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Old Master Paintings

Auction Date: 28.04.2026, 18:00
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Auction type: Saleroom auction with Live Bidding
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Lot No. 1

Giovanni Antonio da Pesaro

Realized price:

EUR 23.400,-

Estimate:

EUR 25.000,- to EUR 30.000,-

(Pesaro circa 1415–1478)
The Crucifixion,
tempera on gold ground panel, 42 x 27.2 cm, framed

Provenance:
with Vittore Franscione, Florence, 1944;
Private collection, Florence, 1950;
Private Piedmontese collection, circa 1950–1960;
sale, Milan, Porro & Co. Milan, 25 November 2009, lot 3 (as Giovanni Antonio da Pesaro);
Alana Collection, Newark;
sale, Sotheby's, New York, 22 May 2019, lot 2 (as Giovanni Antonio da Pesaro);
where acquired by the present owner

Exhibited:
Venice, Mostra Nazionale Antiquaria. Quattrocento pitture inedite, 1947, no. 15;
Bologna, Mostra della Pittura Bolognese del Trecento, May – October 1950, no. 107 (as possibly by Giovanni da Modena);
Verbania, Mostra di antiche pitture e di scultura contemporanea, 1960

Literature:
Mostra Nazionale Antiquaria. Quattrocento pitture inedite, exhibition catalogue, Venice 1947, pp. X, 5, n. 15, Fig. 10;
Mostra della pittura bolognese del Trecento, exhibition catalogue, Bologna 1950, pp. 22, 35, n. 107;
S. Bottari, C. Volpe, La pittura in Emilia nella prima metà del Quattrocento, Bologna 1958, p. 38;
A. Porcella, in: Mostra di antiche pitture e di scultura contemporanea, exhibition catalogue, Verbania 1960, pp. 27-29, 40;
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, pp. 69-70, fig. 124 (as

Attributed to Giovanni da Modena);
A. De Marchi, Una tavola nella Narodna Galeria di Ljubljana e una proposta per Marco di Paolo Veneziano, in: J. Höfler (ed.), Gotika v Sloveniji. Nastajanje kulturnega prostora med Alpami, Panonijo in Jadranom, Ljubljana 1995, pp. 249-251, note 36;
S. Chiodo/S. Padovani, The Alana Collection. Italian Paintings from the 14th to 16th Century, vol. 3, Florence 2014, pp. 117-124, cat. no. 17 (as Giovanni Antonio Bellinzoni da Pesaro, dated to the 1430s)

The present painting is registered in the Fototeca Zeri under no. 26245 (as Anonymous Emilian, 15th Century).

This Crucifixion is an early work of Giovanni Antonio da Pesaro (also known as Giovanni Antonio Bellinzoni), a pivotal figure of the Marchigian Renaissance. It was intended as an autonomous panel for private devotion rather than part of a larger polyptych and the work is remarkable for retaining its original dimensions with its “pearled” border edging the gold ground.

The composition is defined by striking pathos and psychological depth. Christ is depicted on a wooden cross atop a rocky Golgotha, His anatomy rendered with a minute, naturalistic attention to musculature and proportion reflecting a sophisticated departure from earlier Gothic tropes. Flanking Him, the Virgin and Saint John the Evangelist are portrayed with agonized expressions and emphatic gestures; Mary gazes upon her Son with outstretched arms, while John wrings his hands in a display of intense grief. The robust, sculptural quality of these figures, enhanced by voluminous, heavy drapery, points to the artist’s early dialogue with the figurative cultures of Emilia and the Veneto.

During the 20th century, the panel’s authorship was the subject of scholarly debate among prominent art historians. Initially attributed to the Tuscan school for its Masaccio-like solidity, it was later linked by Roberto Longhi to the circle of Giovanni da Modena. More recently, the art historian, Miklós Boskovits, identified the hand as that of Giovanni Antonio da Pesaro, dating this work to circa 1430. This attribution is supported by the specific punched decoration of the gold ground and stylistic parallels with work from the artist’s early career.

Giovanni Antonio da Pesaro was a prominent figure of the 15th-century Marchigian school. He was born into a family of painters originally from Parma who settled in the Adriatic port of Pesaro and he was first documented in 1437 alongside his father Giliolo, working for Malatesta Novello in Fano. His early formation in the 1420s is rooted in the Emilian late-Gothic tradition, a foundation that remained central to his pictorial language even as he later integrated more modern influences.



Lot No. 2

Lorenzo di Bicci

Realized price:

EUR 88.400,-

Estimate:

EUR 60.000,- to EUR 80.000,-

(documented in Florence 1370–1427)
Saints Stephan(?), Anthony the Abbot and a female saint; and
Saints Julian, Bartholomew and Catherine of Alexandria,
tempera on gold ground panel, each 68.3 x 25 cm, unframed, a pair (2)

Provenance:
Private European collection

We are grateful to Angelo Tartuferi for endorsing the attribution of the present paintings and for his help in cataloguing this lot.

These panels are a significant addition to the early activity of the Florentine painter Lorenzo di Bicci and were most probably of lateral wings of a tabernacle where the central element would have comprised an image of the Madonna.

The identification of the saints on the left panel includes Saint Anthony Abbot, while the deacon saint may represent Saint Stephen,

together with a female saint shown with the attributes of a book and the palm of martyrdom. The figures on the right panel are identifiable through their specific iconography: Saint Julian, depicted as a young knight; Saint Bartholomew, with a pink cloak, a knife in his right hand and a long dark beard; and Saint Catherine of Alexandria, crowned, holding a book and the palm of martyrdom by a small spiked wheel.

The attribution of these panels to the earliest phase of Lorenzo di Bicci's production is supported by stylistic comparison with works confirmed to be from his early career. Particularly significant is the comparison with the Madonna and Child in Glory within a Mandorla of Seraphim and Cherubim, formerly in the collection of Count Giuseppe Primoli, Rome (see Sotheby's, New York, 30 January 2021, lot 570), considered by Miklós Boskovits to be the artist's earliest known work, datable to circa 1370 (see M. Boskovits, Pittura fiorentina alla vigilia del Rinascimento 1370–1400, Florence 1975, p. 336, plate 58). The punched decorations of the present panels show close affinities with those also found in Lorenzo's earliest works.

Lorenzo's formative phase of production relates to the rich tradition established by Bernardo Daddi. A direct heir to Giotto's workshop practice, Daddi exerted a decisive influence on the generation of Florentine painters active in the third quarter of the 14th century. The early work of Jacopo di Cione also played a significant role in shaping Lorenzo's style, as confirmed by comparison with the tabernacle in the Galleria dell'Accademia, Florence (inv. 1890, no. 8465).

Technical analysis by Gianluca Poldi:

In the infrared reflectograms, preparatory drawing is visible, probably made freehand with a brush, used to outline the profiles of the figures, hair and the folds of the clothes.

Saint Catherine's small wheel, a symbol of her martyrdom, was painted last over the gold background and not originally planned, the same for the two saints' palms. Instead, the majority of the figures was planned, as was customary, by first painting the gold background – applied over a layer of red bole – up to the saints' edges, with careful punching for the halos and the edges of the panels, suggesting that supports are not cut, or not significantly.

Pigments, detected by reflectance spectroscopy, include natural ultramarine blue (from lapis lazuli stone) in the blue areas, mixed with lead white; a carmine-type red lake, probably kermes, in the female saint's robe of the left wing and in the shades of the vermillion-based red of the clothes of the saints Stephan and Julian. The same red lake, or a similar one, was used in the pink chasuble of Bartholomew, where some pale greyish crosses and decorations can be seen: they probably relate to the areas of loss of a metal decoration (in silver?), applied "a missione", as in the blade of the knife that this saint holds in his right hand. Verdigris was employed in the dark green cloak of Saint Catherine.

Flesh tones, a mixture of lead white and vermillion (cinnabar), are painted over a local pale green priming, containing green earth, normally used in Tuscan painting in 14th and early 15th century, as recorded in Cennino Cennini's treatise on painting.

Technique and pigments are coherent with 14th or early 15th century painting practice in Tuscany.



Lot No. 3

Swabian Master, circa 1440

Realized price:

EUR 33.800,-

Estimate:

EUR 30.000,- to EUR 40.000,-

The Annunciation; and
The Nativity,
oil, tempera and gold on panel, 152 x 82.5 cm and 152.5 x 82.5 cm, framed, a pair (2)

Provenance:
Graf Franz III von Enzenberg (1802–1879), Jenbach;
thence by descent to the present owner



Lot No. 4

School of Valencia, first half of the 15th Century

Realized price:

EUR 66.000,-

Estimate:

EUR 60.000,- to EUR 80.000,-

The Martyrdom of Saint Clement,
tempera on gold ground panel, shaped top, 111.5 x 87.5 cm, integral frame

Provenance:
Giovanni Volpi, Count Volpi di Misurata;
his sale, Laurin & Gillaux, Palazzo Volpi, Rome, 10-14 October 1972, lot 116 (as Spanish School, beginning of the 15th Century);
sale, Christie's, Milan, 24 November 2010, lot 8 (as Spanish School, 15th Century);
Private European collection

The present panel displays the characteristic features of early fifteenth-century Valencian painting, particularly in its warm, Mediterranean palette and in the typology of the saint's gilt round disc halo. The composition is distinguished by a highly unusual iconography, centred on Saint Clement I, traditionally regarded as the fourth pope after Saint Peter, Linus and Anacletus. According to legend, he was exiled to Crimea by Emperor Trajan and condemned to forced labour; steadfast in his evangelising mission, he was ultimately martyred by being cast into the sea with an anchor tied around his neck, an instrument of death that became his attribute.

The cult of Saint Clement gained early prominence in Rome, where a basilica was dedicated to him on the Caelian Hill as early as the fourth century. After its destruction by fire in 1084, the present church of Basilica of San Clemente was erected over its remains in the twelfth century and later extensively remodelled in the eighteenth century, testifying to the lasting importance of his veneration.

The painting once formed part of the collection of Giovanni Volpi, son of Giuseppe Volpi, who was a leading figure in the political and cultural life of Venice in the first half of the twentieth century. The Volpi family, originally from Bergamo, owned a distinguished sixteenth-century palace overlooking the Grand Canal and was renowned for its artistic and architectural patronage, notably including Villa Volpi at Sabaudia, designed between 1967 and 1969 by Tomaso Buzzi.



Lot No. 5 -

Maestro di Ambrogio Saraceno

Realized price:

EUR 19.775,-

Estimate:

EUR 12.000,- to EUR 15.000,-

(Bologna active in the second half of the 15th Century)
The Crucifixion with Saints Blasius, Mary, John the Evangelist, and Lucy,
tempera on canvas, 201 x 141 cm, unframed

This work is attributed to the, at present, anonymous painter identified by Roberto Longhi as the Master of Ambrogio Saraceno, after the patron of the altarpiece depicting the Madonna Enthroned between Two Angels, dated 1493, from the Church of San Giovanni in Monte and now in the Pinacoteca Nazionale in Bologna (see R. Longhi, Officina Ferrarese, Florence 1956, pp. 186–87).

This artist, of Ferrarese origin, was active in Bologna. He was a direct follower of Francesco del Cossa (circa 1430–1477), and only a few of his works remain, all executed using the technique of 'thin tempera on canvas', typical of mid-15th century painting in Northern Italy. Two further altarpieces of the artist are known, one in the Pinacoteca di Bologna and another in the Gemäldegalerie of the Staatliche Museen in Berlin (see C. Cavalca, A Crucifixion by the Master of Ambrogio Saraceno and Painting on Canvas in Bologna at the End of the Fifteenth Century, in: Nuovi Studi, 9 [2000–2001], pp. 31–56; and C. Cavalca, Altarpieces in Bologna during the Renaissance, Milan 2013, pp. 346–47, 350–52).

To these works this Crucifixion can be added, which, in the depiction of Saint Lucy and the Madonna, reveals the influence of Francesco del Cossa and shows very close affinities with the Master of Ambrogio Saraceno's altarpiece of 1493. Meanwhile, the figure of Saint John the Evangelist displays a breadth of form and a classicist inflection that denote an awareness of Francesco Francia's models, as does the expansive rendering of the landscape in the background.



Lot No. 6

German School, 15th Century

Realized price:

EUR 39.000,-

Estimate:

EUR 30.000,- to EUR 40.000,-

The Mystic Marriage of Saint Catherine, with Saint Barbara, Saint Ursula and the twelve Apostles, tempera on gold ground panel, 47.5 x 36.5 cm, framed

Provenance:
Private European collection, since the early 20th Century



Lot No. 7

Workshop of Albrecht Bouts

Estimate:

EUR 30.000,- to EUR 40.000,-

(Leuven 1451/54–1549)
Christ as the Man of Sorrows, a fragment,
oil on panel, 28 x 18.2 cm, framed

Provenance:
Private European collection, since the first half of the 20th Century

The present panel represents Christ as the Man of Sorrows in an intimate devotional format. Shown half-length, crowned with thorns and bleeding from his wounds, Christ raises his right hand in blessing, while the blood from his side is collected in a chalice below, an explicit Eucharistic allusion. The two praying angels and the dove of the Holy Spirit above, lend the image an especially concentrated meditative character.

This work relates to Albrecht Bouts's Triptych of the Assumption of the Virgin in the Musées Royaux des Beaux-Arts de Belgique, Brussels (inv. no. 574), where similar angels appear. Closer still in type and devotional function is The Man of Sorrows in the Metropolitan Museum of Art, New York (inv. no. 32.100.55), which reflects the same close half-length presentation and the same concentrated emphasis on Christ's suffering through the display of blood and wounds. Read in this context, the present painting stands as a characteristic example of the enduring devotional imagery associated with the Bouts workshop in early sixteenth-century Leuven.

Albrecht Bouts was one of the most successful painters active in Leuven in the late fifteenth and early sixteenth centuries. Albrecht, the son of Dieric Bouts (active circa 1457–1475), continued and expanded a workshop tradition rooted in his father's pictorial language, while developing a highly recognisable type of small-scale devotional painting intended for private contemplation.

Lot No. 8

Jacopo Landini, called Jacopo del Casentino

Estimate:

EUR 80.000,- to EUR 120.000,-



(Florence active 1339–1349/58)
Saint Margaret,
tempera on gold ground panel, shaped top, 78 x 42.5 cm, framed

Provenance:
with Florence Taccani, Milan;
where acquired by the present owner in 1976;
Private collection, Genoa

The present painting is registered in the Fototeca Zeri under no. 2346 (as Jacopo Landini).

This panel depicts Saint Margaret shown slightly over half-length, identifiable as Saint Margaret by her iconographic attribute of the cross. The artist devoted particular care to decorative detail, especially in the punched ornament of the halo, enriched with luxuriant vegetal scrolls, and in the borders of the mantle and gown.

The painting is accompanied by written opinions (in copy) of Carlo Volpe, Ferdinando Bologna, and Mina Gregori, all given between 1972 and 1973. These assessments concur in attributing the work to Jacopo Landini, also known as Jacopo di Pratovecchio or del Casentino, a painter active between Florence and the Aretine territory (Aretino) in the second half of the fourteenth century.

According to Vasari, who included him in The Lives of the Artists, the painter was a pupil of Taddeo Gaddi and moved with him to Florence, where he trained within the same cultural milieu as Giotto, before returning to his region and disseminating the latest developments of Florentine painting in the Casentino. This, however, is considered to be unreliable information and has been widely challenged by twentieth-century scholarship.

The painter appears to have specialized in the production of small devotional altarpieces, primarily commissioned by private patrons, a specialisation he shared with his contemporary Bernardo Daddi. Like many of his peers, Jacopo del Casentino was strongly influenced both by Giotto and by the contemporary Sienese school, particularly by the brothers Pietro and Ambrogio Lorenzetti.

The only signed work by Jacopo del Casentino is the so-called Cagnola Triptych, a small portable altarpiece depicting the Madonna and Child with angels, saints, and the Crucifixion, now in the Galleria degli Uffizi (inv. no. 9528, 1890). Traditionally dated to around 1340, Boskovits proposed an earlier dating to the 1320s.

According to Ferdinando Bologna, however, the present Saint Margaret should be assigned to Jacopo's more mature production, after 1330, when his style reveals a growing attention to the more measured and refined manner of Maso di Banco.



Lot No. 9

Girolamo dai Libri

Estimate:

EUR 30.000,- to EUR 40.000,-

(Verona circa 1474–1555)
The Nativity,
oil and tempera on panel, 59 x 42 cm, unframed

Provenance:
sale, Christie's, London, 27 November 1970, lot 29 (as Liberale da Verona);
art market, Milan, circa 1972 (according to Fototeca Zeri);
Private European collection

The present painting is registered in the Fototeca Zeri under no. 21965 (as Francesco Morone).

We are grateful to Mattia Vinco for suggesting the attribution of the present painting on the basis of a photograph. He dates this work to circa 1495.

The present panel depicts the scene of the nativity at the mouth of a rocky grotto: the Virgin kneels in adoration before the Christ Child who is laid on a cloth, while Joseph, who is shown sleeping, his head resting on his hand, introduces a note of quiet, domestic realism. The ox and the donkey emerge from the shady shelter, and the scene opens onto a bright landscape with a river, bridge and distant fortress beyond. The narrative is described with a miniaturist's clarity of contour and handling of colour.

Comparative works illustrating the popular subject of the nativity by Girolamo dai Libri include the Nativity conserved in the Cleveland Museum of Art (inv. no. 1953.281), dated circa 1515, executed in tempera and gold on parchment, creating a jewel-like image of private devotion. This work can be compared to another related example of the same subject painted by Girolamo, the Nativity with Saints John the Baptist and Jerome, the so-called Presepio dei conigli, in the Museo di Castelvecchio, Verona (inv. no. 1309-1B290), in which the same rocky setting, described with crisp outlines and a similar, detailed landscape defines the artist's early manner. Also related, both chronologically and stylistically, is Girolamo's treatment of the subject of the Nativity in other media. A useful early point of comparison is the Nativity miniature from the Antifonale Proprio del Tempo (from the Vigil of the Nativity to the Octave of the Epiphany), one of the illuminated choirbooks executed for the convent of San Francesco in Brescia and now preserved in the Pinacoteca Tosio Martinengo, Brescia (G. Castiglioni, in: Per Girolamo Dai Libri. Pittore e miniatore del Rinascimento veronese, Venice 2008, p. 24, fig. 4), dated circa 1490–96.

These works show how Girolamo repeatedly returned to the theme of the nativity, maintaining a crisp drawing style, bold yet controlled colour, and a precise observation of nature, while setting an intimate devotional focus against a clear, spacious landscape, qualities rooted in his miniaturist training and sharpened by an early dialogue with Mantegnesque models. On this basis, the present panel can be placed convincingly within his early production, conceived on a refined scale suited to private devotion.



Lot No. 10

Vicino da Ferrara

Realized price:

EUR 33.800,-

Estimate:

EUR 25.000,- to EUR 35.000,-

(Ferrara active in the second half of the 15th Century)
The Annunciation,
oil and gold on panel, 100 x 30.5 cm, framed

Provenance:
Gozzadini collection, Bologna, late 19th Century (as Francesco Francia);
Verburgt collection, The Hague, circa 1920;
Private collection, The Netherlands;
sale, Dorotheum, Vienna, 12 October 2011, lot 464 (as Vicino da Ferrara);
where acquired by the present owner

We are grateful to Filippo Todini for suggesting the attribution of the present painting.

The present painting is a rare work by Vicino da Ferrara, an artist from Ferrara studied by Roberto Longhi in his celebrated book of 1943 Officina Ferrarese. The present panel can be dated to circa 1470 and reveals a close stylistic relationship to the work of Francesco del Cossa (Ferrara circa 1435–1477 Bologna). The quality of draughtsmanship, especially notable in the hands and the drapery is a characteristic feature of the painting style that was prevalent in Ferrara at the time.



Lot No. 11 -

Circle of Alessandro di Mariano Filipepi, called Sandro Botticelli

Realized price:

EUR 56.500,-

Estimate:

EUR 20.000,- to EUR 30.000,-

(Florence 1444/45–1510)
Madonna and Child with the Infant Saint John, a townscape and rocky landscape beyond,
oil on panel, arched top, overall: 124 x 68 cm, painted surface: 77 x 45 cm, integral frame

Provenance:
Collection of Raimond Van Marle, Perugia, 1936;
Private collection, Switzerland

The present painting is registered in the Fototeca Zeri under no. 106907 (as Maestro dell'Adorazione di Douai).



Lot No. 12

Master of the Tondo of Cortona

Realized price:

EUR 97.500,-

Estimate:

EUR 80.000,- to EUR 120.000,-

(Toscana active in the late 15th Century and early 16th Century)
Madonna and Child with Saint Joseph and the Infant Saint John,
oil on panel, tondo, diameter 90 cm, framed

Provenance:
Don Antonio Damiani, Bologna, until 1946;
and thence by descent to Cesarina Damiani, Bologna, until 1954;
where acquired by the grandmother of the present owner;
Private collection, Monza

Exhibited:
Città della Pieve, Palazzo Della Corgna/Museo Civico Diocesano di Santa Maria dei Servi/Oratorio di Santa Maria dei Bianchi, 2 July – 30 September 2023

Literature:
N. Baldini, V. Garibaldi, F. F. Mancini, Al battesimo fu chiamato Pietro. Perugino a Città della Pieve, exhibition catalogue, Milan 2023, pp. 128–129 (as Maestro del Tondo di Cortona)

We are grateful to Nicoletta Baldini for endorsing the attribution of the present painting and for her help in cataloguing this lot.

As Giorgio Vasari recalled in his biography, Pietro Perugino enjoyed extraordinary success, attracting 'many pupils', including the young Raphael, who sought to learn his highly admired maniera. During the final decades of the fifteenth century until around 1510, Perugino's style achieved wide diffusion supported by an active workshop.

Pupils worked alongside Perugino in Florence and Perugia. Their artistic personalities have been partially reconstructed by Filippo Todini, who identified distinct hands within this group and assembled works around so-called "name pieces", which derive from the most representative work of each individual artist (see F. Todini, La pittura umbra dal Duecento al primo Cinquecento, Milan 1989). While some painters have since been securely identified, others remain elusive, including the so-called Master of the Tondo of Cortona, named after a Madonna and Child with the Infant Saint John in the Museo dell'Accademia Etrusca (see M. Gori Sassoli, Le collezioni artistiche medievali e moderne, in Il Museo dell'Accademia Etrusca di Cortona. Catalogo delle collezioni, ed. by P. Bruschetti et al., Cortona 1996, p. 72). As Nicoletta Baldini has noted the present painting can be attributed to this as yet still anonymous master.

This panel can be compared with the small corpus of approximately eight paintings assembled by Todini, the present tondo reveals a particularly close affinity, especially in the treatment of drapery, characterised by broad and carefully balanced folds, one of the defining traits of the master. Further comparisons can be made with the Virgin in the Circumcision in Piacenza (see F. Arisi, Il Museo Civico di Piacenza, Piacenza 1960, pp. 185–186), where similar facial types, style of hair, and the rendering of the Christ Child and Saint John relate to those found in works attributed to the Master of the Tondo of Cortona, alongside his distinctive, structured landscapes of rocks and sparse trees.

The identity of this anonymous painter remains unknown; however, it may eventually emerge among the names recorded in contemporary documents but not yet associated with extant works.

Technical analysis by Gianluca Poldi

IRR shows a thin underdrawing, free and quick, made with a black chalk, as typical of Herri met de Bles and other Flemish painters of the period. This drawing delineates only a few features of the city of Jerusalem on the far left, some movement in the landscape and some of the figures: the size of the trees, the streets, the outlines of the houses in the centre are outlined in a very summary way.

Pigments include smalt blue, partially discoloured, in the sky and in the city of Jerusalem, while azurite was employed in the hills and dark blue clothes. A led-tin yellow is used in yellow clothes, iron oxides (earths) in the brown soil and brown elements; vermillion and sometimes red lake are found in the red garments.

The painting technique and pigments are consistent with 16th century Flemish painting.



Lot No. 14

North Italian School, 16th Century

Estimate:

EUR 15.000,- to EUR 20.000,-

Portrait of a gentleman, three-quarter-length, in a black costume with a ruff and cap, holding gloves,
oil on panel, 115 x 91 cm, unframed

Provenance:
Private European collection



Lot No. 15 -

Lorenzo di Credi

Realized price:

EUR 113.000,-

Estimate:

EUR 80.000,- to EUR 120.000,-

(Florence 1459–1537)
Madonna and Child,
oil on panel, 88 x 65 cm, framed

Provenance:
art market, France;
where acquired by the present owner

We are grateful to Alessandro Nesi for endorsing the attribution of the present painting on the basis of a photograph and for his help in cataloguing this lot.

We are also grateful to Vilmos Tátrai and Julianna Ágoston for independently endorsing the attribution of the present painting on the basis of a photograph.

This work relates to a composition by Lorenzo di Credi in the National Gallery, London (inv. no. NG593). Another version by the artist is conserved in the Pinacoteca Vaticana, Vatican City (inv. no. MV. 40340.0.0).

Lorenzo di Credi was among the most prolific painters active in Florence between the late 15th and early 16th centuries. Trained in the workshop of Andrea del Verrocchio alongside figures such as Leonardo da Vinci and Sandro Botticelli, he was later entrusted with the inheritance of the master's bottega. He collaborated on the celebrated Baptism of Christ (Uffizi Galleries, inv. no. 8358), executing the angel beside Leonardo's, and maintained throughout his career a close artistic dialogue with the latter, often drawing inspiration from his compositions.

Credi's works of the 1480s are distinguished by their refined execution, brilliant palette, and meticulous attention to detail, particularly in the rendering of accessories and landscape elements. This elegant and highly finished manner is exemplified by the present painting and the Madonna and Child in the Galleria Sabauda (inv. no. 170) and the refined compositions conserved in Florence, conceived to impress through their formal beauty and technical finesse.

Towards the end of the 15th century, like many Florentine artists, Credi came under the influence of Girolamo Savonarola. From this moment, his paintings assumed a more restrained and devout character, while retaining a sensitivity to naturalistic detail. This spiritual orientation aligned him with the artistic ideals promoted by Fra Bartolomeo and Mariotto Albertinelli at the convent of San Marco, resulting in increasingly simplified compositions imbued with a heightened devotional intensity.

The present Madonna and Child revisits one of the artist's most successful and enduring themes, that of the Virgo lactans. The composition is closely related to two other versions by the artist, among which the example in the Pinacoteca Vaticana, Vatican City appears particularly close in conception and spirit. A further, earlier treatment of the subject is conserved in the National Gallery, London (inv. no. NG593).

As noted by Alessandro Nesi, this painting belongs to Credi's mature 16th-century production, characterized by a softened palette and a deliberately clear, balanced composition. Yet, in the serene beauty of the Virgin's face and the natural ease with which the figures are arranged, the painter's enduring refinement and sensitivity remain fully apparent.



Lot No. 16

Maestro dell’Ospedale di Mantova

Realized price:

EUR 22.100,-

Estimate:

EUR 15.000,- to EUR 20.000,-

(Mantua, active circa 1490)
Madonna and Child, with Saint Anthony of Padua and a patron,
oil and tempera on canvas, 91 x 66 cm, framed

Provenance:
Collection of Sofia Cioffi Arrigoni (1825–1901);
her sale, Milan, 7 January 1903, lot 87 (as Andrea Bellunello);
Collection of Carl von Reininghaus (1857–1929), Graz;
thence by descent to the present owner;
Private collection, Germany

We are grateful to Mauro Lucco for suggesting the attribution after examination of the present painting in the original. He intends to publish the present work in a forthcoming article.

According to Lucco, the work is by the same hand as the Salvato Mundi formerly in the Consiglio Ospedaliero in Mantua, today conserved in the Museo del Palazzo Ducale in Mantua (see M. Lucco [ed.], Mantegna a Mantua 1460–1506, exhibition catalogue, Milan 2006, p. 135). He also attributes the pair of paintings depicting Saint Ignatius of Antioch and Saint Augustine, likewise now in the Museo di Palazzo Ducale in Mantua (inv. no. 11456, see M. Lucco, ibid., 2006, p. 137), to the same Master.

The present composition is anchored by a seated Madonna, placed to the left of centre, her solemn and monumental presence balanced by the Christ Child standing upon her lap in quiet poise. Both are surrounded by roses, lending the scene a symbolic resonance and a subtle softness. To the right stands Saint Anthony of Padua, with his attributes, the crucifix and the lily. His introspective gaze reinforces the devotional tenor of the painting. In the foreground, a kneeling donor is depicted, his inclusion both personalising the image and situating it within the context of private patronage typical of the period. Behind the figures, the scene is enclosed by a simple brick wall.

The painting’s measured perspective, sculptural modelling, and restrained palette all attest to a painter deeply indebted to Mantegna’s example, yet not without an individual sensitivity. As such, the work stands as a compelling testament to the diffusion of Mantegna’s style among his immediate followers in Mantua around 1490.

Lot No. 17

Andrea Piccinelli, called Andrea del Brescianino

Estimate:

EUR 50.000,- to EUR 70.000,-



(Siena? circa 1486/87– after 1525)
Madonna and Child with the Infant Saint John and Saint Peter Martyr,
oil on panel, tondo, diameter 67.5 cm, framed

Provenance:
Collection of Mrs. Anette Ramadan;
by whom sold, Sotheby's, London, 30 November 1983, lot 11 (as Andrea del Brescianino);
with Derek Johns Fine Art, London, 2002;
sale, Sotheby's, New York, 27 January 2005, lot 124 (as Andrea del Brescianino);
Private European collection

We are grateful to Andrea G. De Marchi for endorsing the attribution of the present painting after examination of the original.

The present tondo, probably painted for private devotion, displays a serene and intimate synthesis of Marian tenderness and Dominican piety. Seated beside a green curtain, the Madonna supports the Christ Child on her lap, while the Infant Saint John the Baptist leans forward to present a banderole inscribed 'ECCE AGNVS DEI'. On the right, the youthful Saint Peter Martyr, identified by the palm of martyrdom and the book he holds, anchors the composition.

Although established in Siena, Andrea Piccinelli, called il Brescianino, repeatedly demonstrates a strikingly Florentine aesthetic: restrained geometry, subtly modulated flesh tones, and a softly idealised physiognomy that tempers Sienese grace with High-Renaissance order. The circular format itself, so closely associated with Florentine domestic imagery, reinforces this dialogue, while the Madonna's absorbed downward gaze and the measured interplay of hands and glances disclose a painter attentive to the new classicism circulating between Siena and Florence in the first decades of the sixteenth century.

In compositional terms, the pyramidal cohesion of the figures and the Madonna's quiet monumentality reflect the Florentine ideal of the early sixteenth century. The intimate half-length format, with its tender exchange between the two infants, is balanced by a sober devotional gravity. A close parallel within Brescianino's own oeuvre is the Madonna and Child with Saint John the Baptist and Saint Jerome in the Galleria Sabauda, Turin (inv. no. 255), where similarly softened modelling reconciles Florentine classicism with Sienese lyricism.

Brescianino's career unfolded largely in Siena in close collaboration with his brother Raffaello, the two operating as one of the city's most distinctive early Cinquecento workshops, capable of altarpieces as well as refined cabinet pictures and mythological subjects. Andrea is documented in Siena from 1505 and is credited with major church commissions there, most notably the Coronation of the Virgin for the church of SS. Pietro e Paolo. In 1525 he is recorded with certainty in Florence, where he enrolled in the Compagnia di San Luca; thereafter he disappears from records, a silence that has traditionally suggested an early death soon after that date, while Raffaello remained active into the 1540s.



Lot No. 18

Mariotto Albertinelli

Estimate:

EUR 50.000,- to EUR 70.000,-

(Florence 1474–1515)
The Pietà with Saints John the Evangelist, Mary Magdalen, Margaret and Elizabeth of Hungary,
oil on canvas, 162 x 164 cm, framed

Provenance:
Private European collection

We are grateful to Alessandro Nesi for suggesting the attribution of the present painting and for his help in cataloguing this lot.

The present Pietà is an important addition to the catalogue of Mariotto Albertinelli and can be dated to around 1513, in the final phase of the artist's career. Albertinelli was among the principal painters associated with the Florentine milieu of the 'Scuola di San Marco', a group of artists influenced by the example of Fra Bartolomeo, and marked by a devotional language of clarity, balance and restrained emotional intensity. Trained in the workshop of Cosimo Rosselli and closely linked to Fra Bartolomeo throughout much of his career, Albertinelli developed a pictorial idiom of refinement, bringing together formal control and religious imagery.

The firmly constructed draperies, the softly modelled heads, and the grave but measured pathos of the figures are fully consistent with Albertinelli's mature manner. Particularly notable are the elegant figure of Saint John the Evangelist, the Magdalen at Christ's feet, and above all the deeply expressive but controlled presence of Saint Elizabeth of Hungary, whose solemn realism gives the composition much of its emotional force.

The work belongs to the moment in which Albertinelli moved beyond the polished, almost enamel-like surface of earlier paintings such as the Visitation of 1503 in the Uffizi, Florence (inv. 1890 no. 1587), and the Annunciation of 1510 in the Galleria dell'Accademia, Florence (inv. 1890 no. 8643), towards a warmer palette and a more immediate, intimate mode of sacred imagery. In the present painting, the firm structure of the composition is combined with a softer atmosphere, characteristic of the artist's late production. In this respect, it stands close to the expressive language of the dispersed Genesis panels generally assigned to the same late moment in his career.

The composition also reflects the close dialogue between Albertinelli, Fra Bartolomeo and Peruginesque pictorial models in Florence during the second decade of the sixteenth century. Christ's body is laid before the Cross with a sober monumentality devoid of overt drama in favour of meditative intensity. The inclusion of Saint Elizabeth of Hungary, together with Saint Margaret, may suggest a Franciscan commission, possibly for a female religious community.

This painting is a significant late work by Albertinelli, uniting devotional gravity, compositional clarity and the high pictorial quality that defines his most mature artistic production.

Lot No. 19

Marco D'Oggiono

Realized price:

EUR 91.000,-

Estimate:

EUR 80.000,- to EUR 120.000,-



(Oggiono circa 1467–1524 Milan)
Madonna and Child,
oil on panel, 55 x 41 cm, framed

Provenance:
probably French private collection, mid-19th Century;
with Silbernagel, Milan;
sale, Semenzato, Venice, 14 May 2000, lot 180 (as Marco d'Oggiono);
Private European collection

Literature:
A. Ballarin, Leonardo a Milano. Problemi di leonardismo milanese tra Quattrocento e Cinquequecento. Giovanni Antonio Boltraffio prima della pala Casio, Verona 2010, vol. I, pp. 668–671; vol. II, fig. CXLI; vol. IV, figs. 456, 454 (as Marco D´Oggiono)

We are grateful to Cristina Geddo for endorsing the attribution of the present painting and for her help in cataloguing this lot.

Marco d'Oggiono has recently been the subject of a critical re-evaluation that has re-established him as a key figure of the first and second phases of Milanese Leonardoism, and one of the most influential disseminators and interpreters of Leonardo's style and pictorial models. This re-evaluation is the result of a critical review of Marco d'Oggiono's problematic early 15th-century period, reinterpreted on the basis of reliable documentation and stripped of the cumbersome body of works attributed to the so-called "Maestro del Ritratto Archinto" and enriched with high-profile works stylistically attributable to Marco, including the celebrated Madonna Litta in the Hermitage, Saint Petersburg, executed under Leonardo's supervision.

D'Oggiono is documented in only three reliable pieces of evidence: a contract of 1487 in which the painter, aged around twenty, undertook to teach a pupil the art of miniature painting, which he had evidently learnt from his first Lombard master; the note drawn up by Leonardo himself on 7 September 1490 (Institut de France, Codex C, f. 15v), from which it can be inferred that Marco had been his pupil and continued to frequent the master's studio as an assistant and collaborator; the documented Griffi altarpiece of the Resurrection of Christ with Saints Leonardo and Lucy now in the Staatliche Museum, Berlin (inv. no. 90B), painted in collaboration with Boltraffio between 1491 and 1494, which is an example of his talent and daring Leonardesque style of painting.

Alessandro Ballarin described this work as "the oldest known work by Marco" (see literature, p. 669), datable to no later than circa 1490. This Madonna and Child is, in fact, a key painting in piecing together the mosaic of the artist's patchy fifteenth-century period and it helps to understand the Leonardesque turning point of his early career.

The painting presents a clear break between the figures, modelled on Leonardo's work, and the small background landscape drawn from the repertoire of Bergognone's Lombard tradition. Indeed, the idealised typology of the Madonna with her heavy eyelids humbly lowered – which recalls the model of the Virgin of the Rocks – and the lively twist in the Infant's pose, inspired by the studies for the Madonna of the Cat, both look to Leonardo. Also reminiscent of Leonardo is the motif of the Madonna offering a flower to the Child and the vase of flowers of Flemish origin, found in the Madonna of the Carnation at the Alte Pinakothek in Munich and in the Benois Madonna at the Hermitage, Saint Petersburg. The simple earthenware vase with violets that the Child is picking seems to allude to the Virgin's humility, whilst the flower that the mother offers to the Child foreshadows his Crucifixion, symbolising Mary's acceptance of her Son's sacrifice.

In the present composition there is a wide grey stone parapet on which the Child lies half reclining; behind him emerges the more composed bust of the Madonna, her head covered by a cloak marked by sharp folds. Behind the sacred group, a green curtain, drawn to one side, opens to reveal a landscape, where Joseph and Mary are travelling on a donkey, fleeing towards Egypt. The view, painted with the

houses of a small seaside village huddled together, topped by vegetation and dotted with stylised dark figures, recalls the village backgrounds found in the works of Ambrogio da Fossano, il Bergognone (1453–1523). and this work can also be compared stylistically to two other Madonnas by Marco d'Oggiono, both generally dated to the last decade of the 15th century: the Madonna delle Violette in the Navarro Collection, New York (inv. no. NYCTK 490/0005/0005), which is compositionally similar, and the Madonna del latte in a private collection, featuring a view of the Venetian church of San Michele in Isola, which links it to his stay in Venice in 1498 (see D. Sedini, Marco D'Oggiono Tradizione e rinnovamento in Lombardia tra Quattrocento e Cinquecento, Rome 1989, p. 61, cat. no. 23). Despite these similarities, the Oggionesque landscapes with a Leonardoesque influence that characterise both these versions confirm the chronological precedence of the version under consideration. The stylistic characteristics of the Child are very close to those of the Study for a Head of an Infant in the Kupferstichkabinett in Berlin, executed in silverpoint and white lead, attributed to the young Marco by Giulio Bora. Although plumper, the features of the infant are also similar to those of the Child in the detached fresco of the church parish church of Oggiono (Madonna and Child Enthroned between Saints Euphemia and Catherine), recently recognised as the artist's first known public work to date.

The naturalism of Mary's foreshortened hands in the present painting, probably studied from life, recalls Leonardo's teaching methods, whilst the shapely fingers with very short fingernails, are similar to those of the Madonna Litta. This painting could also predate the Hermitage masterpiece, executed under Leonardo's supervision around 1490–1492. The jewelled brooch that the Madonna wears at the neckline of her dress – a green stone set in gold and surrounded by eight large pearls – reminds us that Marco d'Oggiono was the son of a goldsmith and may have begun his career in his father's workshop.

Geddo suggests that present painting may be the earliest known work for private devotion by Marco D'Oggiono, dating to the late 1480s, and executed at the beginning of the artists apprenticeship with Leonardo da Vinci.



Lot No. 20

Giulio Campi

Estimate:

EUR 50.000,- to EUR 70.000,-

(Cremona circa 1507–1573)
Portrait of a man (Brocardo Persico?), bust-length, wearing the Order of the Knights of Malta, in a painted oval,
oil on panel, 29 x 21 cm, framed

Inscribed on the frame:
AVTOVR.DELA/ VIE.HVMAINE/ MAINT.ORAGE/ VA.VOLANT

Provenance:
Principe Buoncompagni Ludovisi, Rome (inv. no. 751), at least until 1960 (according to a label on the reverse);
Galleria d'arte di Palazzo Thiene, Vicenza, Collezione della Banca Popolare di Vicenza, probably since the 1960s;
deaccessioned by the Banca;
sale, Pandolfini, Florence, 13 April 2021, lot 129 (as School of Fontainebleau);
where acquired by the present owner

Exhibited:
Palazzo Pitti, Florence, La peinture française à Florence, summer 1945, cat. no. 7 (as School of Fontainebleau)

Literature:
B. Berenson, La peinture française à Florence, exhibition catalogue, Florence 1945, p. 32, cat. no. 7, plate XII (as School of Fontainebleau);
P. Gaudioso, in: La Pinacoteca di Palazzo Thiene, Collezione della Banca Popolare di Vicenza, ed. by F. Rigon, Milan 2001, p. 86, no. 6A (as School of Fontainebleau)

We are grateful to Marco Tanzi for suggesting the attribution of the present painting on the basis of photographs and for his help in cataloguing.

Marco Tanzi situates this panel firmly within the Northern Italian pictorial tradition, linking it in particular to Giulio Campi. Together with his brothers Antonio and Vincenzo, Giulio Campi played a central role in the development of the Cremonese school of painting during the mid-sixteenth century. Tanzi dates the present work to circa 1550–1560, when the artist's production was dominated by important commissions for wall paintings executed in collaboration with his brother Antonio, which have given rise to complex attribution issues in distinguishing the work of the two artists.

The present work bears close affinities to Giulio Campi's Portrait of a Musician in the Uffizi Galleries (inv. 1890, no. 958), sharing a number of characteristic features of the artist: the long, straight nose; the particularly dark tonality of beard and hair, partially veiling the small ear; and the narrow lips. A portrait of Giulio Campi's brother Antonio (formerly in London, Trinity Fine Art) shows a similar composition to the present work and can be dated to the same period, around 1550–1560. In this painting as well, the bust is rendered using a trompe-l'œil technique within a painted oval frame, with light streaming in. This further attests to the Campi brothers' familiarity with such small-format, representative portraits.

From circa 1525, painting in Cremona underwent a stylistic shift towards the School of Fontainebleau, strongly influenced by an enthusiasm for Francesco Primaticcio and initiated by Giulio Campi, whose younger brother Antonio followed him by the middle of the century. Giulio's only signed work is the portrait of his father Galeazzo in the Gallerie degli Uffizi (inv. no. 1890, n. 1628). Other portraits attributed to the artist include the so-called Portrait of Ottavio Farnese in the Musei Civici di Palazzo Farnese in Piacenza (inv. Napoli no. 28-104), the Portrait of a Man with a Red Girdle in the Royal Collection (inv. no. RCIN 402625), and the Portrait of an elderly nobleman, formerly in the Casa Gaslini in Milan, which was sold as lot 22 at Millon on 27 September 2023 (see A. Perotti, Pittori Campi da Cremona, Milan 1932, p.18, fig. 10).

The sitter is a bearded man, middle-aged, his expression composed and serious. He does not convey ostentatious aristocratic elegance, yet wears with quiet refinement a black doublet, decorated with buttons and vertical gold bands, the high neckline permitting a glimpse of the short shirt collar beneath. Particularly notable are the satin sleeves of the waistcoat, trimmed with narrow braids. The only explicit indication of his status is the Maltese cross, suspended on a short gold chain at the centre of the doublet. In the background, a helmet and a book suggest an identification as both a warrior and a scholar. A laurel branch resting upon the open book symbolises glory enduring through time, as this plant retains both form and fragrance even when dried. The morion, a type of helmet originally from Spain and widely used in Europe during the sixteenth and seventeenth centuries, is adorned with rivets shaped like small red flowers and surmounted by a red-and-blue plumed crest.

Marco Tanzi suggests that the sitter in the present portrait may be identified as arguably the most distinguished Cremonese Knight of Malta of the sixteenth century, Count Brocardo (or Broccardo) Persico (1520–1571). He appears as a donor in a Crucifixion by Antonio Campi, depicted in armour bearing the insignia of the Order of Malta, though rendered in an idealised manner. The painting is today conserved in the Church of San Michele, though it was originally in the Persico Chapel of the destroyed Basilica of San Domenico.

Although the painting and its frame are likely to date from the same period, there is evidence to suggest that they were not conceived as a single ensemble. The austere black architectural frame, elegantly gilded, is unquestionably linked to France. It bears an inscription taken from an ode by Pierre de Ronsard (1524–1585), which was dedicated to François de Bourbon, Comte d'Enghien (1519–1546) and published in 1555: La victoire de François de Bourbon, Comte d'Anguien, à Cerizoles: 'Autour de la vie humaine / Maint orage va volant' (see P. de Ronsard, Les Quatre premiers livres des Odes de Pierre de Ronsard, Paris 1555, p. 8v; we are grateful to Filip Moerman for identifying the poem). As Marco Tanzi observes, it would be highly unusual for a poem celebrating a French prince's victory at the Battle of Ceresole during the Italian Wars against an imperial Spanish army to serve simultaneously as a motto and decorative element for a portrait of a nobleman loyal to the pro-Spanish Habsburg cause. Moreover, François de Bourbon was never a knight of the Order of Malta.

Lot No. 21

Lazzaro Grimaldi

Realized price:

EUR 117.000,-

Estimate:

EUR 100.000,- to EUR 150.000,-



(Reggio Emilia 1472–1515/16)
Madonna and Child enthroned with Saints Sebastian, John the Baptist, Bernardine of Siena and Francis,
indistinctly signed and dated lower left on the banderole: LAZ. D. ...M. P. 15...,
oil on panel laid down on panel, 192.5 x 123 cm, unframed

Provenance:
Palazzo Morolino, Venice;
Collection of Richard von Kaufmann (1849–1908), Berlin;
his sale, Kunstsalon Paul Cassirer/Hugo Helbing, Berlin, 4 December 1917, lot 33 (as Lazzaro Grimaldi with wrong measurements);
acquired by Axel Beskow, Stockholm;
sale, Christie, Manson & Woods, London, 12 December 1924, lot 77 (as Lazzaro Grimaldi);
with Bellesi, London;
sale, Sotheby's, London, 26 November 1958, lot 96;
sale, Sotheby's, Florence, 20 April 1970, lot 224 (according to Zeri);
Private European collection

Exhibited:
Ferrara, Palazzo dei Diamanti, Il Cinquecento a Ferrara. Mazzolino, Ortolano, Garofalo, Dosso, 12 October 2024 – 16 February 2025

Literature:
A. Venturi, Scoperta di un quadro di Lazzaro Grimaldi, in: Archivio storico dell'arte, 1888, I, pp. 89–90;
A. Venturi, Unbekannte oder vergessene Künstler der Emilia, in: Jahrbuch der Preußischen Kunstsammlungen, Berlin 1890, p. 189;
A. Venturi, Storia dell'arte italiana, vol. 7, 3, Milan 1914;
R. Longhi, Edizione delle opere complete 5. Officina ferrarese. 1934, Seguita dagli ampliamenti 1940 e dai nuovi ampliamenti 1940 e dai nuovi ampliamenti 1940 – 55, Florence 1956, p. 64, fig. 207;
S. Zamboni, Pittori di Ercole I d'Este. Giovan Francesco Maineri, Lazzaro Grimaldi, Domenico Panetti, Michele Coltellini, Milan 1975, pp. 23–24, fig. 25;
M. Pirondini, La pittura del Cinquecento a Reggio Emilia, Milan 1985, pp. 86–87;
A. Ballarin, Dosso Dossi. La pittura a Ferrara negli anni del Ducato di Alfonso I., Cittadella 1995, vol. I, p. 117, no. 33;
A. Tambini, Grimaldi, Lazzaro, in: M. Caravale (ed.), Dizionario biografico degli italiani, vol. 59, Rome 2002;
M. Lucco, Mantegna a Mantova. 1460–1506, exhibition catalogue, Milan 2006, p. 9, no. 1;
M. Ferretti, Un Panetti, non lontano da Lucca, in: F. Elsig/N. Etienne/G, Extermann, Il più dolce lavorare che sia, 2009, pp. 59–62;
V. Sgarbi/M. Danieli, Il Cinquecento a Ferrara. Mazzolino, Ortolano, Garofalo, Dosso, exhibition catalogue, Ferrara/Milan 2024, p. 123

The present painting is registered in the Fototeca Zeri under no. 40318 (as Lazzaro Grimaldi).

A sophisticated protagonist of the Emilian Renaissance, Lazzaro Grimaldi represents the refined artistic exchange that defined the courts of Ferrara and Mantua around 1500. Born in Reggio Emilia in 1472, Grimaldi's career was marked by prestigious commissions under the patronage of the d'Este and Gonzaga families. By 1498, he was established in Ferrara as a salaried artist for Duke Ercole I d'Este, collaborating with Boccaccio Boccaccino on the decoration of the cathedral. His reputation led to a notable invitation to Mantua in 1501 by Isabella d'Este and Giovanni Gonzaga, for whom he decorated a chamber in the Palazzo Ducale. Returning to Ferrara, he executed a significant fresco cycle at the Delizia di Belfiore.

These high-profile secular commissions, though largely lost to time, underscore his standing as a preferred painter for the Northern Italian elite, capable of translating complex literary narratives into visual splendour.

Grimaldi's stylistic identity is best preserved in this Madonna and Child with Saints Sebastian, John the Baptist, Bernardine, and a Franciscan Saint. The rediscovery of this signed and dated painting in a private Venetian collection at the end of the 19th century finally gave an identity to what had previously been merely a 'name without works'. This altarpiece reveals an artist deeply attuned to the 'devotional aesthetic' of the Ferrarese school of painting, echoing the sensibilities of Giovan Francesco Maineri and Lorenzo Costa. Art historians, including Roberto Longhi, have highlighted the influence of Francesco Francia in the emotive grace of the figures, while the intricate landscape and monumental, relief-adorned throne suggest a dialogue with the contemporary Bolognese painting.

A defining characteristic of Grimaldi's hand is his 'miniaturist' precision, likely a result of his training in the workshop of his uncle, the goldsmith Raffaele Grimaldi. This is evident in his meticulous rendering of botanical details, the crystalline light of his sky, and the virtuoso execution of decorative elements, including the maiolica vase in the present painting. Grimaldi's rare surviving works continue to be a focal point for the study of the Ferrarese-Bolognese nexus. His ability to blend the rigorous perspective of the late Quattrocento with the atmospheric, Peruginesque lyricism of the early Cinquecento marks him as a pivotal figure in the transition toward the Maniera Moderna.



Lot No. 22

Pedro Machuca

Realized price:

EUR 104.000,-

Estimate:

EUR 80.000,- to EUR 120.000,-

(Toledo circa 1488–1550 Granada)
The Penitent Saint Jerome,
oil on panel, 81 x 78.5 cm, framed

Provenance:
Private collection, Brussels, 1977;
art market, Italy;
where acquired by the present owner

We are grateful to Liliana Campos for endorsing the attribution of the present painting and for her help in cataloguing this lot.

The panel depicts Saint Jerome in penitence, sheltered beneath a rocky outcrop and accompanied by his traditional attributes. His cardinal's robes lie to one side, a reference to his service to Pope Damasus, while the saint holds the bible in his left hand and a stone in his right, poised to strike his breast. Before him are the crucifix and skull, symbols of devotion and mortality, alongside the faithful lion. Set against a hazy evocation of the Syrian desert of Chalcis, Jerome appears as an aged ascetic, his gaunt yet powerful body partially draped in a worn tunic.

The composition is structured through a series of diagonals, articulated by the saint's posture, the rock, and the crucifix, imparting a sense of dynamism to an otherwise meditative scene. This impression of movement is heightened by the precarious balance of the figure which is lightly poised, the foot barely touching the ground, and by the stylised treatment of Christ, whose loose wind-swept loincloth and attenuated form create an almost immaterial quality. Particularly notable is the skull in sharp foreshortening, a refined detail that enhances spatial depth.

Light and colour further animate the composition. A restrained palette of ochres and pale tones is enlivened by brighter accents in the draperies and landscape. Soft gradations of light model the saint's sculptural presence, in contrast to the more schematic rendering of the Crucified Christ, whose form appears deliberately simplified. This juxtaposition of plasticity and abstraction reveals a complex pictorial language.

Such eclecticism, while complicating attribution, aligns convincingly with the artistic personality of Pedro Machuca. Trained between Castile and Italy, and active alongside masters such as Raphael and Domenico Beccafumi, Machuca developed a highly individual style that merges Italian maniera with Iberian expressiveness. Characteristic features - elongated limbs, anatomical distortions such as the disproportionately large head, and an emphasis on emotional intensity - find clear parallels here, while the linear Christ recalls the influence of Alonso Berruguete. The art of the Toledo artist is constantly peppered with the influence of his Castilian colleague, and probably both participated in the decoration of the Loggias of Leo X in the Vatican, within Raphael's workshop (see N. Dacos, Rafael. Las logias del Vaticano, Barcelona 2008), and probably also in Spain.

According to Liliana Campos Pallarés, the painting can be attributed to Machuca after his return to Spain, around 1520. Likely intended for private devotion, the panel shows a marked attenuation of Italianate softness when compared to works executed in Naples, such as the Virgin of Suffrage (Museo del Prado, Madrid, inv. no. P002579). The more austere handling suggests a Spanish context, prior to the artist's appointment in 1527 as Master Builder of the Alhambra, after which his pictorial production diminished.

Lot No. 23

Herri met de Bles

Realized price:

EUR 182.000,-



Estimate:

EUR 180.000,- to EUR 220.000,-

(born in Dinant or Bouvignes-sur-Meuse circa 1510, active in Antwerp 1533–1566)
Christ on the Road to Calvary,
signed with the artist's owl device (lower right on the bird basket),
oil on panel, 32 x 44 cm, framed

Provenance:
possibly Ercole II d'Este (1508–1559);
Collection of Count Girolamo Oldrendo Legnani Ferri (1721–1805), Bologna (according to an inscription on the reverse);
Private collection, Bergamo;
where acquired by the present owner

We are grateful to Ursula Härting for endorsing the attribution after examining the present painting in the original. Her written communication, dated 24 March 2026, accompanies this lot.

We are also grateful to Giovanna Capitelli for her help in cataloguing this work.

The present composition relates to another version by Herri met de Bles conserved in the Museum of Ancient Arts, Namur (inv. no. 364).

This finely executed small-format panel is an outstanding work by Herri met de Bles, known in Italy as 'Il Civetta' for the tiny owl he used as his signature, here placed on the bird-catcher's portable cage. Active between the Low Countries and Northern Italy, Bles was among the earliest specialists in landscape painting, developing a distinctive synthesis of devotional narrative, contemporary observation, and imaginative topography. The present composition belongs to his most celebrated inventions, merging the Passion story with a vivid re-enactment populated by figures in sixteenth-century dress.

The scene is animated by an extraordinary procession of historical protagonists. Among them stands Marchese Niccolò III d'Este (1383–1441), identifiable by the golden 'N' on his robe, an allusion to his pilgrimage to the Holy Land in 1413. He appears alongside Emperor John VIII Palaiologos (1392–1448), Patriarch Joseph II of Constantinople (1360–1439), and other Eastern dignitaries, evoking the Ecumenical Council held in Ferrara in 1438. This sophisticated anachronism transforms the Via Crucis into a meditation on the hoped-for union of the Greek and Latin Churches, a theme of resonance at the Este court.

The painting's early history is undocumented, yet its exceptional quality and the intellectual refinement of its iconography make an Este commission a plausible possibility. The erudite reimagining of the subject, enriched with figures linked to the 1438 Council, aligns closely with themes cultivated in Ferrara. While no archival evidence confirms an Este commission, the work's execution and conceptual ambition are fully consistent with productions intended for that milieu. Its later provenance is secure: by the eighteenth century the panel belonged to the distinguished Legnani Ferri collection in Bologna, celebrated for its holdings of Italian and Northern Renaissance paintings.

Within the broader corpus of some twenty known versions of the subject, this example stands out for its compositional coherence, and the precision of its narrative detail. Its luminous palette, meticulous draughtsmanship, and the richly articulated landscape reflect contemporary printed sources such as Breydenbach's Peregrinatio in terram sanctam, and confirm its place among the finest small-scale Road to Calvary panels by Herri met de Bles (for other versions see M. Weemans, Herri met de Bles. Gli stratagemmi del paesaggio al tempo di Bruegel e di Erasmo, Milan 2013, pp. 20–23).

Technical analysis by Gianluca Poldi

IRR shows a thin underdrawing, free and quick, made with a black chalk, as typical of Herri met de Bles and other Flemish painters of the period. This drawing delineates only a few features of the city of Jerusalem on the far left, some movement in the landscape and some of the figures: the size of the trees, the streets, the outlines of the houses in the centre are outlined in a very summary way.

Pigments include smalt blue, partially discoloured, in the sky and in the city of Jerusalem, while azurite was employed in the hills and dark blue clothes. A led-tin yellow is used in yellow clothes, iron oxides (earths) in the brown soil and brown elements; vermillion and sometimes red lake are found in the red garments.

The painting technique and pigments are consistent with 16th century Flemish painting



Lot No. 24 -

The Master of the Habsburgs

Realized price:

EUR 26.838,-

Estimate:

EUR 15.000,- to EUR 20.000,-

(Tyrol active circa 1490–1520)
The Virgin Mary presenting a book to the Infant Christ,
oil on panel, 53 x 38.5 cm (with later additions), framed

We are grateful to Anna Moraht-Fromm for suggesting the attribution of the present painting. Her written report accompanies the present lot. We are also grateful to Peter Klein for the dendrochronological analysis of the support which he dates to circa 1499.

This refined devotional panel is a rare, significant work by the Master of the Habsburgs, one of the most distinctive late Gothic painters active in North Tyrol around 1500. His painterly style is based on the local Tyrolean tradition but also shows strong influences from contemporary Netherlandish and North Italian painting.

The Master is named after a panel of the Adoration of the Magi, now conserved in the Belvedere in Vienna, where the Habsburg Emperors Frederick III and Maximilian I are depicted. The artist occupies a particular position in Tyrolean and Austrian painting, where he is generally considered the 'most suave and sophisticated' of painters (see O. Benesch, Collected writings, vol. III: German and Austrian Art of the 15th and 16th centuries, New York 1972, ed. by Eva Benesch 1974, p. 4).

The Master's style combines different influences in a distinctive way, including both Dutch and Venetian painting. He is considered the only painter in Austria who mastered the elaborate Dutch painting techniques with their subtle realism of detail, and he was also aware of Venetian painting (see K. Löcher, Die Gemälde des 16. Jahrhunderts. Germanisches Nationalmuseum Nürnberg, Ostfildern-Ruit 1997, p. 244). At the same time the painter remained indebted to the local Tyrolean tradition such as Michael Pacher (circa 1435–1498) and Marx Reichlich (1460–1520), which was influenced by the innovations of the South German Renaissance in Bavaria, Franconia, or Swabia. His works show a familiarity with the Swabian work of Bernhard Strigel from Memmingen and Hans Maler from Ulm. The preference for depicting figures beside an open window, as in the present composition, is characteristic of the work of the Master.

According to Anna Moraht-Fromm the open book is a new and independent invention by this Master. This preoccupation with the open book, where the Child's destiny is likely written, expands the subject of the Madonna and Child with a subtle, profound nuance. The painting offered here is a rare addition to this Master's oeuvre.



The rest on the Flight into Egypt,
oil on panel, 37 x 28.5 cm, framed

Provenance:
art market, Belgium;
where acquired by the present owner

Lot No. 25

School of Bruges, circa 1540

Estimate:

EUR 12.000,- to EUR 15.000,-



Lot No. 26

Adriaen Thomasz. Key

Realized price:

EUR 46.800,-

Estimate:

EUR 40.000,- to EUR 60.000,-

(Antwerp circa 1545 – after 1589)
Portrait of a bearded man, half-length,
oil on panel, 78 x 58 cm, framed

Provenance:
art market, Belgium;
where acquired by the present owner

Literature:
L. Vandenberghe, Willem and Adriaen Thomasz. Key. Fresh Perspectives on their Oeuvres, Pictura Nova XXVIII, Turnhout 2025, pp. 166–167, no. add. A20 (as Adriaen Thomasz. Key)

We are grateful to Koenraad Jonckheere for confirming the attribution of the present painting after inspection of original. He dates this work to circa 1570.

This striking portrait of a bearded man, notable for its intimate, naturalistic portrayal of the features and the contemplative gaze of the sitter, is an outstanding example of the oeuvre of the Antwerp master, Adriaen Thomasz. Key.

The sitter is dressed in an expensive and modish 'Burgundian black' doublet, his hands unsheathed from fine kid gloves revealing fingers adorned with rings, the sitter can be assumed to be a nobleman, but a precise identification remains uncertain, as not even his nationality can be determined. Antwerp was the major economic hub of Northern Europe at this time and the Key workshop, founded by Adriaen Thomasz's master, Willem Key (1516–1578), boasted a wealthy, international clientele, which included Margaret of Parma, and William the Silent, Prince of Orange.

Adriaen Thomasz Key was thought to be the son of Willem Key, however recent research has revealed that was only related to Willem only by marriage. He added the 'Key' suffix to his name when he took over his late master's workshop. Following the Beeldenstorm, or iconoclasm of 1566, Antwerp was at the centre of intense religious and political turbulence, yet amid this uncertainty, the superb quality of the Key workshop offered a consistent assurance of work of the highest standard.

Jonckheere has suggested that it can be argued that the work of Adriaen was more refined than that of Willem Key as he "succeeded much more than his master in transforming his observations of nature into a detailed image".



Lot No. 27

Giovanni Battista Trotti, called il Malosso

Realized price:

EUR 28.600,-

Estimate:

EUR 15.000,- to EUR 20.000,-

(Cremona 1555–1619 Parma)
Madonna and Child with the Infant Saint John,
oil on panel, 119 x 90 cm, unframed

Provenance:
Private European collection

We are grateful to Filippo Maria Ferro for suggesting the attribution of the present painting on the basis of a photograph.



Lot No. 28

Bartolomeo Ramenghi, called Bagnacavallo

Realized price:

EUR 14.300,-

Estimate:

EUR 8.000,- to EUR 12.000,-

(Bagnacavallo 1484–1542 Bologna)
Madonna and Child with Saints Sebastian and Roch,
oil on panel, 46.7 x 39.5 cm, framed

Provenance:
with Lindsay Burns & Company, Perth;
Private European collection;
sale, Sotheby's, New York, 1 February 2024, lot 454 (as Bartolommeo Ramenghi, called Bagnacavallo)



Lot No. 29

Innocenzo Francucci, called Innocenzo da Imola

Estimate:

EUR 30.000,- to EUR 40.000,-

(Imola 1490–1550 Bologna)
The Holy Family with the Infant Saint John,
oil on panel, 66.5 x 56.5 cm, framed

Provenance:
Don Antonio Damiani, Bologna, until 1946;
and thence by descent to Cesarina Damiani, Bologna, until 1954;
where acquired by the grandmother of the present owner;
Private collection, Monza

Innocenzo da Imola is believed to have received his early training in Bologna, most probably in the workshop of Francesco Francia. He later spent a formative period in Florence, where he encountered the art of Mariotto Albertinelli and, crucially, that of Raphael. The latter's influence proved decisive: throughout his career, Innocenzo absorbed and reinterpreted Raphaelesque compositional harmony and idealised figurative types within a more intimate and softly modulated pictorial language.

The present panel, representing the Madonna seated with the Christ Child, accompanied by the Infant Saint John and Saint Joseph, is conceived within a compact and lucid pyramidal arrangement. The restrained interplay of gestures and glances constitutes the emotional nucleus of the scene. The composition is one that Innocenzo da Imola returned to on several occasions, attesting to its popularity and enduring appeal. A closely related version is conserved in the Pinacoteca Nazionale di Bologna (inv. no. 1460). The recurrence of the subject reflects not only its success but also its suitability for private devotion. As was common practice within Innocenzo's workshop, favoured compositions were repeated and adapted with slight variations, allowing for both consistency in composition and responsiveness to individual patronage.

Stylistically, the work may be dated to the 1530s–40s, a period corresponding to the artist's full maturity. The delicately sfumato modelling of the flesh tones, the controlled yet luminous chromatic range, and the compositional restraint are all hallmarks of this phase. While the legacy of Raphael remains clearly recognisable, it is here tempered by a distinct Emilian softness, resulting in a work of quiet refinement and devotional intimacy rather than overt monumentality.



Lot No. 30

Workshop of Giulio Pippi, called Giulio Romano

Realized price:

EUR 12.350,-

Estimate:

EUR 6.000,- to EUR 8.000,-

(Rome mid-1490s – 1546 Mantua)
Jupiter nursed by the Goat Amalthea,
oil on canvas, 42.5 x 82.5 cm, framed

Provenance:
Private collection, Monte Carlo

The present painting relates to a composition by the Workshop of Giulio Romano in the Royal Collection Trust, London (inv. no. RCIN 402781).



Lot No. 31

Girolamo Mirola

Realized price:

EUR 15.600,-

Estimate:

EUR 12.000,- to EUR 15.000,-

(Bologna? circa 1530/35–1570 Parma)
The Judgement of Paris,
oil on panel, 58.5 x 44 cm, framed

Provenance:
sale, Sotheby's, Parke Bernet New York, 4 June 1980, lot 183 (as Attributed to Jacopo Zanguidi, called Bertoja);
sale, Sotheby's, Parke Bernet New York, 14 July 1981, lot 11 (as Attributed to Jacopo Zanguidi, called Bertoja);
sale, Sotheby's, New York, 7 April 1988, lot 64;
sale, Christie's, New York, 15 October 1998, lot 100 (as Jacopo Zanguidi, called Bertoja);
sale, Christie's, New York, 16 June 1999, lot 125 (as Attributed to Jacopo Zanguidi, called Bertoja);
Private European collection

We are grateful to Mauro Lucco for suggesting the attribution of the present painting on the basis of a photograph.



Lot No. 32

Jacob Grimmer

Realized price:

EUR 109.200,-

Estimate:

EUR 15.000,- to EUR 20.000,-

(Antwerp 1525/26–1590)
The Flight into Egypt, a fortress beyond,
oil on panel, 31.5 x 42.5 cm, framed

Provenance:
with J. Goudstikker, Amsterdam, 1923 (as Jacob Grimmer);
with Lawrence Steigrad Fine Arts, New York, 1994 (as Attributed to Abel Grimmer);
Private collection, New Jersey;
with P. de Boer, Amsterdam;
Private collection, Germany

Exhibited:
New York, Anderson Gallery, Exhibition of Dutch and Flemish pictures XV to XX Century from the Goudstikker Collection of Amsterdam, 10 March 1923 – 7 April 1923, no. 46 (as Jacob Grimmer)

The present lot is accompanied by a written communication from Reine de Bertier de Sauvigny, dated 11 January 1995 (in copy).



Lot No. 33

Jacob Grimmer

Realized price:

EUR 78.000,-

Estimate:

EUR 15.000,- to EUR 20.000,-

(Antwerp 1525/26–1590)
Landscape with Noli me tangere,
oil on panel, 31.5 x 42.5 cm, framed

Provenance:
with J. Goudstikker, Amsterdam, 1923 (as Jacob Grimmer);
with Lawrence Steigrad Fine Arts, New York, 1994 (as Attributed to Abel Grimmer);
Private collection, New Jersey;
with P. de Boer, Amsterdam;
Private collection, Germany

Exhibited:
New York, Anderson Gallery, Exhibition of Dutch and Flemish pictures XV to XX Century from the Goudstikker Collection of Amsterdam, 10 March 1923 – 7 April 1923, no. 45 (as Jacob Grimmer)

Lot No. 34

Master of the Female Half-Lengths

Estimate:

EUR 30.000,- to EUR 40.000,-



(Antwerp active first half of the 16th Century)
The Baptism of Christ; and
Saint Ildefonso receiving the Chasuble from the Virgin,
oil on panel, each 76.5 x 24 cm, framed, a pair (2)

Provenance:
with Édouard Jonas, New York, 1930;
with E. & A. Silberman Galleries, New York, circa 1938;
sale, Parke-Bernet Galleries, New York, 19 October 1955, lot 17 (Saint Ildefeonso);
where acquired by Dr. Norman Treves;
sale, Parke-Bernet Galleries, New York, 23 April 1958, lot 3 (Saint Ildefonso);
with E. & A. Silberman Galleries, New York (both panels are reunited);
Private collection, USA, circa 1959–2007;
with Lawrence Steigrad Fine Arts, New York, 2006–2007;
Private collection, USA;
art market, New York;
where acquired by the present owner

Exhibited:
Baltimore, Maryland, The Baltimore Museum of Art, Religious Art, 4 December 1938 – 1 January 1939, cat. no. 5, both exhibited, Saint Ildefonso here entitled Saint Anselm of Canterbury (lent by E. & A. Silberman Galleries);
West Palm Beach, Florida, The Norton Gallery and School of Art, Painting of the Renaissance, 30 January – 22 February 1948, cat. nos. 19, 20, both exhibited, Saint Ildefonso here entitled Saint Anselm of Canterbury (lent by E. &A. Silberman Galleries);
Columbus, Ohio, Columbus Gallery of Fine Arts, The Gothic North, 1 October – 7 November 1949, cat no. 18, both exhibited, Saint Ildefonso here entitled Saint Anselm of Canterbury (lent by E. & A. Silberman Galleries);
Hagerstown, Maryland, Washington County Museum of Fine Arts, The Life of Christ, 18 February – 31 March 1951, cat. no. 3, the Baptism of Christ exhibited solely (lent by E. & A. Silberman Galleries);
New Orleans, Louisiana, Isaac Delgado Museum of Art, 1962, both exhibited, Saint Ildefonso, here entitled, The Apparitition of the Virgin to Saint Benedict

Literature:
M. J. Friedländer, Die Altniederländische Malerei. Pieter Coeck. Jan van Scorel, Leiden 1935, vol. XII, p. 171, no. 54 (as Master of the Female Half-Lengths);
s.a., Religious Art, exhibition catalogue, Baltimore 1938, cat. no. 5 (both exhibited, Saint Ildefonso here entitled Saint Anselm of Canterbury, lent by E. & A. Silberman Galleries);
s.a., Painting of the Renaissance, exhibition catalogue, West Palm Beach 1948, cat. nos. 19, 20 (both exhibited, Saint Ildefonso here entitled Saint Anselm of Canterbury, lent by E. & A. Silberman Galleries);
s.a., Gothic North, exhibition catalogue, Columbus 1949, p. 4, cat no. 18 (both exhibited, Saint Ildefonso here entitled Saint Anselm of Canterbury, lent by E. & A. Silberman Galleries);
s.a., The Life of Christ, exhibition catalogue, Hagerstown 1951, cat. no. 3 (the Baptism of Christ exhibited solely, lent by E. & A. Silberman Galleries);
M. J. Friedländer, Early Netherlandish Painting, Jan van Scorel and Pieter Coeck van Aelst, New York 1975, vol. XII, p. 96, no. 54, plate 33, illustrated (as Master of the Female Half-Lengths)

Both panels are registered in the RKD database under nos. 30227 and 30228 (as Master of the Female Half-Lengths).

The Master of the Female Half-Lengths, a name assigned by Max J. Friedländer, was among the most successful painters active in Antwerp during the second quarter of the 16th century. He specialised in refined half-length depictions of the Mary Magdalen and elegantly dressed young women engaged in reading, writing, or music-making within intimate interiors. These compositions, notable for their grace, attention to costume, and polished execution, enjoyed considerable popularity and were widely produced for an international clientele.

The present work is unusual within the artist's oeuvre and may have formed part of a larger ensemble. Its subject, the vision of Saint Ildefonso, suggests a commission intended for a Spanish patron, reflecting the close artistic and commercial ties between Antwerp and the Iberian Peninsula during this period.

Saint Ildefonso, born in Toledo in 607 and later Archbishop of the city, was renowned for his devotion to the Virgin Mary, to whom he dedicated his treatise De Virginitate Perpetua Sanctae Mariae. According to tradition, the Virgin rewarded his piety by appearing to him and presenting him with a chasuble, a moment of divine favour that became a popular subject in Spanish devotional imagery.



Lot No. 35

Circle of Tiziano Vecellio, called Titian

Realized price:

EUR 36.400,-

Estimate:

EUR 30.000,- to EUR 40.000,-

(Pieve di Cadore circa 1485/90–1576 Venice)
Mater Dolorosa with Her hands apart,
oil on canvas, 70.5 x 55.5 cm, framed

Provenance:
Private collection, Barcelona;
where acquired by the present owner

The present work relates to Titian's celebrated Mater Dolorosa painted on marble and dated to 1555, now conserved in the Museo del Prado, Madrid (inv. no. P444). This composition follows the Prado model, depicting the Madonna in tears, half-length against a dark ground, her head gently inclined and her hands parted in a gesture of sorrowful supplication.

From the mid-1540s onward, Titian's work underwent a marked stylistic transformation which heralded his later style. Compared to earlier works, paintings from this period display heightened drama, a darker palette, and a broader handling of form. These characteristics also define his religious and mythological compositions of the 1550s, including his commissions for the Holy Roman Emperor Charles V.

A letter of 1554, conserved in Titian's archived correspondence, refers to a 'Virgin Dolorosa' which Charles V specifically requested to be painted 'on stone'. It is most probably the Prado painting on marble mentioned above, which provides us with a secure date for the prototype of the present work. It was only in March 1555 that Titian found the appropriate stone for this commission. On 31 May of that year, Charles announced from Brussels that he would be imminently taking possession of the 'Imagen de Nuestra Señora'.

The emperor's aesthetic preference for religious works appears to have been closer to the Northern style of painting rather than the Italian, an observation corroborated by a number of works by Quintin Massys and Jan Massys in his collection. The appearance of tears on the face of the Virgin in the Prado version and the present work is particularly notable. Tears are absent in earlier works by Titian and the artist's introduction of this iconography, is thought to have been inspired by the Flemish devotional paintings in the Habsburg collection which Titian knew from his visit to the Imperial Court in Augsburg in 1548. The inclusion of tears in similar religious works would later prove popular in Venetian painting where they would soon be incorporated into the work of artists such Jacopo Bassano (1510/15–1592), as well as works executed in Spain, including in the works of Luis de Morales (1500–1586).

The motif of the Sorrowful Mother (Mater Dolorosa) which recalls the Virgin Mary's participation in the Passion of Christ, was popular during the late medieval period and gained renewed prominence during the Counter-Reformation. The Virgin was depicted not merely as a passive witness, but as a fellow sufferer whose interior anguish mirrors the passion of her son.

The present painting testifies to the popularity of this devotional type. Titian's composition was circulated through replicas and workshop versions. This version faithfully preserves the solemn dignity and restrained emotional power of Titian's design. Its careful handling and adherence to the prototype suggest production within the workshop or circle of the Venetian master, reflecting the appeal of one of the most evocative Marian images of the High Renaissance.



Lot No. 36

Antwerp School, 17th Century

Realized price:

EUR 44.200,-

Estimate:

EUR 30.000,- to EUR 40.000,-

A series of emperors depicting:
Claudius, inscribed lower centre: Claudius V;
Galba, inscribed lower centre: Sergius Galba VII;
Otho, inscribed lower centre: Ottho VIII;
Vitellius, inscribed lower centre: Vitellius IX;
Vespasian, inscribed lower centre: Vespasianus X;
Titus, inscribed lower centre: Titus XI;
Domitian, inscribed lower centre: Dommitianus Nero VI;
Nerva, inscribed lower centre: Nerva XIII;
Trajan, inscribed lower centre: Trianus XIII;
Hadrian, inscribed lower centre: Adrianus XV;
Antonius Pius, inscribed lower centre: Antonius Pius XVI;
oil on panel, each 66.5 x 51 cm, framed, a set of twelve (12)

Provenance:
art market, Germany;
where acquired by the present owner

The panels depicting Emperors Hadrian and Claudius are both stamped with the panel maker's mark of Michiel Claessens (1590–1637) on the reverse.

This series of Roman emperors is based on The Twelve Caesars (Vita Caesarum), written around AD 121 by the Roman historian and court official Seutonius, and relates to Peter Paul Rubens' Twelve Caesars series from circa 1625–1626 (now dispersed, and some lost). These in turn, were inspired by Titian's celebrated series of Roman imperial portraits. Titian's series was originally commissioned by Federico II Gonzaga, Duke of Mantua Gonzaga and was subsequently moved to the Spanish royal collection. It epitomized Renaissance ideals of historical portraiture, combining classical erudition with careful attention to individual physiognomy and symbolism.

The Titian series of Emperors were destroyed by fire in 1734 during a catastrophic event at the Royal Palace of Alcázar, in Madrid. Rubens' exposure to these works provided a crucial model for representing Roman emperors, informing his approach to composition, the arrangement of regalia, and the articulation of imperial authority through facial expression and posture.



Lot No. 37

North Italian School, 16th Century

Estimate:

EUR 5.000,- to EUR 7.000,-

Portrait of Cardinal Francesco Sfondrati (1493–1550),
inscribed upper right: FRANCISCVS/ SFONDRATVS/ SANETÆ ROMNÆ/ ECCLESIÆ.CARD/ INALIS,
oil on canvas, 117 x 91.5 cm, framed

Provenance:
Private collection, Lombardy;
where acquired by the present owner



Lot No. 38

Venetian School, 16th Century

Realized price:

EUR 6.500,-

Estimate:

EUR 5.000,- to EUR 7.000,-

Portrait of Pietro Sfondrati,
inscribed at centre: PIETRO SFONDRATO CONDOTTIERE DELL'IMPERATORE / HENRICO IV. COL QVALE VENNE IN ITALIA DA GERMANIA L'ANNO. 1077.,
oil on canvas, 148.5 x 113.5 cm, framed

Provenance:
Private collection, Lombardy;
where acquired by the present owner

Lot No. 39 -

Flemish Court Painter, active in Italy or France, late 16th Century

Estimate:



EUR 20.000,- to EUR 30.000,-

Portrait of a lady, possibly Elisabeth of Valois, Princess of France and Queen of Spain (1545–1568),
oil on panel, 26.5 x 20.5 cm, framed

The present painting was most likely part of a group of small-scale female portraits belonging to the type of courtly ensemble often referred to as a 'Gallery of Beauties', a format particularly popular at European courts during the later sixteenth century. The elegant cabinet format of the present panel corresponds closely to works conceived for such decorative portrait cycles. Within these series, the subjects frequently alternated between classical mythology and contemporary court society. Some panels represented mythological figures or goddesses, such as the small Venus recently sold in these rooms (see sale, Dorotheum, Vienna, 29 April 2025, lot 51). Other works within such cycles appear instead to represent royal or aristocratic sitters, rendered in an idealised manner and frequently derived from established court portrait prototypes.

Against this broader artistic context, the sitter in the present portrait can be identified as Elisabeth of Valois (1545–1568), the eldest daughter of Henry II of France and Catherine de' Medici, who in 1559 became the third wife of King Philip II of Spain. Celebrated at European courts for her beauty and gentle character, Elisabeth's marriage symbolised the long-awaited peace between France and Spain, and she was enthusiastically welcomed in Spain as 'Isabel de la Paz'. The costume depicted here – with its red slashed gown, high closed bodice and rigid ruff – corresponds closely to the formal court fashion associated with French and Spanish royal portraiture of the late 1550s and early 1560s. The restrained palette and the precise treatment of costume details and the very refined jewellery further align the work with Northern court portraiture of the period, suggesting familiarity with the established visual models disseminated by leading court painters.

A number of closely related portraits lend further support to this identification. Among the most important is the celebrated likeness of the young queen painted by François Clouet, executed around the time of her marriage and now conserved in the Toledo Museum of Art (inv. no. 1929.140, circa 1559). Clouet's portrait established a widely disseminated image of Elisabeth wearing a richly adorned dark gown and elaborate jewellery, a type that served as a model for numerous later variants. A related portrait is conserved in the Musée du Louvre, Paris (inv. no. 1721). Another small panel was offered in these rooms (see sale, Dorotheum, Vienna, 25 October 2023, lot 23). A further example is conserved in the Museo Lázaro Galdiano, Madrid (inv. no. 2726). The recurrence of closely related portrait types in these works illustrates how official royal images were frequently adapted into smaller cabinet pictures intended for decorative display within portrait series. Stylistically, the present painting also relates closely to a group of small portraits conserved in Prague, notably the depiction of Margaret of Parma (1522–1586) in the Lobkowicz collections. A further portrait in the Lobkowicz Palace, representing an unidentified lady, possibly Anna of Egmont, displays striking similarities in pose, an almost identical costume and scale. Taken together, these parallels suggest that the works may once have formed part of a coherent group painted by the same hand or workshop, most likely that of a Flemish painter active at Italian or French courts. Although they are frequently catalogued in a manner reflecting the portrait models used, i.e. as 'Circle of Francois Clouet' or 'Follower of Anthonis Mor', it appears very likely that they all originate from an, as of yet, unidentified source.

Examples for such portrait cycles also survive in the collections of Italian princely families. A painting conserved in the Palazzo Ducale, Mantua appears to belong to the same tradition (see B. W. Meijer, M. F. Amoretti and M. Plomp, Repertory of Dutch and Flemish Paintings in Italian Public Collections, vol. II, part 2, Florence 2002, p. 98). This work has been attributed to the Flemish painter Jean Bahuet (1552–1597), who served as court painter to Duke Vincenzo I Gonzaga. Bahuet is documented to have produced precisely such idealised female portraits, which the duke displayed in his celebrated 'Gallery of Beauties'.



Lot No. 40

Marten Ryckaert

Realized price:

EUR 13.000,-

Estimate:

EUR 10.000,- to EUR 15.000,-

(Antwerp 1587–1631)
Wooded rocky landscape with a watermill,
oil on panel, 26.5 x 35.5 cm, framed

Provenance:
with Galerie Abels, Cologne, 1958;
Private collection, Germany

We are grateful to Ellis Dullaart for endorsing the attribution on the basis of a photograph.



Lot No. 41

Anton Mirou

Realized price:

EUR 13.000,-

Estimate:

EUR 10.000,- to EUR 15.000,-

(Antwerp 1578 – before 1627)
Wooded coastal landscape with noblemen on horseback,
oil on copper, 24 x 32.5 cm, framed

Provenance:
with Galerie d'Art St. Honoré, Paris, 1992 (as Anton Mirou);
where acquired by the present owner

We are grateful to Jörg Diefenbacher for confirming the attribution on the basis of a photograph.



Lot No. 42

Anton Mirou

Realized price:

EUR 39.000,-

Estimate:

EUR 30.000,- to EUR 40.000,-

(Antwerp 1578 – before 1627)
A huntsman resting with his dogs at a forest edge, with travellers and a village beyond,
monogrammed and dated lower left: AM 1617,
oil on copper, 21 x 32 cm, framed

Provenance:
Collection Ivar Hellberg (1884–1958), Stockholm, between 1936–1955;
with P. de Boer, Amsterdam, (exhibited 1956);
Collection of P. J. Spoorenberg, Rotterdam;
with P. de Boer, Amsterdam, 1993;
where acquired by the present owner

Exhibited:
Laren, Singer Museum, Modernen van toen 1570 – 1630. Vlaamse schilderkunst en haar invloed, 15 juni - 1 september 1963, cat. no. 114

Literature:
s.a., Modernen van toen 1570 – 1630. Vlaamse schilderkunst en haar invloed, Laren, exhibition catalogue, Laren 1963, pp. 24–25, cat. no. 114, fig. 30;
K. Ertz, Anton Mirou. Vornehme Gesellschaft zu Pferde auf dem Waldweg, in: Landschaften und Jahreszeiten. Aspekte der niederländischen Kunst im 17. Jahrhundert, exhibition catalogue, Galerie d'Art Saint-Honoré, Paris 1987–1988, pp. 9–10, no. 2, ill. no. 6;
J. Diefenbacher, Anton Mirou 1578 – vor 1627. Ein Antwerpener Maler in Frankenthal, Mannheim 2007, pp. 35, 132–133, 162, fig. 32, no. 41, illustrated

The present painting is registered in the RKD database under no. 265291 (as Anton Mirou).



Lot No. 43

Frans Francken II and Workshop

Realized price:

EUR 46.800,-

Estimate:

EUR 40.000,- to EUR 60.000,-

(Antwerp 1581–1642)
The Parable of the Prodigal Son, the outer scenes en brunaille and en grisaille,
oil and gold on panel, 64 x 75 cm, framed

Provenance:
art market, France;
where acquired by the present owner

We are grateful to Ursula Härting for confirming the attribution of the present painting after inspection of the original.

Executed with the participation of his workshop, the present panel reflects the collaborative production that underpinned Frans Francken II's success and contributed to define Antwerp's seventeenth century artistic identity. Such works, often conceived as cabinet pictures, combine genre elements with allegorical and religious subject matter, appealing to a cultivated audience attuned to both their visual richness and didactic content.

The composition illustrates the Parable of the Prodigal Son (Luke 15:11–32), a biblical story concerned with excess, repentance, and forgiveness. The central scene, rendered in vivid colour, depicts the prodigal son in a moment of indulgence, embracing a courtesan amid a lively company engaged in music, feasting, and revelry. The figures, elegantly dressed and theatrically posed, exemplify Francken's ability to stage moral spectacle while emphasising the temptations of worldly pleasure.

Surrounding this principal episode are eight smaller scenes en grisaille and en brunaille, narrating the story in sequence: the receipt of the inheritance, departure from the paternal home, dissipation of wealth, descent into poverty, and eventual return to the father, culminating in reconciliation. This narrative structure, inspired by earlier Flemish models, recalls the framing devices of Renaissance altarpieces and reinforces the progression from sin to redemption.

Comparable versions of this composition are conserved in major collections, including the Rijksmuseum, Amsterdam (inv. no. SK-C-286), attesting to the popularity of the theme and its successful replication within Francken's workshop.



Lot No. 44

Leandro Bassano

Estimate:

EUR 30.000,- to EUR 40.000,-

(Bassano del Grappa 1557–1622 Venice)
Portrait of a nobleman, three-quarter-length, in a black costume, circa 1590,
oil on canvas, 112.5 x 84.5 cm, framed

Provenance:
art market, Italy;
where acquired by the present owner

We are grateful to Giorgio Fossaluzza for endorsing the attribution of the present painting. He dates this portrait to Leandro Bassano's early Venetian period.

A Venetian nobleman is portrayed in the black attire characteristic of the era's aristocratic fashion. The sitter's thoughtful expression, and the presence of the sword held in his right hand, suggests a sense of both introspection and dignity. Bassano's meticulous attention to the rendering of the sitter's face reflects the artist's mastery in blending Venetian tradition with the growing artistic trend towards naturalism.

Leandro Bassano, active in Venice in the late 16th century, drew upon the influence of Titian and Tintoretto, while also integrating elements from Bartolomeo Passerotti's more realistic approach to portraiture. This work marks a key moment in his development, as he began to experiment with a new, more vivid realism, deviating from his earlier, more mannerist style.



Lot No. 45

Giovanni Paolo Cavagna

Estimate:

EUR 8.000,- to EUR 12.000,-

(Bergamo 1556–1627)
Portrait of a gentleman, three-quarter-length, seated, holding a lemon,
oil on canvas, 121 x 94 cm, framed

Provenance:
sale Christie's, New York, 23 May 2000, lot 200 (as Attributed to Leandro da Ponte, called Leandro Bassano);
Private European collection;
where acquired by the present owner

We are grateful to Mauro Lucco for endorsing the attribution after examination of the present painting in the original.



Lot No. 46

Lorenzo Vaiani, called dello Sciorina

Realized price:

EUR 22.100,-

Estimate:

EUR 10.000,- to EUR 12.000,-

(Florence 1541–1598)
Saint Sebastian,
oil on panel, 76 x 60.5 cm, unframed

Provenance:
Private European collection

We are grateful to Alessandro Nesi for suggesting the attribution of the present painting on the basis of a photograph.



Lot No. 47

Francesco Brina

Realized price:

EUR 11.050,-

Estimate:

EUR 8.000,- to EUR 12.000,-

(Florence 1529–1586)
The Holy Family,
oil on panel, 134 x 110.5 cm, framed

Provenance:
Private European collection

We are grateful to Alessandro Nesi for suggesting the attribution of the present painting on the basis of a photograph.



Lot No. 48

Workshop of Agnolo Bronzino

Realized price:

EUR 28.600,-

Estimate:

EUR 20.000,- to EUR 30.000,-

(Monticelli 1503–1572 Florence)
Portrait of Grand Duke Cosimo I de' Medici (1519–1574), bust-length,
oil on panel, 72 x 48 cm, framed

The present composition relates to Bronzino's portrait of Cosimo de' Medici, known in several versions which are derived from a lost original. It is a characteristic example of an official portrait, depicting the sitter at the height of his domestic and international political authority. After the peace treaty of Cateau-Cambrésis, Cosimo I de' Medici controlled the city of Siena and ruled over much of Tuscany, in addition to the traditional Florentine and Pisan territories. It was no longer necessary to be portrayed in armour, as in the portrait in the Gallerie degli Uffizi, Florence (inv. no. 28). Having conquered the territory, he could now present himself in civilian attire, and could even afford to project a benevolent disposition, reflecting the recommendations of Niccolò Machiavelli in his instructions on the conduct of the good prince (Il Principe, published 1532 in Florence).

A painting by Bronzino depicting Duke Cosimo I de' Medici at the age of forty is mentioned both in a Medici inventory (see K. Langedijk, The Portraits of the Medici: 15th–18th centuries, Florence 1981–1987, I, pp. 86–88, 420, no. 34), and by Vasari (Le vite de' più eccellenti architetti, pittori, et scultori italiani, da Cimabue insino a' nostri tempi, Florence 1568, p. 866), who recounts that Bronzino 'fece il ritratto del Duca, pervenuto che fu Sua Eccellenza all'età di quaranta anni' ['painted the portrait of the Duke, when His Excellency had reached the age of forty']. The original work is now lost, however, a substantial number of copies attest to its former appearance. As was customary, these were produced by Bronzino's studio assistants, who specialised in the replication of portraits, among them Alessandro Allori, Cristofano dell'Altissimo, and Luigi Fiammingo. The popularity and circulation of these workshop replicas were necessary to disseminate the Grand Duke's image throughout the state's provincial offices and were authorised by Bronzino himself.

One of the finest examples of these versions is conserved in the Galleria Borghese in Rome (inv. no. 94); indeed, it was once attributed to Bronzino but is now considered to be the work of his finest pupil, Alessandro Allori. The present painting is modelled on the Borghese Gallery version, although it is smaller in size and cropped along the lower and side edges, and does not show the right hand about to grasp a handkerchief as in the Roman painting.

Cosimo is depicted half-length, turned to the right and dressed in everyday clothing; his head, shown in three-quarters view, is inclined to the left, and his gaze is calm yet proud. The sharp chiaroscuro contrasts are typical of Bronzino's style, rendered here with a formal simplification and a greater sense of realism, traits also evident in the works of Alessandro Allori.



Lot No. 49

Giorgio Vasari and Workshop

Estimate:

EUR 40.000,- to EUR 60.000,-

(Arezzo 1511–1574 Florence)
The Holy Family with Saint Elisabeth and the Infant Saint John,
oil on panel, 61.5 x 44 cm, framed

Provenance:
sale, Sotheby's, London, 5 December 2006, lot 317 (as Follower of Giorgio Vasari);
Private European collection

Literature:
G. Sassu, Giorgio Aretin Invenit: osservazioni su Vasari "designer" per Prospero Fontana, in: Artibus et historiae. An art anthology, 64, 2011, pp. 139-140, illustrated p. 139 (as Workshop of Giorgio Vasari)

We are grateful to Alessandro Nesi for suggesting the attribution and for his help in cataloguing this lot.

The present painting represents the meeting of the Holy Family with Saint Elisabeth and the Infant Saint John the Baptist on the return from the Flight into Egypt, a subject popular in devotional painting. The present composition is a subtle mediation between interior and exterior space: the dark green curtain encloses the group, while the earthen foreground, enlivened by small tufts of grass and flowers, suggests a setting in nature. The deep shadow of the background lends the episode an intimate, almost nocturnal character, achieved without recourse to the artificial lighting effects found in other works by the artist.

A particularly telling motif is the basin in the foreground, with a white garment left partly immersed in water. This domestic detail gives the scene an appealing immediacy, as if the unexpected arrival of the holy relatives had interrupted an ordinary moment during the journey.

The present painting can be dated to the 1540s. The twisting figure of the Infant Saint John, with the white ribbon in his hair, appears to recall Michelangelo's Christ Child in the Tondo Doni in the Gallerie degli Uffizi, Florence (inv. 1890 no. 1456). The Virgin seated on the ground in profile may be compared with the kneeling Madonna in the Holy Family with Saint Francis, painted by Vasari in Venice in 1542 for the Florentine banker Francesco Leoni and now in the Los Angeles County Museum of Art (inv. no. 255056). Further parallels may be drawn with other works by Vasari of the theme, including the Holy Family and Saints in the Gemäldegalerie, Dresden, which is especially close in the pose of the Madonna, the arrangement of the drapery and the handling of the coiffure. These comparisons support a date of circa 1540–1545 for the present work.



Lot No. 50

Jan Brueghel I

Realized price:

EUR 78.000,-

Estimate:

EUR 50.000,- to EUR 70.000,-

(Brussels 1568–1625 Antwerp)
A coastal scene with figures near a ruin,
oil on copper, 12.3 x 17.3 cm, framed

Provenance:
with D. A. Hoogendijk, Amsterdam, 1949;
Private collection, The Netherlands;
sale, Loth Gijselman, Laren, 13 November 1998, lot 1620 (as Jan Brueghel I);
with P. De Boer, Amsterdam;
where acquired by the present owner

We are grateful to Ursula Härting for endorsing the attribution after examining the present painting in the original. Her written communication, dated 20 March 2026, accompanies this lot.

The verso of the copper plate is stamped with the mark of Pieter Stas (active Antwerp 1602–1610) in use before 1606.

Jan Brueghel I (1568–1625) celebrated for his landscapes, still lifes, and cabinet paintings, was documented in Italy from 1590, with a stay in Rome from 1591, before returning to Antwerp in 1596. Brueghel is known to have carried small copper plates with him during his travels.

The present subject is generally identified as the so-called Temple of Venus at Baiae, on the Gulf of Naples. The structure formed part of a monumental Roman bath complex, though around 1600 it was widely believed to represent an ancient temple. Even in its ruined state, with its dome already partially collapsed, the building retained a striking sense of grandeur, here subtly heightened through the inclusion of small staffage figures.

Painted on a small copper support, the present work belongs to the refined tradition of cabinet painting, intended for close viewing and prized for its precision and finish. The present accomplished composition exemplifies this practice.

A work of similar treatment, signed and dated 1610, also painted on copper, though smaller in size, measuring 9.6 x 16.2 cm, was offered at Christie's in 1988 (see K. Ertz, C. Nitze-Ertz, Jan Brueghel der Ältere (1568–1625). Kritischer Katalog der Gemälde, Lingen 2008/2010, vol. I, pp. 240–241, no. 105). Ertz in his monograph confused the provenance of the present painting with that of the signed and dated version.

Brueghel's interest in this motif is further reflected in a drawing dated to circa 1604 (see sale, Christie's, New York, 25 January 2005, lot 181), which served as the basis for a print by Aegidius Sadeler II, published around 1606. While the drawing and engraving show travellers approaching the site by land, the present painting adopts a coastal viewpoint, and the composition is largely confined to the depiction of the ruin itself. A notable detail appears on the right, where a distant colonnade, rendered in delicate blue tones, likely represents the Macellum of Pozzuoli, whose granite columns were visible from the gulf. This element is also visible in the Christie's (1988) work and underlines Brueghel's remarkable observational acuity.

Executed with meticulous precision and suffused with soft, gentle light, the present work offers a compelling insight into Brueghel's production, demonstrating his exceptional ability to combine topographical observation with a refined painterly technique on a small scale.



Lot No. 51

Jan Brueghel II and Pieter van Avont

Realized price:

EUR 15.600,-

Estimate:

EUR 8.000,- to EUR 12.000,-

(Antwerp 1601–1678) and (Mechelen 1600–1652 Antwerp)
An allegory of Spring,
bears signature lower centre: I.BRVECHEL.,
oil on copper backed by a panel, 52 x 69.5 cm, framed

Provenance:
possibly King Phillip IV of Spain (1621–1665);
possibly collection of Don Luis Alvear, Madrid;
possibly collection of Sebastian Martinez;
Private European collection

Exhibited:
Como, Villa Olmo, La dinastia Brueghel, 24 March – 29 July 2012, cat. no. 32 (as Jan Brueghel II and Pieter van Avont)

Literature:
S. Gaddi and D. J. Lurie, La dinastia Brueghel, exhibition catalogue, Milano 2012, p. 124, cat. no. 32 (as Jan Brueghel II and Pieter van Avont)

The present painting is accompanied by written communication from Klaus Ertz, dated 25 May 2010 (in copy).



Lot No. 52

Izaak van Oosten

Realized price:

EUR 49.400,-

Estimate:

EUR 30.000,- to EUR 40.000,-

(Antwerp 1613–1661)
The Fall of Man in the Garden of Eden,
oil on panel, 40 x 56.5 cm, framed

Provenance:
Collection of Franz Josef Liel (1782–1861), Berlin, 1856;
and thence by descent to the present owner

Literature:
M. Schasler, Berlin's Kunstschätze. Ein praktisches Handbuch zum Gebrauch bei der Besichtigung derselben, Berlin 1856, p. 393, no. 32 (as Jan van Osten)

We are grateful to Ursula Härting for confirming the attribution after examining the present painting in the original. Her written communication, dated 18 March 2026 accompanies this lot.

The present painting represents the Fall of Man set within an expansive and meticulously observed landscape populated by a variety of animals rendered with precision and charm. Among the many details is a group of three woodpeckers perched in a tree, characteristic of the artist's careful attention to naturalistic observation.

A distinctive iconographic feature of the composition is the portrayal of Eve reaching with her right hand towards the forbidden fruit while simultaneously offering another apple to the reclining figure of Adam. This particular arrangement of the couple, together with the animated treatment of the surrounding fauna, finds close parallels in a signed work conserved in the Liechtenstein Princely Collections, Vienna (inv. no. GE 7549).

Ursula Härting has dated the present work to the later phase of the artist's career, a period for which no securely dated paintings are known. Although documentary evidence relating to the painter remains scarce, van Oosten's oeuvre consists predominantly of small-scale cabinet pictures produced in accordance with the refined collecting tastes of seventeenth-century Flanders. His works are especially distinguished by their lively and detailed depictions of animals within wooded landscapes, which reveal a clear affinity with the tradition established by Jan Brueghel II.



Lot No. 53

Habsburg Court Painter, 16th Century

Estimate:

EUR 15.000,- to EUR 20.000,-

Portrait of Archduchess Barbara of Austria (1539–1572),
oil on canvas, 130.5 x 92 cm, framed

Provenance:
sale, Finarte, Milan, 29 March 1983, lot 177 (as School of Frans Pourbus);
Private European collection



Lot No. 54

Hispano-Lombard School, circa 1600

Estimate:

EUR 30.000,- to EUR 40.000,-

Portrait of a boy, full-length, in a cuirass with his arm resting on the head of a lion, traditionally identified as Philip Emmanuel, Prince of Piedmont (1586–1605),
oil on canvas, 146 x 100.5 cm, in a probably Spanish 17th Century carved, painted and gilded frame

Provenance:
Private collection, Barcelona;
art market, Spain (as Juan Pantoja de la Cruz)



Lot No. 55

Balthasar van der Ast

Realized price:

EUR 110.500,-

Estimate:

EUR 80.000,- to EUR 120.000,-

(Middleburg 1593/94–1657 Delft)
A basket of grapes, apples, cherries, peaches and other fruits, with roses, a tulip, a melon and red currants on a ledge with a dragonfly and other insects,
signed and dated lower right: .B.vander.ast.fe.1624,
oil on panel, 34.5 x 57 cm, framed

Provenance:
with Galerie Abels, Cologne, circa 1950 (according to a label on the reverse);
art market, Germany;
where acquired by the present owner

Literature:
L. J. Bol, The Bosschaert Dynasty. Painters of flowers and fruit, Leigh-on-Sea 1960, p. 78, no. 68 (as Balthasar van der Ast)

Balthasar van der Ast was a central figure in the development of Dutch still-life painting in the early seventeenth century. Born in Middelburg, he trained with his brother-in-law Ambrosius Bosschaert I (1573–1621), whose meticulously arranged compositions of flowers and fruit laid the foundations of the genre. Following Bosschaert's death in 1621, van der Ast continued this tradition alongside his nephews, working successively in Middelburg, Utrecht, and Delft, where he settled permanently. His work forms a bridge between the precise, decorative manner of early flower painting and the more naturalistic tendencies that would come to define later Dutch still life.

Van der Ast's paintings are distinguished by their refined compositions, soft, diffused lighting, and an exceptional sensitivity to surface and texture. Grapes, shells, insects, and blossoms are rendered with remarkable precision, yet always integrated into a harmonious whole. Beyond their descriptive brilliance, his works often carry a subtle moral dimension, alluding to the transience of earthly beauty and the underlying order of creation.

Painted in 1624, the present composition is a characteristic example of the artist's mature early style. Set against a neutral background, a wicker basket overflows with apples, grapes, cherries, and plums, enlivened by curling vine leaves. In the foreground, roses, a striped tulip, red currants, a split walnut, and additional fruit are carefully arranged, while a dragonfly perches delicately on a tendril, introducing a sense of movement and fragility.

The composition is structured around a subtle pyramidal form, anchored by the basket and extended outward through the arrangement of fruit and flowers. Van der Ast's controlled brushwork captures the play of light across smooth skins, translucent petals, and reflective surfaces, while slight irregularities lend the scene a natural vitality. Although still indebted to the Bosschaert tradition in its cool tonality and clarity, the painting reveals a growing independence in its freer handling and observational nuance.

The inclusion of the dragonfly and hints of decay introduces a quiet vanitas element, reminding the viewer of the fleeting nature of life and beauty. Executed during the artist's Utrecht period, the work exemplifies van der Ast's ability to combine scientific observation with poetic restraint, transforming a carefully composed still life into a meditation on time, nature, and the divine order.



Lot No. 56

Lombard School, 16th Century

Realized price:

EUR 23.400,-

Estimate:

EUR 8.000,- to EUR 12.000,-

Two men with a cat,
oil on canvas, 43.5 x 50.5 cm, framed

Provenance:
Private collection, Monte Carlo



Lot No. 57

School of Haarlem, 17th Century

Realized price:

EUR 23.400,-

Estimate:

EUR 15.000,- to EUR 20.000,-

A young man aiming a crossbow with a woman holding a basket of game,
oil on panel, 94.5 x 73 cm, framed

Provenance:
with Leger, Brussel, 1947;
with Koetser, London;
Private collection, Switzerland;
where acquired by the present owner



Lot No. 58

Sebastiaen Vrancx

Realized price:

EUR 52.000,-

Estimate:

EUR 20.000,- to EUR 30.000,-

(Antwerp 1573–1647)
The month of January,
monogrammed lower left: S. V.,
oil on panel, 49 x 65 cm, framed

Provenance:
Private European collection

We are grateful to Joost Vander Auwera for confirming the attribution of the present painting. He dates this work to circa 1605.

The present panel exemplifies Sebastiaen Vrancx's early engagement with the Brueghelian 'calendar' tradition, in which seasonal character is conveyed through atmosphere and the observed routines of village life. Set in a winter landscape, the composition is enlivened by briskly placed figures on and around the frozen canal: skaters, pedestrians and working people, providing the viewer with an emotive rendering of the wintery activity of the month.

Within Vrancx's production, months and seasons form a discreet but sought-after strand alongside the battle and skirmish scenes for which he is best known. The subject is documented in multiple versions: notably the Bredius Museum, The Hague (inv. no. 16-1946) and the Szépművészeti Múzeum, Budapest (inv. no. 8242), both associated with Vrancx's inventions for January.

The present panel stands out as an early, compelling example of Vrancx's ability to fuse seasonal allegory, topographical observation and narrative flair into a coherent, at once decorative and vividly descriptive of winter life in the southern Netherlands.



Lot No. 59

Jacob Grimmer and Attributed to Gillis Mostaert

Realized price:

EUR 52.000,-

Estimate:

EUR 35.000,- to EUR 45.000,-

(Antwerp 1525/26–1590) and (Hulst 1528–1598 Antwerp)
The Massacre of the Innocents,
oil on panel, 73 x 105.5 cm, framed

Provenance:
Collection of Sir Hugh Dayson Bart;
Jonkheer Teixeira de Mattos;
possibly Mme J. Teixeira de Mattos;
their sale, Muller, Amsterdam, 28 November 1916;
sale, Galerie Charpentier, Paris, 6 March 1954, lot 80;
sale, Palais des Beaux-Arts, Brussels, 18 November 1954, lot 305;
sale, Rome, 20 June 1955;
Private collection, France;
sale, Neret-Minet, Hôtel Drouot, Paris, 20 November 1987;
sale, Tajan, Paris, 17 December 1997, lot 347 (as Jacob Grimmer and Attributed to Gillis Mostaert);
sale, Christie's, London, 6 July 2011, lot 102 (as Attributed to Jacob Grimmer and Attributed to Gillis Mostaert);
sale, Dorotheum, Vienna, 17 October 2017, lot 16 (as Jacob Grimmer and Attributed to Gillis Mostaert);
where acquired by the family of the present owner

Literature:
E. Greindl, Jacob Grimmer, Vienna 1972, p. 24, no. 59 (as Jacob Grimmer);
R. de Bertier de Sauvigny, Jacob et Abel Grimmer. Catalogue Raisonné, Brussels 1991, pp. 125-126, no. 9 (as Jacob Grimmer and Gillis Mostaert, having been certified by M. J. Friedländer, "qui le qualifie d'oeuvre important de Jacob")
S. Baccaglini, The Brueghel Family. Masterpieces of Flemish Painting, exhibition catalogue, Wroclaw 2013, p. 224, mentioned under cat. no. 10 (as Jacob Grimmer)

The painting is listed in the RKD database under no. 44173 (as Jacob Grimmer and Attributed to Gillis Mostaert).

The staffage of this painting was probably executed by Gillis Mostaert, with whom Jacob Grimmer collaborated.



Lot No. 60

Alexander Keirincx

Realized price:

EUR 11.050,-

Estimate:

EUR 6.000,- to EUR 8.000,-

(Antwerp 1600–1652 Amsterdam)
A wooded landscape with bird-catchers,
oil on panel, 6.3 x 9.5 cm, framed

Provenance:
possible sale, Phillips, London, 2 December 1997, lot 256 (as Attributed to Jasper van der Lamen);
with P. de Boer, Amsterdam (as Alexander Keirincx);
where acquired by the present owner



Lot No. 61

Abraham Govaerts

Realized price:

EUR 20.800,-

Estimate:

EUR 15.000,- to EUR 20.000,-

(Antwerp 1589–1626)
A wooded landscape with huntsmen,
oil on panel, 40 x 58 cm, framed

Provenance:
sale, Galerie des Ventes d'Orléans, Orléans, 10 May 1991, lot 19;
sale, Sotheby's, Monaco, 5 December 1991, lot 105 (as Alexander Keirinckx);
with Raffael Valls, London, 1992 (as Abraham Govaerts);
Private collection, Germany

Literature:
U. Härting, K. Borms, Abraham Govaerts. Der Waldmaler (1589–1626), Schoten 2003, p. 90, no. 37, illustrated p. 131 (as Abraham Govaerts)

The verso of the panel is stamped with the mark of Michiel Vriendt (active 1605–1637) and the Antwerp brand (dating from 1620 to 1638), indicating a production date of the panel between 1620 and 1626, the year of Govaerts' death.

This lot is accompanied by a written communication from Klaus Ertz, dated 9 October 2008 (in copy). He attributes the landscape to Abraham Govaerts and the figures to an artist in the circle of Ambrosius Francken II.



Lot No. 62

Workshop of the Brunswick Monogrammist (?)

Realized price:

EUR 46.800,-

Estimate:

EUR 40.000,- to EUR 60.000,-

(Antwerp active circa 1525–1555)
A brothel scene,
oil on panel, 52 x 68 cm, framed

Provenance:
art market, USA;
where acquired by the present owner

Literature:
G. Isarlo, Rétrospective Flamande a Londres, in: Combat-Art [supplément de Combat], 1 March, 1954, col. 3–4, no. 4;
G. Isarlo, Les indépendants dans la peinture ancienne, Paris 1956, p. 76, 102, fig. 35 (as Brunswick Monogrammist);
M. Ubl, Taverns and brothels. The Brunswick Monogrammist and his workshop, in: B. Wagner (et.al.), Das Werk im Zentrum. Kunstgeschichte mit Objekten aus dem Städel Museum und der Liebieghaus Skulpturensammlung. Festschrift für Jochen Sander zum 65. Geburtstag, Berlin 2023, pp. 155–159, figs. 3, 4 (as Workshop of the Brunswick Monogrammist?)

The present work exemplifies the proliferation of depictions of brothels and houses of disrepute as a moralising, yet entertaining, subgenre in the Low Countries during the first part of the 16th century.

At the centre of the painting, figures gather around a table engaged in drinking, gaming, and flirtation, while above and on the floor below, more intimate scenes of negotiation and exchange unfold within enclosed rooms. Between the two principal levels, the viewer's attention is drawn to a woman in red, poised on a ladder, who is chalking up a notice on the board, possibly recording a tally of the evening's activities.

The inscriptions at the lower part of the board on the right-hand side, are of particular note as discussed by Matthias Ubl (see literature, M. Ubl 2023). A row of six erect phalluses is clearly visible, drawn in chalk and surmounted by an additional 'crowned' phallus above. At first glance, this imagery suggests a form of coarse humour that celebrates masculinity by literally crowning the penis. However, a traditional Dutch idiom may also be pertinent: iemand naar de kroon of krans steken, which translates literally as 'to thrust towards someone's crown' figuratively denoting rivalry or the attempt to surpass another.

On the lower board, smaller phallic forms can be identified, accompanied by an inscription similar to the Monogrammist's painting in the Gemäldegalerie, Berlin (inv. no. 558). In both the Berlin painting, and the present work, the inscription reads: 'Dat Dinck Dat Die Dochter Dalen', in which each initial 'D' of the alliterative phrase is represented by an erect penis. The phrase can be understood as: 'This thing that makes the daughter fall'. Scenes of this nature were common motifs in the 16th-century Low Countries and offer an insight into the often vulgar and sexist humour of a deeply patriarchal society.

The Brunswick Monogrammist remains one of the most intriguing anonymous masters of the Northern Renaissance. His provisional name derives from the monogram J.V.AM.S.L. inscribed on The Parable of the Great Supper in the Herzog Anton Ulrich Museum, Brunswick (inv. no. GG 165), from which a distinctive and coherent oeuvre has been assembled. This body of work is characterised by densely populated compositions, theatrical figuration, and a perceptive, often incisive observation of human behavior.

The artist's identity has long been the subject of scholarly debate and previous attempts to identify the master as Jan Sanders van Hemessen, Jan van Amstel, or Mayken Verhulst have been rejected by Matthias Ubl in his in-depth publication on the artist (see M. Ubl, Der Braunschweiger Monogrammist. Wegbereiter der niederländischen Genremalerei vor Bruegel, Amsterdam 2014). Regardless of authorship, the Monogrammist holds a significant place in the development of Flemish painting and is widely regarded as a key precursor to Pieter Bruegel I (1525/30–1569), particularly in his transformation of moralising subjects into vivid scenes of contemporary life.



Lot No. 63

Antwerp School, mid-17th Century

Estimate:

EUR 6.000,- to EUR 8.000,-

Portrait of a boy, full length, holding a baton,
oil on canvas, 139.5 x 89 cm, framed

Provenance:
Private collection, Germany;
art market, Germany;
where acquired by the present owner



Lot No. 64

Italo-Spanish School, 17th Century

Realized price:

EUR 16.900,-

Estimate:

EUR 8.000,- to EUR 12.000,-

Portrait of a man, three-quarter-length, traditionally identified as Rafael Cotoner y de Oleza (1601–1663), Grand Master of the Order of Malta,
oil on canvas, 133 x 94.5 cm, framed

Provenance:
Private collection, Belgium



Lot No. 65 -

Habsburg Court painter, circa 1630

Realized price:

EUR 22.600,-

Estimate:

EUR 20.000,- to EUR 30.000,-

Portrait of King Philip IV of Spain (1605–1665), bust-length, in a yellow jerkin,
oil on canvas, 70.5 x 57.5 cm, framed

This portrait of King Philip IV of Spain dated to circa 1630, was executed at a formative moment in the king's reign and stylistically it was influenced by the work of Diego Velázquez, whose arrival in Madrid in 1623 marked the beginning of one of the most significant and influential court painters in European art. Velázquez was appointed court painter to the young king, and portraiture became a central instrument through which royal authority, decorum, and dynastic continuity were projected throughout Spain, Europe, and the Spanish Americas.

The present painting, possibly produced in the royal studio, reflects the sober and restrained visual language that Velázquez developed in deliberate contrast to the opulence of earlier Spanish court portraiture. Philip IV is shown half-length, turned slightly to the right, his gaze calm, reserved, and inwardly focused. This composure accords closely with contemporary descriptions of royal etiquette, which demanded that the monarch greet visitors standing in silence, with minimal expression, concluding audiences with only brief and non-committal remarks. The portrait thereby conveys not theatrical power, but controlled authority and pious restraint, qualities carefully cultivated in the image of the young king.

Philip is dressed in a yellow jerkin, with sleeves and trunk in brown, richly embroidered with gold, and a crimson scarf draped across his shoulder. The combination of muted luxury and disciplined simplicity is characteristic of contemporary Spanish court style, in which material richness is subordinated to form, posture, and psychological presence. The neutral background further isolates the figure, focusing attention on the king's face, costume, and bearing.

The pose and general conception relate to Velázquez's official portraits of Philip IV from the late 1620s, particularly the portrait now in the Museo del Prado, Madrid (inv. no. P001184), which shows the monarch at a similar youthful age. The present composition also relates to the portrait of Philip IV conserved in the John and Mable Ringling Museum of Art, Sarasota (inv. no. SN336, circa 1628–29, reworked circa 1631). Technical examination of the Sarasota painting has revealed significant pentimenti, showing that Philip was originally depicted wearing armour beneath the final paint layers. These alterations – visible today in the outline of the cape, the positioning of the table, and traces of the armour – demonstrate Velázquez's active search for the most appropriate visual formulation of royal authority during this early phase of his court career.

The present painting is notable in the handling of the head, where the flesh tones are modelled with subtlety and restraint, and in the confident rendering of the scarf and costume and such passages reflect the standards maintained within Velázquez's studio and display his orbit of influence. The sobriety of execution and the absence of decorative excess reinforce the impression of a carefully controlled royal image, intended to function as an authoritative prototype rather than a purely personal likeness.



Lot No. 66

Antiveduto Gramatica

Realized price:

EUR 188.500,-

Estimate:

EUR 150.000,- to EUR 200.000,-

(Siena 1571–1626 Rome)
Hercules tames the Cretan bull,
inscribed lower left with inventory number: 450
oil on canvas, 80 x 108 cm, framed

Provenance:
Collection of Cardinal Scipione Borghese (1577–1633);
Collection of Prince Marcantonio II Borghese (1601–1658);
Collection of Prince Giovanni Battista Borghese (1639–1717);
probably collection of Prince Marcantonio III Borghese (1660–1729);
probably collection of Prince Camillo Borghese (1693–1763);
probably collection of Prince Marcantonio IV Borghese (1730–1800);
sale, Isbylia Auction House, Sevilla, 11-12 May 2021, lot 51 (as Italian School, 17th Century);
where acquired by the present owner

Documented:
AAV, b. 470, Inventory of Cardinal Scipione Borghese, circa 1633, 'Sesta Stanza verso l'Offitii': 'Un quadro in tela con diverse ninfe et Hercole che rompe il corno al toro cornice dorata, alto 3 largo 4 1/2, Anteveduto' (Corradini 1998, p. 451, no. 63)

Literature:
G. Manilli, Villa Borghese fuori di Porta Pinciana, Rome 1650, p. 110;
D. Montelatici, Villa Borghese fuori di Porta Pinciana, Rome 1700, p. 302;
H. Riedl, Antiveduto und Imperiale della Grammatica: zu einem 'Lobgesang der Mirjam' aus dem New Yorker Kunsthandel, in: Weltkunst, 64, 1994, mentioned pp. 826–827;
G. Papi, Antiveduto Gramatica, Sonnino 1995, mentioned pp. 118–119, under no. 66 (as a lost painting by Antiveduto Gramatica)

We are grateful to Gianni Papi for confirming the attribution after examining the present painting in the original and for his help in cataloguing this lot.

We are also grateful to Pier Ludovico Puddu for his help in clarifying the provenance of this lot.

This painting has an exceptionally distinguished and well-documented provenance. It is recorded in the inventory of the celebrated collection of Cardinal Scipione Borghese of circa 1633 in the 'Sesta Stanza verso l'Offitii' of Villa Borghese as 'Un quadro in tela con diverse ninfe et Hercole che rompe il corno al toro', given to Antiveduto Gramatica (see S. Corradini, Un antico inventario della quadreria del Cardinal Borghese, in: A. Coliva, S. Schütze [eds.], Bernini Scultore. La nascita del Barocco in casa Borghese, Rome 1998, p. 451, no. 63).

A second canvas of similar dimensions to the present painting was also recorded in the same room, depicting Miriam and the Jewish maidens singing to celebrate the crossing of the Red Sea, and it is possible that the two works were conceived as a pair. In fact, the two paintings are mentioned again together in 17th and early 18th century guides of the collection in Villa Borghese. In 1650 Giacomo Manilli records 'Il quadro d'Hercole, che rompe le corna al Toro; & all'altro capo, quello delle fanciulle Hebree, che cantano pe'l felice passaggio del Mar rosso, sono d'Antiveduto' (see literature); Domenico Montelatici repeats the same pairing in the same room in a guide of 1700 (see literature) and both works are given to Antiveduto Gramatica.

The inventory number '450' on the lower left of the present painting is consistent with the marking practices of the Borghese and it is probable that the present painting, together with its pendent, remained in the collection until the second half of the 18th century. However, at present no further record of either painting in the Borghese collection has been found after 1700.

Papi dates the present work to the late 1620s or 1630s. The strongly classicising character of this work can be compared to similar works by the artist including Euterpe and Polymnia in Palazzo Chiablese in Turin (see G. Papi, Antiveduto Gramatica, Soncino 1995, pp. 119–120, nos. 67–68). The inclusion of the female figures moving across the foreground of this painting are typical of Antiveduto Gramatica's practice of including female protagonists within his compositions.

Antiveduto Gramatica came from a Sienese family but grew up in Rome and was one of the most original painters in that ambient during the early 1600s. He was elected Principe (president) of the Accademia di San Luca in 1624. His art production developed in close proximity to the Caravaggesque style prevalent in early seventeenth century Rome. However, the artist translated that stimulus into his own language of grace, lyricism and classical composure.

The present work is a significant, recently rediscovered lost work, and an important example of the artist's oeuvre: the expansive landscape, the measured narrative rhythm and the elegant female figures all reveal a painter who had absorbed the lessons of naturalism without relinquishing refinement.

Cardinal Scipione Borghese (1577–1633) and the formation of the Borghese collection

The art collection of the Borghese family, today housed in the Galleria Borghese within Villa Borghese, is one of the most remarkable historical collections of Italian art in Europe.

The collection was established in the early 17th century by the Cardinal Scipione Borghese (1577–1633), nephew of Pope Paul V. A politically astute and highly discerning patron, Scipione exploited his ecclesiastical authority and familial networks to assemble an exceptional corpus of works through purchases, strategic pressure, and targeted confiscations, alongside major commissions from the leading artists of his time, including works such as the present painting. His patronage was instrumental in shaping the careers of figures such as Caravaggio and Gian Lorenzo Bernini, whose works remain central to the collection. The resulting assemblage stands as a significant expression of early Seicento Roman patronage, where artistic innovation and the projection of aristocratic power were closely intertwined.

A major transformation occurred during the Napoleonic period. In 1807, Camillo Borghese, brother-in-law of Napoleon Bonaparte, whose sister Pauline he married in 1803, under strong political pressure within the orbit of the emperor, agreed to the sale of a substantial portion of the family's antiquities to France. This transfer, often interpreted as a coerced transaction within the dynamics of Napoleonic power, resulted in the removal of over 300 works, particularly sculptures, many of which are now preserved in the Louvre Museum. It is possible that the present painting left the collection during this period.

Despite this significant depletion, the Borghese holdings retained their exceptional character and coherence. Originally conceived as a private collection, the ensemble was acquired by the Italian state in in 1902, thereby transforming it into a major public museum and securing its preservation as an important part of Italy's cultural heritage.



Lot No. 67

Roman School, first half of the 17th Century

Realized price:

EUR 19.500,-

Estimate:

EUR 15.000,- to EUR 20.000,-

Cabbage, a haunch of meat, a pumpkin, apples and grapes, a jug and a vessel all on a stone ledge,
oil on canvas, 64 x 117.5 cm, framed

Provenance:
Private European collection



Lot No. 68

Attributed to Bartolomeo Arbotori

Realized price:

EUR 10.400,-

Estimate:

EUR 8.000,- to EUR 12.000,-

(Piacenza 1594–1676)
Poultry, fish, cabbages, salami and a loaf of bread, plates, a jug, a pot and a glass bottle, all on a stone ledge,
oil on canvas, 108 x 151 cm, framed

Provenance:
sale, Finarte, Milan, 21 April 1986, lot 62;
Private European collection

Literature:
F. Arisi, Natura morta tra Milano e Parma in età barocca. Felice Boselli, rettifiche e aggiunte, Piacenza 1995, p. 511 fig. 708 (as Bartolomeo Arbotori)



Lot No. 69

Circle of Michelangelo Merisi, called Caravaggio

Realized price:

EUR 91.000,-

Estimate:

EUR 30.000,- to EUR 40.000,-

(Milan 1571–1610 Porto Ercole)
Portrait of a prelate, half-length, holding a quill and a letter, with a coat of arms, circa 1610,
oil on canvas, 80 x 60 cm, framed

Provenance:
Private European collection

Literature:
G. M. Pilo, Un inedito Ritratto di prelato del Caravaggio giovane a Roma, in: Arte Documento, 33, 2017, pp. 156–161 (as Caravaggio)

The present portrait belongs to the Roman naturalist milieu of circa 1610. The sitter is portrayed, half-length, attired in black clerical robes, holding a quill in one hand and a folded letter in the other. A heraldic emblem on the left (which at present is unidentified) emphasises his social standing.

The composition relies on the interplay of deep shadow and focused illumination, accentuating the head and hands and lending the figure a striking immediacy. His sideways glance, the precise rendering of his moustache and beard, and the poised gesture are characteristic of Roman portraiture of the period.

This portrait can be compared to other works by artists active in Rome in the first decades of the seventeenth century, including Caravaggio's Portrait of Fra Antonio Martelli, dated circa 1607–1608 (Galleria Palatina, Palazzo Pitti, Florence, inv. no. 717), where the figure is also set against a dark ground and illuminated with a similarly incisive chiaroscuro lighting that articulates the sitter's presence and social identity. This similarity situates the present work within the context of the broader circle of the Caravaggesque artists which included artists such as Bartolomeo Manfredi and Carlo Saraceni, whose work was characterised by careful observation and restrained staging used to convey the sitter's social status and character.



Lot No. 70

Artemisia Gentileschi

Realized price:

EUR 837.500,-

Estimate:

EUR 100.000,- to EUR 150.000,-

(Rome 1593 – post January 1654 Naples)

Mary Magdalen, a fragment,
oil on canvas, 148 x 111 cm, in a Florentine 17th Century carved, gilded and painted frame, with acanthus leaf and scroll motifs

Provenance:
Dr. Alfred Berliner (1861–1943), Berlin;
Clara Berliner, née Schmidt (1874–1945), Berlin;
by inheritance to the heirs of Clara Berliner, Berlin;
Private collection, Berlin, mid-1960s;
Private collection, Berlin, since 1989

Exhibited:
Milan, Palazzo Reale, Artemisia Gentileschi, Storia di una Passione, 22 November 2011 – 29 January 2012, cat. no. 12 (as Artemisia Gentileschi)

Literature:
R. Contini/F. Solinas (eds.), Artemisia Gentileschi, Storia di una Passione, exhibition catalogue, Milan 2011, pp. 158–59 (as Artemisia Gentileschi)

We are grateful to Riccardo Lattuada for endorsing the attribution and for his help in cataloguing this lot.

The present painting, a fragment, of a Mary Magdalen, is incomplete. For many years it was in a private collection in Germany where it lay rolled up in a cellar. The head of the saint had been cut out of the canvas, under circumstances that remain unclear, in an incident most probably linked to the chaos and looting of postwar Berlin. Although it has been profoundly altered and damaged, the quality of the present painting was recognised, and it was carefully restored and saved by the present owner. The work retains the presence and authority typical of Artemisia Gentileschi's oeuvre.

This work was brought to light by Roberto Contini in 2011, who identified it as an autograph replica of the painting of the same subject by Artemisia Gentileschi in the Palatine Gallery in Palazzo Pitti, Florence; it is almost identical in size (inv. no. 142, 146.5 x 108 cm).

When compared to the Pitti version, the present work reveals a series of variations in the composition that clearly illustrate Artemisia's working practice. The general outlines of the composition would have been created with the use of cartoons, a technique the artist inherited from her father, Orazio Gentileschi. This method made it possible to produce similar versions of a subject. The difference between one version and another was created by the variation in complexity and quality of execution, which depended on the circumstances of the commission. In this way Artemisia created unique and individual depictions whilst revisiting the same subject matter.

Several differences between the two versions, both in detail and technical approach are visible, almost of all which have previously been noted by Contini. These include the more dynamic and painterly rendering of the drapery in the present painting; the different position of the chair; the more elaborate sleeves of the white blouse, on which the yellow bodice is no longer visible; the different position of the left hand, which here pushes away the image in the mirror, in a gesture symbolising the rejection of vanity. Also, the jar of ointment with which Mary Magdalen anointed Christ's body after his removal from the cross, has been moved – in the Pitti version it is in the foreground, to the viewer's right, while in the present version, the jar (here more elaborately decorated) is placed in the background to the left. Due to the relocation of the vase, the elaborate fringe of the green cloth covering the table, which is absent in the Pitti version, is visible in the present work, and a gold chain lying on the table has also been added to this composition.

In these details, in which we can observe the artist adapting and remodelling her composition, it is possible to glimpse Artemisia's working method and recognise that the small changes and additions were not necessarily dictated solely by commercial considerations. A further interesting detail can be found in the trim along the bottom edge of the Magdalen's dress. In the present painting, this decoration is intricate and appears as a stylised representation of acanthus tendrils. In the Pitti version, this element is reduced to little more than a sketch. At the same time, the more fluid and loose brushwork used in the depiction of the yellow dress in the present painting seems to aim to achieve a more vibrant visual impact, this possibly reflecting the influence of the Venetian works in the Medici collections.

Riccardo Lattuada fully endorses the attribution of this Mary Magdalen to Artemisia Gentileschi, an attribution first proposed by Roberto Contini, including the dating of circa 1615–1618. As such this work was created during Artemisia's Florentine period.

The fact that this painting is damaged should not diminish its significance within the artist's oeuvre. It is highly unusual for a work of art of this importance to come to auction with the central feature, in this case the head of the saint, summarily removed. More often it is the fragment itself which has been removed from a larger, damaged work which appears on the market. In the absence of the missing part of this painting, it could be argued that the very loss it has suffered imbues the painting with a sense of dramatic intensity, evoking a visceral response almost akin to the reaction experienced with certain contemporary works of art. Riccardo Lattuada draws parallels between the impact of the present painting in its damaged state, with the conceptual work of Emilio Isgrò (b.1937) who is known for his use of creative erasure, a technique of removing words from books to turn absence into meaning.

Also helpful and relevant in the assessment of this altered, but still very potent Mary Magdalen is the work of the artist Rachel Whiteread (b.1963), through which she explores the concept of negative space, and confronts the viewer with the theme of loss, transformation and memory. Similarly, Edmund de Waal's (b. 1964) porcelain installations also explore the notion of space and seek to transform absence into

a form of presence. The gaps and silence in the work of these artists turn loss into space in which emptiness speaks as powerfully as form.

Technical analysis by Gianluca Poldi:

Multiband IR reflectography (IRR), together with transmitted IR (TIR), show some corrections along the borders of the figure, typical of Artemisia Gentileschi, particularly in the foot, which has been slightly moved, slightly changing the position, and in the wrist, which is widened. Other changes in the clothes, indicates an evolving painting process, 'in fieri'. TIR shows a few lines of an outline of underdrawing along the left knee, where the cloak was subsequently enlarged by the painter to overlap the dark background.

Pigments, detected by means of reflectance spectroscopy, include lead white in the shirt, a mixture and alternate use of lead-tin yellow and yellow ochre in the mantle, the latter particularly abundant in the shadows. Flesh tones are the usual mix of lead white and vermillion, while a carmine-type red lake is employed in the red velvet of the chair, with some vermillion to achieve the highlights. A mixture of ultramarine blue (from lapis lazuli) and the same red lake is used in the back of the chair and constitutes the purple colour of the cloak's decorated border.

The painting technique and pigments are coherent with the 17th century, and with Artemisia Gentileschi's practice.



Lot No. 71

Gerrit van Honthorst

Realized price:

EUR 39.600,-

Estimate:

EUR 40.000,- to EUR 60.000,-

(Utrecht 1592–1656)
Saint Joseph reading,
oil on canvas, 75 x 100 cm, framed

We are grateful to Gianni Papi for suggesting the attribution and for his help in cataloguing this lot.

Papi dates the present painting to Gerrit van Honthorst's Italian period of circa 1610–1620 and it can be compared to Saint Joseph Reading conserved in the Convent of San Francesco a Ripa in Rome (oil on canvas, 71 x 92 cm), a work which Gianni Papi has also attributed to Honthorst (see G. Papi, Gherardo delle Notti. Gerrit Honthorst in Italia, Soncino 1999, pp. 162–163).

The painting from the Convent of San Francesco a Ripa in Rome was formerly attributed to Trophime Bigot (see J. Thuillier, Georges de La Tour: trois paradoxes, in: L' oeil revue d'art mensuelle, 208, 1972, pp. 3–11, fig. 14) and later to an anonymous follower of Honthorst (see J. P. Cuzin, Trophime Bigot in Rome: a suggestion, in: The Burlington Magazine, CXXI, 1979, p. 305; and B. Nicolson, The International Caravaggesque movement, Oxford 1979, p. 23 and again in the 1990 reprint, I, p. 62; II, fig. 876, as by an artist close to Bigot and erroneously as in the Galleria Colonna, Rome). Papi included the work in the Honthorst exhibition at the Uffizi in Florence in 2015 (see G. Papi [ed.], Gherardo delle Notti: quadri bizzarrissimi e cene allegre, exhibition catalogue, Florence 2015, pp. 182–183).

The painterly quality of the present work has led Gianni Papi to consider it to be another autograph version by Gerrit van Honthorst and there are some differences when this work is compared to the Roman version, such as certain chromatic variations of the saint's robe, but also in certain details; for example, in the present composition, there are bookmark ribbons protruding from the pages of the book, which are absent from the painting in Rome. The present canvas extends slightly further to the left and a longer portion of the wooden block can be seen.

Stylistically, both paintings are comparable to other versions of the subject by Honthorst, and with works dating from the later years of the artist's period in Italy; thus, it may be ventured that the present painting, like the Roman version, date to circa 1619–1620.

The objects in the foreground are painted in a somewhat conventional manner (as are the wood shavings in the painting of Christ in the Carpenter's Shop in the Convento di San Silvestro, Monte Compatri, and the musical instruments in the Musical Party, now in the National Gallery of Ireland in Dublin, inv. no. NGI.4693). However, the figure of the saint is a subtle example of naturalism, robust and true to life, drawn directly from reality: an elderly man who has laid aside his tools and pauses to read.

Saint Joseph is dressed as in other paintings by Honthorst dedicated to the saint, in a tunic fastened at the front, with the white of his shirt visible from under his beard and from the cuffs. The dishevelled beard and hair, with white hairs standing out against the background, are typical of Honthorst and are rendered in a similar way in the painting depicting the Young Christ in the Carpenter's Shop, conserved in the Hermitage in St. Petersburg (inv. no. ГЭ-5276), in the Saint Jerome in the Pinacoteca dei Cappuccini di Voltaggio and in the Saint Joseph who stands in the background of the Adoration of the Child in the Uffizi (inv. 1890 no. 739). The drapery of the saint's cloak and his robe in the present painting can also be compared with that of the angel in the centre and of Saint Joseph in the Uffizi canvas.

The Saint's lifelike hands, can be compared to those of Saint Augustine of Canterbury conserved in the Museo di Palazzo Reale in Genoa (inv. no. 925). According to Papi, the elongation of Saint Joseph's thumb in the present painting is typical of Honthorst's style.



Lot No. 72

Theodoor Rombouts

Estimate:

EUR 40.000,- to EUR 60.000,-

(Antwerp 1597–1637)
A woman playing the tambourine; and
A man playing a flute,
oil on canvas, 70 x 50 cm and 70 x 52 cm, framed, a pair (2)

Provenance:
Private European collection, since 1960 circa

We are grateful to Gianni Papi for confirming the attribution after examination of the present paintings in the original and for his help in cataloguing this lot.

The present pair of paintings show two vividly observed long bust-length musicians in shallow space, strongly lit against a dark ground. The close-cropped format, the theatrical raking light, and the sitters' direct engagement with the viewer are typical of Rombouts' Caravaggesque pictorial idiom, where facial expression and the eloquence of hands become the principal vehicles of the narrative.

Rombouts is widely regarded as one of the leading protagonists of Flemish Caravaggism. Documentary evidence for his Italian sojourn indicates that he was there from 1616 until late 1624. A Roman phase is attested in 1620, suggesting a relatively brief stay, plausibly between circa 1617–18 and the autumn of 1620, followed by activity in Florence documented from 1621. On this basis, Gianni Papi has proposed a dating of the present pendants to circa 1619–1620, within the artist's Roman years, when, still in his early twenties, he appears closely attuned to the Caravaggesque milieu.

Within Netherlandish visual culture, musicians could evoke harmony while alluding to vanity and transience. Rombouts explored such themes in his Allegory of the Five Senses (Museum voor Schone Kunsten, Ghent, inv. no. S-76), where the instrument symbolises 'Hearing'. The present pendants relate closely to his independent musician pictures, notably the Lute Player in the Royal Museum of Fine Arts, Antwerp (inv. no. 984), which is similarly characterised by emphatic lighting and direct address. Comparable types recur in the Tooth Puller conserved in the Museo Nacional del Prado (inv. no. P001635), while a similar focus on music as both spectacle and symbol appears in works such as the Card players (Royal Museum of Fine Arts, Antwerp, inv. no. 358).



Lot No. 73

Hendrick van Balen and Jan Brueghel I

Realized price:

EUR 63.360,-

Estimate:

EUR 60.000,- to EUR 80.000,-

(Antwerp 1573/75–1632) and (Brussels 1568–1625 Antwerp)
Diana and Actaeon,
oil on copper, 17 x 26.5 cm, framed

Provenance:
art market, France;
where acquired by the present owner

We are grateful to Luuk Pijl for endorsing the attribution of the present painting on the basis of a photograph. His written communication, dated 4 March 2026, accompanies this lot (digital format).

The present painting is an significant example of the collaboration between the artists Hendrick van Balen, here responsible for the figures, and Jan Brueghel I, who executed the landscape, animals and some other details. The composition relates to a work of similar treatment and size (18 x 26.7 cm) conserved in the Alte Pinakothek, Munich (inv. no. 902), also executed by the two artists. While the figures in both compositions are nearly identically executed by Van Balen, it appears that Jan Brueghel I allowed himself certain artistic liberties in the two works, notably by bringing Diana's attributes, her quiver and bow, more prominently into the foreground of the present composition and by adding a pearl necklace and a golden chain in the lower left. Further minor differences can be observed in the foliage. In the Munich copper two fish are depicted along the right bank of the stream which are absent in the present painting.

The work illustrates the story of Diana and Actaeon as recounted in Ovid's Metamorphoses. The narrative tells of the tragic fate of the young hunter Actaeon, grandson of Cadmus. The story reaches its climax when Actaeon, depicted here in a blue costume in the background, unexpectedly encounters Diana, the goddess of hunting, bathing nude in a woodland stream with her nymphs. Surprised by his intrusion, the nymphs cry out and attempt to shield the goddess from his gaze. Diana punishes the young hunter by transforming him into a stag. It is precisely this moment that is depicted in the present work, with the antlers already beginning to emerge from Actaeon's head. The goddess further deprives him of the power of speech, whereupon he flees in terror, only to be pursued and ultimately killed by his own hounds, who fail to recognise their master.

Hendrick van Balen specialised in mythological and allegorical scenes as well as religious subjects and played a key role in the development of small-scale cabinet paintings in Antwerp around 1600. He trained with Adam van Noort (1561/62–1641) and possibly Maerten de Vos (1531/32–1603), and in 1592–1593, at the age of seventeen, he was admitted to the Antwerp Guild of Saint Luke, later serving as its dean. During the 1590s he travelled around Italy, and his later admission to the Guild of Romanists confirms that he visited Rome. Among his pupils were leading Flemish painters including Anthony van Dyck (1599–1641) and Frans Snyders (1579–1657). Van Balen frequently collaborated with landscape specialists including Jan Brueghel I, whose refined settings provide the ideal complement to his elegant figures as the present work exemplifies.

Jan Brueghel I received his earliest training within the family workshop. He travelled to Italy and is documented in Naples in 1590, attracting the attention of important patrons, most notably Cardinal Federico Borromeo (1564–1631). After returning to Antwerp in 1596, he developed a close friendship with Rubens (1577–1640) and collaborated with many leading figure painters. His minute technique and jewel-like handling of landscape detail made him one of the most sought-after collaborators in Antwerp, particularly in cabinet paintings on copper such as the present work.



Lot No. 74

Theodoor van Loon and Workshop

Estimate:

EUR 30.000,- to EUR 40.000,-

(Erkelenz 1581/82–1649 Maastricht)
The Holy Family with the Infant Saint John, Saints Anne and Joachim and angels,
oil on canvas, 149 x 215 cm, unframed

Provenance:
Private European collection



Lot No. 75

Flemish School, 17th Century

Estimate:

EUR 30.000,- to EUR 40.000,-

A Bacchanal,
oil on canvas, 114 x 155.5 cm, framed

Provenance:
Private collection, Bologna;
where acquired by the present owner



Lot No. 76

Adriaen van Stalbemt and Jan Brueghel II

Realized price:

EUR 58.500,-

Estimate:

EUR 40.000,- to EUR 60.000,-

(Antwerp 1580–1662) and (Antwerp 1601–1678)
An idyllic landscape with musicians, a village beyond,
oil on panel, 51.5 x 64.5 cm, framed

Provenance:
Private collection, Germany

Literature:
K. Ertz, C. Nitze-Ertz, Jan Brueghel der Ältere (1568–1625). Kritischer Katalog der Gemälde, Lingen 2008/2010, vol. IV, p. 1373, no. 602/2, illustrated (as Adriaen van Stalbemt);
K. Ertz, C. Nitze-Ertz, Adriaen van Stalbemt (1580–1662). Kritischer Katalog der Gemälde, Zeichnungen und Druckgraphik, Lingen 2018, pp. 144, 148–149, 315, fig. 160, no. 137, illustrated (as Adriaen van Stalbemt, circa 1630)

The verso of the panel is stamped with the brand of Antwerp.

We are grateful to Joost Vander Auwera for confirming the attribution on the basis of a photograph. He considers the present painting to be a collaboration between Adriaen van Stalbemt and Jan Brueghel II and recognises the hand of Van Stalbemt in the landscape, the architecture and the figures. He recognises the hand of Jan Brueghel II in the flowers and the animals.

This lot is also accompanied by written communication from Klaus Ertz (as Adriaen van Stalbemt) dated 20 August 1996 (in copy).



Lot No. 77

Roelandt Savery

Realized price:

EUR 44.200,-

Estimate:

EUR 30.000,- to EUR 40.000,-

(Kortrijk 1576–1639 Utrecht)
A wooded river landscape with hunters,
oil on panel, oval, 59.5 x 47.5 cm, framed

Provenance:
sale, Christie's, New York, 31 May 1991, lot 67 (as Roelandt Savery);
art market, Germany, 2006;
with Frye & Sohn, Münster, 2009;
Private collection, Germany

The present wooded landscape can be dated to circa 1603, shortly before the artist left Amsterdam for Prague to enter the service of Emperor Rudolf II. The composition is animated by three huntsmen accompanied by a dog in the left foreground, positioned along the bank of a narrow stream; one has just discharged his firearm at a group of ducks overhead, while earlier-caught birds carried on their belts attest to their success. Along the right riverbank Savery has enlivened the foreground with carefully observed animals, including deer, rabbits and herons, demonstrating his early and sustained interest in the close study of fauna. Beyond the dense woodland the landscape opens into gently undulating terrain, revealing distant villages, a watermill and slender church spires visible through the trees. The combination of animated staffage, abundant animal life and a pronounced sense of spatial depth opening into distant prospects is characteristic of Savery's early landscape manner and reflects compositional features he would continue to develop during his Prague period.

Roelandt Savery was trained by his brother Jacob Savery and was active in Haarlem. In 1603 he was invited to the court of Rudolf II in Prague, together with a distinguished group of artists active across different disciplines, several of whom, like Savery, originated from the Low Countries, including the silversmith Paulus van Vianen, the sculptor Adriaen de Vries and the painter Bartholomeus Spranger. There he had access to art belonging to one of the most important patrons of the time, also contributing works to this celebrated collection. Apart from his depictions of views around Prague and the Tyrol, Savery produced landscapes frequently populated with animals or incorporating biblical and mythological narratives. In 1616 he returned to the Netherlands and established a studio in Utrecht where, together with Ambrosius Bosschaert I and Balthasar van der Ast, he became a celebrated painter of floral still lifes.



Lot No. 78

Theobald Michau

Realized price:

EUR 39.000,-

Estimate:

EUR 25.000,- to EUR 30.000,-

(Doornik 1676–1765 Antwerp)
A busy town by a river,
signed lower left: Michau,
oil on copper laid down on panel, 33 x 45.5 cm, framed

Provenance:
Collection of Baron R. Gendebien (1885–1954), Château des Arches, Faulx;
thence by descent within the family;
where acquired by the present owner



Lot No. 79

Theobald Michau

Realized price:

EUR 39.000,-

Estimate:

EUR 25.000,- to EUR 30.000,-

(Doornik 1676–1765 Antwerp)
A village with travellers,
signed lower left: T. Michau,
oil on copper laid down on panel, 33 x 45 cm, framed

Provenance:
Collection of Baron R. Gendebien (1885–1954), Château des Arches, Faulx;
thence by descent within the family;
where acquired by the present owner



Lot No. 80 -

Brunswick Court Painter, circa 1625

Realized price:

EUR 12.713,-

Estimate:

EUR 12.000,- to EUR 15.000,-

Portrait of Christian the Younger of Brunswick-Wolfenbüttel (1599–1626),
oil on panel, 64 x 51.5 cm, framed

This portrait depicts Christian the Younger of Brunswick-Wolfenbüttel (1599–1626), one of the most dynamic Protestant commanders of the early Thirty Years' War and opponent to the House of Habsburg.

Presented half-length and clad in armour, the young duke confronts the viewer with a steady gaze. The polished steel breastplate, animated by sharp highlights, contrasts with the rich dark ground, while the blue sash and the insignia of the Most Noble Order of the Garter - awarded to Christian in 1624 and worn prominently on his chest - reflect both his nobility and his international alliances.

Christian, often styled der tolle Halberstädter ("The Daredevil of Halberstadt") by contemporaries, was born on 20 September 1599, the third son of Duke Henry Julius of Brunswick-Wolfenbüttel. Although destined for an ecclesiastical career and elected Bishop of Halberstadt at the age of seventeen, he quickly distinguished himself not as a churchman but as a soldier. A fervent supporter of the Protestant cause and an ardent admirer of Elizabeth Stuart, the "Winter Queen" of Bohemia, Christian emerged as one of the most ardent military champions of the Palatinate. His campaigns in the early 1620s - particularly his participation in the battles of Fleurus (1622) and Stadtlohn (1623) - cemented his reputation for personal bravery and reckless audacity. His premature death in 1626, probably from a fever exacerbated by wounds sustained in battle, curtailed a career defined by ambition and charisma.

The highly finished rendering of the armour's metal surfaces reflects the influence of Netherlandish techniques at the Brunswick court. In 1622, in the battle of Fleurus, then part of the Spanish Netherlands, Christian lost one of his forearms, a fact the painter of the present portrait knew to conceal with the arm sling made of red brocade, interwoven with silver threads. Particularly significant is the inclusion of the Order of the Garter. Christian was invested with the English order in 1624, an honour that confirmed his role as a Protestant ally of England. The prominent display of the order of the Garter functions as a political statement, aligning the sitter with a broader Protestant network and reinforcing his international standing. As a work of the Brunswick court, the present portrait commemorates a prince whose life embodied the fervour and turbulence of the early Thirty Years' War and reflects the visual language through which seventeenth-century rulers fashioned their public identities.



Lot No. 81

German School, 17th Century

Estimate:

EUR 10.000,- to EUR 15.000,-

Portrait of a woman, three-quarter-length,
inscribed upper right: Anno 1637./ Ætatis 40.,
oil on panel, 101.5 x 76.5 cm, framed

Provenance:
Private collection, Austria and Germany, for circa 100 years



Lot No. 82

Follower of Joachim Beuckelaer, early 17th Century

Estimate:

EUR 20.000,- to EUR 30.000,-

A fish market,
oil on canvas, 135.5 x 272.5 cm, framed

Provenance:
Private collection, Venice
where acquired by the present owner



Lot No. 83

Attributed to Jean Baptiste de Saive I or Attributed to Jean Baptiste de Saive II

Estimate:

EUR 30.000,- to EUR 50.000,-

(Namur 1571–1624 Mechelen) or (Mechelen 1604 – after 1641)
The Four Elements: A kannenkijker and a maid standing by a table laden with meat, fish, vegetables and fruit, game hanging on a rack above, a woman at a stove on the left, a view through a portico on a city square beyond,
oil on canvas, 199 x 263.5 cm, framed

Provenance:
sale, Sotheby's, Amsterdam, 8 February 1988, lot 47 (as Attributed to Jean Baptiste de Saive);
Collection of Hero Jan Hooghoudt (1928–2017), Groningen;
thence by descent to the present owner

We are grateful to Marina Aarts for her assistance in cataloguing this lot.

The present painting has recently been removed from the reception rooms of the Hooghoudt Distillery in Groningen for which it was acquired by the late Hero Jan Hooghoudt in 1988 on the occasion of the firm's centenary. This colourful and striking painting belongs to a group of stylistically related kitchen and market scenes containing elaborate still lifes which is (in advance of further study into the oeuvre of the de Saive dynasty of painters) provisionally attributed to Jean Baptiste de Saive I and Jean Baptiste de Saive II.

The only known signed canvas by a painter of this dynasty is a market scene formerly in the collection of Roger Souvereyns, sold at Christie's, London, 7 July 2000, lot 36 (indistinctly signed: '...SAIVE'). Another painting of the same high quality is a work sold at Sotheby's, New York, 28 January 2000, lot 137A.

The present painting is close in style and quality to a kitchen scene sold at the Derain sale at Galerie Charpentier, Paris, on 28 March 1955, and to a market scene offered at Sotheby's Mak van Waay, 30 November 1981, lot 8 (additional versions of both of these compositions are known). In these works the maids wear almost identical costumes as in the present painting, and further similarities are the meat displayed on the table and the town views in the background.

The still unclarified oeuvre of the de Saive dynasty is a result of the confusion caused by persistent mistakes in its genealogy, making secure attribution to the individual members of the family difficult. In E. Neeff's study of 1872 (see Les deux le Saive: Jean le Saive le Vieux, dit le Namur. Jean le saive le Jeune, dit de Namur, in: Annales de la Societe archéologique de Namur, XII, 1872/3, p. 85), Jean de Saive (1540–1611) the founder of the dynasty, was historically confused with his son Jean Baptiste I (1571–1624)). As pointed out by Ferdinand Courtoy in 1958 (see F. Courtoy, Le peintre Jean de Saive (1540–1611), in: Namurcum. Chronique de la Société Archéologique de Namur, XXXII, no. 1, 1958, p. 2), it was in fact Jean Baptiste I and not Jean I who moved from their native Namur to Malines in 1603 to settle there as a painter. Obviously, this move brought Jean Baptist I success, as he obtained prestigious commissions for altarpieces in the Sint-Rombouts cathedral and other churches in the city.

His son, Jean Baptiste II (1608 – after 1641) appears to have continued in his father's footsteps and likely to have continued the studio. François de Saive (d. 1627/34), another son of Jean I, to whom Sam Segal alternatively attributed the group of kitchen and market scenes mentioned above, settled in Antwerp and is known to have worked for the city of Ath (see L. Dubuisson, Nouveaux Elements sur le Peintre François de Saive. A Propos de la Commande du Triptyque de la Crucifixion de l'Eglise de Ath, in: Revue Belge d'Archeologie et d'Histoire de l'Art, 2014, pp. 151–171).

The present work may have been inspired by a series of six paintings of allegories of the months, commissioned probably in 1590 by Archduke Ernest of Austria (1553–1595) in Brussels. Three of these paintings are today conserved in the Kunsthistorisches Museum, Vienna, with attributions to Jan Baptiste Saive I (inv. nos. Gemäldegalerie 7626, 7628 and 2204), and another two were with Johnny van Haeften in 1997 and are now on loan to the Musée des Arts Anciens in Namur.

The genre of the kitchen and market scene originates with Pieter Aertsen and Joachim de Beuckelaer in circa 1550–1560 and remained popular among humanistic collectors throughout the late 16th and early 17th centuries. The present work, which was probably painted circa 1600–1620, is a late example of the genre. It presents the allegory of the Four Elements which are hidden within the elaborate realistic scene. Vegetables, fruit and meat represent the elements of the Earth, hanging birds are the Air, a woman at a fireplace is the symbol of Fire and the fish lying on the table is Water. In the centre of the composition is a courting couple, the woman is skewering poultry onto a spit, the man, the 'kannenkijker', is holding a jug, traditionally a symbol of curiosity, desire and moral choice.

We are grateful to Pierre-Yves Kairis for his assistance in compiling the bibliography for the De Saive family.



Lot No. 84

Bolognese School, early 17th Century

Realized price:

EUR 15.600,-

Estimate:

EUR 6.000,- to EUR 8.000,-

Figures in a river landscape,
oil on canvas, 61 x 81 cm, framed

Provenance:
sale, Sotheby's, London, 29 April 2010, lot 176 (as Circle of Sisto Badalocchio);
Private collection, Monte Carlo

The present painting relates to a composition by Sisto Badalocchio (see M. Pirondini, Sisto Badalocchio, Manerba 2004, p. 93, cat. no. 12).



Lot No. 85

Ippolito Scarsella, called Scarsellino

Realized price:

EUR 19.500,-

Estimate:

EUR 15.000,- to EUR 20.000,-

(Ferrara circa 1550–1620)
The Visitation,
oil on panel, 41 x 40.5 cm, framed

Provenance:
with Eduardo Moratilla, Paris;
with Colnaghi, London, before 1961;
Collection of Professor Michael Jaffé (1923–1997), and thence by descent;
sale, Christie's, London, 3 December 2008, lot 246 (as Ippolito Scarsella, lo Scarsellino);
Private collection, Monte Carlo

The present painting is registered in the Fototeca Zeri under no. 56432 (as Ippolito Scarsella).



Lot No. 86

Francesco di Maria

Estimate:

EUR 15.000,- to EUR 20.000,-

(Naples 1623–1690)
Bathsheba at the bath,
oil on canvas, 155 x 115 cm, framed

Provenance:
Private European collection

We are grateful to Riccardo Lattuada for suggesting the attribution of the present painting after examination of the original.



Lot No. 87

Jan van Balen

Estimate:

EUR 10.000,- to EUR 15.000,-

(Antwerp 1611–1654)
Andromeda,
oil on copper, 17 x 13 cm, framed

Provenance:
art market, France;
where acquired by the present owner

We are grateful to Joost Vander Auwera for suggesting the attribution on the basis of a photograph.



Lot No. 88

Caravaggesque Master, circa 1640

Realized price:

EUR 104.000,-

Estimate:

EUR 30.000,- to EUR 40.000,-

The Liberation of Saint Peter,
oil on canvas, 164.5 x 156.5 cm, framed

The present painting shows an episode from the Acts of the Apostles (12, 5-12), when Saint Peter was captured and placed in a dungeon to face the judgement of the Eurasian people during the persecution of the first Christian community founded by Erode Agrippa. However, during the night an angel appeared to free Peter from his chains and led him from imprisonment.

Stylistically this painting relates to the works of Tommaso Salini (1575–1625) and there is a group of artists influenced by his work. An attempt to identify the different artists who worked around Salini was made by Franco Paliaga (see F. Paliaga, Sui dipinti di genere con animali vivi attribuiti a Tommaso Salini, in: P. Carofano, Atti delle Giornate di Studi sul Caravaggismo e il Naturalismo nella Toscana del Seicento, Pontedera 2009, pp. 117-144). His studies focused on works similar to the present composition, which he described as by the 'Pseudo Salini'.

Gianni Papi has also attempted to identify and group different artistic personalities concealed within this group and he has focused specifically on various figurative paintings, which he has attributed to a particular master, whom he identified as the 'Master of Baranello' on the basis of comparisons with an Ecce Homo conserved in the Museo di Baranello. He has also reordered a group of works attributed to Salini and assigned some to the Maestro dell' Elemosina di Santa Lucia (who is stylistically very close to Azzolino and therefore probably from Naples). Subsequently, the Salini group was further divided and the 'Maestro della Flagellazione Lampronti' was created in a study published by Papi in 2016 (see G. Papi, Il Maestro della Flagellazione Lampronti, in: Entro l'aria bruna d'una camera rinchiusa. Scritti su Caravaggio e l'ambiente caravaggesco, Naples 2016, pp. 211–227).

Papi has also created a series of paintings depicting peasants and shepherds with animals that had been discussed by Paliaga. As there appears to be more than one hand within the 'Pseudo-Salini' group, the epithet the 'Maestro degli Armenti' was introduced, with specific reference to a painting depicting a shepherd with sheep and goats published by Viktoria Markova as a work by Salini (see V. Markova, Alcune nuove proposte per Tommaso Salini, in: Paragone, 475, 1989, pp. 26–41).



Lot No. 89

Gregorio Preti

Realized price:

EUR 26.000,-

Estimate:

EUR 15.000,- to EUR 20.000,-

(Taverna 1603–1672 Rome)
Christ before Pontius Pilate,
oil on canvas, 94 x 134.5 cm, framed

Provenance:
sale, Sotheby's, London, 30 Oktober 1996, lot 164 (as Bolognese School, 17th Century);
sale, Meeting Art Auctions, Vercelli, 12 November 2023, lot 166 (as Gregorio Preti);
Private collection, Rome

Exhibited:
Rome, Gallerie Nazionali d'Arte Antica, Palazzo Barberini, Il Trionfo dei Sensi. Nuova luce su Mattia e Gregorio Preti, 22 February – 16 June 2019;
Taverna, Museo Civico, Gregorio Preti, Pittore di buon nome. Storia di una riscoperta, 22 December 2022 – 20 February 2023

Literature:
G. Valentino, J. T. Spike, L. Calenne, Gregorio Preti. Pittore di buon nome. Storia di una riscoperta, Gangemi, Roma 2023, p. 105, fig. 10;
F. Gatta, Un inedito dipinto di Gregorio Preti: il 'Cristo mostrato ai giudei da Ponzio Pilato', in A. Anselmi (ed.), La Calabria del viceregno spagnolo, Gangemi 2009, p. 475, fig. 1 (as Gregorio Preti);
T. Borgogelli, Gregorio Preti. Una nuova Pala Romana e altre aggiunte al suo catalogo, in: Bollettino d'Arte, 7th series, vol. 102, 33–34, 2017, p. 150, fig. 5 (as Gregorio Preti);
A. Bartolucci, Un nuovo dipinto di Gregorio Preti ai musei civici di Reggio Emilia, in: Taccuini d'arte, vol. 13, 2021, p. 73, fig. 5 (as Gregorio Preti);
Y. Primarosa, Il Trionfo dei Sensi. Nuova luce su Mattia e Gregorio Preti, De Luca Editore 2019, pp. 144–145;
L. Calenne, Il laboratorio iconografico di Gregorio Preti, in: A. Vannugli, Amica Veritas. Studi di storia dell'arte in onore di Claudio Strinati, Rome 2020, p. 82, fig. 4 (as Gregorio Preti)

The present work may be understood as a direct development of the Pilate Washing His Hands executed by Gregorio Preti in collaboration with his younger brother Mattia Preti (see C. Carlino, Gregorio Preti. Da Taverna a Roma. 1603–1672, Reggio Calabria 2003, p. 90, cat. no. 10), which probably predates the present painting by roughly a decade (see G. Porzio, Per una rivalutazione di Gregorio Preti, in: Artitalies, 18, 2012, pp. 39–45, with earlier bibliography).

Although it remains difficult to establish a precise chronology within Gregorio's oeuvre, the close relationship between the present painting of Christ before Pontius Pilate and his works in San Venanzio in Fabriano – particularly the Return of the Prodigal Son (see C. Carlino, ibid., 2003, p. 138, cat. no. 55) – should be noted. These works belong to a period, perhaps in the late 1640s or early 1650s, when the artist had reached the height of his career, culminating, together with Mattia, in the prestigious commission for the two frescoes on the counter-façade of San Carlo ai Catinari (1652).

Gregorio Preti was active predominantly in Rome, where, under the patronage of the Aldobrandini, he established connections with important collectors and introduced his younger brother Mattia Preti to the city's artistic milieu. His early work, often intended for private settings, reflects a balance between the classicism of Domenichino and a more measured response to Caravaggesque naturalism, while his later production remained firmly rooted in an idealizing, devotional language. Though long overshadowed by Mattia, he was regarded by contemporaries as a 'painter of good repute' and occupies a distinct place among the proponents of mid-17th-century Roman classicism.



Lot No. 90

Workshop of Annibale Carracci

Estimate:

EUR 30.000,- to EUR 40.000,-

(Bologna 1560–1609 Rome)
The Sermon of Saint John the Baptist,
oil on panel, oval, 122.5 x 90 cm, unframed

Provenance:
sale, Sotheby's, Milan, 20 May 2008, lot 89 (as Annibale Carracci);
with Fondantico, Bologna;
where acquired by the present owner

Exhibited:
Bologna, Galleria Fondantico, Il fascino dell'arte emiliana. Dipinti e disegni dal XVI al XIX secolo, 24 September - 20 December 2008, cat. no. 11 (as Antonio Carracci)

Literature:
M. Francucci, in: D. Benati (ed.), Il fascino dell'arte emiliana. Dipinti e disegni dal XVI al XIX secolo, exhibition catalogue, Bologna 2008, pp. 54-56, cat. no. 11, illustrated p. 55 (as Antonio Carracci)



Lot No. 91

Hendrik van Steenwijck I

Estimate:

EUR 25.000,- to EUR 30.000,-

(Kampen 1550–1603 Frankfurt)
A church interior,
indistinctly signed lower right: H v. Steenwijck,
oil on panel, 41.5 x 67 cm, framed

Provenance:
Collection of Albin Chalandon (1809–1885), Parcieux;
art market, France;
where acquired by the present owner



Lot No. 92

Louis de Caullery

Realized price:

EUR 58.500,-

Estimate:

EUR 20.000,- to EUR 30.000,-

(Cambrai before 1555–1622 Antwerp)
The papal procession of Paul V Borghese in front of Saint Peter's Basilica in Rome,
oil on panel, 67 x 114.5 cm, framed

Provenance:
Collection of Henry Vollam Canova Morton (1892–1979), London;
with The Leger Galleries, London, 1950;
art market, England;
where acquired by the present owner

The present painting is registered in the Fototeca Zeri under no. 33502 (as Anonymous, 17th Century)

We are grateful to Joost Vander Auwera for endorsing the attribution of the present painting after examination of the original. He dates the painting to circa 1611 and identifies the Pope as Paul V Borghese (pontificate 1605-1621). Vander Auwera's written communication accompanies this lot (in copy).



Lot No. 93

Joos de Momper II and Adam van Breen

Realized price:

EUR 65.000,-

Estimate:

EUR 40.000,- to EUR 60.000,-

(Antwerp 1564–1635) and (Amsterdam 1585 – after 1642 Oslo)
Winter landscape with elegant figures,
oil on panel, 47.5 x 66.5 cm, framed

Provenance:
art market, Germany;
where acquired by the present owner

This lot is accompanied by written communication from Luuk Pijl, dated 2 October 2025 (in digital format).

Joos de Momper ranks among the most important Flemish landscape painters of the late sixteenth and early seventeenth centuries. Trained in Antwerp and shaped by a formative journey to Italy, he developed a highly distinctive manner which, while rooted in the legacy of Pieter Bruegel I (1525/30–1569), was enriched by a broader sense of spatial construction and colour. His landscapes, often conceived as expansive panoramas seen from an elevated viewpoint, are characterised by their structured recession into space and their subtle gradation of tones from warm foregrounds to cooler distances. At the head of a productive workshop, he frequently collaborated with figure painters, integrating their staffage into his compositions.

Such collaborations were central to artistic production in Antwerp, where specialists combined their respective strengths to create highly appealing cabinet pictures. In this context, Adam van Breen emerges as a particularly suitable partner. Active in Amsterdam and The Hague, van Breen specialised in winter scenes animated by lively figures, drawing on the tradition established by Hendrick Avercamp (1585–1634) and others. His figures, animated and varied, bring narrative vitality and social observation to the compositions he enriches.

The present Winter Landscape is a particularly successful example of this collaborative practice, in which the contributions of both artists are clearly legible yet seamlessly integrated. De Momper constructs the setting: a sweeping, imaginative panorama of frozen waterways, villages, and wooded areas, viewed from a high vantage point that guides the eye deep into the composition. This carefully ordered landscape provides a stage upon which van Breen introduces a multitude of figures, distributed across the ice in animated groups.

Van Breen's staffage enlivens the scene with depictions of aristocrats, burghers, and peasants engaged in skating, sledging, and social exchange. His figures not only animate the foreground but also structure the viewer's experience of the landscape, creating points of focus and movement that complement de Momper's spatial design. The interplay between the expansive setting and the lively human activity exemplifies the effectiveness of such artistic partnerships, in which landscape and genre elements are brought into a harmonious and mutually enhancing relationship.

Winter landscapes, popularised in the wake of Pieter Bruegel I's innovations, became one of the most sought-after subjects in the Low Countries, reflecting both climatic realities and a growing taste for secular imagery. In this work, the collaboration between de Momper and van Breen results in a composition that unites the grandeur of Flemish panoramic landscape with the immediacy and charm of Dutch winter genre scenes, offering a vivid and engaging vision of life in the early 17th century.



Lot No. 94

Jan Davidsz. De Heem

Estimate:

EUR 60.000,- to EUR 80.000,-

(Utrecht 1606–1684 Antwerp)
A pewter plate with oysters, peaches, a lemon and apricots, with a Berkemeyer on a partly draped table,
signed upper right: JDHeem. F (JDH in ligature),
oil on panel, 31 x 43 cm, framed

Provenance:
Collection of Dr. E. Sklairs;
with Duits Ltd., London (according to a label on the reverse);
Private collection, The Netherlands;
with Hans M. Cramer Gallery, The Hague, 1980–86;
Private collection, Germany

Exhibited:
Zuoz, Chesa Planta, Holland im Engadin. Dutch painting of the Golden Age from the Royal Picture Gallery Mauritshuis and the galleries of Hans M. Cramer and John Hoogster, The Hague, 6 February – 2 March 1986, cat. no. 22

Literature:
H. M. Cramer, Cramer. Paintings by Old Masters, The Hague 1980, no. 88;
E. Greindl, Les peintres flamands de nature morte au XVIIe siècle, Sterrenbeek 1983, pp. 126–127, 244, fig. 124, 361, no. 64;
H. M. Cramer, Is de kunstmarkt onherstelbaar gezond?, in: Kunst en antiekrevue, May/June 1985, p. 10, illustrated;
s.a., Holland im Engadin. Dutch painting of the Golden Age from the Royal Picture Gallery Mauritshuis and the galleries of Hans M. Cramer and John Hoogster, exhibition catalogue, The Hague 1986, pp. 62–63, cat. no. 22, illustrated;
F. G. Meijer, Jan Davidsz. de Heem 1606–1684, Doctoral dissertation, University of Amsterdam 2016, vol. I, pp. 75, illustrated, 332, illustrated, 404, note 209, vol. II, pp. 50, 51, no. A 043;
F. G. Meijer, Jan Davidsz. de Heem 1606–1684, Zwolle 2024, p. 513, 550, no. 47, illustrated

The present painting is considered an early work datable to 1634 (see literature).

The still life is characterised by its restrained composition, quiet elegance, and meticulous attention to detail - a hallmark of de Heem's work prior to his move to Antwerp in 1635. De Heem's palette during this period is generally restricted to grey and brown tones with usually at least one bright accent of colour, mostly in the form of a lemon, as can be found in the present work.

The composition of the present painting depicts a modest arrangement on a brown wooden table, a pewter plate, five opened and partially eaten oysters, a half-filled drinking glass, and a few pale peaches on top of a dark tablecloth, set against a plain background. Light, entering from the upper left through an unseen window, animates the scene. It illuminates a thin slice of bitten lemon resting against the plate, casts reflections on the pewter, and glints in the wine glass, capturing the transient effects of light with remarkable subtlety. The present painting is comparable another Still Life with Lobster by De Heem conserved in the Kunsthistorisches Museum, Vienna (inv. no. 561), which also utilises a subdued colour palette.



Lot No. 95

Jacob van Hulsdonck

Realized price:

EUR 71.500,-

Estimate:

EUR 40.000,- to EUR 60.000,-

(Antwerp 1582–1647)
Pomegranates, oranges and lemons in a porcelain bowl with a peeled lemon, a butterfly and a beetle, on a partly draped table, signed lower left: IAVLSDONCK. FE.,
oil on panel, 47 x 61.5 cm, framed

Provenance:
Collection of Monsieur Capouillet, co-founder of the general bank of Belgium (according to Drouot);
Private collection, since the 1920s, until 1993 (according to Drouot);
sale, Drouot, Paris, 26 April 1993, lot 32;
Private collection, Belgium

The reverse marked with the brand of the Antwerp panel maker's guild.

The present painting, which can be dated to the 1640s, is a characteristic work from the hand of Jacob van Huldonck, an important pioneer in the development of still life painting in Flanders. A porcelain bowl upon a wooden table, piled with citrus fruits and pomegranates and enlivened with finely observed insects, exemplifies the artist's refined sensitivity to texture, colour, and natural detail.

Van Hulsdonck was born in Antwerp at the end of the sixteenth century, but as the son of Flemish Protestants, settled in Middelburg for a period of time in his early life, where he was in the orbit of the renowned master Ambrosius Bosschaert the Elder (1573–1621) and his studio. Middelburg had a famous botanical garden, and one can presume that artists such as van Hulsdonck used the garden to observe and study nature. He later returned to Antwerp, which was one of the earliest artistic centres for recognising still life painting as an independent genre. There he became a master of the Guild of Saint Luke in 1608. It was in Antwerp that van Hulsdonck was undoubtedly influenced and inspired by the depiction of flowers and food in the works of those Flemish artists who were already innovating in the field, such as Frans Snijders (1579–1657), Osias Beert the Elder (circa 1580–1623), and Jan Brueghel the Elder (1568–1625).

Despite a long career of almost forty years, fewer than a hundred works by Hulsdonck are known, made up entirely of still lifes. Although the artist signed or monogrammed over half of his paintings, he only left a single dated example – an early Breakfast Piece with a fish, ham and cherries of 1614, conserved in the Bowes Museum, Barnard Castle (inv. no. B.M.99). Since Hulsdonck's handling remains fairly consistent throughout his œuvre, it is difficult to establish a chronology of his work with certainty. The present painting can be compared to a Still life peaches, plums and grapes that was sold at Artcurial, Paris, 13 November 2015, lot 44 (sold for €311,800).



Lot No. 96

Giovanni Francesco Barbieri, called Guercino

Realized price:

EUR 195.000,-

Estimate:

EUR 150.000,- to EUR 200.000,-

(Cento 1591–1666 Bologna)
Amnon and Tamar,
oil on canvas, 116.5 x 154.5 cm, framed

Provenance:
probably sold to Girolamo Bavoso, Venice, 1650 after a commission from Aurelio Zaneletti [or Zanoletti] of Reggio in 1649;
Private collection, Spain;
where acquired by the present owner

Literature:

probably C. C. Malvasia, Felsina Pittrice: Vite de Pittori Bolognesi, Bologna 1678, vol. II, mentioned on p. 376; 2nd ed., with notes by G. Zanotti, Bologna 1841, vol. II, mentioned on pp. 267 and 330;
probably B. Ghelfi (ed.), Il libro dei conti del Guercino, 1629–1666, Bologna 1997, p. 145, no. 419 ('il di 28 Genaro - Nel Medemo Giorno si è riceuto dal Sig:re Girolamo Bauoso Ducatoni n:o 115 per il quadro del Amnone e tamar, in storia Cauara della S.ra Sritura è questi furno due meze figure, è questi fano L 575 questi furno doble di Italia in tuto il pagamento n:o 174- Scudi 143 L 3- che fano poi in tuto L 2575.4 Scudi 643 L 3 è ducatoni in tuto fano à L 5 la soma di 515')

We are grateful to Massimo Pulini for endorsing the attribution of the present painting on the basis of photographs and for his help in cataloguing this lot.

The subject of this work is the Old Testament episode of Amnon and Tamar (2 Samuel 13) which is handled with notable sensitivity. The artist not only renders the narrative with clarity but also presents its complex psychological dimension.

The re-emergence of this work constitutes a significant addition to the oeuvre of Guercino and can be dated to the artist's full maturity.

Guercino's account book records that he executed two versions of the subject of Amnon and Tamar between January and March 1650 (see the Libro dei Conti (Bologna, Biblioteca dell'Archiginnasio, Ms. B331). This account book, initiated some twenty years earlier by the artist's brother, Paolo Antonio Barbieri, was continued by Guercino himself after his brother's death in 1649 and provides a valuable record of his artistic production.

The account book records that the first Amnon and Tamar by Guercino was paid for by Girolamo Bavoso on 28 January 1650, for 143 scudi and 3 Lire di Cento, the note specifying that it consisted of 'two half-length figures'.

The second version of the subject is recorded as having been commissioned and settled on 26 March 1650 for 150 scudi by Aurelio Zanoletti – 'e questo fu Amnone quando scacio tamar sua sorela è questa istoria, fu cavata dalla Sacra Scritura' (see B. Ghelfi [ed.], Il Libro dei Conti del Guercino, 1629–1666, Venice 1997, pp. 145–146).

In his Felsina Pittrice, Carlo Cesare Malvasia, informs us that the first of the two paintings had initially been commissioned by Aurelio Zanoletti, but that he agreed to cede it to a Signor Girolamo Bavoso and then subsequently commissioned Guercino to paint the subject again (see C. C. Malvasia, Felsina Pittrice, 1678, vol. II, p. 376).

The close chronological proximity of the execution of the two paintings and the circumstance under which they were commissioned, has previously led art historians to believe that the two compositions were almost identical. However, the recent re-emergence of the present fully autograph work, which is stylistically also from the same period, necessitates a fresh assessment of the artist's production.

The second of the two versions of Amnon and Tamar which Zanoletti paid for in March 1650 is considered to be the version, today conserved in the National Gallery of Art in Washington (inv. no. 1986.17.1).

In his monographic study of Guercino, Nicholas Turner proposed that the Amnon and Tamar purchased by Girolamo Bavoso in January 1650 is identifiable as the painting sold at Christies on 18th December 1980, lot 14, now in a private collection (see N. Turner, The Paintings of Guercino, Rome 2017, p. 657, no. 367.I).

Pulini believes that the present painting of Amnon and Tamar can be identified as the first version executed by Guercino in January 1650 which was purchased by Girolamo Bavoso. He also suggests that a drawing conserved in the National Gallery in Washington (inv. 1989.14.1), in which the placement of the figures is essentially the same (albeit with an alteration in the torsion of Amnon's body), is a study for the present work.



Lot No. 97

Giovanni Andrea Sirani

Realized price:

EUR 52.000,-

Estimate:

EUR 40.000,- to EUR 60.000,-

(Bologna 1610–1670)
A Sybil,
oil on canvas, 89.5 x 74 cm, framed

Provenance:
Private European collection;
sale, Vienna, Dorotheum, 13 October 2010, lot 341 (as Giovanni Andrea Sirani);
where acquired by the present owner

We are grateful to Emilio Negro for endorsing the attribution of the present painting.

This work relates to a composition by Giovanni Andrea Sirani in the Kunsthistorisches Museum, Vienna (inv. no. Gemäldegalerie, 229).

The present painting's composition also relates to another version in the Vienna Kunsthistorisches Museum (91 x 74.5 cm), which was originally believed to be by Guido Reni, but later attributed to Giovanni Andrea Sirani by Sir Denis Mahon (see Maestri della pittura del Seicento emiliano, Bologna 1959, no. 63, p. 143, fig. 63). The painting in the Kunsthistorisches Museum was acquired for the Imperial collections in Rome in 1780 and is datable to shortly after 1640, similar to the painting of Rebecca at the Well in the Palazzo Pitti in Florence.

Ferdinando Bologna (written communication, 14 November 1966, in copy), considered the present work to be superior in quality to the Viennese painting ('una qualità ed una caratteristica di fattura di gran lunga superiori all'esemplare viennese') and thereby assigned this work to Guido Reni himself ('opera autografa.....di Guido Reni').

Sirani was one of Reni's most faithful pupils and a skillful draughtsman, as is suggested by the present painting's quality. The solid three-dimensional modelling and the brilliant colours relate to Guido Reni's works from the 1620s. The Viennese painting, on the other hand, is characterized by a more fluid and synthetic manner that is close to the master's late style and almost makes an 'abstract' impression.



Lot No. 98

Lorenzo Sabatini

Realized price:

EUR 14.300,-

Estimate:

EUR 10.000,- to EUR 15.000,-

(Bologna 1530–1576 Rome)
Amor and Psyche,
oil on canvas, 55.5 x 46 cm, framed

Provenance:
sale, Christie's, Rome, 1 December 1998, lot 263 (as Circle of Jacopo Zucchi);
Private collection, Monte Carlo

Literature:
D. Benati, Lorenzo Sabbatini: quadri "con donne nude", in: S. Béguin (ed.), Scritti di storia dell'arte in onore di Jürgen Winkelmann, Naples 1999, p. 62, fig. 5;
S. L'Occaso, Sabatini Lorenzo, in: Dizionario Biografico degli Italiani, vol. 89, Rome 2017, p. 401;
V. Balzarotti, Lorenzo Sabatini. La grazia nella pittura della Controriforma, Bologna 2021, p. 302, n. 27, fig. 114 (as Lorenzo Sabatini)



Lot No. 99

Workshop of Guido Reni

Estimate:

EUR 10.000,- to EUR 15.000,-

(Bologna 1575–1642)
Cupid resting, two figures in the distance beyond,
oil on canvas, 52 x 70.5 cm, framed

Provenance:
sale, Sotheby's, London, 30 October 2008, lot 272 (as Follower of Guido Reni);
Private collection, Monte Carlo



Lot No. 100 -

Joos de Momper II

Realized price:

EUR 12.713,-

Estimate:

EUR 8.000,- to EUR 12.000,-

(Antwerp 1564–1635)
A extensive river landscape with harvesters, soldiers and the Flight into Egypt,
oil on panel, 48.5 x 71.5 cm, framed

The verso of the panel is branded with a panel maker's mark, possibly that of Jan van Haecht II (active 1589–1621) and the Antwerp coat of arms dating from 1620 to 1638.

This finely atmospheric panel is a characteristic example of the mature work of Joos de Momper the Younger, one of the most influential Flemish landscape painters of the late sixteenth and early seventeenth centuries. De Momper's mastery lies in his ability to convey vast spatial depth through subtle tonal gradations and colour transitions: cool greens and bluish hues recede into the distance, while warmer earth tones dominate the foreground, guiding the viewer's eye across the undulating terrain toward the distant river, fortified towns, and softly rising hills – a compositional structure that became a hallmark of de Momper's landscape production.

The scene combines an idealised panoramic landscape with small narrative elements drawn from daily life and sacred history. In the right foreground, the Flight into Egypt is discreetly integrated into the composition. The Virgin Mary sits astride a donkey with the newborn Child in her arms, accompanied by Saint Joseph. Nearby, soldiers and harvesters animate the terrain, reinforcing the sense of an inhabited and timeless world in which biblical events unfold as part of everyday existence. Similar panoramic river landscapes with small-scale sacred narratives are conserved in major museums and private collections, confirming the popularity of this format among collectors in Antwerp and beyond.



Lot No. 101

Joos de Momper II and Jan Brueghel II

Realized price:

EUR 32.500,-

Estimate:

EUR 30.000,- to EUR 40.000,-

(Antwerp 1564–1635) and (Antwerp 1601–1678)
A mountainous landscape with travellers,
oil on panel, 47 x 64 cm, framed

Provenance:
with Galerie d'Art St. Honoré, Paris, 1991–1992, no. 20 (as Joos de Momper II and Jan Brueghel I);
Private collection, Germany

Literature:
K. Ertz, C. Nitze-Ertz, Jan Brueghel der Ältere (1568–1625). Kritischer Katalog der Gemälde, Lingen 2008/10, vol. IV, pp. 1481–1482, no. 691, illustrated (as Joos de Momper II and Jan Brueghel I, circa 1610)



Lot No. 102

Flemish School, 17th Century

Realized price:

EUR 31.200,-

Estimate:

EUR 10.000,- to EUR 15.000,-

Portrait of a man in armour, long bust-length, wearing a red sash,
oil on canvas, 65.5 x 52.5 cm, framed

Provenance:
art market, Italy;
where acquired by the present owner



Lot No. 103

Attributed to Isaack Luttichuys

Estimate:

EUR 6.000,- to EUR 8.000,-

(London 1616–1673 Amsterdam)
Portrait of a young man, long bust-length,
oil on panel, 71.5 x 55 cm, framed

Provenance:
Collection of Dr William E. Porter;
by whom donated to the Oakland Art Museum (as Nicolaes Maes, a Self-portrait);
art market, Germany;
Private collection, The Netherlands



Lot No. 104 -

Circle of Peter Paul Rubens

Realized price:

EUR 77.688,-

Estimate:

EUR 30.000,- to EUR 40.000,-

(Siegen 1577–1640 Antwerp)
The Holy Family with Saint Anne,
oil on canvas, 127 x 116.5 cm, framed

Provenance:
Collection of Ralph Cross Johnson (1844–1923), Washington, USA, until 1919;
donated to the National Gallery of Art Washington DC (today Smithsonian American Art Museum), until 1992 (as Peter Paul Rubens);
sale, Christie's, New York, 16 January 1992, lot 79 (as Attributed to Peter van Lint);
art market, Germany;
where acquired by the present owner

Literature:
s.a., The Ralph Cross Johnson Collection. National Gallery of Art Washington D.C., in: The American Magazine of Art, vol. XI, no. 10, August 1920, p. 354 (as Peter Paul Rubens);
s.a., Madonna's in the Ralph Cross Johnson Collection, in: The American Magazine of Art, vol. XI, no. 14, December 1920, pp. 505–508, illustrated (as Peter Paul Rubens);
W. H. Holmes, The Story of the National Gallery of Art, in: Art and Archaeology. The Arts Throughout the Ages, vol. XV, 1923, no. 6, pp. 255–256, illustrated (as Peter Paul Rubens)

The present painting of The Holy Family with Saint Anne, notable for its impressive scale and fluid execution, is a characteristic example of Antwerp Baroque painting in the seventeenth century. The subject of the Holy Family enjoyed enduring popularity in Antwerp, where it was repeatedly produced by leading masters to meet strong demand. Among these was Peter Paul Rubens, who returned to the subject throughout his career, developing a range of compositions that were widely disseminated through his workshop.

One of Rubens's most influential interpretations, The Holy Family in the Museo del Prado, Madrid (inv. no. P001638), exists in numerous versions and variants, reflecting both the artist's inventive approach and the active role of his studio. Rubens frequently revisited successful compositions, refining and adapting them for further use, as evidenced by related works such as the Holy Family with Saint Anne, North Carolina Museum of Art, Raleigh (inv. no. 52.9.107) and reproductive prints, including those by Schelte Adamsz. Bolswert (see St. Anne with the Holy Family, Albertina, Vienna, inv. no. H/II/16/40). The present composition is closely connected to this tradition, particularly in its arrangement of the four principal figures. The dynamic grouping, expressive gestures, and emphasis on physical interaction reflect a clear engagement with Rubens´ models, suggesting execution within his broader artistic sphere.

The particular facial features of Saint Anne appear in several of Rubens' paintings such as the Assumption of the Virgin of circa 1625–26 in Antwerp Cathedral and were traditionally thought to derive from the likeness of Rubens's mother, Maria Pypelinckx.



Lot No. 105

Workshop of Peter Paul Rubens

Realized price:

EUR 39.000,-

Estimate:

EUR 20.000,- to EUR 30.000,-

(Siegen 1577–1640 Antwerp)
The Drunken Silenus,
oil on panel, 72.5 x 58.5 cm, framed

Provenance:
sale, Sotheby's, London, 23 October 1957, lot 148 (as After Jordaens);
sale, Christie's, London, 8 July 2011, lot 90A (as Follower of Rubens);
Private collection, Belgium

Literature:
E. McGrath, B. Schepers, Rubens. Mythological Subjects. Paris to Venus (Corpus Rubenianum Ludwig Burchard, XI.3), Turnhout 2025, mentioned under no. 126, p. 315, no. I.3 (as a copy)

The present painting may have been executed in Rubens' workshop and depicts an intoxicated Silenus being supported by a characteristic retinue of animated satyrs. This work closely relates to the monumental panel conserved in the Alte Pinakothek, Munich (inv. no. 319), first painted by Rubens (circa 1618), before later being enlarged and reworked by the master during the mid-1620s. The composition was repeated again in another version painted in Rubens' workshop which is now in the Gemäldegalerie Alte Meister, Kassel (inv. no. GK 94).

In the present composition there are distinctive differences that diverge from the two aforementioned panels. For example, the present Drunken Silenus features the man in profile drinking from the glass and there is a satyr on the right.

An etching of the Drunken Silenus by Jonas Suyderhoef was based on drawings he executed whilst working in Rubens studio, further alludes to a link between the three paintings (Rijksmuseum, Amsterdam, inv. no. RP-P-OB-60.654). Rubens' most prominent pupil, Anthony van Dyck created a signed variant of the composition, now conserved in the Gemäldegalerie Alte Meister der Staatlichen Kunstsammlungen, Dresden, (inv. no. 1017), as well as producing several related drawings and a version further removed from Ruben's prototype, now conserved in the collection of the Royal Museum of Fine Arts, Brussels, (inv. no. 217).



Lot No. 106

Erasmus Quellinus II and Workshop

Estimate:

EUR 20.000,- to EUR 30.000,-

(Antwerp 1607–1678)
Thetis receives Achilles' armour from Vulcan,
oil on canvas, 45.5 x 53 cm, framed

Provenance:
Collection of Alexander Emanuel (1773–1833), Duc de Beauffremont (according to a label on the reverse);
sale, Galerie Atrium, Brussels, 27 May 1833, lot 121 (as Peter Paul Rubens);
with François Nieuwenhuys (died 1880);
his sale, Hôtel Drouot, Paris, 28 April 1881, lot 19 (as Attributed to Peter Paul Rubens);
sale, Hôtel Drouot, Paris, 13–14 June 1935, lot 23 (as School of Rubens, Meeting of mythological gods);
G. Renard, 1960 (according to literature);
art market, France;
where acquired by the present owner

Literature:
E. Haverkamp Begemann, The Achilles series (Corpus Rubenianum Ludwig Burchard, X), Brussels 1975, mentioned under no. 4a, p. 114, no. 3 (as a copy)

We are grateful to Jean-Pierre de Bruyn for confirming the attribution after examining the present painting in the original. A copy of his letter accompanies this lot.



Lot No. 107

Erasmus de Bie

Realized price:

EUR 91.000,-

Estimate:

EUR 50.000,- to EUR 70.000,-

(Antwerp 1629–1675)
The Ommegang at the Meir in Antwerp,
oil on canvas, 163.5 x 234.5 cm, framed

Provenance:
Private collection, Antwerp;
where acquired by the present owner

We are grateful to Joost Vander Auwera for confirming the attribution on the basis of a photograph.

The historical festive processions known as the 'Ommegang' in Antwerp are documented as early as the fourteenth century and were held on various occasions, ranging from the ceremonial entry of rulers into the city, to civic festivities and religious feasts such as the Onze-Lieve-Vrouweommegang, held in honour of the Assumption of the Virgin Mary. Participants in these events included representatives of the magistracy, members of the clergy, confraternities, and the city's craft and civic guilds. The festivities often took the form of a competition amongst the guilds, which vied with one another to attract attention with elaborately constructed 'floats' or decorated vehicles which took part in the pageant. Alongside allegorical subjects and scenes directly related to the occasion, figures such as the mythical Giant of Antwerp called 'Druoon Antigoon' frequently appeared, as he does in the present work where he is depicted to the left side of the scene.

The work offers a view of the main thoroughfare, or 'Meir' in Antwerp. The pageant is in full swing, the assembled citizenry mingling and celebrating along the route of the procession. Another work by the artist, depicting the same theme, is conserved in the Musée de Flandre, Cassel (inv. no. C.2009.5.1), in which the floats are depicted in closer detail.

A contemporary artist who explored similar themes was Alexander van Bredael (1663–1720). Two of his works relate to the present painting: the first, dated 1689, is conserved in the Museum aan de Stroom, Antwerp (inv. no. AV.3194.08-55), and the second, dated 1697, is held in the Musée des Beaux-Arts, Lille (inv. no. P 125). In these works, the splendid floats of the pageant are shown progressing along the Meir, moving through dense crowds and past the guild houses. A print by Gaspar Bouttats, dated 1685 and conserved in the Rijksmuseum (inv. no. RP-P-OB-67.567), presents the same composition with an even more populous crowd. None of these depictions of the Ommegang, including the present work, appear to represent a specific event but rather symbolise Antwerp's richly festive tradition of pageantry.

Erasmus de Bie specialised in lively village scenes, bustling street views, and atmospheric winter landscapes. He trained under David Ryckaert and developed a keen eye for crowd compositions and urban life. Son of the painter François de Bie (d.1671), Erasmus continued his family's artistic legacy, which extended to his own two sons. His works are celebrated for their vibrant detail and engaging depiction of daily life in Antwerp and its surroundings.



Lot No. 108 -

Hans Jordaens III

Realized price:

EUR 33.900,-

Estimate:

EUR 20.000,- to EUR 30.000,-

(Antwerp 1595–1643)
The Abduction of Helena by Paris,
oil on panel, 52 x 95 cm, framed

We are grateful to Ursula Härting for confirming the attribution. Her written report, dated January 2026, accompanies this lot.

This finely detailed and animated panel depicts the abduction of Helena by Paris, a pivotal episode from classical mythology that precipitated the Trojan War. The subject, drawn from ancient literary sources including Homer and later Roman authors, offered early 17th-century painters an ideal pretext for the depiction of dramatic action, martial conflict, and complex architectural and maritime settings. Hans Jordaens III presents the scene at the moment of violent abduction, as Paris and his companions force Helena onto waiting ships. The composition unfolds horizontally, allowing the artist to orchestrate a richly populated narrative across land and sea. On the left, armed soldiers and figures engaged in close combat surge forward beneath monumental classical architecture, while at the right, the drama extends onto the water, where vessels strain under the weight of soldiers.

Stylistically, the painting reflects the strong influence of Italianate battle and history painting, filtered through the Antwerp tradition. Jordaens combines Northern precision in the rendering of armour, weaponry, and architecture with a more fluid handling of movement and colour. The palette is rich yet controlled, dominated by earthy browns, reds, and cool blues, and punctuated by highlights of metal and flesh that guide the viewer's eye through the composition.

Hans Jordaens III belonged to a family of painters and was active in Antwerp during a period of renewed interest in classical history subjects. His work reveals familiarity with the compositions of Jan Brueghel the Elder, Sebastiaen Vrancx, and Italian battle painters, yet his approach is distinguished by its narrative clarity and architectural ambition. In the present work, the carefully constructed cityscape serves not merely as a backdrop, but as an integral stage for the unfolding drama. Comparable mythological and historical scenes by Jordaens frequently explore themes of conflict, abduction, and the intersection of personal desire and political consequence. The Rape of Helena was a subject particularly suited to his talents, allowing him to integrate battle imagery, maritime elements, and architectural fantasy within a single, unified composition.

The painting's panel support and relatively intimate scale suggest that it was intended for a sophisticated private collector rather than a public setting. Such works were prized in Antwerp collector circles for their intellectual content, painterly skill, and capacity to condense epic narratives into highly finished cabinet pictures. As one of Jordaens most ambitious compositions known to date, the present painting is an important addition to the master's oeuvre.



Lot No. 109

David Vinckboons

Realized price:

EUR 24.700,-

Estimate:

EUR 20.000,- to EUR 30.000,-

(Mechelen 1576–1631/33 Amsterdam)
The Sermon of Saint John the Baptist,
signed lower right: DVINCK BOONS 1599,
oil on panel, 37 x 55.5 cm, framed

Provenance:
art market, France;
where acquired by the present owner



Lot No. 110

Adriaen van Stalbemt

Realized price:

EUR 13.000,-

Estimate:

EUR 12.000,- to EUR 15.000,-

(Antwerp 1580–1662)
Bathing scene in an architectural setting,
oil on panel, 53.5 x 73 cm, framed

Provenance:
art market, Belgium;
where acquired by the present owner

We are grateful to Joost Vander Auwera for confirming the attribution on the basis of a photograph.



Lot No. 111

Sebastiaen Vrancx

Estimate:

EUR 60.000,- to EUR 80.000,-

(Antwerp 1573–1647)
Courtly and country life,
oil on canvas, 119.5 x 164 cm, framed

Provenance:
Collection of the Fournier Partearroyo family;
art market, Spain;
where acquired by the present owner

We are grateful to Joost Vander Auwera for confirming the attribution after examining the present painting in the original. He dates the painting to around 1600–1605. His written communication, dated 27 January 2023, accompanies this lot (in copy).

The present painting from the early period of the Antwerp artist's career depicts an allegory of rural and noble life, set within a detailed parkland landscape, with an Italianate palace rising in the background. Such palatial architecture, accompanied by formal gardens, forms a recurring motif in the oeuvre of the artist and derives from his journey to Italy in circa 1597, and in particular his sojourn in Rome.

In the foreground, scenes of country life unfold within the basse cour, or outer courtyard in which everyday agricultural and domestic activities took place. Above it, the more refined courtly sphere of the haute cour, the inner court where the nobles resided is to be seen. During the late sixteenth and seventeenth centuries, affluent merchants of Antwerp often aspired to aristocratic status, seeking respite from urban life through the acquisition of rural estates. Compositions of this type may thus be understood as reflections of, and appeals to, the elevated social ambitions of the artists' patrons.

In the left background, a May Day festival can be seen, signaling the season of late spring. Such representations of the months or seasons continue a pictorial tradition established by Pieter Bruegel I. At the same time, the artist's treatment of landscape reveals a pronounced affinity with the work of Paul Bril, who resided in Rome with both Vrancx and Jan Brueghel I.



Lot No. 112

Nicolò Bambini

Realized price:

EUR 10.400,-

Estimate:

EUR 8.000,- to EUR 12.000,-

(Venice 1651–1736)
The Rape of the Sabines,
oil on canvas, 55 x 67 cm, framed

Provenance:
sale, Christie's, London, 27 April 2007, lot 99 (as Nicolò Bambini);
Private collection, Monte Carlo

The present painting relates to a composition by Nicolò Bambini in a private collection, Venice (see. R. Radassao, Nicolò Bambini. Pittore pronto spedito e universale, in: Saggi e memorie di Storia dell'Arte, vol. 22, 1998, pp. 141 and 176, fig. 101).



Lot No. 113

Pier Francesco Cittadini

Realized price:

EUR 12.350,-

Estimate:

EUR 5.000,- to EUR 7.000,-

(Milan 1613/16–1681 Bologna)
The Massacre of the Innocents,
oil on copper, 64 x 80 cm, framed

Provenance:
Private European collection

We are grateful to Massimo Pulini for suggesting the attribution of the present painting after examination of the original.





Lot No. 114

Pseudo-Jan van Kessel II

Estimate:

EUR 20.000,- to EUR 30.000,-

(active in Italy and Southern Europe, last quarter of the 17th Century)
A porcelain bowl with plums, peaches and apricots, a basket of pears, grapes, a basket of mushrooms, a parrot, game and a cat; and
A basket of flowers, a porcelain bowl with strawberries, a basket of mushrooms, vegetables, fish and a cat,
oil on copper, 23.7 x 32.2 cm and 24 x 32.3 cm, framed, a pair (2)

Provenance:
art market, Italy;
where acquired by the present owner

We are grateful to Fred G. Meijer for confirming the attribution of the present painting after examination of the original.



Lot No. 115

Jan van Goyen

Realized price:

EUR 156.000,-

Estimate:

EUR 40.000,- to EUR 60.000,-

(Leiden 1596–1656 The Hague)
A fortune teller and other figures by a lighthouse,
signed and dated lower right: I.V. GOIEN/ 1621.,
oil on panel, 78.5 x 74.5 cm, framed

Provenance:
with Guy Stein, Paris;
with William Edwards Duits, London, 1931;
with Piet de Boer, Amsterdam, 1932;
with Van Diemen & Co., Berlin, 1934;
Collection of Otto Sels, Neuss, Germany, until 1979;
with Xaver Scheidwimmer, Munich, 1979;
where acquired by the grandfather of the present owner

The sale is being held pursuant to an amicable agreement between the consignor and the liquidator ('Nachtragsliquidator') of van Diemen & Co GmbH i.L.

Exhibited:
Essen, Villa Hügel, 1953

Literature:
H.-U. Beck, Jan van Goyen 1596–1656. Ein Oeuvreverzeichnis in zwei Bänden, vol. II, Amsterdam 1973, p. 77, no. 157, illustrated

The present painting, dated 1621, is one of the earliest securely signed and dated works by the pioneering Dutch landscape artist Jan van Goyen, painted when he was only twenty-five years old.

The son of a cobbler, van Goyen was born and raised in the city of Leiden where he apprenticed to a variety of Leiden-based artists, before moving to Haarlem in 1617 to complete a year-long training with the landscape painter Esaias van de Velde (1587–1630). Under his instruction, the younger artist made remarkable progress and his influence was crucial for the formation of Van Goyen's early style. Back in Leiden, from 1618, van Goyen's early oeuvre remained heavily indebted to his former teacher, principally his treatment of space and atmosphere. Van Goyen employed the format of constructing the composition from clear gradations of perspective, which was taken by Van de Velde from Flemish tradition. In the first half of the 1620s, Jan van Goyen produced small, vibrant paintings, notably roundels depicting the seasons that are crammed with figures and lively incident.

The present work is unique within Van Goyen's corpus. The up-right panel is listed in Beck's catalogue raisonné on the artist, as his first attempt at a painting in a vertical format. The vibrant cluster of the figures in the lower left foreground, form a stark repoussoir and contrasts sharply to the wind-swept coastal landscape that recedes behind. The group consists of two gullible men having their fortunes told, whilst, unbeknownst to them, they are being robbed. The rough poverty of the fortune teller is emphasised by the presence of a dishevelled-looking mother seated in the foreground with her two children and a beer mug by her side. The seventeenth-century viewer would have been aware of the symbolic hidden message in such a scene, not the least due to telling detail of the chained monkey which symbolises 'sinful man', who allows himself to be fettered by his base instincts.



Lot No. 116

Salomon van Ruysdael

Estimate:

EUR 60.000,- to EUR 80.000,-

(Naarden circa 1600/03–1670 Haarlem)
River landscape with a fortified tower,
signed and dated lower centre: SVR (in ligature) 1662,
oil on panel, 41 x 35.5 cm, framed

Provenance:
Dr. Curt Benedict, Paris;
with S. Nijstad, Lochem/The Hague, 1957;
sale, Gemeentenmuseum, The Hague, 20 April 1972, lot 68;
Private collection, Germany

Literature:
K. Müllenmeister, Meer und Land im Licht des 17. Jahrhunderts. Seestücke und Flusslandschaften, Bremen 1973, vol. I, p. 112, illustrated (as Salomon van Ruysdael);
W. Stechow, Salomon van Ruysdael. Eine Einführung in seine Kunst. Mit kritischem Katalog der Gemälde, Berlin 1975, p. 74, no. 34A (as Salomon van Ruysdael)

The present painting is registered in the RKD database under no. 192242 (as Salomon van Ruysdael)

Salomon van Ruysdael, one of the leading landscapists of the Dutch Golden Age, is perhaps best known for his river and estuary scenes, which he developed from tonal works in the style of his contemporaries Jan van Goyen (1596–1656), Pieter van Santvoort (1604/05–1635) and Pieter de Molijn (1595–1661).

The present small-scale, upright panel is among a group of mature works dating to the mid-to-late 1650s and early 1660s, during the period when Ruysdael produced a number of paintings in this format, presumably to explore new compositional possibilities, giving greater emphasis to verticality and to the depiction of expansive skies. Van Ruysdael's use of restrained, muted colours, reflects an effort to experiment with how a restricted use of colour could intensify the atmosphere and reality of a landscape. The rapid application of paint in the present work, with wet-in-wet brushstrokes enhances the strong sense of movement in the composition, apparent in the boats in the water with their full sails, creating a sense of the breeze blowing from left to right.



Lot No. 117

Jan Steen

Estimate:

EUR 40.000,- to EUR 60.000,-

(Leiden 1626–1676)
A man and a woman in an interior,
indistinctly signed lower left: JSteen,

oil on panel, 23.5 x 24.5 cm, framed

Provenance:
possibly J. Hoogenbergh, Amsterdam, 1743;
possibly collection of Johann Peter Wierman, Leiden 1762;
Collection of J. F. Walschot, Antwerp, 1814;
his sale, Antwerp, 1 September 1817, lot 101 (sold to J. Smith)
with J. Smith, London, until 1832;
Collection of Edward V. Utterson, 1832;
Collection of Mrs. E. W. Edwards (1875-1973), Cincinnati 1930-1973;
on loan to the Cincinnati Art Museum, Cincinnati, 1951–1973, inv. no. 33.1970;
Private collection, USA;
art market, USA;
where acquired be the present owner

Literature:
J. Smith, A catalogue raisonné of the works of the most eminent Dutch, Flemish and French painters, in which is included a short biographical notice of the artists, with a copious description of their principal pictures, a statement of the prices at which such pictures have been sold at public sales on the continent and in England, a reference to the galleries and private collections, in which a large portion are at present, and the names of the artists by whom they have been engraved, to which is added, a brief notice of the scholars & imitators of the great masters of the above schools, vol. IV, London 1833, p. 4, no. 9 (as Jan Steen);
T. Van Westrheene, Jan Steen. Étude sur l'art en Hollande, The Hague 1856, p. 157, nr. 342 (as Jan Steen);
C. Hofstede de Groot, Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten Holländischen Maler des XVII. Jahrhunderts. Nach dem Muster von John Smith's catalogue raisonné, vol. I, Esslingen/Paris 1907, p. 170, no. 695 (as Jan Steen);
K. Braun, Alle tot nu toe bekende schilderijen van Jan Steen, Rotterdam 1980, p. 156, no. A-503 (as Jan Steen, listed under works known from documentation)

We are grateful to Guido Jansen for confirming the attribution after examining the present painting in the original.

Jan Steen is among the most celebrated painters of the Dutch Golden Age, renowned for his lively and often humorous genre scenes. Trained by Nicolaes Knüpfer (1603/09–1655), Adriaen van Ostade (1610–1685), and Jan van Goyen (1596–1656), whose daughter he later married, he developed a distinctive style marked by narrative richness, expressive characterisation, and a keen observation of everyday life. Alongside his activity as a painter, he ran a brewery in Leiden, and his works frequently depict taverns, domestic interiors, and scenes of bourgeois life imbued with wit and moral undertones. His compositions, often populated by family members and occasionally including self-portraits, are rich in proverbial references, giving rise to the enduring Dutch expression "een huishouden van Jan Steen", used to describe a disorderly household.

The present painting represents a more restrained and intimate example of Steen's oeuvre. A man and a woman are seated beside a hearth: he raises a glass while reaching for a piece of cheese, as she pours from a jug, her gaze directed outward with a calm detachment. The composition is anchored by the strong red of her skirt, which draws attention to the central interaction, while a dog at their feet looks on expectantly. In the background, an open door reveals a tranquil rural landscape, creating a subtle contrast between the interior and exterior worlds.

Although quieter in tone than Steen's more exuberant scenes, the painting retains his characteristic wit. The exaggerated scale of the cheese, the generous pouring of drink, and the prominent glass all allude to modest indulgence, gently evoking the small pleasures and excesses of daily life. Through careful handling of light and space, Steen transforms this seemingly simple subject into a nuanced psychological vignette.

The work encapsulates the dual nature of Steen's art, balancing humour with observation, and moral suggestion with affection. It offers a refined reflection on domestic life, celebrating shared rituals and the universality of human behaviour, rendered with both sensitivity and understated irony.



Lot No. 118 -

Adriaen Jansz. Kraen

Realized price:

EUR 33.900,-

Estimate:

EUR 20.000,- to EUR 30.000,-

(Haarlem circa 1619–1679)
A Roemer with white wine, a tazza, a ham, a porcelain bowl, bread, grapes, and a peeled lemon and a knife on a pewter plate on a partly draped table,
oil on panel, 59.5 x 84.5 cm, framed

Provenance:
sale, Christie's, London, 28 October 1977, lot 85 (as Pieter Claesz.)

We are grateful to Fred G. Meijer for confirming the attribution on the basis of a photograph.

This finely balanced still life is a characteristic and highly accomplished example of the work of Adriaen Kraen, one of the most distinctive Haarlem still-life painters active in the mid-17th century.

Kraen trained with Jacob de Wet in his hometown where he became a master in the painter's guild in 1642 after marrying his teacher's sister Maria the previous year. Kraen worked within the Haarlem tradition shaped by painters such as Pieter Claesz. and Willem Heda, yet his work is marked by a more measured elegance and a distinctive sobriety. Compared to the pronounced tonal austerity of Claesz. or the sharper contrasts favoured by Heda, Kraen's approach is gentler and more harmonised, emphasizing quiet refinement over dramatic tension.

Kraen's still life paintings are distinguished by their subdued palette, harmonious compositions, and meticulous observation of materials. The artist excels in rendering contrasts of surface and substance: the cool sheen of pewter against the translucency of glass, the matte softness of bread and cloth set beside the glossy flesh of grapes and the luminous rind of lemon. Particularly noteworthy is the handling of light, which falls gently from the left, animating the objects without dramatic excess and creating a calm, contemplative atmosphere. The upturned tazza and the carefully positioned lemon peel introduce a sense of controlled informality, suggesting recent human presence while maintaining compositional order. The roemer which is frequently introduced in Kraen's paintings, functions both as a compositional anchor and as a vehicle for subtle reflections, demonstrating the artist's technical skills.



Lot No. 119 -

Melchior d'Hondecoeter

Realized price:

EUR 36.725,-

Estimate:

EUR 25.000,- to EUR 35.000,-

(Utrecht 1636–1695 Amsterdam)
A hare, a partridge and other singing birds, hunting tools, a hunter and a hound,
indistinctly signed lower left (on the rifle): M...,
oil on canvas, 72 × 110 cm, framed

Provenance:
Collection of Jean Louis Miéville, London;
sale, Christie's, London, 29 April 1899, lot 91 (as J. B. Weenix);
sale, Galerie Sedelmeyer, Paris, 25 May 1907, lot 204 (as J. B. Weenix);
Collection of José Lázaro Galdiano (1862–1947), Madrid;
Private Catalan collection, Spain;
art market, Spain;
where acquired by the present owner

Exhibited:
Barcelona, Parés Gallery, Exposición de Pintura Antigua (Siglos XV–XVI–XVII–XVIII) de Colecciones Barcelonesas, December 1946 –

January 1947 (as Jan Weenix)

Literature:
J. Lacoste, Referencias fotográficas de las obras de arte en España. Colección Lázaro, vol. I, Madrid 1913, no. 11367, ill. Pl. XXII, (as Jan Weenix);
Exposición de Pintura Antigua (Siglos XV–XVI–XVII–XVIII) de Colecciones Barcelonesas, exhibition catalogue, Barcelona, 1947, p. 89, illustrated, pl. XXII (as Jan Weenix)

We are grateful to Fred G. Meijer for endorsing the attribution of the present painting on the basis of a photograph.

The present painting combines elements of still life, animal painting, and genre painting into a single, unified composition. The work depicts an abundance of hunting trophies – most prominently a hare, partridge and other game birds – laid out in the foreground alongside hunting tools, while a vigilant spaniel and a seated hunter complete the scene, lending it narrative depth and immediacy.

Hondecoeter arranges the composition with remarkable confidence. The lifeless game occupies the foreground, their carcasses carefully intertwined and rendered with tactile realism: the soft fur of the hare, the iridescent plumage of the birds, and the sheen of feathers and flesh are painted with exceptional sensitivity. These textures are contrasted by the sturdy forms of the hunting equipment and the attentive presence of the dog, whose alert posture introduces a sense of latent energy amid the stillness of the scene.

Hondecoeter included this particular spaniel as an enlivening element in many of his compositions (see, for example, his paintings in the Musée des Beaux-Arts, Le Havre, inv. no. 82, and the Hermitage, Saint Petersburg, inv. no. 1111). The inclusion of the hunter, seated slightly apart and turning back toward the viewer, elevates the painting beyond a purely descriptive still life. His presence establishes a narrative context – suggesting the moment immediately following the hunt – and reinforces the aristocratic associations of hunting as a noble pastime.

Stylistically, the painting demonstrates Hondecoeter's mastery in rendering animals with anatomical accuracy and expressive naturalism, qualities that earned him widespread acclaim among Dutch as well as international collectors. Trained within a family of painters and influenced by both Utrecht and Amsterdam traditions, Hondecoeter developed a distinctive approach to animal subjects that balances close observation with compositional drama.

The atmospheric background, restrained yet evocative, serves to frame the scene without distracting from the foreground abundance. Comparable works by Hondecoeter frequently depict arrangements of dead game accompanied by live animals that introduce narrative tension and emotional contrast. Related compositions can be found in Dutch and international collections, where Hondecoeter's game pieces are prized for their technical excellence (see for example Akademie der Bildenden Künste, Vienna, inv. no. 819).

Formerly in the distinguished collection of José Lázaro Galdiano (1862–1947), one of Spain's most celebrated collectors, this painting belonged to a corpus assembled with exceptional discernment at the turn of the twentieth century. Lázaro's collection – renowned for its breadth and scholarly importance – now forms the foundation of the Museo Lázaro Galdiano in Madrid, whose holdings include masterpieces by Hieronymus Bosch and other great Old Masters.



Lot No. 120

Workshop of Bernardo Strozzi

Estimate:

EUR 8.000,- to EUR 12.000,-

(Genoa 1581–1644 Venice)
A girl playing the flute,
oil on canvas, 100.5 x 89.5 cm, framed

The present painting is registered in the Fototeca Zeri under no. 61018 (as Workshop of Bernardo Strozzi).



Lot No. 121

Giovanni Benedetto Castiglione, called Il Grechetto

Realized price:

EUR 54.600,-

Estimate:

EUR 10.000,- to EUR 15.000,-

(Genoa 1609/16–1664/70 Mantua)
The Sermon of Saint John the Baptist,
oil on canvas, 133 x 110 cm, unframed

Provenance:
Private European collection;
where acquired by the present owner

We are grateful to Anna Orlando for endorsing the attribution of the present painting on the basis of a photograph and for her help in cataloguing this lot.

We are also grateful to Vilmos Tátrai for independently endorsing the attribution on the basis of a photograph.

Born in Genoa, but active in Rome and later in Mantua, where he became court painter to Duke Carlo II Gonzaga-Nevers, Giovanni Benedetto Castiglione stands apart from his contemporaries for the originality and imaginative freedom of his artistic vision. His works not only display remarkable technical skill but also reveal a distinctly independent and innovative spirit.

This is already evident in his earliest paintings, among which the present work should be included. The painting is datable to the early 1630s during the artist's first Roman sojourn and can be compared to compositions such as the Journey of Jacob and Rachel in the Museo del Prado (inv. no. P000086) and the Journey of Jacob in the Galleria Borghese (inv. no. 550). Castiglione's activity in Rome has recently been reassessed in a monographic study that proposes a catalogue raisonné of works associated with his first and second periods there, respectively circa 1632–37 and circa 1647–51 (see A. Orlando and F. Rotatori [eds.], Giovanni Benedetto Castiglione Genovese. Il Grechetto a Roma: committenza e opere, Genoa 2022).

Orlando considers the present Sermon of Saint John the Baptist to display stylistic features that are fully consistent with Castiglione's works from the 1630s. A key element of this composition is the landscape, which reflects the artistic developments taking place in Rome at that time and finds parallels in Castiglione's graphic works and etchings, revealing his debt to leading landscape painters active in the city, such as Claude Lorrain and Nicolas Poussin.

In this work, Castiglione creates a transformation in the depiction of sacred narrative. In a striking and almost provocative manner, he relegates the principal subject to the background, as Saint John the Baptist is rendered almost as a silhouette in the distance, nearly disappearing when compared to the young woman on horseback holding a child and the figure leaning on the horse, who commands the viewer's attention. The foreground is dominated by animals, also effectively shifting the visual focus away from the primary subject. Stylistically, the painting is distinguished by Castiglione's characteristic hatched brushwork, which translates into paint the effects he also achieved in his etchings.



Lot No. 122

Emilian School, 17th Century

Realized price:

EUR 10.400,-

Estimate:

EUR 5.000,- to EUR 7.000,-

Portrait of a nobleman with a hat in his hand, wearing a medallion of the Order of Santiago,
oil on canvas, 217.5 x 134 cm, framed

Provenance:
Private European collection;
where acquired by the present owner



Lot No. 123

Flemish School, 17th Century

Realized price:

EUR 9.100,-

Estimate:

EUR 8.000,- to EUR 12.000,-

Portrait of Anne Hyde, Duchess of York (1637–1671), full-length,
inscribed lower left: Anne Heid Duchess/ of Yorck,
oil on canvas, 226 x 132 cm, framed

Provenance:
Private collection, Belgium, since the 1950s;
where acquired by the present owner



Lot No. 124

Jan van Huchtenburg

Realized price:

EUR 10.560,-

Estimate:

EUR 8.000,- to EUR 12.000,-

(Haarlem 1647–1733 Amsterdam)
A hunting company halting at a court,
signed lower right: J. v. Huchtenburgh,
oil on canvas, 46 x 56.5 cm, framed

Provenance:
with Kunsthandel St. Lucas, The Hague, 1959;
sale, Mak, Dordrecht, 26–29 October 1968, lot 24 (as Jan van Huchtenburg);
sale, P. de Boer, Amsterdam, 23–29 November 1971, lot 76 (as Jan van Huchtenburg);
Private collection, Germany



Lot No. 125

Isaac van Ostade

Estimate:

EUR 12.000,- to EUR 15.000,-

(Haarlem 1621–1649)
A white stallion,
signed lower right: Jsack v. Ostade,
oil on canvas, 34 x 40 cm, framed

Provenance:
art market, France;
where acquired by the present owner



Lot No. 126

Joseph van Bredael

Realized price:

EUR 41.600,-

Estimate:

EUR 25.000,- to EUR 30.000,-

(Antwerp 1688–1739 Paris)
Travellers on a road, a town beyond; and
A river landscape with a harbour,
the first signed with a monogram lower left: J B,
oil on copper, 18 x 25.3 cm and 18.2 x 25.4 cm, framed, a pair (2)

Provenance:
art market, France;
where acquired by the present owner



Lot No. 127

Jan van Kessel I and Jan van Balen

Estimate:

EUR 20.000,- to EUR 30.000,-

(Antwerp 1626–1679) and (Antwerp 1611–1654)
A garland of roses, tulips and other flowers with a central cartouche with an allegory of Charity,
signed lower left: Jan van Kessel f., and remains of a monogram centre right (on the pedestal),
oil on canvas, 68.5 x 84 cm, framed

Provenance:
Collection of George Malcolm, Poltalloch House, Argyl, 1959;
art market, England;
where acquired by the present owner

Literature:
K. Ertz, C. Nitze-Ertz, Jan van Kessel der Ältere 1626–1679. Jan van Kessel der Jüngere 1654–1708. Jan van Kessel der "Andere" ca. 1620 – ca. 1661. Kritische Kataloge der Gemälde, Lingen 2012, pp. 391–392 , no. 718, illustrated (as Jan van Kessel I, with incorrect measurements);
B. Schepers, 'Jan van Balen redécouvert', in C. Laffon, Brueghel et Van Balen. Artistes & complices, exhibition catalogue, Cassel, Musée de Flandre, 17 May – 28 September 2025, Ghent 2025, p. 73, no. B30, illustrated (under new attributions, as Jan van Kessel I, where the figures in the cartouche are identified as by Jan van Balen, but with incorrect measurements as recorded in a photograph in the RKD)

We are grateful to Bert Schepers for endorsing the attribution after examination of the present painting in the original. In his opinion the figures are by Jan van Balen and he has indicated the remains of a monogram centre right (on the pedestal).



Lot No. 128

Jan van den Hecke

Estimate:

EUR 20.000,- to EUR 30.000,-

(Quarmonde 1620–1684 Antwerp)
A basket with grapes and roses, a melon and other fruit on a stone ledge, with a boy and a monkey in a garden landscape,
oil on canvas, 107.5 x 141 cm, framed

Provenance:
sale, Charles Sedelmeyer, Paris, 25–28 May 1907, lot 87 (as Jan van Huysum);
O. Jamart sale, Fiévez, Brussels, 11 December 1922, lot 65;
Private European collection

Literature:
C. Hofstede de Groot, A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century. Based on the Work of John Smith, vol. 10, London 1928, p. 385, no. 237 (as Jan van Huysum);
M. H. Grant, Jan van Huysum. 1682-1749, Leigh 1954, p. 30, no. 195 (as Jan van Huysum).

The present painting is registered in the RKD database under no. 118274 (as formerly Jan van Huijsum).

We are grateful to Fred G. Meijer for the attribution to Jan van den Hecke of the flowers and fruit in this painting, with a date of origin in the 1660s or 1670s. He suggests that other elements in the painting may also have been done by Van den Hecke.



Lot No. 129

Alessandro Turchi, called l'Orbetto

Estimate:

EUR 80.000,- to EUR 120.000,-

(Verona 1578–1649 Rome)
The Penitent Magdalen,
oil on canvas, 112 x 154.5 cm, framed

Provenance:
Private European collection

We are grateful to Enrico Maria Guzzo for endorsing the attribution of the present painting on the basis of a photograph and for his help in cataloguing this lot.

The present recently rediscovered, unpublished, Penitent Magdalen is an important addition to Alessandro Turchi's corpus of works.

Turchi often returned to his most successful compositions during the course of his career, and the present version is known in three other autograph variants, including the Penitent Magdalen formerly in the collection of the Gherardini family (who were amongst Alessandro Turchi's principal Veronese patrons after his move to Rome), now in the Pinacoteca di Brera in Milan (inv. no. Nap 1024, oil on canvas, 121 x 148 cm, conserved in Gallarate, at the Museum of the Gallarate Historical Society for Local Studies). The Gherardini painting is dated to the late 1630s or early 1640s (see D. Scaglietti Kelescian, Alessandro Turchi detto l'Orbetto. 1578–1649, Verona 2019, pp. 355–356, no. 209).

The other versions of the present composition differ, particularly in the background landscape and have been dated to the 1630s. A variant, perhaps the earliest, is set within a completely dark grotto, without any landscape, and is reproduced in the recent monograph (see E. M. Guzzo/G. Peretti/D. Scaglietti Kelescian, Appendice al catalogo dei dipinti, in: D. Scaglietti Kelescian [ed.], ibid., 2019, p. 374, no. A14). Another version is documented by photographs in the Courtauld Institute, London, and in the Frick Collection, as in the collection of Lord Sackville at Knole, Kent.

The present Magdalen is characterised by the landscape on the right, and by certain variants in the arrangement of the objects on the lower left. Particular emphasis is given here to the brown-orange drapery, which in the folds turns to a plum tone. Guzzo suggests that this work is especially close to the Sackville version and he also dates the present painting to the 1630s, at a moment when Turchi embraces a classicising and expressive sensibility, influenced by the work of Guercino.

The compositional invention stands at the intersection of two models, one rooted in a sixteenth-century precedent and the other in early Roman naturalism. On the one hand, a source of inspiration was Correggio's Reading Magdalen; on the other, the setting at the entrance to a dark grotto and the mantle that covers only the legs, or little more, demonstrate an awareness of Orazio Gentileschi's painting now in the Kunsthistorisches Museum, Vienna (inv. no. Gemäldegalerie 179), executed a few years earlier. These compositions use a sacred subject as an evident pretext for the display of a female nude.

Alessandro Turchi, known as l'Orbetto, was born in Verona in 1578 and trained in the workshop of Felice Brusasorci (1539–1605), emerging as one of the most talented painters of the Veronese milieu. By the mid-1610s he was in Rome, where high-profile work and visibility at court circles, followed by commissions from leading patrons, notably Cardinal Scipione Borghese, secured his reputation. Alongside altarpieces, Turchi cultivated an admired production of highly finished cabinet paintings, often on precious supports, while continuing to supply important commissions outside of Rome. His standing within the Roman artistic milieu is confirmed by his election as Principe (president) of the Accademia di San Luca (1637–38) and his subsequent admission to the Congregation of the Virtuosi al Pantheon.



Lot No. 130

Milanese School, 17th Century

Estimate:

EUR 6.000,- to EUR 8.000,-

Saint Francis in Ecstasy,
oil on canvas, 99 x 78.5 cm, framed

Provenance:
Private European collection;
where acquired by the present owner



Lot No. 131

Giovan Battista Gaulli, called il Baciccio

Estimate:

EUR 10.000,- to EUR 15.000,-

(Genoa 1628–1709 Rome)
An Allegory of Winter,
oil on canvas, 136 x 98 cm, framed

Provenance:
sale, Bonhams, London, 13 December 1979, lot 17 (as Giovanni Battista Gaulli, called il Baciccio);
sale, Finarte, Rome, 25–26 October 1983, lot 558 (as Giovan Battista Gaulli, detto il Baciccio?)

We are grateful to Francesco Petrucci for endorsing the attribution of the present painting on the basis of a photograph.



Lot No. 132

Anthony Claesz. II

Realized price:

EUR 20.800,-

Estimate:

EUR 8.000,- to EUR 10.000,-

(Amsterdam 1607–1649)
Tulips, a rose, a lily and other flowers in a vase, with a carnation and insects on a stone ledge,
indistinctly signed and dated lower right: A. Clae... f 16...8,
oil on panel, 31.5 x 23 cm, framed

Provenance:
Private collection, Austria, since the 1960s



Lot No. 133

Jacob Rotius

Realized price:

EUR 15.600,-

Estimate:

EUR 12.000,- to EUR 15.000,-

(Hoorn 1644–1681)
A Roemer with white wine and a flower garland, a pewter plate with cherries, plums and redcurrants with peaches, other flowers and a façon-de-Venise glass on a stone table in a niche,
oil on canvas, 62 x 51.5 cm, framed

Provenance:
Private collection, Belgium

The present painting is registered in the RKD database under no. 203362 (as Jacob Rotius).

We are grateful to Fred G. Meijer for endorsing the attribution on the basis of a photograph. He dates the work to around 1670.



Lot No. 134 -

Anselm van Hulle

Realized price:

EUR 18.363,-

Estimate:

EUR 15.000,- to EUR 20.000,-

(Ghent 1601–1674)
Portrait of Ottavio Piccolomini (1599–1656), Duke of Amalfi, half-length, in armour, wearing the Order of the Golden Fleece,
oil on canvas, 63.5 x 57 cm, framed

We are grateful to Gloria Martínez Leiva for endorsing the attribution of the present painting. Her written report accompanies this lot.

This commanding portrait depicts Ottavio Piccolomini, Duke of Amalfi, one of the most influential military commanders and statesmen in Habsburg service during the Thirty Years' War. Born in Florence into the distinguished Piccolomini family, Ottavio entered imperial service at a young age and rose rapidly through the ranks. He became one of the most trusted generals of Emperor Ferdinand II and later Ferdinand III, playing a decisive role in several key campaigns of the Thirty Years' War.

Piccolomini is perhaps best remembered for his involvement in the downfall of Albrecht von Wallenstein, whose assassination in 1634 marked a pivotal moment in the conflict and secured Piccolomini's reputation as a loyal and resolute servant of the Habsburg cause. In recognition of his military achievements and unwavering allegiance, Piccolomini was promoted to Imperial Field Marshal, granted extensive estates in Bohemia, and in 1650 received the title Duke of Amalfi. His later years were spent largely in Vienna, where he became a central figure at the imperial court.

Due to his historical significance, Piccolomini was widely represented in the visual culture of his time, particularly through the portraits painted by Anselm van Hulle (1601–1674) who was known for painting members of the European nobility, diplomats and military figures.

The present painting, according to Gloria Martínez, is the model for the engraved likeness of Piccolomini included in the important historical record of the participants involved in the Peace of Westphalia which ended the Thirty Years War in 1648, a book of engravings entitled Les hommes illustres qui ont vécu dans le XVII siècle: les principaux potentats, princes, ambassadeurs & plénipotentiaires qui ont assisté aux conférences de Münster et d'Osnabrück [...] dessinés et peints au naturel par le fameux Anselme van Hulle [...] et gravés par les plus habiles maîtres. Piccolomini is celebrated in the book as a great peacemaker of Europe hence the inscription around the engraving of him bears his motto 'Finis Belli Pax' (The end of war is peace). The engravings for the book were based on Anselm van Hulle's portraits of the negotiators and made by Cornelis Galle the Younger (1615–1678) one of the most renowned Flemish engravers of the seventeenth century.

The engraving faithfully follows the present portrait, differing only in that, when transferred from canvas to copper plate, the image appears in reverse. The liveliness of the sitter's face, his martial bearing, and his tousled hair are perfectly conveyed from one medium to the other, making it clear that this is precisely the same representation translated from oil to copper. Thus, the present portrait fixed the likeness of Ottavio Piccolomini for posterity, helping to consolidate his memory as one of the principal protagonists of the European conflict of the seventeenth century. Soon after its creation, van Hulle was commissioned to execute a full-length portrait of Piccolomini, in which the duke is presented as a distinguished Knight of the Order of the Golden Fleece.



Lot No. 135

Gerard ter Borch

Estimate:

EUR 60.000,- to EUR 80.000,-

(Zwolle 1617–1687 Deventer)
Portrait of a man in a black hat,
oil on panel, oval, 20 x 16.5 cm, framed

Provenance:
art market, France;
where acquired by the present owner

We are grateful to Marjorie Wieseman for endorsing the attribution on the basis of a photograph.

The artist of the present work emerged from a distinguished family of artists. Several of Ter Borch's siblings, including Gesina (1631–1690), Harmen (1638–1677), Moses (1645–1667) and Anna (1622–1679), also pursued artistic careers under the guidance of their father, Gerard ter Borch I (1582/83–1662). The Ter Borch household was characterised by sustained artistic activity, with drawing, copying and related exercises forming an essential part of the children's training. Numerous works produced within this familial context were preserved by Gerard ter Borch I and Gesina, providing valuable documentation of the family's artistic development. Gerard II travelled extensively, working in Amsterdam, Haarlem, London, Madrid and Münster, before settling in Deventer, where he married the widow Geertruyt Matthys (1612–1672) and became a respected member of the city's elite.

Ter Borch's oeuvre includes both genre scenes and portraits. He is particularly noted for his careful handling of materials, especially the rendering of satin and other fabrics. His genre scenes depict domestic and social subjects, often characterised by restrained gestures and controlled compositions. His portraits likewise demonstrate a measured attention to costume and physiognomy.

The present oval portrait depicts an unidentified gentleman wearing a black hat and a grey coat over a black costume with a white collar. The restrained palette of browns, greys and deep blacks focuses attention on the sitter's face and bearing. Although the sitter's identity remains unknown, the painting is characteristic of Ter Borch's portrait practice and his careful treatment of surface and texture.



Lot No. 136

Attributed to Aert van der Neer

Realized price:

EUR 130.000,-

Estimate:

EUR 15.000,- to EUR 20.000,-

(Gorinchem 1630–1677 Amsterdam)
A moonlit river landscape with a village on the left riverbank,
bears monogram lower right: AVDN (in ligature),
oil on canvas, 61 x 73.5 cm, framed

Provenance:
George Field, London, circa 1857;
possibly Collection of Ferdinand Domela Nieuwenhuis (1846–1919), Amsterdam;
with Cramer, The Hague 1967;
Private collection, USA;
Private collection, Germany

Exhibited:
London, Gallery of the British Institution, The Ancient Exhibition, June 1853, cat. no. 105 (as Aert van der Neer)
Manchester, Art Treasures Palace, Art Treasures of the United Kingdom, 5 May–17 October 1857, no. 818 (as Aert van der Neer)

Literature:
s.a., Catalogue of The Ancient Exhibition 1853, exhibition catalogue, London 1853, p. 11, cat. no. 105 (as Aert van der Neer)
s.a., Art Treasures of the United Kingdom, exhibition catalogue, Manchester 1857, p. 60, no. 818 (as Aert van der Neer);
G. F. Waagen, Galleries and Cabinets of Art in Great Britain, London 1857, p. 195, no. 1 (as Artus van der Neer)
C. Hofstede de Groot, Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII Jahrhunderts, vol. VII, Essingen/Paris, 1918, no. 357, p. 444 (as Aert van der Neer);
K. Müllenmeister, Meer und Land im Licht des 17. Jahrhunderts. Seestücke und Flusslandschaften, vol. I, Bremen 1973, p. 176, illustrated;
F. Bachmann, Aert van der Neer. 1603/4–1677, Bremen 1982, pp. 139–140, illustrated, no. 116 (as Aert van der Neer);
Weltkunst, no. 23, 1 December 1967, illustrated p. 1215;
W. Schulz, Aert van der Neer, Ghent 2002, p. 388, no. 1027, (as probably authentic, with incorrect illustration)



Lot No. 137 -

Thomas Heeremans

Realized price:

EUR 24.013,-

Estimate:

EUR 12.000,- to EUR 15.000,-

(Haarlem 1641–1694)
A river landscape with ferryboats and figures in front of a tavern and Ganzentrekken,
signed lower right (on the fence post): THMans (THM in ligature),
oil on canvas, 63.5 x 84 cm, framed

Provenance:
Private collection;
sale, Christie's, New York, 15 October 1992, lot 116




Lot No. 138

Johannes Borman

Estimate:

EUR 20.000,- to EUR 30.000,-

(The Hague 1620/25–1659/79 Amsterdam)
A pewter plate with grapes, peaches, a façon-de-Venise glass with white wine and a flute with red wine on a partly draped ledge; and
A pear, peaches and a sliced orange on a ledge and grapes hanging, with a butterfly and a bee in a niche,
the first signed with a monogram lower left: JB,
the second signed with a monogram lower centre: B.,
oil on canvas, 65.5 x 58.5 and 65 x 57.5 cm, framed, a pair (2)

Provenance:
art market, France;
where acquired by the present owner



Lot No. 139 -

Jacob Ferdinand Voet

Estimate:

EUR 20.000,- to EUR 30.000,-

(Antwerp 1639–1689 Paris)
Portrait of a Roman or French nobleman, bust-length, in armour with a pink bow, in a painted oval,
oil on panel, 71 x 57.5 cm, framed

We are grateful to Francesco Petrucci for endorsing the attribution of the present painting.

Jacob Ferdinand Voet was one of the most sought-after portraitists of the Roman and European aristocracy in the third-quarter of the seventeenth century. Depicting a young nobleman, shown half-length and turned slightly to his left, the sitter is wearing polished armour and an elaborate pink bow at his neck, set against a softly modulated dark background that enhances his elegant pose and bearing.

The sitter's youthful features, his pale complexion, softly blushed cheeks, and carefully articulated eyes, are rendered with the remarkable delicacy which are hallmarks of Voet's mature Roman style. The artist's refined handling of flesh tones, combined with the precise yet fluid depiction of costume and armour, reflects his ability to balance idealisation with psychological presence. The luminous metal surfaces of the armour are painted with controlled highlights, lending both authority and courtly elegance to the figure rather than martial severity.

Voet was active internationally, and he played a pivotal role in shaping aristocratic portraiture in Rome during the 1660s and 1670s. Born in Paris, he trained in France before relocating to Rome, where he rapidly established himself as the preferred portraitist of the papal and Roman noble elite, including members of the Colonna, Pamphilj, and Chigi families. The present portrait exemplifies Voet's distinctive synthesis of French elegance and Roman grandeur. The sitter's calm poise and understated confidence suggest either a Roman nobleman closely connected to papal court circles, or a French aristocrat active within the cosmopolitan milieu of Rome. The absence of overt insignia allows the emphasis to rest on lineage, refinement, and personal authority rather than specific rank, a strategy frequently employed by Voet to elevate his sitters into timeless embodiments of noble virtue.

Following his Roman success, Voet's reputation extended across Europe, culminating in his move to Paris, where he worked for Louis XIV and the French court until his death in 1689. His international career and stylistic versatility positioned him as a key mediator between Italian and French portrait traditions, influencing both contemporaries and later portraitists. A particularly striking feature of the present work is the painted oval format, which frames the sitter within a rectangular panel. This device, frequently encountered in late seventeenth century Roman portraiture, lends the composition an intimate and almost cameo-like focus, concentrating the viewer's attention on the sitter's face and upper torso while softening the transition into the surrounding background.

It remains uncertain whether the oval was originally conceived as a guide for a later passe-partout or carved frame, or whether Voet deliberately chose to leave the surrounding areas of the panel less resolved. In the latter case, the intentionally unfinished appearance may be understood as a conscious artistic decision, allowing the spontaneity of the painter's hand and the immediacy of the likeness to come more vividly to the fore. Such a practice is consistent with Voet's ability to balance refinement with a remarkable freedom of execution, particularly in the handling of backgrounds and transitional passages. The contrast between the carefully modelled features of the sitter and the more loosely treated peripheral areas enhances the psychological presence of the portrait, reinforcing its sense of natural elegance and aristocratic ease. Whether functional or expressive in origin, the painted oval contributes significantly to the work's visual impact, underscoring the artist's sensitivity to composition and his modern approach to portraiture within the conventions of courtly representation.



Lot No. 140

David de Coninck

Estimate:

EUR 20.000,- to EUR 30.000,-

(Antwerp 1643–1703 Brussels)
Hunting dogs and their prey,
oil on canvas, 121 x 165 cm, framed

Provenance:
Private collection, 1962 (as Jan Fyt);
art market, Monaco;
where acquired by the present owner

The present painting is listed in the RKD database under no. 15868 (as Attributed to David de Coninck).

We are grateful to Fred G. Meijer for confirming the attribution of the present painting after examination of the original.



Lot No. 141

Carl Borromäus Andreas Ruthart

Realized price:

EUR 15.600,-

Estimate:

EUR 12.000,- to EUR 15.000,-

(Danzig 1630 – after 1703 L'Aquila)
Leopards attacking a stag in a rocky landscape,
oil on canvas, 93.5 x 72.5 cm, framed

Provenance:
Private collection, Genoa

We are grateful to Gianluca Bocchi for endorsing the attribution of the present painting on the basis of a photograph.



Lot No. 142 -

Johann Heiss

Estimate:

EUR 20.000,- to EUR 30.000,-

(Memmingen 1640–1704 Augsburg)
The Fall of Phaeton,
oil on canvas, 92 x 129.5 cm, framed

We are grateful to Peter Königfeld for confirming the attribution. His written report, dated 20 November 2025, accompanies this lot.

This ambitious painting depicts one of the most dramatic episodes from Ovid's Metamorphoses, the Fall of Phaeton. The youthful Phaeton, son of the sun god Helios, persuades his reluctant father to grant him permission to drive the four-horse chariot that carries the sun across the sky each day. Almost immediately, the inexperienced Phaeton loses control of the chariot which veers off course, causing it to leave the chariot's daily path across the heavens. It flies too high, freezing the earth below and then too low, scorching it. The story unfolds across a busy scene in front of a classical ruin, densely populated by gods, nymphs, river deities, and mortals, all responding with alarm and astonishment to the unfolding drama. Johann Heiss captures the moment of Jupiter's intervention as he takes control to prevent the catastrophe.

At the upper left, Jupiter appears enthroned upon clouds with the eagle, his commanding presence emphasized by a luminous circular halo. Below him in the centre of the composition, a group of allegorical female figures, personifications of spring and summer, the representatives of Earth, gesture upward in alarm and supplication, while a putto raises a smoking vessel, reinforcing the theme of divine intervention. Rather than placing Phaeton's falling body at the compositional centre, Heiss subtly places the architect of the cosmic catastrophe into the broader narrative, allowing the emphasis to rest on the universal consequences of his actions.

The lower register is animated by an expressive assembly of figures, many rendered in foreshortened view and posed in dynamic movement. Their muscular forms and animated gestures reflect the artist's close engagement with Italian Baroque prototypes. The monumental classical architecture at the right, combined with the billowing canopy and sculptural figures, reinforces the grandeur of the mythological setting and anchors the composition within a timeless, antique world.

Johann Heiss was among the most accomplished German painters of the late 17th century, celebrated for his large-scale mythological and historical compositions. His work represents a rare and sophisticated synthesis of Italian Baroque dynamism and Northern precision, placing him among the most cosmopolitan artists active north of the Alps during this period. The present painting exemplifies Heiss's ability to orchestrate complex multi-figure compositions with clarity, balance, and narrative authority. The Fall of Phaeton was a subject particularly well suited to Heiss's artistic temperament, allowing him to explore themes of ambition, divine justice, and cosmic order through a richly layered narrative. In this sense, the painting may also be read as a moralizing allegory, warning against overreaching pride while affirming the restoring force of divine authority.

The present painting may be closely compared with other known versions of The Fall of Phaeton by Johann Heiss, a subject to which the artist repeatedly returned. Related versions are recorded in South German and Czech collections, differing in format, figural density, and narrative emphasis (see P. Königfeld, Der Maler Johann Heiss, Weißenhorn 2001, cat. no. A 57, Memmingen, Adam Sieder-Stiftung, and cat. no. A 41, Prague, Národní Galerie). Stylistically, the refined modelling of flesh tones, the confident handling of the drapery, and the controlled, yet luminous, palette suggest a mature phase in artist's career, probably dating the work to the latter decades of the 17th century.

In his extensive written report Peter Königfeld provides further comparative and iconographical analysis and situates the present painting among Heiss' most ambitious works.



Lot No. 143

Giovanni Battista Salvi, called Sassoferrato

Realized price:

EUR 65.000,-

Estimate:

EUR 30.000,- to EUR 40.000,-

(Sassoferrato 1609–1685 Rome)
Madonna at prayer,
oil on canvas, 49.5 x 38.5 cm, framed

Provenance:
Private European collection

We are grateful to Massimo Pulini for confirming the attribution of the present painting on the basis of a photograph.

The present Madonna at prayer is a version of one of Sassoferrato's most celebrated compositions. The Virgin is shown with her hands together and her gaze downturned, her head slightly inclined; emphasising her ivory skin tone, she wears the typical blue mantle with a white veil over her head and shoulders.

The simplicity and sobriety of the composition made this one of the most effective and iconic images of the seventeenth century, a time when the Marian cult, thanks to the directives of the Counter Reformation, gained new traction. In this context Sassoferrato's intense yet tender production of religious subjects, largely conceived for private use, attained great success. The artist's aspiration to restore a timeless ideal of beauty looked back to the high Renaissance, and especially to Raphael, and it precociously promoted the recovery of a devotional register.

Giovanni Battista Salvi called il Sassoferrato after his native city in the Marches was principally active in central Italy. After initial training with his father, he made a crucial formative journey to Rome where he entered the studio of Domenichino. This experience brought him into direct contact with the classical painters, the Carracci and Guido Reni, as well as fostering his admiration for Renaissance art which he wished to emulate. Indeed, Sassoferrato's painting style is characterised by a refined archaism which refers back to the great masters of the fifteenth and sixteenth centuries. Sassoferrato was greatly appreciated as a portraitist but above all he became celebrated for his highly refined religious cabinet paintings were characterised by a quiet, private, intimacy, which is apparent in the present work.



Lot No. 144

Alessandro Turchi, called l’Orbetto

Realized price:

EUR 19.500,-

Estimate:

EUR 15.000,- to EUR 20.000,-

(Verona 1578–1649 Rome)
Leda and the Swan,
oil on panel, 35.5 x 41.7 cm, framed

Provenance:
Private collection, Monte Carlo

We are grateful to Enrico Maria Guzzo for confirming the attribution of the present painting on the basis of a photograph.

This work relates to a composition by Alessandro Turchi in the Kassel Gemäldegalerie Alte Meister, Hessen Kassel Heritage (inv. no. GK 544).



Lot No. 145

Neapolitan School, circa 1640

Estimate:

EUR 15.000,- to EUR 20.000,-

Lemons, plums, pears, a melon, cucumbers and biscuits on a plate, on a ledge,
oil on panel, 70.5 x 89 cm, framed

Provenance:
art market, USA;
where acquired by the present owner





Lot No. 146

Giovanni Paolo Castelli, called Spadino

Realized price:

EUR 26.000,-

Estimate:

EUR 20.000,- to EUR 30.000,-

(Rome 1659 – circa 1730)
Grapes, pumpkins, peaches and other fruit in a landscape, with a parrot perched on a stone urn; and
Grapes, peaches and other fruit in a wicker basket and porcelain bowl, with a parrot in a landscape,
oil on canvas, each 94 x 132 cm, framed, a pair (2)

Provenance:
sale, Sotheby's/Edmund Peel & Asociados, Madrid, 21 May 1991, lot 3 (as Giovanni Paolo Castelli, called Spadino);
Private collection, Spain

Literature:
G. Bocchi/U. Bocchi, Pittori di natura morta a Roma, Artisti italiani 1630–1750, Viadana 2005, pp. 620–621, figs. GPS.30 and GPS.31 (as Giovanni Paolo Castelli)



Lot No. 147

Lombard School, 18th Century

Realized price:

EUR 7.800,-

Estimate:

EUR 6.000,- to EUR 8.000,-

Portrait of Cardinal Ignazio Crivelli (1698–1768), three-quarter-length, seated in an armchair,
inscribed along the lower edge: IGNATIUS S R Æ CARDINALIS CRIBELLUS MEDIOL ÆMILIÆ ET/ EXARCATUS RAVENNÆ A LATERE LECATUS A MDCCLXV,
oil on canvas, 156.5 x 123.5 cm, framed

Provenance:
Private European collection;
where acquired by the present owner



Lot No. 148

Lombard School, 18th Century

Realized price:

EUR 15.600,-

Estimate:

EUR 6.000,- to EUR 8.000,-

Portrait of Stefano Gaetano Crivelli (1693–1772) , three-quarter-length, seated in an armchair,
inscribed along the lower edge: STEPHANUS GAETANUS CRIBELLUS OSSOLARI COMES./ MEDIOLANENSIS SENATOR,
oil on canvas, 156.5 x 123.5 cm, framed

Provenance:
Private European collection;
where acquired by the present owner



Lot No. 149

Antonio Beccadelli

Estimate:

EUR 3.000,- to EUR 4.000,-

(Bologna 1718–1803)
A shepherd by a shepherdess on a mule,
oil on canvas laid down on panel, 35.8 x 29 cm, framed

Provenance:
sale, Bonhams, London, 9 December 2009, lot 70 (as Giuseppe Maria Crespi);
Private collection, Monte Carlo

We are grateful to Daniele Benati for suggesting the attribution of the present painting on the basis of a photograph.



Lot No. 150

Antonio Gionima

Realized price:

EUR 16.900,-

Estimate:

EUR 4.000,- to EUR 6.000,-

(Venice 1697–1732 Bologna)
Saint Louis departing for the Crusades,
oil on copper, 45 x 35.8 cm, framed

Provenance:
sale, Sotheby's, London, 4 December 2008, lot 254 (as Antonio Gionima);
Private collection, Monte Carlo



Lot No. 151

Bolognese School, early 18th Century

Realized price:

EUR 13.000,-

Estimate:

EUR 6.000,- to EUR 8.000,-

Lot and his daughters,
oil on canvas, 95.5 x 139.5 cm, framed

Provenance:
Collection of O. Klein, New York, 1967 (according to Fototeca Zeri);
sale, Finarte Semenzato, Rome, 21 February 2008, lot 153 (as Antonio Gionima);
Private collection, Monte Carlo

Literature:
A. Cera (ed.), La pittura bolognese del '700, Milan 1994, under Francesco Monti, no. 3 (as Francesco Monti)

The present painting is registered in the Fototeca Zeri under no. 70798 (as Giovanni Sorbi).



Lot No. 152

Carpoforo Tencalla

Realized price:

EUR 8.450,-

Estimate:

EUR 6.000,- to EUR 8.000,-

(Bissone 1623–1685)
A wedding scene,
oil on canvas, 104 x 137.5 cm, framed

Provenance:
art market, Turin;
where acquired by the present owner

We are grateful to Vilmos Tátrai for suggesting the attribution of the present painting on the basis of a photograph.



Lot No. 153

Johann Georg Platzer

Realized price:

EUR 36.400,-

Estimate:

EUR 25.000,- to EUR 35.000,-

(St. Michael-Eppan 1704–1761)
Salome dancing before Herod,
bears signature and date lower right: J. G. Plazer 1745,
oil on copper, 48 x 65 cm, framed

Provenance:
sale, Internationales Kunst- und Auktionshaus, Berlin, 24 February 1934, lot 72;
with Dr. Walter Bernt, Munich (according to literature);
Private collection, Germany

Literature:
G. Agath, Johann Georg Plazer (1704–1761). Ein Beitrag zur etschländischen Kunstgeschichte des 18. Jahrhunderts, in: Der Sciliar [Schlern], 1938, 7/8, p. 116, illustrated on p. 118, fig. 3;
K. Plunger, Johann Georg Plazer. Der Rokokomaler aus dem Überetsch, Eppan 1986, p. 52, no. 7;
M. Krapf, Johann Georg Platzer. Der Farbenzauberer des Barock. 1704–1761, Vienna 2014, p. 313, cat. no. 115, illustrated on p. 231

The present painting depicts the biblical episode of Salome's dance at the Feast of Herod, set against the opulent backdrop of a palace. In the foreground, young attendants serve food and wine on the right-hand side, while a musical ensemble is positioned to the left, the figures and objects forming triangular groupings at the corners which is a compositional device characteristic of Platzer's work. In the middle ground, Salome is shown in elegant movement, while a vignette in the background subtly records the beheading of John the Baptist.

An Austrian painter and draughtsman, Platzer came from a family of artists in South Tyrol, studying first with his stepfather Josef Anton Kessler and then with his uncle Christoph Platzer, who was court painter in Passau. In circa 1726 he moved to Vienna, where he was admitted to the Akademie der Bildenden Künste and became a friend of Franz Christoph Janneck. His oeuvre is made up of mostly small paintings, predominently on copper, and he was celebrated as the leading master of the conversation piece in eighteenth-century Austria, combining a masterful technique, vibrant colours, and attention to detail, with influences drawn from Italian, Flemish, and French models. The recurring use of architectural motifs in his work, such as in the present painting, derives from Northern Italian quadratura painting.

Platzer's compositions are distinguished by a delicate blend of coquettish charm and elegance, achieved through the finest gradations of colour extending even into the background. This sensibility, with its nuanced interplay of figures and space, occasionally recalls the fêtes galantes of Watteau, situating Platzer firmly within the refined decorative tradition of European Rococo.



Lot No. 154

Tuscan School, early 18th Century

Realized price:

EUR 18.200,-

Estimate:

EUR 15.000,- to EUR 20.000,-

A salami and an ice bucket, game, berries, oranges, cherries, apples and plums on a stone ledge;
A basket of pears, a clay jug and game, with a cabbage, pumpkins and other vegetables on a stone ledge,
oil on canvas, each 93 x 72.5 cm, framed, a pair (2)

Provenance:
Private European collection



Lot No. 155

Giovan Gioseffo dal Sole

Realized price:

EUR 9.750,-

Estimate:

EUR 8.000,- to EUR 12.000,-

(Bologna 1654–1719)
The penitent Magdalen, seated in a landscape, en grisaille,
oil on canvas, 47 x 35.5 cm, framed

Provenance:
sale, Sotheby's, London, 13 December 1978, lot 250;
sale, Neumeister, Munich, 28 November 1979, lot 1234;
Private collection, Munich, 1990;
art market, Germany, 2017;
where acquired by the present owner

Literature:
C. Thiem, Giovan Giosoffo dal Sole, Bologna 1990, p. 97, no. Q 13



Lot No. 156

Alessandro Magnasco

Realized price:

EUR 15.600,-

Estimate:

EUR 10.000,- to EUR 15.000,-

(Genoa 1667–1749)
Nuns playing musical instruments,
oil on canvas, 52.5 x 38.5 cm, framed

Provenance:
sale, Dorotheum, Vienna, 18 April 2012, lot 539 (as Alessandro Magnasco);
where acquired by the present owner

We are grateful to Faustina Franchini Guelfi for confirming the attribution of the present painting and for her help in cataloguing this lot.

The present composition displays the influence of the dramatic artistic style prevalent in seventeenth century Lombardy on Alessandro Magnasco's oeuvre. His work is characterised by swift, loaded brush strokes and the dramatic contrast of light and dark with earthy tones, far removed from the bright, glowing colours of contemporary Genoese painting.

From about 1703 to 1709, Magnasco was in Florence where he worked for Grand Duke Ferdinand de' Medici and his highly cultured court. He was influenced by the ironic genre paintings by Dutch and Flemish artists, of which there were many in the Medici collections, and the lively court of Ferdinand encouraged an interest in burlesque art. After returning to Milan in 1709, Magnasco worked for the Lombard aristocracy and began experimenting with completely new subject-matter, as in the Capuchin Friars' Refectory, the Capuchin Friars Studying and the Catechism in Church (all Seitenstetten Abbey, Austria), painted between 1719 and 1725 for Conte Gerolamo Colloredo, the Austrian Governor of Milan. These works, and others completed during the succeeding period, suggest the artist's active participation in the intellectual debates of advanced aristocratic circles.



Lot No. 157

Giulia Lama

Realized price:

EUR 19.800,-

Estimate:

EUR 20.000,- to EUR 30.000,-

(Venice active 1681–1747)
Saint Jerome,
bears signature lower right on the book: Gio. Batt. Piacetta fecit,
oil on canvas, 73.5 x 54.5 cm, framed

Provenance:
Private European collection

The present painting has traditionally been given to Giovanni Battista Piazzetta (1682–1754). However, the painting displays stylistic features characteristic of one of Piazzetta's most original and unconventional followers, Giulia Lama.

Giulia Lama was born in the parish of Santa Maria Formosa in Venice, as the daughter of the painter Agostino Lama. She remained closely connected to her family throughout her life, never marrying. Contemporary sources describe her as intellectually refined and highly cultivated; alongside painting, she was active as a poet and embroiderer, publishing verses in 1726 and independently supporting herself.

Her artistic formation probably took place within her father's workshop, although the details of her training remain uncertain. Her reputation was firmly established in the early 1720s, when she received the prestigious commission for the high altarpiece of Santa Maria Formosa (1722–23) and painted her Self-Portrait as a Painter (1725, Uffizi, Florence, inv. 1890 no. 2047), asserting a conscious professional identity. Despite her success with ecclesiastical patrons, she was never enrolled in the Venetian painters' guild and appears to have operated outside official artistic structures.

Lama's oeuvre, concentrated largely in the 1720s and 1730s, encompasses altarpieces, biblical and mythological subjects, portraits, miniatures, and a significant corpus of drawings. Characterised by strong diagonal compositions, dramatic tenebrism, and an intentionally rugged handling of form, Lama's style pushes beyond contemporary Venetian conventions toward a strikingly expressive, almost proto-expressionist idiom. This originality led to frequent misattributions of her works to male contemporaries, including Piazzetta and the young Tiepolo. Her close association with Giovanni Battista Piazzetta, long interpreted as a master-pupil relationship, is now understood rather as an exchange between equals, with Lama developing a highly personal reinterpretation of his language. The close relationship between the two artists is further evidenced by the striking portrait of Giulia painted by Piazzetta, now in the collection of the Museo Thyssen-Bornemisza (inv. no. 316).

Largely overlooked in the later eighteenth century, her oeuvre was rediscovered in the twentieth century through the studies of Pallucchini, Ruggeri and other art historians. The Museo di Ca' Rezzonico recently devoted a monographic exhibition to her (see Giulia Lama. Pittrice e poetessa 1681–1747, curated by A. Craievich), reaffirming her place among the leading artists of the Venetian Settecento.

Lot No. 158

Ignaz Stern

Estimate:

EUR 30.000,- to EUR 50.000,-



(Mauerkirchen 1679–1748 Rome)
Roses, tulips, narcissi and other flowers in a sculpted urn, with two putti by a fountain and with grapes and a parrot on a pedestal, in a garden with classical architecture,
oil on canvas, 179 x 127 cm, framed

We are grateful to Francesco Petrucci for suggesting the attribution of the present painting on the basis of photographs.

The present work is an example of the sophisticated decorative painterly style cultivated in Rome in the early eighteenth century by the German-born painter Ignaz Stern. At the centre of the composition there is a monumental, sculpted urn, filled with an abundant arrangement of flowers whose varied blossoms unfold in a rich display of colour and texture. Roses, tulips, narcissi and other flowers are rendered with delicacy, their petals animated by a soft, diffused light that heightens the illusionistic naturalism of the arrangement.

In the foreground, the scene is animated by a playful group of figures and animals. To the left, there are two lively putti, accompanied by a small sleeping dog whose presence introduces a note of charming domesticity. Opposite them, on a stone pedestal, a vividly coloured parrot perches beside an arrangement of fruit.

The setting opens onto an architectural backdrop articulated by classical columns and arcaded structures, with an fountain on the left side. These elements evoke the cultivated atmosphere of a Roman villa garden, combining nature, sculpture, and architecture into a harmonious whole. The painting reflects the Roman Baroque taste for elaborate compositions in which still lifes, landscape, and playful mythological figures coexist within a unified pictorial theatre. Stern's close engagement with the city's artistic milieu is evident in the fluid brushwork, the warm tonal harmonies, and the graceful integration of figures and ornament. Works of this kind would have been particularly suited to the refined interiors of aristocratic or ecclesiastical patrons.

Ignaz Stern's stylistic formation remains unclear, due to the absence of documented early works. He trained under Carlo Cignani in Forlì before settling in Rome in 1701. Around 1713 he returned to Forlì, where he produced numerous altarpieces and easel paintings for private and monastic patrons across Emilia-Romagna. Among his earliest documented works is the cycle of altar pieces for the church of San Onofrio in Lugo, near Ravenna (1718–19), followed shortly thereafter by further commissions for the church of the Suffraggio in Ravenna. During this period, he also executed important works in Forlì and Piacenza, including the celebrated cycle of the Four Seasons for Palazzo Arisi (Kassel, Schloss Wilhelmshöhe, Hessen Kassel Heritage, inv. nos. GK1035, GK1042, GK1046, GK1065). Stern returned to Rome in 1724, where he continued to work primarily as a painter of religious subjects. His style reflects a synthesis of Emilian and Roman influences, particularly those of Guido Reni and Carlo Cignani, combined with elements drawn from Correggio, Parmigianino and Federico Barocci, resulting in a refined pictorial language distinguished by delicate tonality, expressive gestures and an elegant interplay between classicising and early Rococo form.

Lot No. 159

Jacopo Amigoni

Realized price:

EUR 46.800,-

Estimate:



EUR 40.000,- to EUR 60.000,-

(Venice 1682–1752 Madrid)
Portrait of Zenón de Somodevilla y Bengoechea (1702–1781), I Marqués de la Ensenada, three-quarter-length,
oil on canvas, 126 x 105.5 cm, framed

Provenance:
probably collection of Nicolás de Francia y Pascual (1696–1766), I Marqués de San Nicolás, Spain;
thence by descent, Cáceres, Spain, until 2024;
Private collection, Spain;
where acquired by the present owner

The present portrait represents Zenón de Somodevilla y Bengoechea (1702–1781), I Marqués de la Ensenada, in a powdered wig, an opulent blue gold-embroidered coat, a red gold-embroidered waistcoat and a broad red sash of high office, corresponding to that of a Distinguished Member of the Royal Order of Saint Januarius. He was a statesman who dominated Spanish government under King Ferdinand VI of Spain (1713–1759). The classical architecture in the background, together with the distant seascape animated by ships, alludes both to the Marqués's role of state administration and reorganisation of the Spanish navy. He was created marquis in 1736 for his services during the Bourbon campaigns in Southern Italy under the Infante Don Carlos and appointed in 1743 to oversee the ministries of Hacienda, Guerra, Marina and Indias. Ensenada became the most powerful minister of Ferdinand VI's reign and received the order of the Golden Fleece in 1750. However, he was dismissed from office in 1754 and went into exile. Amigoni's portrait became of the 'official' image of the statesman, a status reflected in the existence of other versions.

One version of the present composition is conserved in the Museo Nacional del Prado, Madrid (inv. no. P002939), and has been dated to circa 1750 and a second closely related version is conserved in the Museu Nacional d'Art de Catalunya, Barcelona (inv. no. MNAC 11598).

When the present portrait is compared to the other versions, the treatment of the sitter's regalia is of interest. In the version conserved in Barcelona the Order of the Golden Fleece is not present, where as in the Prado version, the insignia is present, but according to a recent analysis it was not part of the original painted conception, but was added at a later stage (see À. Comella, J. Yeguas, Jacopo Amigoni i les rèpliques del «Retrat del marquès de l'Ensenada», updated in July 2022).

An examination of the area surrounding the decoration of the Golden Fleece of the present painting shows that the ribbon of the order was also painted over an already completed passage comprising of the white shirt and the red sash, both of which remain beneath this later addition. The X-radiograph further records localised adjustments in the composition, notably in the left lapel and in the yellow-brown ornament at the tip of the hat under his arm. It should be noted that the sitter received the order in 1750 and therefore both the present painting and the Prado version must have been altered slightly later. Therefore the revisions of the present painting distinguish the present work from the Barcelona version, where the decoration is omitted altogether, and align it more closely with the Prado version.

Jacopo Amigoni arrived in Spain around 1747, following a distinguished international career that had taken him from Venice to Germany and England before his final move to Spain. Shortly thereafter he was appointed Pintor de Cámara to Ferdinand VI of Spain and later became the first director of the newly founded Real Academia de Bellas Artes de San Fernando. In the present work, he deploys the full range of his cosmopolitan experience, combining the ceremonial decorum of Bourbon court portraiture with a luminous, characteristically Venetian palette. The meticulous rendering of brocades, gold braid and velvet contrasts with the supple modelling of the face and hands, achieving a balance between representational authority and painterly refinement.

The present, recently rediscovered, portrait is an important example of Bourbon state portraiture executed in mid-18th century Madrid it was painted during the most prestigious phase of Amigoni's Spanish career.



Lot No. 160

Giorgio Giacoboni

Realized price:

EUR 13.200,-

Estimate:

EUR 10.000,- to EUR 15.000,-

(Piacenza 1716–1762 Venice)
Figures filling a barrel in a barn interior with cattle and sheep,
oil on canvas, 63 x 74 cm, framed

Provenance:
sale, Sotheby's, London, 26 April 2001, lot 119 (as French School, 18th Century);
Private collection, Italy

Exhibited:
Cesena, Galleria Comunale d'Arte, La Natura e la Grazia. La collezione Enrico Lumina, 30 June – 9 September 2012, cat. no. 35

Literature:
A. Giovanardi, La Natura e la Grazia. La collezione Enrico Lumina, exhibition catalogue, Santa Lucia, Cesena 2012, pp. 100–101, cat. no. 35 (as Giorgio Giacoboni)



Lot No. 161

Bolognese School, 18th Century

Estimate:

EUR 3.000,- to EUR 4.000,-

A banquet scene,
oil on canvas, 37 x 48 cm, framed

Provenance:
Private collection, Monte Carlo

The present painting is registered in the Fototeca Zeri under no. 70005 (as Stefano Gherardini).



Lot No. 162 -

Giuseppe Maria Crespi

Estimate:

EUR 100.000,- to EUR 150.000,-

(Bologna 1665–1747)
Saint Francesca Romana placing the Infant Christ in the arms of her Confessor,
oil on copper, 43.8 x 67.3 cm, framed

Provenance:
Abate Corsi, San Bartolomeo a Monte Oliveto, Florence (commissioned from the artist in circa 1735);
Marquis Gino Capponi, Florence, by 1767;
Collection of Marcel Walter and Réne Maurice Tarbourdeau;
their sale, Drouot, Paris, 7 February 1945, lot 19 (as 'Eçole Flamande, Scenes tirées de l'histoire Sainte. 2 cuivres');
Private collection, Switzerland;
with Piero Corsini, New York (1985-1986);
where acquired by the father of the present owner;
Private collection, Switzerland

Literature:
G. Zanotti, Storia dell'Accademia Clementina di Bologna, Bologna 1739, vol. II, p. 64;
L. Crespi, Felsina Pittrice, Vite de' Pittura, Scultura, e Architettura, Florence 1775, vol. XII, p. 217;
M. P. Merriman, Giuseppe Maria Crespi, Milan 1980, p. 265, cat. no. 115 (as Giuseppe Maria Crespi, location unknown);
J. T. Spike, The Blessed Bernard Tolomei Interceding for the Cessation of the Plague in Siena, in: The J. Paul Getty Museum Journal, 1987, vol. 15, p. 113, fig. 4 (as Attributed to Giuseppe Maria Cresp, location unknown)

This refined painting on copper, previously only known from photographs, represents a significant addition to the late oeuvre of Giuseppe Maria Crespi. It previously fomed a pair with Blessed Bernard Tolomei Interceding for the Cessation of the Plague in Siena by Crespi in the J. Paul Getty Museum, Los Angeles. Contemporary eighteenth-century biographies – written by the artist's son, Luigi Crespi, and Giampietro Zanotti, secretary of the Accademia Clementina – record that, around 1735, Giuseppe Maria Crespi executed a pair of copper paintings for Abate Corsi of the Olivetan Order in Florence. These pendants depicted Saint Francesca Romana handing the Infant Christ to her Confessor and The Blessed Bernardo Tolomei Interceding for the Cessation of the Plague in Siena. While the latter appeared on the art market in 1986 and was subsequently acquired by the J. Paul Getty Museum (inv. no. 86.PC.463), the present copper remained in a private collection, known to scholars such as Mira Pajes Merriman only through photographs (see literature).

The provenance of this work is exceptionally distinguished. By 1767, the painting had passed from Abate Corsi to the Florentine Marquis Gino Capponi, who exhibited the work publicly that same year in the cloister of the Santissima Annunziata. The two coppers remained together until at least 1945, when they were sold in Paris with attributions as 'Flemish School' before being separated in the latter half of the twentieth century. Notably, while several canvas versions of the Bernardo Tolomei composition exist, the present copper is the only known autograph rendition of the Saint Francesca Romana subject.

Executed during the final decade of Crespi's career, the work dates to the artist´s period of intense religious production. This was the era of the monumental Joshua Commanding the Sun to Stand Still (1737) for the Colleoni Chapel in Bergamo and immediately preceded the artist's investiture as a Knight by Pope Benedict XIV in 1740.

Stylistically, the painting displays Crespi's late mastery: a sophisticated interplay of light and shadow, and a tender, domestic intimacy in the sacred narrative. The vibrant handling and the choice of copper as a support, which enhances the luminosity of the pigments, confirm the high status of the original commission for the Olivetan Abbot.

Lot No. 163

Francesco Guardi

Realized price:

EUR 97.500,-

Estimate:

EUR 60.000,- to EUR 80.000,-





(Venice 1712–1793)
The Isola di San Giorgio Maggiore, Venice; and
Santa Maria della Salute and the Punta della Dogana, Venice,
oil on paper laid down on canvas, each 23.8 x 29.5 cm, framed, a pair (2)

We are grateful to Dario Succi for endorsing the attribution of the present paintings and for his help in cataloguing this lot.

The painting of Santa Maria della Salute and the Punta della Dogana, Venice is registered in the Fototeca Zeri under no. 71408 (as Francesco Guardi).

The present two vedute can be dated to the late 1780s and they represent two of the most celebrated and canonical views of Venice, which Francesco Guardi revisited on several occasions.

The view of the Isola di San Giorgio Maggiore was produced by the artist in a number of variants, catalogued by Antonio Morassi and Dario Succi (see A. Morassi, Antonio e Francesco Guardi. I dipinti, Venice 1973, vol. I, nos. 418-464; D. Succi, Guardi. Catalogo dei dipinti e dei disegni inediti, Milan 2021, vol. II, nos. 114–139). According to Morassi, these variants span a chronological period from between 1765 and 1790.

The present painting of San Giorgio Maggiore derives from a vantage point on the Giudecca; however, the bell tower of San Giorgio Maggiore appears moved to the right in relation to the church façade. The bell tower collapsed on 27 February 1774 but was rebuilt after a design by the Somascan friar Benedetto Buratti with a new spired top replacing the former bulbous one. The works were completed in 1791, but the new campanile was never depicted by Guardi, who died in 1793. In the present composition, Guardi includes the bell tower alongside the church even after its collapse and this work can be compared to other works (see Morassi, II figs. 464, 465; Succi, II, figs. 134, 136).

The view of the Punta della Dogana, with or without the church of Santa Maria della Salute, likewise enjoyed considerable success among contemporary collectors (see Morassi 1973, vol. I, nos. 472–513; Succi 2021, vol. II, nos. 140–149). The canvases depicting the Punta della Dogana alone, seen from the Fondamenta of the Fontego della Farina, comprise of seventeen variants, while those compositions which including the church of Santa Maria della Salute emphasise the masterpiece by Baldassare Longhena, built between 1631 and 1687, together with the abbey complex of San Gregorio and its adjoining monastery. These works are dated by Morassi to a period between circa 1765–1770 and 1790.

In the present painting, the gondolas gliding across the reflective surface of the water and the small figures – outlined with the characteristic "a salienti" contours typical of Guardi – are arranged on different, parallel planes, articulating the depth of the perspective. The lightly touched architectural fabric and the expansive sky above, fading in the distance into the delicate pink hues of sunset, merge seamlessly into a vision imbued with a sirocco-laden atmosphere, expressed through the uniquely personal pictorial language of one of the great Venetian vedutisti.

Francesco Guardi was not only one of the great vedutisti, but also one of the most important painters of the eighteenth century. He painted works characterised by a nostalgic, evanescent atmosphere, which seem almost to predict the decline of the Republic of Venice. In its emotive evocation of atmosphere, Guardi's work is considered by some scholars to be an important precursor of the Romantic movement.



Lot No. 164

Antonio Visentini

Realized price:

EUR 71.500,-

Estimate:

EUR 40.000,- to EUR 60.000,-

(Venice 1688–1782)
The Rialto Bridge, Venice, with the Fondaco dei Tedeschi and Palazzo dei Camerlenghi,
oil on canvas, 48.5 x 80 cm, framed

Provenance:
Duke of Abercorn (according to Galliera);
Marquess of Hamilton (according to Galliera);
Mrs Barnett (according to Galliera);
sale, Christie's, London, 6 October 1944, lot 26 (according to Galliera);
sale, Galliera, Paris, 29 November 1976, lot 25 (as Attributed to Bernardo Bellotto);
sale, Franco Semenzato, Venice, 20 October 1985, lot 95 (as Francesco Guardi);
Private collection, Italy

We are grateful to Bozena Kowalczyk for endorsing the attribution of the present painting and for her help in cataloguing this lot.

Antonio Visentini was a highly accomplished figure in eighteenth-century Venice: a painter, engraver, draughtsman, architect and professor of architectural perspective at the Academy. Over the course of his long career, he engaged with the full range of artistic currents that animated the lagoon city, from the exuberance of the Baroque in the early decades of the century to the profound transformations of Neoclassicism. Following his early training with Giovanni Antonio Pellegrini, from whom he absorbed the spontaneous vivacity that characterises the figures in his compositions, Visentini went on to develop a deep admiration for the art of Andrea Palladio and for classical antiquity. This is most evident in his capricci, which remain strikingly free from any direct reference to Venetian iconography.

The artist is also well known for his collaboration with Joseph Smith, the English banker and merchant resident in Venice with whom Visentini worked in his capacity of engraver, book illustrator, designer, architectural scholar and architect. This relationship, which is documented from 1717 onwards, places Visentini within the circle of painters favoured by Smith (who would later become British Consul) alongside Marco Ricci, Sebastiano Ricci, Rosalba Carriera, Francesco Zuccarelli, and above all Canaletto.

In the late 1720s, Joseph Smith commissioned Antonio Visentini to make engravings of the Grand Canal views by Canaletto, an experience that afforded him an exceptional insight into the master's technique and compositional methods, which he translated into refined preparatory drawings and meticulously controlled etching. The resulting series, published in 1735 by Giambattista Pasquali as the Prospectus Magni Canalis Venetiarum, and later expanded in 1742 as the Urbis Venetiarum Prospectus Celebriores, enjoyed remarkable and lasting success, with numerous reprints extending into the nineteenth century. Visentini further reinforced this editorial achievement with additional large-format engravings after Canaletto's views of Piazza San Marco and the Piazzetta in 1744.

The present composition, a view of the Rialto Bridge with the imposing Fondaco dei Tedeschi and the elegant Renaissance Palazzo dei Camerlenghi, framed by Palazzo Civran to the left and the Fabbriche Vecchie to the right, recurs frequently in the repertoire of Canaletto and his followers, including Francesco Guardi. The present canvas, together with other variants from Canaletto's Grand Canal series, was most likely executed by Visentini on commission from Joseph Smith, in response to the strong demand for Venetian views among British collectors during Canaletto's absence, when he was working in London from May 1746 until December 1755.





Lot No. 165

Filippo Gagliardi

Realized price:

EUR 52.000,-

Estimate:

EUR 40.000,- to EUR 60.000,-

(Rome 1606/08–1659)
Architectural capriccio with the healing of the paralytic; and
Architectural capriccio with the expulsion of the merchants from the temple,
oil on canvas, each 122 x 146 cm, framed, a pair (2)

Provenance:
Collection of the Dukes of Buccleuch (according to Fototeca Zeri);
their sale, Christie's, London, 1 November 1946, lot 100 (according to Fototeca Zeri);
art market, Assisi, 1973 (according to Fototeca Zeri);
sale, Christie's, London, 13 April 1973, lot 44 (as Viviano Codazzi);
sale, Stadion, Triest, 7-9 July 2025, lots 490 and 491 (as Attributed to Viviano Codazzi)

Literature:
Città di Firenze, 8a Biennale Mostra Mercato Internazionale dell'Antiquariato, Florence 1973, p. 318-319 (as Viviano Codazzi);
G. Sestieri, Il capriccio architettonico in Italia nel XVII e XVIII secolo, Rome 2015, p. 59, fig. 21 (the first, as Filippo Gagliardi)

The present paintings are registered in the Fototeca Zeri under no. 53280 and no. 53281 (both as Filippo Gagliardi).

We are grateful to David Marshall for endorsing the attributions of the present paintings on the basis of photographs.



Lot No. 166

Martin van Meytens and Workshop

Realized price:

EUR 65.000,-

Estimate:

EUR 30.000,- to EUR 40.000,-

(Stockholm 1695–1770 Vienna)
Portrait of Francis I (1708–1765), Holy Roman Emperor; and
Portrait of Empress Maria Theresia (1717–1780), Queen of Hungary and Bohemia,
oil on canvas, 155 x 123 cm and 156.5 x 123 cm, framed, a pair (2)

Provenance:
Private European collection

We are grateful to Georg Lechner for confirming the attribution to Martin van Meytens and Workshop on the basis of photographs.

The present paintings exemplify the official state portrait of the mid-eighteenth-century Habsburg Monarchy, conceived to project dynastic legitimacy and ceremonial authority in the wake of Maria Theresa's accession in 1740, an event immediately contested and followed by the War of the Austrian Succession (1740–48). Having succeeded her father, Emperor Charles VI, as Archduchess of Austria and Queen of Hungary and Bohemia, Maria Theresa is portrayed as sovereign in her own right; in 1745 the imperial crown was secured for her husband, Francis Stephen, as Francis I (1708–1765), completing the dynastic image of Habsburg-Lorraine rule.

Maria Theresa (1717–1780) appears in court dress beside the regalia of her realms, crowns associated with Hungary and Bohemia, together with orb and scepter, arranged on a crimson velvet cushion against an architectural interior and curtain of state, a visual shorthand for constitutional claims and territorial authority. Francis I is rendered with the precision typical of the Vienna court manner: the richly brocaded coat, crisp lace at the cuffs and throat, and the shimmer of embroidered trims are described with meticulous care. Accents of metallic sheen and carefully modelled textures, silk, fur and decoration, heighten the sense of ceremonial splendour and rank.

Such pendants are closely aligned with the Vienna court portrait tradition defined by Martin van Meytens, who established authoritative compositional types: an intentional imagery devised for political display and broad dissemination throughout the Habsburg lands. Meytens, who settled in Vienna around 1730, served as court painter from 1732 and became director of the Akademie der bildenden Künste in Vienna in 1759.

An interesting comparison is offered by Martin van Meytens full-length portrait of Maria Theresa in a pink lace dress (Kunsthistorisches Museum, Vienna, Gemäldegalerie, inv. no. 8762), displayed in the Zeremoniensaal at Schloss Schönbrunn, where the Empress is presented in ceremonial guise beside the regalia of her realms. A further comparison is provided by Meytens's dynastic family portrait in the Royal Apartments, Palazzo Pitti, Florence (inv. O.d.A. 1911 no. 1431), while a closely related type of Emperor Francis I in rich court dress is conserved in the Kunsthistorisches Museum, Vienna (Gemäldegalerie, inv. no. 3440).



Lot No. 167

Apollonio Facchinetti, known as Domenichini

Realized price:

EUR 28.600,-

Estimate:

EUR 20.000,- to EUR 30.000,-

(Venice 1715–1757)
The Giudecca, Venice, with the island of San Giorgio Maggiore beyond,
oil on canvas, 45.5 x 73 cm, framed

Provenance:
art market, USA;
where acquired by the present owner

We are grateful to Dario Succi for endorsing the attribution of the present painting and for his help in cataloguing this lot.

The name of the present artist derives from a group of thirteen vedute preserved at the Langmatt Foundation, Baden (see Mythos Venedig. Venezianische Veduten des 18. Jahrhunderts, exhibition catalogue, Museum Langmatt, Baden 1994, pp. 62–117). Succi has proposed an identification for this master as Apollonio Facchinetti (see D. Succi, Il fiore di Venezia. Dipinti dal Seicento all'Ottocento in collezioni private, Gorizia 2014, pp. 220–227). The artist is recorded in the Venetian painters' guild in 1757 (see E. Favaro, L'arte dei pittori in Venezia e i suoi statuti, Florence 1975, p. 158).

Although biographical details remain limited, recent archival research has clarified his identity and chronology: Lino Moretti established his date of birth in 1715 and confirmed the surname Facchinetti, derived from documentation referring to his father, Domenico Facchinetti detto Domenichini (see L. Moretti, Di Apollonio Facchinetti detto Domenichini (1715–1757) e altri pittori di quella famiglia, in: Arte Veneta, 68, pp. 319–323).

Domenichini may have trained with Luca Carlevarijs and appears to have been active independently from around 1740. The Langmatt group has been dated to circa 1744 on architectural grounds, while his work has been linked by Dario Succi to that of Michele Marieschi and Francesco Albotto.

Datable to the late 1740s, the present painting combines a confident perspectival structure with a refined chiaroscuro and a harmonious palette. The lively staffage, articulating spatial depth, reflects models by Johann Richter, notably in the boat set diagonally in the foreground with elegant female figures aboard. The church and the Scuola dello Spirito Santo are also recorded in two engravings by Carlevarijs from the series Le Fabriche e Vedute di Venetia, first published in 1703 by Giovanni Battista Finazzi (see D. Succi, La Serenissima nello specchio di rame, Castelfranco Veneto 2013, p. 32, n. 20; p. 39, n. 40).

With this evocative view, distinguished by its precise architectural rendering beneath a sky animated by iridescent clouds, Domenichini demonstrates an original response to the great masters of the Venetian Settecento, particularly Marieschi, to whom comparable works were once frequently attributed.



Lot No. 168

Nicola Porta

Realized price:

EUR 9.100,-

Estimate:

EUR 8.000,- to EUR 12.000,-

(Naples active circa 1750–1770)
The Assumption of the Madonna,
oil on canvas, 180 x 100 cm, framed

Provenance:
Private collection, Naples;
where acquired by the present owner

We are grateful to Riccardo Lattuada for suggesting the attribution of the present painting after examination of the original.



Lot No. 169

Vincenzo Damini

Realized price:

EUR 15.600,-

Estimate:

EUR 6.000,- to EUR 8.000,-

(Venice active 1720 - circa 1749)
The Sacrifice of Gideon,
oil on canvas, 92 x 77 cm, unframed

Provenance:
Private European collection;
where acquired by the present owner

We are grateful to Enrico Lucchese for suggesting the attribution of the present painting on the basis of a photograph.



Lot No. 170

Gaetano Gandolfi

Estimate:

EUR 120.000,- to EUR 180.000,-

(San Matteo della Decima 1734–1802 Bologna)
Jupiter and Semele,
oil on canvas, 136 x 95 cm, framed

Provenance:
Private collection, Bologna;
where acquired by the present owner

We are grateful to Donatella Biagi Maino for confirming the attribution of the present painting and for her help in cataloguing this lot. She dates this work to Gaetano Gandolfi's mature period of the mid-1790s.

The subject of the present composition derives from Ovid's Metamorphoses and depicts the fatal moment in which Jupiter reveals himself in divine form to Semele. Jupiter had fallen in love with Semele, a mortal woman and when his wife, the goddess Juno, became aware she tricked Semele into asking Jupiter to show his true godly form. When he does, the power of his lightning and glory is too much for a mortal human, and Semele dies.

Gaetano Gandolfi narrates the tragic episode with clarity and theatrical immediacy: Jupiter descends amid a swirling coral mantle, accompanied by an eagle, while Semele recoils and shields her eyes. On the left, the elderly attendant, who is, in fact, Juno in disguise, anchors the drama and reveals the deception.

The artist had depicted the same subject in a horizontal format during the 1770s (see D. Biagi Maino, Gaetano Gandolfi, Turin 1995, p. 375, no. 119). However, the present work reveals a more considered and elaborate composition. The earlier painting is similar, but simpler in compositional structure, and notably the attendant and the putti sustaining the draperies are absent. In the earlier version there is a more overt emphasis on Semele's nudity, whilst in the present composition, Semele's body is partially covered by a soft white chemise and the flesh tones are articulated through the use of delicate chiaroscuro and tonal transitions, which are consistent with the decorum and measured finish characteristic of Gandolfi's late manner.

The present painting can be compared to Gaetano Gandolfi's Sacrifice of Iphigenia of 1789, in the Metropolitan Museum of Art, New York (inv. no. 2015.46), which offers an example of the artist's late handling of a mythological narrative: the emphatic diagonal construction, the interplay between a vulnerable female protagonist and a divine apparition, and the controlled theatricality of the draperies and airborne putti all find a similar correspondence in the present Jupiter and Semele.

This synthesis of dramatic invention and measured finish is consistent with Gandolfi's wider career. Trained in Bologna, initially with Ercole Lelli, and shaped by the academic discipline of the Accademia Clementina at Palazzo Poggi, he strengthened his command of colour and light through a formative period in Venice, returning in 1761 to establish himself as one of the leading painters of Bologna with a reputation that extended beyond Italy. Engaged in the production of altarpieces, paintings both religious and mythological, as well as drawings and watercolours, Gaetano Gandolfi remained a central figure in late eighteenth-century painting, capable of adjusting his idiom to the shifting taste of his time, without sacrificing brilliance of invention.

Direct in narrative, sophisticated in colour, and exemplary in its late restraint, the present Jupiter and Semele stands among the most compelling statements of Gandolfi's mature mythological output.



Lot No. 171

Venetian School, 18th Century

Realized price:

EUR 19.800,-

Estimate:

EUR 20.000,- to EUR 30.000,-

The Canale Grande, Venice, from Campo della Carità towards the Bacino,
oil on canvas, 72 x 110.5 cm, framed

Provenance:
sale, Dorotheum, Vienna, 7 November 1972, lot 177;
Private European collection



Lot No. 172

Follower of Giovanni Antonio Canal, called Canaletto

Realized price:

EUR 62.400,-

Estimate:

EUR 40.000,- to EUR 60.000,-

The Molo, Venice, looking west with the Doge's Palace and Santa Maria della Salute,
oil on canvas, 61.5 x 124 cm, framed

Provenance:
Private European collection



Lot No. 173

Roman School, 18th Century

Realized price:

EUR 54.600,-

Estimate:

EUR 20.000,- to EUR 30.000,-

A capriccio of Rome with the Arch of Constantine, the Colosseum and the Basilica of Maxentius,
oil on canvas, 93.5 x 103 cm, framed

Provenance:
All Saints Church, Bakewell, Derbyshire;
sale, Phillips, London, 4 March 1977, lot 60 (as Giovanni Paolo Panini);
sale, Christie's, London, 2 December 1977, lot 110 (as Giovanni Paolo Panini);
sale, Christie's, London, 15 April 1983, lot 6 (as Giovanni Paolo Panini);
Private European collection

Literature:
F. Arisi, Gian Paolo Panini e i fasti della Roma del '700, Rome 1986, p. 473, no. 490 (as Giovanni Paolo Panini);
F. Arisi, Capricci architettonici di Charles-Joseph Natoire, in: Strenna Piacentina 2008, p. 49, fig. 16 (as Charles-Joseph Natoire);
P. Tosini, in: N. Spinosa (ed.), Arte Barocca, Rome 2017, p. 58, no. 23 (as 'Giovanni Paolo Panini e collaboratore')



Lot No. 174

Christoph Unterberger

Realized price:

EUR 13.200,-

Estimate:

EUR 15.000,- to EUR 20.000,-

(Cavalese 1732–1798 Rome)
Pan pursuing Syrinx, defended by her father Ladon,
oil on canvas, 107.5 x 136 cm, framed

We are grateful to Francesco Petrucci for endorsing the attribution of the present painting on the basis of a photograph.



Lot No. 175

Johann Michael Rottmayr

Estimate:

EUR 40.000,- to EUR 60.000,-

(Laufen an der Salzach 1654–1730 Vienna)
Joseph and Potiphar's wife,
monogrammed and dated lower left: MR (ligated) / 1695,
oil on canvas, 96.5 x 134 cm, framed

Provenance:
possibly collection of Joseph Leicher (1765–1838), Vienna, 1820s;
Private collection, Budapest, circa 1928;
sale, Nagyházi Gallery and Auction House, Budapest, 5 December 2006, lot 75;
where acquired by the present owner

Literature:
possibly F. H. Böck, Wiens Lebende Schriftsteller, Künstler, und Dilettanten im Kunstfache. Dann Bücher-Kunst-und Naturschätze und Andere Sehenswürdigkeiten Dieser haupt und Residenz-Stadt. Ein Handbuch für Einheimische und Fremde, Vienna 1822, p. 321;
possibly T. von Frimmel, Lexikon der Wiener Gemäldesammlungen. Geschichte der Wiener Gemäldesammlungen, Munich 1914, vol. II, p. 514, under J. Leicher;
A. Pigler, Barockthemen. Eine Auswahl von Verzeichnissen zur Ikonographie des 17. und 18. Jahrhunderts, vol. I, Budapest, Berlin 1956, p. 81, illustrated p. 79

The present painting dates to the early period of Rottmayr´s career in Salzburg when he was influenced by Italian Seicento artists, as can be seen in the present composition with its rich colour palette, the monumental archetypal forms, the contrasts accentuated by light effects, and the decorative draperies. As a pupil and assistant, Rottmayr trained with the Munich artist Johann Carl Loth in Venice between 1675 and 1687. The composition of the present painting relates to a work by Loth, depicting the same subject in a vertical composition which is conserved in the Alte Galerie of the Universalmuseum Joanneum in Graz (inv. no. 124).

The present work also relates to two pairs of paintings all depicting Biblical, mythological, and historical female protagonists. Of these four, only Rottmayr's Lucretia and Tarquinius is signed and dated, 1692, and forms a pair with Susanna and the Elders, both conserved in the Belvedere in Vienna (inv. nos. 3808 and 3798). The other pair of pendants depicts Sophonisba receiving the cup of poison and Cleopatra and Mark Antony, both conserved in the National Gallery in Prague (inv. nos. 20 and 22). All four mentioned works mirror each other's diagonal compositions and are painted on horizontal canvases.

Rottmayr is known to have been an influential master of Baroque fresco and altarpiece painting in Central Europe. After a period in Italy he worked in Salzburg and Vienna where he was responsible for large-scale painting commissions. He decorated the newly built Baroque churches and palaces, including the frescos of the Liechtenstein Garden Palace and the Karlskirche in Vienna, as well as the abbey church of Melk. In recognition of his outstanding work, Emperor Leopold I raised Rottmayr to the rank of nobility by granting him the title Von Rosenbrunn in 1704.

Lot No. 176

Francesco Zanin

Realized price:

EUR 195.000,-

Estimate:

EUR 200.000,- to EUR 300.000,-





(Nove 1824–1884 Venice)
The Canale Grande, Venice, with San Simeone Piccolo; and
The Bacino di San Marco, Venice,
the first inscribed, signed and dated lower right: N:4. Zanin Fran:co 1872,
the second signed and dated lower right: Zanin Fran:co 1872,
oil on canvas, each 44.5 x 64 cm, framed, a pair (2)

Provenance:
sale, Sotheby's, New York, 23 May 1996, lot 26 (as Francesco Zanin);
sale, Christie's, London, 26 June 2007, lot 159 (as Francesco Zanin);
where acquired by the present owner

The present Venetian view paintings relate to two celebrated compositions by Canaletto. The first can be compared to the painting now in the National Gallery, London (inv. no. NG163), which depicts the imposing church of San Simeone Piccolo on the left, with its distinctive green copper dome dominating the skyline. On the right, in the foreground is Santa Maria di Nazareth, commonly known as the church of the Scalzi, after the barefoot Carmelite friars who founded it.

The second work represents the Molo of the Palazzo Ducale looking towards the Riva degli Schiavoni, with the column of San Marco prominently visible on the left. A painting of the same subject was executed by Canaletto for the Duke of Leeds and is now conserved in the Castello Sforzesco, Milan (inv. no. 1473).

Francesco Zanin was born in 1824 in Nove, near Vicenza, and received his formal artistic training at the Accademia di Belle Arti in Venice, where he studied architecture, perspective, and landscape painting. He quickly distinguished himself for his technical precision and, from 1850 onwards, he became a regular exhibitor at the Academy's annual shows. His early works, vedute of Venetian churches, squares, and interiors, already reveal the meticulous attention to detail that would define his mature production.

From the early 1860s Zanin increasingly devoted himself to the imitation and reinterpretation of the works of Canaletto and the Venetian vedutisti of the eighteenth century. His ability to emulate their perspective clarity and atmospheric effects earned him considerable success among international collectors, particularly in Britain and France, where demand for high-quality Venetian views remained strong. Many of his works reproduce celebrated compositions by Canaletto and Bellotto, sometimes in multiple variants, executed with scrupulous craftsmanship together with a refined, almost antiquarian sensibility.

Lot No. 177

Franz Sigrist

Realized price:

EUR 24.700,-

Estimate:

EUR 4.000,- to EUR 6.000,-





(Breisach 1727–1803 Vienna)
Abraham and the three angels; and
Lot and his daughters,
oil on canvas, each 33 x 40.5 cm, framed, a pair (2)

Provenance:
Kunsthandlung Brüder Lion, Munich, until 1936;
Bayerische Staatsgemäldesammlungen, since December 1936 (inv. nos. 10421 and 10420);
restituted to the heirs of Kunsthandlung Brüder Lion, 2026

Literature:
U. Thieme/F. Becker/H. Vollmer (eds.), Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart, Leipzig 1939, vol. 33, p. 417 (under Paul Troger);
W. Aschenbrenner/G. Schweighofer, Paul Troger. Leben und Werk, Salzburg 1965, p. 124 (as probably by Franz Sigrist);
E. von Knorre (ed.), Deutsche Barockgalerie, collection catalogue, Augsburg 1970, vol. II, pp. 175–176, inv. nos. L 775 and 776 or 10420 and 10421, fig. 63 (as Franz Sigrist);
B. Matsche – von Wicht, Franz Sigrist 1727–1803. Ein Maler des 18. Jahrhunderts, Weißenhorn 1977, p. 199, cat. nos. 20 and 21, figs. 17 and 18 (as Franz Sigrist)

The present pair of paintings were until recently in the collection of the Bayerische Staatsgemäldesammlungen.

Previously, these works were part of the inventory of the Munich art dealers Kunsthandlung Brüder Lion. The gallery was established in 1922 and became one of Munich's leading dealers, and in addition to its principal premises with eleven exhibition rooms, the brothers Louis, Hans, and Fritz Lion temporarily operated a branch in Berlin, as well as a seasonal gallery in Marienbad.

On 14 December 1936, the present paintings entered the collection of the Bayerische Staatsgemäldesammlungen in exchange for an Impressionist work by the Danish painter Peder Severin Krøyer (1851–1909). Only a few days later, the gallery of the Kunsthandlung Brüder Lion at Maximiliansplatz in Munich was forced to cease operations under pressure from the National Socialist authorities. In August 1935, the Reichskammer der Bildenden Künste had demanded the closure of the business, and by the end of 1936 the Munich gallery was forced to shut its doors. In 2026 the works were restituted to the heirs of the Brüder Lion art dealers.

Once attributed to Paul Troger (1698–1762), these two paintings are now recognised as early works by Franz Sigrist. This attribution was first advanced in the Troger monograph by Aschenbrenner and Schweighofer (see literature). Dating to circa 1756, these works were created during a pivotal phase in the Sigrist's career, most probably during the same period in which the painting on the predella of the Francis Chapel in Mering, Bavaria, was executed. The compositions may have been conceived as preparatory sketches for prints. An etching of Lot and His Daughters in vertical format was published by Otto Benesch (see O. Benesch, Der Maler und Radierer Franz Sigrist, in: Festschrift zum Geburtstage von E. W. Braun, edited by Karel Černohorský, Augsburg 1931, fig. 2).

Sigrist trained with Paul Troger in Vienna and he developed his own style, particularly in his compositional arrangements and in his treatment of light, thereby achieving a highly individual expressive quality, similar to the works of Franz Anton Maulbertsch (1724–1796) and Josef Ignaz Mildorfer (1719–1775). His oeuvre also reveals elements that relate to the early work of Giovanni Battista Tiepolo (1696–1770). Sigrist later worked in Augsburg as a court painter to the bishop and developed a particular interest in the medium of

etching. He produced numerous drawn and painted designs for engravings for various publishers, alongside frescoes, façade decorations, and altarpieces. From 1763 onwards he is again documented in Vienna.



Lot No. 178

Attributed to Nicolaas Frederik Knip

Realized price:

EUR 14.520,-

Estimate:

EUR 10.000,- to EUR 15.000,-

(Nijmegen 1741–1808 Den Bosch)
Roses, peonies, tulips, carnations and other flowers, with a bird's nest and fruits, a snail, a May beetle and butterflies, in a vase on a stone ledge; and
Roses, peonies, tulips and other flowers, with a bird's nest and fruits, a snail and a fly, in a vase on a stone ledge,
oil on canvas, each 65.5 x 51.5 cm, framed, a pair (2)

Provenance:
sale, SPB, New York, 28 November 1978, lot 91 (as Dutch School, circa 1800);
Private collection, Germany;
where acquired by the present owner





Lot No. 179

Carlo Grubacs

Realized price:

EUR 41.600,-

Estimate:

EUR 40.000,- to EUR 60.000,-

(Venice 1802–1878)
The Bacino di San Marco, Venice; and
The Riva degli Schiavoni, Venice,
the first signed lower right: C. Grubas.,
the second signed lower left: C. Grubas.,
oil on canvas, each 25.5 x 43.5 cm, framed, a pair (2)

Provenance:
art market, Italy;
where acquired by the present owner

We are grateful to Dario Succi for endorsing the attribution of the present paintings and for his help in cataloguing this lot.

This finely balanced pair of Venetian views by Carlo Grubacs captures two of the most celebrated prospects of the Serenissima, rendered with a sensitivity that situates the artist among the most refined vedutisti of the nineteenth century. Depicting the Molo from the Bacino di San Marco and the Molo with the Doge's Palace at the entrance to the Grand Canal, the compositions reveal Grubacs's close engagement with the work of Canaletto, while simultaneously asserting a distinctly modern pictorial language.

Dario Succi dates the present works to circa 1835, and the pair belongs to a pivotal moment in the artist's development, when his command of architectural precision is fully matched by an increasingly sophisticated handling of light. The clarity of the façades is suffused with a luminous tonal harmony, capturing the distinctive atmosphere of the city.



Lot No. 180

Giuseppe Bison

Realized price:

EUR 110.500,-

Estimate:

EUR 80.000,- to EUR 120.000,-

(Trieste 1809–1883 Milan)
The meeting between King Vittorio Emanuele II of Italy (1820–1878) and Emperor Franz Joseph I of Austria (1830–1916) in Venice on 5 April 1875,
oil on panel, 60 x 88 cm, framed

Provenance:
Private European collection;
where acquired by the present owner

Exhibited:
Venice, Palazzo Ferro Fini, Grand Hotel Venezia. Cento anni, da albergo da sogno a sede istituzionale, 15 May – 30 November 2024 (as Giuseppe Bison)

Literature:
F. Lugato/R. Valente, Grand Hotel Venezia. Cent'anni, da albergo da sogno a sede istituzionale, exhibition catalogue, Venice 2024, p. 52–53 (as Giuseppe Bison);
D. Succi, Repertorio dei Vedutisti Veneziani dal Seicento all'Ottocento, Milan 2025, pp. 358–360, fig. 15 (as Giuseppe Bison)

We are grateful to Roberto De Feo for his help in cataloguing this work.

The present engaging and finely executed painting depicts the festive procession on the Grand Canal organised by the Venetian Municipality on 5 April 1875, on the occasion of the first official visit of Emperor Franz Joseph of Austria to Venice, which had recently become part of the Kingdom of Italy in 1866. The emperor arrived by train as the guest of Victor Emmanuel II, now sovereign of the Veneto, marking a highly symbolic moment of reconciliation between the two former rivals.

The present luminous composition captures the regatta along the final stretch of the Grand Canal, near Palazzo Ferro Fini – which at that time had recently converted into a grand hotel – framed by a sequence of palaces adorned with tricolour flags and crowded balconies. The perspective extends towards the Giardini Reali, where the official landing took place. At the centre of the composition a black gondola is rowed by four oarsmen in red livery. Within it, the two monarchs can be discerned in conversation: Victor Emmanuel II in plumed helmet, and Franz Joseph in white uniform and bicorne hat; contemporary sources also record the presence of the Italian heir to the throne.

Giuseppe Bison was the son of Giuseppe Bernardino Bison (1762–1844), and the soft architectural rendering and delicate, pink-tinged tonalities apparent in the present composition derive from his father's style. The painting also aligns with the 19th-century Venetian vedutista tradition associated with Giuseppe Borsato (1770/71–1849), distinguished by its documentary, contemporary subject matter.

Particularly intriguing is the shadowed vignette on the right: a group of elegantly dressed figures aboard a moored sandolo, include three ladies and a gentleman, with a young woman in white waving towards the royal and imperial gondola. Given the recorded presence of distinguished female attendees, among them Princess Margherita and members of her entourage, it is tempting to speculate as to whether one of these distinguished figures may have commissioned this captivating work, whose original provenance at present remains unknown.