

MASTER  
PAINTINGS

NEW YORK | 22 MAY 2019



Sotheby's EST. 1744





FRONT COVER  
LOT 16  
BACK COVER  
LOT 41  
THIS PAGE  
LOT 33 (DETAIL)

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MASTER  
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# MASTER PAINTINGS

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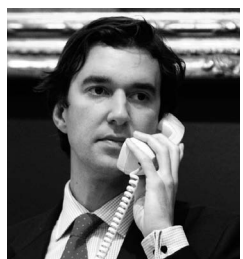
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+44 207 293 5428  
edoardo.roberti@sothebys.com



David Pollack  
Senior Vice President, Specialist  
+1 212 606 7230  
david.pollack@sothebys.com



Calvine Harvey  
Vice President, Specialist  
+1 212 606 7230  
calvine.harvey@sothebys.com



Elisabeth Lobkowitz  
Assistant Vice President, Specialist  
+1 212 606 7230  
elisabeth.lobkowitz@sothebys.com



Molly Harrington  
Senior Researcher  
+1 212 606 7230  
molly.harrington@sothebys.com



Alexa Armstrong  
Associate Specialist  
+1 212 606 7230  
alexa.armstrong@sothebys.com



Dana Chernock  
Sale Manager  
+1 212 606 7230  
dana.chernock@sothebys.com



Randy Reynolds  
Sale Administrator  
+1 212 606 7230  
randy.reynolds@sothebys.com



Charlotte Berkowitz  
Sale Administrator  
+1 212 606 7230  
charlotte.berkowitz@sothebys.com



Isabel Richards  
Executive Assistant  
+1 212 606 7230  
isabel.richards@sothebys.com





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# RENAISSANCE PAINTINGS FROM A DISTINGUISHED PRIVATE COLLECTION, SOLD WITHOUT RESERVE

LOTS 1 - 17

The 17 paintings that follow illustrate the diversity of religious art in the Italian Renaissance, including works by well-known artists as well as anonymous masters about whom we still have much to learn. Several regions of Italy and 500 years of art history are represented, beginning with a Florentine dossier dating to 1280 and spanning to a

Venetian depiction of a saint from the 1730s. While styles changed drastically from early gold ground paintings to the Rococo, the recurrence of Catholic subject matter and iconography speaks to its lasting importance for Italian audiences in the early modern period.





Master of the San Tommaso Dossal, Lot 8





Circa 1320

**MASTER OF THE SAN TOMMASO DOSSAL**

Reggio Emilia  
Lot 8



Circa 1370–1374

**MATTEO DI PACINO**

Florence  
Lot 12



Circa 1380–90

**MASTER OF THE LAZZARONI MADONNA**

Florence  
Lot 11



Circa 1425–1475

**WORKSHOP OF THE ZAVATTARI FAMILY**

Lombardy  
Lot 6

1300

1400

Circa 1280–85

**MASTER OF THE MAGDALEN**

Florence  
Lot 7



1311

Duccio delivers the Maestà to Siena Cathedral

Circa 1363

**GIUSTO DE' MENABUOI**

Lombardy (Milan)  
Lot 10



1378

Great Papal Schism

Circa 1375–1400

**MASTER OF THE RICHARDSON TRIPTYCH**

Siena  
Lot 5



1384–5

**SPINELLO DI LUCA SPINELLI, CALLED SPINELLO ARETINO**

Arezzo—these probably made for monastery altarpiece in Siena  
Lot 4



Circa 1440

**GIOVANNI ANTONIO DA PESARO**

Bologna and the Marches  
Lot 2



1432

Van Eyck paints the Ghent altarpiece

1347–50

Black Death ravages Europe

1453

Constantinople falls to the Turks





Circa 1499

**BERNARDINO  
DI BOSIO ZAGANELLI,  
CALLED BERNARDINO  
DA COTIGNOLA**

Cotignola  
Lot 1



Circa 1506–09

**MARIOTTO DI  
BIAGIO DI BINDO  
ALBERTINELLI**

Florence  
Lot 17



Circa 1520s

**BONIFAZIO  
DE' PITATI,  
CALLED  
BONIFAZIO  
VERONESE**

Venice  
Lot 15



Circa 1730–35

**GIOVANNI  
BATTISTA  
TIEPOLO**

Venice  
Lot 14

1500

1600

Circa 1475–1500

**MARCHIGIAN  
SCHOOL**

Marche  
Lot 3



Circa 1500

**BERNARDINO  
DE' CONTI**

Milan  
Lot 16



Circa 1520–1530

**BATTISTA DOSSI**

Ferrara  
Lot 9



Circa 1530

**BARTOLOMEO  
RAMENGGI,  
CALLED  
BAGNACAVALLO**

Bologna  
Lot 13



1495–98

Leonardo paints  
the Last Supper

1508–12

Michelangelo  
paints the Sistine  
Chapel Ceiling

1517

Luther nails his  
95 Theses to the  
doors of the  
Castle Church,  
Wittenberg

1550

Vasari publishes  
the *Lives of the  
Artists*



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**BERNARDINO DI BOSIO  
ZAGANELLI, CALLED  
BERNARDINO DA  
COTIGNOLA**

Cotignola circa 1470- circa 1510

Madonna and Child enthroned  
with Saints Mary Magdalene and  
Catherine of Alexandria before a  
ledge, a landscape beyond

oil on panel

10½ by 8 in.; 26.6 by 20.2 cm.

**PROVENANCE**

Patrizi Collection, Rome;  
Possibly with Galleria Bellini, Florence;  
Austrian Embassy, Rome, before 1965 and  
probably until 1990;  
Anonymous sale, New York, Sotheby's, 29  
January 2005, lot 10;  
There acquired.

\$ 30,000-50,000

SOLD WITHOUT RESERVE

**LITERATURE**

A. Paolucci, *I pittori da Cotignola Francesco e Bernardino Zaganelli*, Ph.D. dissertation, University of Florence 1964, vol. I, pp. 28-30, vol. II, pp. 16-17;  
R. Roli, "Sul problema di Bernardino e Francesco Zaganelli," in *Arte Antica e Moderna*, XXXI, 1965, p. 232, reproduced pl. 80b;  
F.R. Shapley, *Paintings from the Samuel H. Kress Collection. Italian Schools: XV-XVI Century*, London 1968, pp. 68-9, note 4.  
A. Colombi Ferretti, "Zaganelli Bernardino e Francesco," in *La pittura in Italia. Il Cinquecento*, Milan 1987, p. 867;  
A. De Marchi in G. Romano, ed., *Da Biduino ad Algardi, Pittura e Scultura a confronto*, exhibition catalogue, Turin 1990, p. 108, reproduced p. 107;  
A. De Marchi in G. Romano, ed., *Antichi Maestri Pittori. Quindici anni di studi e ricerche*, exhibition catalogue, Turin 1993, pp. 145, 149;  
R. Zama, *Gli Zaganelli (Francesco e Bernardino) pittore: catalogo generale*, Rimini 1994, p. 104, cat. no. 7, reproduced;  
A. De Marchi, "Bernardino Zaganelli inedito: due 'Facies Christi'", in *Prospettiva*, nos. 75-76 (1994): p. 132;  
A. Donati, *Girolamo Marchesi da Cotignola*, San Marino 2007, p. 140;  
A. Bliznukov in S. Chiodo and S. Padovani, *The Alana Collection. Italian Paintings from the 14th to 16th Century*, Florence 2014, vol. III, pp. 43-48, no. 7, reproduced p. 45.

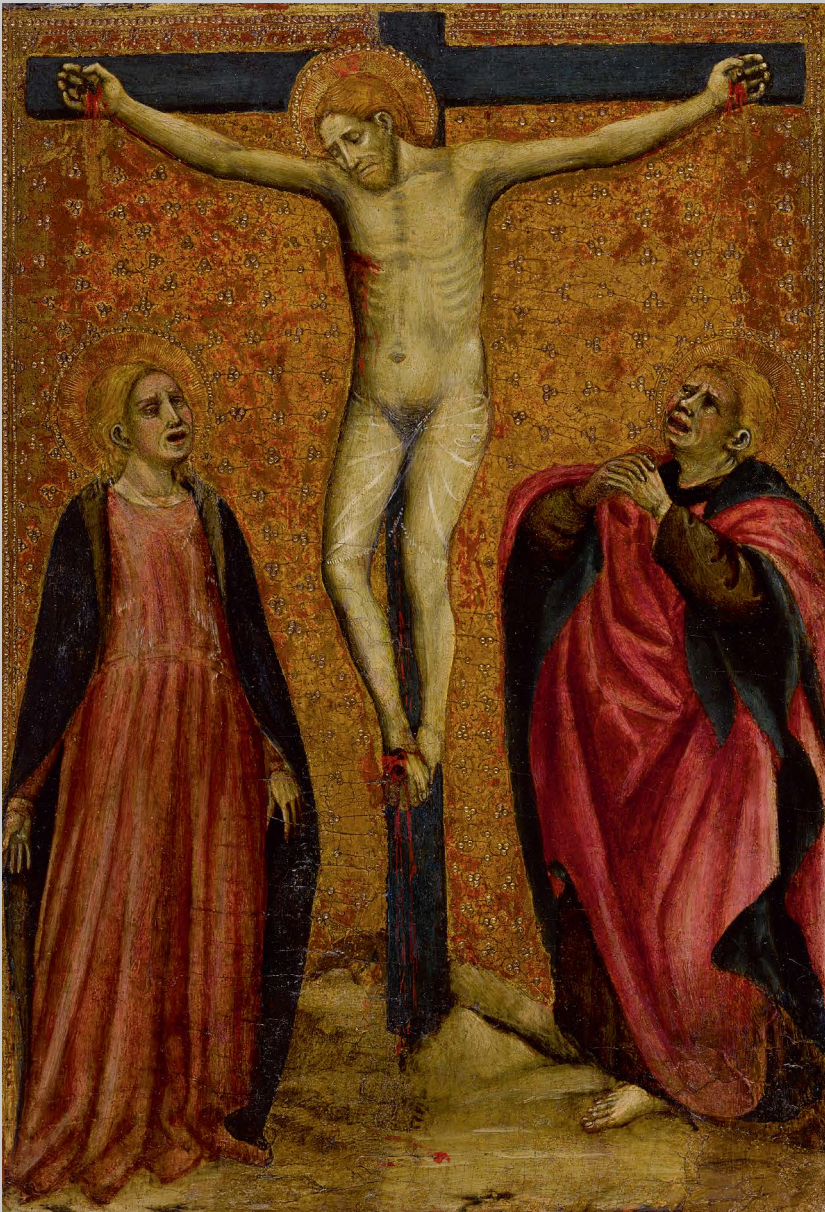
Little is known about Bernardino Zaganelli's life, but his works can be dated stylistically and in relation to the work of his brother Francesco, with whom he collaborated and shared a studio in their hometown of Cotignola. Both brothers primarily painted religious commissions, and the present work belongs to a group of small Madonna panels undoubtedly made for a private patron. This early independent painting by Bernardino is roughly contemporary with the first known collaboration between the Zaganelli brothers, which is signed and dated 1499.

The intimate scale and subject matter can be compared to a *Madonna and Child with St. Mary Magdalene and St. Christina* formerly in the Kress Collection, New York, as well as a panel depicting the same subject as the present work in an Italian private collection. Roli, De Marchi, and Zama have all discussed these panels as a group (see Literature); Roli and Zama date them to just before 1499 along with the *Deposition* panel in the Rijksmuseum, Amsterdam, while De Marchi dates them a few years later.









2

□ 2 SOLD WITHOUT RESERVE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## GIOVANNI ANTONIO DA PESARO

Pesaro, circa 1415-1478

### Crucifixion

tempera on panel  
16½ by 11¼ in.; 42 by 28.5 cm.

#### PROVENANCE

Private collection, Florence, by 1950;  
Anonymous sale, Milan, Porro & Co., 25  
November 2009, lot 3;  
There acquired.

#### EXHIBITED

Bologna, *Mostra della Pittura Bolognese del Trecento*, May - October 1950, no. 107 (as possibly by Giovanni da Modena).

#### LITERATURE

R. Longhi, *Lavori in Valpadana dal Trecento al primo Cinquecento*. 1934-1964, *Pittura bolognese ed emiliana del Trecento*, Florence 1973, p. 166;  
C. Volpe, *La pittura nell'Emilia e nella Romagna. Raccolta di scritti sul Trecento e Quattrocento*, Modena 1993, p. 69-70, reproduced fig. 124 (as Attributed to Giovanni da Modena).

Although once ascribed to the Bolognese artist Giovanni da Modena, this painting is consistent with the youthful output of his student, Giovanni Antonio da Pesaro. It visually compares to a tradition that arose during the late Gothic period in Bologna, and it should be dated to circa 1440, before the young artist's return to the Marches.

\$ 30,000-50,000

SOLD WITHOUT RESERVE





3

□ 3 SOLD WITHOUT RESERVE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## MARCHIGIAN SCHOOL, LATE-15TH CENTURY

### Christ as Man of Sorrows

tempera on gold-ground panel, with a shaped top  
6¾ by 7¼ in.; 17.1 by 18.2 cm.

#### PROVENANCE

Chancellor Konrad Adenauer, 1949-1963;  
Heinz Kisters, Constanz;  
His sale, London, Christie's, 26 June 1970, lot 11  
(as circle of Ludovico Brea da Nizza);  
Ian Woodner, New York;  
By whose family sold ("Property from the  
Ian Woodner Family Collection"), New York,  
Christie's, 19 May 1993, lot 20 (as Marchigian  
School, circa 1480);  
There acquired by a private collection,  
Switzerland;  
Anonymous sale, Zurich, Koller Auktionen,  
22 March 2013, lot 3002 (as Marchigian School,  
circa 1480);  
There acquired.

Although the author of this small and expressive panel has yet to be identified, it closely compares to works painted in the Marche in the late 15th century such as a predella of circa 1475-1480 by the Marchigian artist Nicola di Maestro Antonio d'Ancona in the collection of the Brooklyn Museum.<sup>1</sup>

1. Inv. no. 34.855, tempera on panel, 15.9 by 184.8 cm. See A de Marche and M. Mazzalupi, *Pittori ad Ancona nel Quattrocento*, Milan 2008, pp. 281-284, cat. no. 5, reproduced.

**\$ 30,000-50,000**  
SOLD WITHOUT RESERVE



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## SPINELLO DI LUCA SPINELLI, CALLED SPINELLO ARETINO

Arezzo 1350/52 - 1410

### Saint Peter and Saint Agnes

a pair, tempera on panel, gold ground, in an integral frame with arched top and pilasters the former: 20 by 6 in.; 50.8 by 15.2 cm. the latter: 19¾ by 5⅞ in.; 50.2 by 14.9 cm. (2)

\$ 150,000-200,000

SOLD WITHOUT RESERVE

#### PROVENANCE

Possibly, Monte Oliveto Maggiore, Siena, 1385 until 19th century;  
A. Singher, by whom sold, Paris, Hotel Drouot, May 20-23, 1912, lot 451 (as Spanish School 15th century), to Archer M. Huntington for the Hispanic Society of America;  
By whom sold (Property of the Hispanic Society of America, Deaccessioned by Order of the Trustees to Benefit the Acquisitions Fund), New York, Christie's, 26 January 2005, lot 2; There acquired.

#### LITERATURE

S.A. Fehm, Jr., "Notes on Spinello Aretino's so-called Monte Oliveto Altarpiece", in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, vol. 17, 1973, pp. 257-72;  
M. Boskovits, *Pittura Fiorentina alla Vigilia del Rinascimento 1370-1400*, Florence 1975, p. 439, pls. 501-2;  
J. Pope-Hennessy, *Italian Paintings in the Robert Lehman Collection*, New York 1987, p. 72;  
F. Dabell, "Spinello Aretino", in *The Dictionary of Art*, London and New York 1996, 29, p. 405;  
S. Weppelmann, *Spinello Aretino und die toskanische Malerei des 14. Jahrhunderts*, Florence 2003, pp. 156-7, no. 24, reproduced;  
S. Weppelmann, *Spinello Aretino e la pittura del Trecento in Toscana*, Florence 2011, pp. 157-8, no. 24.

Born in Arezzo to the goldsmith Luca di Spinello, Aretino was precocious and demonstrated his artistic talents early. He trained in the family workshop with his brother Niccolo before studying with local master Andrea di Nerio. In Arezzo, Spinello could have studied the sculptures of Andrea Pisano and the paintings of Pietro Lorenzetti, both of which would influence his religious paintings.

This pair of panels represents Agnes, clearly identifiable by her lamb, and Peter with a book. The pair with their narrow format have often been proposed as lateral pilaster panels for the high altar of Monte Oliveto Maggiore, near Siena. Commissioned in 1384 and finished the following year, the altarpiece was a collaboration between Spinello, the Florentine carpenter Simone Cini, and the Sienese gilder Gabriello Saracini. The altarpiece was first installed in the Olivetan Benedictine church at Santa Maria Nuova, Rome, before being relocated to the order's headquarters near Siena. The altarpiece received special praise from Vasari for its "large number of figures in tempera, both small and great, on a gold ground, [painted] with great judgment" (G. Vasari, *The Lives of the Painters, Sculptors and Architects*, ed. W. Gaunt, London 1963, vol. 1, p. 180).

The central image of the Monte Oliveto altarpiece was a now-lost *Madonna and Child*, with a *Coronation of the Virgin* above and *Dormition of the Virgin* below, both now in the Pinacoteca Nazionale, Siena. Other panels have been dispersed globally, and can now be found in the Galleria Uffizi, Florence; the Szépművészeti Múzeum, Budapest; and the Fogg Art Museum, Harvard University. Two similar panels representing *Saints Philip and James the Greater*, with identical Solomonic pilasters, framing device, and punch detail in the haloes, are held at the Metropolitan Museum of Art. The large number of panels of standing saints associated with this polyptych suggests that some of the pieces must actually belong to another altar, though it is difficult to tell which (see, for example, Pope-Hennessy and Weppelmann in *Literature*).









5

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PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

## MASTER OF THE RICHARDSON TRIPTYCH

active in Siena, late 14th century

### Christ as the Man of Sorrows

tempera on panel, gold ground, with a pointed  
top

6¾ by 5 in.; 17.1 by 12.7 cm.

#### PROVENANCE

Blue Art Limited, London;  
Where acquired in 2012.

\$ 40,000-60,000

SOLD WITHOUT RESERVE

This small, remarkably well preserved fragment likely formed the central pinnacle of a portable triptych for private devotion. The attribution to the anonymous Siennese artist known as the Master of the Richardson Triptych came from Miklós Boskovits and was confirmed by Everett Fahy. Active in the late 14th and possibly the early 15th century, the master worked in the circle of Francesco di Vannuccio (c. 1356 - 1389) and was later influenced by Paolo di Giovanni Fei (1345 - 1411).<sup>1</sup>

1. See E. Fahy, "The Master of the Richardson Tabernacle," in *Arte Cristiana* XCVI, no. 846 (May-June 2008): pp. 171-180; G. Freuler, in "Manifestatori delle cose miracolose": arte italiana del '300 e '400 da collezioni in Svizzera e nel Liechtenstein, exhibition catalogue, Lugano 1991, pp. 76-78, note 22.





6

□ 6 SOLD WITHOUT RESERVE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## WORKSHOP OF THE ZAVATTARI FAMILY

Active in Lombardy, mid 15th century

### Saint John the Evangelist; Saint Andrew

a pair, both tempera on panel, gold ground, with an arched top  
each: 8<sup>7</sup>/<sub>8</sub> by 7<sup>3</sup>/<sub>4</sub> in.; 22.5 by 19.8 cm.  
(2)

\$ 30,000-50,000

SOLD WITHOUT RESERVE

These two small panels of Saint John the Evangelist and Saint Andrew once formed part of a long *predella*, first reconstructed in 1988 by Miklós Boskovits, with Christ Blessing at the center and half-length depictions of twelve apostles on either side.<sup>1</sup> The gentle eyes and the small, delicate hands of the two figures here are stylistically consistent with the Lombard style of the Zavattari workshop, active in the second and third quarters of the fifteenth century. In addition to the present two saints, seven other panels have been identified: the *Christ Blessing*, formerly in the Guy Grieten collection, Brussels; *St. Peter* and *Two Apostles*, in the Staatsgalerie, Stuttgart (inv. no. 3116); *Saint James Major*, *Saint Bartholomew* and another *Saint*, in a private collection, Milan.

Boskovits proposed that the *predella* may have belonged to the same dismantled polyptych as four lateral saints from the workshop: the *Saint John the Baptist* and *Saint Michael*, in the Museo di Castelvecchio, Verona (inv. nos. 735 and 736); the *Saint George*, formerly in the Willczek collection, Kreuzenstein, Vienna; and the *Saint Catherine*, in a private collection. He also identified a *Christ as the Man of Sorrows*, in the Walraff-Richartz Museum, Cologne (inv. no. 748) as likely having surmounted the central panel.

1. For the dismembered polyptych see M. Boskovits, in *Arte in Lombardia tra Gotico e Rinascimento*, exhibition catalogue, Milan 1988, pp. 170-172. The present panels seem to be unknown at the time of this 1988 publication.











PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## MASTER OF THE MAGDALEN

active in Florence, circa 1262 - 1290

### St. Margaret, the Madonna and Child, and the Crucifixion with mourning saints

tempera on panel, gold ground  
19½ by 28¼ in.; 49.5 by 71.8 cm.

#### PROVENANCE

Private collection, Rome, 1988;  
With Marco Grassi, New York, 1994-5;  
Silvano Lodi Collection, Milan, by 2000;  
Anonymous sale, London, Christie's, 7 December 2006, lot 40;  
There acquired.

#### LITERATURE

A. Tartuferi, "Un libro e alcune considerazioni intorno alla pittura del Duecento in Italia centrale", in *Arte Cristiana*, LXXVI, (November-December 1988): p. 442;  
A. Tartuferi, *La pittura a Firenze nel Duecento*, Florence 1990, p. 94;  
A. Tartuferi, "La decorazione miniata del Codice Riccardiano 453 e la Leggenda di Santa Margherita di Antiochia nella pittura italiana fra Due e Trecento: alcune osservazioni," in G. Lazzi, *Le Leggende di Santa Margherita e Sant'Agnese*, Castelvetro 2009, pp. 16-18, reproduced fig. 13;  
A. Tartuferi, in S. Chiodo and S. Padovani, *The Alana Collection, Italian Paintings from the 14th to 16th century*, vol. III, Florence 2014, pp. 180-3, no. 25, reproduced p. 181.

\$ 300,000-500,000

SOLD WITHOUT RESERVE

First christened by Osvald Sirén, the Master of the Magdalen supervised a large workshop in Florence circa 1265-90 whose diverse output included dossals, altarpieces, crucifixes, painted coffers, and small devotional images. The anonymous master was one of the main producers of horizontal dossals like the present example; however, this composition appears to be unique in his extant oeuvre. Angelo Tartuferi proposes that the two distinct scenes of nearly equal size are inspired by two leaves of an open diptych, which often include a Madonna and patron saint on the left with a Crucifixion on the right, as seen here.

The saint at left, previously identified as a personification of "Ecclesia," is more likely St. Margaret of Antioch with her crown and crucifix. Beside her a large Madonna with a crown once adorned by cut glass jewels gazes directly at the viewer and holds a flower, associating her with the bride in the *Song of Songs* 2:1. The presence of St. Francis and probably St. Clare at the foot of the cross indicate that the original patron had Franciscan ties. The Master of the Magdalen's expressionism can be seen in the exaggerated pose of Christ and the surreal elongated hands of the figures, particularly the Madonna.

Tartuferi dates the present panel to circa 1280-85 based on stylistic comparisons with other known works. A *Madonna and Child Enthroned with Angels and Saints* typically dated to the mid-1270s in the Acton Collection, Florence, seems to be the source for the present panel's Madonna. A *Madonna* from a collaborative work with Grifo di Tancedi dated circa 1290 in the Timken Art Gallery, San Diego repeats the present Madonna's pose but includes more innovative iconographic details. Namely, the present panel features the archaic motif of Christ nailed to the cross with four nails, while the later collaborative work introduces a crucifixion with three nails, pioneered by Giotto in 1290 and not otherwise found in the Master of the Magdalen's works. This unusual dossal therefore comes from the artist's mature period and is representative of *duecento* Florentine painting before the influence of *trecento* painters.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## MASTER OF THE SAN TOMMASO DOSSAL

active in Reggio Emilia, circa 1300-1325

The Crucifixion with the Archangel Michael and Saints Elizabeth of Hungary, Agnes, Catherine of Alexandria and Clare; The 'Imago Pietatis' with the donor figures of a Franciscan friar and nun on the verso

tempera on panel, gold ground, with an arched top

13½ by 8⅝ in.; 34.3 by 21.9 cm.

\$ 300,000-500,000

SOLD WITHOUT RESERVE

### PROVENANCE

With Durlacher Brothers, London; With Bacri Frères (no. 1027), Paris, by the 1930s; From whom acquired by Sepp Angerer for the collection of Hermann Goering, Carinhall, July 1940; At the Munich Central Collecting Point (card no. 6365); Restituted to the owners, 25 March 1947, and by descent in the family; By whom sold, New York, Sotheby's, January 28, 2010, lot 145 (as Emilian School, follower of Giotto, c. 1320); There acquired.

### LITERATURE

N. Yeide, *Beyond the Dreams of Avarice: The Hermann Goering Collection*, Dallas 2009, no. A434, p. 289, reproduced p. 79; D. Benati, "Da Reggio a Piacenza: pittori sulla via Emilia nella prima metà del Trecento," in S. Romano and D. Ceruti, *L'artista girovago*, Rome 2012, pp. 79-100, reproduced figs. 3, 4.

This panel, decorated on both sides and small enough to carry, most likely formed the central section of a portable triptych used for private devotion. The original patron must have been associated with the Poor Clares, as the saints on the lower register include St. Clare at far right and Elizabeth of Hungary at far left, a tertiary member of the order. On the reverse, the friar and nun adoring the *Imago Pietatis* or Man of Sorrows also wear Franciscan habits as they model behavior for the viewer. The master also included St. Andrew at the far right beneath the cross, an unusual iconographic element for the Crucifixion scene.

The painting has been previously attributed to a series of anonymous early-14<sup>th</sup> century masters from different regions of Italy, beginning with Federico Zeri's attribution to an anonymous Riminese artist. Later, Filippo Todini considered the painting Umbrian, with connections to the work of Marino da Perugia, and Andrea De Marchi suggested the Primo Maestro di Chiaravalle who worked in fresco in Milan and Bergamo circa 1320-30. Keith Christiansen proposed an attribution to the Maestro Espressionista di Santa Chiara, one of Giotto's collaborators in Assisi. Most scholars agree that the artist was of the first generation of Giotto's followers or collaborators and working in the first quarter of the trecento.

More recently, Daniele Benati has given this panel, along with several other early-14<sup>th</sup> century works, to the Master of the San Tommaso Dossal. This master's eponymous work is a dossal with the Incredulity of St. Thomas and a litany of saints now in the Galleria Antonio Fontanesi in the artist's native Reggio Emilia. The figures of the saints on the latter dossal bear striking similarities to those on the present Crucifixion. The artist depicted the angels' wings here in a schematic, colorful way that situates the painting in Emilia circa 1320, and suggests a slightly archaic style. While the San Tommaso Master did not follow Giotto's turn toward naturalism in all elements of the composition, he did construct a more three-dimensional space than earlier Byzantine painting by overlapping the figures below the cross to indicate spatial recession. We are grateful to Dr. Daniele Benati for confirming the attribution to the Master of the San Tommaso Dossal and for assistance in the cataloging of this lot.



Verso of the present lot







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## BATTISTA DI NICCOLÒ DI LUTERI, CALLED BATTISTA DOSSI

Ferrara (?) 1490/95 - 1548 Ferrara

### The Mystic Marriage of Saint Catherine of Alexandria

oil on panel  
22¼ by 17 in.; 56.5 by 43.2 cm.

#### PROVENANCE

Anonymous sale, Berlin, Rudolph Lepke, 6 December 1934, lot 114 (as Follower of Dosso Dossi, School of Ferrara);  
Anonymous sale, New York, Christie's, 25 January 2002, lot 25 (as Battista Dossi);  
There acquired.

#### LITERATURE

A. Bliznukov, in *The Alana Collection: Italian Paintings and Sculpture from the Fourteenth to the Sixteenth Century*, M. Boskovits, ed., vol. II, Florence 2011, pp. 110-114, cat. no. 18, reproduced (as attributed to Dosso Dossi and dated circa 1525).

\$ 80,000-120,000

SOLD WITHOUT RESERVE

Battista Dossi, the younger brother of Dosso, was primarily active in Ferrara, where he served alongside his brother in the Court of Alfonso I d'Este and Ercole II d'Este. He probably trained in Rome in Raphael's workshop from around 1517 until the elder master's death in 1520, after which he returned to Ferrara. Throughout much of his career, Battista worked under the guidance of his brother, and the two were known to have collaborated on a number of important works, including frescoes in the Villa Imperiale in Pesaro (circa 1530) and Trent Castle (circa 1531-1532).

Likely datable to the 1520s or 1530s, this tender rendition of the *Mystic Marriage of Saint Catherine* illustrates the impact of Raphael on Battista, for the composition and much of its details have visual roots in Raphael's *Madonna of the Rose* of 1517 (fig. 1). Battista likely encountered this painting when in Raphael's studio, where he may have made compositional sketches and had access to the preparatory drawings. At the same time, the present work also displays the clear influence that Dosso had on his younger brother's output during

these years, particularly in the rendering of light, shadow, and a visual poeticism; therefore, it comes as no surprise that Dosso has more recently been proposed as the possible author of this panel. The delicately modeled faces of the Virgin and Saint Catherine recall Dosso's style, as do the richly colored fabrics and the soft chiaroscuro that defines much of the painting's atmosphere.

Saint Catherine of Alexandria was among the most popular of the "capital virgins," and her legend developed its own visual lexicon. The beautiful and highly intelligent daughter of a king, Catherine would only accept a husband who was her equal, and consequently rejected all her suitors. Learning that Christ was the only man to fulfill her criteria, upon being baptized Catherine had a vision in which He appeared and placed a ring on her finger as a symbol of marriage. That union is seen here at the very center of the composition, with Catherine's shadowed palm lifted towards the soft hand of the infant Jesus, who presents to her a gold ring with a red stone.



Fig. 1 Raphael (Raffaello Sanzio), *The Holy Family with the Infant Saint John the Baptist*, or *Madonna of the Rose*. ca. 1517, oil on panel, transferred to canvas. ©Museo Nacional del Prado















PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## GIUSTO DE' MENABUOI

active in Lombardy and Padua circa 1349 - 1390

Two Evangelists; Saint Gregory the Great; Saint Jerome; Saint Margaret of Hungary; Saint Dominic

a set of six, all tempera and gold ground on panel

first Evangelist: 3<sup>7</sup>/<sub>8</sub> by 3<sup>7</sup>/<sub>8</sub> in.; 9.8 by 9.6 cm.;  
second Evangelist: 4 by 3<sup>7</sup>/<sub>8</sub> in.; 10.1 by 9.8 cm.;  
Saint Gregory the Great: 4<sup>1</sup>/<sub>2</sub> by 4<sup>1</sup>/<sub>4</sub> in.; 11.3 by 10.8 cm.;

Saint Jerome: 4<sup>1</sup>/<sub>2</sub> by 4<sup>3</sup>/<sub>8</sub> in.; 11.3 by 10.9 cm.;  
Saint Margaret of Hungary: 4<sup>3</sup>/<sub>8</sub> by 4<sup>1</sup>/<sub>4</sub> in.; 11.1 by 10.6 cm.;

Saint Dominic: 4<sup>1</sup>/<sub>4</sub> by 4<sup>3</sup>/<sub>8</sub> in.; 10.8 by 11 cm.  
(6)

### PROVENANCE

Probably, the Monastery of the Vergini alla Vettabbia, Milan, 1363;  
Raoul Tolentino;  
His sale, New York, American Art Association, 8-11 December 1926, lot 759 (as Manner of Giovanni da Milano);  
Mrs. Harry Hatry;  
Thence by bequest to the Stamford Museum and Nature Center, 1956;  
By whom sold, New York, Sotheby's, 24 January 2008, lot 35;  
There acquired by G. Sarti Antiques, London;  
From whom acquired, November 2010.

### EXHIBITED

Florence, Gallerie dell'Accademia, *Giovanni da Milano: capolavori del gotico fra Lombardia e Toscana*, 10 June - 2 November 2008, no. 9c;  
Paris, Galerie G. Sarti; Vienna, Liechtenstein Museum, *From Gothic Tradition to the Renaissance: Italian Painting from the 14th and 15th Centuries*, September 2008 - April 2009, no. 12.

\$ 200,000-300,000

SOLD WITHOUT RESERVE

### LITERATURE

R. Longhi, "Calepino veneziano. I. Il politico di Giusto de' Menabuoi per suor Isotta Terzaghi (1363)," in *Arte veneta*, vol. II, 1947, p. 79-80, reproduced figs. 77-78 (reprint in *Edizione delle opere complete di R. Longhi*, vol. X, Florence, 1978, pp. 65-66, reproduced figs 168 b-c);  
F. Russoli, "Giusto de Menabuoi: S. Paolo, S. Agostino, S. Caterina, S. Giovanni Battista, S. Tomaso d'Aquino, S. Antonio abate," in *Arte lombarda dai Visconti agli Sforza*, exhibition catalogue, Milan 1958, p. 16, under cat. nos. 36-40;  
S. Bettini, *Le pitture di Giusto de' Menabuoi nel Battistero del Duomo di Padova*, Venice 1960, pp. 12-13;  
L. Castelfranchi Vegas, *Giusto de' Menabuoi*, Milan 1966, n.p.;  
F. R. Shapley, *Paintings from the Samuel H. Kress Collection. Italian Schools, XIII-XV Century*, London, 1966, p. 39, under cat. nos. K179, K231 A/B and K1122 A/B, note 3;  
B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, vol. I, London 1968, p. 198;  
R. Longhi, *Lavori in Valpadana dal Trecento al Primo Cinquecento, 1934-1964*, Florence 1973, pp. 236 and 256, reproduced fig. 139 (where he reconstructed the altarpiece from which these six paintings originated placing them along the bottom of the altarpiece);  
B.J. Delaney, *Giusto de' Menabuoi: Iconography and Style*, Ph.D. dissertation, Columbia University, New York 1972, pp. 331-333;  
*Dizionario enciclopedico Bolaffi dei pittori e degli incisori italiani: dall' XI al XX secolo*, Turin 1975, vol. vii, p. 346;  
B.J. Delaney, "Giusto de' Menabuoi in Lombardy," in *The Art Bulletin*, vol. 58, no. 1, March 1976, p. 21 (as location unknown);  
A. Volpe, "Giusto de' Menabuoi, S. Ambrogio," in *Pinacoteca Nazionale di Bologna. Doni acquisti depositi. Le acquisizioni degli ultimi dieci anni 1987-1997*, exhibition catalogue, Bologna 1997, p. 62;  
A. Volpe, "Giusto de' Menabuoi, S. Ambrogio," in *Percorsi del barocco: acquisti, doni e depositi alla Pinacoteca nazionale di Bologna: 1990-1999*, exhibition catalogue, Bologna 1999, p. 14;  
C. Travi, "Johanes de Mediolano, Justus de Florentia e la pittura su tavola in Lombardia nel XIV secolo," in *Giovanni da Milano*, exhibition catalogue, Florence 2008, and p. 84, reproduced fig. p.72, and pp. 166-173, cat no. 9, reproduced fig. p.169;  
C. Travi, in *From Gothic Tradition to the Renaissance: Italian painting from the 14th and 15th centuries*, exhibition catalogue, Paris 2008, pp. 72-83, reproduced.

These half-length saints once likely formed part of the second register of a now dismembered polyptych completed by Giusto de' Menabuoi in Milan in 1363 for the Terzaghi, an important Milanese family.<sup>1</sup> The date and patron's name are inscribed on the central panel of the altarpiece, which depicts a *Madonna and Child Enthroned with a Kneeling Yxotta de Terzago and another donatrix* (formerly in the Schiff Collection and today in the Museo Nazionale di Palazzo Reale in Pisa).<sup>2</sup> Flanking this central piece would have been six full length saints—Anthony Abbot, Thomas Aquinas, John the Baptist, Catherine of Alexandria, Paul and Augustine (University of Georgia, Georgia Museum of Art, Kress Collection).<sup>3</sup> The present panels would have likely filled the empty spaces between the upper sections of the full-length saints, an idea reinforced by two small roundel prophets of similar dimensions at the upper corners of the Schiff Madonna. Though small in size, these panels are a testament to the formative years of the Florentine-born artist's early career in Lombardy, where he was active until around 1370, when he moved to Padua.

1. For a more complete reconstruction of the polyptych, see Delaney 1976, *op. cit.*, pp. 20-22, figs. 1-6.

2. *ibid.*, fig. 4.

3. See Shapley, *op. cit.*









11

□ 11 SOLD WITHOUT RESERVE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## MASTER OF THE LAZZARONI MADONNA

active in Florence, c. 1375-1400

Vir dolorum between the Virgin and Saint John the Evangelist; on either side, the annunciate Angel and Virgin

tempera on panel, gold ground  
8¾ by 23 in.; 22.2 by 58.4 cm.

### PROVENANCE

Investment Art International, Dublin;  
From whom acquired in 2013.

\$ 60,000-80,000

SOLD WITHOUT RESERVE

Richard Offner first isolated this anonymous artist under the pseudonym "Master of the Two Madonnas," and Klara Steinweg bestowed his current name based on the *Madonna and Child with Two Angels* formerly in the Lazzaroni collection, Paris.<sup>1</sup> Active in the late *trecento*, the Master of the Lazzaroni Madonna completed the allegorical figures for the fresco in the Palazzo Comunale di San Miniato alongside Cenni di Francesco in 1393.<sup>2</sup>

This *Vir dolorum* displays stylistic affinities with the *Madonna of Humility*, Musée des Beaux-Arts, Dijon, and a painting of the same subject formerly in the Kisters collection, Basel, suggesting it, like the others, was executed in the artist's mature period.<sup>3</sup> Sonia Chiodo has endorsed the attribution of this work to the Master of the Lazzaroni Madonna and dates it to the 1380s or later.

1. M. Boskovits, *Pittura Fiorentina alla vigilia del Rinascimento 1370-1400*, Florence 1975, p. 239, note 169.

2. *Ibid.*, p. 128, reproduced fig. 323.

3. *Ibid.*, reproduced fig. 413.





12

□ 12 SOLD WITHOUT RESERVE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## MATTEO DI PACINO

Florence, documented 1359 - 1374

### Christ as Man of Sorrows (*Vir dolorum*) with instruments of the Passion

tempera and gold ground on panel  
6<sup>3</sup>/<sub>8</sub> by 8<sup>1</sup>/<sub>8</sub> in.; 16.2 by 20.6 cm.

#### PROVENANCE

Private collection, Italy;  
With Moretti Fine Art, London, by 2007;  
With Jean-François Heim, Paris, by 2010;  
With Moretti Fine Art, London;  
From whom acquired, December 2012.

\$ 100,000-150,000

SOLD WITHOUT RESERVE

#### LITERATURE

S. Chiodo, *A Corpus of Florentine Painting: Painters in Florence after the 'Black Death.'* *The Master of the Misericordia and Matteo di Pacino*, section IV, volume IX, Miklos Boskovits, ed., Florence 2011, pp. 480-481, reproduced plate LXXIX.

This small panel was painted in the early-1370s by the Florentine artist Matteo di Pacino, formerly known as the Master of the Rinuccini Chapel, whose distinct artistic personality arose from the influences of Bernardo Daddi and the Cione brothers.<sup>1</sup> The horizontal format of the composition and the matching wood grain suggest this panel once formed part of a predella for a polyptych. Another fragment of this predella includes a *Saint James the Major*; the two works share similar dimensions, shape, and decorative punch work found in the band around the tondo.<sup>2</sup>

1. For a recent detailed discussion of the life of Matteo di Pacino, see Chiodo, *op. cit.*, pp. 335-399.

2. Tempera and gold ground on panel, 16 by 20 cm, formerly in a private collection and last appearing at auction in Milan on 1-9 March 1967, lot 242. See *ibid.*, pp. 482-483, reproduced plate LXXIX.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**BARTOLOMEO  
RAMENGI, CALLED  
BAGNACAVALLLO**

Bagnacavallo 1484 - 1542 Bologna

**Madonna and Child with the Infant  
Saint John the Baptist**

oil on panel  
22<sup>3</sup>/<sub>8</sub> by 18 in.; 56.8 by 45.7 cm.

**PROVENANCE**

Anonymous sale, Venice, Finarte-Semenzato, 19  
December 2004, lot 165;  
There acquired.

**LITERATURE**

M. Minardi, in *The Alana Collection: Italian  
Paintings and Sculpture from the Fourteenth to  
the Sixteenth Century*, M. Boskovits, ed., vol. II,  
Florence 2011, pp. 38-40, cat. no. 6, reproduced.

\$ 80,000-120,000

SOLD WITHOUT RESERVE

This beautiful and softly lit scene of the Madonna warmly embracing her son and the young Saint John the Baptist is consistent with the mature output of Bartolomeo Ramenghi, named Bagnacavallo after his native town, and likely dates to *circa* 1530. The pyramidal arrangement of figures set before a curtain that opens upon a distant landscape—in the present case a fortified town at the foot of a mountain—appears also in other works by Bagnacavallo of *circa* 1520-1530, in particular his *Madonna and Child with Saint Francis* in the Musei di San Domenico in Forlì<sup>1</sup> and in a *Holy Family* in the Pinacoteca Nazionale in Bologna.<sup>2</sup>

Bagnacavallo trained as a young artist in Bologna in the thriving workshop of Francesco Francia, whose influence is apparent throughout much of the younger artist's career. The standing Christ Child in the present painting, for example, arose from Francia's visual vocabulary. The loose rendering of the poses, the intimate arrangement of figures, and the balanced composition, however, are a testament to the Raphaelesque tradition that characterized much of Bagnacavallo's work

from 1520 onward. The delicate rendering of the figure's forms, particularly in the highlights and shadows, also sheds light on the influence that Giralamo da Treviso's Bolognese activity of the 1520s and 1530s had on Bagnacavallo, and it is of no surprise that many of his mature works have in the past been mistakenly ascribed to Girolamo.

While the present panel is a clear testament to Bagnacavallo's continued response to his artistic environment, it also highlights his distinctly individual style. It illustrates his ability to capture the relationship among figures through an intimate visual dialogue, and, at the same time, suitably exemplifies Baruffaldi's description of Bagnacavallo's "soft and tender pictorial manner according to the Lombard model."<sup>3</sup>

1. Oil on panel, 51.5 by 41.5 cm. See C. Bernardini, *Il Bagnacavallo Senior*, Rimini 1990, pp. 101-103, cat. no. 24, reproduced p. 102.

2. Oil on panel, 61 by 48 cm. *ibid.*, p. 103, cat. no. 25, reproduced p. 103 and plate XIII.

3. As translated from G. Baruffaldi, *Vite de' pittori e scultori ferraresi (1697-1722)*, Ferrara 1844-1846, vol. I, p. 168, vol. II, p. 492.







□ **14** SOLD WITHOUT RESERVE

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

## GIOVANNI BATTISTA TIEPOLO

Venice 1696 - 1770 Madrid

### St. Francis of Paola holding a rosary, book, and staff

oil on canvas

18 $\frac{1}{8}$  by 15 in.; 46.1 by 38.2 cm.

#### PROVENANCE

With Galerie Wolfgang Böhler, Bensheim,  
Germany;

Anonymous sale, London, Sotheby's, 12 July  
2001, lot 73;

Where acquired.

#### LITERATURE

A. Morassi, *A Complete Catalogue of the Paintings  
of G.B. Tiepolo*, London 1962, p. 31, cat. no. 172,  
reproduced fig. 172 (as present whereabouts  
unknown).

\$ 70,000-100,000

SOLD WITHOUT RESERVE

Morassi dates this depiction of St. Francis of Paola to the first half of the 1730s, and connects it to two other half-length saints from the same period: *St. Vincent Ferrer* (formerly Venier collection, Milan) and *St. Catejan* (Museu Nacional de Belas Artes, Rio de Janeiro). In the early 1730s, Tiepolo had established his reputation in Venice with the recent completion of the large Roman history canvases for the Ca'Dolfin, and he garnered many religious and secular commissions as a result.

St. Francis of Paola (1416 -1507) led a contemplative, austere life, and founded the order of the Hermits of St. Francis of Assisi in 1474. He was canonized in 1519. Tiepolo portrayed him in his characteristic brown habit with a short, round scapular, holding a staff and book and clutching a rosary. St. Francis's downward gaze and worn, aging face and hands indicate his life of self-deprivation. His motto, *CHARITAS*, appears in an aureole at upper right, signifying his service to the poor.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## BONIFAZIO DE' PITATI, CALLED BONIFAZIO VERONESE

Verona 1487 - 1553 Venice

Madonna reading a book and  
holding the standing Christ Child,  
with a landscape beyond

oil on panel  
29 $\frac{1}{8}$  by 19 $\frac{3}{8}$  in.; 74 by 49.2 cm.

### PROVENANCE

Prince Stanislaw Poniatowski (1754 - 1833),  
Rome;  
Thence by descent in the family in Paris and  
Vienna (as by Titian);  
With Galerie St. Lucas, Vienna, before 1927;  
Stockholm art market, 1927;  
Acquired in 1928 for a private collection,  
Stockholm, and by descent in the family;  
By whom sold, London, Sotheby's, 1 November  
2001, lot 27;  
With Hall and Knight, New York;  
Where acquired April 3, 2002.

\$ 150,000-200,000

SOLD WITHOUT RESERVE

### LITERATURE

S. Poglayen-Neuwall, "Ein wiederaufgetauchtes Frühwerk Tizians?", in *Cicerone*, vol. 19, no. 19 (October 1927): pp. 591-6, reproduced p. 593, fig. 2 (as by Titian);  
D. Westphal, *Bonifazio Veronese (Bonifazio dei Pitati)*, Munich 1931, pp. 31-33, footnote 81, p. 144, reproduced plate IV, fig. 5 (as by Bonifazio);  
O. Sirén, *Italienska Tavlör och Teckningar: Nationalmuseum och andra Svenska och Finska Samlingar*, Stockholm 1933, p. 137, reproduced pl. 88 (as by Palma il Vecchio);  
A. Busiri Vici, *I Poniatowski e Roma*, Florence 1971, pp. 326-7, engraving reproduced fig. 152 (as by Bonifazio).

This painting was first correctly ascribed to Bonifazio Veronese by Dorothea Westphal in 1937 (see *Literature*). Prior to that, the devotional painting was believed to be an early work by Titian, with an arrangement of figures similar to the so-called "Gypsy Madonna" in Vienna (fig. 1). Yet the present landscape and figure types are consistent with Bonifazio's works of the 1520s, including the *Sacra Conversazione* in the National Gallery, London, and *The Holy Family* in the Hermitage, St. Petersburg, in which the Christ child appears especially close to this one. At the time of the 2001 sale, Dr. Philip Cottrell confirmed the attribution to Bonifazio.

Prince Stanislaw Poniatowski (1754 - 1833), earliest recorded owner of this painting, was the nephew of the King of Poland and a major art patron and collector in late-18th century Europe. Relocating to Rome after the third partition of Poland in 1795, Prince Poniatowski counted among his friends artists like Antonio Canova, Angelika Kauffmann, and Anton Raphael Mengs. This painting remained in his family longer than much of his encyclopedic collection, which was dispersed after his death.



Fig. 1 Titian, *Gypsy Madonna*, c. 1510, Kunsthistorisches Museum Vienna, Gemaldegalerie.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## BERNARDINO DE' CONTI

Pavia 1470 - circa 1523

### Madonna and Child

inscribed on a label on the reverse: *Cavaliere Melzi / [Da] Cassani Maggio 1835 / [Ca] stelbarchi fraganeschi / Castelbarco Litta Albani*

oil on panel

15 $\frac{7}{8}$  by 12 $\frac{1}{4}$  in.; 39.8 by 31.1 cm.

#### PROVENANCE

Freganeschi Collection, Cremona;

From whence acquired by Count Carlo

Castelbarco (1808-1880), Milan;

Claudio Gallo, Turin;

His sale, Milan, Galleria Scopinich, 21-22

November 1932, lot 127 (as Milanese school of Leonardo, circa first decade of the sixteenth century);

Private collection, Parma, 1993;

Private collection, Europe;

Anonymous sale, Vienna, Dorotheum, 15 October 2013, lot 534;

There acquired.

\$ 200,000-300,000

SOLD WITHOUT RESERVE

Bernardino de' Conti painted this tender depiction of the Madonna and Child around 1500. A degree of stillness and serenity seems to be woven throughout the scene, all of which is set against a dark background. The head of the Madonna, adorned with a beautiful headdress, turns downward towards her curly haired son, who has wriggled sideways to reach for a small red carnation.

Bernardino de' Conti was one of the main figures in the circle of late *quattrocento* Milanese artists inspired by Leonardo da Vinci who arrived in Milan circa 1482-1483. This composition clearly draws on elements found in works by Leonardo and his contemporaries. The headdress of the Madonna recalls that of Leonardo's *Madonna Litta*, which he completed in Milan circa 1491-1495 (The Hermitage, Saint Petersburg).<sup>1</sup> The Madonna and Child share visual affinities in a variation by Marco d'Oggiono completed in Milan circa 1498-1500.<sup>2</sup> The twisting pose of the Child as well as the pose of the Madonna, with her arm reaching around into the foreground to steady her son, appear in a series of earlier studies that Leonardo executed for *Madonna del Gatto*, as seen in a sheet in the Galleria degli Uffizi in Florence<sup>3</sup> and another in the British Museum, London.<sup>4</sup>

#### A NOTE ON THE PROVENANCE

A nineteenth-century label on the reverse attributes the painting to the "Cavaliere Melzi," meaning Francesco Melzi, a pupil and sometimes collaborator of Leonardo during his time in Milan. That same label also provides the nineteenth-century provenance for the painting. Count Carlo Castelbarco had a large collection housed in his Palazzo in Milan (memorably visited by Sir Charles Eastlake in 1855 and described by his wife Elizabeth).<sup>5</sup> Castelbarco's mother was a Freganeschi and it is likely that the painting passed from her into his collection. In 1831, he married Antonia Litta Albani, thus joining the family names to Castelbarco-Albani. Similar labels are found on other paintings, including on the *Putto picking Grapes* by Bernardino Luini, a transferred fresco from the Villa Peculla near Milan, now in the Wallace Collection, London.<sup>6</sup> Eastlake noted that the collection was already on the market when he visited (he was later able to acquire an Altobello Melone for the National Gallery). Other paintings had been sold, until the balance of the collection was dispersed on 2-6 May, 1870 in Paris. The present painting does not appear in that series of sales and was presumably sold before 1870.

1. Inv. no. GE 249, tempera on wood, transferred to canvas, 42 by 33 cm. See L. Syson et. al., *Leonardo Da Vinci, Painter at the Court of Milan*, exhibition catalogue, London 2011, pp. 222-225, cat. no. 57, reproduced.

2. Navarro Collection, oil on wood, transferred to canvas, 56.2 by 42.9 cm. See *ibid.*, pp. 244-245, cat. no. 67, reproduced.

3. Inv. no. 421Er, pen and wash on grey prepared paper, 12.8 by 10.9 cm. See *ibid.*, pp. 219-221, cat. no. 56, reproduced p. 219.

4. Inv. No. 1856.0621.1, pen and brown ink on paper, 13 by 9.4 mm.

5. See S. Avery-Quash, "The Travel Notebooks of Sir Charles Eastlake: Vol. II," in *The Volume of the Walpole Society*, pp. 47-48.

6. See J. Ingamells, *The Wallace Collection Catalogue of Pictures, vol I: British, German, Italian, Spanish*, 1985, pp. 305-307. One of the labels on the reverse of that painting reads: "A Fresco/Di Bernardino Luini/Da Cassani Maggio 1835/Castelburchi-Fraganeschi [sic]/Castelbarco Litta Albani" (cf. op. cit., p. 307. Footnote 5).







PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

## MARIOTTO DI BIAGIO DI BINDO ALBERTINELLI

Florence 1474 - 1515

Madonna and Child enthroned in  
the clouds, surrounded by two  
angels holding instruments of the  
Passion and two cherubim

oil on panel

34¼ in.; 87 cm. diameter

### PROVENANCE

Mrs. N. Socolova, by whom sold, London,  
Sotheby's, 26 July 1933, lot 41, bt. Poliakoff for  
£195;

D.W., by whom sold, Berlin, Lepke, 6 December  
1934, lot 104, bt. Pirschel for 4400 RM;

Anonymous sale, Paris, Tajan, 22 June 2006, lot  
4, where unsold;

With Antichità dei Bardi Srl, Florence;

Where acquired July 2013.

\$ 300,000-500,000

SOLD WITHOUT RESERVE

Mariotto Albertinelli was born in Florence as the son of a goldsmith and originally trained as a goldsmith himself before joining the studio of Cosimo Rosselli (1439 – 1507) alongside Piero di Cosimo (1462 – 1522) and Fra Bartolommeo (1472 – 1517). Albertinelli collaborated with the latter beginning in 1494, and again following Bartolommeo's departure from the Dominican order. The frescoes for Florentine churches on which the two worked, including the *Last Judgment* at Santa Maria Nuova and the Scuola San Marco, seem as if they were painted by one hand. Influenced by his training and collaborations, Albertinelli developed a style that combines attention to linear perspective and monumental scale with ornamental detail and bold colors, as well as knowledge of Flemish traditions from Piero di Cosimo.







The present tondo reflects a Renaissance tradition of using this circular format for depictions of the Virgin and Child, which would fall out of fashion in the 16<sup>th</sup> century. The panel likely dates to 1506-09, the period just before Albertinelli resumed his collaboration with Fra Bartolommeo. The Madonna reveals Albertinelli's move toward monumental forms and the cherubim holding banners demonstrate the lingering influence of surface details from his master Roselli. Stylistically, the present tondo compares with another tondo of the *Adoration of the Christ Child* dated 1505 in the Montreal Museum of Fine Arts (fig. 1) as well as with the *Blessing Christ* in the Galleria Borghese, Rome.

The iconography of the angels holding instruments of Christ's Passion is a poignant devotional theme that originally gained popularity in the medieval period. The contradiction between the innocence of the angels and the violent reminder of Christ's eventual sacrifice directed the viewer to meditate on the meaning of the iconography. While mourning Christ's death, and empathizing with the Virgin who knew her Son's tragic future, the viewer was simultaneously reminded of the joyful outcome of His Resurrection, here illustrated by the playful angels and cherubim.



Fig. 1 Mariotto Albertinelli, *Holy Family with the Adoration of the Child*, c.1505, oil and tempera on panel, 89 cm. Montreal Museum of Fine Arts.







PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

## ATTRIBUTED TO JOOS VAN CLEVE

Cleve (?) Date Unknown - 1540/1 Antwerp

### Portrait of a lady holding a rosary and a flower

oil on oak panel  
15 by 11½ in.; 38 by 28.3 cm.

#### PROVENANCE

Art market, London, by 1933;  
Where acquired by the father of the present  
owner.

#### LITERATURE

M.J. Friedländer, *Early Netherlandish Painting*,  
vol. IXb, New York 1973, p. 125, cat. no. Supp.  
261, reproduced plate 248 (as Joos van Cleve).

\$ 80,000-120,000

Joos van Cleve was one of the most important artists working in Antwerp in the early sixteenth century. He was probably from Kleve, a city in the lower Rhine region, and first worked in the studio of Jan Joest (1455/60-1519) in Kalkar. By 1511, Joos was settled in Antwerp and by 1516 he began taking on pupils, eventually establishing a large and productive workshop himself. His *oeuvre* is remarkably diverse and included large, complex altarpieces, elegant commissioned portraits such as the present painting, as well as numerous *Virgin and Child* compositions, which proved enormously popular and were widely reproduced.

Portraits by Joos van Cleve and his workshop tend to follow a similar type: the man or woman is shown bust-length, turned towards either the right or left, against a solid background; the sitter's hands are almost always included and shown holding an object or engaged in an activity. Most of his portraits, including the present work, can be dated from 1515/16 through the early 1520s.

Max J. Friedländer was among the first to publish this small-scale portrait of a lady, where he listed it as a fully autograph work by van Cleve. Though Friedländer dated the panel to *circa* 1515, scholars today generally agree on a slightly later dating of *circa* 1518-1520, at the time of the artist's early maturity.

Based on digital images, Micha Leeflang, to whom we are grateful, believes the painting to be by Joos van Cleve himself. She compares the work to three other portraits by the artist: *Portrait of a Woman* in the Galleria degli Uffizi, Florence, which is dated 1520 and shows a woman in a similar costume, also holding a red rosary (fig. 1); *Portrait of a Woman* in Enschede, Collectie Rijksmuseum Twenthe, from *circa* 1520;<sup>1</sup> and *Portrait of Margaretha Boghe* at the National Gallery in Washington, which is the closest in the depiction of the hands and has a similar green background to the present work.<sup>2</sup> The latter painting and its pair can be dated to *circa* 1518. John Hand, to whom we are also grateful, has examined the painting firsthand and believes it is was likely painted by the workshop of Joos van Cleve.

Examination under infrared-reflectography reveals limited underdrawing in the face with some simple lines in the clothing and hands, which is consistent with Joos van Cleve's practice for portraits. While many of his altarpieces and religious compositions had detailed under drawing and cartoons to help guide his workshop, his portraits would have been based on separate drawings that were made from life.

1. Inv. no. 27, see J.O. Hand, *Joos van Cleve: The Complete Paintings*, New Haven 2004, p. 130, cat. no. 30B, reproduced p. 66, fig. 67B.

2. Inv. no. 1962.9.2, see J.O. Hand, *Ibid.* pp. 129-30, cat. no. 29, reproduced p. 63, fig. 64B.



Fig. 1 Joos van Cleve, *Portrait of a Lady*, dated 1520 on the right-hand wall, oil on panel, 57 by 42 cm., Galleria degli Uffizi, Florence, inv. no 1644 / Bridgeman Images.









19

19

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

**ANTWERP SCHOOL,  
CIRCA 1560-1570**

Wings of a triptych:  
The Nativity;  
The Annunciation

oil on panel, framed as one  
each: 22¼ by 7 in.; 56.5 by 17.8 cm.

**PROVENANCE**

Private collector, New York;  
Thence by descent in the family.

These two panels once formed the outer wings of a portable triptych. In their original format, both Marys, seen here in a red dress, would have faced inwards towards a central panel, which may have depicted the Adoration of the Magi.

\$ 6,000-8,000





20

20

PROPERTY OF A DISTINGUISHED NEW YORK  
COLLECTOR

**NETHERLANDISH  
SCHOOL, 16TH CENTURY**

Virgin and Child in a landscape

oil on panel  
16½ by 13 in.; 42 by 33 cm.

**PROVENANCE**

With Goudstikker, Amsterdam (as Memling,  
according to a label on the reverse);  
Private collector, New York;  
Thence by descent in the family.

\$ 15,000-20,000



PROPERTY FROM AN AMERICAN COLLECTION

## THE MASTER OF THE FEMALE HALF-LENGTHS

Active in Antwerp during the first half of the 16th Century

### Mountainous landscape with Elijah nourished by an angel and a raven

oil on oak panel  
11¾ by 15⅜ in.; 29.8 by 39 cm.

#### PROVENANCE

Anonymous sale, Paris, Hotel Drouot, 23 June 1959, lot 54 (as by Cornelis Massys);  
With Galerie Robet Finck, Brussels, 1959 (as by Herri met de Bles, *Landscape with the Legend of St. Roch*);

Acquired before 1980 by a Belgian family, and by descent;

By whom sold (Property of a Private Belgian Collector), New York, Christie's, 28 January 2015, lot 102 (as by Herri met de Bles, *A mountainous landscape with the Feast of Herod and the Dream of Joseph*);

There acquired.

#### LITERATURE

B.L. Dunbar, *The Landscape Art of Cornelis Massys*, Ph.D. dissertation, University of Iowa 1972, pp. 161-2 (as by a contemporary of Cornelis Massys);

\$ 60,000-80,000

Previously attributed to Cornelis Massys and Herri met de Bles, this landscape has been ascribed by Luc Serck to the same hand that painted the landscapes in the *oeuvre* of the so-called Master of the Female Half-lengths. While some scholars use the pseudonym to refer to an individual artist, Serck and others believe that the "Master of the Female Half-lengths" was in fact a small group of artists collaborating in a workshop and contributing according to their specialty. In this scenario, the landscapist was separate from the painter executing the famous half-length women (see lot 23 in this sale). In any case, this fantastical scene is an excellent example of the Antwerp landscape tradition in the first half of the 16th century. Whatever the identity of the artist, the underdrawing, visible with infrared reflectography (fig. 1), shows both precisely planned architecture and freely sketched foliage in the trees, indicating a confident and skilled landscapist.

The master or workshop was closely associated with Joachim Patinir (1483 – 1524), and may have trained with him, but a chronology is difficult because no painting in the group is dated. A similar landscape can be found in the Nelson-Atkins Museum, Kansas City (inv. no. 61-1) and several landscapes by the artist have appeared on the art market in recent years. The present work is an important addition to the master's corpus, and adds to our idea of the artist, previously thought to specialize in depicting elegant women. The devotional works associated with the master, often holy figures seated outdoors with a fantastical landscape beyond (see, for example, *The rest on the Flight into Egypt*,

Kunsthistorisches Museum, Vienna), serve as a bridge between the refined portrayals of ladies and the present work, in which the landscape takes precedence over the narrative.

The rather obscure subject of this painting is the Old Testament prophet Elijah receiving nourishment from an angel and raven. In 1 Kings 17, God sends ravens to provide food for Elijah in the desert, where he found a stream from which to drink. When the stream runs dry, Elijah ventures to the home of a widow for sustenance. Here, the angel offers something to Elijah while the raven perches on the broken tree branch above him. In the underdrawing, the stream appears to flow more freely, but in the finished painting it slows to a trickle. It became an artistic convention to substitute the widow and sometimes also the raven for an angel appearing to Elijah, and the motif of the angel giving bread also served as a metaphor for the life-giving bread of Eucharist. A viewer could almost miss the figure of Elijah tended by the angel in the lower right with all the contemporary detail, from Renaissance architecture to the Flemish clothing of the miniature travelers on the path. "Reading" a landscape painting like this was an intellectual and visual challenge and contributed to the demand for fantastical landscapes with subtle religious subjects in 16th century Northern Europe. Alternatively, the figure could be read as St. James, with his attributes of the staff, badge, and hat, resting under a tree after travelling through the mountainous landscape.

We are grateful to Dr. Luc Serck for proposing the attribution to the Master of the Female Half-lengths and for assistance in cataloging this lot.

For a detail image of this lot, see page 6.









(detail)  
Infrared reflectography image of the present lot.







PROPERTY FROM A GERMAN PRIVATE COLLECTION

## LEIDEN SCHOOL, CIRCA 1530

### Christ at Golgotha

oil on oak panel  
26 by 33 ¾ in.; 66.1 by 85.7 cm.

Infra-red reflectography of the present lot reveals extraordinarily free and assured underdrawing, and a number of changes in compositional ideas (fig. 1). The most notable of these is the adaptation of Christ's pose from standing to sitting, and the removal of His Crown of Thorns and bound hands. In doing so, the artist has rewound this part of the narrative: the man beside Christ now holds the ropes with which he is about to tie His wrists, and Christ has not yet been crowned. Instead of the traditional image of the *Ecce Homo*, therefore, Christ is a picture of vulnerable resignation without any of the usual attributes. The artist also appears to have decided against including a toothed weapon on the ground next to other instruments of the Passion in the basket; described with a single zigzag stroke in the underdrawing, it is absent from the painting.

The figures are defined with confident outlines and hatching, while the background landscape is suggested with only the sparest lines to map out the mountainous silhouettes – the detailed depiction of Jerusalem (the circular form of the Holy Sepulchre visible in the center) was clearly worked up at the time of painting. An abstract mass of lines in the foreground constitute a rough guide for the form of Christ's abandoned cloak, which is given rather unusual prominence.

The iconography of this painting amalgamates several episodes from the Passion into one picture of Calvary – Christ being prepared before His ascent to Golgotha; the crosses being raised in the background; Pilate discussing with his attendants in the center; and the Virgin, Magdalen and Saint John the Evangelist on the right in supplication. This combined simultaneity is relatively rare but by no means unheard of – it acts as a kind of devotional journey for the viewer. Other examples include the large and complex panel of *circa* 1520, in the Rijksmuseum, Amsterdam, based on a drawing by Albrecht Dürer, which Professor Dr. Jan Piet Filedt Kok attributes tentatively to Master J. Kock, an artist formerly associated with Cornelis Engebrectsz. in

Leiden, but now thought to have worked more independently in Antwerp.<sup>1</sup> The motif of Christ seated in despair also appears in that work, and may find its origin in others of Dürer's engravings, which frequently provided inspiration for Netherlandish artists in the first half of the 16<sup>th</sup> century.

While Pilate and the figures around him and in the background on the right bear some similarity with contemporary painting in Leiden, the group on the right appears stylistically more comparable to the work of the Antwerp Mannerists. A lack of secure identification of the artists known to have been active in the Northern Netherlands at this time has led to many paintings being connected in one way or another to Cornelis Engebrectsz. and his sons. Though parts of the underdrawing compare favorably with that found in some of Engebrectsz.'s works, Professor Dr. Filedt Kok excludes the possibility that this painting was produced in the master's workshop.

1. Inv. no. SK-A-4921; see J.P. Filedt Kok, W. Gibson *et al.*, *Cornelis Engebrectsz. A sixteenth-century Leiden artist and his workshop*, Turnhout 2014, pp. 7-9, reproduced in color p. 8, fig. 8.

\$ 100,000-150,000



Infrared reflectography image of the present lot.







PROPERTY RESTITUTED TO THE HEIRS OF RALPH VON KLEMPERER

## THE MASTER OF THE FEMALE HALF-LENGTHS

Active in Antwerp during the first half of the 16th Century

### A young lady playing a lute

oil on oak panel  
14 $\frac{5}{8}$  by 9 $\frac{7}{8}$  in.; 37.2 by 25.2 cm.

#### PROVENANCE

Baron von der Ropp, Schadow Castle, Courland; His sale, Cologne, Heberle, 11 November 1890, lot 41 (as by Hans Sebald Lautensack); Consul Eduard F. Weber (1830–1907), Galerie Weber, Hamburg;  
His deceased sale (Galerie Weber), Berlin, Lepke, 20 February 1912, lot 96 (as the Master of the Female Half-lengths), for 13.500 marks to Gustav von Klemperer;  
Ralph von Klemperer (1884–1956), Dresden, by 1934 and until 1937;  
Acquired by the Rheinisches Landesmuseum, Bonn in 1937 (inv. no. 37.168);  
Transferred by the Allies to the Depot Homburg (inv. no. Ho 41) in 1945;  
Transferred from the above to the Marburg Central Collecting Point (inv. no. Mar 690) in 1945;  
Transferred from the above to the Wiesbaden Central Collecting Point on 11 June 1945;  
Returned to the Rheinisches Landesmuseum, Bonn on the 11 June 1946 (inv. no. 37.168);  
Restituted by the above to the Von Klemperer heirs in 2018.

\$ 100,000-150,000

#### EXHIBITED

Düsseldorf, Kunsthistorische, *Die Kunsthistorische Ausstellung zu Düsseldorf im Jahre 1904: Meisterwerke westdeutscher Malerei und andere hervorragende Gemälde alter Meister aus Privatbesitz*, August 1904, no. 180 (as follower of the Master of the Female Half-lengths).

#### LITERATURE

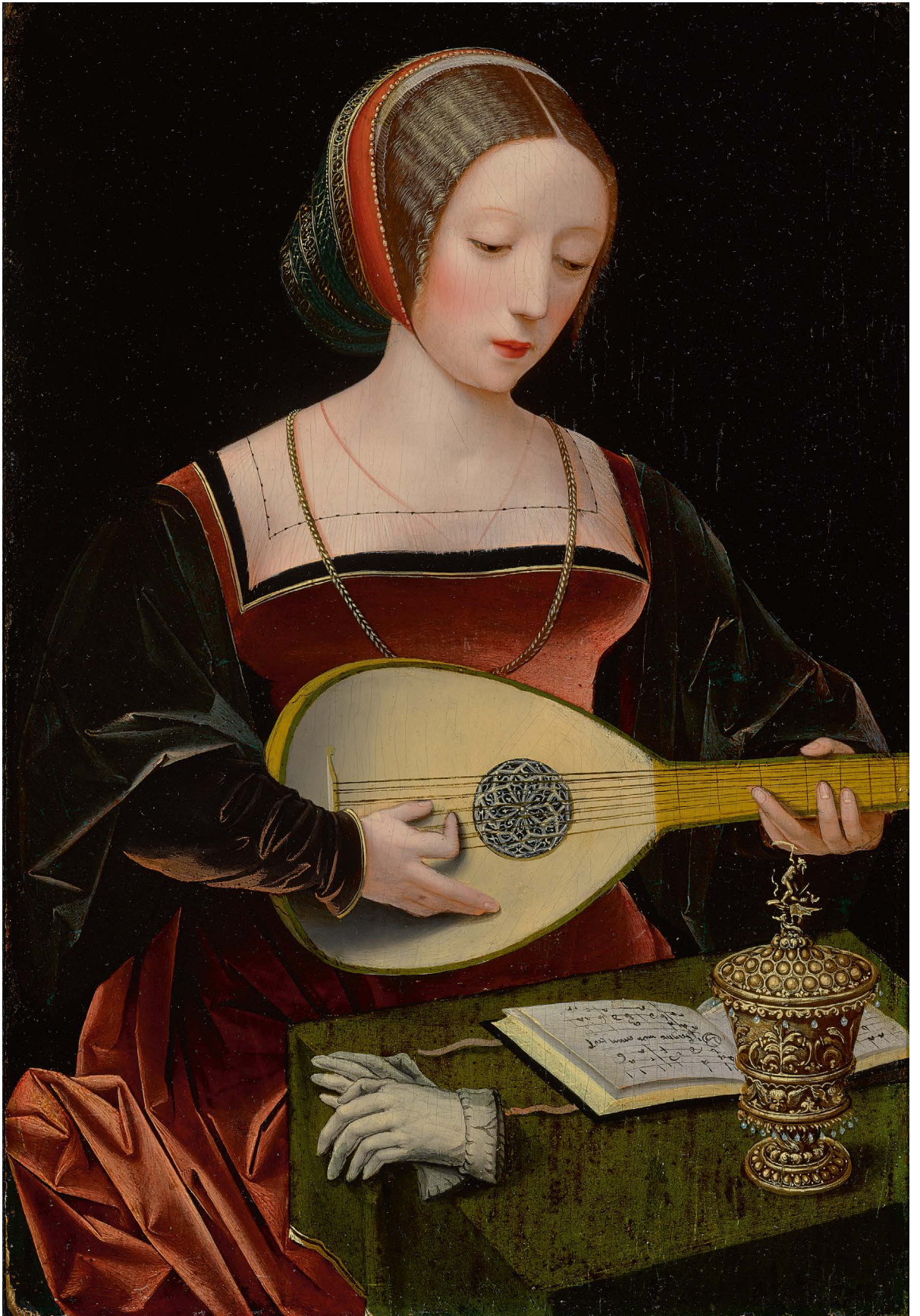
F. Wickhoff, 'Die Bilder Weiblicher Halbfiguren aus der zeit und umgebung Franz I. von Frankreich', *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, vol. XXII, 1901, pp. 226 and 228 (as the Master of the Female Half-lengths);  
E. Firmenich-Richartz, *Kunsthistorische Ausstellung Düsseldorf 1904: Katalog*, exhibition catalogue, Düsseldorf 1904, p. 81, cat. no. 180 (as follower of the Master of the Female Half-lengths);  
K. Woermann, *Wissenschaftl. Verzeichnis der älteren Gemälde der Galerie Weber in Hamburg*, Dresden 1907, p. 47, cat. no. 96, reproduced plate 33 (as follower of the Master of the Female Half-lengths);  
D. Hertz, 'Mary Magdalen, Lutenist', in *Journal of the Lute Society of America, Inc.*, vol. V, 1972, p. 57, reproduced plate A (as the Master of the Female Half-lengths);  
M.J. Friedländer, *Early Netherlandish Painting*, vol. XII, Leiden 1975, p. 100, cat. no. 102, reproduced plate 44 (as the Master of the Female Half-lengths);  
F. Goldkuhle, I. Krueger and H.M. Schmidt, *Gemälde bis 1900*, Cologne 1982, pp. 339–340, reproduced p. 341 (as follower of the Master of the Female Half-lengths);  
H.F. Schweers, *Paintings in German Museums. Catalogue of Works on Exhibition in the Federal Republic of Germany*, London 1982, p. 637 (as the Master of the Female Half-lengths).

The engaging subject of this work is entirely typical of this master, who repeated compositional formulae with minor variations when creating these small-scale panels of elegant women reading, writing or making music in intimate interiors; in this work, we have the added detail of the figure's removed gloves, which she has placed on the table before her in readiness for the recital. An ointment jar, the attribute of the Magdalene, is also visible, which combined with the musical theme serves to emphasise the underlying vanitas meaning of the subject – the transience of earthly pleasures and beauty.

The Master of the Female Half-lengths was named by Friedländer after a painting in the Harrach Collection in Schloss Rohrau, Austria which depicts three young women singing and playing musical instruments.<sup>1</sup> Believed to be by one of the most successful and popular artists working in Antwerp in the second quarter of the sixteenth century, the group of works traditionally given to the Master of the Female Half-lengths is now regarded to be in large part the product of a workshop, specializing particularly in half-length depictions of the Magdalene and elegantly dressed young ladies painted in a courtly style. In temperament and taste the works of the Master of the Female Half-lengths reflect the influence of Bruges painters such as Adriaen Isenbrandt or Ambrosius Benson as well as those in Brussels such as Bernard van Orley, but he is most generally thought to have worked in Antwerp. In all, over a hundred works in all forms are ascribed to him or, more correctly, his workshop, demonstrating that they satisfied a significant niche among contemporary buyers (see also lot 21 in this sale). Their charm and the technical skill they often display, of which the present work is a fine example, account for their approval at the time, as well their continued appeal today.

1. See M.J. Friedländer, *Early Netherlandish Painting*, vol. XII, Leiden 1975, p. 100, no. 106, reproduced plate 45.







## ATTRIBUTED TO MICHAEL SWEERTS

Brussels 1618 - 16664 Goa

Old man smoking a pipe, wearing  
a turban, half-length

oil on canvas

18½ by 14⅞ in.; 47.1 by 37.9 cm.

### PROVENANCE

Private collection, Netherlands.

\$ 70,000-90,000

Michael Sweerts is first recorded in Rome in 1646, where he received commissions from Dutch merchants and later from Cardinal Camillo Pamphilj. He painted genre scenes and religious works but is best known for his use of strong chiaroscuro and direct and realistic portraits like the present lot. The turbaned man appears to lean out of a window and looks quizzically off into the distance just askance of the viewer as he lights his clay pipe. A wisp of smoke escapes his mouth and almost blends in with the soft hair of his gray beard. This canvas likely originated in Italy due to its coarse weave, which links it to the Northern artists working in Rome in the mid-17th century.

Sweerts and other artists in the group of Dutch and Flemish artists working in Rome known as the Bamboccianti tended to specialize in what were considered "lowlife" subjects in

the eyes of Italian academic painters. The present picture would have been judged as "rough" due to the foreign sitter, the activity of smoking, and the naturalistic details like the man's dirty hands and fingernails. Sweerts's *Old woman spinning* in the Fitzwilliam Museum (fig. 1) shows similarly unflinching details such as in the woman's wrinkles, the dirt on her clothes and her hands, and her gaunt expression.

Despite the attention to the sometimes unflattering traits of a sitter, Sweerts and his contemporaries were also interested in life study and the academic tradition, as evidenced by Sweerts opening a sort of school both in Pamphilj's residence and at home in Brussels. The combination of acute observation of everyday subjects, use of light and shadow, and interest in technique and precision make images like this one effectively timeless.



Fig. 1 Michael Sweerts, *Old woman spinning*, c. 1646-8, oil on canvas, 43 by 34 cm. Fitzwilliam Museum, Cambridge, UK.







PROPERTY FROM A PRIVATE COLLECTION

**JACOB VAN ES**

Antwerp 1596 - 1666

Still life of grapes, peaches, and a walnut, together with plums in a blue and white porcelain bowl, all upon a partly draped stone ledge; Still life of honey melons, grapes, peaches, and walnuts, all upon a stone ledge

each signed lower left: *IACOB.VAN.ES*  
a pair, both oil on panel  
each: 13¼ by 18 in.; 33.5 by 46 cm.  
(2)

**PROVENANCE**

Private collection, Europe, by the late 19th century;  
Thence by descent in the family;  
By whom anonymously sold ("Property from a Private Collection"), London, Sotheby's, 13 December 2001, lot 2;  
There acquired by Rafael Valls, Ltd., London;  
From whom acquired, 2002.

\$ 40,000-60,000

Along with Osias Beert and Clara Peeters, Jacob van Es was one of the foremost proponents of the Flemish still-life tradition in the seventeenth century. He was active primarily in Antwerp, where he became a Master in 1617 though he did not join the Guild of Saint Luke there until 1645. These signed still-lives are entirely characteristic of his output, which is most often defined by strongly lit objects upon gently sloping surfaces in a rather subdued setting. Unlike some other examples by the artist, which include passages of high and intense color, the present works are rendered with a more restrained palette, enlivened primarily by the varied shapes of the fruits, the surface, and the scrolling vine leaves.

Bergström has conjectured that Van Es intended for some of his still lifes to be symbolically interpreted. Although the fruit in the present works does not immediately invite a religious reading, the grapes may recall the mystic grape, or human nature of Christ, the halved walnuts may reflect the divine nature of Christ, and the walnut shells may signify the wood of the cross, or *lignum crucis*.<sup>1</sup>

1. For further discussion, see I. Bergström, "Disguised Symbolism in 'Madonna' Pictures and Still Life: I," in *The Burlington Magazine*, October 1955, vol. VCVII, pp. 303-308.









26

PROPERTY FROM A PRIVATE COLLECTION

## ISAAK VAN NICKELEN

Haarlem 1632/3 - 1703

A palace colonnade with elegant figures and two dogs, with a view of a fountain and other architecture in the distance

oil on panel

signed indistinctly with monogram lower left: IVN(?)

19½ by 27 in.; 49.6 by 68.6 cm.

### PROVENANCE

Anonymous sale, London, Christie's, 5 July 2000, lot 147;

Anonymous sale, Vienna, Dorotheum, 15 October 2013, lot 570;

There acquired.

\$ 20,000-30,000

The Haarlem-based artist Isaack van Nickelen specialized in architectural views recognizable for their single vanishing points and an exaggerated perspective. As visible in the present painting, such techniques allowed for an intense recession of space. Here, the floor tiles and the receding columns of this colonnade with soaring arches leads the eye deep into the picture plane.

This recession is paralleled on the left by a glistening water feature with a fountain and a landscape that also seem to extend as far as the eye can see.

27

PROPERTY FROM A PRIVATE COLLECTION

## EMANUEL DE WITTE

Alkmaar circa 1617 - 1691/2 Amsterdam

Interior of a Gothic church looking down the aisle toward the choir, with a family begging for alms

bears signature: *Emmanuel* / [W]itte

oil on panel

19⅞ by 14 in.; 50.5 by 35.5 cm.

### PROVENANCE

Anonymous sale, New York, Christie's, 15 October 1998, lot 60;

There acquired.

Around 1660, Emanuel de Witte began painting imagined churches based on real examples, and he repeated certain figures and motifs such as the woman begging for alms at left. Although fabricated, De Witte's scenes evoke a particular moment in time, enlivened by additions like the dog relieving itself at lower right. Ilse Manke describes a very similar view toward the choir, with the same begging woman and the same dimensions, but with an organ in the background.<sup>1</sup> Marijke de Kinkelder of the RKD confirmed the attribution in 1997 and dated the painting to the 1660s.

1. I. Manke, *Emanuel de Witte, 1617 - 1692*, Amsterdam 1963, p. 112, no. 144.

\$ 25,000-35,000







PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

## LIEVE PIETERSZ. VERSCHUIER

Rotterdam circa 1630 - 1686

### Ships in moonlight

signed lower left: *L Verschuier*  
oil on canvas  
19¼ by 26⅜ in.; 49 by 67 cm.

#### PROVENANCE

Helen Laura Pearson, The Mansion House,  
Craigsend, Renfrewshire;  
Alexander Cunninghame, 16th Laird of Craigsend;  
Baillie McLellan, Glasgow;  
Anonymous sale, London, Christie's, 9 April 1965,  
lot 160, for 440 guineas, to Green;  
With Richard Green, London;  
St Lucas Gallery, The Hague [according to  
Müllenmeister 1973];  
Herbert Girardet collection, Kettwig, by 1970;  
With Charles Roelofs, Amsterdam;  
From whom acquired in the 1980s by the present  
owners.

\$ 100,000-150,000

#### EXHIBITED

Cologne, Wallraf-Richartz-Museum and  
Rotterdam, Museum Boymans van Beuningen,  
*Sammlung Herbert Girardet. Holländische und  
Flämische Meister*, 24 January – 30 March and 24  
April – 7 June 1970, no. 61.

#### LITERATURE

*Sammlung Herbert Girardet. Holländische und  
Flämische Meister*, exhibition catalogue, Cologne  
and Rotterdam 1970, p. 14 and cat. no. 61,  
reproduced;  
K.J. Müllenmeister, *Meer und Land im Licht des  
17. Jahrhunderts*, Bremen 1973, vol. I, p. 179,  
reproduced in black and white;  
S. Nihom-Nijstad in *Réflexions du siècle d'or: tableaux  
hollandais du dix-septième siècle*, exhibition  
catalogue, Paris 1983, p. 150, under cat. 90 (as  
*Seascape with ships at sunset*);  
G.S. Keyes, *Mirror of Empire: Dutch Marine Art of  
the Seventeenth Century*, exhibition catalogue,  
Cambridge 1990, p. 182.

This painting is a particularly fine example of the unusual lighting effects depicted by Verschuier in his atmospheric marines. Compared to his sunsets, moonlit nocturnes such as this rarely feature in his *œuvre*. The artist's interest in ships and shipping activities is much in evidence here. Verschuier paints a coastal scene in moonlight, with small vessels and a Dutch merchant flute firing cannon. The water ruffled by a light breeze catches the rays of moonlight, creating a lively pattern of rippling waves captured in the beams of light. Other touches of bright paint enliven the scene, for instance the flickering touches on the boat at the far left to render a fire, around which figures huddle, and the massed bank of clouds underlit by the moon.

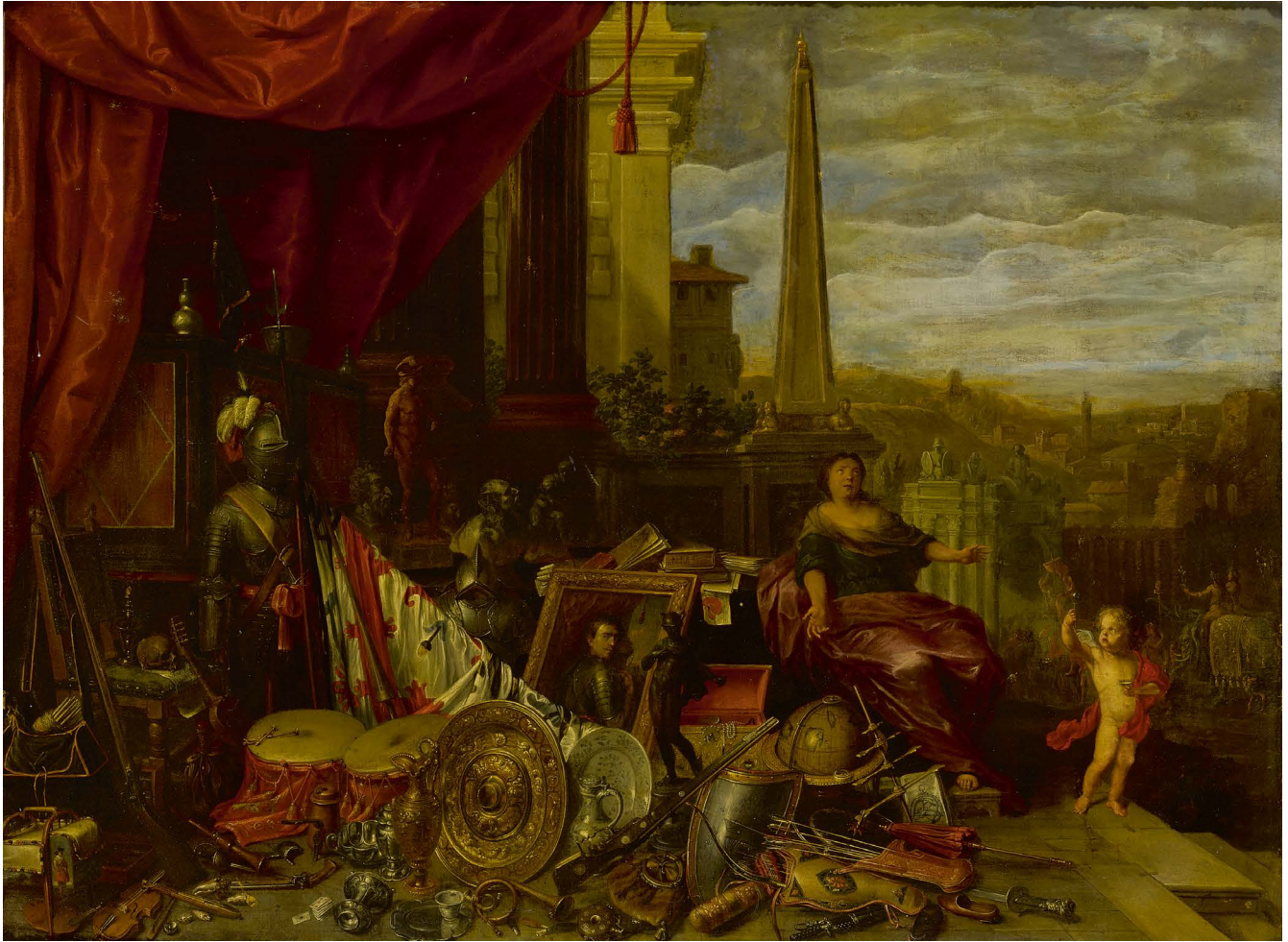
Verschuier's work as a marine painter is wide-ranging: he painted historical events such as the *Arrival of Charles II of England in Rotterdam* (Rijksmuseum, Amsterdam) and *The Fire of London* (Szépművészeti Múzeum, Budapest); shipping scenes, of which the most unusual depict the whaling industry; and smaller pictures of coastal scenes at sunset or in moonlight, as here. Only one dated picture, of 1661, is known (Alte Pinakothek, Munich). Saskia Nihom-Nijstad has pointed out the close relationship between *Ships in moonlight* and a painting of the same dimensions, *Ships in a bay at sunset*, in the celebrated Lugt collection at the Fondation Custodia, Paris. Similar in its arrangement of boats and in the treatment of the figure at the far right, she dates the latter *circa* 1660, which accords well with the style of this picture. The analogy is reiterated by George S. Keyes in his exhibition catalogue *Mirror of Empire* (see *Literature*).

*For a detail image of this lot, see index page.*









29

29

PROPERTY FROM A PRIVATE COLLECTION,  
WEST COAST

## FLEMISH SCHOOL, LAST QUARTER OF THE SEVENTEENTH CENTURY

An allegorical still life of armor, weapons, instruments, vanitas symbols, and other elements and figures set upon a stone ledge with an obelisk and a city beyond

inscribed with initials at center on the flat book: *NMF*; also inscribed at center on the cover of the book: *\*KEN / VAN / 167...*

oil on canvas  
35¼ by 46¾ in.; 89.5 by 118.7 cm.

This impressive allegorical scene teeming with various still-life elements has been rendered with a very fine attention to detail. The composition has roots in the allegorical works popularized earlier in the century by artists such as Jan Brueghel the Elder, and it is known in a few other versions also by anonymous hands.<sup>1</sup> The present work is among the best quality of the known iterations, all of which are comparable in dimensions, inscription, and date.

We are grateful to Fred Meijer for his assistance in the cataloguing of this lot.

1. Two other examples are recorded in the RKD database. No 206623: oil on canvas, 91.8 by 119.2 cm. No 63406: oil on canvas, 91.8 by 119.2 cm.

\$ 20,000-30,000





30

30

PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**ATTRIBUTED TO  
HENDRIK VAN  
STEENWIJCK THE  
YOUNGER**

Antwerp 1580 - 1640 Leiden

**St. Jerome in his study with a lion**

oil on panel

12 by 17¾ in.; 30.5 by 45.1 cm.

**PROVENANCE**

Possibly, Johann von Uffenbach;  
Possibly, anonymous sale, Frankfurt, 6 May 1771,  
lot 102;

Possibly, anonymous sale, Frankfurt, 15 May  
1775, lot 67 (both described as "taste of  
Steenwijck");

Possibly, Graf Hugo con Eltz;  
Anonymous sale, Mainz, 17 May 1785, lot 731  
(for 26 fl);

Where purchased by Franz von Leykam  
(b. circa 1758);

Anonymous sale, London, Christie's, 26  
September 1980, lot 74;

Anonymous sale, New York, Sotheby's,  
30 January 1998, lot 236; (as attributed to  
Steenwijck the Younger)

Where acquired.

**LITERATURE**

J. Howarth, *The Steenwyck Family as Masters  
of Perspective*, Turnhout 2009, pp. 239-40,  
cat. II.D22, reproduced p. 518 (as attributed to  
Steenwijck the Younger).

Howarth lists 24 versions of this subject by  
or attributed to Steenwijck the Younger. The  
theme allowed the master of perspective to  
depict a contemporary interior with a religious  
subject, and the interiors range from palaces to  
smaller homes. Here, a chapel is seen through  
the door at back, and St. Jerome's room  
includes a bed and fireplace, with Jerome's lion  
relaxing on the floor. The pattern of tiling on the  
floor is unusual in Steenwijck's work.

\$ 20,000-30,000





31



## 31

PROPERTY FROM A PRIVATE COLLECTION

### ATTRIBUTED TO JAN FRANS VAN BLOEMEN, CALLED L'ORIZZONTE

Antwerp 1662 - 1749 Rome

Italianate landscapes with  
classical figures and Herders  
beside fountain: a pair

a pair, both oil on canvas  
28¾ by 24 in.; 73 by 61 cm.  
(2)

#### PROVENANCE

Anonymous sale, New York, Christie's, 10  
October 1990, lot 16.

The same composition is seen in an autograph  
pair of oval canvases, dated 1726 and in the  
collection of Galleria dell'Accademia Nazionale  
di S. Luca, Rome (see A. Busiri Vici, *Jan Frans  
Van Bloemen. Orizzonte e l'origine del paesaggio  
romano settecentesco*, Rome 1974, nos. 204  
and 205, both reproduced p. 110).

\$ 20,000-25,000





32

**32**

PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**WORKSHOP OF ANTHONIE  
VERSTRAELEN**

Gorinchem 1594 - 1641 Amsterdam

Winter landscape

oil on copper  
5¾ by 8¾ in.; 14.6 by 21.3 cm.

**PROVENANCE**

Anonymous sale, New York, Christie's, 11 January  
1999, lot 40 (as Circle of Abel Grimmer);  
Where acquired by the present owner.

\$ 15,000-20,000



PROPERTY FROM A PRIVATE COLLECTION

**SEBASTIAEN VRANCX**

Antwerp 1573 - 1647

**The plundering of the village of Wommelgem**

inscribed and dated lower left on the wine cask: *vergooten / verbleyt / 1610*  
oil on panel  
30½ by 38½ in.; 76.5 by 97.8 cm.

**PROVENANCE**

Private collection, Europe, since at least the mid-twentieth century;  
Thence by descent in the family to the present owners.

\$ 100,000-150,000

This dynamic and detailed depiction of an historical event from the Eighty Years War (1568-1648) is an important addition to the *oeuvre* of the Flemish artist, Sebastiaen Vrancx, a pivotal artistic figure in the development of battle and cavalry scenes in the Low Countries during the early seventeenth century. Dated 1610, it is a relatively early work by Vrancx and serves as one of his first explorations in the genre for which he would become most widely known.

This lively scene is anchored at center by a formidable tree, soldiers on horseback, and the towering church of Sint-Petrus-en-Pauluskerk, which helps to identify this specific location as Wommelgem, a village just northeast of Antwerp. On the wine cask at lower left is an inscription that appears to read *vergooten / verbleyt*, or "once the wine is poured out, it makes one joyful" (fig. 1). The subject depicted, however, in contrast is anything but joyful, for here Vrancx records the sacking of Wommelgem by troops of the Dutch Republic on 26 May 1589 after the villagers refused to pay tribute.

*(continued)*

Fig. 1 Detail of the present lot.

Fig. 2 Sebastiaen Vrancx, *The plundering of the village Wommelgem*. © Kunstpalast - Horst Kolberg - ARTOTHEK.









Fig. 3 Sebastiaen Vrancx, *A Military Procession Leaving a Village (The Aftermath of the Plundering of the Village of Wommelgem ion 1589)*. Sotheby's London, Thursday 16 December, 1999.

This particular event captured the imagination of Vrancx throughout his career, and he returned to this subject on a number of occasions on panel and on paper, always including the village's iconic church tower and the distinctively bent tree.<sup>1</sup> In addition to his drawing of the subject in the Hermitage Museum in Saint Petersburg,<sup>2</sup> the paintings include one of *circa* 1615-1620 in the Kunstmuseum in Düsseldorf (fig. 2),<sup>3</sup> one dated 1629 sold at auction in December 1999 for \$565,946 (fig. 3),<sup>4</sup> and one of *circa* 1630-1640 in a private Belgian collection.<sup>5</sup>

Vrancx lived in turbulent times, and he would have clearly remembered the wartime devastation and horrors during his childhood in Antwerp. Throughout his successful career, Vrancx transformed the large-scale battle scenes of the sixteenth century into a smaller scale cavalry scenes and skirmishes, in which the reality of the warfare and day to day life for many of his countrymen during the Eighty Years War overshadowed any recognition for the heroics of chivalry. In doing all of this, Vrancx created a standard type for the genre that would be employed by his contemporaries and followers for generations.

1. For a more in depth discussion, see J. van der Auwera, "Historical Fact and Artistic Fiction, the face of the Eighty Years War in Southern Netherlandish Paintings, in particular those of Sebastiaen Vrancx (1573-1647) and Pieter Snayers (1592-1667)", in *1648: War and Peace in Europe*, exhibition catalogue, 1998, vol. 2, pp. 461-464.

2. Inv. no. 14237, pen and brown ink and brown wash on paper, 160 by 310 mm, monogrammed.

3. Inv. no. 47, oil on oak panel, 55.1 by 85 cm, monogrammed. An autograph replica of this composition is in the collection at the Louvre, inv. no. 1104, oil on panel, 75 by 107 cm, monogrammed.

4. Anonymous sale, London, Sotheby's, 16 December 1999, lot 9. Oil on oak panel, 75 by 143 cm.

5. Oil on panel, 87 by 170 cm, monogrammed. See J. van der Auwera, *op. cit.*, p. 463, reproduced fig. 3.







## LUDOLF DE JONGH

Overschie 1616 - 1679 Hilleegersberg

### Portrait of a young boy, full length, holding a kestrel

oil on canvas  
58⅞ by 44½ in.; 149.5 by 113 cm.

#### PROVENANCE

By descent in the Wauchope family of Niddrie Marischal, Edinburgh;  
By whose trustees sold, London, Christie's, 12 May 1950, lot 77 (as A. Van Noordt);  
There acquired by Adams Acton;  
Charles H.E. Phillips, O.B.E., Mexico City, by 1964;  
Thence by descent in the family, California, until 2019.

#### EXHIBITED

Mexico City, Instituto Nacional de Bellas Artes, Palacio de Bellas Artes, *Pintura Neerlandesa en México: Siglos XV, XVI y XVII*, April - May 1964, no. 73 (as Jan van Noordt).

#### LITERATURE

*Pintura Neerlandesa en México: Siglos XV, XVI y XVII*, exhibition catalogue, Mexico City 1964, p. 16, cat. no. 73 (as Jan van Noordt), reproduced p. 68;  
D. A. de Witt, *Jan van Noordt (1624—after 1676)*, Montreal 2000, pp. XV, 363, cat. no. R65 (as not by Jan van Noordt), reproduced p. 388, fig. L53 (as paintings known only from literary sources);  
D. A. de Witt, *Jan van Noordt: Painter of History and Portraits in Amsterdam*, Montreal 2007, p. 271, cat. no. R70 (under Rejected Attributions), reproduced.

\$ 70,000-90,000

This painting stands as testimony to Ludolf de Jongh's skills in portraiture, a genre that comprises a significant core of his *oeuvre*. The elegant young man's costume suggests a date of *circa* 1648-50, an increasingly productive period for the artist when his portraits were characterized by more animated and colorful features. During the seventeenth century, such full length portraits were reserved for the upper class, and the young sitter's elevated status is further indicated by his elegant costume and by the exotic bird perched on his hand.

Born in Overschie as the son of a tanner and a shoemaker, Ludolf de Jongh turned his attention to painting upon his family's move to Rotterdam, training first there with Cornelis Saffleven, then Antonie Palamedesz. in Delft, and finally with Jan van Bijlert in Utrecht. In 1642, after a sojourn in France, De Jongh returned to Rotterdam, and by about 1650, when the present work was likely executed, he had established himself as one of the leading artists of that city as a versatile painter of scenes of everyday life, domestic interiors, and portraiture. Although he was also skilled as a landscape painter, he sometimes called upon others to assist with this element, as is likely the case in the present work; this is also the case in his *Rest on the hunt*, last recorded in a German private collection.<sup>1</sup>

Visible in the present work are some of de Jongh's most favored visual elements, in particular the contrast between the deep recession into space in the landscape at left, dramatically contrasted against the limited depth at right, here further enhanced by the masonry of the wall. Comparable visual elements are found also in De Jongh's full length portrait of a boy with a dog, titled *The Lesson* and dated 1661, in the Virginia Museum of Fine Arts (inv. no. 63.54), as well his *Portrait of a Boy* sold at Christie's London in 2008 for £97,250.<sup>2</sup> The latter portrait also bears the date of 1648, placing it very close in the date of execution of the present lot.

We are grateful to Dr. Roland Fleischer for endorsing the attribution to Ludolf de Jongh on the basis of photographs and for his assistance in the cataloguing of this lot.

1. See R. Fleischer, *Ludolf de Jongh (1616-1679), Painter of Rotterdam*, Doornspijk 1989, p. 141, fig. 43.

2. Anonymous sale, London, Christie's, 2 December 2008, lot 3.







PROPERTY FROM A MID-ATLANTIC PRIVATE COLLECTION

## GODFRIED SCHALCKEN

Made, near Breda 1643 - 1706 The Hague

### The doctor's visit

signed lower left: G. Schalcken  
oil on canvas  
29 $\frac{7}{8}$  by 24 $\frac{3}{8}$  in.; 75.9 by 61.9 cm.

#### PROVENANCE

Elizabeth Sophie Lawrence, Studley Royal, Yorkshire;  
By whom bequeathed to H. E. Waller;  
By whose Estate sold, London, Christie's, 7 July 1900, lot 31, to Smith (as G. Schalcken, *A sick lady*);  
A. Smith;  
By whose Estate sold, London, Christie's, 13 March 1911, lot 95, to Cohen (as "Schalcken");  
Private collection, by 1998;  
Anonymous sale, Litchfield, Connecticut, Litchfield County Auctions, 15 July 2009;  
There acquired.

#### LITERATURE

C. Hofstede de Groot, *A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, V, London 1913, p. 350, no. 144b;  
T. Beherman, *Godfried Schalcken*, Paris 1988, p. 395, no. 144b.

\$ 30,000-50,000

This elegant scene, infused with warm colors and a beautiful light, is a mature work by Godfried Schalcken, one of the leading portrait painters and *fijnschilders* of his generation. It likely dates from the late 1680s when he was at the height of his career. Within this darkened interior, he expertly weaves a moralizing tale through his illustration of a doctor's visit—a popular subject for Dutch artists of the seventeenth century, including Jan Steen and Gerrit Dou, with whom Schalcken trained in Leiden as a young artist after his tutelage under Samuel van Hoogstraten in Dordrecht.

Seated at the center of this composition is a young and luxuriously dressed woman. With a downcast expression, she rests her weary head in her left hand, while her right rests on her swollen belly. Behind her stands an inquisitive doctor who examines a sample of her urine in order to detect pregnancy—a consequence here of losing one's virginity. The actions of individuals in the background confirm the doctor's conclusion, as a richly attired figure chases out the purported male suitor with an upraised firebrand, seemingly in defense of the woman's honor.

Schalcken explored this subject on several occasions throughout his career. One signed and dated example from 1669 is in a private collection<sup>1</sup> while another from *circa* 1690 is in the Mauritshuis (fig. 1). The present work can be closely compared to this latter example, both in composition and handling, and was likely executed around the same time—an idea further supported by the apparent date of the costume within the present scene. The ruffled lace edging of the seated figure's cap and her dense silk gown with a fitted top fastened at the bosom and shaped like a V were both fashionable in the late 1680s.

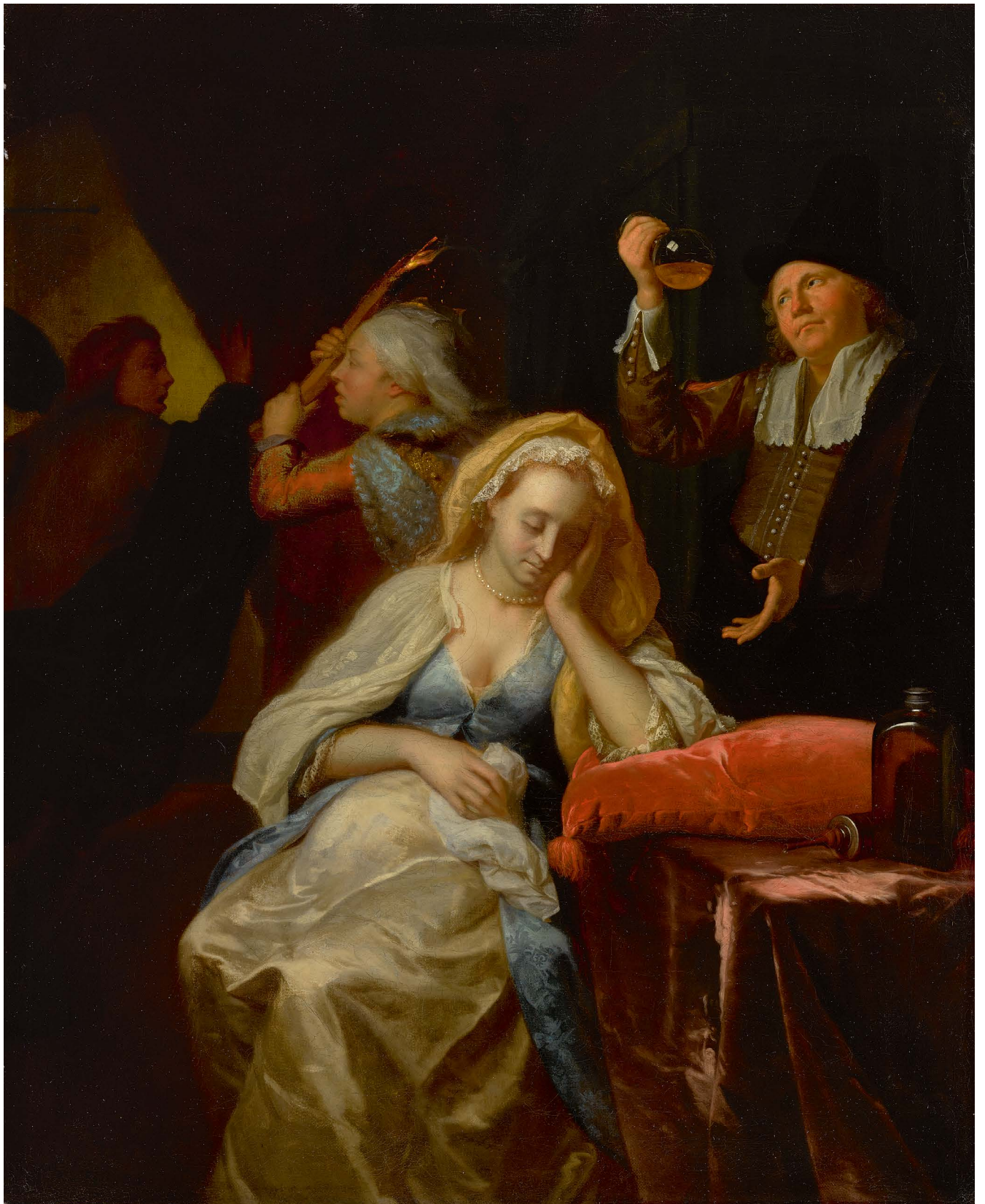
We are grateful to Wayne Franits for endorsing the attribution on the basis of photographs. We are also grateful to Eddy Schavemaker for his assistance in the cataloguing of this lot.

1. Oil on panel, 34 by 29 cm, See Beherman, *op. cit.*, p. 253, cat. no. 160, reproduced p. 254.



Fig. 1 Godfried Schalcken, *The Doctor's Examination*, c. 1690. Mauritshuis, The Hague.









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PROPERTY FROM A PRIVATE COLLECTION

### ITALIAN SCHOOL, 18TH CENTURY

Portrait of Michelangelo Buonarroti (1475–1564), bust length

oil on canvas, unframed  
20½ by 16¼ in.; 52.2 by 41.3 cm.

This painting is a copy after the unfinished, three-quarter length *Portrait of Michelangelo* attributed to Daniele da Volterra in the Metropolitan Museum of Art, New York (inv. no. 1977.384.1).

\$ 8,000-12,000





37

**37**

PROPERTY OF A PRIVATE COLLECTOR

**NORTH ITALIAN SCHOOL,  
CIRCA 1500-1520,**

**Madonna and Child**

oil on panel

13¾ by 9½ in.; 35 by 24 cm.

\$ 20,000-30,000



PROPERTY FROM A PRIVATE COLLECTION

**ANDREA SOLARIO**

Milan circa 1465 - 1524

**Christ at the column**

oil on panel

23<sup>5</sup>/<sub>8</sub> by 17<sup>1</sup>/<sub>4</sub> in.; 60.1 by 43.8 cm.**PROVENANCE**

Acquired in Europe by the present owner within the last twenty years.

\$ 100,000-150,000

In works of such quiet emotional power as this *Christ at the column*, Andrea Solario's contribution to the development of devotional art in the north of Italy in the 16th century is made plain. The emotional content and immediacy of this introspective image is here given added force by the precise attention to physiognomy and detail Solario had seen in the works of Antonello da Messina and the Netherlandish masters.

Despite his success in the genres of portraiture and Church altarpieces, Solario's easel sized devotional panels stand out as among the most inventive and commercially successful types of the late *quattrocento* and early *cinquecento*. Among these, his sober depictions of Christ during the Passion are of particular importance. The earliest of this type, the *Ecce Homo* in the Museo Poldi-Pezzoli, Milan, is dated by David Alan Brown to circa

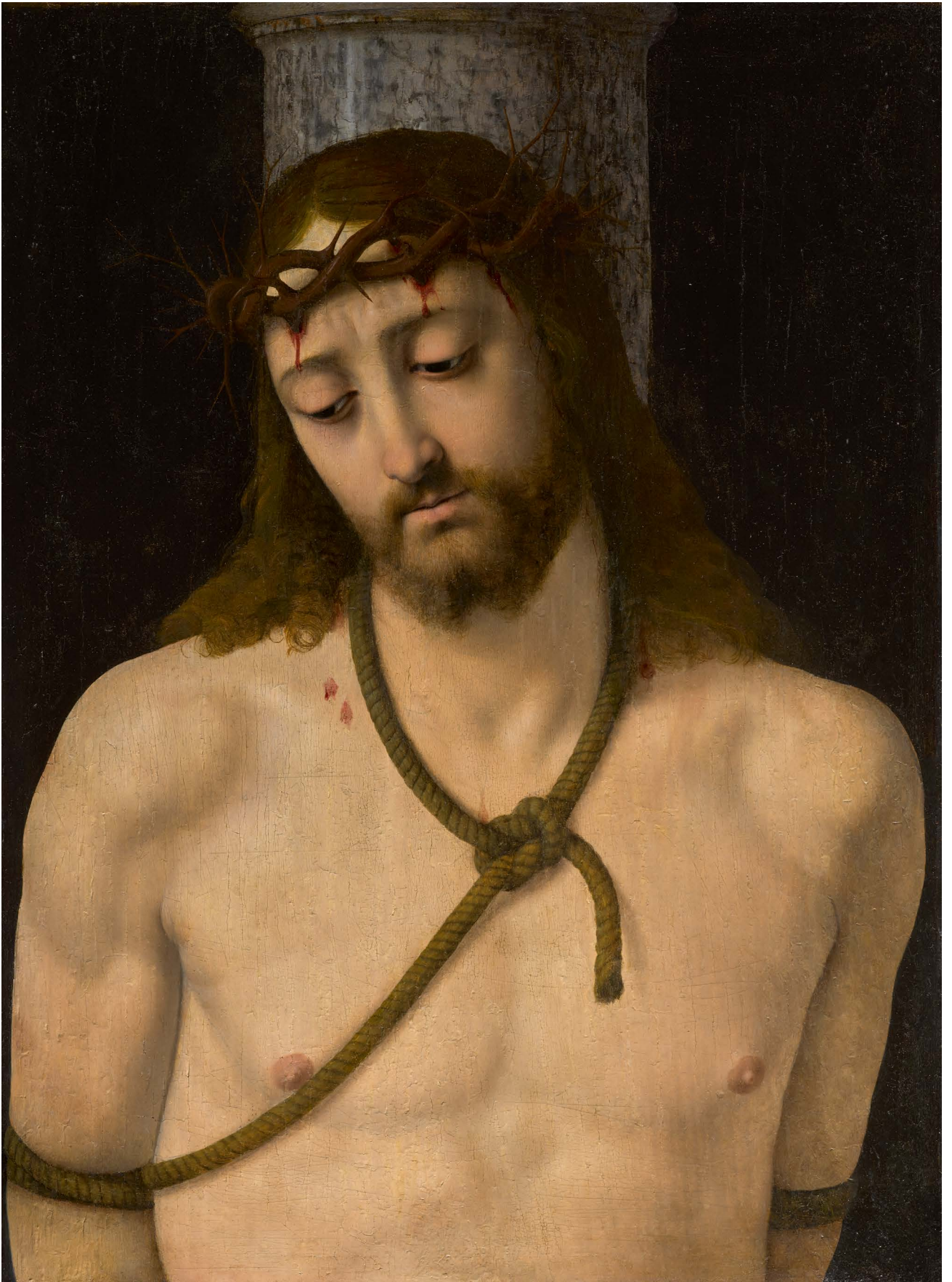
1495 (D.A. Brown, *Andrea Solario*, Milan 1987, cat. no. 9). Slightly later is the bust length *Ecce Homo* of circa 1503 in the Accademia Carrara, Bergamo; the *Christ bearing the Cross*, formerly in the Barbara Piasecka Johnson collection and sold London, Sotheby's, 8 July 2009, lot 11, for £385,250; the *Ecce Homo* in the Philadelphia Museum of Art; and another version of *Christ bearing the Cross* in the Galleria Borghese, Rome, which introduces soldiers on either side of Christ.

The present composition is apparently unique in Solario's work in its employment of the central marble column, but it illustrates an awareness of Antonello da Messina, specifically his *Christ at the Column* in the Musée du Louvre (fig. 1). The present picture has been previously dated by David Alan Brown to circa 1500, and likely in between the Poldi-Pezzoli *Ecce Homo* and Bergamo panels cited above.



Fig. 1 Antonello da Messina, *Christ at the Column*. Musée du Louvre, © 1998 RMN / Jean-Gilles Berizzi.









39

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## CARLO PORTELLI

Loro Ciuffenna early 16th century - 1574  
Florence

Portrait of a young man. bust  
length, facing left, with a white  
lace collar

oil on panel  
21¼ by 15¾ in.; 54 by 39.1 cm.

### PROVENANCE

Anonymous sale, New York, Christie's East, 8  
November 1984, lot 127 (as Attributed to Pier  
Francesco di Jacopo Foschi);  
There acquired.

\$ 20,000-30,000

Carlo Portelli trained under Ridolfo Ghirlandaio and worked as a draughtsman and painter in Florence. His style is closely linked to other Mannerist painters such as Pontormo, Bronzino and Francesco Salviati, the latter with whom he worked on decorations for the wedding of Cosimo de' Medici to Elenora de Toledo in 1539. The present portrait likely dates to the mid 1550s, and it compares stylistically to other known works by Portelli of that period, including his signed and dated *Annunciation* (1555) in the Church of Santa Maria Assunta in Arezzo<sup>1</sup> and a *Portrait of a Woman* in the Rijksmuseum.<sup>2</sup>

When this portrait last appeared on the market, the possibility of this being a portrait of Ferdinando de Medici was suggested.

We are grateful to Dr. Simone Giordani for proposing this attribution on the basis of photographs and for suggesting a date of *circa* 1555.

1. Oil on panel, 217 by 165 cm. See *Carlo Portelli Pittore Eccentrico Fra Rosso Fiorentino E Vasari*, exhibition catalogue, Florence 2015, pp. 182-183, cat. no. 35, reproduced.

2. Oil on panel, 114.4 by 78 cm, inv. no. SK-A-3009. Formerly attributed to Francesco Foschi, and more recently identified as a work of Portelli. See *ibid.*, pp. 226-227, cat. no. IV, reproduced.





40

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## TIBERIO TITI

Florence 1573-1627

Portrait of a young boy wearing an elaborate red dress, standing near a drum in an interior

oil on canvas, unlined  
42<sup>3</sup>/<sub>4</sub> by 36<sup>7</sup>/<sub>8</sub> in.; 108.6 by 93.7 cm.

We are grateful to Professor Antonio Vannugli for suggesting an attribution to Tiberio Titi on the basis of photographs. Titi was an exceptionally skilled portrait painter and the son of the Florentine painter and architect, Santi di Tito.

\$ 15,000-20,000

83



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

**CENTRAL ITALIAN  
SCHOOL, CIRCA 1510****Portrait of a bearded man in a  
white shirt, black doublet and  
black cap, bust-length**

oil on panel

6 by 4½ in.; 15.24 by 11.43 cm.

**PROVENANCE**

With Thos. Agnew & Sons by 1927;  
From whom acquired by F. Babbott, Brooklyn,  
1927;  
Thence by descent to the present owner.

**EXHIBITED**

Possibly exhibited as Raphael or Franciabigio in  
Montclair Art Museum, NJ.

**LITERATURE**

S.R. McKillop, *Franciabigio*, Berkeley 1974, p. 202  
(as a rejected attribution to Franciabigio).

\$ 60,000-80,000

This small portrait is the work of an as-yet unidentified artist working in central Italy in the early 16<sup>th</sup> century and inspired by Raphael. The man's costume dates this portrait to 1505-1510, and certainly no later than 1515. While the small size is unusual in portraiture of this period, the composition is complete and the portrait is not a fragment. The likeness may have been intentionally portable, and the remarkable amount of detail in the sitter's facial features and hair allow for close study.

Though the artist remains anonymous, Linda Wolk Simon has suggested that the sitter is Marcantonio Raimondi (1480 – 1534), the engraver who was instrumental in the use of the medium to reproduce paintings. Marcantonio's appearance is known through Raphael's portraits of him, one of which is the chair-bearer at the left in *The expulsion of Heliodorus from the temple* in the Stanze di Raffaello in the Vatican Palace. A traditional oil portrait by Raphael, now lost, has been preserved in the form of many engraved versions, and shows the same features as the present sitter. The straight brown hair that falls halfway between the chin

and shoulders, trimmed beard, thin eyebrows, and long, narrow nose are common to both men, and the black cap worn by the present sitter also appears in some of the engraved images of Marcantonio. The engraver would have been 30 years old in 1510, the approximate date of this painting, which is a logical age for this sitter.

Marcantonio received his first training from Bolognese painter Francesco Raibolini, called Francia (1450 – 1517/8), whose influence can also be seen in this portrait, specifically in the fine, crisp detail. The portrait was previously attributed to Florentine artist Franciabigio (1482/3 - 1525), who himself was inspired by Raphael's work in Florence. The artist was likely of Bolognese or Florentine origin, and at least familiar with Raphael's work in Rome around 1510, if not in his artistic circle.





(ACTUAL SIZE)



PROPERTY FROM A PROMINENT BROOKLINE,  
MASSACHUSETTS ESTATE

## COSIMO ROSSELLI

Florence 1439 - 1507 (?)

### Madonna adoring the Christ Child with two angels

tempera on panel

30¾ by 19½ in.; 78.1 by 49.5 cm.

#### PROVENANCE

Recorded with an anonymous Boston collector,  
c. 1930;

Purchased in a South Shore, MA antique shop for  
a Brookline, MA private collection, 1951;  
Thence by descent in the family.

#### LITERATURE

E. Fahy in A. Blumenthal, *Cosimo Rosselli: Painter  
of the Sistine Chapel*, Winter Park, FL 2001, p. 249;  
E. Gabrielli, *Cosimo Rosselli: Catalogo ragionato*,  
Turin 2007, p. 160, no. 41, reproduced p. 161,  
fig. 41 (as workshop of Cosimo Rosselli).

\$ 30,000-50,000

This devotional painting has been associated with Cosimo Rosselli since its discovery in the 20<sup>th</sup> century and Everett Fahy confirmed the attribution in 2001. Cosimo apprenticed with Neri di Bicci and received commissions from the German community in Florence throughout his career. His best known project is undoubtedly the frescoes for the Sistine Chapel, on which he collaborated with Perugino, Sandro Botticelli, and Domenico Ghirlandaio in 1481-2.

The present lot dates to the late 1470s, around the time that Cosimo painted the frescoes for the forecourt of SS. Annunziata in Florence. The iconography of the Virgin adoring the Christ Child is not based on a Biblical story, but rather is intended to inspire the viewer's personal devotion to Christ. The popularity of this subject among Cosimo's patrons is evidenced by variants of this composition in the Samuel H. Kress Collection (Columbia Museum of Art, South Carolina), in the Medici Villa at La Petraia, and sold 27 March 2015 at Koller in Zurich (lot 3006).

The frame for this panel was created by Kahlil Gibran (1922 - 2008), a Boston painter, sculptor, and restorer known as a master of materials.







PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

## JACOPO DEL SELLAIO

Florence circa 1441 - 1493

Madonna and Child with an  
adoring St. John the Baptist,  
attended by a male saint, before a  
landscape, a tondo

tempera and oil on panel  
34 in.; 86.4 cm. diameter

### PROVENANCE

With Galerías La Granja, Mexico City;  
Where acquired by a private collector in 1947;  
Thence by descent to the present owner.

\$ 100,000-150,000

Jacopo da Sellaio, sometimes known as Jacopo di Arcangelo, trained with Fra Filippo Lippi alongside Sandro Botticelli, whose style would influence the development of Sellaio's art. His major religious commissions include paintings for the churches of San Lucia dei Magnoli and San Frediano, both in Florence. The latter commission included a now-lost *Pieta* (formerly Kaiser Friedrich Museum, Berlin), first mentioned in documents in 1483 and finished posthumously by Jacopo's son Arcangelo, and the *Crucifixion with St. Lawrence*, dated to 1490.

This tondo likely dates to the same period as the San Frediano paintings, which were the last major commissions Sellaio completed. The figure of the Virgin in the present lot resembles the figures of St. Catherine of Alexandria and Mary Magdalene in the San Frediano *Crucifixion*, and like all of Sellaio's known works the present Virgin has an elegant, elongated figure with expressive hands.









44

44

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

## BARTHOLOMÄUS BRUYN THE ELDER

Wesel or Cologne 1493 - 1555 Cologne

### Portrait of a man

oil on oak panel  
13 $\frac{7}{8}$  by 11 in.; 35.3 by 28 cm.

#### PROVENANCE

Sir John Frecheville Ramsden, 6<sup>th</sup>Bt (1877-1958),  
York, England;  
His sale, London, Christie's, 11 July 1930, lot 19,  
to Williams;  
Possibly purchased back by Ramsden and sold,  
London, Christie's, 27 May 1932, lot 47 (as  
Bruyn), to Fischmann;  
Prof. Dr. P. Ganz, Basel;  
Private collection, Zurich (here and the above  
according to a label on the reverse).

Bartholomäus Bruyn founded an important school of portraiture in Cologne, where there was previously no such tradition. He mainly painted the patricians of the city, but none of his portraits are signed, nor documented as his altarpieces are. This likeness is typical of Bruyn's portraits which show careful attention to physiognomy and facial detail, and are set against a colorful, monochromatic background. The sitter has yet to be identified, though his index ring may provide evidence.

\$ 12,000-18,000

45

PROPERTY FROM A PRIVATE COLLECTION

## WORKSHOP OF JAN MASSYS

Antwerp circa 1509 - before 8 October 1575

### An allegory of Charity

oil on canvas  
54 $\frac{3}{8}$  by 38 $\frac{3}{4}$  in.; 138.2 by 98.5 cm.

In this impressive allegorical scene, a personification of Charity sits in a highly stylized setting, luxuriously clothed and bejeweled, surrounded by three golden-haired children and a small dog in the lower right. Visual parallels are found throughout the oeuvre of Jan Massys, a mid-sixteenth century artist from Antwerp whose works display a particular interest in rendering the female form in large scale. In subject, this canvas relates to Massys' two iterations of *Caritas* on panel, one in a private collection and the other in the Palazzo Bianco, Genoa, the latter of which also corresponds in the types of cherub-like figures here.<sup>1</sup> The facial type of the central figure in the present work relates to two separate renderings of Judith by Massys, one in the Museum of Fine Arts, Boston and the other in the Louvre.<sup>2</sup>

1. The former: oil on panel, 147 by 112.5 cm., most recently sold, London, Sotheby's, 5 December 2012, lot 3, for £445,250; the latter: oil on panel, 126 by 93 cm., inv. no. 285. See L. Buijsters-Smets, *Jan Massys een Antwerps schilder uit de zestiende eeuw*, Zwolle 1995, pp. 180-3, cat. nos. 26-27, reproduced in color pp. 131-132.

2. The former: oil on panel, 101 by 74.5 cm., inv. no. 12.1048; the latter: oil on panel, 162 by 197 cm., inv. no. 1446. See *ibid.*, p. 172, cat. no. 18, reproduced and pp. 198-199, cat. no. 38, reproduced.

\$ 30,000-50,000







PROPERTY FROM A  
PRIVATE CONNECTICUT  
COLLECTION

LOTS 46-53







46

## 46

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

### BAREND VAN DER MEER

Haarlem 1659 - before 1703

Still life with a roemer, fruit, porcelain and a dish of olives all on a table draped with a carpet

oil on canvas  
24 $\frac{7}{8}$  by 25 $\frac{3}{4}$  in.; 65.1 by 65.4 cm.

#### PROVENANCE

Anonymous sale, New York, Christie's, January 15, 1986, where unsold (as by Juriaen van Streeck).

We are grateful to Dr. Fred Meijer for proposing the attribution to Barend van der Meer and dating this still life to the mid-1680s. The motifs of the porcelain and Turkish carpet are most likely inspired by the work of Willem Kalf (1619 - 1693) and speak to the wealth of imported goods brought to the Netherlands via maritime trade.

\$ 20,000-30,000





47

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PROPERTY FROM A PRIVATE CONNECTICUT  
COLLECTION

**JAN BAPTIST  
BOSSCHAERT**

Antwerp 1667 - 1746

A still life of flowers in a gilt vase  
with a parrot nearby, all atop a  
stone ledge

signed lower right: *Bosschaert*  
oil on canvas  
46¼ by 40⅞ in.; 117.5 by 101.9 cm.

**PROVENANCE**

The Estate of Carter Brown;  
The London Shop Antiques, Baltimore.

Jan Baptist Bosschaert trained under the flower painter Jean Baptiste de Crépu in Antwerp, and he became a master in the guild of that city in 1703. The present work is entirely characteristic of his later output after *circa* 1710, and it can be very closely compared, in composition and handling, to a flower still life recorded in the Walters Art Museum in Baltimore in 1972.<sup>1</sup> We are grateful to Fred Meijer for endorsing the attribution on the basis of photographs.

1. Oil on canvas, 118.7 by 102.2 cm, signed lower right.

\$ 10,000-15,000





48

**48**

PROPERTY FROM A PRIVATE CONNECTICUT  
COLLECTION

**JAN GRIFFIER THE ELDER**

Amsterdam 1645(?) - 1718 London

A mountainous river landscape  
with figures and boats, as well as  
castles in the distance

signed lower right: *GRIFFIER*

oil on panel

14 by 19¼ in.; 35.9 by 49 cm.

**PROVENANCE**

Anonymous sale, New York, Sotheby's, 7  
November 1985, lot 105;  
There acquired

\$ 20,000-30,000



PROPERTY FROM A PRIVATE CONNECTICUT  
COLLECTION

## CIRCLE OF PAUL BRIL

### Landscape with the legend of Il Guerrin Meschino

inscribed on a banderole upper right: //  
*Meschino/Danorscl Vandan Sibilla*  
oil on canvas  
39½ by 58¾ in.; 100.3 by 149.2 cm.

#### PROVENANCE

Carter Brown, Rhode Island;  
The London Shop Antiques, Baltimore;  
From where acquired.

\$ 20,000-30,000

This fantastical landscape fits into a tradition popularized by Northern painters active in Italy, such as Paul Bril (1554 - 1626) and his circle. The unusual subject comes from an Italian chivalric romance that translates to "Wretched Guerrin," written by Andrea da Barberino before 1410 and first printed in 1473. Guerrino, the protagonist, had been cast away at sea as a baby and sold by pirates, and later raised by Meschino (a name meaning shabby, ignoble, or unlucky). He embarks on a quest to find out his true heritage, and along the way encounters many characters who give him moral challenges or offer him supernatural trades. Combining Christian and pagan motifs such as Purgatory and the Sanctuary of the Sun and Moon, the romance travels through a fictional Mediterranean landscape and ends in the grotto on Monte Sibilla in the Appennines. There, Guerrino meets a Sibyl who reveals that the hero's real father is Milone, Duke of Durazzo and son of a Duke of Burgundy. Guerrino thus discovers he is of noble blood, and finally lives up to the name Guerrino, which is a derivation of "warrior."









50

## 50

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

### ARNOLD BOONEN

Dordrecht 1669 - 1729 Amsterdam

Portrait of the Geelvinck children:  
 Nicolaas (1706-1764), Cornelis  
 (1705 - ?) and Catharina Jacoba  
 Geelvinck (1710-1759)

signed and dated lower left: *Boonen 1716*  
 oil on canvas  
 20¾ by 15¾ in.; 52.7 by 40 cm.

#### PROVENANCE

Collection of a nobleman;  
 His sale, London, Christie's, 4 May 1979, lot 21;  
 Anonymous sale, New York, Sotheby's, April 17,  
 1986, lot 63;  
 There acquired.

This charming portrait depicts Nicolaas (1706-1764), Cornelis (1705 - ?) and Catharina Jacoba Geelvinck (1710-1759), the three youngest children of Lieve Geelvinck and his first wife, Agatha Theodora van Bambeeck. Boonen had painted the pendant portrait of their 3 older children a few years earlier. Nicolaas would follow in his father's footsteps to become lord

of a country estate and mayor of Amsterdam in 1747, and Catharina Jacoba was later renowned for her beauty. The rug, parrot, and fruits suggest the Geelvinck family's wealth, and the parrot additionally signifies that children mimic their elders. A student of Godfried Schalcken, Arnold Boonen excelled at portraiture and depicted important political figures of his day, including the Prince and Princess of Orange and Peter the Great of Russia.

\$ 15,000-20,000





51

51

PROPERTY FROM A PRIVATE CONNECTICUT  
COLLECTION

## CIRCLE OF JAN DAVIDSZ. DE HEEM

Still life with a Roemer, a wine  
glass, oysters, an orange, a melon,  
and a roll, all on a table draped in  
a cloth

bears signature upper right: *J. D. de Heem*  
oil on panel  
13½ by 17½ in.; 34.2 by 44.5 cm.

### PROVENANCE

Anonymous sale ("The Property of a Lady"),  
London, Christie's, 15 April 1983, lot 70 (as Joris  
van Son);  
Anonymous sale, New York, Christie's, 15 January  
1986, lot 151 (as Jan Davidsz de Heem, according  
to Bergström);  
There acquired.

### LITERATURE

F. Meijer, *Jan Davidsz. de Heem, Ph.D*  
*dissertation*, 2016, p. 247, reproduced fig. AU 34  
(as Circle of J. Davidsz. de Heem, possibly E. Van  
den Broeck);  
F. Meijer, *Jan Davidsz. de Heem: Part 2 Catalogue*  
*Raisonné*, Amsterdam 2016, p. 249, under cat.  
no. A222.

This striking still-life bears visual affinities to  
works by Jan Davidsz. de Heem, including one  
in the Staatliche Kunsthalle, Karlsruhe<sup>1</sup> and  
one formerly with Richard Green.<sup>2</sup> The present  
example seems to relate to the mature still-lifes  
(circa 1670) of Elias van den Broeck, a Dutch  
Golden Age painter who was a pupil of both Jan  
Davidsz. de Heem in Utrecht and Cornelis Kick  
in Amsterdam.

1. Inv. no. 363, oil on panel, 37 by 47.3 cm, signed upper  
center J.D. De Heem f. See Karlsruhe 1999, cat. no. 137,  
reproduced.

2. Oil on panel, 34.5 by 44.5 cm., See Fred Meijer, *op. cit.*,  
p. 253, cat. no. A226.

\$ 10,000-15,000

99



PROPERTY FROM A PRIVATE CONNECTICUT  
COLLECTION

## JOHANNES BOUMAN

Strasbourg 1601 - 1658 Utrecht

### Still life of fruit in a *kraak* bowl, on a ledge

signed on ledge lower right: *Boumann fec*  
oil on panel  
23¼ by 29¼ in.; 59 by 74.3 cm.

#### PROVENANCE

New York art market, 1952  
Victor Spark, New York, until 1965, when sold to  
private collector;  
By whom sold, New York, Sotheby's, January 14,  
1988, lot 98;  
Where acquired.

#### EXHIBITED

New Orleans, Isaac Delgado Museum of Art, *Fêtes  
de la Palette*, November 1962 - January 1963,  
no. 21 (lent by Victor Spark);  
Flint, MI, Flint Institute of Arts, 1966;  
Boston, Museum of Fine Arts, on loan from  
1973 - 1987.

#### LITERATURE

W. Bernt, *Die Niederländischen Maler und  
Zeichner des 17. Jahrhunderts*, Munich 1979, vol. I,  
reproduced pl. 178.

\$ 40,000-60,000

Jean-Jacques Bauman was born in Strasbourg and adopted the Dutch form of his name when he relocated to Amsterdam in or before 1622. He drew inspiration from German still life painters like Georg Flegel, as well as from Dutch and Flemish artists like Ambrosius Bosschaert. Bouman specialized in food still lifes and included luxury items from the far East like the present *kraak* bowl. The same bowl appears frequently in the artist's work, suggesting that he had enough financial success to own such an item.







PROPERTY FROM A PRIVATE CONNECTICUT  
COLLECTION

**PHILIPPE JACQUES DE  
LOUTHERBOURG, R.A.**

Strasbourg 1740 - 1812 London

Landscape with a herd of cattle, a  
castle on a hill beyond, known as  
"Morning after the rain"

signed and dated lower center: *P. i.*

*Loutherbourg. 1765*

oil on canvas

38½ by 51 in.; 97.2 by 129.5 cm.

**PROVENANCE**

Prince Wenzel Anton von Kaunitz;

His sale, Paris, 13 March 1820, lot 91;

Anonymous sale, London, Sotheby's, 2 July 1986,  
lot 135, where unsold;

Acquired by present collector in 1986.

**EXHIBITED**

Paris, Salon of 1765, no. 135.

**LITERATURE**

D. Diderot, *Salon de 1765*, pp. 217-8;

*Critiques de Peintures et sculptures de Messieurs  
de l'Académie Royale l'An 1765*, Paris 1765, p. 28;

*Mercur de France*, November 1765, p. 157;

M. C. Blanc, "Jacques-Philippe Loutherbourg," in  
*Histoire des peintres de toutes les Ecoles, école  
Française*, vol. II, Paris 1862, p. 2;

E-M. Bukdahl, *Diderot critique de art. I. Théorie et  
pratique dans les Salons de Diderot*, Copenhagen  
1980, p. 343;

O. Lefevre, *Philippe-Jacques de Loutherbourg*,  
Paris 2012, pp. 140, 197, cat. no. 35, reproduced  
pp. 140 and 197.

\$ 80,000-120,000

This beautifully preserved landscape, completed when Loutherbourg was just 25 years old, was exhibited at the Paris Salon under the title "Morning after the rain" in 1765, the year it was painted. At that time and until at least 1820, the painting had a pendant landscape known as "Beginning of a storm at sunset," now lost. The bright blues and greens of the present composition likely complemented the warmer colors of the pendant, and evoke a crisp atmosphere. Loutherbourg probably painted this work while in the studio of Francesco Casanova, his teacher in Paris after an initial training period with Carle van Loo.



Detail of signature









54

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**ERCOLE GRAZIANI  
THE YOUNGER**

Bologna 1688 - 1765

**The Judgment of Paris**

oil on canvas

36 $\frac{5}{8}$  by 29 in.; 92.9 by 73.6 cm.

First training with Lodovico Mattioli and then with Donato Creti in the house of Alessandro Fava in Bologna, Ercole Graziani established his career by the late 1720s and served as director of the Accademia Clementina in 1727. Though well known for his large altarpieces, it is in his smaller scale works such as the present painting that Graziani's signature blending of Bolognese academicism with graceful forms and Venetian coloring is on full display.

\$ 10,000-15,000





55

55

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**IPPOLITO SCARSELLA,  
CALLED SCARSELLINO**

Ferrara circa 1550 - 1620

**The Holy Family on the Flight into  
Egypt**

oil on canvas  
21 by 30¾ in.; 53.3 by 78.1 cm.

Scarsellino's religious landscapes anticipate the developments of the genre in the 17<sup>th</sup> century and demonstrate the influence of the Caracci on his style; he worked alongside the Bolognese artists in Ferrara at the Palazzo Diamante.

\$ 15,000-20,000





56

## 56

PROPERTY FROM A PRINCETON ESTATE

### ROMAN SCHOOL, 17TH CENTURY

The penitent Mary Magdalene in a cave with two putti

bears monogram, crown and inventory number of Don Gaspar de Haro y Guzmán on reverse of the panel: *DGH 1364*; inscribed with additional inventory number on the reverse: 141

oil on panel

14 $\frac{7}{8}$  by 12 $\frac{1}{2}$  in.; 37.6 by 31.5 cm.

#### PROVENANCE

Don Gaspar de Haro y Guzmán, Marques of Eliche and VII Marquis of the Carpio, Spanish Ambassador to Rome (1677-1682), Spanish Viceroy of Naples (1683-1687); Private collection, by the mid-twentieth century; Thence by descent in the family.

#### LITERATURE

Inventory of Don Gaspar Haro Y Guzmán, Naples, 1687, no. 1364 (as *un altro Quadro di p.mi 1. e 1 1/2 con Cornice d'Ebano, e Stragalli Dorati con una Madalena nel Deserto dipinto in pietra lavagna*);

M. Burke and P. Cherry, *Collections of Paintings in Madrid, 1601-1755*, Los Angeles 1997, part II, p. 822, no. 1364, and p. 829, note 11, reproduced fig. 71 (as Italian School, seventeenth century).

Although the author of this panel has yet to be securely identified, the elaborate cipher and inventory on its reverse confirms that it once formed part of the eminent collection of Don Gaspar de Haro y Guzmán. Like his father, Luis Méndez de Haro y Guzmán, Don Gaspar was an avid collector and patron of many artists, such as Leonardo da Vinci, Titian, Diego Velazquez, Peter Paul Rubens, Guido Reni, and Pietro da Cortona, among others. The present painting is not listed on the highly detailed inventory completed in 1682 upon Don Gaspar's move to Naples after the end of his ambassadorship in Rome. Rather, this painting is included, in the more cursory inventory made upon his death in 1687 (see *Literature*), suggesting that he acquired it either towards the very end of his Roman sojourn or as the Viceroy in Naples.

\$ 10,000-15,000





57

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PROPERTY FROM THE COLLECTION OF  
THE LATE VINCENT KORDA

## VINCENT MALO

Cambrai circa 1595 - 1649 Rome

### Abduction of the Sabine women, in an imagined Roman architectural setting

signed with monogram, lower right: MV (in  
ligature)  
oil on panel  
17½ by 22½ in.; 44.5 by 57.2 cm.

#### PROVENANCE

Pierre André Joseph Knyff, by whom sold,  
Antwerp, Grange, 18 July 1785, lot 336, for 72 fl.  
to Mahy;  
G. Myin, by whom sold, Antwerp, 24 August 1802,  
lot 4;  
Maria Theresia Andrioli, by whom sold,  
Amsterdam, Philippus Schley, 18 July 1803, lot  
34, for 40 fl. to Pieter Joseph Thijs;  
Mrs. Salomon van Berg and Mr. Bart van Berg,  
New York, before 1969;  
By whom sold, London, Sotheby's, 25 June 1969,  
lot 109.

Vincent Malo trained in Antwerp under David  
Teniers and Peter Paul Rubens, and relocated  
to Italy after 1634, where he remained until  
his death just after his arrival in Rome in 1649.  
Malo first lived and worked in Genoa alongside  
Cornelis de Wael (1592 - 1667), and later  
worked in Florence. He assimilated the Flemish  
and Italian baroque styles and specialized in  
religious, mythological, and genre scenes.  
The present panel demonstrates his ability to  
compose large figural groups as well as his  
facility with architectural settings.

\$ 10,000-15,000



PROPERTY FROM A PRIVATE COLLECTION

**MICHELE TOSINI,  
CALLED MICHELE  
DI RIDOLFO DEL  
GHIRLANDAIO**

Florence 1503 - 1577

**Madonna and Child with St. John  
the Baptist**

oil on panel

33 by 26¾ in.; 83.8 by 67.9 cm.

**PROVENANCE**

Norton Galleries, before 1955;

Where purchased by Walter P. Chrysler, Jr.,  
Norfolk, 1955;

His sale, New York, Sotheby's, 1 June 1989, lot 19;

Where acquired by Heidi Chin;

By whom sold, New York, Sotheby's, 28 January  
2000, lot 14;

Where acquired.

**EXHIBITED**

On long-term loan to the Chrysler Museum,  
Norfolk, VA, August 1973 - 1989

**LITERATURE**

J.C. Harrison, "Italian Art - Fourteenth to  
Sixteenth Century," in *The Chrysler Museum  
Gallery Guide*, Norfolk 1987, p. 4, no. 7,  
reproduced.

\$ 60,000-80,000

Tosini's adopted name derives from the fact that he both trained and collaborated with Ridolfo Ghirlandaio in Florence. He later worked alongside Giorgio Vasari on the frescoes of the Salone dei Cinquecento in the Palazzo Vecchio. Tosini's version of Florentine mannerism, seen here in the exaggerated poses and musculature of the children, was popular among patrons. Walter P. Chrysler, Jr. was a passionate collector of fine and decorative arts, and had several important 16th- and 17th-century Italian paintings in his collection, including the present lot.









59

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## MASTER OF THE CAMPANA TONDO

active in Florence, early 16th century

Holy Family with St. John the  
Baptist in a landscape, St.  
Nicholas in the distance

oil and tempera on panel  
34.6 in.; 88 cm. diameter

### PROVENANCE

Méric Louis élie Moreau de Saint-Méry,  
Administrator of the Ducati of Parma, Piacenza  
and Guastalla (1750 - 1819);

Marquis Filippo dalla Rosa Prati, Podesta of  
Parma (1763 - 1827).

This unpublished tondo has been endorsed by  
Emanuele Zappasodi and belongs to a group of  
tondos with the same subject and composition  
by the artist, painted around the turn of the 16th  
century. The presence of St. Nicholas in the  
background, unusual in depictions of the Holy  
Family, could be due to the patron's name.

\$ 30,000-40,000





60 (ACTUAL SIZE)

60

PROPERTY FROM A PRIVATE COLLECTION

**ROMAN SCHOOL, 17TH CENTURY**

Madonna del latte, in a landscape with sunset

oil on copper, in an sculpted altar with ebony ground and red jasper columns and gilt bronze decoration

4¼ by 3¾ in.; 10.8 by 9.5 cm.

**PROVENANCE**

Private Italian collection;  
Antichita il Cartiglio, Florence;  
Where acquired.

\$ 20,000-30,000



PROPERTY FROM A EUROPEAN PRIVATE  
COLLECTION

## NORTH ITALIAN SCHOOL, FIRST QUARTER OF THE 16TH CENTURY

### Portrait of a young nobleman

oil on canvas  
32 by 28 $\frac{1}{8}$  in.; 81.3 by 71.5 cm.

#### PROVENANCE

Charles Loeser (1864-1928), Torri Gattaia,  
Florence;  
By whom posthumously sold, London, Sotheby's,  
9 December 1959, lot 14 (as Dosso Dossi);  
In the possession of the current owners since at  
least 1984.

#### LITERATURE

B. Berenson, *Italian Pictures of the Renaissance*,  
Oxford 1932, p. 174 (as Dosso Dossi);  
B. Berenson, *Italian Pictures of the Renaissance*.  
*Central Italian and North Italian Schools*, London  
1968, vol. I, p. 111 (as Dosso Dossi, where called  
"Youth behind parapet (?)).

\$ 60,000-80,000

The author of this striking portrait, who has yet to be identified, was a painter of considerable talent. Indeed, the quality of its execution is so high that for many years the canvas was thought to be by the Ferrarese artist, Dosso Dossi, and a depiction of the young Hapsburg Emperor Charles V or possibly his brother Ferdinand I (see, for example, the depiction Ferdinand I by Hans Maler in the Kunsthistorisches Museum, Vienna).<sup>1</sup> Recent scholarly opinion on both identifications varies to a wide extent, but general consensus would appear to place the picture in northern Italy, likely in the Veneto, and datable to the first quarter of the sixteenth century.

That the sitter has yet to be confirmed is all the more puzzling given the picture's impeccable detail and specificity of execution. The artist reproduces the face of the handsome young nobleman with naturalistic precision, conveying the shape of his lips, almond eyes and sharp nose with careful individuality. The strict linearity of the face and clothing call to mind certain north Italian painters who took Germanic and Netherlandish contemporaries as a technical point of departure. In this respect, examples by Bartolomeo Veneto and Bernardino Campi may serve as close comparisons for identification for this beguiling and beautiful portrait.

1. In private correspondence, Dr. Hermann Voss previously proposed an attribution to Dosso Dossi.





61





62

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## ATTRIBUTED TO SALVATOR ROSA

Arenella, Naples 1615-1673 Rome

### Allegory of the arts

signed or inscribed lower center on the bust:

S. R.

oil on canvas

51¾ by 37¾ in.; 129 by 95.8 cm.

On the basis of photographs, Riccardo Lattuada, to whom we are grateful, has suggested that this intriguing painting of a stoic allegorical figure is a youthful work by Salvator Rosa, datable to *circa* 1630-1635. During these years, the young Neapolitan born Rosa, along with his brother-in-law, Francesco Francanzano, joined the circle of Jusepe de Ribera, who at the time was the foremost artist in Naples and known to have rendered a number of portraits

of philosophers from Antiquity. Also at this young age, Rosa traveled back and forth between Naples and his future home of Rome, where he likely became acquainted with works of artists such as Pier Francesco Mola, whose diverse oeuvre also included likenesses of Ancient literary figures.

\$ 20,000-30,000





63

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### ANTON MARIA PIOLA

Genoa 1654 - 1715

#### Madonna and Child with St. John the Baptist (Allegory of Charity)

oil on canvas

43 by 39¾ in.; 109.2 by 101 cm.

#### LITERATURE

D. Sanguineti, *Domenico Piola e i pittori della sua "casa,"* Soncino 2004, vol. I, pp. 109, 161, reproduced fig. 56 (as Anton Maria Piola).

The son of Domenico Piola, Anton Maria trained in the large family workshop known as Casa Piola alongside his brothers. Sanguineti situates the present lot in a group of intimate devotional compositions with similar themes, including the *Allegory of charity* in the Pinacoteca Brera, Milan, and dates it to the 1690s.

\$ 20,000-30,000





64

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## ANDREA PROCACCINI

Rome 1671 - 1734 La Granja de San Ildefonso

### Mystic marriage of Saint Catherine of Alexandria

oil on canvas, in an 18th century frame  
33½ by 31¾ in.; 85.1 by 87 cm.

#### PROVENANCE

Anonymous sale, Vienna, Dorotheum, 19 March 1968, lot 76 (as Carlo Maratti, with an expertise from Roberto Longhi dated 15 May 1967).

Andrea Procaccini, a painter, draughtsman and architect, was a pupil of Carlo Maratti in Rome, where he was a member of the Accademia di San Luca. In 1720, he moved to Spain where he worked for Philip V and remained in that country until his death in 1734. This composition of this *Mystic Marriage of Saint Catherine* may be based on a prototype by Maratti. There is a preparatory drawing by Procaccini of the partial figure of the Virgin in Real Academia de Bellas Artes de San Fernando, Madrid (Inv. no. D-1450a).

We are grateful to Dario Beccarini for his assistance in cataloguing this lot and for bringing to our attention the related drawing in Madrid.

\$ 30,000-40,000





65

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### ATTRIBUTED TO CESARE GENNARI

Cento 1637 - 1688 Bologna

#### Saint Agnes

oil on canvas

canvas: 45¼ by 37⅞ in.; 114.9 by 96.2 cm.

framed: 58 by 51½ in.; 147.3 by 130.8 cm.

#### PROVENANCE

Anonymous sale, Rome, Christie's, 4 December 2000, lot 610 (as Circle of Guercino);

There acquired.

Following the footsteps of many of his family members, Cesare would join the workshop of Guercino in Bologna in 1672. The prime version of this painting by Guercino, a half length *Saint Agnes* acquired by the Cardinal Alderano Cybo in 1652, is now lost, while a later version from *circa* 1660 is in a private collection.<sup>1</sup> Attesting to the popularity of this composition are a number of versions known by Guercino and his workshop, likely executed to satisfy the demands of his patrons.

1. N. Turner, *The Paintings of Guercino: A Revised and Expanded Catalogue raisonné*, Rome 2017, p. 769.

\$ 10,000-15,000



**GERVASIO GATTI**

Cremona 1549-1631

Portrait of a boy in striped doublet and white ruff, his left arm on his hip and right resting on a table with an open book, half-length

oil on canvas

26½ by 21½ in.; 67.5 by 54.7 cm.

**PROVENANCE**

Private collection;

Anonymous sale, London, Sotheby's, 8 December 2011, lot 119;

There acquired.

**EXHIBITED**

Milan, Palazzo Reale, *L'Arte delle Donne dal Rinascimento al Surrealismo*, 5 December 2007 - 9 March 2008, no cat. no. (as by Sofonisba Anguissola)

**LITERATURE**

*L'Arte delle Donne dal Rinascimento al Surrealismo*, exhibition catalogue, Milan 2007, no cat. no., reproduced frontispiece (as by Sofonisba Anguissola).

\$ 30,000-50,000

This lovely portrait of a young boy was previously exhibited as the work of Sofonisba Anguissola, who was a contemporary of Gervasio Gatti and trained with him in the workshop of his uncle, Bernardino Gatti, known as Sojaro. Gervasio worked alongside his uncle on commissions for the Farnese court in Parma. His portraits are notable for the porcelain texture of the faces, the attention to fine details in costume and armor, and the stately poses and expressions, all of which combine here for an impressive image that belies the sitter's young age.







**BOLOGNESE SCHOOL,  
16TH CENTURY**

Portrait of a Knight of Malta,  
full length, in armor standing  
beside a table with his helmet and  
standard, before a window

oil on canvas

71 by 40 in.; 180.3 by 101.6 cm.

This portrait shows stylistic affinities with  
Bolognese portraiture of the late 16th century,  
such as the works of Lavinia Fontana (1552  
- 1614). The precise rendering of the facial  
features compared to the loose brushwork of  
the distant landscape and the sitter's hand and  
flag suggest that a master painter executed  
the face based on a life study, while studio  
assistants painted the body and background.

\$ 60,000-80,000











68

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PROPERTY FROM A PRIVATE COLLECTION

## GIROLAMO TROPPA

Rocchette, Sabina 1630 - after 1710 Rome  
(?)

### Judith displaying the head of Holofernes to the Bethulians

oil on canvas  
29 by 39 $\frac{5}{8}$  in.; 73.6 by 100.5 cm.

#### PROVENANCE

Robert Clive, 1st Baron Clive of Plassy;  
Thence by bequest to his secretary, Sir Henry  
Strachey (1737-1810), 1st Bt. Sutton Court;  
Thence by descent;  
Anonymous sale ("The Property of a Nobleman"),  
London, Sotheby's, 27 April 2006, lot 83 (as  
French School, 17th Century);  
There acquired.

#### LITERATURE

E. Schleier, "Nuove proposte per Girolamo  
Troppa pittore," in *Arte Cristiana*, May-October  
2012, pp. 253-255, reproduced figs. 18-19 (as  
Roman School, late seventeenth century, possibly  
attributed to Girolamo Troppa).

We are grateful to Francesco Petrucci for  
endorsing the attribution to Troppa on the basis  
of photographs and for suggesting that this  
painting can be dated to the artist's first years  
in Rome, circa 1660-1665.

\$ 15,000-20,000





69

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**FRENCH SCHOOL,  
CIRCA 1680-1710**

**Mucius Scaevola putting his hand  
in the fire**

oil on canvas

canvas: 42¼ by 50 in.; 108 by 127 cm.

framed: 47¾ by 56¾ in.; 121.3 by 144.1 cm.

**PROVENANCE**

Private collection;  
Thence by descent.

This painting depicts the moment Mucius, a young Roman, burns his right hand to demonstrate his bravery to Lars Porsena, king of Clusium. Because of this audacious act, Porsena forgives Mucius for killing his scribe and offers peace to the Romans.

\$ 12,000-15,000



PROPERTY FROM AN AMERICAN COLLECTION

## LUCA GIORDANO

Naples 1634 - 1705

### Apollo and Daphne

signed lower right: *Jordano / .F.*

oil on canvas

45 4/5 by 52 1/5 in.; 114.5 by 132.5 cm.

#### PROVENANCE

Anonymous sale, London, Sotheby's, 6 December 1967, lot 37;

There acquired by a private collection, Milan;

From whom purchased by the previous owner.

\$ 80,000-120,000

This is a densely colored *Apollo and Daphne* executed on a grand scale by Luca Giordano, the most versatile and well-traveled painter of the Italian Baroque. Giordano was long known by his nickname, 'Fa Presto' ('works quickly'), denoting his ability to produce high quality commissions at a rapid rate. These included altarpieces, *bozzetti* mythological paintings, as here, and complex decorative programs for both private palaces and public churches. As his career (and travels) progressed, Giordano moved away from a darker Caravaggist tenebrism in favor of a brighter palette which embraced color and dynamic Baroque movement.

This previously unpublished canvas can be compared to Giordano's mythologically themed cycle of paintings, which included a work of the same subject, executed between 1687 and 1689 and destined for a distinguished Spanish patron. The cycle of at least 12 paintings was sent from Naples to Madrid, and the other version of *Apollo and Daphne* today remains part of the Spanish *Patrimonio Nacional*. A drawing with a similar grouping of figures, now in the Musée du Louvre, Paris (inv. no. 9631), was traditionally considered to be a preparatory sketch for the Spanish *Apollo and Daphne*, however the composition is in fact closer to the present painting.







## LORENZO PASINELLI

Bologna 1629 - 1700

### Rebecca and Eliezer at the well

oil on canvas

44½ by 58⅞ in.; 113 by 147.6 cm.

\$ 20,000-30,000

The life of the Bolognese artist Lorenzo Pasinelli was recorded by his student and biographer, Giampietro Zanotti (1674-1765).<sup>1</sup> Pasinelli trained in the studio of Simone Cantarini, one of Guido Reni's most talented pupils, and at the same time studied at the Accademia del Disegno under Alessandro Tiarini, Francesco Albani, and Michele Desubleo. After Cantarini's death in 1648, Pasinelli joined the workshop of Flaminio Torri, and three years later set out to establish his own career, quickly building a reputation as one of the leading masters of Bologna, rivaled only by that of Carlo Cignani. Over the next few decades, he received numerous international commissions and ran a workshop that flourished until he closed it in 1698, two years before his death. Among his most prominent students were Giovanni Gioseffo dal Sole, Gian Antonio Burrini, Aureliano Milani, and Donato Creti.

Pasinelli's narrative ability is evident in this painting which illustrates the moment when Eliezer asks Rebecca to quench his thirst with the water she drew from the well (Genesis 24:17). In the passage, Abraham sends his servant, Eliezer, to find a wife for his son Isaac, and during his journey, Eliezer prays that Isaac's future wife would give water to him and his camels. Although Pasinelli omitted the camels from this painting, their presence is suggested through the two figures in the background carrying jars on their heads, who are likely Rebecca's maidens on their way to water them. Meanwhile, the elegant and sheer silk scarf Eliezer offers Rebecca in gratitude, foreshadows the proposal of marriage.

This was a subject that Pasinelli explored in other paintings as well, including one in a private collection, Bologna<sup>2</sup> and another in the G.M.B. collection, Vignola.<sup>3</sup> All three works share specific motifs, such as the maidens carrying jars in the background, the turbans of some figures, and the undulating jar Rebecca holds in her hands. The two paintings in Italian private collections, however, differ subtly from this painting, particularly in their representation of the story, for they explicitly show Eliezer drinking water from Rebecca's jar.

We are grateful to Professor Daniele Benati for suggesting the attribution to Lorenzo Pasinelli on the basis of photographs. He dates this painting to Pasinelli's younger years, *circa* 1657, given its stylistic connection to *Cristo va con i Santi Padri a visitare la Madre* in Chiesa di San Girolamo della Certosa, Bologna.<sup>4</sup>

1. G. Zanotti, *Nuovo fregio di gloria a Felsina sempre pittrice nella vita di Lorenzo Pasinelli pittor bolognese*, Bologna 1703. Translation: *A Glorious New Honor for Felsina, Perpetual City of Painters, in the Life of Lorenzo Pasinelli, Bolognese Painter*

2. See C. Baroncini, *Vita e opere di Lorenzo Pasinelli (1629-1700)*, Faenza 2010, p. 199, cat. no. 23, reproduced fig. XVII.

3. See *Ibid.*, p. 230, cat. no. 39, reproduced fig. XXVIII.

4. See *Ibid.*, p. 173, cat. no. 14, reproduced figs. VIII, IX, and X.





71



PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE EUROPEAN PAINTINGS ACQUISITION FUND

## BERNARDINO CESARI

Arpino 1571 - 1622 Rome

### Perseus and Andromeda

inscribed lower right: *Iosepe Arpino 16..4?*  
oil on panel  
21 by 15½ in.; 53.3 by 39.4 cm.

#### PROVENANCE

Charles Robert Beauclerk, London;  
By whose Estate sold, London, Christie's, 10 June 1872, lot 23 (as J. Arpino), to Conway;  
M.D. Conway;  
Eustace Conway, Allington Castle, near Maidstone, Kent;  
By whom given to the Metropolitan Museum of Art in 1928 (Inv. no. 28.181).

#### EXHIBITED

San Francisco, California Palace of the Legion of Honor, *Exhibition of Italian Baroque Painting: 17th and 18th Centuries*, 16 May - 15 June, 1941, no. 22 (as Giuseppe Cesari);  
Toronto, Art Gallery of Toronto, *The Classical Contribution to Western Civilization*, 15 December 1948 - 31 January 1949 (not in catalogue);  
New York, The Metropolitan Museum of Art, *The Classical Contribution to Western Civilization*, 21 April - 5 September 1949 (not in catalogue).

\$ 30,000-50,000

#### LITERATURE

A. McComb, *The Baroque Painters of Italy: An Introductory Historical Survey*, Cambridge, MA 1934, p. 123 (as Giuseppe Cesari);  
H.B. Wehle, *The Metropolitan Museum of Art, A Catalogue of the Italian, Spanish and Byzantine Paintings*, New York 1940, p. 255, reproduced (as Giuseppe Cesari);  
W.E. Suida, *A Catalogue of Paintings in the John & Mable Ringling Museum of Art*, Sarasota 1949, p. 97, under cat. no. 108 (as Giuseppe Cesari);  
J.L. Allen and E.E. Gardner, *A Concise Catalogue of the European Paintings in the Metropolitan Museum of Art*, New York 1954, p. 17 (as Giuseppe Cesari);  
B.B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Collections*, Cambridge, MA 1972, pp. 52, 467, 607 (as Giuseppe Cesari);  
H. Röttgen, in *Il Cavaliere d'Arpino*, exhibition catalogue, Rome 1973, pp. 78, 107, 110, (as Giuseppe Cesari);  
I. Faldi, *L'Accademia nazionale di San Luca*, Rome 1974, p. 89 (as a variant);  
A. Pigler, *Barockthemen: Eine Auswahl von Verzeichnissen zur Ikonographie des 17. und 18. Jahrhunderts*, 2nd ed., Budapest 1974, vol. 2, p. 22 (as Giuseppe Cesari);  
P. Tomory, *Catalogue of the Italian Paintings before 1800*, Sarasota 1976, p. 129, under cat. no. 133 (as Giuseppe Cesari, a variant);  
K. Baetjer, *European Paintings in the Metropolitan Museum of Art, by artists born before 1865*, New York 1980, vol. 1, p. 26, reproduced vol. 2, p. 98 (as Giuseppe Cesari);  
E. Schleier and H. Röttgen, " 'Perseus befreit Andromeda': Ein unbekanntes Werk von Giuseppe Cesari, gen. Il Cavalier d'Arpino. Zu einer Neuerwerbung des Kaiser-Friedrich-Museums-Vereins," in *Jahrbuch der Berliner Museen*, vol. 35, 1993, pp. 205, 208, 211-212, reproduced p. 195, fig. 3 (as Bernardino Cesari);  
K. Baetjer, *European Paintings in the Metropolitan Museum of Art, by artists born before 1865*, New York 1995, p. 131, reproduced (as Attributed to Bernardino Cesari);  
H. Röttgen, *Il Cavalier Giuseppe Cesari d'Arpino*, Rome 2002, pp. 48, 256, 258, 287, 333, 334, 528, cat. no. 99, reproduced p. 334 (as Bernardino Cesari).

This painting of *Perseus and Andromeda*, formerly ascribed to Giuseppe Cesari, called Cavaliere d'Arpino (1568-1640), has more recently been re-attributed to his brother and frequent collaborator, Bernardino Cesari. The subject clearly appealed to Giuseppe, and was no doubt in demand from his clients, as he and his studio painted numerous variations of the subject beginning in circa 1592 through circa 1602/3. Among the autograph versions by Giuseppe Cesari are those in the Museum of Art, Rhode Island School of Design, Providence (circa 1592/93, oil on slate); St. Louis Art Museum (circa 1593/94, oil on lapis lazuli); Gemäldegalerie, Berlin (circa 1594/95, oil on slate); Clark Art Institute, Williamstown (circa 1594/95, oil on panel); and Kunsthistorisches Museum, Vienna (signed and dated 1602, oil on slate). The present version most closely relates to the painting in Vienna. An engraving of *Perseus and Andromeda* by Hendrik Goltzius (1583) likely served as inspiration for Giuseppe's earliest iterations of the subject.







**GIOVANNI BATTISTA  
SALVI, CALLED  
SASSOFERRATO**

Sassoferrato 1609 - 1685 Rome

**The Madonna in prayer**

oil on canvas

27¾ by 21⅝ in.; 70.5 by 54.9 cm.

**PROVENANCE**

Private collection, France;

By whom anonymously sold, New York, Christie's,  
19 April 2007, lot 89;

There acquired by the present owner.

\$ 60,000-80,000

Giovanni Battista Salvi, more commonly known as 'Sassoferrato', after the town in which he was born, learned the rudiments of painting from his father Tarquino before embarking on a trip to Rome. There he studied the works of his contemporaries, including Reni, Domenichino, and the Carracci. His greatest influence, however, was Raphael and he is known to have directly copied the latter's compositions.

Despite being an accomplished portraitist, Sassoferrato specialized in easel paintings of a devotional nature, usually representing the Madonna alone or with the Christ Child, of which the present composition is an outstanding example. He was primarily employed by his patrons to provide images for personal spiritual contemplation, and the Counter Reformation's

increased emphasis on veneration of the Virgin and the Marian cult meant Sassoferrato's intense and moving depictions of the Madonna were much in demand. The Madonna in the midst of quiet prayer was one of his most celebrated subjects and he returned to it many times throughout his career. The large number of autograph and studio replicas of Sassoferrato's compositions attest to the popularity they enjoyed within the artist's own lifetime, and the present composition is known in at least six other versions, including one in Trieste in the Church of Santa Maria Maggiore.

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









74 (ACTUAL SIZE)

74

**GIOVANNI MARIA  
BUTTERI**

Florence 1540 - circa 1606

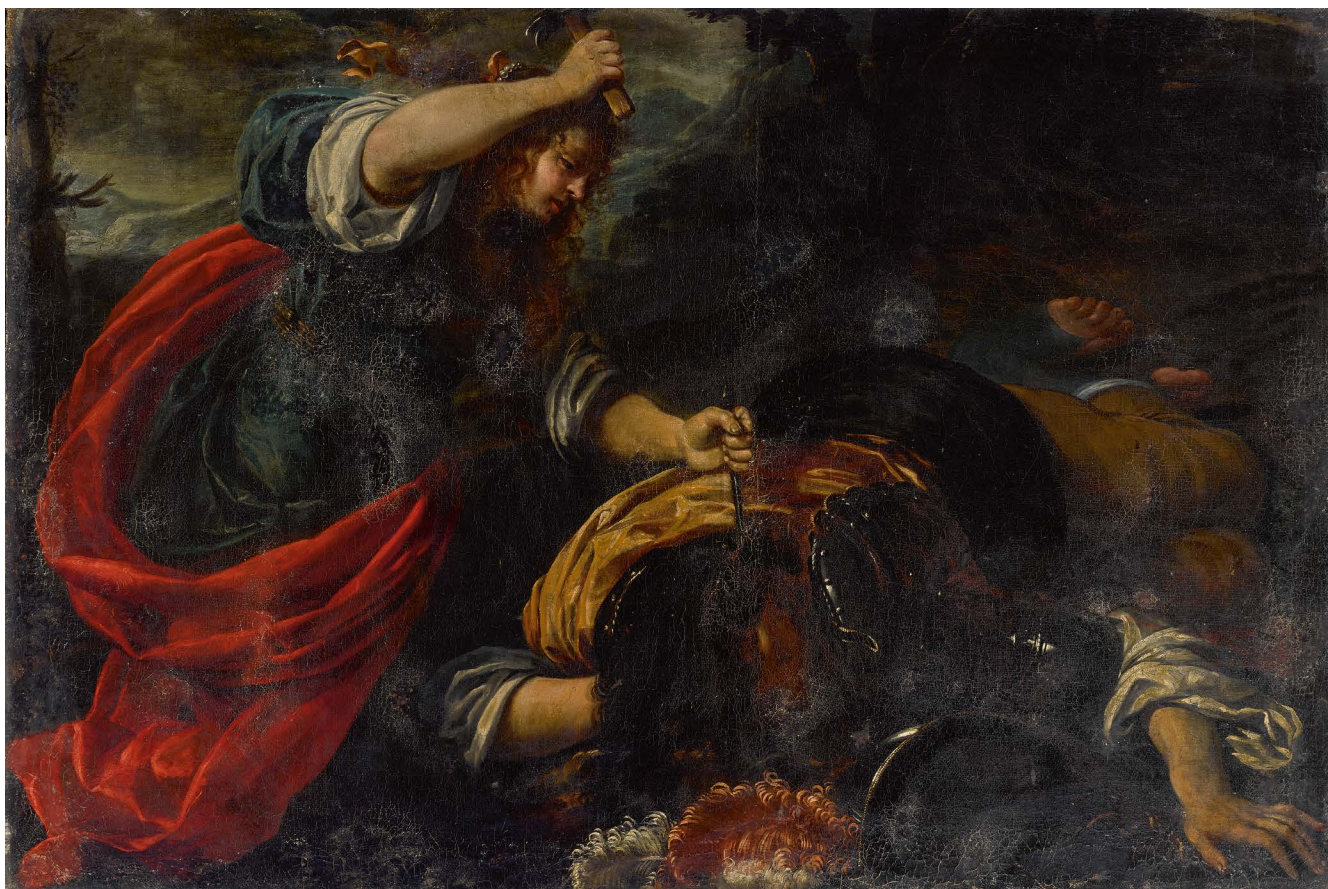
Portrait of a boy in a burgundy  
coat and white ruff, bust-length

oil on copper  
4<sup>7</sup>/<sub>8</sub> by 4<sup>1</sup>/<sub>8</sub> in.; 10.5 by 12.5 cm.

Butteri was a close friend and collaborator of Alessandro Allori in late-16th century Florence. Francesca Baldassari dates this small portrait to circa 1580, after Butteri had decorated the *studiolo* of Francesco I de' Medici in the Palazzo Vecchio, and established his own workshop.

\$ 8,000-12,000





75

75

## ORAZIO FIDANI

Florence 1610 - in or after 1656

### Jael and Sisera

oil on canvas

canvas: 48 by 71 in.; 121.9 by 180.3 cm.

framed: 55¼ by 78½ in.; 140.3 by 199.4 cm.

#### PROVENANCE

Probably Niccolò Panciatichi (1742-1811);

Anonymous sale, Rome, Christie's, 4 December 2000, lot 612;

There acquired.

#### EXHIBITED

Florence, Santissima Annunziata, *Festa di San Luca*, 1706.

#### LITERATURE

Accademia delle arti del disegno, *Nota de'quadri che sono esposti per la festa di S. Luca dagli accademici del disegno nella loro cappella posta nel chiostro del Monastero de' Padri della SS. Nonziata di Firenze l'anno 1706*, exhibition catalogue, Florence 1706, p. 22;

F. Borroni Salvadori, *Le esposizioni d'arte a Firenze dal 1674 al 1767*, Florence 1974, p. 55;

C. Innocenti, *Orazio Fidani: Tesi di Laurea*,

Florence 1976-77, pp. 293-294;

C. Innocenti, "Gli inizi di Orazio Fidani e lo sviluppo della tematica sacra", in *Paradigma*, vol. 5, 1983, p. 53, no. 56;

M. Mojana, *Orazio Fidani (1606-1656)*, Milan 1996, pp. 70-71, cat. no. 18, reproduced;

F. Baldassari, *La Pittura del Seicento a Firenze: Indice degli Artisti e Delle Loro Opere*, Milan 2009, p. 384;

S. Bellesi, *Catalogo dei Pittori Fiorentini del '600 e '700: Biografie e Opere*, Florence 2009, vol. I, p. 146.

Orazio Fidani worked as a talented copyist and pupil in the workshop of Giovanni Biliverti. He was a contemporary of Francesco Furini (1600-1646), and like him, treated religious subjects as profane, developing morbid narratives like the present work. This painting depicts from the Book of Judges (4:11-22 and 5:24-31) the moment the heroine Jael is about to kill the leader of the Jabin's army, Sisera, by hammering a spike through his head.

Marina Mojana dates this painting to circa 1645, for the figure of Jael is comparable to that of other female figures in paintings by Fidani that same year, such as those in his *Incontro di Anna e Giocchino alla Porta Aurea* and *Allegoria della Pittura*.<sup>1</sup> Meanwhile the figure of Sisera, with his legs and arms outstretched, can be compared to Fidani's *Martirio di Sant Erasmo* from 1646.<sup>2</sup>

1. M. Mojana, *Orazio Fidani*, Milan 1996, p. 70, cat. no. 18 and see *Ibid.*, pp. 57 and 91, cat. nos. 12 and 28.

2. See *Ibid.*, p. 73, cat. no. 19.

\$ 30,000-50,000





76

76

## STUDIO OF GUIDO RENI

Bologna 1575 - 1642

### Madonna delle Neve, with St. Lucy and St. Mary Magdalene

oil on copper  
23½ by 18 in.; 59.7 by 45.7 cm.

This copper repeats the composition of Guido's large altarpiece of the same subject, completed in 1623 for Santa Maria Corteorlandini (Santa Maria Nera) in Lucca and now in the Uffizi, Florence (inv. 3394). Smaller and highly finished, the present lot functioned as a *ricordo* of the altarpiece and was probably made in Guido's studio for one of the altar's patrons, Lucchese merchant Giuliano Miccotti or Giulio Franciotti.<sup>1</sup> Guido had learned to paint on copper

from his Flemish master, Denys Calvaert, and he had early success with the medium, though his use of copper declined after 1614. The small size and finished surface made private devotional works on copper popular among Guido's patrons.

1. See S. Pepper, *Guido Reni*, Oxford 1984, p. 295, under cat. no. B5.

\$ 40,000-60,000





77

77

## MADRID SCHOOL, 17TH CENTURY

### Madonna of the Rosary

oil on canvas

39 by 29 in.; 99 by 73.7 cm.

The Madonna of the Rosary became a popular subject for visual art in the early modern period as the Dominican order spread the practice of praying the rosary throughout Europe. In devotional paintings like the present lot, a garland of roses stood in for the prayer beads and represented the multitude of prayers bestowed on the Virgin. In this case, it seems that one artist painted the rose garland, which is characteristic of painting in Madrid in the 17th

century, and another artist added the figures, which show Flemish influence. This type of specialized collaboration, even between artists from different countries, was not unusual in the period.

\$ 15,000-20,000



PROPERTY FROM A CANADIAN COLLECTION

**JOAN GASCÓ**

Navarre, active in Catalonia circa 1500 - 1529 Vic

**God the Father enthroned and surrounded by the celestial hierarchy**tempera, oil, and gold on panel  
painted surface: 53¾ by 52⅜ in.; 136.5 by 133 cm.

framed: 77¾ by 66 in.; 197.5 by 167.6 cm.

**PROVENANCE**

Carlo Foresti (1878-1944), Carpi and Milan;  
By whom probably sold ("Primitive's from the collection of Ch. F., Milan"), Lucerne, Galerie Fischer, 23-26 August 1939, lot 1592 (as Catalan school, 15th century), where unsold;  
Private collection, Milan, before 1947 (See Post, in *Literature*);  
With Ludwig Losbichler Gutjahr, Barcelona, by 1955 (according to a photograph in the Amatller Archive, Barcelona);  
Anonymous sale, Madrid, Berkowitsch, 15-16 February 1983, lot 159;  
Private collection, Madrid (as Gabriel Guardia);  
Anonymous sale, Madrid, Sotheby's, 11 November 1997, lot 4 (as Gabriel Guardia);  
There acquired.

**LITERATURE**

C.R. Post, *A History of Spanish Painting*, IX, part II, Cambridge, Massachusetts 1947, pp. 862-864, reproduced fig. 369 (as Gabriel Guardia);  
J. Guidol and S. Alcolea I Blanch, *Pintura Gòtica Catalana*, Barcelona 1986, p. 210, cat. no. 696, reproduced fig. 1051 (as Catalan school, second half of the 15th century).

\$ 50,000-70,000

This large, colorful, and impressive panel depicting God the Father and the celestial hierarchy was likely meant to serve as a central element for a large polyptych in a Catalonian church. The hierarchy of nine orders of angels in perpetual adoration surround the Father seated at center with an orb in one hand and the other raised in blessing. Red Seraphim encircle his seated body, while at his feet are kneeling blue Cherubim and standing Thrones. Divided in three registers to either side of the Father are six choirs of angels: at the top are Dominions and the Principalities, in the center are the Powers and the Archangels, and at the bottom are the Virtues and the Angels, the latter of whom serenade the scene with their celestial horns.

Although published by Post as Gabriel Guardia,<sup>1</sup> this work has more recently been rightly attributed to Joan Gascó, a Catalan artist of Navarrese birth who was active primarily in Vic during the first quarter of the 16th century. It closely compares in handling and technique to other known works in Gascó's *oeuvre*, including the prophets *Abraham and David* from the high altar of San Esteve in Granollers datable to circa 1500<sup>2</sup> and an altarpiece of the *Virgin and Child with Saint Anne* from the convent of the Misericorde in Vic.<sup>3</sup> Gascó completed another large polyptych of *Saint Peter* formerly in Santa Maria de Palautordera around 1516.<sup>4</sup>

We are grateful to Professor Santiago Alcolea, who has examined the present work firsthand, for endorsing the attribution and for his kind assistance in the cataloguing of this lot.

1. Post's argument rested on his comparison to another altarpiece from formerly thought to be by Guardia but more recently identified as a work of Antoni Marquès. See F. Xavier Altes I Aguiló, "Antoni Marquès, Veritable Pintor del REtaule de La Santissima Trinitat de la seu de Manresa "1507" in *Miscellania liturgica catalana*, vol. 16, 2008, pp. 169-199. Many works formerly attributed to Guàrdia have now been given to other hands.

2. Barcelona, Museu Nacional d'Art de Catalunya, inv. nos. 24152 and 24150. Both tempera, oil, and gold leaf on panel, the former 242.5 by 75.3 cm and the latter 220.5 by 69.5 cm.

3. Barcelona, Episcopal Museum of Vic, inv. no. 48. Oil on panel, 160 by 100 cm.

4. Barcelona, Museu Nacional d'Art de Catalunya, inv. no. 15934, 213.5 by 169.5 cm, tempera, oil and gold leaf on panel.









79

79

PROPERTY FROM A PRIVATE COLLECTION

**SPANISH SCHOOL,  
17TH CENTURY**

An allegorical still life of June, with plates of apricots, pears, figs, and plums, and almonds and cherries scattered on the table

inscribed upper center: *JVNIO*  
oil on canvas  
26¾ by 35 in.; 67.9 by 88.9 cm.

**PROVENANCE**

With Derek Johns Ltd., London;  
From whom acquired, 2001.

\$ 40,000-60,000





80

80

PROPERTY FROM A PRIVATE COLLECTION

**SPANISH SCHOOL,  
17TH CENTURY**

An allegorical still life of  
November, with carrots, parsnips,  
fennel and cabbage

inscribed upper right: *NOBIENBRE*

oil on canvas

26¾ by 35 in.; 67.9 by 88.9 cm.

**PROVENANCE**

With Derek Johns Ltd., London;  
From whom acquired, 2001.

\$ 40,000-60,000



# PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

LOTS 81-87



81

81

PROPERTY FROM A DISTINGUISHED AMERICAN  
COLLECTION

**NICOLAS DE  
LARGILLIERRE**

Paris 1656 - 1746

Portrait of Nobleman with a  
Powdered Wig

oil on canvas  
35¼ by 28¼ in.; 89.5 by 71.8 cm.

\$ 25,000-35,000





82

82

PROPERTY FROM A DISTINGUISHED AMERICAN  
COLLECTION

**JEAN-BAPTISTE OUDRY**

Paris 1686 - 1755 Beauvais

Portrait of a Gentleman, half  
length, in a powdered wig, before  
a column

oil on canvas

36 $\frac{1}{8}$  by 28 $\frac{3}{4}$  in.; 91.7 by 73.1 cm.

This handsome work is illustrative of Jean-Baptiste Oudry's early training as a portrait painter. Such examples are rare, for at a young age Oudry abandoned portraiture in favor of depictions of animals, for which he is now most recognized.

\$ 20,000-30,000



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

## NICOLAS DE LARGILLIERRE

Paris 1656 - 1746

### Portrait of Madame Titon, née Marguerite Bécaille

oil on canvas  
54 by 41½ in.; 137 by 105 cm.

#### PROVENANCE

Anonymous sale, Paris, Tajan, 9 December 1999, lot 60;  
There acquired by the present collector.

#### LITERATURE

M. N. Rosenfeld, *Largillierre and the Eighteenth Century Portrait*, Montreal 1982, pp. 37-8.

#### ENGRAVED

Louis Desplaces, 1715 (fig. 1).

\$ 40,000-60,000

Marguerite Bécaille was the wife of Maximilien Titon, Director of Armaments for Louis XIV, and the mother of the writer Evrard Titon du Tillet (1677-1762), who was one of Largillierre's closest friends and most important patrons. Their friendship was commemorated in a poem published in the *Mercure de France* in May 1746, titled *Ode en strophes libres à M. Titon du Tillet sur la mort de M. de Largillierre, chancelier, ancien directeur de l'Academie Royale de Peinture et Sculpture*.<sup>1</sup>

1. *Mercure de France*, May 1746, p. 234.



Fig. 1 Louis Desplaces. *Portrait of Marguerite Bécaille, Widow of Maximilien Titon*. After Nicolas de Largillierre. The Muriel and Philip Berman Gift. Philadelphia Museum of Art.









84

84

PROPERTY FROM A DISTINGUISHED AMERICAN  
COLLECTION

## JOSEPH WRIGHT OF DERBY

Derby 1734 - 1797

Portrait of Reverend Christopher  
Alderson, bust-length, looking  
over his shoulder, in a painted oval

inscribed, signed, and dated on the reverse:  
*Rev<sup>d</sup> Chris.<sup>r</sup> Alderson, B.D. / Æt. fuce 56. / Jos.  
Wright pinx / 1794.*

oil on canvas, in a painted oval  
30 by 25 in.; 76.2 by 63.5 cm.

### PROVENANCE

By descent in the sitter's family to the Wilson  
family, Waldershaigh, Bolsterstone, West Riding;  
By whom sold (Property of a Family Trust),  
London, Sotheby's, 18 November 1978, lot 55;  
There acquired.

### LITERATURE

B. Nicolson, *Joseph Wright of Derby: Painter of  
Light*, vol. I, London/New York 1968, p. 174 (where  
Wright's account book is quoted: "A 3 q<sup>rs</sup>. of M<sup>r</sup>.  
Alderson, £12.12....D<sup>o</sup>. a copy of D<sup>o</sup>., £12.12.");

B. Nicolson, "Wright of Derby: Addenda and  
Corrigenda," in *The Burlington Magazine* vol. 130, no.  
1027 (Oct. 1988): p. 751, reproduced p. 752, fig. 37.

Rev. Christopher Alderson was the son of  
Jonathan and Elizabeth Alderson; he entered  
the church in 1761 and served the diocese  
of Chester. He married the daughter of the  
steward to the Duke of Leeds, Elizabeth Ball,  
and was made Rector of Eckington in 1784 and  
of Aston in 1786. Joseph Wright painted him  
in 1794, when Alderson was 56, and the artist  
recorded this in an beautifully intact inscription  
on the reverse of the canvas. A nearly identical  
second version of this portrait sold London,  
Sotheby's, 3 May 2017, lot 162.

\$ 15,000-20,000





85

85

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

**MASON CHAMBERLIN, R.A.**

London 1727 - 1787

Portrait of a family: the man holding a manuscript and seated behind his wife, who wears an ermine coat and holds her sleeping infant

oil on canvas  
49 by 40 in.; 124.5 by 101.6 cm.

**PROVENANCE**

T. Grissell, Esq., Kensington, by 1864 and until at least 1867;  
Anonymous sale, London, Sotheby's, 25 November 1998, lot 42 (as "Portrait of a gentleman, said to be David Garrick, and his wife and child," by Chamberlin);  
There acquired.

**EXHIBITED**

Stratford-on-Avon, Town Hall, *Celebration of the Tercentenary birthday of William Shakespeare*, April 23, 1864, no. 211 (as "Portrait of David Garrick and his wife and child," by Sir Joshua Reynolds)  
London, South Kensington Museum, National Portrait Exhibition, 2 May - 31 August 1867, no. 551 (as "Portrait of Mr. and Mrs. Garrick and child," by Reynolds)

**LITERATURE**

*Catalogue of Pictures and Drawings exhibited on the Town Hall, Stratford-on-Avon, at the Celebration of the Tercentenary birthday of William Shakespeare*, London 1964, p. 49, no. 211 (as "Portrait of David Garrick and his wife and child," by Reynolds);  
A. Graves, F.S.A. and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, London 1899, vol. I, p. 352 (as not by Reynolds).

This family portrait has an interesting attribution history: within a century of its creation, it was believed to be a portrait of famed Shakespearean actor David Garrick (1717 - 1779) and his family, painted by Sir Joshua Reynolds. It was exhibited as such at both the tercentenary celebration of Shakespeare's birthday and the National Portrait Exhibition. In fact the male sitter cannot be Garrick, as he never had children, and his appearance is known through many other portraits. Instead the portrait depicts an anonymous couple with their new baby, and is much more consistent with the style of Mason Chamberlin, founding member of the Royal Academy.

\$ 20,000-30,000



PROPERTY FROM A DISTINGUISHED AMERICAN  
COLLECTION

## THOMAS GAINSBOROUGH, R.A.

Sudbury 1727-1788 London

Portrait of George Charles Garnier  
(1739-1819) of Rookesbury Park,  
Hampshire, three-quarter length,  
in a landscape with a spaniel

Inscribed on the dog's collar: *GarNIEr'S d[og]*  
oil on canvas

42½ by 34¾ in.; 108 by 88.3 cm.

### PROVENANCE

Presumably the sitter and by descent;  
Reverend William Garnier (1800-63), grandson of  
the sitter, Rookesbury, Hampshire, by 1833;  
By descent to his nephew, John Carpenter  
Garnier (1839-1926);

His executor's sale, London, Christie's, 27 July  
1928, lot 135;

There acquired by P. & D. Colnaghi & Co. Ltd. for  
£892 10s;

With P. & D. Colnaghi & Co. Ltd., London, until  
1955;

By whom anonymously sold, London, Christie's,  
20 July 1956, lot 71;

There acquired by Klein for £105;

Private collection, South America;

By whom anonymously sold, London, Sotheby's,  
12 June 2003, lot 71;

There acquired by the present collector.

\$ 40,000-60,000

### EXHIBITED

London, P. & D. Colnaghi & Co. Ltd., *Paintings by  
Old Masters*, Summer 1929, no. 18.

### LITERATURE

A.E. Garnier, *The Chronicles of the Garniers of  
Hampshire*, Norwich and London 1900, pp. 21-26,  
reproduced;

E.K. Waterhouse, "Preliminary Check List of  
Portraits by Thomas Gainsborough," *Walpole  
Society* 1948-50, vol. XXXIII, 1953, p. 47;

E.K. Waterhouse, *Gainsborough*, London 1958, p.  
7, cat. no. 303;

R. Baird, "From charitable apothecary to country  
squire: the Garniers at Rookesbury, Hampshire,"  
*The Georgian Group Journal*, vol. XXV, 2017, pp.  
1-24, reproduced fig 9;

H. Belsey, *Thomas Gainsborough: The Portraits,  
Fancy Pictures and Copies after Old Masters*,  
vol. I, New Haven 2019, pp. 367-8, cat. no. 387,  
reproduced p. 368.

The sitter was the only son of George Garnier  
(1703-1763) and Frances Hopkins, who died  
in childbirth. Garnier married Margaret Miller  
of Froyle Place, Hampshire, in 1776 and was  
appointed Apothecary-General to the Army  
on 19 September 1763, the year he inherited  
Rookesbury Estate from his father. Garnier  
was widely regarded as an intellectual and a  
consummate socialite, and he often held social  
events at Rookesbury. Both Waterhouse and  
Belsey suggest that the painting may have  
been cut down from a larger canvas, though  
this would have been done quite early as it is  
described in 1833 as hanging above a chimney  
piece at Rookesbury and is illustrated in 1900  
in its present state.<sup>1</sup> A smaller copy of the work  
was in the collection of Samuel Taylor (see  
Belsey under *Literature*, cat. no. 387a).

1. Prosser, 1833, unpaginated.







PROPERTY FROM A DISTINGUISHED AMERICAN  
COLLECTION

## JEAN-BAPTISTE GREUZE

Tournus 1725 - 1805 Paris

### Portrait of a young woman, bust length

oil on canvas

17½ by 13½ in; 44.5 by 34.3 cm.

#### PROVENANCE

Anonymous sale, Paris, Beaussant & Lefèvre, 19  
October 2001, lot 37;

There acquired.

\$ 20,000-30,000

Jean-Baptiste Greuze was unmatched in his ability to capture emotion in a realistic and empathetic sense. He often painted expressive studies of heads, or *têtes d'expression*, as a method of exploring a range of emotions, usually to use in his larger compositions, or sometimes as a study kept for himself. The present work shows an elegant young woman, eyes directly at the viewer, with a soft, pensive expression. There is a subtle hint of melancholy that pushes the painting beyond a typical, straightforward portrait. The work exhibits Greuze's trademark loose brushwork, which appears as thick impasto in some areas, such as the ruffle along her neckline, combined with some more subtle, thinly-painted passages to create an ethereal and touching effect.









88

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PROPERTY FROM A PRIVATE WEST COAST  
COLLECTION

## JACOB FERDINAND VOET

Antwerp 1639 - 1689 Paris

### Portrait of Francesca Greppi Fani (1658-1732), half length

oil on canvas  
27 $\frac{7}{8}$  by 23 $\frac{1}{4}$  in.; 70.6 by 59 cm.

#### PROVENANCE

Private collection;  
Thence by descent.

This portrait of Francesca Greppi Fani (1658-1732) is a rare autograph variant of a painting preserved in the Palazzo Chigi in Ariccia (inv. no. 137).<sup>1</sup> The daughter of a prominent Italian banker, Francesca was born in Como and in 1671, she married Fabio Fani, only to be widowed 9 years later. The present likeness speaks to her youth, signaled by the froth of flowers in her hair, and to her high birth, announced by the presence of rich silks, sumptuous pearls and an abundance of lace.

We are grateful to Francesco Petrucci for endorsing the attribution on the basis of photographs.

1. Oil on canvas, 72 by 58 cm. See F. Petrucci, *Ferdinand Voet (1639-1689) detto Ferdinando de' Ritratti*, Rome 2005, pp. 221, cat. no. 168.a, reproduced p. 111, fig. 104.

\$ 15,000-20,000





89

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PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

## CASPAR NETSCHER

Heidelberg (?) 1639 - 1684 The Hague

Portrait of a lady, three-quarter  
length, in a white satin dress, a  
spaniel on a table beside her, a  
landscape beyond

oil on panel  
12¼ by 10¼ in.; 32 by 26 cm.

### PROVENANCE

Graff Cornet, Brussels;  
Marquis de Rodés;  
By whom sold, Paris, 30 May 1868, lot 15, for  
4000 frcs, to Comte D'Audelot;  
M. Cottreau;  
Acquired in Brussels by the Metropolitan Museum  
of Art, New York, 1870 (inv. 71.67), until 1989;  
By whom sold, New York, Christie's, 12 January  
1989, lot 169.

### LITERATURE

*Catalogue of Pictures belonging to the  
Metropolitan Museum of Art, New York 1874,*  
p. 30, cat. no. 55;  
F. Harck, *Repertorium für Kunstwissenschaft*, II,  
1888, p. 75;  
C. Hofstede de Groot, *A Catalogue Raisonné...*,  
London 1913, vol. V, p. 263, cat. no. 382 (as oil on  
canvas);  
M.E. Wieseman, *Caspar Netscher and Late  
Seventeenth-century Dutch Painting*, Doornspijk,  
2002, p. 258-259, cat. 127 (where dated *circa*  
1673-75, as Present whereabouts unknown),  
reproduced, fig. 127.

\$ 15,000-20,000

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PROPERTY FROM A PRIVATE COLLECTION

## CIRCLE OF ADRIAEN BROUWER

### Four young children playing a game in a landscape

oil on oak panel  
13 $\frac{7}{8}$  by 19 $\frac{5}{8}$  in.; 35 by 50 cm.

#### PROVENANCE

Right Hon. Henry Labouchere, Lord Taunton (1798 - 1869), Stoke Park, Over Stowey, later Quantock Lodge, Bridgewater, Somerset;  
A. Jansen, Amsterdam, circa 1924;  
With J. Goudstikker, Amsterdam;  
Collection of Catalina von Pannwitz, Berlin and Amsterdam;  
Thence by descent until sold ('Property of the Aurora Trust'), New York, Sotheby's, 26 January 2012, lot 39 (as Adriaen Brouwer and Joos van Craesbeeck, for \$122,500);  
Sold London, Sotheby's, 4 July 2013, lot 190 (as Circle of Adriaen Brouwer);  
There acquired.

#### LITERATURE

W. Bode, *Adriaen Brouwer: sein leben und seine werke*, Berlin 1924, p. 128, reproduced no. 89 (as by Brouwer with figures possible by Craesbeeck);  
M.J. Friedlander, *Die Kunstsammlung von Pannwitz*, Munich 1926, vol. I, pp. X, 7, no. 32, reproduced pl. XXIII (as by Brouwer);  
A.L.M., "Die Sammlung von Pannwitz," in *Pantheon*, I, May 1928, p. 260, reproduced p. 258 (as by Brouwer);  
F. Winker, *Pantheon*, vol. XVII, May 1936, p. 164 (as by Craesbeeck);  
G. Bohmer, *Der Landschaftler Adriaen Brouwer*, Munich 1940, pp. 106-07, cat. no. 38, reproduced pl. 38 (as by Brouwer with figures possible by Craesbeeck);  
H. Gerson and E.H. Ter Kuile, *Art and Architecture in Belgium 1600 to 1800*, Baltimore 1960, pp. 147, 194, note 12 (as figures by Craesbeeck and landscape by Brouwer);  
G. Knuttel, *Adriaen Brouwer: The Master and his Work*, The Hague 1962, pp. 159-162, 192 (as ascribed to Brouwer);  
K. de Clippel, *Joos van Craesbeeck*, Turnhout 2006, pp. 335-6, cat. no. D125 (as wrongly attributed to Craesbeeck).

Adriaen Brouwer died at the young age of 32 or 33 and left behind very few signed paintings, in addition to garnering many imitators. This has made his oeuvre difficult to define, and the present panel is no exception. Previously attributed to Brouwer, his contemporary Joos van Craesbeeck, or described as a collaboration between both artists, the genre scene was likely painted by an artist working close to Brouwer, who used the same color palette and painterly execution of Brouwer's late landscapes.

\$ 20,000-30,000





91

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**FOLLOWER OF JAN  
DIRKSZ BOTH**

Italian landscape with travelers  
on a path, trees and a waterfall  
at right, and mountains in the  
distance

oil on canvas  
49 $\frac{1}{8}$  by 62 $\frac{7}{8}$  in.; 124.8 by 159.7 cm.

**PROVENANCE**

D. J. Orde, Esq., by 1977;  
By whom sold, London, Christie's, 4 February  
1977, lot 28.

This composition is either a copy after a lost Both landscape, or more likely, a variation of Both's painting in the Indianapolis Museum of Art (22.225), which has the same arrangement of the path at left with a stream at lower center and woods at right.

\$ 8,000-12,000





92

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## JAN COSSIERS

Antwerp 1600 - 1671

### A soldier smoking a pipe

oil on panel, marouflaged  
25 by 19¼ in.; 63.5 by 49 cm.

#### PROVENANCE

Private collection, Switzerland;  
Anonymous sale, Lucerne, Galerie Fischer, 25  
November 2015, lot 1034 (as Attributed to Jan  
Cossiers).

Jan Cossiers executed a number of works depicting men, shown half-length, smoking, drinking or eating, set against a rapidly-painted neutral background. These subjects, along with the image of a man with a parrot, are thought possibly to depict allegories of the senses. Another version of this painting, of almost identical dimensions, was sold at Osenat, Fontainebleau, Paris, 1 October 2017, lot 154.

\$ 15,000-20,000

93

PROPERTY FROM A PRIVATE COLLECTION

## EGBERT LIEVENSZ. VAN DER POEL

Delft 1621 - 1664 Rotterdam

### A nocturnal village scene on the Oude Delft, with numerous figures gathered around a burning tar- barrel

signed lower left: *EvanderPoel / f*  
oil on panel  
14¼ by 13⅜ in.; 36.1 by 33.8 cm.

#### PROVENANCE

With Galerie Fischer, Luzern;  
Dr. J.C.H. Heldring, Oosterbeek;  
Private collector;  
Anonymous sale, Amsterdam, Sotheby's, 6  
November 2001, lot 105;





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Private Dutch collector;  
By whom anonymously sold, Amsterdam,  
Sotheby's, 5 May 2009, lot 89;  
There acquired by the present collector.

#### EXHIBITED

Arnhem, Gemeentemuseum, *Collectie Heldring*, 6  
April - 1 June 1958, cat. no. 22;  
Utrecht, Centraal Museum, *Werken uit de privé-  
collectie van J.C.H. Heldring*, 25 May - 24 July  
1960, no. 26.

#### LITERATURE

M.E. Houtzager, *Collectie J.C.H. Heldring te  
Oosterbeek*, exhibition catalogue, Utrecht 1960,  
pp. 20-21, cat. no. 26, reproduced fig. 41.

In this brightly lit scene of a street at night by  
Van der Poel, people are gathering around  
burning tar barrels, raised on wooden poles. We  
see children, elegantly dressed figures, and also

peasants, all crowding around these fires. The  
street can be recognised as the *Oude Delft*, the  
canal running through the heart of the city of  
Delft, not only due to its characteristic buildings  
to the left, but also due to the fact that Van  
der Poel painted this scene in Delft more than  
once. A work in the Museum Het Prinsenhof,  
Delft (inv. no. PDS 85) was painted from a very  
similar viewpoint, just a few houses back on the  
*Oude Delft*. The prominent house in the Delft  
picture, with its late-Gothic architecture can be  
easily recognised as the *Hoogheemraadschap*  
building. The door further along, with the  
pediment above it, can be identified with the  
door in the present work.  
In the 1650s Van der Poel painted several of  
these street scenes, often using a real city  
view as their setting. Already in his lifetime he  
was known as the best fire-painter of Holland<sup>1</sup>,  
also depicting imaginary farmhouses, caught

on fire in the middle of the night. Here he has  
chosen a topographical view, allowing scholars  
to speculate on a possible event in history that  
would prompt to such bonfires, the celebration  
of the Peace of Munster in 1648, among them.  
These speculations however, do not seem  
to hold any steady ground.<sup>2</sup> The pictures of  
bonfires on the *Oude Delft* by Van der Poel,  
must therefore just be regarded as depicting  
nightly spectacles of flickering light: the artist's  
speciality.

1. See L. van der Vinde, in A. van Suchtelen & A.K. Wheelock  
Jr., *Hollandse stadsgezichten uit de Gouden Eeuw*, The  
Hague 2008, p. 152, cat. no. 33.

2. *op. cit.*

\$ 8,000-12,000





94 (ACTUAL SIZE)

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PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

### CIRCLE OF ADRIAEN BROUWER

Head of an old man in profile facing right

oil on panel  
5<sup>7</sup>/<sub>8</sub> by 4<sup>3</sup>/<sub>4</sub> in.; 15 by 12 cm.

#### PROVENANCE

Private collector, New York;  
Thence by descent in the family.

These types of spontaneous yet confident caricatures that demonstrate an interest in human emotion and physiognomy were made popular by Adriaen Brouwer, whose output influenced a countless number of close contemporaries and followers, including Joos van Craesbeeck. In the present painting, the artist depicts a peasant wearing a simple brown costume and a feathered hat looking to his left. His memorable profile is defined by expressive eyes, a thin lipped grin, a wrinkled face, and a distinctly large and whiskered nose.

\$ 7,000-10,000

95

PROPERTY FROM A PRIVATE COLLECTION

### JACOB SIBRANDI MANCADAN

Minnertsga 1602 - 1680 Tjerkgaast

River landscape with cattle watering and herdsmen resting on the bank

oil on panel  
17<sup>1</sup>/<sub>2</sub> by 15<sup>3</sup>/<sub>8</sub> in.; 44.5 by 39.1 cm.





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#### PROVENANCE

Paul Delaroff (1852 - 1913), St. Petersburg;  
 His sale, Paris, Druout, 27 April - 2 May 1914;  
 With P. de Boer, Amsterdam, 1925;  
 With Gebroeders Douwes, Amsterdam, 1925 -  
 1927;  
 With Jacques Goudstikker, Amsterdam, July  
 1927;  
 Looted by the Nazi authorities, July 1940;  
 Recovered by the Allies, 1945;  
 In the custody of the Dutch government;  
 Restituted to the heir of Jacques Goudstikker,  
 2006;  
 By whom sold (Important Old Master Paintings  
 From the Collection of Jacques Goudstikker),  
 London, Christie's, 5 July 2007, lot 11;  
 There acquired.

#### EXHIBITED

*Noordwijk to Zee*, July-August 1925, no. 24;  
 Amsterdam, Jacques Goudstikker Gallery,  
*Catalogue des Nouvelles Acquisitions de la  
 Collection Goudstikker*, October-November 1927,  
 no. 84;  
 Leeuwarden, Fries Museum, on loan.

#### LITERATURE

C. Wright, *Paintings in Dutch Museums. An  
 Index of Oil Paintings in Public Collections in The  
 Netherlands by Artists born before 1870*, London  
 1980, p. 252;  
*Old Master Paintings: An illustrated summary*

*catalogue*, Rijksdienst Beeldende Kunst (The  
 Netherlandish Office for the Fine Arts), The Hague  
 1992, p. 187, no. 1577, reproduced.

Jacobus Sibrandi Mancadan had an unusual  
 career as an artist: he did not begin painting  
 until middle age, after serving as burgomaster  
 of Franeker from 1637-39 and then of  
 Leeuwarden in 1645. His color palette and  
 subject matter were inspired by the local  
 landscapes of Leeuwarden, where he settled in  
 Siegerswoude.

\$ 10,000-15,000





96

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## CORNELIA TOE BOECOP

Kampen 1551 - 1629

Portrait of Ott van Bronckhorst, three-quarter length, wearing a cape

signed, inscribed and dated lower left on the book: *ÆTATIS / SVÆ. 52 / ANNO: / 1606*: ~ (left sheet); *J. Cornelia / toe Boecop genamt / Hrderúijck heft / Sýt gemaect: s / ∞* (right sheet)

oil on panel

37 $\frac{7}{8}$  by 30 $\frac{1}{4}$  in.; 96.2 by 76.3 cm.

### PROVENANCE

Anonymous sale, The Hague, Venduehuis, 18 February 1947, lot 69;  
Private collection, Connecticut.

Cornelia toe Boecop, a native of Kampen, received her training from her mother, Mechtelt toe Boecop (circa 1520 – 1598), who was herself an artist too. Although little is known of Cornelia's life, she first married Roderick van Harderwijck, which explains why she signed this painting *genamt / H[a]rderúijck*, or named Harderwijck. After Roderick's death, Cornelia married Gerrit toe Boecop tot de Ruwenberg. Given that Cornelia was 55 at the time this portrait was made, it seems that she continued to paint even after marrying.

This portrait depicts Ott van Bronckhorst, who married in 1590 Cornelia's first cousin, Johanna van Harderwijck. Johanna was the daughter of Aelt van Harderwijck and Bette van Boecop. Though only a handful of works by Cornelia are known<sup>1</sup>, it is likely that she painted more portraits of people from her direct circle as she was born in a noble family.

We are grateful to Sabine Craft-Giepmans, Curator at the RKD-Netherlands Institute of Art History, for her assistance in the cataloguing of this painting on the basis of photographs.

1. Another signed portrait of hers is in the Stedelijk Museum Kampen (inv. no. 6080).

\$ 30,000-50,000





97

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## HERMAN DONCKER

Hoorn 1595 - circa 1656

### A young boy with his horse

signed and dated lower center: *H. Doncker 1646*

oil on panel

55 $\frac{7}{8}$  by 42 $\frac{1}{2}$  in.; 141.9 by 108 cm.

#### PROVENANCE

With Kunsthandel S. Nystad, The Hague, 1964;  
Anonymous sale, London, Christie's, 11 June 1971,  
lot 116;

There acquired by Sikora;

Private collection, Vancouver, Canada.

#### LITERATURE

C. Dumas, *In het zadel: het Nederlands ruitersportret van 1550 tot 1900*, Netherlands 1979, pp. 23-4 and 105, cat. no. 78, reproduced p. 24, fig. afb 26;

R. Ekkart, *Portret van Enkhuizen in de gouden eeuw*, Zwolle and Enkhuizen 1990, p. 27, reproduced fig. 37.

F. Laarmann, "Herman Meindertsz. Doncker - Ein origineller Künstler zweiten Ranges" in *Oud Holland*, vol. 114.1, 2000, pp. 20-21.

R. Ekkart, *Facing the Past: A Catalogue of Early Portraiture 1530-1780*, London 2011, p. 32;

R. Ekkart, *British and European Portraiture 1600-1930*, London 2013, unpaginated.

Herman Doncker was born in Hoorn, but moved to Haarlem by 1634, when he joined the Haarlem Saint Luke's Guild. Although Doncker was known to depict merry companies and historical subjects during this period, the core of his oeuvre was portraiture. Between 1635-1641, Doncker moved to Enkhuizen in West Friesland, where most portraits of young boys standing next to miniature horses were painted.<sup>1</sup> His employment of a low vantage point in this composition elevates the sitter and his horse, which rise majestically against a warm Italianate landscape. In addition to the prominent placement of the boy in this painting, the elegant gown he wears alludes to his wealth and status.

1. R. Ekkart, *Facing the Past: A Catalogue of Early Portraiture 1530-1780*, London 2011, p. 32.

\$ 30,000-50,000



PROPERTY OF AN EAST COAST COLLECTION

**FERDINAND BOL**

Dordrecht 1616 - 1680 Amsterdam

Portrait of a gentleman, facing right, in front of a red curtain, with a landscape beyond

signed and dated lower right: *Bol fec. / 1661*  
oil on canvas  
42½ by 34½ in.; 108 by 87.6 cm.

**PROVENANCE**

Sulley & Co.; London;  
With Knoedler, New York (no. 10884), by 1905;  
From whom acquired by Charles Alvah Walker,  
Boston, December 1909;  
From whom acquired by Miss E. A. Cotton, until  
1910;  
Mrs. Charles B. Prince, Dublin, New Hampshire,  
until 1959;  
Giovanni Castano, Boston, 1959;  
From whom acquired by a private collection,  
Newton, Massachusetts, by October 1964;  
Thence by descent in the family.

**LITERATURE**

A. Blankert, *Ferdinand Bol (1616-1680):  
Rembrandt's Pupil*, Doornspijk 1982, pp. 62, 134,  
cat. no. 109, reproduced plate 118.

\$ 30,000-50,000

Ferdinand Bol, one of Rembrandt's most talented students, painted this mature and elegant portrait in 1661, at the height of his success within the genre. The handsome sitter, with his engaging eyes and pleasing countenance, looks towards the audience with an air of familiarity. His features are softly modeled by a light that illuminates the scene from the upper left, casting shadows that define his face and hands as well as the fabric of his costume. His powerful and confident pose with his right arm akimbo and his left arm resting upon a ledge, is nearly identical to that found in Bol's portrait from 1650 of Roelof Muelenaer, Amsterdam's postmaster (fig. 1).<sup>1</sup> While nearly a decade separates the two portraits from each other, together they serve to illustrate the development of Bol's style. By the 1660s, when he executed the present work, his more elegant and independent style had clearly emerged—one that could be distinguished from that of his master.

Bol was born in Dordrecht to Balthasar Bol, a prosperous surgeon, and is thought to have been apprenticed there to Jacob Gerritsz. Cuyp (1594–1651), the father of the landscape painter Aelbert Cuyp, who was at that time the most prominent and versatile artist in Dordrecht. When Bol was nearly twenty years of age, he eschewed the customary trip to Italy expected of a young painter and left for Amsterdam,

where he entered Rembrandt's studio. Bol was apprenticed to his famous master between 1635 and 1641, and, unsurprisingly, this was to be a formative influence upon his subsequent career. Upon the death of his father and his ensuing inheritance, Bol established himself as an independent artist at the age of 25, and his first signed and dated works appear from 1642 onward.

In composition and handling, the present portrait can be also compared to a portrait of a lady sold recently in these rooms.<sup>2</sup> In both works, the sitters are garbed in similar heavy fabrics and they are set before a red curtain that opens to reveal a landscape. The rich red drapery provides a sense of gravitas to the scene and enlivens the dark fabrics that adorn the figures. At the same time, the present portrait seems to foreshadow the compositions Bol would complete later in the same decade, such as his famed life-sized portraits of *Michiel de Ruyter* from 1667.<sup>3</sup>

1. Oil on canvas, 118 by 96.5 cm, signed and dated *F. Bol fec. 1650*, Amsterdam, Rijksmuseum, inv. no. SK-A-683.

2. Oil on canvas, 101 by 90.5 cm. Anonymous sale, New York, Sotheby's, 31 January 2019, lot 251 (sold for \$212,500).

3. This composition is known in a number of versions, including one in the Rijksmuseum, Amsterdam, inv. no. SK-A-44, oil on canvas, 157 by 138 cm, signed and dated *FBol. fecit. 1667*.



Fig. 1 Ferdinand Bol, *Portrait of Ferdinand Bol*, 1653. On loan from the Schroder Collection, Rijks Museum.







99

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**ATTRIBUTED TO JAN OLIS**

Gorinchem 1610 - 1676 Heusden

A *vanitas* portrait of a young woman, half length, holding a skull

oil on canvas  
27¼ by 23¼ in.; 69.2 by 59.1 cm.

**PROVENANCE**

Anonymous sale, Paris, Ferri, 12 June 2009, lot 28 (as Attributed to Salomon de Bray and Sainte Madeleine); Private collection, Netherlands.

Though a relatively rare artist, Jan Olis's artistic legacy is quite varied. In addition to genre scenes, comprised of conversation pieces and guardroom scenes in the tradition of Anthonie Palamedesz. (1601-1673) and Pieter Codde (1599-1678), Olis is also known for painting individual figures at a much larger scale, of which this painting serves as an illustrative example.<sup>1</sup>

In this *vanitas* scene, the skull represents the transience of time and the inevitability of death. This symbolism is combined with a clear spiritual connotation as the young woman's eyes gaze towards the heavens seeking

guidance. Jan Olis explored such imagery on other occasions, including a painting in the Musée des Beaux-Arts, Lyon of an *Old Man Praying* which is datable to *circa* 1650. A notable difference between these two paintings is the disparity in age of the sitters. While the Lyon painting portrays an expectant, elderly penitent awaiting salvation, this painting shows a delicately rendered youthful sitter filled with piety and hope.

1. For more on his figural paintings, see F. Meijer, "Jan Olis (c. 1610-1676) as a painter of larger figures", in *Oud Holland*, vol. 118, 2005, pp. 92-102.

\$ 20,000-30,000





100

100

**ATTRIBUTED  
TO HUYBRECHT  
BEUCKELEER**

Active in Antwerp 1563 - after 1584

Portrait of a young man, three-quarter length, probably an architect

oil on oak panel  
27<sup>5</sup>/<sub>8</sub> by 21<sup>7</sup>/<sub>8</sub> in.; 70.2 by 55.6 cm.

**PROVENANCE**

Bradley Collection, Suffolk, England;  
Private collection, Virginia.

Previously thought to be by a Tuscan artist from the 16th century in the orbit of Bronzino (1503-1572), an attribution to the Flemish artist Huybrecht Beuckeleer has now been proposed by Dr. Robert B. Simon. Huybrecht, the brother of Joachim Beuckeleer (1533-1574), has only recently been identified as the painter of a body of works signed with a monogram *HB*, the eponym for his identity as "Monogrammist HB". Recent studies show that Huybrecht began his career in the workshop of Pieter Aertsen (1508-1575) with his brother, Joachim. He then travelled to Italy, where it is suggested that he came into contact with Bronzino, which could explain the similarities that this painting shares with Bronzino's *Portrait of a Young Man* in the

Metropolitan Museum of Art (inv. no. 29.100.16), among other examples by the famous Italian Mannerist painter. However, its style and the fact that it is on oak panel indicate that this painting could not be of Italian origin. A dendrochronological analysis of the oak boards by Prof. Dr. Peter Klein suggests an earliest felling date of 1558 and a likely usage date from *circa* 1566 onwards, which would accord well with an attribution to Huybrecht Beuckeleer.

Dr. Robert B. Simon is in the process of preparing an article on the portraits of Huybrecht Beuckeleer, and intends to include this painting as a work by the artist.

\$ 20,000-30,000

PROPERTY OF A PRIVATE COLLECTOR

**JAN BRUEGHEL THE ELDER**

Brussels 1568 - 1625 Antwerp

**AND****HENDRICK VAN BALEN THE ELDER**

Antwerp 1575 - 1632

**The triumph of Love**

oil on copper

17 by 21 35/8 in.; 43.2 by 55 cm.

**PROVENANCE**

Anonymous sale ("Property of a Private Collector"), London, Christie's, 25 April 2008, lot 3;

With Johnny van Haeften, 2008;

From whom acquired by the present collector.

**LITERATURE**

K. Ertz and C. Nitze Ertz, *Jan Brueghel der Ältere: Die Gemälde*, Lingen 2008, vol. III, pp. 1156-1159, cat. no. 539, reproduced in color.

\$ 300,000-500,000

This meticulously rendered copper depicting the *Triumph of Love*, is a masterful collaboration between two of the leading artists in Antwerp in the first quarter of the seventeenth century: Jan Brueghel the Elder and Hendrick van Balen. Such partnerships were common during this period and allowed artists to contribute their own specialty to a variety of projects and commissions. In the present example, van Balen was responsible for the myriad of figures and Brueghel the natural and still life elements. Datable to *circa* 1608, nearly a decade after the two first joined forces around 1600, this work should be considered among the pair's most accomplished joint efforts as it exemplifies a seamless blending of their individual artistic minds into one expertly executed whole.

This vast landscape is framed at left by a lush tree and in the distance by a type of Garden pavilion commonly found, along with lush grounds and a host of flowers, in Flemish allegorical depictions of Spring. Atop a golden chariot led by four horses is a brilliantly illuminated Cupid, the God of Love, who serves as both the visual and thematic focal point for this allegorical scene. His iconography loosely recalls a passage from the first book of Petrarch's *Triumph of Cupid*, where the poet describes a vision of the young god:

I saw four horses, more white than snow,  
And on a fiery cart a callow boy  
With a bow in hand, and with arrows  
by his sides...  
Around him countless mortals,  
Some taken in battle and some killed,  
And some wounded by his stinging  
arrows.<sup>1</sup>

Surrounding Cupid here, however, are more groups of figures than even Petrarch imagined—both mortal and immortal, religious and pagan, ancient and contemporary. Many carry standards, flowers, and gifts to Cupid, even a clergyman who kneels in offering before the god of ancient mythology. The arrangement of figures in this painting parallels the crowded banquet scenes for which both artists are perhaps most well-known, however, according to Ertz, the direct source for this unique iconographic scene teeming with such a diversity of figures has yet to be uncovered.

*(continued)*

*For a detail image of this lot, see page 4 and the following page.*





Although not every figure in this detailed setting can be identified, a number of those most familiar to audiences stem from mythology. To the right of Cupid's chariot is Zeus with his golden crown and red robe, followed by Mercury with his winged helmet and Hercules with his club and lion skin. On the open sea near the right edge appears Poseidon and possibly Amphitrite, and the bull wreathed in flowers near the water's edge is likely a reference the abduction of Europa. In the left foreground, partially clothed in a blue dress is Venus, goddess of Love, who is also highlighted against her surroundings. She holds in her left hand a pole—adorned in flowers, artichokes, and a candle, all of which are emblematic references to Love—that points to the outstretched hand of Cupid. Near Venus are two satyrs and two putti, the former holding baskets of fruit in offering to the young God and the latter baskets of flowers, and around behind her are figures crowned in laurel wreaths, one of whom holds a standard with the signum triceps—a Hellenistic figure with the heads of a dog, a lion, and a wolf that symbolizes the three faces of time: past, present, and future.

In the lower right corner are a number of figures that span time, class, and culture. Some are painted with such detail that they seem strikingly familiar, yet their identities remain in many ways just out of reach. Among the most visible in this group is a Roman man, garbed in blue and carrying a standard emblazoned with the letters SPQR (Senatus Populusque Romnus or The Roman Senate and People). In front of the Roman is a richly attired man with exotic attendants, and behind him are various individuals, including an elegant young woman with bare breasts near an aging woman in conservative attire, as well as figures from contemporary Flemish culture, including a maid and a farmer who rests his shovel on his shoulder.

Although parts of this scene still remain a mystery, perhaps the contemporary soldier wearing a helmet and elaborate armor in the lower right foreground plays a pivotal role as a chronicler of the story at hand. What seems to unfold in front of him as he looks upon the landscape is a tale of the timeless and limitless power of Love, whose impact falls on every mortal, god, muse, and season, all of which are represented here showing homage to triumphant god of love at center.

1. As translated: *Quattro destrier vie più che neve bianchi / sovr'un carro di foco un garzon crudo / con arco in man e con saette a' fianchi... / d'intorno innumerabili mortali / parte presi in battaglia e parte occisi. / parte feriti di pungenti strali.*







## ATTRIBUTED TO FRANS VAN MIERIS THE ELDER

Leiden 1635 - 1681

### Man smoking a pipe, half-length

oil on panel

6½ by 5 in.; 16.5 by 12.7 cm.

#### PROVENANCE

Pieter de la Court van der Voort (1664 - 1739), and by descent to Allard de la Court (1688 - 1755) and Catharina Backer (1689 - 1766), Leiden; Their deceased sale, Leiden, 8 September 1766, no. 31, for 65 fl. to Palthe; W. Rome, by whom sold, London, Christie's, 21 December 1907, lot 88; With E. Bolton, London, 1920; New York art market, where acquired by Albert Raiss (d. 1939), New York; Thence by descent to present owner.

#### LITERATURE

C. Hofstede de Groot, *Beschreibendes und Kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts*, vol. X, Esslingen 1928, no. 100; O. Naumann, *Frans van Mieris the Elder (1635 - 1681)*, Doornspijk 1981, vol. 2, cat. D74, pp. 202-203 (under "Unidentified References").

\$ 20,000-30,000

Frans van Mieris the Elder specialized in small, highly polished portraits and genre scenes in the Leiden *fijnschilder* tradition, of which the present lot is a charming example. His sons Jan (1660 - 1690) and Willem (1662 - 1747) took over the workshop at his death and followed in his footsteps to produce elegant genre scenes, portraits, and occasionally history paintings. Frans the Elder's works remained in high demand and fetched high sums through the 18<sup>th</sup> and 19<sup>th</sup> centuries and continue to enchant viewers today. Unfortunately, the popularity of the artist has also led to confusion regarding attributions to Frans the Elder and his sons or other followers.

Leiden cloth merchant Pieter da la Court van der Voort (1664 - 1739) was one of Willem van Mieris's most important patrons and he amassed a huge art collection that included many works by the entire Van Mieris family. De la Court also employed Willem to copy or enhance his father's and his own works. De la Court's collection was auctioned after the death of his niece and daughter-in-law, Catharina Backer, in 1766. The present lot is recorded in this sale, where it was described as signed and dated 1664 or 1667 at the upper right edge. This panel has no evidence of a signature but matches the rest of the description in the 1766 sale catalogue exactly: "*Een Man met een bonte*

*muts op zyn Hoofdt, in zyn Nagtrock zittende een Pypje te rooken: heel excellent geschildert, door denzelven, op panel; hoog 6 1/4, breed 5 duimen.*" (A man with a fur hat on his head, sitting in his night robe and smoking a pipe: very excellently painted by the same [Frans van Mieris the Elder], on panel; height 6 1/4, breadth 5 inches.)

The absence of a signature does not erase the possibility that this work is by the hand of Frans van Mieris, particularly given the De la Court provenance. The face of the sitter is rendered in remarkable detail, down to the beginnings of a mustache, and the smoldering ash in the pipe is indicated with two tiny dots of red paint. The image is at once a figure study and a genre scene, a relatable subject that invites the viewer's engagement. The paint surface has been well preserved and retains the *fijnschilder* smoothness and crispness. In addition to affinities with the work of Frans, the portrait also recalls the work of his son Jan, in particular the square shape of the hand that holds the pipe. Jan's *Portrait of an artist smoking a pipe* dated 1688 in Hamburg (fig. 1), depicts the same subject matter. The sitter in the latter picture wears an identical *japoneuse rock* (Japanese robe) and fur hat and positions his hand in the same way.



Fig. 1 Jan van Mieris, *Portrait of a Smoking Artist*, Kunsthalle Hamburg





(ACTUAL SIZE)

102



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PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**CORNELIS CORNELISZ. VAN HAARLEM**

Haarlem 1562 - 1638

**Numerous children and a dog in a landscape**

signed in monogram upper left: CH  
oil on panel  
13½ by 19¼ in.; 34.3 by 49 cm.

**PROVENANCE**

H. Bredeman, Amsterdam;  
His sale, Amsterdam, 1 July 1788, lot 193, to Kallar;

Anonymous sale, London, Christie's, 5 December 1969, lot 12;  
With Hallsborough Gallery, London, 1970;  
Anonymous sale, London, Christie's, 29 May 1981, lot 41;  
Anonymous sale, New York, Christie's, 12 January 1983, lot 156;  
There acquired by the present collector.

**LITERATURE**

J. A. Welu et. al, *Judith Leyster: A Dutch Master and Her World*, exhibition catalogue Haarlem and Worcester, Ma., 1993, p. 144 and 268;  
P. J. J. van Thiel, *Cornelis Cornelisz. van Haarlem*, Doornspijk 1999, p. 382, cat. no. 231, reproduced

plate 356 (as dated to circa 1636-1637).

This painting belongs to a small genre series of works executed by Cornelis van Haarlem circa 1636-1637 (see van Thiel 1999, cat. nos. 227-231). The series is consistent in its basic compositional outline, with a group of children huddled closely together and with a sparse landscape in the background. The focus of the children is what differs in each instance, in this case the subject of attention being a dog. In the other examples, the children play games, specifically dice or marbles.

\$ 30,000-50,000





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PROPERTY FROM A PRIVATE COLLECTION

## PIETER DE HOECH

Rotterdam 1629 - 1684 Amsterdam

Interior with an elegant couple  
playing music

oil on canvas laid down on board  
23 by 17 $\frac{7}{8}$  in.; 58.4 by 45.4 cm.

### PROVENANCE

Oliver Banks, Brooklyn, NY, by 1998;  
With Lawrence Steigrad, New York;  
Anonymous sale, New York, Christie's, 28  
January 2009, lot 258;  
There acquired.

### LITERATURE

P. Sutton, *Pieter de Hooch 1629 - 1684*, London  
1998, exhibition catalogue, p. 182, no. 166,  
reproduced as "Addendum to the 1980 Catalogue  
Raisonné."

Peter Sutton dates this painting to 1680 or later,  
during the last period of De Hooch's career in  
Amsterdam.

\$ 30,000-50,000

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PROPERTY FROM A PRIVATE WEST COAST  
COLLECTION

## CORNELIS DE HEEM

Leiden 1631 - 1695 Antwerp

Still life of peaches, grapes, a  
lemon, oranges and other fruit on  
a pewter plate resting on a stone  
ledge with nuts, a grasshopper  
and a butterfly, all in a niche

signed lower left: C DE HEEM  
oil on canvas  
26¾ by 22¾ in.; 68 by 57.7 cm.

### PROVENANCE

Brought to the U.S. from The Netherlands by the  
grandparents of the current owners in the 1930s.

\$ 50,000-70,000

Cornelis de Heem was the talented son of  
arguably the most gifted Seventeenth century  
still-life painter, Jan Davidsz. de Heem, and  
this intricately rendered still life exemplifies the  
superlative and highly refined work for which  
the entire de Heem family is justly revered.  
Cornelis de Heem has here demonstrated the  
range of his considerable skill through the  
various lighting and surface qualities within  
each still life element. From the pebbled surface  
of the orange rind, to the thin wispieness of  
the leaves, and the cool stone ledge, each  
element is articulated with the utmost care  
and refinement. While Cornelis' compositions  
tend to be somewhat simpler than those of his  
father, this picture quite clearly incorporates  
certain iconographic elements commonly found  
in the work of Jan Davidsz.

We are grateful to Fred G. Meijer who,  
based on firsthand inspection, has confirmed  
this to be a typical late work Cornelis de  
Heem. He has also suggested that it may be  
a collaboration with the artist's son, David  
de Heem (1663-1714) whose style was much  
indebted to that of his father's.









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## FRANS VAN EVERBROECK

active in Antwerp and Amsterdam circa 1638 - after 1671

Garland of fruit surrounding a stone cartouche with St. Joseph holding the Christ child

signed and dated lower left on stone table: *F Everbroeck 1667*  
oil on canvas  
65¾ by 49¼ in.; 167 by 125 cm.

### LITERATURE

U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden Kunstler*, Leipzig 1907-1910, vol. XI, p. 106.

Van Everbroeck seems to have painted elaborate flower garlands like the present with an open center, allowing for another artist to add a religious image or portrait to suit a patron. Here, the stone cartouche with St. Joseph and the Christ Child appears to be the

work of another hand. The effect is of an altar adorned with flowers, and the trompe-l'oeil qualities are heightened by Van Everbroeck's inclusion of a beetle and butterfly resting on the stone ledge.

\$ 15,000-20,000





107

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PROPERTY FROM A PRIVATE COLLECTION

## JAKOB BOGDÁNY

Eperjes circa 1660 - 1724 London

### Still life of flowers in a vase

signed lower right: *JBogdane F.*

oil on canvas

30 by 25 in.; 76.2 by 63.5 cm.

#### PROVENANCE

Private collection, Sussex;  
With Castellino Fine Arts, Geneva;  
Where acquired by the present collector  
circa 2013.

Born in Northern Hungary, Bogdány moved to London in 1688 where his vivid still life paintings were popular among the aristocracy and commissioned by prominent individuals such as Queen Mary and Queen Anne. We are grateful to Dr. Fred Meijer for endorsing the attribution to Jakob Bogdány on the basis of photographs. He suggests that this painting was done late in the artist's career, probably after 1700.

\$ 12,000-18,000

175



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## 108

PROPERTY FROM A PRIVATE COLLECTION

### PIETER JACOBSZ. DUYFHUYSEN

Rotterdam 1608 - 1677

A group of soldiers resting near  
classical remains in a landscape

signed lower center: *P. Colinchoviu*  
oil on panel

14 $\frac{7}{8}$  by 19 $\frac{1}{4}$  in.; 37.8 by 48.9 cm.

#### PROVENANCE

The Archduchess Katalin of Austria and Bavaria  
(1909 - 2000);

Thence by descent until sold, London, Sotheby's,  
10 April 2003, lot 41A;

Where acquired by Kunsthandel P. de Boer,  
Amsterdam;

By whom sold, London, Sotheby's, 9 December  
2010, lot 134;

There acquired.

This is, as Willem van der Watering and Fred G. Meijer confirmed at the time of the 2003 sale, an early work by the Rotterdam genre painter Duyfhuysen, dating from circa 1630. It is the only known work that he signed using the Latinized form of his surname, meaning 'dovecote', and is markedly different from his mature works, for the most part peasant interiors with maids engaged in domestic chores. His oeuvre was reconstructed by Van der Watering.<sup>1</sup>

1. See W.L. van der Watering, "Pieter Duyfhuysen (1608-1677): een reconstructie van het oeuvre van een vergeten Rotterdamse schilder van boereninterieurs", in *Jahrbuch Preussischer Kulturbestiz* (1987): pp. 357-383.

\$ 25,000-35,000





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PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

## SALOMON VAN RUYSDAEL

Naarden 1600/3 - 1670 Haarlem

### A dune landscape with figures and a view of Nijmegen Cathedral

signed lower right: *SVRuysdael*

oil on canvas

26¾ by 41¾ in.; 68 by 106 cm.

#### PROVENANCE

Anonymous sale, Paris, 23 March 1931, lot 13;  
With Georges Wildenstein, Paris;  
Confiscated from the above by Einsatzstab  
Reichsleiter Rosenberg, 8 February 1941 and  
allocated for the Goering Collection (inv. G 414),  
transferred the Jeu de Paume, 15 January 1943,  
and stored at Berchtesgaden (inv. 564);  
Munich Central Collecting Point (inv. 5609)(as  
"Goyen, Jan van"), 29 July 1945;  
Repatriated to the French government, 27 March  
1946, and restituted to the Wildenstein family,  
21 March 1947;  
With Wildenstein and Co., Buenos Aires by 1948;  
Anonymous sale ("The Property of a Private  
Collector") New York, Christie's, 31 May 1991,  
lot 30A;  
There acquired by the present collector.

#### LITERATURE

W. Stechow, *Salomon van Ruysdael*, Berlin 1975,  
p. 107, cat. no. 258.

Salomon van Ruysdael was one of the leading  
figures in landscape painting of the Dutch  
Golden Age. Like his contemporary Jan van  
Goyen, Ruysdael's style was influenced by  
Pieter Molyn and the tonal school of landscape  
painting. Ruysdael, though, invented his own  
distinct pictorial tools to create harmonious  
compositions that not only set him apart  
from his contemporaries but also beautifully  
captured the landscape of his native country.

Ruysdael is perhaps most well-known for  
his river landscapes, the earliest of which are  
dated to the 1630s. Over the next few decades,  
his palette would develop from of more  
monochromatic tone to that of more varied  
colors. The present painting is typical of his  
works from this prolific period. A soft, golden  
light sets the tone for the overall dune scene,  
enlivened by subtle tones of green and blue.

\$ 40,000-60,000



110

## 110

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

### ARTHUR DEVIS

Preston 1712 - 1787 Brighton

Portrait of a gentleman in a brown suit, full-length, standing under a tree, with a horse galloping in the field beyond

oil on canvas

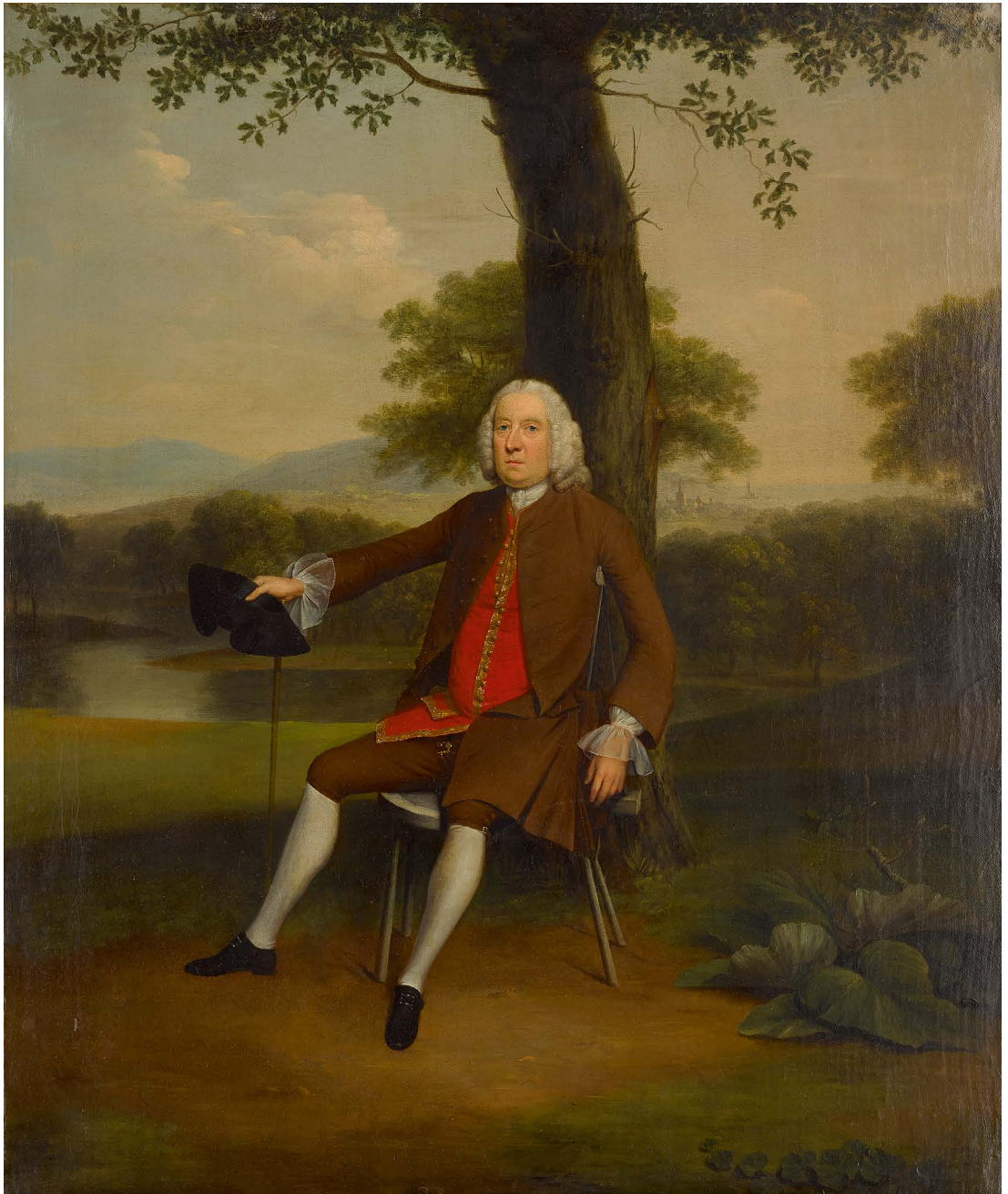
23¼ by 16 in.; 59.1 by 40.6 cm.

#### PROVENANCE

Anonymous sale, London, Christie's, 22 June 1973, lot 160.

\$ 10,000-15,000





111

111

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

## ARTHUR DEVIS

Preston 1712 - 1787 Brighton

Portrait of a gentleman seated, full-length, in a brown coat and red waistcoat, his hat and cane in his hand, before a river landscape

oil on canvas

29 by 24 ¼ in.; 73.7 by 61.6 cm.

### PROVENANCE

Mrs. R. Saunders;

By whom sold, London, Sotheby's, 20 March 1974, lot 57;

Alistair McAlpine, Hartley Wintney, Hampshire, by 1980;

Anonymous sale, London, Christie's, 15 July 1988, lot 91;

There acquired.

### LITERATURE

E.G. D'Oench, *The Conversation Piece: Arthur Devis & His Contemporaries*, New Haven 1980, p. 91, no. 228.

\$ 15,000-20,000

PROPERTY FROM THE DESCENDANTS OF JOHN ANGERSTEIN

## SIR THOMAS LAWRENCE, P.R.A. AND STUDIO

Bristol 1769 - 1830 London

### Portrait of John Angerstein, MP (1773 - 1858) half-length

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

#### PROVENANCE

By descent to the sitter's son William Angerstein, MP (1811 - 1897), Weeting Hall, Norfolk;

By whose Trustees offered for sale, London, Christie's, 4 July 1896, lot 120 (as "finished by Smart"), unsold;

By descent to J.A.L. Smythies, by whom sold (The Property of a Gentleman), London, Christie's, 18 December 1953, lot 9 (as "J. Smart after Sir T. Lawrence, P.R.A."), bt. Agnew for 30 gns;

Mrs. R.N. Bernard;

By whose estate sold, London, Christie's, 1 November 1963, lot 37 (as "Sir T. Lawrence, P.R.A."), bt. A. Burton for 16gns, and by descent to Major Henry Burton;

Thence by descent to Christopher Rowley, by whose estate sold (Wormington Manor sale), London, Sotheby's, 22 July 2003, lot 339 (as "Studio of Sir Thomas Lawrence, P.R.A."), where unsold;

Thence by descent in the family.

#### LITERATURE

K. Garlick, "Les enfants de John Angerstein par Lawrence," in *Revue du Louvre*, no. 1, 1977, pp. 19-20;

K. Garlick, *Sir Thomas Lawrence, a complete catalogue of the oil paintings*, New York 1989, p. 137, under no. 30, (figure incorrectly labeled 29e).

\$ 60,000-80,000

When Sir Thomas Lawrence died suddenly in 1830, he left behind many unfinished paintings, such as the present portrait of John Angerstein, MP. Lawrence most likely painted Angerstein's head and face, which have the characteristic virtuosity of Lawrence's handling, while a studio assistant would have finished the body. Lawrence wrote to John Angerstein in November 1829 that he had finished the portrait, which was exhibited at the Royal Academy in 1830 (no. 427).<sup>1</sup> Garlick believed the original portrait lost, but it seems the family commissioned this second version as well, described as "finished by Smart" in the 1896 Angerstein sale (see Provenance). The identity of "Smart" is still uncertain, but it cannot be the celebrated British miniaturist John Smart, who passed away in 1813. The latter had a son from his third marriage named John, born in 1805, who may have been the artist in question.

Interestingly, this portrait has remained with the sitter's descendants for almost all of its existence. In the 1953 sale, both the prime (lot 5) and this version (lot 9) were offered by descendants of the Angersteins. While the present lot was called "John Smart after Sir T. Lawrence, P.R.A" it achieved a higher auction price than the prime, which was attributed to Lawrence in full. The prime version was purchased by C.M. Burton, another descendant of the Angersteins, and the present version was purchased by Mrs. R.M. Bernard, who

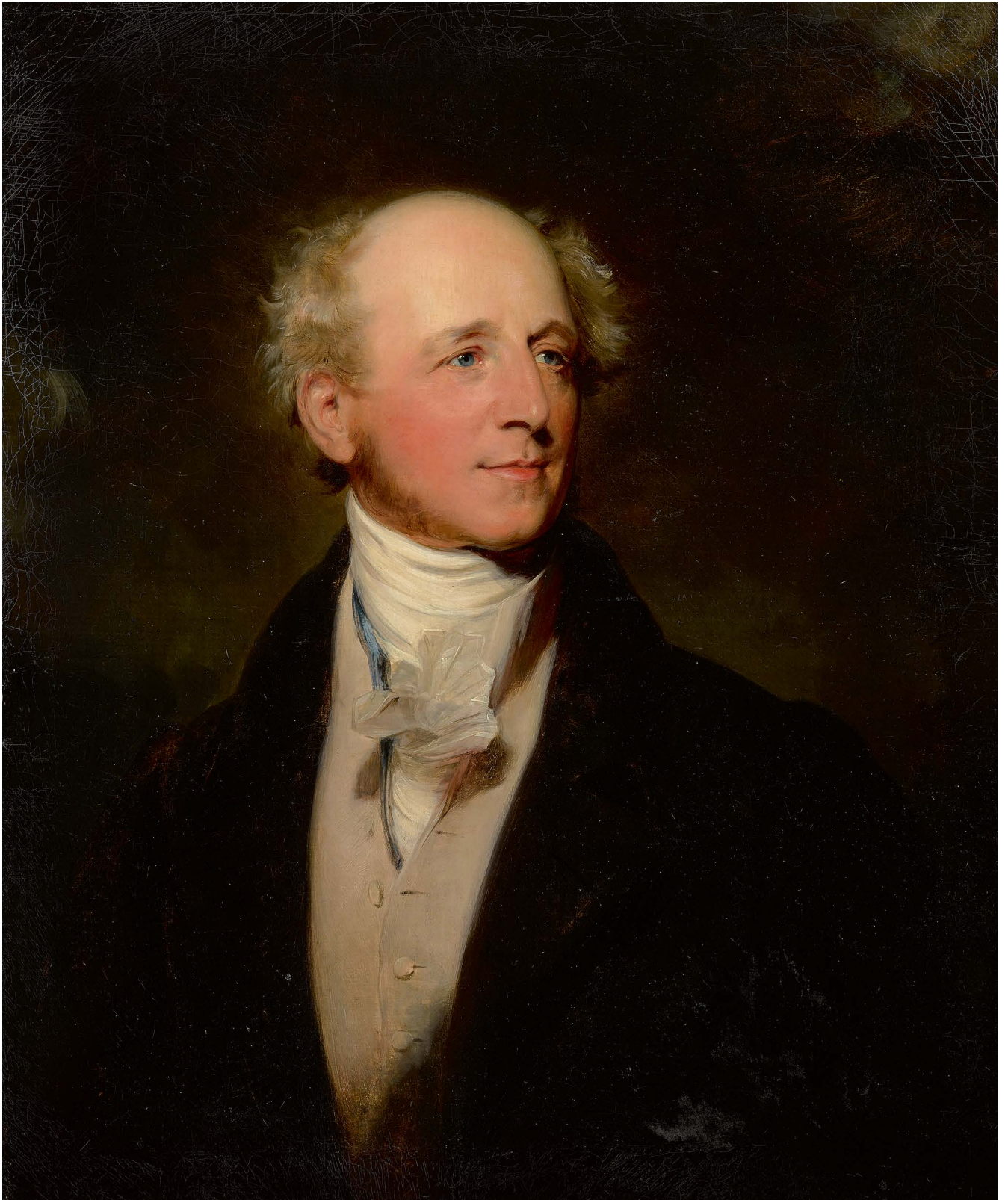
consigned it for sale in 1963, where it was purchased by A. Burton. At the time of the 2003 Wormington Manor sale, the owner was an Angerstein descendant related to Major Henry Burton, whose grandmother, Zoe Julia Angerstein, was the great-granddaughter of John Angerstein through his younger son William, previous owner of the painting.

Lawrence had a close relationship with the Angersteins, who were among his first patrons and served as a "substitute family" at times.<sup>2</sup> In addition to two or more portraits of John, he also painted his father, John Julius Angerstein (1735 - 1823), on several occasions. John Julius was a London businessman, chairman of Lloyd's, and major art patron, whose collection, on the recommendation of Lawrence, formed the core of London's National Gallery. John Angerstein was the only son of John Julius and his first wife, Anne, and served as Member of Parliament for Camelford from 1796 - 1802, and served again as MP for Greenwich for one term in 1835. He married Amelia (1777 - 1848), daughter of William Lock of Norbury Park, Surrey, with whom he had 3 sons and 2 daughters.

1. D.E. Williams, *The Life and Correspondence of Sir Thomas Lawrence, Kt.*, London 1831, vol. II, p. 521.

2. M. Levey, *Sir Thomas Lawrence*, New Haven 2005, p. 98.









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## 113

PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

### JOHN NOST SARTORIUS

London 1759 - 1828

#### Setting out; Tally ho!; Full cry; and The kill

The first, signed lower center: *J.N. Sartorius*;  
the second and third, signed and dated lower  
right: *J.N. Sartorius 1826*; the fourth, signed  
lower right: *J.N. Sartorius*

a set of four, oil on canvas  
each: 10 by 14 in.; 25.4 by 35.6 cm.

(4)

#### PROVENANCE

Anonymous sale ("The property of a lady"),  
London, Christie's, 16 November 1990, lot 79;  
There acquired.

\$ 20,000-30,000

John Nost Sartorius was one of the leading  
sporting artists of his day, and was patronized  
by the most famous sportsmen, including the  
Prince of Wales, the Earl of Derby, and others.  
The present set of four pictures is an imagined  
narrative of a fox hunt rather than a portrait  
of any particular sitter or horse; it was likely  
intended to hang in a country home.





**ANGELIKA KAUFFMANN,  
R.A.**

Coira 1741-1807 Roma

Portrait of William Heberden the Younger, M.D. (1767-1845) as a boy, half length, seated beside a table

oil on canvas  
24 $\frac{1}{8}$  by 20 $\frac{1}{8}$  in.; 61.2 by 51.1 cm.

**PROVENANCE**

The sitter;  
Thence by descent in the family;  
By whom anonymously sold, London, Bonham's,  
7 July 2010, lot 15 (for \$87,402).

\$ 80,000-120,000

Angelika Kauffmann completed this arresting portrait around 1779, when the sitter was only about twelve years old. Heberden was the studious son of a celebrated court doctor, and Kauffmann captures him here with an intelligent gaze and attributes that foreshadow his future as one of the leading physicians of the late eighteenth and early nineteenth centuries.

Following his early education at Charterhouse School and Saint John's College in Cambridge, Heberden studied medicine at Saint George's Hospital in London, receiving his medical degree in 1793, years before he turned thirty. By 1795, Heberden secured the important post as physician-extraordinary to the Queen, the same year he married Elizabeth Catherine (1776-1812), the daughter of Charles Miller of Oving, Sussex. Due to his success in service to the Queen, in 1809, Heberden was appointed as physician-in-ordinary to both the Queen and to King George III, who was known to have famously suffered from mental illness as early as 1788. The King's disease, latent for much of the first decade of the nineteenth century, returned in full force with its delusions and occasional violent outbursts in 1810, though Heberden's enlightened and restrained methods of treatment were ignored in favor of the forceful and repressive treatment introduced by Reverend Francis Willis and his two sons that ultimately left the King in a permanent state of hallucination and blindness.

In addition to his service of the King and Queen, Heberden was a member of the Royal College of Physicians as well as the Royal Society, and he famously penned *Morborum puerilium Epitome* (1804), a pediatric monograph, as well as a number of important papers in the *Medical Transactions of the Royal College of Physicians*.

We are grateful to Dr. Bettina Baumgärtel for assisting in the cataloguing of the present lot as well as for endorsing the attribution on the basis of firsthand inspection. This portrait will be included in her forthcoming catalogue raisonné of the works of Angelika Kauffmann. Although the portrait may originally have been conceived as a painted oval in a rectangular format, the corners have been completed by the artist or a period hand.

Thomas Gainsborough's portrait of William Heberden the Younger's older sister, Mrs. George Leonard Jenyns, is in the collection of the Yale Center for British Art.<sup>1</sup>

1. Completed *circa* 1781, oil on canvas, 72 by 62.3 cm, inv. no. B1981.25.299. See H. Belsey, *Thomas Gainsborough*, New Haven 2019, vol. 1., pp. 499-500, cat. no. 525, reproduced.







**JEAN-FRANÇOIS BONY**

Givors 1754 - 1825 Paris

Portrait of Mademoiselle Albert,  
full-length, seated in a landscape  
beside a stone vase and baskets  
filled with flowers

signed and dated lower left on the pedestal  
under the vase: *Bony, dessinateur de sa  
fabrique se soieries de Lyon, 1817*  
oil on canvas  
85 by 60¼ in.; 215.3 by 153 cm.

**PROVENANCE**

Private collection, France;  
From whom acquired by the present owner.

**EXHIBITED**

Lyon, Musée des Beaux-Arts, *Fleurs de Lyon 1807*  
- 1917, June - September 1982, no. 45.

**LITERATURE**

Musée des Beaux-Arts, *Fleurs de Lyon 1807 -*  
*1917*, Lyon 1982, exhibition catalogue, pp. 111-114,  
no. 45, reproduced p. 113.

\$ 80,000-120,000

Born in Givors, near Lyon, Jean-François Bony studied flower design at the Lyon École de Dessin. In addition to painting, he produced embroidery designs for satin, velvet, and taffeta for Lyon textile manufacturers, and later taught flower design at the École de Beaux-Arts in Lyon. In 1811 he relocated to Paris, where he designed textiles and clothing for the court of Napoleon I and later for Louis XVIII, including dresses for Empress Josephine and window hangings for Versailles. While many of his textile designs are preserved in the Musée Historique des Tissus in Lyon and the Bibliothèque des Arts Décoratifs in Paris, his oil paintings are very rare.

Bony exhibited flower paintings at the Paris Salon of 1819, and after he took his own life in 1825, eight of his paintings were exhibited posthumously in 1828. The present painting is unique in Bony's oeuvre for its monumental size and combination of his talents for precise flower painting and textile design. His signature suggests that he also designed the striped silk dress worn by Mademoiselle Albert, as he was employed at the silkworks in Lyon. Beyond her the landscape shows Lyon's Fourvière hill with the Basilica of Notre Dame, demonstrating Bony's connections to the industries of his hometown.

**NO LOT 116**















PROPERTY FROM A PRIVATE AMERICAN  
COLLECTION

## JOHN CONSTABLE, R.A.

East Bergholt, Suffolk 1776 - 1837  
Hampstead

A winter landscape with with  
figures on a path, a footbridge and  
windmills beyond (after Jacob van  
Ruisdael)

inscribed by Constable lower right: *Ruisdael*;  
extensively inscribed by Constable on the  
stretcher: *Copied from the Original Picture/  
by Ruisdael in the possession of Sir Rob<sup>t</sup> Peel,  
B<sup>t</sup> by me / John Constable RA / at Hampstead  
Sep. 1832 / P.S. color (...) Dog added (...) only  
(...) Size of the Original (...) and Showed this  
Picture to Dear John Dunthron Octr 30 1832  
(...) this was the last time I (...) Poor J Dunthorne  
died on Friday (all Saints) the 2d of November.  
1832-at 4 o'clock in the afternoon Aged 34  
years.*

oil on canvas, unlined  
22 by 28 $\frac{1}{8}$  in.; 55.8 by 71.4 cm.

\$ 250,000-350,000

### PROVENANCE

The artist;  
His deceased sale, London, Foster's, 15-16 May  
1838, lot 45 (to 'Turner');  
Edward Gambier Howe, by 1902;  
Thence by descent in the family;  
By whom sold ("Property of the H.G. Howe Will  
Trust"), London, Sotheby's, 21 March 2001,  
lot 69;  
There acquired by a private collector;  
With Noortman, Maastricht;  
From whom acquired by a private collector;  
By whom anonymously sold ("Property of a  
Distinguished Collector"), New York, Christie's,  
26 January 2011, lot 34;  
There acquired.

### EXHIBITED

London, Tate Gallery, *John Constable*, 18  
February-25 April 1976, no. 292;  
Philadelphia, Philadelphia Museum of Art, *Jacob  
van Ruisdael, Master of Landscape*, 23 October  
2005 - 5 February 2006, alongside no. 43;  
London, Victoria and Albert Museum, *Constable:  
The Making of a Master*, 20 September 2014 - 11  
January 2015, no. 93.

### LITERATURE

R.B. Beckett, ed., *John Constable's discourses*,  
Suffolk 1970, pp. 63-4;  
L. Parris, C. Shields and J. Fleming-Williams,  
ed., *John Constable: Further Documents and  
Correspondence*, London 1975, pp. 61 and 334;  
L. Parris, I. Fleming-Williams, and C. Shields,  
*Constable: Paintings, Watercolours and Drawings*,  
London 1976, exhibition catalogue, p. 169, cat. no.  
292, reproduced;  
R. Hoozee, *L'Opera Completa di Constable*, Milan  
1979, p. 84;  
G. Reynolds, *The Later Paintings and Drawings  
of John Constable*, New Haven 1984, p. 242, no.  
32.43, pl. 854;  
M. Cormack, *Constable: 1776-1837*, Oxford 1986,  
p. 220;  
P. Huys Janssen and P. Sutton, *The Hoogsteder  
exhibition of Dutch Landscapes*, exhibition  
catalogue, The Hague 1991, p. 25;  
R. Parkinson, *John Constable: The Man and his  
Art*, London 1998, p. 61;  
J.E. Thornes, *John Constable's Skies: A Fusion of Art  
and Science*, Birmingham, England 1999, p. 174;  
E. Morris, *Constable's clouds: paintings and cloud  
studies by John Constable*, exhibition catalogue,  
Edinburgh 2000, pp. 161-162, reproduced fig. 101;  
J. Nash, 'In the memory of John Constable:  
Constable and the tradition of landscape  
painting', in *Constable and Wivenhoe Park. Reality  
and Vision*, Essex 2000, pp. 41-43, reproduced  
fig. 25;  
S. Slive, *Jacob van Ruisdael: a complete catalogue  
of his paintings, drawings and etchings*, New  
Haven, 2001, pp. 485-486, under cat. no. 688, and  
pp. 698-700, reproduced fig. Appendix 21;  
S. Slive, *Jacob Ruisdael, Master of Light*,  
exhibition catalogue, London 2005, p. 35, fig. 45;  
S. Slive, *Jacob van Ruisdael: Windmills and Water  
Mills*, Los Angeles 2011, pp. 32-35, reproduced  
p. 34, fig 25;  
M. Evans, "Copying: A More Lasting Remembrance,"  
in *Constable: The Making of a Master*, London, 2014,  
pp. 115, 126-127, cat. no. 93, reproduced.

(continued)







Fig. 1 Jacob Isaacksz. van Ruisdael, late 1600's, *Winter Landscape*, oil on canvas, 21¾ x 27 inches. The John G. Johnson Collection, Philadelphia Museum of Art, cat. 569.

In the fall of 1832, John Constable painted this remarkable copy of a winter landscape by Jacob van Ruisdael then in the collection of Sir Robert Peel but today in the Philadelphia Museum of Art (fig. 1).<sup>1</sup> Known for his scrupulous copies of Old Master Paintings, Constable was instructed by Peel to add an element into his copy, so as to distinguish it from the original. Constable thus added a small dog in the lower left corner of his painting, an element he also introduced into his copy of a David Teniers landscape that he completed in 1823 for William Dodsworth, the verger of Salisbury Cathedral.<sup>2</sup>

Constable commenced on this work a few days after the death of his friend, John Fisher. On September 4th, Constable wrote to C.R. Leslie: "I cannot tell you how singularly this death has affected me...I shall pass this week at Hampstead to copy the winter piece [by Ruysdael] - for which indeed my mind seems in a fit state." This, together with the artist's lengthy inscription on the stretcher which references the passing of another life-long friend, John Dunthorne, less than two months later (fig. 2), helps to further illustrate how the specific subject of this wintry composition and the meticulous practice of copying served in

some ways to soothe his heartache after the loss of two of his dearest friends.

A champion of landscape painting throughout his career, Constable found inspiration in the landscapes of artists that preceded him, including those of Titian, Claude, Poussin, Rubens, and Jacob van Ruisdael, the latter with whom he found a great affinity, particularly in Ruisdael's ability to "envelop the most ordinary scenes in grandeur."<sup>3</sup> Constable looked at these artists' works, sometimes even copying them, as books from which much could be understood after a close and attentive reading. The present composition serves as a prime example that it is more than just a pure landscape, as described by Constable in his own words in an 1836 lecture at the British Institution on Dutch and Flemish landscape painting when he used his copy as an illustration:

*[Ruysdael's] Picture represents an approaching thaw. The ground is covered in snow and the trees are still white; but there are two windmills near the center; the one has the sails furled, and is turned in the position from which the wind blew when the mill left off work; the other has the canvas on the pulls and is turned another way, which indicates a change*

*in the wind. The clouds are opening in that direction, which appears by the glow in the sky to be the south...and this change will produce thaw before the morning. The concurrence of these circumstances shows Ruysdael understood what he was painting.*<sup>4</sup>

It is of no surprise that Ruisdael's *Winter Landscape*, dated by Slive to the late 1660s, attracted Constable's attention, as it long received high praise from the seventeenth century onwards. Waagen, who would have seen the work in the collection of Peel around 1837-1839, remarked "The feeling of winter is here expressed with more truth than I have ever seen," while Valentiner in 1913 believed it to be "the finest winter landscape by the artist, unsurpassed by any painting of similar motive in Dutch art."<sup>5</sup>

1. Oil on canvas, 55.2 by 68.6 cm, inv. no. 569.

2. Oil on panel, 16.8 by 22.6 cm, private collection. See *Constable: Impressions of Land, Sea and Sky*, exhibition catalogue, 2006, p. 192, cat. no. 49, reproduced.

3. See *John Constable's Discourses*, e.d., R.B. Beckett, London 1970, p. 63.3.

4. See *ibid.*, p. 64.

5. See Slive 2001, *op. Cit.*, p. 486.







PROPERTY FROM THE COLLECTION OF THE LATE  
VINCENT KORDA

## JEAN-BERNARD RESTOUT

Paris 1732 - 1797

### The death of Dido, a bozzetto

oil on paper, laid down on board  
12½ by 15¾ in.; 31.8 by 39 cm.

#### PROVENANCE

Private collection, before 1947;  
Thence by descent to the present owner.

#### LITERATURE

F. Engerand, *Inventaire des tableaux commandés et achetés par la Direction des Bâtiments du Roi (1709 - 1792)*, Paris 1900, p. 426, note 3;

M. Fenaille, *Etat general des tapisseries de la manufacture des Gobelins [...] Dix-huitième siècle, Deuxième partie*, Paris 1907, p. 329;

P. Stein in *Eighteenth-century Drawings from New York Collections*, New York 1999, exhibition catalogue, pp. 192, under no. 83 (as lost);

N. Willk-Brocard, "A propos de quelques tableaux d'histoire de Jean-Bernard Restout (1732 - 1796)," in *Mélanges en hommage à Pierre Rosenberg*, Paris 2001, pp. 461-4 (as lost);

J.P. Marandel in *French Oil Sketches and the Academic Tradition. Selections from a Private Collection on Loan to the University of New Mexico*, Albuquerque 1994-5, exhibition catalogue, p. 72 (as lost);

N. Willk-Brocard, *Jean-Bernard Restout 1732 - 1796, Peintre du roi et révolutionnaire*, Paris 2017, pp. 60-65, 160, no. 79P (as lost).

\$ 12,000-16,000

This oil sketch, long believed to be lost, is a study for the last in a 5-part series of tapestries depicting scenes from the story of Dido and Aeneas. Restout received the commission in 1772 from the Marquis de Marigny (1727 – 1781), brother of the Marquise de Pompadour, and Director general of the King's buildings, and the tapestries were to be woven at the Gobelins. He completed the five sketches by 1774, but the cartoons and tapestries were never executed, most likely due to the artist's infamous temper that often led to disagreements with patrons.

Restout depicted *The arrival of Aeneas in Carthage*, *The departure of Dido and Aeneas for the hunt* (fig. 1), *Juno orders the tempest*, *The sacrifice of Dido*, and the present and final episode, *The death of Dido*. The first three oil sketches are currently in the collection of the Los Angeles County Museum of Art, and the fourth resides in the Metropolitan Museum of Art. The discovery of this fifth sketch is an important addition to Jean-Bernard Restout's oeuvre. Like the others in the group, the present sketch is detailed enough to serve as a complete composition, but also demonstrates Restout's fast brushstrokes and economical use of line to suggest facial expressions.

We are grateful to J. Patrice Marandel for identifying this painting as the lost Restout sketch for the Dido and Aeneas series, and for assistance with the cataloging of this lot.



Fig. 1 Jean-Bernard Restout, *The Departure of Dido and Aeneas for the Hunt*. Los Angeles County Museum of Art. The Ciechanowiecki Collection, Gift of The Ahmanson Foundation (M.2000.179.22)









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**ATTRIBUTED TO PIETRO CAPELLI**

active in Naples, d. 1734

A pair of *capriccio* scenes with temple ruins and figures swimming, drinking from a fountain, and socializing

oil on canvas  
42½ by 38 in.; 108 by 96.5 cm., each  
(2)

Pietro Capelli trained under Francesco Solimena and worked in his native Naples in the early 18th century. Mainly a painter of *quadrature*, he also painted landscapes. *Capriccio* scenes such as these, which combined architecture

with landscape and genre figures, often required artists to collaborate according to their specialties, but the figures in this pair of scenes appear to have been completed by the same hand as the architectural ruins.

\$ 20,000-30,000





**IPPOLITO CAFFI**

Belluno 1809 - 1866 Lissa

**Venice, a view of the Grand Canal with the Rialto Bridge and the Palazzo dei Camerlenghi**oil on paper laid on board  
12<sup>3</sup>/<sub>8</sub> by 18<sup>3</sup>/<sub>8</sub> in.; 31.5 by 46.6 cm.

\$ 80,000-120,000

Bathed in a warm afternoon light, this hitherto unpublished Venetian view of the Grand Canal with the Rialto Bridge and the Palazzo dei Camerlenghi is an important addition to Ippolito Caffi's known body of work. Though loosely rendered, it records a faithful impression filled with a sense of life and immediacy. Small touches of white in the lower left corner echo gently rippling waves, while multicolored spots along the shore at right visually resonate as a busy marketplace. With only slight modulations in light, shadow, color, and brushstroke, Caffi recreates a scene that wholly transports his audience to this bustling corner of the Grand Canal. It is this very quality, an almost poetic response to his subject matter, that so clearly separated Caffi from the previous generation of view painters.

First training in Padua and then in Venice at the Accademia di Belle Arti, Caffi showed a rather unconventional penchant for perspective and topography from a young age. He moved to Rome as a young man to capitalize on this passion—one that would eventually secure him as one of the most innovative view painters of his lifetime. Between 1838 and 1842, Caffi went back and forth between Rome and Venice, and it seems likely that he would have executed the present work at some time during that period. He returned to the subject of the Rialto on at least three other occasions from different perspectives and angles, examples of which are found in the Musei Civici Veneziani.<sup>1</sup> In comparing all of the views of this corner of the Grand Canal, all of which have slight differences, what becomes apparent is Caffi's virtuoso command of spatial construction as well as his striking skills as an observer of the fleeting effects of light and atmosphere.

A copy of Dr. Annalisa Scarpa's letter of expertise, dated 14 March 2019, is available upon request from the department.

1. One view is closely comparable to the present in terms of perspective and location, while two views capture the Rialto from the other side of the bridge. See A. Scarpa, *Ippolito Caffi: tra Venezia e l'Oriente, 1809-1866: la collezione dei Musei civici di Venezia*, exhibition catalogue, Venice 2016, p. 65, cat. nos. 4, 5, and 6, all reproduced.







121

121

ANTOINETTE-CÉCILE-  
HORTENSE HAUDEBOURT-  
LESCOT

Paris 1784 - 1845

A Swiss guard, full-length

oil on canvas

16 by 12¾ in.; 40.6 by 32.4 cm.

Lescot spent almost a decade in Rome recording scenes of everyday life--a rare opportunity for a woman artist of her time--and her detailed genre scenes would influence later artists. She painted multiple pictures of the Vatican's Swiss guards in their traditional uniforms.

\$ 10,000-15,000





122

122

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**CARLO GRUBACS**

Venice 1802 - 1870

Venice, a view of the Molo

signed lower left: *[G]rubas*

oil on canvas

18¾ by 26¾ in.; 47.6 by 67.9 cm.

\$ 40,000-60,000

**CIRCLE OF GIOVANNI  
ANTONIO CANAL, CALLED  
CANALETTO**

View of the Molo from the Bacino  
di San Marco, the Zecca at left  
and Palazzo Ducale at right

oil on canvas

20¼ by 32½ in.; 51.4 by 82.6 cm.

\$ 150,000-200,000

This is a period derivation of Canaletto's view from the same position, formerly in the Medici collection at Poggio Imperiale, today in the Galleria degli Uffizi, Florence (inv. no. 1334). Canaletto's painting was likely based on a drawing at Windsor Castle, dateable to 1755 due to the stage of construction of the Torre d'Orologico (7451: no. 642). This particular viewpoint was a popular one as it allows the artist to include several of the important buildings surrounding Piazza San Marco.

The present lot includes an extra bay and arch on the Zecca in the left background as well as more of the houses to the far right on the Riva degli Schiavoni than does Canaletto's version. Most noticeable are 2 additional figures: the woman in blue facing toward the right in the lower left gondola, and the man standing in the prow of the boat at far right holding onto the cask. The brushwork on these figures appears different than the rest of the painting, suggesting they may have been later additions, and that the original composition was even closer to Canaletto's original.





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**GIUSEPPE BISON**

Italy 1809-1883

**Rome, a view of the Piazza  
Navona**oil on canvas, unlined  
22 $\frac{1}{8}$  by 33 $\frac{7}{8}$  in.; 56.2 by 86 cm.

\$ 60,000-80,000

This grand and elegant view of the Piazza Navona was painted by Giuseppe Bison, the son of the illustrious nineteenth century view painter Giuseppe Bernardino Bison (1762-1844). The young Giuseppe continued in the tradition of his father, imitating his style and subject matter so closely that their view paintings can be easily confused. The present view, for example, compares very closely to a signed and dated example from 1832 by the elder Giuseppe Bernardino that sold recently in these rooms.<sup>1</sup> The inclusion of the tri-partite lamps in the present lot, however, places this work in the lifetime of the son, as such lamps were not introduced into the Piazza Navona until the second half of the nineteenth century.

In the Imperial era, the location of the present-day Piazza Navona was the site of a stadium built by the Emperor Domitian. Bison's painting shows the piazza after its Baroque transformation under the reign of Pope Innocent X: Francesco Borromini's church of Sant' Agnese in Agone can be seen center left, while Gian Lorenzo Bernini's magnificent Fontana dei Quattro Fiumi, with above it the Obelisk of Domitian, stands at the center of the piazza.

1. Sale, New York, Sotheby's, 28 January 2016, lot 321, for \$298,000.















**IPPOLITO CAFFI**

Belluno 1809 - 1866 Lissa

**View of the Coliseum from the interior, ground level**signed lower right: *Caffi*signed and dated on reverse of canvas: *fatto**nel anno 1838 Caffi*

oil on paper laid down on canvas

14 $\frac{5}{8}$  by 21 $\frac{7}{8}$  in.; 37.1 by 55.6 cm.**PROVENANCE**

Private collection;

Anonymous sale, London, Christie's, 7 July 2010, lot 244;

There acquired.

**\$ 100,000-150,000**

Ippolito Caffi moved to Rome at the beginning of the 1830s and at this time also made his first trip to Naples, where Neapolitan vedute inspired him to incorporate gray and brown into his palette. According to Mary Pittaluga, Caffi only dated paintings that were done from life, such as the present lot, and he repeated popular compositions for patrons, changing some details in later versions.<sup>1</sup> A very similar view of the interior of the Coliseum belongs to the Museo di Roma, but is dated by scholars to 1857 and has a slightly higher and more distant viewpoint than the present work, suggesting it was one of these variations.

Caffi has used mid-afternoon light as the protagonist in this scene, allowing it to flood the ancient structure and capturing each shadow and nuance. As with all of his *vedute*, Caffi experimented with times of day when painting the Coliseum; the aforementioned similar view from 1857 has shadows that indicate late afternoon, and he also painted the amphitheater from above (1855, Museo di Roma), under a full moon (Private collection), and from the outside during a firework display (a version sold

in These Rooms 28 January 2016, lot 323). The present work has more of a golden tone than Caffi's earlier Roman scenes; combined with the stillness and lack of human presence in the scene it seems almost like a natural landscape.

The feeling of nostalgia that Caffi evokes with this image of an iconic monument was echoed by 19<sup>th</sup> century photographers, who often chose subjects and compositions to emulate paintings. Caffi frequented the Café Greco in Rome, where he would have met the Paduan photographer Giacomo Caneva (1813 – 1865). Scholars previously assumed that Caffi's direct views of the interior of the Coliseum were inspired by Caneva's calotypes, but in fact Caneva's prints of this view date to 1851, over a decade after the present painting was dated. It seems more likely that the influence went both ways, as painters took ideas for new viewpoints and photographers found ways to capture images of popular landmarks in a faster, less expensive way for tourists.

1. See M. Pittaluga, *Il Pittore Ippolito Caffi*, Vicenza 1971.

**END OF SALE**





125

JEAN-JOSEPH-XAVIER BIDAULD  
*View of Monte Cavo, near Albano*  
Estimate £40,000–60,000



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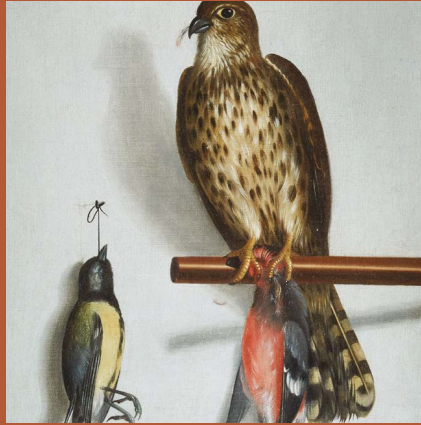
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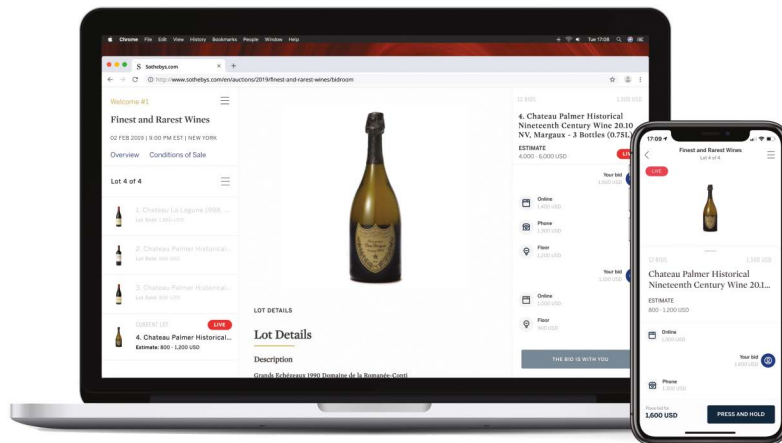


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auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute and accept telephone bids and online bids via the Online Platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection there-with. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. **Online Bids via an Online Platform** Sotheby's may offer clients the opportunity to bid on sothebys.com or through the Sotheby's App, or on any other online platform through which bidding may be made available for selected sales. By participating in a sale via any of the Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. **Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. **Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any

defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our

affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. **Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the



purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

**14. Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

**15. Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

**16. Data Protection** Sotheby's will hold and process your 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](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

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## TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record

to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

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## ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on [sothebys.com](http://sothebys.com) or through the Sotheby's App, or on any other online platform through which bidding may be made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms 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 Sale applicable in the relevant sale and by these additional Conditions.

1. Bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. 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 Online Platforms. Please note that we reserve 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 reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted toward 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 notifications via email and push (if you have the Sotheby's App installed) leading up to 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 the Online Platforms during the live auction at the next increment. Upon the closing of each lot, you will receive another email and 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 Advance Bids on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, 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 leading up to the live auction by contacting the Bids Department at +1 212 606 7414, 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 during the live auction is therefore a one-step process: as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, 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.

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 Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, 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 salesroom 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 [Sothebys.com](http://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 Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

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## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### Reserves

Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage

of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### ○ **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.

#### △ **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-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### ⊙ **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 bidders 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 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### Π **Monumental**

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

#### 🏆 **Premium Lot**

In order to bid on "Premium Lots" (in print catalogue or 🏆 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

## 2. BEFORE THE AUCTION

Bidding in advance of the live auction. If you are unable to attend an auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may

bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your 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). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to 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 the Online Platforms during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive another email and 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.

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

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

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description

of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Salesroom notices are also posted on the Online Platform for those bidding online. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

## 3. DURING THE AUCTION

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid in person, you may register for a paddle prior to the live auction through the Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that



person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

**Advance Bidding** Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid.

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Live Online Bidding** If you cannot attend the live auction, it may be possible to bid live online via the Online Platforms for selected sales. For information about registering to bid on sothebys.com or through the Sotheby's App, please see www.sothebys.com. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions

shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Sale results are available on Sothebys.com and on the Sotheby's App.

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

#### 4. AFTER THE AUCTION

**Payment** If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>,

(b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

**Collection and Delivery**  
Post Sale Services  
+ 1 212 606 7444  
FAX: + 1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct

your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten

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## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

### (1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

### (2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

### (3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

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## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

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## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

### Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit

sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

### Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

### Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

**Restoration and Other Services** Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

**Certain Exemptions** Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

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## IMPORTANT NOTICES

**Property Collection** As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

**Property Payment** All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com). Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

**Loss and Liability** Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

**Collection & Shipping** The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com).

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.



If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to [bills@sothebys.com](mailto:bills@sothebys.com) and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com) to start your collection process.

#### **Important Notice Regarding Packing**

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

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

Dimensions are given height before width. Pictures are framed unless otherwise stated.

#### **Photography:**

Bonnie Morrison

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## **GLOSSARY OF TERMS**

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

### **GLOSSARY FOR PAINTINGS**

#### **Giovanni Bellini**

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

#### **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.

#### **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.

#### **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.

#### **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.

#### **Manner of Giovanni Bellini**

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

#### **After Giovanni Bellini**

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

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

## International Departments

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For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

### Master Paintings

#### NEW YORK

George Wachter  
Christopher Apostle  
Otto Naumann  
Edoardo Roberti  
David Pollack  
Calvine Harvey  
Elisabeth Lobkowicz  
Molly Harrington  
Alexa Armstrong  
+1 212 606 7230

#### Private Sales

James Macdonald  
+44 (0)20 7293 5887  
David Pollack  
+1 212 606 7230

### Old Master Paintings

#### LONDON

Alexander Bell  
George Gordon  
Arabella Chandos  
Andrew Fletcher  
Edoardo Roberti  
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Mark Griffith-Jones  
Cecilia Treves  
Georgina Eliot  
Chloe Stead  
Arianna Leoni Sceti  
+44 (0)20 7293 6414

#### AMSTERDAM

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+31 20 550 2203

#### PARIS

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Edoardo Roberti  
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+33 1 5305 5341

#### MADRID

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Andrew Fletcher  
+34 91 576 5714

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+39 02 2950 0207

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+41 22 908 4851

### Old Master Drawings

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Cristiana Romalli  
Alexander Faber  
Claire Anderson  
+44 (0)20 7293 6450

#### AMSTERDAM

Gregory Rubinstein, London  
+44 (0)20 7293 5417







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