot 4, when acquired.

EXHIBITED

Dordrecht, Dordrechts Museum, *Nederlandse landschappen uit de 17e eeuw*, July – August 1963, no. 58;
Salzburg / Münster 1972–1973, unnumbered;
Rotterdam 1973, unnumbered;
Munich 1989;
Schieder-Schwalenberg 2000, no. 6;
's-Hertogenbosch, Noordbrabants Museum, *Panorama op de wereld. Het landschap van Bosch tot Rubens*, 17 March – 10 June 2001, no. 95;
Rotterdam 2008, no. 64.

LITERATURE

L.J. Bol *et al.*, *Nederlandse landschappen uit de 17e eeuw*, exh. cat., Dordrecht 1963, p. 26, cat. no. 58, reproduced fig. 19;
Salzburg / Münster 1972–1973, p. 58, reproduced;
Rotterdam 1973, p. 60, reproduced;
Bol & Keyes 1981, p. 70, cat. no. 18, reproduced in colour;
Gordon 1989;
O. Le Bihan, *L'or et l'ombre. Catalogue critique et raisonné des peintures hollandaises de 17ième et de 18ième siècles*,

conservées au Musée des Beaux-Arts de Bordeaux, Bordeaux 1990, p. 170, note 23;
P.H. Janssen *et al.*, *Panorama op de wereld. Het landschap van Bosch tot Rubens*, exh. cat., Zwolle 2001, p. 188, cat. no. 95, reproduced;
Raupp 2001, pp. 108–11, cat. no. 23, reproduced in colour;
Rotterdam 2008, p. 78, cat. no. 64, reproduced in colour.

Keirincx was a Flemish painter whose early works were informed by the examples of artists such as Jan Brueghel the Elder and Gillis van Coninxloo. This painting probably dates to the 1620s, when Keirincx was working in Antwerp. The recession of the landscape achieved through alternating light and dark tones and the feathery foliage are particularly reminiscent of his Flemish forebears.

Joseph-Marie-François de Lassone, the first documented owner of this painting, was the personal physician to Louis XVI and Queen Marie Antoinette.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,800-26,300



WILLEM VAN MIERIS

Leiden 1662 - 1747

Circe begging Ulysses for mercy after he has resisted her drugged cup

signed lower right: *Willem van Mieris*
oil on panel

60 x 50 cm.; 23⁵/₈ x 19⁵/₈ in.

PROVENANCE

Baron Gerard Godfried Taets van Amerongen;
His sale, Amsterdam, Philippus Van der Schley, 3 July 1805, lot 30;
With Pierre-Joseph Lafontaine, London;
His sale, London, Christie's, 13 June 1807, lot 20, for £99–15s to Hyman Collins;
Thomas Hamlet (1770–1853), London;
By whom offered, Paris, C.P. Martin, 31 July 1833, lot 89, where presumably unsold;
By whom sold, London, Robins, 24 March 1834, lot 17, for £105 to Piddel [?];
Unknown sale, (announced in Newspaper),

15 February 1984, reproduced;
With Christophe Janet, New York, 1984;
Anonymous sale, London, Sotheby's, 9 April 1986, lot 65, when acquired.

EXHIBITED

New York, Christophe Janet, *The Intimate Vision*, 19 March – 21 April 1984;
Amsterdam, Rijksmuseum, *De Hollandse Fijn Schilders, van Gerard Dou tot Adriaen van der Werff*, November 1989 – February 1990;
Rotterdam 2008, no. 86.

LITERATURE

J. Smith, *Supplement to the Catalogue Raisonné...*, vol IX, London 1892, p. 62, cat. no. 31;
C. Hofstede de Groot, *A catalogue raisonné...*, vol. X, Esslingen 1926, p. 126, cat. no. 85;
P. Hecht, *Dutch painters. From Gerard Dou to Adriaen van der Werf*, Amsterdam 1989, p. 98, reproduced fig. 18a;
F. Scholten, 'Een ijvoren Mars van Francis, de beeldsnijder van bossuit en de familie de la Court', in *Rijksmuseum Bulletin*, Amsterdam 1999, vol. 47, p. 38 and 40, under cat. no. 50,

reproduced p. 42, fig. 19;
Rotterdam 2008, p. 93, reproduced no. 86;
Raupp 2010, pp. 250–55, cat. no. 40, reproduced in colour.

Willem van Mieris belongs to the second generation of Leiden *fijnschilder* painters – artists working in the style pioneered by Gerrit Dou, creating works distinguished by meticulously-executed, exquisite details and smooth surfaces. Trained in the workshop of his father, Frans van Mieris, Willem was particularly interested in the idealisation of the female nude, following his study of classical sculpture. This preoccupation is clearly reflected here in the elegant figure of Circe.

A second treatment of this theme by Van Mieris, also on panel but of larger dimensions (33 x 44 cm.) and of a landscape format, is in the collection of the Joslyn Art Museum, Omaha, Nebraska.¹

¹Inv. no. 1995.20; signed and dated 1690.

£ 25,000-35,000
€ 29,100-40,800 US\$ 32,900-46,100



38

MICHEL VAN MUSSCHER

Rotterdam 1645 - 1705 Amsterdam

Three quarter-length portrait of an artist seated at his writing table

signed lower left in the carpet: *Michiel v. Musscher. Pinxit / Anno 1693.*

oil on canvas

43 x 38 cm.; 17 x 14 $\frac{7}{8}$ in.

PROVENANCE

L.W. von Gans, Frankfurt;

His sale, Frankfurt, Hugo Helbing, 7 May 1929, lot 63;

Martin Sternberg, Amsterdam;

By whom sold, Amsterdam, Frederick Muller, 25 October 1932, lot 510;

Dr. J.A. van Dongen, Amsterdam;

By whom sold, Amsterdam, Frederick Muller, 18 June 1957, lot 829;

Willem Russell, Amsterdam, by 1970;

Acquired by 1995.

EXHIBITED

Amsterdam, Historisch Museum, *17e-eeuwse schilderijen uit de verzameling Willem Russell*, 20 June – 13 September 1970, no. 59;

Lemgo, Weserrenaissance-Museum Schloss Brake, *Portraits - Niederländische Malerei des 17. Jahrhunderts*, 18 March – 6 August 1995;

Rotterdam 2008, no. 88.

LITERATURE

H. van Hall, *Portretten van Nederlandse beeldende kunstenaars*, Amsterdam 1963, p. 223, cat. no. 1476.3;

P.J.J. van Thiel, 'Michiel van Musschers vroegste werk naar aanleiding van zijn portret van het echtpaar Comans', in *Bulletin van het Rijksmuseum*, vol. 17, 1969, p. 3, footnote 21;

W. Russell, *17e-eeuwse schilderijen uit de verzameling willem russell*, exh. cat., Amsterdam 1970, p. 82, cat. no. 59, reproduced;

P.J.J. van Thiel, 'Andermaal Michiel van Musscher: zijn zelfportretten', in *Bulletin van het Rijksmuseum*, vol. 22, 1974, p. 147, footnote 10;

O. Ydema, *Carpets and thier datings in Netherlandish Painting 1540-1700*, Leiden 1991, p. 85, reproduced;

Raupp 1995, pp. 106–07, cat. no. 39, reproduced in colour;

Rotterdam 2008, p. 94, cat. no. 88, reproduced in colour.

This portrait has historically¹ been described as a self portrait of the artist but, due to the canvas hanging on the wall behind the sitter, has more recently been referred to as a portrait of a landscape painter (the identity of whom is as yet unidentified). Pieter van Thiel, in his 1974 article addressing Musscher's self portraits (see *Literature*), wrote that this unidentified 'writing' artist must also have been a collector, as the landscape hanging behind him appears to be of an earlier date than that of this portrait, certainly before 1650.²

¹ It was last referred to as a self portrait of Michiel van Musscher in the exhibition catalogue of the Willem Russell collection, published in 1970 (see *Literature*).

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800



39

JOHANNES NATUS

Recorded in Middelburg in 1662

A tavern scene with peasants smoking and drinking

signed and dated lower left: *Natus.1661*
oil on oak panel
51.3 x 48.2 cm.; 20 $\frac{1}{8}$ x 19 in.

PROVENANCE

Lord Biddulph, London, 1954;
By whom sold, London, Sotheby's, 12 May 1954, lot 51 (as Claes Molenaer), to Douwes; With Gebr. Douwes, Amsterdam;
F.C. Butôt, Sankt Gilgen, Austria;
Anonymous sale ('The Property of a Gentleman'), London, Sotheby's, 12 July 1978, lot 29, for £16,000 to Gregor;
With Gebr. Douwes, Amsterdam, by 1990, from whom acquired in circa 1996.

EXHIBITED

Middelburg, Stadhuis, *Het oof van de meester*. *Nederlandse schilderkunst uit de 17e eeuw*, 1968, no. 35;
Salzburg / Münster 1972–1973, unnumbered;
Rotterdam 1973, unnumbered;
Berlin, Kaiser-Friedrich-Museums-Verein, *Holländische Malerei aus Berliner Privatbesitz*, 1984, no. 44;
Rotterdam 2008, no. 37.

LITERATURE

Salzburg / Münster 1972–1973, pp. 94–95, reproduced;
Rotterdam 1973, pp. 76–77, reproduced;
W. Bernt, *Die Niederländischen Maler und Zeichner des 17. Jahrhunderts*, Munich 1980, vol. II, reproduced fig. 886;
R.E. Fleischer, *Ludolf de Jongh (1616-1679): Painter of Rotterdam*, Doornspijk 1989, p. 80, reproduced fig. 99;
Raupp 2004, pp. 302–05, cat. no. 71, reproduced in colour;
Rotterdam 2008, p. 56, cat. no. 37, reproduced in colour.

Almost nothing is known of Johannes Natus' life and career, except that in 1662 it is documented that he became a member of the Guild of Saint Luke in Middelburg – the city second only to Amsterdam as Holland's most important centre of trade during the 17th century. The artist appears to have specialised in high-quality depictions of tavern interiors, the rather monumental figures, quality of light, and colours in which suggest that he may have spent time in Italy.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,300-39,500



40

SIMON JACOBSZ. DE VLIEGER

Rotterdam circa 1600/1 - 1653 Weesp

A shipwreck

signed lower left: *S DE VVLEIEGER*

oil on panel

26.5 x 38.9 cm.; 10½ x 15¼ in.

PROVENANCE

Private collection, Rome;

With Silvano Lodi, Munich, 1971;

Private collection, Switzerland;

Anonymous sale, Cologne, Lempertz, 23

November 1978, lot 287, when acquired.

LITERATURE

K.J. Müllenmeister, *Meer und Land im Licht*

des 17. Jahrhunderts, Bremen 1973, p. 46,

reproduced;

Raupp 2001, pp. 286–89, cat. no. 76,

reproduced in colour.

De Vlieger's versatility as a marine painter led him to become one of the leading artists in the field; he was instrumental in forging the direction of the genre in Holland in the 1630s and 1640s. De Vlieger was skilled in the depiction of calm seascapes, wild stormy oceans and dramatic shipwrecks – he recreated his subjects with remarkable variety and invention. His imaginary coastal scenes, such as that depicted in the panel, use such rocky terrain as an awesome setting for shipwrecks in stormy weather.

De Vlieger's influence on artists of the following generation is significant and the impact of his painting can be seen in the work of Willem van de Velde the Younger, Jan van de Cappelle and Hendrik Dubbels, among many others.¹

¹ G.S. Keyes, 'Simon de Vlieger', in *The Dictionary of Art*, (J. Turner ed.), London and New York 1996, vol. 32, p. 673.

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500



41

ROMBOUT VAN TROYEN

Amsterdam circa 1605 - 1655

King Ahaz sacrifices his son to Moloch

signed and dated centre right: *R Troyen fec 1626*

oil on panel

60 x 93.5 cm.; 23⁵/₈ x 36³/₄ in.

PROVENANCE

Private collection, New York;
 Anonymous sale ('Property from a private collection, New York'), New York, Christie's, 26 March 1987, lot 155 (where unsold);
 Anonymous sale, New York, Christie's, 2 June 1988, lot 123;
 With P. & N. de Boer, Amsterdam;
 F.C. Butôt, Sankt Gilgen, Austria;
 His deceased sale, Amsterdam, Sotheby's, 16 November 1993, lot 13, when acquired.

EXHIBITED

Munich 1989;
 Rotterdam 2008, no. 51.

LITERATURE

Gordon 1989, cat. no. 114;
 Rotterdam 2008, p. 70, no. 51, reproduced;
 Raupp 2010, pp. 400–06, cat. no. 68, reproduced p. 401.

A similar (but much smaller) work by van Troyen, a *Sacrifice in an ancient catacomb*, is in the Herzog Anton-Ulrich Museum in Brunswick.¹ For a discussion of this artist's *œuvre* see J.Q. van Regteren Altena's article in the *Gazette des Beaux-Arts*, vol. LXXXIV, October 1974, pp. 215–22.

¹ See R. Klessmann, *Die Holländischen Gemälde*, Brunswick 1983, p. 200, cat. no. 744.

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500



42

PIETER MULIER

Haarlem circa 1610/1615 - 1659 Haarlem

Fishing boats in a storm

signed with monogram on the leeboard lower

left: *ML*

oil on oak panel

39.6 x 60.1 cm.; 15 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in.

PROVENANCE

With Rupert Preston Ltd., London, by 1966;

Anonymous sale, Vienna, Dorotheum, 29

November – 1 December 1967, lot 6 (as

Abraham van Beyeren);

With Charles van der Heijden, Rotterdam;

F.C. Butôt, Sankt Gilgen, Austria, from whom

acquired.

EXHIBITED

Salzburg / Münster 1972–1973, unnumbered;

Rotterdam 1973, unnumbered;

Rotterdam 2008, no. 74.

LITERATURE

M. Roethlisberger, *Cavalier Pietro Tempesta and his time*, Delaware 1970, p. 88, reproduced fig. 53;

Salzburg / Münster 1972–1973, pp. 90–91, reproduced;

Rotterdam 1973, pp. 92–93, reproduced;

G.S. Keyes, 'Pieter Mulier the Elder' in *Oud Holland*, vol. 90, 1976, p. 236;

Bol 1982, p. 143, reproduced fig. 148;

B. Haak, *The Golden Age: Dutch Painters of the Seventeenth Century*, Zwolle 2003, p. 246, reproduced fig. 516;

Raupp 2001, pp. 184–87, cat. no. 46,

reproduced in colour;

Rotterdam 2008, p. 83, cat. no. 74,

reproduced in colour.

This is a quintessential work by the Haarlem artist Pieter Mulier, whose strongly tonal sea pieces painted almost entirely in shades of grey are characterised by a warm pink ground.

£ 20,000–30,000

€ 23,300–34,900 US\$ 26,300–39,500



43

PIETER CLAESZ.

Berchem 1597/8 - 1660/1 Haarlem

Still life with a roemer, olives, a half-peeled lemon, bread rolls and fish on pewter plates, all on a table draped with a white cloth

oil on oak panel
47.4 x 63.6 cm.; 18⁵/₈ x 25 in.

PROVENANCE

Friedrich von Amerling (1803–87),
His sale, Vienna, Dorotheum, 3 May 1916, lot
58 (as W.C. Heda);
With Wilhelm & P. Mohnen, Rottach-Egern,
1968;
Carl Schünemann, Bremen, 1972;
With Galerie Cramer, The Hague, 1979, from
whom acquired.

EXHIBITED

Rotterdam 2008, no. 44.

LITERATURE

N.R.A. Vroom, *A Modest Message as
Intimated by the Painters of the 'Monochrome
Banketje'*, Schiedam 1980, vol. II, p. 39, cat.
no. 168, reproduced vol. I, p. 45, fig. 52;
P.J. Harke, *Stilleben von Paula Modersohn-
Becker*, Bremen 1985, p. 89;
A. Schnyder-von Waldkirch, 'Trinkgefäße im
Laufe der Zeit', in *Hotel Journal*, Switzerland
1994, p. 19;
Raupp 2004, pp. 82–85, cat. no. 12,
reproduced in colour;
M. Brunner-Bulst, *Pieter Claesz.*, Lingen
2004, p. 314, cat. no. 189, reproduced in
colour p. 109;
Rotterdam 2008, p. 65, cat. no. 44,
reproduced in colour.

Friedrich von Amerling, the first recorded
owner of this painting, was court painter to
Franz Josef between 1835–80. He was one
of Austria's most successful 19th century
painters, and one of the most important
representatives of the *Biedermeier* period.

£ 40,000-60,000

€ 46,600-70,000 US\$ 53,000-79,000



44

ANTHONIE JANSZ. VAN DER CROOS

Alkmaar 1606 - 1663 The Hague

Landscape with view of Leiden

signed and dated center right: *AV. Croos F. 1651* (AV in ligature)

oil on panel

36.5 x 46.5 cm.; 14³/₈ x 18¹/₄ in.

PROVENANCE

With Sam Nystad, The Hague, by 1955;
F.C. Butôt, Sankt Gilgen, Austria, from whom
acquired in circa 1980.

EXHIBITED

Dordrecht, Dordrechts Museum,
Nederlandse landschappen uit de 17e eeuw,
July – August 1963, no. 18;
Salzburg / Münster 1972–1973, unnumbered;
Rotterdam 1973, unnumbered.

LITERATURE

Dordrechts Museum, *Nederlandse landschappen uit de 17e eeuw*, exh. cat., Dordrecht 1963, cat. no. 18, reproduced fig. 51;
L.J. Bol, *Holländische Maler des 17. Jahrhunderts nahe den großen Meistern*, *Landschaften und Stilleben*, Brunswick 1969, p. 182, reproduced p. 181, fig. 173;
Salzburg / Münster 1972–1973, p. 32;
Rotterdam 1973, p. 32–33, reproduced p. 33;
L.J. Bol, *Holländische Maler des 17. Jahrhunderts nahe den grossen Meistern: Landschaften und Stilleben*, Munich 1982, p. 171, reproduced fig. 161;
H.-U. Beck, *Künstler um Jan van Goyen*, Doornspijk 1991, p. 87, cat. no. 186, fig. A37;
Raupp 2001, pp. 54–57, cat. no. 8, reproduced in colour p. 55.

Another view of Leiden by Anthonie Jansz. van der Croos is in the collection of the Speed Art Museum, Louisville, Kentucky.¹ The Louisville view is taken from the same direction, only nearer to the town's edge – the artist must have been positioned just a stone's throw from the front of the pitch-roofed mansion, visible in the present work just through the trees at the left. The Louisville picture is also on panel, but of larger dimensions (65.8 × 95.8 cm.) and dated 1649, two years prior to the Rusche view of Leiden. The skyline of Leiden in both pictures is directly comparable, the distances between the landmarks accurately adjusted in accordance with the artist's slightly different viewpoint.

¹ Inv. no. 1989.13.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,300-39,500



45

PIETER DE MOLIJN

London 1595 - 1661 Haarlem

Italianate mountain landscape
at sunset with a draughtsman, a
ruined building beyond

signed and dated lower left: *PMolyn / 16(5)6*
(*PM* in ligature)
oil on oak panel
36.9 x 61 cm.; 14½ x 24 in.

PROVENANCE

With Gebr. Douwes, Amsterdam, 1956;
F.C. Butôt, Sankt Gilgen, Austria, by 1964;
With Julius Böhler, Munich, 1978 (when
advertised in *Die Weltkunst*, vol. 48, 15
February 1978, p. 229);
F.C. Butôt, Sankt Gilgen, Austria, from whom
acquired.

EXHIBITED

Delft, Stedelijk Museum Het Prinsenhof,
1964–65; Antwerp, Koninklijk Museum voor

schone kunsten, 1965, *De schilder in zijn
wereld van Jan van Eyck tot Van Gogh en
Ensor*, no. 83;
Salzburg / Münster 1972–1973, unnumbered;
Rotterdam 1973, unnumbered;
Rotterdam 2008, no. 68.

LITERATURE

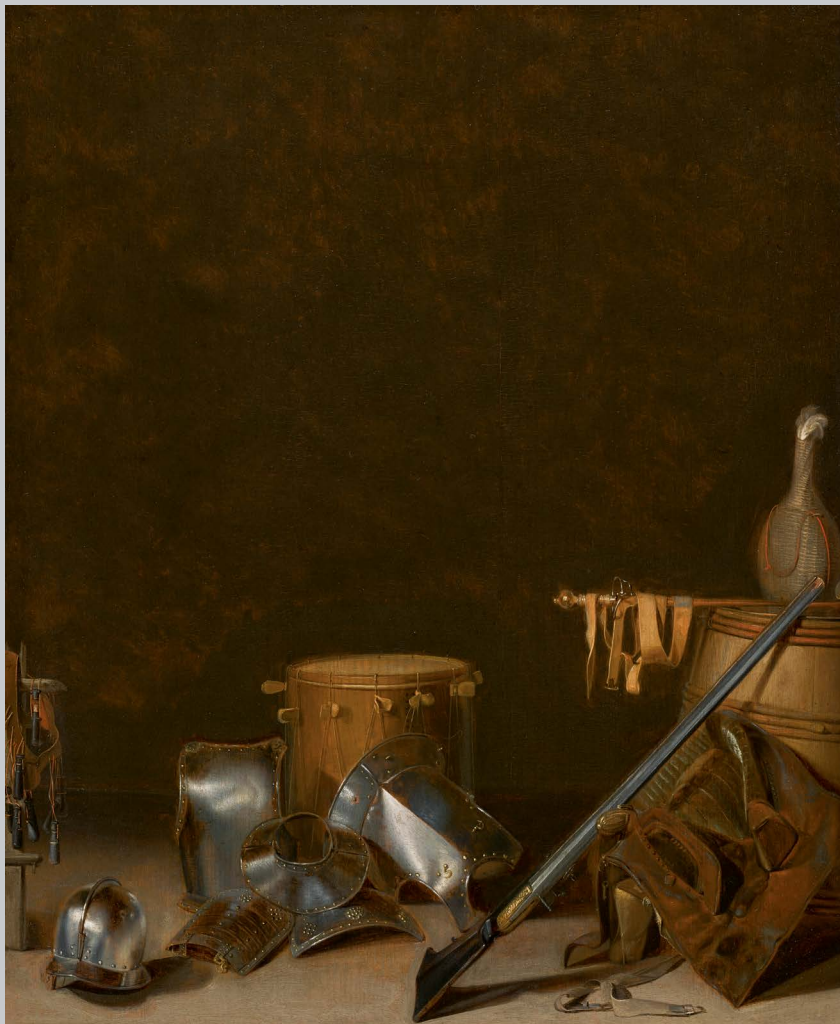
A.A. Moerman et al., *De schilder in zijn wereld
van Jan van Eyck tot Van Gogh en Ensor*, Delft
1964, pp. 78–79, cat. no. 83;
L.J. Bol, *Holländische Maler des 17.
Jahrhunderts nahe den großen Meistern.
Landschaften und Stilleben*, Brunswick 1969,
p. 141, reproduced p. 143, fig. 130;
Salzburg / Münster 1972–1973, pp. 78–79,
reproduced;
Rotterdam 1973, pp. 80–81, reproduced;
E.J. Allen, *The life and art of Pieter Molyn*,
doctoral diss., Ann Arbor 1987, pp. 203–04,
reproduced fig. 293;
H.-U. Beck, *Künstler um Jan van Goyen*,
Doornspijk 1991, p. 289, cat. no. 799a A24,
reproduced in colour p. 276, plate XLII;

Raupp 2001, pp. 170–73, cat. no. 42,
reproduced in colour;
Rotterdam 2008, p. 80, cat. no. 68,
reproduced in colour.

Molijn's work often amalgamates elements
of both fantasy and reality, and this painting
exemplifies the character of his late
œuvre, with diffuse light used to describe
a monumental landscape, in which the
figures seem somewhat secondary to the
natural spectacle. Compositionally and in
its subject matter, this painting bears much
similarity to the painting by the great Dutch
Italianate artist Jan Both – *Landscape with
draughtsman*, of circa 1650–52 – one of the
last, and certainly the largest painting he
executed (Rijksmuseum, Amsterdam).¹

¹ Oil on canvas, 187 x 240 cm., inv. no. SK-C-109; see A.
van Schendel, *All the paintings of the Rijksmuseum in
Amsterdam*, Amsterdam 1976, p. 137, reproduced.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,300-39,500



46

GERHART VAN STEENWYCK

Delft (?) active circa 1640 - 50

Still life with arms, armour and a drum

signed lower right: Ge[rhart]. Steenwyck
oil on panel
45.5 x 37 cm.; 17 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in.

PROVENANCE

With A. van der Meer Gallery, Amsterdam, 1963;
F.C. Butôt, Sankt Gilgen, Austria, from whom acquired in circa 1990.

EXHIBITED

Salzburg / Münster 1972–1973, unnumbered;
Rotterdam 1973, unnumbered;
Münster, Westfälisches Landmuseum für Kunst und Kulturgeschichte, 25 November

1979 – 24 February 1980; Baden-Baden, Staatliche Kunsthalle, 15 March – 15 June 1980, *Stilleben in Europa*, no. 133; Rotterdam 2008, no. 107.

LITERATURE

Salzburg / Münster 1972–1973, pp. 132–33, reproduced;
Rotterdam 1973, pp. 136–37, reproduced;
L.J. Bol, *Holländische Maler des 17. Jahrhunderts*, Braunschweig 1973, p. 359, reproduced p. 358, fig. 320;
G. Langemeyer *et al.*, *Stilleben in Europa*, exh. cat., 1979, p. 250, cat. no. 133, reproduced p. 247;
A. Veca, *Vanitas – il simbolismo del tempo*, Bergamo 1981, p. 104, reproduced fig. 126;
Bol & Keyes 1981, pp. 46–47, cat. no. 6, reproduced p. 47;
Bol 1982, p. 340, reproduced fig. 297;
E. Gemar-Költzsch, *Holländische Stillebenmaler im 17. Jahrhundert*, Lingen

1995, vol. III, p. 953, cat. no. 375/1, reproduced;
Raupp 2004, pp. 224–27, reproduced in colour p. 225;
Rotterdam 2008, p. 106, no. 107, reproduced.

This painting is one of only three signed works by Gerhart van Steenwyck on which the identity of this artist rests. Only a handful of other paintings have been ascribed to him – interior still lifes featuring a similar interest in the meticulous depiction of gleaming armour. It is believed that the artist may have worked in Delft alongside painters such as Anthonie Palamedesz. specialising in guardroom scenes, and possibly Leiden, with knowledge of the *fijnschilder* works of Gerrit Dou, amongst others.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,300-39,500



47

JAN DE BRAY

Haarlem circa 1627 - 1697

The Lamentation

oil on canvas, shaped top
146 x 152.2 cm.; 57½ x 60 in.

PROVENANCE

Anonymous sale, Amsterdam, Christie's, 3
December 1985, lot 46, when acquired.

EXHIBITED

Rotterdam 2008, no. 103.

LITERATURE

Rotterdam 2008, p. 86, reproduced p. 103,
fig. 103;
Raupp 2010, pp. 74–78, cat. no. 6,
reproduced in colour p. 75.

Jan de Bray was the son of the painter Salomon de Bray. Jan spent virtually the whole of his career in Haarlem, bar two years in Amsterdam from 1686–88. In its religious subject matter, this little-known *Lamentation* is rare; in addition to his history subjects, over half Jan's painted output consists of portraits (individual and double portraits, as well as his extremely important group portraits of the 1660s and 70s relating to the regent and the local militia company).

W £ 30,000-50,000

€ 34,900-58,500 US\$ 39,500-66,000



48

GORTZIUS GELDORP

Leuven 1553 - 1616 Cologne

The Virgin and Child with Saint Anne

traces of a signature on the foot of the column: *GG F.1604*

oil on panel

129 x 122.5 cm.; 50¾ x 48¾ in.

PROVENANCE

Jakob Johann Nepomuk Lyversberg (1761–1834), Cologne;
His posthumous sale, Cologne, 16 August 1837, lot 56 (where unsold);
Thence by descent to the Virnich collection, Bonn, Germany;
Anonymous sale, Cologne, Lempertz, 26 May 1971, lot 16;
Dr. Herbert Douteil CSSp;
On loan to the Mission House, Knechtsteden near Cologne, and then to the Diocesan

Museum, Freising from February, 1998;
Anonymous sale, Cologne, Lempertz, 1999, lot 1051, when acquired.

EXHIBITED

Rotterdam 2008, cat. no. 25.

LITERATURE

J.J. Merlo, E. Firmenich-Richartz, H. Keussen, *Kölnische Künstler in alter und neuer Zeit*, Dusseldorf 1895, p. 268;
P. Clemens (ed.), *Die Kunstdenkmäler der Rheinprovinz*, 5.III, *Die Kunstdenkmäler der Stadt und des Kreises Bonn*, Dusseldorf 1905, p. 225, cat. no. 16;
H. Vey, 'Susanna und die Ältesten' von Geldorp Gortzius in Budapest', in *Wallraf-Richartz-Jahrbuch*, 1987/88, vol. 48/49, pp. 201–02, reproduced p. 200, reproduced fig. 12;
H. Kier, F. C. Zehnder, *Lust und Verlust, Corpus-Band to Cologne Painting Collections, 1800-1860*, Cologne 1998, p. 222, reproduced;

Rotterdam 2008, p. 49, reproduced fig. 25;
Raupp 2010, pp. 162–66, cat. no. 24, reproduced in colour.

Jakob Lyversberg (see *Provenance*) was responsible for amassing one of the most significant collections of old master paintings in Germany in the first decades of the 19th Century. Hailing from an old family of tobacco and wine merchants, Lyversberg acquired works of art as they came to the market as a result of the secularization of Cologne that followed Napoleon's occupation of the city in 1796. The resulting dispersal of the property of churches and cloisters enabled Lyversberg to compile a significant collection of paintings from the Dutch and Cologne schools.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,300-39,500



49

EDWAERT COLLIER

Breda circa. 1640 - 1707 London

Trompe l'œil of newspapers, letters, writing equipment and a comb

signed on the letter, centre: *Edward Collier / Schilder tot / Leyden*

dated twice, upper left on the newspaper, and lower left on the letter: *An^o 1706*.

oil on canvas

66 x 53.4 cm.; 26 x 21 in.

PROVENANCE

Anonymous sale, London, Robinson and Fisher, 7 May 1936, lot 37;

Evelyn Reynolds;

By whom sold, London, Sotheby's, 16 November 1949, lot 52;

Mr Jonathan W. McCann;

By whom sold, New York, Christie's, 9 June 1978, lot 61;

Carl Schünemann, Bremen, by 1978, from whom acquired.

EXHIBITED

Münster, Westfälisches Landesmuseum, 25 November 1979 – 24 February 1980; Baden Baden, Kunsthalle, 13 March – 15 June 1980, *Stilleben in Europa*, no. 261;

's-Hertogenbosch, Het Noordbrabants Museum, *Schijn bedriegt: Trompe-l'oeil en de kunst van illusie*, 12 October 2013 – 26 January 2014.

LITERATURE

W. Bernt, *Die Niederländischen Maler und Zeichner des 17. Jahrhunderts*, Munich 1980, vol. I, reproduced fig. 264;

G. Langemeyer et al., *Stilleben in Europa*, exh. cat., 1979, p. 502, cat. no. 261, reproduced in colour p. 504;

Frankfurter Allgemeine Zeitung, 3 January 1980, p. 17, reproduced; and 10 May 1980; Raupp 2004, pp. 94–97, cat. no. 15, reproduced in colour;

P. Huys-Janssen and S. ten Brink, *Schijn bedriegt: Trompe-l'oeil en de kunst van illusie*, exh. cat., Eindhoven 2013, pp. 44, 46, reproduced in colour.

Edwaert Collier moved from The Netherlands to London in 1693, when Dutch taste was ascendant following the ascent of the Dutch monarchs William and Mary to the English throne, and was buried in St. James', Piccadilly in 1708, two years after he executed this painting. He had returned to Leiden between 1702–06, but it is unclear as to where the present work might have been painted: it combines a newspaper written in Dutch, a copy of Her Majesty's Speech in English, and a proudly-positioned signature using the English form of his name, but with a Dutch epithet, in the centre of the composition. Collier repeated this arrangement, with variations in the objects, in a number of paintings that testify to considerable demand from both Dutch and English markets. It is notable, however, that in his seminal survey of Dutch painting Walter Bernt chose the present work to exemplify the type (see *Literature*).

£ 25,000-35,000

€ 29,100-40,800 US\$ 32,900-46,100



50

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

THOMAS LUNY

St. Ewe, Cornwall 1759 - 1837 London

Shipping in a swell; Rescue off the Northumberland Coast

the former signed and dated lower left:

T. Luny 1831 or 34

the latter signed and dated lower left:

T. Luny 35

a pair, both oil on panel

each: 25 x 35.6 cm.; 9⁷/₈ x 14 in.

(2)

PROVENANCE

With Pawsey & Payne, London;

Anonymous sale, London, Christie's, 15

February 1983, lot 84 (both);

Anonymous sale, London, Phillips, 10 March

1989, lot 1 (the latter only).

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300



50

51

PROPERTY OF AN ENGLISH GENTLEMAN

CHARLES MARTIN POWELL

Chichester 1785-1884

Dutch vessels in a breeze

oil on canvas

25.3 x 30.4 cm.; 10 x 12 in.

PROVENANCE

In the possession of the family of the present
owner for at least a century.

£ 3,000-4,000

€ 3,500-4,700 US\$ 3,950-5,300



51

50

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



52

52

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

JOHN WOOTTON

Snitterfield, Warwickshire circa 1678 -
1764 London

An Italianate coastal landscape,
with figures by classical ruins,
and a ferry beyond

signed and dated lower left: *J Wootton / 1752*

oil on canvas

140 x 202 cm.; 55½ x 79½ in.

PROVENANCE

Sir Christopher Beacuham, Bt.;

By whom sold, London, Christie's, 21 March
1975, lot 21, for 1,200 Guineas;

Anonymous sale ('The Property of a
Gentleman'), London, Christie's, 15 July
1988, lot 43;

Where acquired by the present owner.

W £ 15,000-25,000

€ 17,500-29,100 US\$ 19,800-32,900



53

53

PROPERTY FROM A UK PRIVATE COLLECTION

FRANCIS WHEATLEY, R.A.

London 1747 - 1801

Portrait of a country gentleman standing in a landscape

oil on canvas
77.4 x 64.5 cm.; 30½ x 25⅜ in.

PROVENANCE

Dr. J. Ingram;
Anonymous sale, Greenslade Hunt Fine Art, 1 September 1994, lot 27 (as in the Style of Zoffany);
With Ian Cook, Weircliffe House, Exeter (as Attributed to Francis Wheatley);
From whom acquired by the father of the present owner.

£ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600

54

PROPERTY FROM A PRIVATE COLLECTION

JOHN DOWNMAN, A.R.A.

Ruabon, N. Wales 1750 - 1824 Wrexham

Portrait of Edmund Burke (1729/30–97);
Portrait of Richard Brinsley Sheridan (1751–1816)

the former signed (and indistinctly dated)
lower left: *J.D* [...]
the latter signed and dated centre right: *J.D* / 1778

a pair, both oil on copper, ovals
each: 23 x 19.5 cm.; 9 x 7⅞ in.
(2)

PROVENANCE

Major General James Renton, C.B., D.S.O., O.B.E. (1898–1972), Rowfold Grange, Billingham, Sussex;
By whom sold, London, Christie's, 21 December 1950, lot 70 (as a pair), for 12 Guineas;
With Thomas Agnew & Sons, London.

LITERATURE

E.K. Waterhouse, *The dictionary of British 18th century painters in oils and crayons*, Woodbridge 1981, p. 113, reproduced in black and white (the latter only).

£ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600



54



55

55

ANDREA SOLDI

Florence c.1703 - 1771 London

Portrait of Jean-Francois Maximilian de Cerjat (1729–1802)

signed and dated lower left:
Soldi/ Pinx^t/ 1755.

and inscribed on the reverse:

J.T. Max/ de Cerjat/ A^o 1755

oil on canvas

61 x 51 cm.; 24 x 20¹/₈ in.

LITERATURE

J. Ingamells, 'Andrea Soldi - II', in *Connoisseur*, 186, July 1973, p. 182, reproduced;

J. Ingamells, 'Andrea Soldi, A checklist of his work', in *The Walpole Society*, vol. 47, 1978–80, p. 6, cat. no. 10.

Jean-Francois Maximilian de Cerjat was the scion of an ancient landed family connected with the cities of Lausanne and Moudon. When only a young man Maximilian came to London to join his mother's family, the d'Herwath's. He rapidly established himself among his English hosts, becoming their link to the Lausanne nobility, and became a naturalised British subject, though he spent much of his time in Switzerland. The Duke of Gloucester, the King's brother, the Duchess of Devonshire and the historian Edward Gibbon were regulars at his table.

Maximilian married Marguerite Madeleine Stample, a young heiress, on 13 November 1754, an occasion that no doubt brought about the commission of the present portrait; it may be assumed that there was also a companion piece depicting Marguerite.

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,600-15,800



56

56

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

THOMAS GAINSBOROUGH, R.A.

Sudbury 1727-1788 London

Portrait of J. Dudley, half-length, wearing a long bob wig and in a grey coat

inscribed on the reverse of the canvas:

J. Dudley

oil on canvas

76.2 x 63.5 cm.; 30 x 25 in.

PROVENANCE

Anonymous sale, London, Bonhams, 25 May 1961, lot 22 where purchased by Sabin; With Sidney Sabin, London; From whom purchased by Henri-Philippe Crombé (1904–69), Brussels, by 1963; Thence by descent to the present owner.

LITERATURE

J. Hayes, 'Some Unknown Early Gainsborough Portraits', in *The Burlington Magazine*, February 1965, vol. 107, no. 743, pp. 69 and 74, cat. no. 3; H. Belsey, *Thomas Gainsborough*, vol. I, New Haven and London 2019, p. 270, cat. no. 277, reproduced.

£ 10,000-15,000

€ 11,700-17,500 US\$ 13,200-19,800



57

57

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

ROBERT DODD

London 1748 - 1815

The battle of San Domingo, 6 February 1806

indistinctly signed or inscribed lower right
oil on canvas
60 x 91 cm.; 23³/₈ x 35³/₄ in.

PROVENANCE

With N.R. Omell, London, October 1972;
Anonymous sale, London, Sotheby's, 3 May 2000, lot 4.

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800

58

THE PROPERTY OF AN ESTATE

**SAMUEL HENRY ALKEN,
KNOWN AS HENRY
ALKEN JNR.**

Ipswich 1810 – 1894 Poplar, London

Rounding Tattenham Corner;
and Sir J. Hawley's *Beadsman*
beating Lord Derby's *Toxophilite*,
The Derby, 1858

both signed lower right: *H. Alken*
a pair, both oil on canvas
each: 51.7 x 76.1 cm.; 20³/₈ x 30 in.
(2)

PROVENANCE

With Arthur Ackermann & Son Ltd., London.

Beadsman was bred by his owner, Sir Joseph Hawley, and trained by George Manning in Hampshire. His brief yet successful racing career lasted from July 1857 to June 1858, during which time he ran seven times and won five races. The three-year-old's success at the 1858 Epsom Derby, depicted here, was his most important victory, when he pipped the Prime Minister, Lord Derby's *Toxophilite* to the post. He was retired to stud at the end of the season in 1858 and went on to sire another Derby winner, Blue Gown, and the St Leger winner, Pero Gomez.

Henry Alken Senior's son, Samuel, executed several paintings of The Derby being run. Another pair, recording the 1872 meeting, was sold in these rooms, 17 July 1974, lot 163, and a painting of the finish of 1867 was also sold at Sotheby's, 14 November 1993, lot 127. The designs for The Winning Post and Rounding Tattenham Corner were engraved by W. Summers.

‡ £ 40,000-60,000
€ 46,600-70,000 US\$ 53,000-79,000





59

PROPERTY FROM A PRIVATE COLLECTION

PIETER CASTEELS III

Antwerp 1684 - 1749 Richmond

A pair of still lifes with flowers
in urns upon a ledge, with fruit
strewn in the foreground

a pair, both oil on canvas

each: 76 x 63 cm.; 29⁷/₈ x 24³/₄ in.

(2)

PROVENANCE

With Rafael Valls, London, from whom
acquired by the present owner.

£ 12,000-18,000

€ 14,000-21,000 US\$ 15,800-23,700



60

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 £ 30,000-50,000

€ 34,900-58,500 US\$ 39,500-66,000



61



62

61 SOLD WITHOUT RESERVE

LOUIS-GABRIEL BLANCHET

Paris 1705 - 1772 Rome

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

indistinctly signed and inscribed lower right:

*Al Sig. Arundel / Phillipe Exon. / Je suis
monsieur / avec sincer [...] /
votre serviteur / Blanchet*

oil on canvas

100 x 75 cm.; 39³/₈ x 29¹/₂ in.

PROVENANCE

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

Henry Arundell, 8th Baron Arundell of
Wardour (1740–1808) was the son of Henry,
7th Baron Arundell of Wardour (1717–56),
and is documented as being in Rome in 1760,
and as such would have been roughly twenty
years old when this portrait was painted. He
was notoriously profligate and undertook an
extensive redevelopment project of Wardour
Castle, the family seat, saddling his heirs with
considerable debts upon his death, which
resulted in much of the family estate being
sold. He was an enthusiastic collector of art
and had an elegant full-length portrait of
himself painted by Sir Joshua Reynolds, now
held at the Dayton Art Institute, Ohio.¹

¹ Inv. no. 1969,52; see, D. Mannings, *Sir Joshua Reynolds,
A Complete Catalogue of his Paintings*, New Haven and
London 2000, p. 359, cat. no. 816, reproduced.

£ 3,000-5,000
€ 3,500-5,900 US\$ 3,950-6,600

62

THE PROPERTY OF A GENTLEMAN

FRANÇOIS DE TROY

Toulouse 1645 - 1730 Paris

Portrait of a lady as Venus,
disarming Cupid

oil on canvas

48.5 x 38.1 cm.; 19¹/₈ x 15 in.

PROVENANCE

D'Erlanger collection (according to an old
handwritten label on the reverse);
Private collection;
Whence sold, New York, Christie's, 30
January 2014, lot 303, where acquired by the
present owner.

£ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600



63

63

THE PROPERTY OF A PRIVATE COLLECTION

CIRCLE OF WILLEM VAN LEEN

A pair of still lifes of fruit and
flowers in baskets on marble
socles, in a landscape setting

a pair, both oil on canvas
each: 96 x 86 cm.; 37³/₄ x 33⁷/₈ in.
(2)

PROVENANCE

Robert and Angelique Noortman, Chateau
De Groote Mot, Borgloon;
Their sale, Amsterdam, Sotheby's, 17
December 2007, lot 289;
Where acquired by the present owner.

We are grateful to Dr. Fred G. Meijer for
proposing the attribution to the Circle of Van
Leen, upon first-hand inspection.

£ 25,000-35,000

€ 29,100-40,800 US\$ 32,900-46,100



64

64

**CARL WILHELM
TISCHBEIN**

Dessau 1797 - 1855 Bückeburg

Portrait of three siblings

signed with monogram and dated lower left:
CWT 18..

oil on canvas

58.5 x 73 cm.; 23 x 28¾ in.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,900-10,600

65

**CIRCLE OF ANNE-LOUIS
GIRODET DE ROUCY-
TRIOSON**

Zephyr and Flora

bears monogram lower right:

ALG (AL in ligature)

oil on canvas

73.2 x 93.1 cm.; 28¾ x 36⅝ in.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,600-9,300



65



66

66

PROPERTY FROM A PRIVATE COLLECTION

LOUIS-LÉOPOLD BOILLY

La Bassée 1761 - 1845 Paris

Les Caresses Maternelles

oil on canvas
46.5 x 38.5 cm; 18¼ by 15½ in.

PROVENANCE

Senator Symphor Casimir Joseph Boittelle (1813–97);
His sale, Paris, Pillet, 24 April 1866, lot 6, where acquired by M. Mason;
His sale, Paris, Pillet, 1 February 1875, lot 3, to M. Borel;
With Arnold, André and Jacques Seligmann, Paris;
Seized from the above by the Einsatzstab Reichsleiter Rosenberg (ERR) and transferred to the German Embassy, Paris in August 1940;
Transferred to the Louvre in November 1940;
Transferred for restoration to the Buxheim Charterhouse, Bavaria on 14 December 1944;
Repatriated to France on 4 March 1946 and subsequently restituted to the Seligmann

family on 8 May 1946;
Anonymous sale, Paris, Rheims, 23 May 1951, lot 19;
Acquired by Antenor Patiño (1896–1982), for his house in Avenue Foch, Paris;
Thence by descent, until sold anonymously ('The Property from a Mid-Western Estate'), New York, Christie's, 22 May 1998, lot 131; Private European collection.

EXHIBITED

H. HARRISSE, *L.-L. Boilly, sa vie et son œuvre*, Paris 1898, p. 93, cat. no. 114.

We are grateful to Mr. Alastair Laing for endorsing the attribution to Boilly upon inspection of the original, and to Mr. Pascal Zuber for endorsing the attribution on the basis of photographs in 2011.

In the mid-20th century this elegant picture belonged to the Bolivian tin mining magnate Antenor Patiño. At one time considered one of the wealthiest men in the world, Patiño maintained homes in Europe and North America, including an apartment on Fifth Avenue and another on Avenue Foch in Paris.

£ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300



67

67

THE PROPERTY OF A NOBLEMAN

AFTER ROBERT-JACQUES-FRANÇOIS-FAUST LEFEVRE

Portrait of Napoleon Bonaparte (1769–1821), aged 44

oil on canvas
228 x 151 cm.; 89¾ x 59½ in.

The present painting is based on Lefevre's life-size dated portrait from 1812, today at Apsley House, London.¹ Napoleon is shown wearing a blue uniform with red facings, gold epaulettes, a white waistcoat and the white breeches of a French General. He wears the sash and star of the Grand Cross of the Legion of Honour and the *croix d'officier* of the same Order, together with the Iron Crown of the Order that he had established in 1805, which hangs from his button hole. The book beside his left hand is the Code Napoléon, the French civil code, drafted by four jurists and established under Napoleon in 1804.

¹ Inv. no. WM 1491; see C.H. Gibbs-Smith and H.V.T. Percival (eds), *The Wellington Museum, Apsley House: A Guide*, London 1957, p. 34.

W £ 18,000-25,000
€ 21,000-29,100 US\$ 15,800-32,900



68



69

68

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

FOLLOWER OF FERNANDO GALLEGO

Joachim and Anna; St Remy performing a miracle

both tempera and gold on pine panel
the former: 73 x 50.7 cm.; 28¾ x 20 in.
the latter: 75.5 x 56 cm.; 29¾ x 22 in.
(2)

‡ £ 8,000-12,000
€ 9,400-14,000 US\$ 10,600-15,800

69

PROPERTY FROM A PRIVATE COLLECTION

TOMÁS GINER

active in Zaragoza 1458 - 1480

Saint Bernardino of Siena

oil on panel
125.9 x 60.5 cm.; 49½ x 23⅞ in.

We are grateful to Professor Antoni Pitarch for proposing the attribution to Tomás Giner, a late Gothic artist working in Zaragoza, on the basis of a digital image. Professor Pitarch notes the similarities between this painting and, amongst other works, Giner's panels for the Retable of don Dalmau de Mur, particularly that depicting Saints Augustine and Lawrence, today in the Episcopal Palace, Zaragoza,¹ and the depiction of Saint Blaise, in the Museu Nacional d'Art de Catalunya.² The faces of these saints compare closely with that of Saint Bernardino here, as does the pastilla work, which was particularly favoured in Aragon at this time.

¹ See R. Steven Janke, 'The Retable of Don Dalmau de Mur y Cervelloó from the Archbishop's Palace at Saragossa: A Documented Work by Francí Gomar and Tomás Giner', in *Metropolitan Museum Journal*, 18, 1983, pp. 75-77, reproduced p. 76, figs 13 and 14.

² Inv. no. 064051-000.

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800

62

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



70

70

ALONSO DE SEDANO

Burgos? circa 1465 - 1533

God the Father Enthroned,
surrounded by three angels, one
holding the veil of Veronica

oil on panel
146 x 108 cm.; 57½ x 42½ in.

PROVENANCE

M. Brimo de Laroussilhe, Paris, by 1941.

LITERATURE

C.R. Post, *A History of Spanish Painting. The
Aragonese School in the late Middle Ages*,
Cambridge 1941, pp. 692–95, reproduced
fig. 327.

W £ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500



71

71

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

**CASTILIAN SCHOOL,
15TH CENTURY**

The Resurrected Christ with
Mary and Saint John the
Evangelist

oil and gold ground on panel,
in a Gothic frame
overall dimensions: 94.5 x 138.8 cm.; 37¼ x
54⅝ in.

± £ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600



72

72

**CASTILIAN SCHOOL,
EARLY 16TH CENTURY**

The birth of the Virgin

oil on panel
57.2 x 43.2 cm.; 22½ x 17 in.

£ 12,000-18,000
€ 14,000-21,000 US\$ 15,800-23,700



73

73

**CIRCLE OF JUAN DE
FLANDES**

Christ on the road to Calvary

oil on oak panel
42.3 x 30.2 cm.; 16⁵/₈ x 11⁷/₈ in.

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800



74

74

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.

£ 20,000-30,000
€ 23,300-34,900 US\$ 26,300-39,500



75

75

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

FOLLOWER OF ALBRECHT DÜRER

The outer wings of a triptych depicting Saints Bartholomew and James

a pair, both oil and tempera on sprucewood, marouflaged
each: 122 x 36.5 cm.; 48 x 14 3/8 in.
(2)

PROVENANCE

Count Franz Wilhelm zuttingen-Baldern, Cathedral provost, Cologne, 1790;
Wallraf, Cologne, 1796;
Dornhfer, Munich, 1936;
Prince Clemens of Bavaria, Munich, 1946.

EXHIBITED

Munich, Haus der Kunst and Brussels, Palais des Beaux-Arts, *Künstlerbrüder: von den Dürers zu den Duchamps*, 19 October 2005 – 10 September 2006, unnumbered.

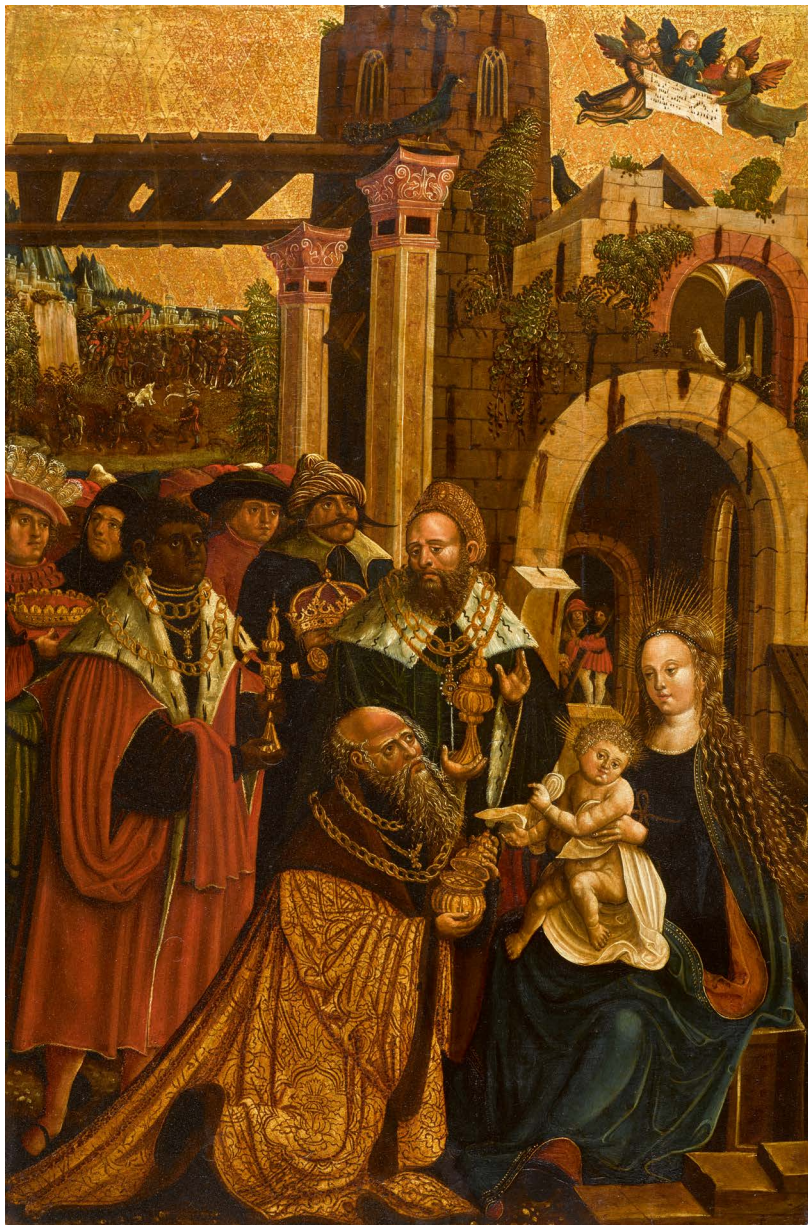
LITERATURE

L. Krempel et al., *Künstlerbrüder: von den Dürers zu den Duchamps*, exh. cat., Petersburg 2005, pp. 117–18, reproduced (as Attributed to Hans Dürer).

Two panels, comparable in format and depicting Saints Barbara and Catherine of Alexandra, that formed a set with the present pictures and share the same provenance, were offered London, Christie's, 6 July 2011, lot 141, as attributed to Hans Dürer.

± £ 15,000-20,000
€ 17,500-23,300 US\$ 19,800-26,300

67



76

76

**DANUBE SCHOOL,
CIRCA 1510-20**

The Adoration of the Magi

oil on pine panel, gold ground
95.6 x 64 cm.; 37⁷/₈ x 25¹/₈ in.

PROVENANCE

Anonymous sale, London, Sotheby's, 13
December 1978, lot 71 (as Danube School,
16th Century), for £8,500 to Lefevre.

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

**UPPER SWABIAN
SCHOOL, CIRCA 1480-90**

Two double-sided altarpiece
wings depicting Saints Agnes,
Barbara, Christina and Margaret

a pair, both oil on panel
each: 110 x 35.5 cm.; 43¼ x 14 in.

(2)

PROVENANCE

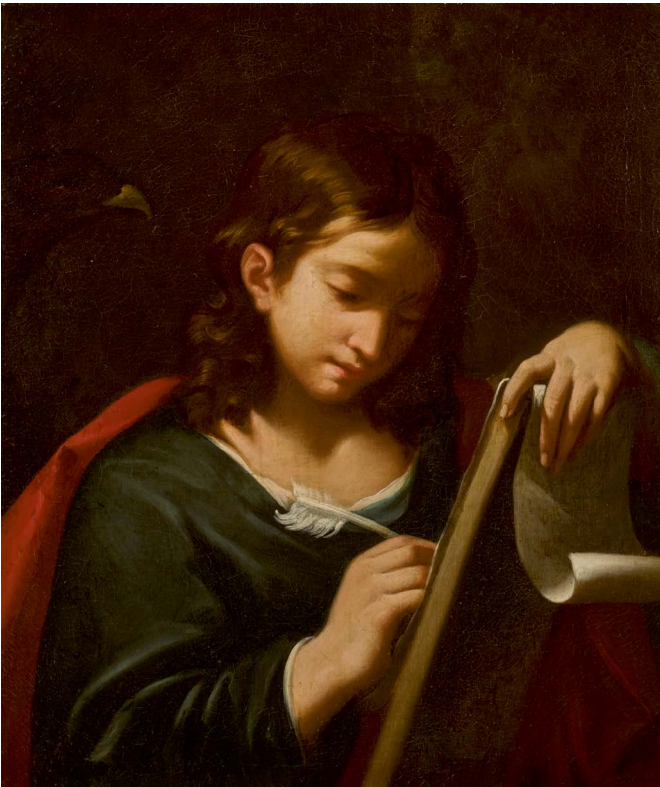
Private collection, Vienna;
Anonymous sale, Vienna, Im Kinsky, 29
March 2011, lot 41 (as Oberschwäbischer
Meister, circa 1490), where acquired by the
present owner.

We are grateful to Dr. Bernd Konrad for his
assistance in the cataloguing of this lot.

£ 12,000-18,000

€ 14,000-21,000 US\$ 15,800-23,700





78

78

THE PROPERTY OF A PRIVATE COLLECTOR

LORENZO PASINELLI

Bologna 1629 - 1700

Saint John the Evangelist

oil on canvas
74.8 x 62.4 cm.; 29³/₈ x 24¹/₂ in.

PROVENANCE

Possibly Casa Barocci, Bologna, 1769;
Private collection, Marsala;
With Baumkötter Gallery, London, from
whom acquired.

LITERATURE

C. Baroncini, *Lorenzo Pasinelli Pittore (1629-1700)*, Faenza 1993, pp. 164–65, cat. no. 5, reproduced p. 164.

In her 1993 monograph, Carmela Baroncini speculates as to whether this painting could be that recorded by Marcello Oretti in 1769 in the Casa Barocci, Bologna: 'S. Leonardo, Brocchindosso, un S. Giovanni fanciullo è del Pasinelli.'¹

¹ M. Oretti, *Descrizione delle Pitture che sono state esposte nelle Strade di Bologna...* Ms B 105, I, c.88.

£ 8,000-12,000
€ 9,400-14,000 US\$ 10,600-15,800



79

79

PROPERTY FROM A PRIVATE COLLECTION

BOLOGNESE SCHOOL, 17TH CENTURY

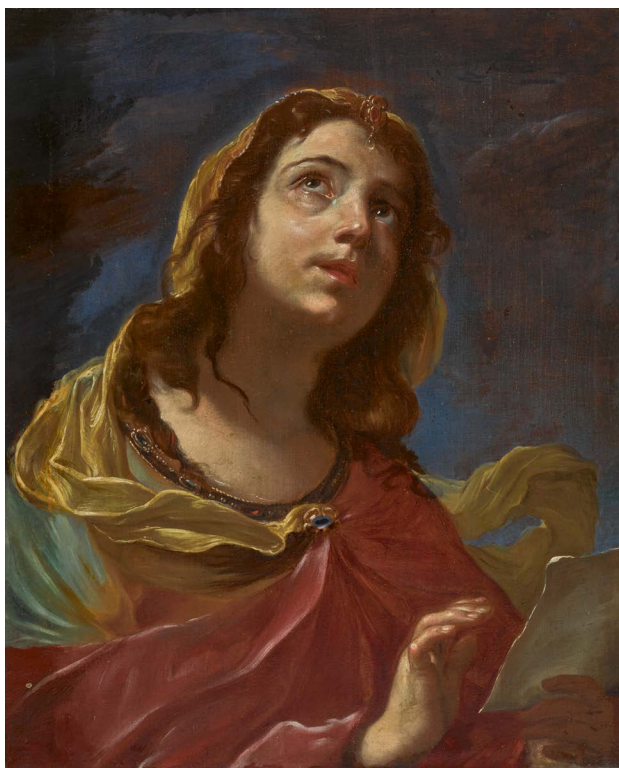
Saint Jerome in the wilderness

oil on canvas, unframed
211.9 x 120.7 cm.; 83³/₈ x 47¹/₂ in.

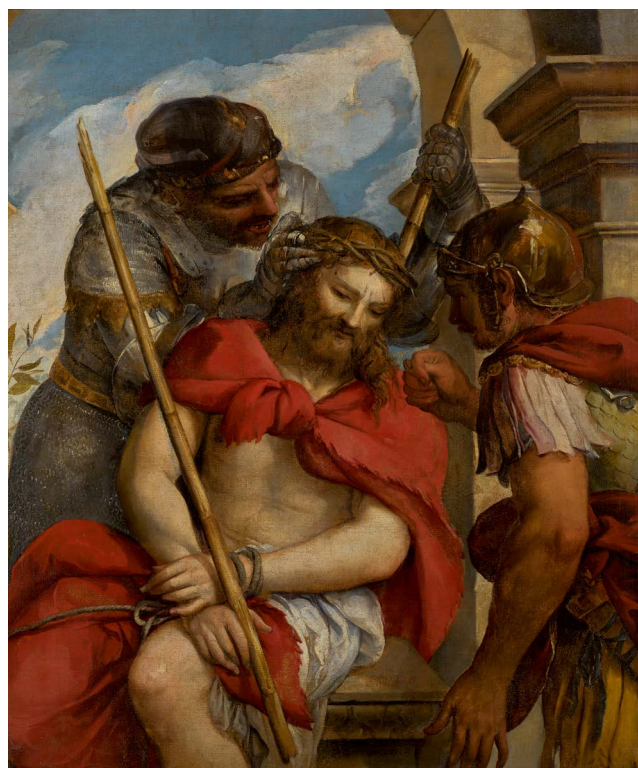
PROVENANCE

With Salander O'Reilly Galleries, New York,
as Ribera;
By whom sold, New York, Christie's, 9 June
2010, lot 297 (as Circle of Giovanni Battista
Langetti), where acquired by the present
owner.

W £ 4,000-6,000
€ 4,700-7,000 US\$ 5,300-7,900



80



81

80**GIACINTO BRANDI**

Poli 1621 - 1691 Rome

A sibyl holding a paperoil on canvas
67 by 54 cm.; 26³/₈ x 21¹/₄ in.

The present lot should be compared to a similar composition offered New York, Sotheby's, 11 January 1990, lot 77 (see Zeri Archive Number 47774). The execution of the present work is comparable to that in Brandi's *Saint Francis weeping* of similar dimensions (65.5 x 49.5 cm.) in the Ducrot Collection.¹

¹ L. Treves, *Passion for Baroque painting: The Ducrot Collection*, Macerata 2016, p. 44, cat. no. 3, reproduced p. 45.

£ 8,000-12,000
€ 9,400-14,000 US\$ 10,600-15,800

81**NORTH ITALIAN SCHOOL, 17TH CENTURY****The Mocking of Christ**oil on canvas
134.2 x 112.5 cm.; 52⁷/₈ x 44¹/₂ in.

W £ 15,000-20,000
€ 17,500-23,300 US\$ 19,800-26,300



82

82

EMILIAN SCHOOL, 17TH CENTURY

A coastal landscape with the calling of Saint Peter

oil on canvas, unframed
116.5 x 155.5 cm.; 45⁷/₈ x 61¹/₄ in.

W £ 8,000-12,000
€ 9,400-14,000 US\$ 10,600-15,800

83

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

ALESSANDRO MAGANZA

Vicenza 1556 - after 1630

Belshazzar's feast

oil on canvas
112.7 x 187.6 cm.; 44³/₈ x 73⁷/₈ in.

PROVENANCE

Anonymous sale, London, Sotheby's, 29 October 2009, lot 102, where acquired by the present owner.

The attribution to Alessandro Maganza was proposed at the time of the 2009 sale (see *Provenance*) by Professor Lino Moretti.

W £ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600



83

84

PROPERTY FROM A FRENCH PRIVATE COLLECTION

WORKSHOP OF ANDREA SACCHI

Rome (?) circa 1599 - 1661 Rome

The angel appearing to Hagar and Ishmael

oil on canvas
74.3 x 105 cm.; 29¹/₄ x 41¹/₄ in.

We are grateful to both Dr. Ann Sutherland Harris and Dr. Erich Schleier for endorsing the attribution to the workshop of Andrea Sacchi following inspection of images. Five autograph versions and two workshop variants are recorded in Harris' catalogue raisonné; the prime version, octagonal in format, was executed for Sacchi's principal patron Cardinal Antonio Barberini, and is today in the National Museum of Wales, Cardiff.¹

¹ Inv. no. NMW A 9; A. Sutherland Harris, *Andrea Sacchi: Complete edition of the paintings with a critical catalogue*, Oxford 1977 p. 63, cat. no. 22, reproduced in colour fig. III.

£ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600



84



85

GIUSEPPE VERMIGLIO

Alessandria circa 1585 - after 1635

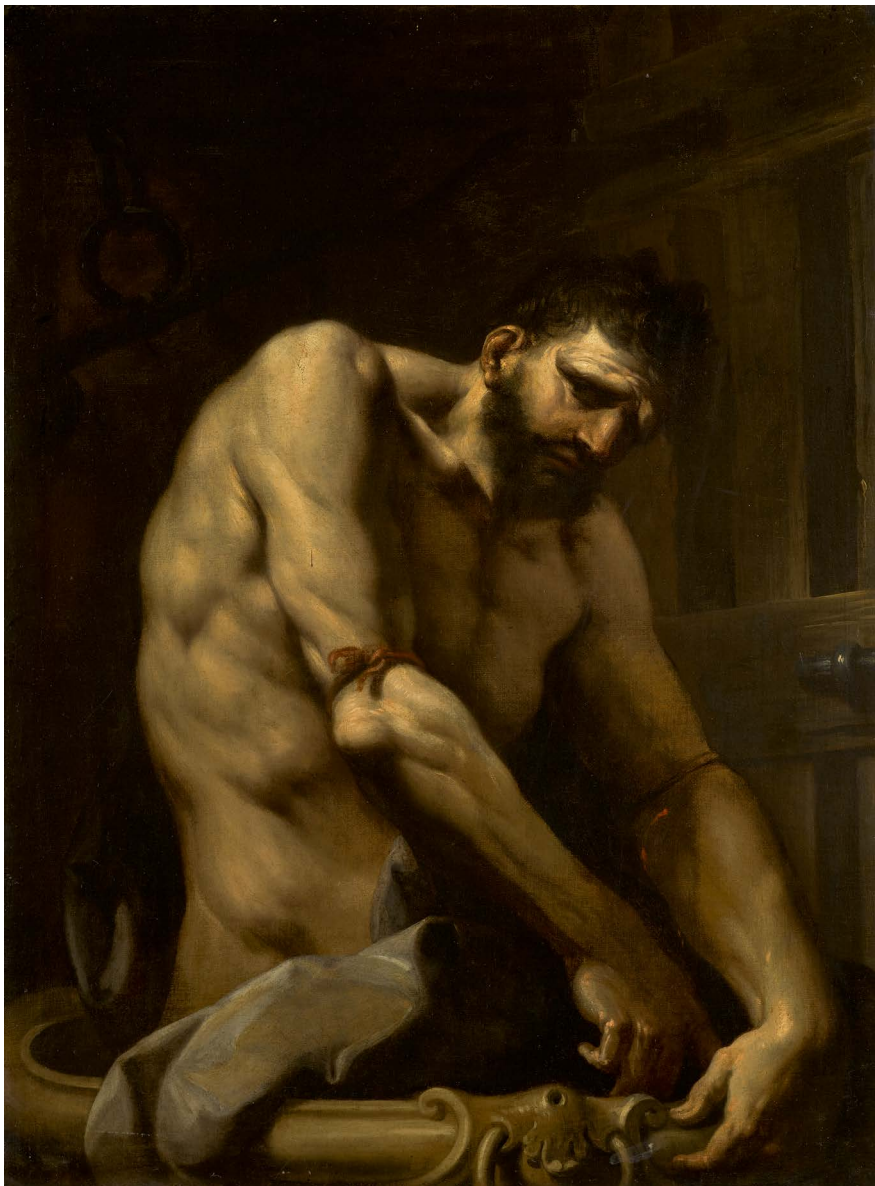
The Adoration of the Shepherds

oil on copper, oval
31.2 x 42.5 cm.; 12¼ x 16¾ in.

Vermiglio's choice of copper for the support of for this charming, small-scale representation of the *Adoration* is unusual within his *œuvre*. Little is known of Vermiglio's life but he is recorded as being active in Rome by 1604 when he was in the studio of an Adriano de Monteleone, before returning to his native Piedmont before 1622. Whilst in Rome his work was profoundly influenced by Caravaggio, but after his return north his style seems to be more strongly influenced by Lombard and Bolognese masters such as Giulio Cesare Procaccini and Guido Reni.

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500



86

86

PROPERTY FROM AN ITALIAN PRIVATE
COLLECTION

ALESSANDRO MAGNASCO

Genoa 1667 - 1749

The death of Seneca

oil on canvas, unframed
110 x 70 cm.; 43¼ x 27½ in.

This powerful representation of the suicide of the Roman philosopher Seneca has been identified as a rare early work of Alessandro Magnasco by Anna Orlando, to whom we are grateful for her assistance in the cataloguing of this lot.

This painting should be compared to the few other single figure canvasses from Magnasco's early years - namely the *Penitent Magdalene*, private collection,¹ and the *Ectasy of Saint Francis* in the collection of the Galleria di Palazzo Bianco, Genoa.²

¹F.F. Guelfi, *Alessandro Magnasco*, Soncino 1991, p. 38-9, cat. no. 15, reproduced p. 39.

²Inv. no. P.B.2668; Guelfi 1991, p. 40-41, cat. no. 16, reproduced p. 41.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,800-26,300



87

87

**GIOVANNI BENEDETTO
CASTIGLIONE CALLED IL
GRECHETTO**

Genoa 1609 - 1664 Mantua

Noah shepherding the animals
onto the ark

oil on canvas
135.5 x 188 cm.; 53³/₈ x 74 in.

PROVENANCE

In a Spanish private collection since the early
20th century.

Much of Castiglione's *œuvre* depicts scenes
of the journeys of the patriarchs (e.g. Noah,
Abraham, Isaac, Jacob), but the entry of the
animals into Noah's ark was his favourite
theme; Castiglione's treatments of this
pastoral journey, always filled with animals
and still life details, span his entire lifetime.

W £ 50,000-70,000
€ 58,500-81,500 US\$ 66,000-92,500



88

88

THE PROPERTY OF A SWISS PRIVATE COLLECTION

**FOLLOWER OF FRANS
POURBUS THE YOUNGER**

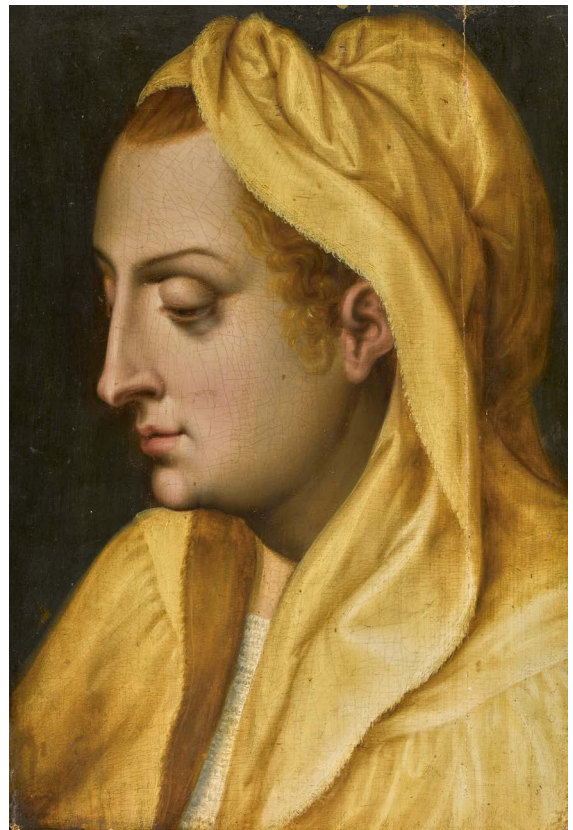
Bust-length portrait of a young
lady

inscribed upper right: .1584. ÆTA 14.
oil on oak panel
48.8 x 40.6 cm.; 19¼ x 16 in.

PROVENANCE

With Brian Koetser, by 1962 (as Frans Pourbus the Younger); Anonymous sale, New York, Sotheby's, 28 November 1978, lot 169 (as School of Frans Pourbus the Younger); Anonymous sale, London, Christie's, 21 October 1994, lot 77 (as Follower of Frans Pourbus the Younger), where acquired by the present owner.

± £ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600



89

89

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

**ATTRIBUTED TO FRANS
FLORIS THE ELDER**

Antwerp 1519/20 - 1570

Head of a female figure

oil on oak panel, unframed
46.1 x 32 cm.; 18⅞ x 12⅝ in.

PROVENANCE

In the collection of the family of the present owners since the 19th century.

This painting bears much similarity with the *Head of a woman*, recorded in a private collection in Schipluiden,¹ which itself relates to the head of Mary in a now lost painting of the Holy Family at a table, with Elizabeth and John, known today only through a print.² Carl Van de Velde dates that painting, and consequently the Schipluiden head, to *circa* 1556–58.

¹ C. Van de Velde, *Frans Floris (1519/20–1570). Leven en Werken*, Brussels 1975, vol. 1, p. 248, cat. no. 103, reproduced fig. 46.

² Van de Velde 1975, vol. 1, p. 399, cat. no. 24, reproduced fig. 173.

£ 7,000-10,000
€ 8,200-11,700 US\$ 9,300-13,200

90

PROPERTY FROM A DISTINGUISHED UK PRIVATE COLLECTION

FRENCH SCHOOL, CIRCA 1600

Portrait of a lady, sold together with a portrait medal of Henry IV and his wife Marie de Medici

inscribed upper left:

ÆTAT: XXIV/ ANNO. M. DCL III.

oil on canvas, unlined

89.1 x 70.5 cm.; 35 $\frac{1}{8}$ x 27 $\frac{3}{4}$ in.

PROVENANCE

Sir John Frecheville Ramsden (1877–1958), 6th Bt., Bulstrode Park, Gerrards Cross; His deceased sale, London, Christie's, 27 May 1932, lot 33, for £37–16s to Freeman; The Countess of Midleton, Eastwell Park, Kent, and thence by descent.

The medal worn by the lady is taken from a portrait medal by Guillaume Dupré of Henry IV and his wife Marie de Medici made in 1603. The King was sufficiently pleased with the medal to grant Dupré the right, for ten years, to make as many examples and variants as he liked to sell throughout France. That Dupré made full use of his privileges is demonstrated both by the large number of examples of this piece surviving and by the number of variants executed in succeeding years; the medal by Simon de Passe from *circa* 1625, sold along with the present portrait, is just such an example.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,900-10,600



90

91

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

CIRCLE OF PIETER POURBUS

Portrait of a lady

oil on oak panel

33.7 x 26.3 cm.; 13 $\frac{1}{4}$ x 10 3.8 in.

PROVENANCE

Private collection, Paris, since the 1980s; Whence acquired by the present owner.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,900-10,600



91



92

92

CIRCLE OF JOOS VAN CLEVE

Salvator Mundi

oil on oak panel, unframed
44.1 x 28.5 cm.; 17³/₈ x 11¹/₄ in.

PROVENANCE

Anonymous sale, London, Christie's, 26 October 1990, lot 71 (as Follower of Quentin Massys).

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500

93

PROPERTY FROM A PRIVATE COLLECTION

MASTER OF THE 1540s

Active in Antwerp 1541 - 1551

Portrait of a man

inscribed upper left: A- 1520
and upper right: AETATIS. SVAE / 29
oil on oak panel
65.5 x 47.5 cm.; 25³/₄ x 18³/₄ in.

PROVENANCE

Art market, London, 1925;
Anonymous sale, New York, Sotheby's, 20 January 1983, lot 59, where acquired by a foundation;
By whom anonymously sold ('The Property of a Foundation'), London, Sotheby's, 7 July 2011, lot 135, where acquired by the present owner.



93

LITERATURE

M.J. Friedländer, *Die Altniederländische Malerei*, vol. XIII, Berlin 1936, p. 163, no. 256; M.J. Friedländer, *Early Netherlandish Painting*, vol. XIII, Leiden 1975, p. 94, no. 256, reproduced pl. 126.

So-named by Max J. Friedländer on account of the dates on a large number of his pictures (the earliest of which is dated 1541, the latest 1551).¹ this anonymous master was, along with Anthonis Mor and Willem Key, one of the leading exponents of portraiture during the

middle part of the sixteenth century. His style is however more akin with that of Joos van Cleve, of whom he is considered a follower, and whose death in 1540 coincides with this master's first dated work a year later.

Friedländer reproduces the work in his 1975 revised edition with a photograph taken in 1925, showing the picture before the addition of '20' as the last two digits of the date, so these were added subsequently, perhaps to facilitate an attribution to an earlier portraitist such as Holbein or van Cleve. The upper

right hand inscription is shown fuller, giving the sitter's age as *ÆTATIS SVÆ/ 29*. The 29, presumably a later addition, has been removed in a subsequent cleaning.

¹ Friedländer 1975, p. 93, no. 240, reproduced plate 122; and p. 94, no. 254, reproduced plate 126.

£ 30,000-40,000
€ 34,900-46,600 US\$ 39,500-53,000



94

FLEMISH SCHOOL, MID 17TH CENTURY

A pair of naval battle scenes

a pair, both oil on panel
 each: 31.3 x 50.1 cm.; 12¼ x 19¾ in.
 (2)

PROVENANCE

Anonymous sale, Munich, Hampel Fine Art Auctions, 24 June 2005, lot 373 (as Attributed to Lorenzo Castro), where acquired by the present owner.

£ 5,000-7,000
 € 5,900-8,200 US\$ 6,600-9,300



95

PROPERTY FROM A FRENCH PRIVATE COLLECTION

FOLLOWER OF GIJSBRECHT LEYTENS

A winter village scene

oil on canvas
 46.1 x 55.9 cm.; 18½ x 22 in.

Jan de Maere, to whom we are grateful, has tentatively suggested an attribution to Johann Georg Trautmann (Zweibrücken 1713–69 Frankfurt) upon inspection of digital images.

£ 6,000-8,000
 € 7,000-9,400 US\$ 7,900-10,600



94

95

96

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTOR

ABRAHAM GOVAERTS

Antwerp 1589 - 1626

Wooded landscape with a boar hunt

oil on oak panel
74.4 x 105.9 cm.; 29¼ x 41¾ in.

PROVENANCE

In the collection of the family of the present
owner for the last 40 years.

Govaerts repeated this composition in several
versions, including those paintings sold at
Christie's, London, 8 July 1994, lot 58, and at
the Dorotheum, Vienna, 19 April 2016, lot 131.

£ 12,000-18,000
€ 14,000-21,000 US\$ 15,800-23,700



96

97

FOLLOWER OF JAN BRUEGHEL THE YOUNGER

River landscape with figures in boats and a village at the waters edge

oil on copper
23.5 x 34.7 cm.; 9¼ x 13¾ in.

PROVENANCE

Private collection, Italy.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,800-26,300



97



98

98

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

FRANS DE MOMPER

Antwerp 1603 - 1660

The Tower of Babel

signed lower left: *F. D. MOMPER.*

oil on oak panel

59 x 81.2 cm.; 23¼ x 32 in.

PROVENANCE

Dr. F. Koser, Berlin;

His posthumous sale, Berlin, Keller & Reiner, 6 – 7 March 1906, lot 82.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,900-10,600



99

99

PROPERTY FROM A SPANISH PRIVATE COLLECTION

GUILLIAM FORCHONDT THE ELDER

Antwerp 1608 - 1678

The Virgin, Christ Child and infant Saint John at the edge of a forest;

The Virgin presenting the Christ Child to Saint Francis in a rocky river landscape

a pair, both oil on copper

each: 73 x 104 cm.; 28¾ x 40⅞ in.

(2)

We are grateful to Dr. Jan de Maere for identifying the present lot as the work of Guilliam Forchondt the Elder, and for noting that this pair on copper were most likely painted in Antwerp for the export market.

W £ 4,000-6,000

€ 4,700-7,000 US\$ 5,300-7,900



100

100

FRANS FRANCKEN THE ELDER

Herentals 1542 - 1616 Antwerp

The wedding feast at Cana

signed lower right: *D^o ffranck in et f.*

oil on oak panel

54.7 x 38.1 cm.; 21½ x 15 in.

PROVENANCE

Private collection, Spain.

LITERATURE

U. Härtling, *Studien zur Kabinettbildmalerei des Frans Francken II, 1581–1642*,

Hildesheim, Zurich and New York 1983, reproduced fig. 26;

U. Härtling, *Frans Francken der Jünger (1581–1642), Die Gemälde mit Kritischem Oeuvrekatalog*, Freren 1989, p. 21, reproduced fig. 17.

£ 40,000-60,000

€ 46,600-70,000 US\$ 53,000-79,000



101

101

THE PROPERTY OF A GENTLEMAN

LAMBERT DE HONDT THE ELDER

Mechelen before 1637 - before 1665

Expulsion from the Garden of Eden

oil on canvas
59.7 x 85.4 cm.; 23½ x 33⅝ in.

PROVENANCE

Anonymous sale, Amsterdam, Christie's, 9 May 2001, lot 26, where acquired.

£ 7,000-10,000
€ 8,200-11,700 US\$ 9,300-13,200



102

102

THE PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

JAN LAGOOR

Gorinchem circa 1620 - 1660 Haarlem

A wooded river landscape with figures resting at the side of a path

oil on canvas
65.6 x 77.5 cm.; 25⅞ x 30½ in.

PROVENANCE

Sale, 23[or 25] July 1973, lot 2B (as Studio of Jacob van Ruysdael; according to an old typewritten label on the reverse).

£ 5,000-7,000
€ 5,900-8,200 US\$ 6,600-9,300



103

103

THE PROPERTY OF A GENTLEMAN

EGBERT LIEVENSZ. VAN DER POEL

Delft 1621 - 1664 Rotterdam

Villagers putting out a cottage fire at night

signed lower right: *EVander Poel*
oil on oak panel, a collector's red wax seal on the reverse
31.4 x 38.7 cm.; 12⅜ x 15¼ in.

PROVENANCE

Anonymous sale, London, Christie's, 11 March 1983, lot 45 (as one of a pair);
Anonymous sale, London, Christie's, 30 October 1998, lot 2 (as one of a pair);
Anonymous sale, London, Christie's, 9 April 2003, lot 38, where acquired by the present owner.

£ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600

104

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

BONAVENTURA PEETERS THE ELDER

Antwerp 1614 - 1652 Hoboken

Shipping vessels in stormy waters, the coast beyond

signed lower right on the boat: *BPeeters*
oil on oak panel
39.6 x 61.1 cm.; 15 $\frac{5}{8}$ x 24 in.

PROVENANCE

In the possession of the family of the present owner for at least three generations.

£ 8,000-12,000
€ 9,400-14,000 US\$ 10,600-15,800



104

105

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

ANTHON GUNTER GHERINGH

active in Leeuwarden 1640-1650 and Antwerp 1662-1668

David's messenger addressing Bathsheba

signed lower centre: *A...on Geringh*
oil on panel
47.4 x 63.3 cm.; 18 $\frac{5}{8}$ x 24 $\frac{7}{8}$ in.

PROVENANCE

Acquired by the present owner in 1978.

EXHIBITED

Metz, Musée de la Cour d'Or, 26 June – 26 October 1993.

The subject derives from the Book of Samuel in the Old Testament (2 Samuel 11:4).

£ 4,000-6,000
€ 4,700-7,000 US\$ 5,300-7,900



105

106

PROPERTY OF AN ENGLISH GENTLEMAN

ATTRIBUTED TO CORNELIS GERRITZ. DECKER

? 1610/20 - 1678 Haarlem

A river landscape with a cottage,
peasants fishing on the bank

bears signature lower left: *M. Hobbema*
oil on oak panel, three red wax collector's seals on the reverse, one with initial: *D*
40.4 x 54 cm.; 15 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in.

PROVENANCE

In the possession of the family of the present owner for at least a century.

£ 3,000-5,000
€ 3,500-5,900 US\$ 3,950-6,600



106



107

107

CIRCLE OF GYSBRECHT LEYTENS

A winter landscape with skaters on a frozen river, men returning from the hunt, and peasants collecting wood

oil on canvas
74 x 115.9 cm.; 29¹/₈ x 45⁵/₈ in.

PROVENANCE

With Galerie Alex Finck, Brussels, 1965 (as by the Master of the Winter Landscapes).

£ 7,000-10,000
€ 8,200-11,700 US\$ 9,300-13,200



108

108

ATTRIBUTED TO FRANS FRANCKEN THE YOUNGER

Antwerp 1581 - 1642

Christ on the road to calvary, Pilate washing his hands to the left

oil on copper
56 x 73 cm.; 22 x 28³/₄ in.

LITERATURE

U. Härting, *Frans Francken der Jünger (1581–1642), Die Gemälde mit Kritischem Oeuvrekatalog*, Freren 1989, p. 285, cat. no. 201, reproduced (as by Frans Francken the younger).

A signed version of this composition is recorded by Ursula Härting as in a private collection in Spain;¹ both that version and the present painting are thought by Härting to date to the 1630s.

¹ Härting 1989, p. 284–85, cat. no. 200, reproduced p. 285, fig. 200.

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800



109

109

THE PROPERTY OF A PRIVATE COLLECTOR

DAVID TENIERS THE YOUNGER, AFTER ANDREA SCHIAVONE

Antwerp 1610 - 1690 Brussels

Scipio Africanus

oil on oak panel
17.1 x 23.2 cm.; 6¾ x 9¼ in.

PROVENANCE

With Duits, London, 1934;
Henry George Charles, 6th Earl of Harewood (1882–1947);
His wife, HRH Princess Mary, The Princess Royal (1897–1965);
Her posthumous sale, London, Christie's, 26 November 1976, lot 9;
Mrs Edelstein, London, by 1980;
British Rail Pension Fund collection;
By whom sold, London, Sotheby's, 5 July 1995, lot 36;
With Salomon Lilian, Amsterdam, 1996;
With Noortman Master Paintings, London and Maastricht;
From whom acquired by the present owner.

EXHIBITED

London, Kenwood House, 1972–76, on loan;
London, Kenwood House. *Cabinet Pictures by David Teniers*, October 1972, no. 21;
London, Victoria and Albert Museum, 1977–89, on loan;
Brussels, Palais des Beaux-Arts, *Bruegel. Une dynastie de peintres*, 18 September – 18 November 1980, no. 216c (lent by Mrs Edelstein, London);
Doncaster, Doncaster Museum and Art Gallery, 1990–93, on loan;
Amsterdam, Salomon Lilian, *Old Master paintings, Nineteenth Century paintings*, 1996–97, unnumbered.

LITERATURE

T. Borenius, *Catalogue of the pictures & drawings at Harewood House & elsewhere in the collection of the Earl of Harewood*, Oxford 1936, p. 68, cat. no. XV or XVI;
P. Roberts-Jones et al., *Bruegel. Une dynastie de peintres*, exh. cat., Brussels 1980, p. 282, cat. no. 216c;
M. Díaz Padrón and M. Royo-Villanova, *David Teniers, Jan Brueghel y Los Gabinetes de Pinturas*, exh. cat., Madrid 1992, p. 71, under cat. no. 34;

Salomon Lilian, *Old Master paintings, Nineteenth Century paintings*, exh. cat., Amsterdam 1996–97, unnumbered.

ENGRAVED

Quirin Boel, for the *Theatrum Pictorum*, no. 138.

After the original painting by Schiavone now in the Kunsthistorisches Museum, Vienna (inv. no. 1558). This little copper was produced as part of Teniers' *Theatrum Pictorum*, the first catalogue of a picture collection ever to be illustrated and printed, which Teniers produced with a view to acquaint the educated public with works of art from the princely collection of Archduke Leopold Wilhelm, governor of the Spanish Netherlands from 1646–56. With one exception, Teniers painted small copies of the 243 original paintings selected for the catalogue, which served as *modelli* for the engravings of the same dimensions.

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800



110

110

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

FOLLOWER OF NICOLAES PIETERSZ. BERCHEM

A wooded landscape with elegantly-dressed figures on horseback and other figures on a path

oil on canvas
159.1 x 179.9 cm.; 62⁵/₈ x 70⁷/₈ in.

PROVENANCE

With Thomas Agnew & Sons, London, 1946 (as Berchem; according to a mount at the Witt Library).

W £ 8,000-12,000
€ 9,400-14,000 US\$ 10,600-15,800



111

111

PROPERTY FROM A PRIVATE COLLECTION

AFTER ABRAHAM BLOEMAERT

The Expulsion of Adam and Eve

oil on canvas
188.5 x 188.5 cm.; 74¹/₄ x 74¹/₄ in.

PROVENANCE

With the Ham Gallery, London, 1966; M. Cripps (later Baron Parmoor), 1967; His anonymous sale ('The Property of a Nobleman'), London, Sotheby's, 8 July 1987, lot 71, for £10,000 to Esperia Arts; Anonymous sale, London, Sotheby's, 29 April 2010, lot 174, where acquired by the present owner.

EXHIBITED

London, Heim Gallery, *Autumn Exhibition*, 3 November – 21 December 1966, cat. no. 16, as by Juan Antonio Frias y Escalante with the attribution due to José Guidol and Javier de Salas; Barnard Castle, Bowes Museum, *Four Centuries of Spanish Painting*, 1967, no. 57, lent by M. Cripps, as by Juan Antonio Frias y Escalante.

LITERATURE

M.G. Roethlisberger, *Abraham Bloemaert and his Sons*, Ghent 1993, vol. I, p. 123, cat. no. 75 1, with incorrect measurements, as 'very likely Spanish'.

The composition is derived from Jan Sanredam's engraving after a print by Abraham Bloemart.¹

¹ See Roethlisberger 1993, vol. I, pp. 120, 123, reproduced vol. II, fig. 130.

W £ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

ATTRIBUTED TO HERMAN VAN SWANEVELT

Woerden circa 1600 - 1655 Paris

Italianate coastal scene with
figures on the bank

oil on oak panel
25.5 x 35.3 cm.; 10 x 13⁷/₈ in.

Dr. Anne Charlotte Steland notes stylistic similarities between the present work and two signed paintings by Swanevelt, one dated 1649 (private collection, USA), the other 1646 (sold Vienna, Dorotheum, 24 June – 2 July 1986, lot 706).¹

¹ Written correspondence, 19 December 2017; see A.C. Steland, *Herman van Swanevelt*, Petersberg 2010, text volume, pp. 58, 60 and 149–51, cat. nos G 1.48 and G 1.51; plates volume, reproduced in colour figs G 151 and G 139, respectively.

£ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600



112

PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

WILLEM DE POORTER

Haarlem 1608 - after 1648

Delilah giving orders to cut
Samson's hair

oil on oak panel
55.4 x 69.9 cm.; 21³/₄ x 27¹/₂ in.

PROVENANCE

Probably with Galerie Sickingen, 1819;
Probably Kuranda, 1908.

LITERATURE

Probably W. Sumowski, *Gemälde de Rembrandt-Schüler*, vol. IV, Landau/Pfalz 1983, p. 2406, under cat. no. 1602.

The prime version of this composition is in the Gemäldegalerie, Berlin (inv. no. 820 A), and varies slightly in certain details, for example in the placement of the group of soldiers in the background.

£ 8,000-12,000
€ 9,400-14,000 US\$ 10,600-15,800



113



114

114

PROPERTY OF A GENTLEMAN

JACOB GERRITSZ. CUYP

Dordrecht 1594 - 1652 (?)

Moses and the Seven Daughters of Jethro

signed and dated on the well:
JG. Cūijp. Fecit / 1633 (JG in ligature)
 oil on canvas, unlined
 72.5 x 109.1 cm.; 28½ x 43 in.

PROVENANCE

Dr. F. Goldschmidt, Amsterdam, by
 November 1933;
 Anonymous sale, Cologne, Lempertz, 9
 November 1960, lot 38;
 Art market, Frankfurt, 1963;
 Anonymous sale, Frankfurt-am-Main, Artus,
 12 March 1965, lot 7, to a private German
 collector;

Private collection, Germany;
 Whence sold, Amsterdam, Sotheby's, 4
 November 2003, lot 113;
 With Jack Kilgore, New York and London,
 2004.

EXHIBITED

Dordrecht, Dordrechts Museum, *Jacob
 Gerritsz. Cuyp (1594-1652)*, 9 June - 15
 September 2002, no. 13.

LITERATURE

A. Chong, *Aelbert Cuyp and the meanings
 of landscape*, doctoral diss., New York
 University, 1992, p. 543, cat. no. JC 71;
 A. Chong and M.E. Wieseman, in P.
 Marijnissen et al. (eds), *De Zichtbaere Werelt.
 Schilderkunst uit de Gouden Eeuw in Hollands
 oudste stad*, exh. cat., Zwolle 1992, p. 16,
 reproduced p. 17, fig. 9;

J.W. von Moltke, *Arent de Gelder, Dordrecht
 1645-1727*, Doornspijk 1994, p. 11,
 reproduced fig. 4;

S. Paarlberg, W. Kloek and A. Chong, in
Jacob Gerritsz. Cuyp (1594-1652), exh. cat.,
 Dordrecht 2002, pp. 53 and 108, cat. no. 13,
 and p. 173, cat. no. 25, reproduced in colour
 p. 53, fig. 55 and p. 109.

This scene is taken from the Old Testament,
 Exodus 2:16-22. In this work it is possible
 to discern the influence on Jacob Gerritsz.
 Cuyp, father of Aelbert Cuyp, of the pre-
 Rembrandtist artists such as Claes Moyaert.
 The date on the well has also been read as
 1635.

£ 12,000-18,000
 € 14,000-21,000 US\$ 15,800-23,700



115



116

115

PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

JAN VERKOLJE THE ELDER

Amsterdam 1650 - 1693 Delft

A sleeping old woman teased by
a youth with a candle

signed on the reverse of the panel: *J. Verkolje*
oil on oak panel
36.2 x 30.2 cm.; 14¼ x 11⅞ in.

£ 8,000-12,000
€ 9,400-14,000 US\$ 10,600-15,800

116

PROPERTY FROM A PRIVATE COLLECTION

HIERONYMUS GALLE THE ELDER

Antwerp 1625 - after 1679 Brussels (?)

Still life with flowers in a glass
vase

oil on canvas, a fragment, probably originally
a corner of a garland, the vase and edge
added later by another hand
91 x 75 cm.; 35¾ x 29½ in.

PROVENANCE

In the collection of the present owner since
the early 1980s.

We are grateful to Dr. Fred G. Meijer
for identifying this still life as a work by
Hieronymus Galle the Elder following first
hand inspection of the painting.

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800



117

117

PROPERTY OF AN ENGLISH GENTLEMAN

THOMAS HEEREMANS

Haarlem 1641 - 1694

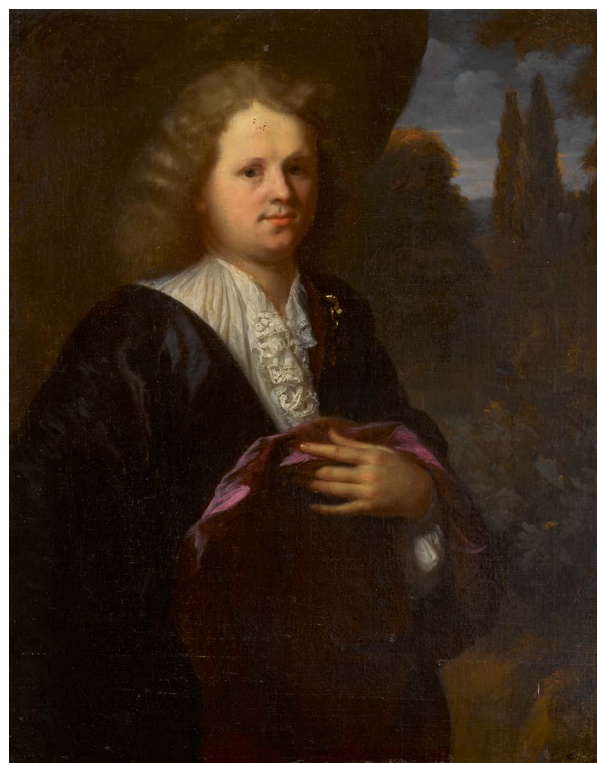
A village landscape with figures
outside a tavern

signed and dated lower right:
THMans. 1673... (*TH* in ligature)
oil on oak panel
41.9 x 35.7 cm.; 16½ x 14 in.

PROVENANCE

In the possession of the family of the present
owner for at least a century.

£ 3,000-4,000
€ 3,500-4,700 US\$ 3,950-5,300



118

118

PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

GODFRIED SCHALCKEN

Made, near Breda 1643 - 1706 The Hague

Portrait of a man, three-quarter
length

oil on canvas
42.6 x 34.1 cm.; 16¾ x 13⅜ in.

We are grateful to Wayne Franits for
endorsing the attribution to Schalcken on
inspection of digital images, and dating the
work to *circa* 1685–1700.

£ 4,000-6,000
€ 4,700-7,000 US\$ 5,300-7,900



119

119

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

JACOB DUCK

Utrecht (?) circa 1600 - 1667

A Musician;
A Hunter

the former signed lower right: *J.DVCK*
a pair, both oil on copper
each: 18 x 14.5 cm.; 7 $\frac{1}{8}$ x 5 $\frac{3}{4}$ in.
(2)

PROVENANCE

Anonymous sale, London, Sotheby's, 30
October 2008, lot 69, where acquired by the
present owner post-sale.

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,600-15,800



120

120

PROPERTY FROM AN IMPORTANT ENGLISH COLLECTION

CHRISTIAN VAN COUWENBERGH

Delft 1604-1667 Cologne

Hunters with their dog, game and hunting equipment

signed and dated centre right: -CB·F. 1645-
oil on canvas

170.5 x 230.5 cm.; 67 $\frac{1}{8}$ x 90 $\frac{3}{4}$ in.

This painting may be one of two entries in W.C. Maier-Preusker's 1991 catalogue of Couwenbergh's works, for which neither dimensions nor images were known. The painting described merely as 'Hunting Piece' was formerly in the Merian collection, Frankfurt; that described as a 'Bird hunt' was part of the estate of Herman Pietersz. van Ruyven, Delft in 1645, valued at 90 Dutch Florins.¹

¹ W.C. Maier-Preusker, 'Christian van Couwenbergh (1604-1667) Œuvre und Wandlungen. Eines Holländischen Caravaggisten', in *Wallraf-Richartz-Jahrbuch*, vol. LII, Cologne 1991, p. 226, cat. no. C27 or C29.

W £ 12,000-18,000

€ 14,000-21,000 US\$ 15,800-23,700

121

FLEMISH SCHOOL, CIRCA 1670

Interior of a picture gallery

oil on canvas

48 x 82 cm.; 18 $\frac{7}{8}$ x 32 $\frac{1}{4}$ in.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,900-10,600





122

122

**NORTHERN
CARAVAGGESQUE
SCHOOL, 17TH CENTURY**

Allegory of the five senses

oil on canvas

163.1 x 243.5 cm.; 64¼ x 95⅞ in.

W £ 30,000-40,000

€ 34,900-46,600 US\$ 39,500-53,000



123

123

PROPERTY FROM A PRIVATE COLLECTION

FOLLOWER OF REMBRANDT HARMENSZ. VAN RIJN

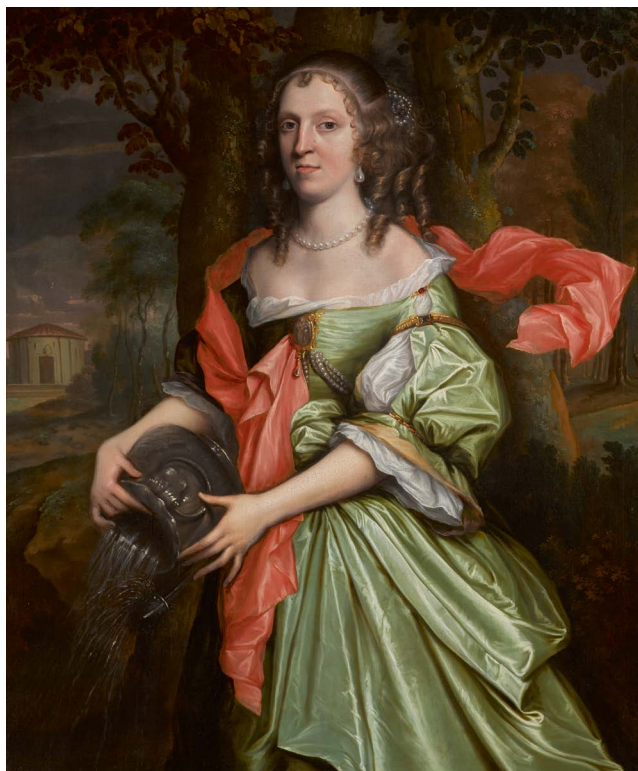
Portrait of a man

oil on oak panel
62 x 52.5 cm.; 24³/₈ x 20³/₄ in.

PROVENANCE

T.B. Hook, Norton Hall, Worcester;
With Thomas Agnew & Sons, London.

£ 15,000-20,000
€ 17,500-23,300 US\$ 19,800-26,300



124



125

124**JOHN MICHAEL WRIGHT**

London 1617 - 1694

Portrait of a Lady, traditionally identified as Lady Herries

oil on canvas
129 x 108.7 cm.; 50¾ x 42¾ in.**PROVENANCE**

Anonymous sale, London, Sotheby's Olympia, 30 November 2005, lot 57 (as Follower of Robert Walker).

The sitter has traditionally been identified, according to an inscription on the stretcher, as 'Lady Herries'. She is possibly Lady Lucy Douglas, daughter of William Douglas, 1st Marquess of Douglas and wife of Robert Maxwell, 4th Earl of Nithsdale (1628–83), who was known by the subsidiary title of Lord Herries until 1677, when he inherited the Earldom.£ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800**125**

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

CHARLES JERVASCounty Offaly, Ireland 1675 - 1739
London

A family portrait of four sisters in white, blue, red and yellow dresses holding fruit and flowers with their brother, wearing a brown coat and holding a basket of flowers

oil on canvas
173 x 146.6 cm.; 68⅞ x 57⅞ in.**PROVENANCE**

Anonymous sale, London, Christie's, 22 November 1963, lot 138; Sir Francis Winnington Bart. and Lady Winnington, Brockhill Court, Worcestershire; By whom sold, London, Phillips, 14 December 1999, lot 53, where acquired by the present owner.

W £ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800

FOLLOWER OF JAN VAN HUCHTENBURG

Scenes of the Siege of Belgrade: Prince Eugene of Savoy directing troops; Aftermath of the battle

the latter inscribed on the horse's pack, lower centre: *IMC. / 1717*

a pair, both oil on canvas

each: 108.6 x 171.7 cm.; 42¾ x 67⅝ in.

(2)

PROVENANCE

Private collection, South Germany.

The Siege of Belgrade ended on 17 August 1717 with the conquest of the fortress of Belgrade and defeat of the Ottomans by Austrian troops, under the command of Prince Eugene of Savoy (d. 1736) – depicted in the former painting riding a white horse. These views depict the battle from different angles, showing Belgrade at the confluence of the rivers Danube and Sava, as illustrated in a map on the scroll, upper left in the former painting.¹ The other scroll provides a key to the topography and the action. Jan van Huchtenburg (d. 1733), Prince Eugene's court painter, depicted the siege from a similar raised vantage point in a painting that was also engraved (Turin, Galleria Sabauda).²

¹ This map corresponds closely to the engraving by Gabriel Bodenehr.

² Inv. no. 898; see C.E. Spantigati, *I quadri del Re: le raccolte del principe Eugenio condottiero e intellettuale: collezionismo tra Vienna, Parigi e Torino nel primo Settecento*, Silvana 2012, p. 192, cat. no. 3.1, reproduced.

W £ 30,000-40,000

€ 34,900-46,600 US\$ 39,500-53,000





127

127

PROPERTY FROM A PRIVATE COLLECTION

**JOHN FREDERICK
HERRING SNR.**

Surrey 1795 - 1863 Meopham, Kent

Equestrian portrait of a
gentleman riding a chestnut
hunter, wearing hunting habit, an
extensive landscape beyond

signed lower right (on the bridge):

J. F. Herring

oil on canvas

101.5 x 127 cm.; 40 x 50 in.

PROVENANCE

With Arthur Ackermann & Sons Ltd., London
(according to an old label attached to the
stretcher).

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500

100

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



128

128

PROPERTY FROM A PRIVATE COLLECTION

ATTRIBUTED TO GEORGE HENRY LAPORTE

Hanover 1799 - 1873 London

A grey Arabian mare held by two grooms outside a north Indian fort, possibly the Red Fort, Delhi

bears indistinct signature and date, lower left: *James6.*

oil on canvas

117.5 x 155 cm.; 46¼ x 61 in.

PROVENANCE

The Milbanke Collection, Halnaby Hall, Yorkshire;

Sir Ralph (Milbanke) Noel. (d.1825), of Halnaby;

By descent to his daughter, Annabella, Lady Byron, wife of the poet George Byron, 6th Baron Byron (according to an inscription on the back of the stretcher this picture is recorded in an inventory of Lady Byron's plate and pictures of 1826, together with a companion picture of another Arab mare); By descent to their daughter, Augusta Ada King, Countess of Lovelace (1815–52), wife of William King, 1st Earl of Lovelace (1805–93);

By descent to their daughter, Anne Blunt, *suo jure* 15th Baroness Wentworth (1837–1917), wife of Wilfrid Scawen Blunt (1840–1922), Crabbet Park Arabian Stud;

By descent to their daughter, Judith Blunt-Lytton, *suo jure* 16th Baroness Wentworth (1873–1957), Crabbet Park, (according to the inscription on the back of the stretcher); With The Leger Galleries, London, by September 1962 (as English School); From whom acquired as a gift for the present owner.

LITERATURE

Lady Wentworth, *Horses of Britain*, London 1944, p. 25, reproduced in colour.

An extensive pencil inscription on the reverse of the stretcher erroneously dates this picture to 1684 and identifies the horse as an Arabian mare from the Royal Stud at Hampton Court, belonging to King Charles II. Whilst the stud at Hampton Court, founded in the sixteenth century, was indeed home to a number of Arabian horses, particularly during the reigns of King William III, Queen Anne and King George I, this picture dates to the early 19th century and is almost certainly the work of George Henry Laporte (1799–1873) animal painter to HRH Prince Ernst Augustus, Duke of Cumberland and King of Hanover

(1771–1851). Laporte exhibited a number of paintings of Arabian horses and oriental subjects at the both the British Institution and the Royal Academy between the 1820s and 1850s; including *Study of one of the Arabs presented to Her Majesty from Sir Jamsetjee Jejeebhoy* (1846); and *Portrait of Feridjan, an Arab of high caste, the property of Chevalier Machado* (1850). The architecture of the fort depicted in the background is very close to that at Delhi, and possibly depicts the Red Fort – the main residence of the Emperors of the Mughal dynasty.

The painting has a distinguished provenance, having descended from the Milbanke family at Halnaby Hall in Yorkshire, through the great romantic poet Lord Byron and his wife Annabella, *suo jure* Baroness Wentworth, to another Lady Wentworth, Judith Blunt-Lytton. The proprietress of the famous Crabbet Park Stud, Lady Wentworth and her parents before her, were instrumental in preserving the bloodline of the Arabian horse in the late nineteenth and early twentieth centuries and over 90% of all Arabian horses alive today can trace their pedigrees back to Crabbet Park.

W £ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500



129

129

PROPERTY FROM A PRIVATE COLLECTION

JOHN WOOTTON

Snitterfield, Warwickshire circa 1678 -
1764 London

A dark chestnut racehorse held
by a jockey, by the rubbing down
house, Newmarket Heath

signed lower left: *JWootton f*
oil on canvas
101.5 x 127 cm.: 40 x 50 in.

PROVENANCE

With Richard Green, London;
Anonymous sale, London, Sotheby's, 8
November 1995, lot 135, where acquired by
the present owner.

£ 12,000-18,000

€ 14,000-21,000 US\$ 15,800-23,700



130

130

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

FREDERICK CALVERT

active 1827 -1844

Warships at anchor in a bay, and
other shipping in a light breeze

oil on canvas
86.4 x 132.3 cm.: 34 x 52½ in.

W £ 4,000-6,000

€ 4,700-7,000 US\$ 5,300-7,900

131

PROPERTY FROM A PRIVATE COLLECTION

**ATTRIBUTED TO
CHARLES BROOKING**

London 1723 - 1759

Dutch fishing boats off a shore in
a calm

oil on canvas, laid on panel
38 x 52.5 cm.; 15 x 22³/₄ in.

Another version of this painting by Brooking, which is based on a composition by Willem van der Velde of circa 1671 (see M. Robinson, *The paintings of the Willem van de Veldes*, 2 vols., London 1990, vol. I, p. 444, no. 65), signed by the artist, was sold in these rooms, 26 June 1968, lot 31.¹

¹ See D. Joel, *Charles Brooking and the 18th Century British Marine Painters*, Woodbridge 2000, p. 126, no. 32.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,900-10,600

132

PROPERTY FROM A PRIVATE COLLECTION

CHARLES BROOKING

London 1723 - 1759

Two Men-of-War in a gale

oil on canvas, laid on board
38 x 58.5 cm.; 15 x 23 in.

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,600-15,800



131



132



133

133

PROPERTY FROM A UK PRIVATE COLLECTION

GEORGE SMITH OF CHICHESTER

Chichester 1714 - 1776

A classical landscape

oil on canvas

180.6 x 149 cm.; 71 $\frac{1}{8}$ x 58 $\frac{5}{8}$ in.

W £ 3,000-5,000

€ 3,500-5,900 US\$ 3,950-6,600



134

134

THE PROPERTY OF A LADY

WILLIAM HAMILTON R.A.

London 1751 - 1801

Queen Margaret and Suffolk, from Shakespeare's King Henry VI, Part II: Act 3, Scene 2

signed and dated lower right:

Wm. Hamilton RA 1793

oil on canvas

78.8 x 56.2 cm.; 31 x 22 $\frac{1}{8}$ in.

This painting was engraved by I. Taylor Junior and published on 1 December 1795 by John Boydell at his Shakespeare Gallery on Pall Mall.

£ 4,000-6,000

€ 4,700-7,000 US\$ 5,300-7,900

135

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

JOHN OPIE, R.A.

Cornwall 1761 - 1807 London

Joseph sold by his brothers to the Ishmaelites

oil on canvas, unlined
83.5 x 71 cm.; 32¾ x 28 in.

PROVENANCE

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

LITERATURE

R. Steele, 'The Tatler', vol. 4, in *British Classics*, J. Sharpe (ed.), London 1804, pp. 203–07, reproduced no. 233;
A. Earland, *Opie and his Circle*, London 1911, pp. 330–31.

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

¹ See Earland 1911, p. 331.

± £ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600



135

136

PROPERTY OF AN ENGLISH GENTLEMAN

ALEXANDER FRASER

Edinburgh 1786 - 1865 London

The oyster stall

bears signature lower right:
David Wilkie RA/ 1813
oil on canvas
102.3 x 119.4 cm.: 40¼ x 47 in.

PROVENANCE

In the possession of the family of the present owner for at least a century.

£ 3,000-5,000
€ 3,500-5,900 US\$ 3,950-6,600



136



137

137

THE PROPERTY OF A GENTLEMAN

HERMAN VAN SWANEVELT

Woerden circa 1600 - 1655 Paris

Diana and her nymphs bathing in a wooded landscape

oil on canvas, in an English Adam period frame, circa 1765

inscribed on the stretcher: *1 Over Library Door*
61.1 x 86.2 cm.; 24 $\frac{1}{8}$ x 34 in.

PROVENANCE

Murray family, Scone Palace, Perthshire, Scotland;

By whom sold, London, Christie's, 24 May 2007, lot 228, where acquired by the present owner.

LITERATURE

A.C. Steland, *Herman van Swanevelt*, Petersberg 2010, text volume, p. 167–68, cat. no. G2,39/N, reproduced plates volume, fig. G92/N.

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,600-15,800



138

138

PROPERTY FROM A GERMAN PRIVATE COLLECTION

CIRCLE OF CORNELIUS VAN POELENBURGH

Diana and Callisto in a landscape

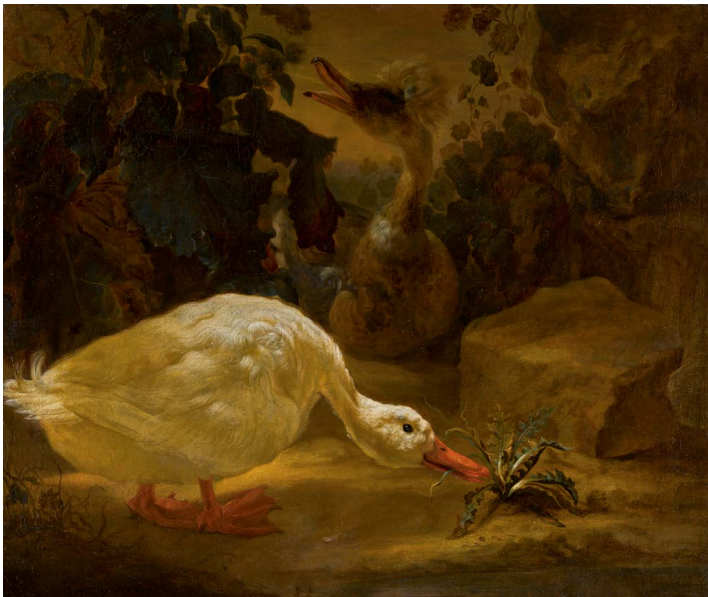
oil on oak panel
42 x 69 cm.; 16 $\frac{1}{2}$ x 27 $\frac{1}{8}$ in.

PROVENANCE

Private collection, Germany, circa 1900–2018; Whence acquired by the present owner.

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,600-15,800



139

139

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

ABRAHAM BUSSCHOP

Dordrecht 1660 - 1731 Middelburg

Ducks in a landscape

signed and dated lower left:
A. Busschop fecit 1693.

oil on canvas
51.8 x 62.2 cm.; 20 $\frac{3}{8}$ x 24 $\frac{1}{2}$ in.

PROVENANCE

Anonymous sale, Stockholm, Bukowskis online, 24 June 2016 (as Dutch School), where acquired by the present owner.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,900-10,600

106

140

PROPERTY FROM A PRIVATE COLLECTION

JAN VAN OS

Middelharnis 1744 - 1808 The Hague

Marine scene with vessels at anchor
in calm waters

signed lower centre: *J. Van Os Fecit*
oil on canvas
55 x 70 cm.; 21 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in.

PROVENANCE

Richard Williams;
Mrs. Williams, The Haven, Brumstead Road,
Glatham, Norwich, Norfolk;
With L. Koetser, 1959–1961;
With Galerie J. Kraus, April 1979, as from the
collection of Prince Littler, C.B.E. (1901–1973),
when advertised in *Apollo*.

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800



140

141

COPLESTONE WARRE BAMPFYLDE

Taunton 1720 - 1791 Kingston

The Storm

signed and dated centre left on the cart:
C.W. Bampfylde / 1774
oil on canvas
139.5 x 174 cm.; 54 $\frac{3}{4}$ x 68 $\frac{1}{2}$ in.

PROVENANCE

Private collection, Italy.

EXHIBITED

London, Royal Academy, 1774, no. 337.

ENGRAVED

P. Benazech, London, 1779.

See *catalogue note* at SOTHEBYS.COM

W £ 15,000-20,000
€ 17,500-23,300 US\$ 19,800-26,300



141



142 SOLD WITHOUT RESERVE

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

CARLO INNOCENZO CARLONE

Scaria 1686 - 1775 Como

The Lamentation

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

PROVENANCE

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

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

LITERATURE

E. Renard, *Die Kunstdenkmaler des Siegkrieses*, in *Die Kunstdenkmaler der Rheinprovinz*, P. Clemn (ed.), Dusseldorf 1907, vol. V, p. 883; W. Hansmann, *Eine rhenische Carlone-Sammlung*, in *Wallruaf-Richartz Jahrbuch*, G. von der Osten (ed.), Cologne 1975, vol. XXXVII, pp. 200–02, reproduced p. 201, plate 16.

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

‡ W £ 3,000-5,000
€ 3,500-5,900 US\$ 3,950-6,600



143

PROPERTY FROM A FRENCH PRIVATE
COLLECTION

**VITTORE GIUSEPPE
GHISLANDI, CALLED
FRA' GALGARIO**

Bergamo 1655 - 1743

Portrait of a man, bust-length

oil on paper, laid on canvas
39.9 x 32.2 cm.; 15³/₄ x 12⁵/₈ in.

£ 20,000-30,000

€ 23,300-34,900 US\$ 26,300-39,500



144

144

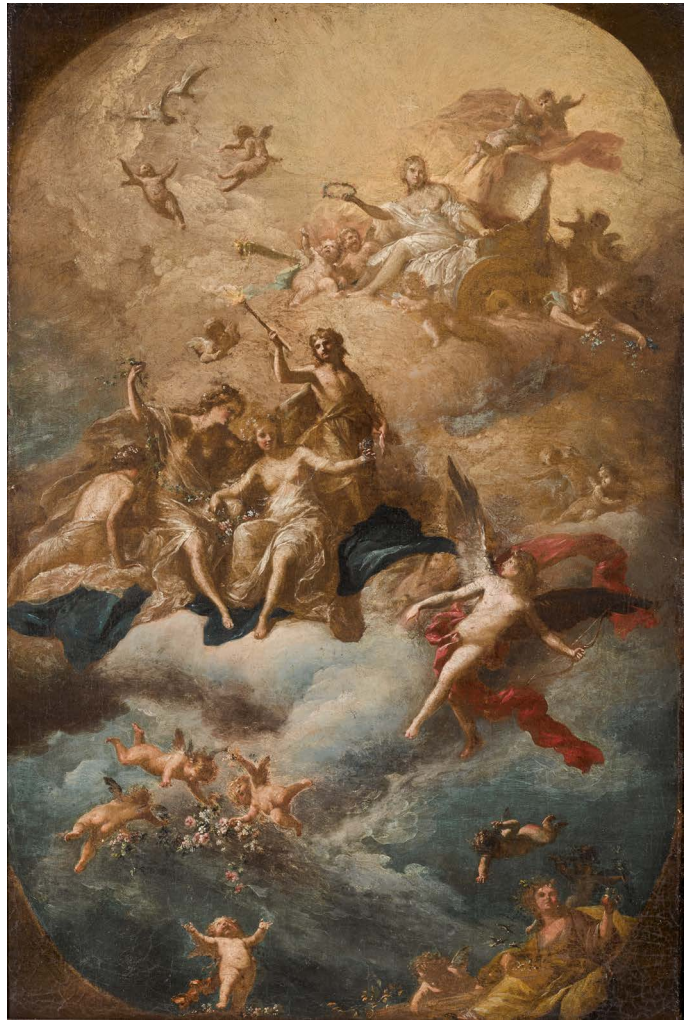
PROPERTY FROM A SPANISH PRIVATE
COLLECTION

**SPANISH SCHOOL, 18TH
CENTURY**

The Assumption of the Madonna

oil on canvas, unframed
63.5 x 38 cm.; 25 x 15 in.

£ 4,000-6,000
€ 4,700-7,000 US\$ 5,300-7,900



145

145

PROPERTY FROM A SPANISH PRIVATE
COLLECTION

FEDELE FISCHETTI

Naples 1732 - 1792

Allegory of Spring

oil on canvas
74.1 x 49.5 cm.; 29 1/8 x 19 1/2 in.

PROVENANCE

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

LITERATURE

N. Spinosa, *Pittura Napoletana del
Settecento dal Rococò al Classicismo*,
Naples 1986/87, vol. II, p. 140, cat. no. 215,
reproduced p. 321, fig. 284.

Spinosa dates this *bozzetto* to the 1780s, Fischetti's mature period, during which the artist was demonstrating himself to be a brilliant decorator, as proven in his fresco cycles for the villas and palaces of the Neapolitan nobility and for the Bourbon court of Ferdinand IV. This *bozzetto* would have served as a preparatory work for a ceiling fresco¹ of the same composition in the Palazzo Caracciolo di Torella, a vast 18th century palazzo situated in the waterfront district of Chiaia in central Naples.

¹ See Spinosa 1986/87, p. 140, cat. no. 215, reproduced p. 321, fig. 285.

£ 4,000-6,000
€ 4,700-7,000 US\$ 5,300-7,900

146

PROPERTY FROM A DUTCH PRIVATE COLLECTION

VINCENZO CHILONE

Venice 1758 - 1839

Venice, a view of the entrance to the Grand Canal, with the Palazzo Ducale and Santa Maria della Salute

signed lower left: *chilone F.*
oil on canvas, unlined
46.5 x 63.5 cm.; 18¼ x 25 in.

PROVENANCE

With Dominion Gallery, Montreal (according to a label on the reverse).

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800



146

147

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

PIETRO ANTONIANI

Milan circa 1740/1750 - 1805

Naples, a view of the Strada di Santa Lucia, from Pizzofalcone to the Ponte della Maddalena

signed, dated and transcribed onto the lining from the original canvas:
Veduta da Napoli / dal Ponte della Maddalena al Mola / [...] al Castel dell' O[...] e post al P[...] / 1766 / Pietro Antoniani
oil on canvas
30.8 x 47.5 cm.; 12¼ x 18¾ in.

PROVENANCE

With Gooden and Fox, London;
From whom acquired circa 1955-70, by the uncle of the present owner;
Thence by inheritance.

£ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800



147



148

148

THE PROPERTY OF A EUROPEAN PRIVATE
COLLECTION

**CIRCLE OF
PIERRE-HENRI DE
VALENCIENNES**

An extensive mountainous
classical Italianate landscape
with figures by a small lake, a
hill-top town to the right

oil on canvas
97 x 128.5 cm.; 38¼ x 50⅝ in.

W £ 10,000-15,000
€ 11,700-17,500 US\$ 13,200-19,800



149

149

THE PROPERTY OF A GENTLEMAN

**PIERRE-ANTOINE PATEL
THE YOUNGER**

Paris 1648 - 1707

An Italianate wooded landscape
with ruins and a stag hunt
beyond

signed and dated lower left on the plinth:
AP. PATEL / 1697 (AP in ligature)
oil on canvas
90.2 x 116.7 cm.; 35½ x 46 in.

LITERATURE

N. Coural, *Les Patel: Pierre Patel (1605-1676)
et ses fils - le paysage de ruines à Paris au XVIIe
siècle*, Paris 2001, p. 219, cat. no. PAP 35.

£ 8,000-12,000
€ 9,400-14,000 US\$ 10,600-15,800



150

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

HUBERT ROBERT

Paris 1733 - 1808

Capriccio of a monumental
staircase and fountain in the
grounds of a villa

oil on canvas, unlined, in its original 18th
century carved and gilt wood frame
25 x 35 cm.; 10 x 13¾ in.

PROVENANCE

Sale ('Collection de la Princesse de X...'),
Paris, Galerie Charpentier, 2 & 3 December
1952, lot 88 (as signed lower right, on the
base of the obelisk);
The March collection, Madrid;
With Derek Johns, London, from whom
purchased by the present owner in 2010.

± £ 40,000-60,000

€ 46,600-70,000 US\$ 53,000-79,000



151

151

PROPERTY OF AN ENGLISH GENTLEMAN

HENDRIK MEIJER

Amsterdam 1744 - 1793 London

A horseman in a classical landscape, with other figures, sheep and cattle

signed and dated lower left: *H^d Meijer inv^t & f^t 1768*
oil on oak panel
61.8 x 78 cm.; 24¼ x 30¾ in.

PROVENANCE

In the possession of the family of the present owner for at least a century.

£ 4,000-6,000
€ 4,700-7,000 US\$ 5,300-7,900



152

152

PROPERTY OF AN ENGLISH GENTLEMAN

HENDRIK FRANS DE CORT

Antwerp 1742 - 1810 London

A town scene with cattle by a bridge

bears signature lower left: *Heyde fec...*
oil on oak panel, extended along the upper margin
39.7 x 55 cm.; 15½ x 21½ in.

PROVENANCE

In the possession of the family of the present owner for at least a century.

£ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600



153

153

THE PROPERTY OF A GENTLEMAN

PAULUS CONSTANTIJN LA FARGUE

The Hague 1729 - 1782

Delft, a view of Oude Delft looking south towards the Oude Kerk

signed lower left: *P.C. La. Fargue f.*
oil on oak panel
22.5 x 30.3 cm.; 8⅞ x 11⅞ in.

PROVENANCE

Anonymous sale, London, Sotheby's, 12 July 2001, lot 407.

La Fargue repeated this composition in another larger, signed and dated painting of 1759, today in the Stedelijk Museum Het Prinsenhof, Delft (inv. no. PDS 213).

‡ £ 4,000-6,000
€ 4,700-7,000 US\$ 5,300-7,900

114

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



154

154

PROPERTY FROM A UK PRIVATE COLLECTION

YOUQUA AND STUDIO

Hong Kong circa 1840 - 1870

Chinese views: Macao, a view of the harbour with two figures in a sampan; Whampoa Pagoda; Dahangjiao Fort; and two river landscapes

a set of five, all oil on canvas

the former three: 43.8 x 32.3 cm.; 17¼ x 12¾ in.

the latter three: 32.3 x 43.8 cm.; 12¾ x 17¼ in.

(5)

Youqua ran a studio in Hong Kong producing oil paintings in the Western style. The views of Macao, Whampoa Pagoda and Dahangjiao Fort, were among his most popular designs.

£ 10,000-15,000

€ 11,700-17,500 US\$ 13,200-19,800



155

155

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

FOLLOWER OF CLAUDE-JOSEPH VERNET

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

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

PROVENANCE

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

LITERATURE

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

W £ 4,000-6,000
€ 4,700-7,000 US\$ 5,300-7,900



156

156

THE PROPERTY OF A GENTLEMAN

JEAN-FRANÇOIS HUÉ

Saint-Arnould-en-Yvelines 1751-1823
Paris

Fisherman and other figures along a shoreline, a sailboat in the distance

oil on panel
50.5 x 72.4 cm.; 19⅞ x 28½ in.

PROVENANCE

Anonymous sale, New York, Sotheby's, 23 May 2001, lot 86, where acquired by the present owner.

± £ 6,000-8,000
€ 7,000-9,400 US\$ 7,900-10,600



157

THE PROPERTY OF A LADY

**JEAN-JOSEPH-XAVIER
BIDAULD**

Carpentras 1758 - 1846 Montmorency

View of Monte Cavo, near Albano

oil on canvas
27 x 34.7 cm.; 10⁵/₈ x 13¹/₄ in.

PROVENANCE

Anonymous sale, New York, Sotheby's, 26
January 2007, lot 170, for \$120,000, where
acquired by the present owner.

Bidauld, like other French landscape painters of his generation, travelled to Italy in 1785 to complete his artistic training in the Italian countryside. His Italian sojourn, which lasted five years, proved to be a defining experience for Bidauld and the many *plein air* sketches and paintings he produced while there provided inspiration throughout the rest of his artistic career. Though he returned to Italy only once after his initial visit, he drew heavily upon his fond memories of the landscape and continued to paint Italian subjects throughout his career.

Similar views by Bidauld of comparable measurements were sold at Christie's London, 4 July 1997, lot 67; and at Sotheby's New York, 27 January 2006, lot 337 for \$240,00.

£ 40,000-60,000

€ 46,600-70,000 US\$ 53,000-79,000

END OF SALE

Bibliography for The SØR Rusche Collection (lots 27 – 49)

Exhibitions:

- Salzburg / Münster 1972-1973:** Salzburg, Museumpavillon im Mirabellgarten, 12 July – 12 September 1972; Münster, Westfälisches Landesmuseum, 26 September 1972 – 14 January 1973, *Niederländische Kunst aus dem Goldenen Jahrhundert*.
- Rotterdam 1973:** Rotterdam, Museum Boymans-van Beuningen, *Hollandse en Vlaamse Kunst uit de 17^e eeuw*, 16 February – 1 April 1973.
- Munich 1989:** Munich, Sotheby's, *A selection of paintings and drawings from the Collection of F.C. Butôt*, June 1989.
- Schieder-Schwalenberg 2000:** Schieder-Schwalenberg, Robert-Koepke-Haus, *Wege durch das Land - Inventar der Landschaft. Niederländische Landschaftsschilderungen vom 16. bis 18. Jahrhundert*, June - August 2000.
- Rotterdam 2008:** Rotterdam, Kunsthal, *At Home in the Golden Age*, 9 February – 18 May 2008.

The SØR Rusche Collection has been exhibited extensively in the last two decades. Please see Sothebys.com for the full exhibition history pertaining to these lots, and those in the forthcoming SØR Rusche Collection Online sale (closing 10 May 2019).

Literature:

- Salzburg / Münster 1972-1973:** *Niederländisches Kunst aus dem Goldenen Jahrhundert--Gemälde und Zeichnungen im Umkreis grosser Meister aus der Sammlung F.C. Butôt*, exhib. cat., Salzburg 1972.
- Rotterdam 1973:** *Hollandse en Vlaamse kunst uit de 17e eeuw: hoogtepunten van minder bekende meesters: schilderijen en tekeningen uit de verzameling F.C. Butôt*, exhib. cat., Rotterdam 1973.
- Bol & Keyes 1981:** L.J. Bol & G. Keyes, *Netherlandish Paintings and Drawings from the Collection of F.C. Butôt*, London 1981.
- Bol 1982:** L.J. Bol, *Holländische Maler des 17. Jahrhunderts nahe den grossen Meistern: Landschaften und Stilleben*, Munich 1982.
- Gordon 1989:** G.L. Gordon, *Supplement to the Catalogue of Netherlandish Paintings and Drawings from the Collection of F.C. Butôt*, London (Sotheby's) 1989.
- Raupp 1995:** H.-J. Raupp (ed.), *Niederländische Malerei des. 17. Jahrhunderts der SØR Rusche-Sammlung*, vol. 1, *Portraits*, Münster/Hamburg/London 1995.
- Raupp 1996:** H.-J. Raupp (ed.), *Niederländische Malerei des. 17. Jahrhunderts der SØR Rusche-Sammlung*, vol. 2, *Genre*, Münster/Hamburg/London 1996.
- Raupp 2001:** H.-J. Raupp (ed.), *Niederländische Malerei des. 17. Jahrhunderts der SØR Rusche-Sammlung*, vol. 3, *Landschaften und Seestücke*, Münster/Hamburg/London 2001.
- Raupp 2004:** H.-J. Raupp (ed.), *Niederländische Malerei des. 17. Jahrhunderts der SØR Rusche-Sammlung*, vol. 5, *Stilleben und Tierstücke*, Münster/Hamburg/London 2004.
- Rotterdam 2008:** W. Pijbes, M. Aarts, M.J. Bok et al, *At Home in the Golden Age*, exhib. cat., Zwolle 2008.
- Raupp 2010:** H.-J. Raupp (ed.), *Niederländische Malerei des. 17. Jahrhunderts der SØR Rusche-Sammlung*, vol. 4, *Historien und Allegorien*, Münster/Hamburg/London 2010.



The SØR Rusche Collection

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Auction 30 April

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Auction 1 May



JEAN-LÉON GÉRÔME
Rider and his Steed in the Desert
Estimate £1,000,000–1,500,000*
To be sold in The Orientalist sale, 30 April

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Guide for Absentee and Telephone Bidders

General

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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.

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

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate 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.

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

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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.

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half up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

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 do not include the buyer's premium or VAT.

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2. DURING THE AUCTION

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Bidding at the Live Auction Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

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 published below.

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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.

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Telephone Bids If you cannot attend the live 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. Please contact the Bids Department for further assistance.

Live Online Bidding If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed

"BEFORE THE AUCTION" above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on www.sothebys.com or via the Sotheby's App, please refer to www.sothebys.com. Bidders using an Online Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at www.sothebys.com, as well as the Conditions of Business applicable to this sale.

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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. 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 published below.

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 published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby's Green-

ford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further 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

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 Com-

munity, 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
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

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

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to

Condition 11 of the Conditions of Business for Buyers published below). 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 beside the lots of property included in this sale.

◊ 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 included in this sale 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 included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale 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 11 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 sale. 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 below.

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

€' - the reduced rate
Ω - the standard rate

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

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

Property with a €' or a Ω symbol
The Temporary Admission VAT charged

on the hammer price may be refunded under the following circumstances:-

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

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

Proof of export required

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

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

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

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

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit

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

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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 published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and

Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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 infor-

mation 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 cataloguing 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 cataloguing, 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 live 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 live auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

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

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

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

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

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 live auction, So-

theby'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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be

funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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 live 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 live 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 live auction.

11. 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 published in respect of the lot 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.

12. 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 of the sale. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on www.sothebys.com or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

1. Bidders are welcome to submit bids

in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for

bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on www.sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

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 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 live 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 live 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 live auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

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

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted

Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

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

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

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

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

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

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

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

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

£1 = US\$1.3147

£1 = €1.1632

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

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

responsible for any error or omissions in the operation of the currency converter.

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

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

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

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

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

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

11/10 NBS_NOTICE_€ & \$ US

SOTHEBY'S AUTHENTICITY GUARANTEE

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

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the

description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

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

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

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

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

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

4/08 NBS_GUARANTEE.MAIN

GLOSSARY OF TERMS

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

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

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname

of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 ATTRIBUTED TO GIOVANNI BELLINI

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

3 STUDIO OF GIOVANNI BELLINI

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

4 CIRCLE OF GIOVANNI BELLINI

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

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

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

6 MANNER OF GIOVANNI BELLINI

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

7 AFTER GIOVANNI BELLINI

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

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

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

10 Dimensions are given height before width

1/03 NBS_GLOS_OMP

Photography
Brian Watt
Catalogue Designer
Terence Sullivan
Colour Editor
Lee Hillier
Production Controller
David Mountain



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



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

International Departments

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OLD MASTER PAINTINGS

London

Alex Bell
George Gordon
Arabella Chandos
Andrew Fletcher
Edoardo Roberti
Cecilia Treves
Chloe Stead
Georgina Eliot
Arianna Leoni Sceti
+44 (0)20 7293 6414
Richard Charlton-Jones ‡

PRIVATE TREATY SALES

James Macdonald
+44 (0)20 7293 5887

New York

George Wachter
Christopher Apostle
Calvine Harvey
David Pollack
Molly Harrington
Elisabeth Lobkowitz
Alexa Armstrong
+1 212 606 7230

Amsterdam

Martine Lambrechtsen
+31 20 550 2203

Brussels

Marianna Lora
+322 627 7187

Geneva

Emily Black
+41 22 908 4851

Paris

Baukje Coenen
Wanda Blaise
+33 1 5305 53 26

Madrid

James Macdonald
Andrew Fletcher
Marta Oliden
+34 91 576 5714

Milan

Alberto Chiesa
+39 02 2950 0207

Monaco

Mark Armstrong
+37 7 9330 8880

Norway

Cecilie Brundtland
+(47) 9344 1259
Anette Krosby
+(47) 9503 5150

BRITISH PAINTINGS

London

Julian Gascoigne
+44 (0)20 7293 6414

David Moore-Gwyn ‡

BRITISH DRAWINGS, WATERCOLOURS AND PORTRAIT MINIATURES

London

Mark Griffith-Jones
+44 (0)20 7293 5083

OLD MASTER DRAWINGS

London & New York

Gregory Rubinstein
Cristiana Romalli
Claire Anderson
Alexander Faber
+44 (0)20 7293 6450

Paris

Baukje Coenen
Wanda Blaise
+33 1 5305 53 26

Amsterdam

Gregory Rubinstein, London
+44 (0)20 7293 5417

Consultant ‡

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New York

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26 June 2019
Paris

OLD MASTERS EVENING SALE

3 July 2019
London

OLD MASTERS DAY SALE

4 July 2019
London

OLD MASTERS ONLINE SALE

12-19 September 2019
London

Index

- Alken 58
Antoniani 147
Antwerp School 25
Arellano 17
Asselijn 29
- Bampfylde 141
Bassano 8
Berchem 32, 110
Bidault 157
Blanchet 61
Bloemaert 111
Boilly 66
Bolognese School 79
Brandi 80
Bray 47
Breenbergh 30
Brooking 131, 132
Brueghel 97
Busschop 139
- Calvert 130
Carlone 142
Casteels 59
Castiglione 87
Castilian School 71, 72
Cesari 6
Chilone 146
Claesz. 43
Cleve 92
Collier 49
Coninck 60
Cort 152
Couwenbergh 120
Croos 44
Cuyp 114
- Danube School 76
Decker 106
Dodd 57
Downman 54
Duck 119
Duyster 27
Dürer 24, 75
- Emilian School 82
- Fargue 153
Fischetti 145
Flandes 73
Flemish School 94, 121
Floris 89
Forchondt 99
Foschi 3
Francken 100, 108
Fraser 136
French School 19, 90
- Gainsborough 56
Galgario 143
Galle 116
Gallego 68
Geldorp 48
German School 20
Gheringh 105
Giner 69
Girodet 65
Govaerts 96
Goyen 35
Gutrecht 21
- Hamilton 134
Heeremans 117
Herring 127
Hondt 101
Huchtenburg 126
Hué 156
- Jervas 125
- Keirincx 36
- L'Ingegno 4
Lagoor 102
Laporte 128
Leen 63
Lefevre 67
Leytens 95, 107
Luny 50
- Maganza 83
Magnasco 86
Master of Marradi 2
Master of the 1540s 93
Master of the Housebook 74
Master of the Little Cologne Passion 23
Matteis 13
Meijer 151
Mieris 37
Molenaer 28
Molijn 45
Momper 98
Mulier 42
Musscher 38
- Natus 39
Neapolitan School 11, 12, 15
Nieulandt 33
North Italian School 81
Northern Caravaggesque School 122
- Opie 135
- Palma il Vecchio 9
Pasinelli 78
Patel 149
Peeters 104
Poel 103
Poelenburgh 138
Poorter 113
Pourbus 88, 91
Powell 51
- Recco 18
Rembrandt 123
Robert 150
Rodriguez 16
- Sacchi 84
Saftleven 31
Schalcken 118
School of Pistoia 1
School of the Rhône 22
Schrieck 34
Sedano 70
Smith 133
Soldi 55
South Netherlandish School 26
Spanish School 14, 144
Steenwyck 46
Swanevelt 112, 137
- Teniers 109
Tischbein 64
Troy 62
Troyen 41
- Upper Swabian School 77
- Valenciennes 148
Van Os 140
Venetian School 7
Veneto-Cretan School 5
Verkolje 115
Vermiglio 85
Vernet 155
Veronese 10
Vlieger 40
- Wheatley 53
Wootton 52, 129
Wright 124
- Youqua 154



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