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TEFAF

MAASTRICHT 2024

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Dickinson at Maastricht

At TEFAF Maastricht 2024, Dickinson returns to its roots with a stand centred on Old Master and 19th Century artworks, including both paintings and sculpture, and featuring several exciting new discoveries and works fresh to the market.

Among the Italian paintings on offer, which span the 16th through 18th Centuries, is an exceptionally fine *Crucifixion* that is a new addition to the known oeuvre of the Umbrian painter Giannicola di Paolo. Another new discovery is Michele Tosini's *Portrait of a Boy*, an enigmatic bust-length portrait of an unknown youth that shows the influence of Bronzino and Francesco Salviati. Further Italian works include Alessandro Allori's majestic and highly important portrait of Antonio de' Medici, Carlo Saraceni's *The Giant Orion*, and characteristic *vedute* by Grand Tourist favourites Canaletto and Lacroix de Marseille.

Dickinson will also be exhibiting Northern Old Masters, spanning genres from biblical scenes to portraiture to still life. Led by Sir Anthony van Dyck's early masterpiece, *Portrait of a Carmelite monk* and a rare depiction of an episode from the Old Testament, *The Sacrifice of Manoah*, by Rembrandt's teacher Pieter Lastman, this group also includes Willem Claesz. Heda's *A vanitas still life with a broken roemer* and Balthasar Van der Ast's *Flowers in a vase on a stone ledge, with redcurrants and shells*.

Moving into the 19th Century, Dickinson is exhibiting some sensational new discoveries, led by Théodore Géricault's *Study for 'Cheval gris blanc'*, an important addition to the oeuvre of one of the greatest of the French Romantics. Also new to scholarship is Sir Edwin Landseer's early *Study of a Lion* (1822), which appeared in the artist's posthumous studio sale before disappearing into a private collection in the 20th Century. These works are accompanied by John Singer Sargent's portrait of Marie von Grunelius, executed in London around the turn of the century when the artist was at the height of his powers.

Paintings will be complimented by sculpture on Dickinson's stand where Antonio Susini's quiet and contemplative *Cristo Morto* will be juxtaposed with Walter Pompe's 1729 boxwood *Cristo Vivo*. From the 20th Century, Dickinson is showing Elisabeth Frink's *Maquette for 'Horse'*, a bronze study, which was itself present by Her Majesty Queen Elizabeth II to Robert Edwin McAlpine, Baron McAlpine of Moffat, in 1980.

We look forward to welcoming you to stand 356.

Opening times:

Thursday 7th and Friday 8th March: By invitation only

Saturday 9th – Thursday 14th March: 11am – 7pm

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Alessandro ALLORI (1537 – 1607)

*Portrait of Antonio de' Medici, three-quarter length, standing,
in a white doublet with bands of gold and a black cloak,
early 1590s*

oil on panel
107.3 x 86.4 cm. (42 1/4 x 34 in.)



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Balthasar van der Ast (1593/94 – 1657)

Flowers in a vase on a stone ledge, with redcurrants and shells, c. 1630

signed lower right *B.v.d.Ast*

oil on oak panel

38.5 x 28.5 cm. (15 ¼ x 11 ¾ in.)

€750,000

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Giovanni Antonio Canal, called CANALETTO (1697 – 1768)

*Venice, a view of the Piazzetta with the southwest corner of the Doge's palace and
Venice, a view of the quay of the Dogana, c. late 1720s*

inscribed by an eighteenth-century hand on a label on the reverse *Canaletto.fe*
oil on canvas laid down on panel
28 x 37.5 cm. (11 x 14 ³/₄ in.) each
a pair (2)



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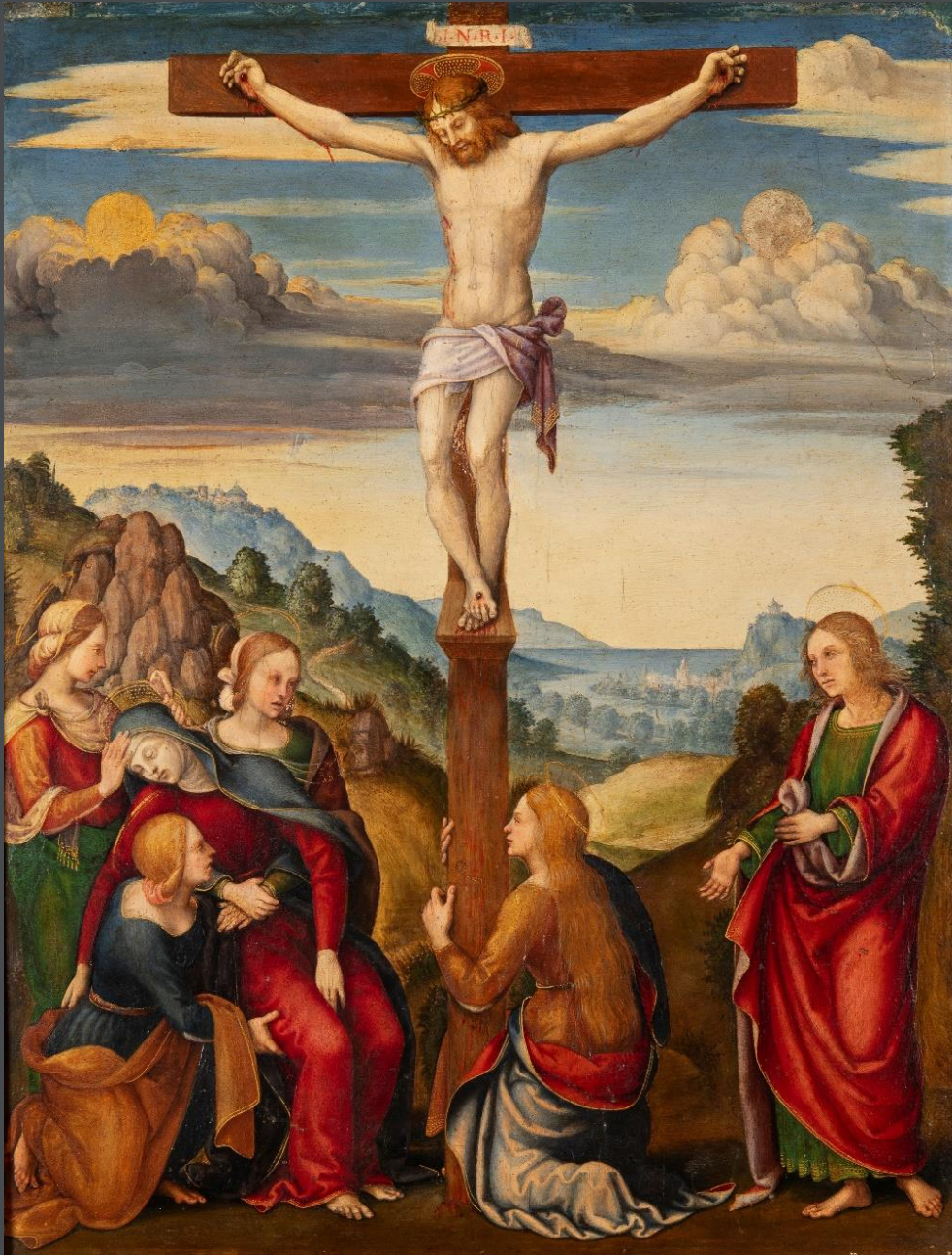
Joos VAN CLEVE (1485 – 1540)

Portrait of a gentleman holding gloves, half-length

oil on panel

53.3 x 43.8 cm. (21 x 17 ¼ in.)

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Giannicola DI PAOLO (1460 – 1544)

The Crucifixion, c. 1515

oil on panel
39.5 x 31 cm. (15 ½ x 12 ¼ in.)

€120,000

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Sir Anthony VAN DYCK (1599 – 1641)

Portrait of a Carmelite monk, head and shoulders, c. 1618

oil on panel
the reverse marked with a brand of Antwerp panel-makers' Guild and
the maker's mark of Peter de Noble
62.6 x 48 cm. (24 ⁵/₈ x 18 ⁷/₈ in.)

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Dame Elisabeth FRINK, R.A. (1930 – 1993)

Maquette for 'Horse', conceived and cast in 1980

signed and numbered on the bronze base *Frink 1/8*

bronze on a black marble base

excluding base: 32.2 x 33.7 x 9.8 cm. (12 ³/₄ x 13 ¹/₄ x 4 in.)

cast in an edition of 8; this cast 1/8

€120,000 + ARR

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Théodore GÉRICAULT (1791 – 1824)

Study for 'Cheval gris blanc', c. 1812-14

oil on canvas
61.3 x 73 cm. (24 x 28 ³/₄ in.)



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William Claesz. HEDA (c. 1596 – 1680)

A vanitas still life with a broken roemer, an upturned tazza and a peeled lemon, on a ledge, 1648

signed and dated lower right *HEDA · 1648*

oil on oak panel

48.9 x 63.7 cm. (19 ¼ x 25 ⅛ in.)

€350,000

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ITALIAN, 17th Century

David

bronze; set on a later variegated marble and
Swedish porphyry base
height: 20.5 cm. (8 in.)
height including base: 27.5 cm. (10 ³/₄ in.)

€58,000

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Angelica KAUFFMAN, R.A. (1741 – 1807)

*Portrait of Jemima Ord (d.1812), three-quarter-length, in a white dress,
seated playing a lyre, in a landscape, a waterfall beyond, c. 1772*

oil on canvas
127 x 101.6 cm. (50 x 40 in.)



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**Charles-François Grenier de La Croix, called
LACROIX DE MARSEILLE (c. 1700 – 1782)**

View of Vesuvius in the Bay of Naples, 1763

signed and dated lower left *De Lacroix / Rom 1763*

oil on canvas

63 x 120 cm. (24 ³/₄ x 47 ¹/₄ in.)

€340,000

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Sir Edwin LANDSEER, R.A. (1802 – 1873)

Study of a Lion, 1822

oil on canvas

92.5 x 72.5 cm. (36 ½ x 28 ½ in.)

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Pieter Pietersz. LASTMAN (1583 – 1633)

The Sacrifice of Manoah, 1624

signed and dated on the head of the axe lower left *P. Lastman 1624*

oil on panel

72 x 53.3 cm. (28 ¹/₃ x 20 ⁷/₈ in.)



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Henry MOORE O.M, C.H, F.B.A (1898 – 1986)

Mother and Child: Petal Skirt, conceived in 1955 and cast in
1966

signed and numbered 'Moore 4/6'

bronze

including marble base: 19 x 9 x 15.5 cm. (7 ½ x 3 ½ x 6 ⅛ in.)

cast in an edition of 6 plus an Artist's proof by the Fiorini
foundry, London; this cast 4/6

€105,000 + ARR

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Caspar NETSCHER (1639 – 1684)

Portrait of a Young Man, possibly of the Huygens family, 1669

signed and dated on the sill at left *CNetscher.1669*

oil on panel

47.7 x 39 cm. (18 ³/₄ x 15 ³/₅ in.)

€65,000

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Camille PISSARRO (1830 – 1903)

La Lavandière, 1899

signed lower left *C. Pissarro*

gouache and tempera on linen laid down on board

27.1 x 31.5 cm. (10 ²/₃ x 12 ¹/₂ in.)

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Walter POMPE (1703 – 1777)

Cristo Vivo, 1729

signed and dated verso *walte. Pompe. fec. anee. 1729 26/2*

boxwood

33.3 x 19 x 5.7 cm. (13 x 7 ½ x 2 ¼ in.)

€8,500

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Carlo SARACENI (1579 – 1620)

The Giant Orion, c. 1616-17

oil on canvas

128.6 x 100.3 cm. (50 ⁵/₈ x 39 ¹/₂ in.)

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John Singer SARGENT (1856 – 1925)

*Frau Marie von Grunelius, later Marie Beaumont
(1861 – 1948), c. 1902-03*

signed upper left (only partially legible) *S Sargent*
oil on canvas, unlined
96.5 x 68.6 cm. (38 x 27 in.)

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Henri-Guillaume SCHLESINGER (1814 – 1893)

Ressemblance Garantie, 1853

inscribed verso *Ressemblance garantie*

oil on panel

65 x 54.9 cm. (25 ³/₅ x 21 ⁵/₈ in.)

€120,000



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Massimiliano SOLDANI-BENZI (1656 – 1740)

Ganymede and the Eagle, c. 1714

bronze with a dark brown patina
31.5 x 38.5 cm. (12 ½ x 15 ¼ in.)



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**Antonio SUSINI (1558 – 1624), after a model by
Giambologna**

Cristo Morto, c. 1590 – 1615

bronze with a light brown patina, with extensive remains of
an original reddish-gold lacquer; the body finely
wire-brushed overall

31.8 x 24.7 cm. (12 ½ x 9 ¾ in.)

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**Michele TOSINI, also known as Michele di Ridolfo
del Ghirlandaio (1503 – 1577)**

Portrait of a boy

oil on panel
43 x 33 cm. (17 x 13 in.)



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