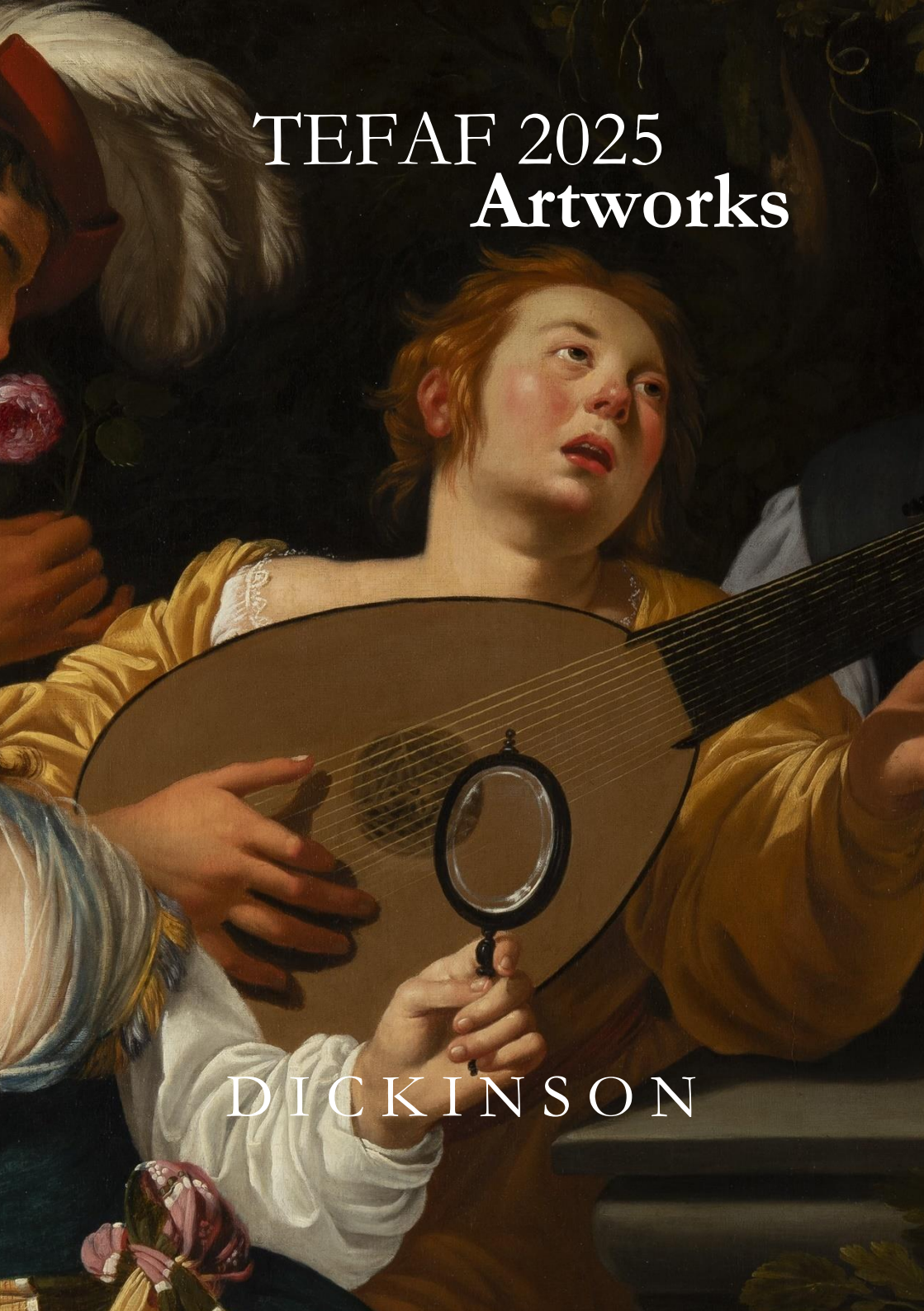


The background is a classical painting. It depicts a young woman with red hair, wearing a yellow dress with a white lace collar, playing a lute. Her expression is one of surprise or contemplation as she looks upwards. A hand from the left holds a magnifying glass over the lute's soundhole. In the upper left, another figure is partially visible, holding a red rose. The scene is set against a dark, textured background with some foliage.

TEFAF 2025 Artworks

DICKINSON

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Attr. **BENEDETTO DA ROVEZZANO**

(1474 – c. 1552) and

DONATO BENTI

(1470 – 1537)

Saint Sebastian, c. 1503-04

marble

108 x 34 x 30 cm. (42 ½ x 13 ⅓ x 11 ¾ in.)

PROVENANCE

Private Collection, Europe.

Private Collection, acquired from the above in 2020.

LITERATURE

T. Mozzati in M. Taylor & B. Gallelo (eds.) *Forma Viva, Italian Sculpture 1400 – 1800*, exh. cat., Simon C. Dickinson. Ltd., London, 2024, pp. 24-27, 74-77 (illus.).

EXHIBITED

London, Simon C. Dickinson, Ltd., *Forma Viva, Italian Sculpture 1400 – 1800*, 17 June – 18 July 2024.

Expertise by Tommaso Mozzatti and Dr Alfredo Bellandi is available on request.





SAMUEL VAN HOOGSTRATEN

(1627 – 1678)

Perspective of an open gallery (The Tuscan Gallery), c. 1662-7

oil on canvas

138.2 x 118.6 cm. (54 ⁷/₁₆ x 46 ¹¹/₁₆ in.)

PROVENANCE

James Duff, 2nd Earl Fife (1729 – 1809), Innes House, Elgin, by 1808; thence by descent in the collection of the Earls of Duff at Innes House until 1889, when the 6th Earl Fife married HRH Princess Marie Louise and was made a Duke. He later sold Innes House and its contents to Thomas Mackenzie, by 1906.

Francis J. and Annie Tennant, Innes House, Elgin, 1910; thence by descent to

Edward and Zoë Tennant, Innes House, Elgin.

Their Sale; Bonham's, London, 3 July 2024, lot 22.

Private Collection, UK, acquired from the above sale.

LITERATURE

Catalogue of the Earl of Fife's Pictures, 1808, p. 84, no. 15 (as 'Tuscan Gallery', located in Innes House).

Handwritten inventory of the collection of the Earl of Fife at Innes House, located in the small drawing room.

Rembrandt's Influence in the 17th Century. Catalogue of a Loan Exhibition, exh. cat., Matthiesen Gallery, London, 1953, no. 39 (illus.)

O. Millar, et al., *The Orange and the Rose. Holland and Britain in the Age of Observation, 1600 – 1750*, exh. cat., London, 1964, p. 24, no. 29.

W. Sumowski, *Gemälde der Rembrandt-Schüler*, Landau/Pfalz, 1983, vol. II, p. 1305, no. 900 (illus.)

C. Brusati, *Artifice and Illusion. The art and writing of Samuel van Hoogstraten*, Chicago, IL & London, 1995, pp. 97, 205 (illus. fig. 57).

F. Yalcin, 'Van Hoogstraten's Success in Britain', in T. Westersteijn (ed.), *The Universal Art of Samuel van Hoogstraten (1627 – 1678), Painter, Writer and Courtier*, Amsterdam, 2013, p. 169 (illus. fig. 71).

C. Brusati, 'Reflecting on the Visible World', in S. Pénot (ed.) *Rembrandt Hoogstraten: Colour and Illusion*, exh. cat., Kunsthistorisches Museum, Vienna, 2024, p. 86 (illus. fig. 39).

EXHIBITED

London, Matthiesen Gallery, *Rembrandt's Influence in the 17th Century*, catalogue of a loan exhibition, 20 Feb. – 2 April 1953, no. 39.

London, The Victoria and Albert Museum, *The Orange and the Rose. Holland and Britain in the Age of Observation, 1600 – 1750*, 22 Oct. – 13 Dec. 1964, no. 29.





ARY DE VOIS
(1632/35 – 1680)

Portrait of the Artist as 'The Lover', c. 1660s

oil on copper
signed upper right *A vois f.*
17 x 13.3 cm. (6 ³/₄ x 5 ¹/₄ in.)

PROVENANCE

Edward William Lake, Esq., no. 40 Oxford Terrace, Hyde Park, London, by 1832;

His Sale; Christie's, London, 11 July 1845, lot 37 ('Ary de Vois. The Lover...A rare and exquisite gem'; £42 to Eckford).

(Presumably) Henry George Eckford (1807 – 1893), London, acquired from the above sale.

(Presumably) Sir Francis Cook, 1st Bt. (1817 – 1901), Doughty House, Richmond, (probably) acquired from the above; thence by descent to his son

Sir Frederick Cook, 2nd Bt. (1844 – 1920), Doughty House, Richmond; thence by descent to his son

Sir Herbert Cook, 3rd Bt (1868 – 1939), Doughty House, Richmond.
Frost and Read, London, 1949.

Agnew's, London.

Private Collection, by 1992.

Anon. Sale; Christie's, London, 11 Dec. 1992, lot 73 (£36,000 to Agnew's).
Private Collection, Australia, acquired through Agnew's, London.

LITERATURE

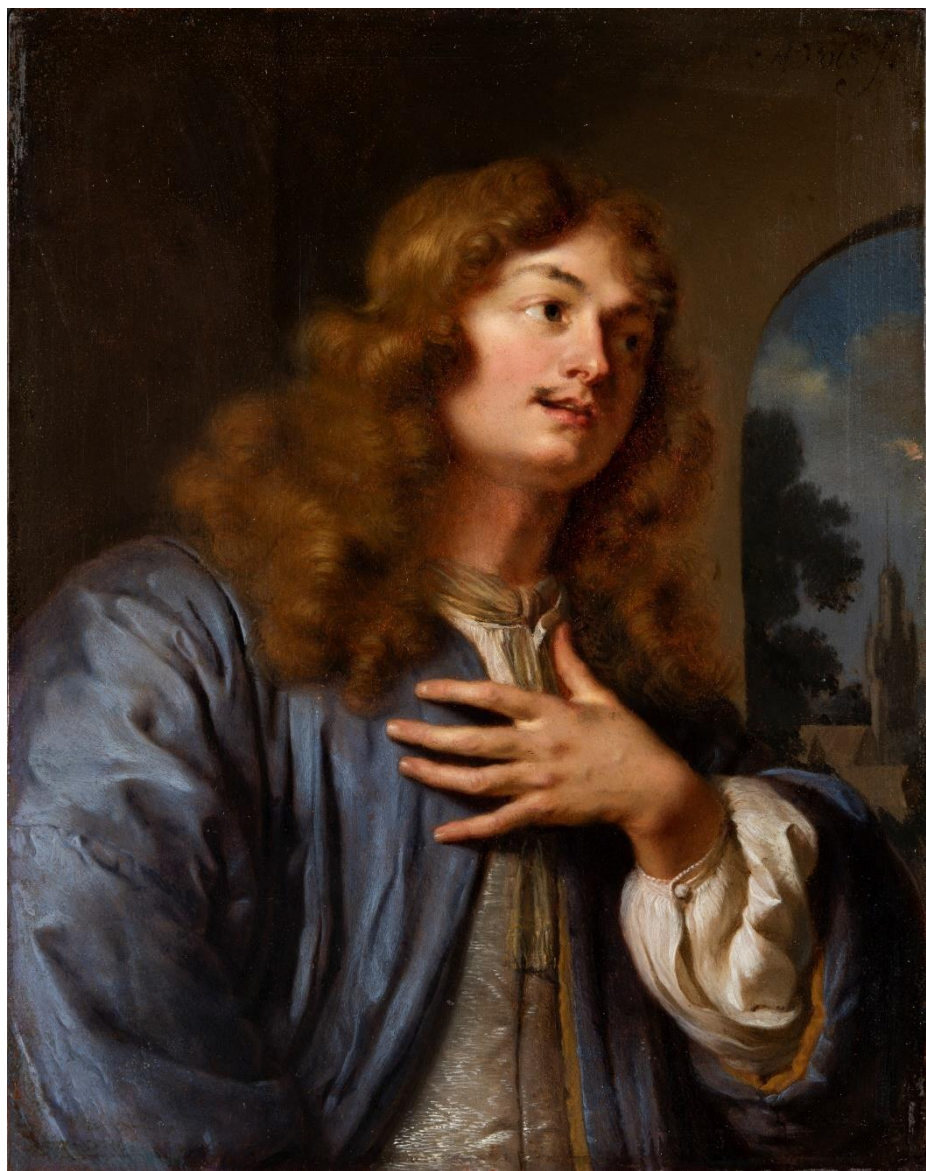
Catalogue of pictures by Italian, Spanish, Flemish, Dutch, and French masters, with which the proprietors have favoured the Institution, British Institution, May 1836, no. 63.

H. Cook (ed.), *A Catalogue of the Paintings at Doughty House Richmond & Elsewhere in the Collection of Sir Frederick Cook Bt*, London, 1914, vol. III, pp. 111, 124, no. 376 (as hanging in the Long Gallery, no. 83).

The painting is recorded on the RKD image database under no. 138610.

EXHIBITED

British Institution, London, May 1836, no. 63 ('The Lover. Ary de Vois', lent by E.W. Lake Esq.)



DICKINSON



JAN VAN BIJLERT

(1597/8 – 1671)

The Five Senses, early 1630s

oil on canvas

146 x 197.5 cm. (57 ½ x 77 ¾ in.)

PROVENANCE

Baron Michele Angelo Lazzaroni (1863 – 1934), Villa Madeleine, Nice;
and by inheritance to his brother

Baron Edgardo Lazzaroni (b. 1892), Palazzo Lazzaroni, Rome.

His Sale; Maître J.J. Terris, Nice, 16-21 June 1952, lot 125 (as ‘école
flamande XVIIe’).

Anon. Sale; Palais des Congrès, Versailles, 27 May 1979, lot 40 (as ‘École
Flamande du XVIIe Siècle’).

Private Collection, Paris, acquired from the above sale.

Anon. Sale; Christie’s, Paris, 22 June 2006, lot 22 (as ‘Jan van Bijlert’;
withdrawn).

Private Collection, San Francisco, by descent from the above.

LITERATURE

G.J. Hoogewerff, ‘Jan van Bijlert: Schilder van Utrecht (1598 – 1671)’, *Oud Holland*, Amsterdam, vol. LXXX, 1965, p. 26, no. 29b (as a replica).

P. Huys Janssen, in A. Blankert & L. J. Skates (eds.), *Holländische Malerei in neuem Licht*, exh. cat., Centraal Museum, Utrecht & Herzog Anton Ulrich-Museum, Brunswick, 1986-87, p. 204, no. 42.1 (as another version of no. 42).

P.H. Janssen, *Jan van Bijlert, 1597/98 – 1671*, Amsterdam, 1998, p. 127, no. 68.1 (as a copy).

The work is recorded on the RKD database under no. 202111 as by Van Bijlert

EXHIBITED

San Francisco, Legion of Honor Fine Arts Museums, on loan, 2021.

Expertise by Dr Paul Huys Janssen is available on request.





JOHAN JONGKIND

(1819 – 1891)

Le Passeur, 1859

signed and dated lower left *Jongkind 1859*

oil on canvas

42.3 x 56 cm. (16 ⁵/₈ x 22 in.)

PROVENANCE

Georges Lutz (1835 – 1901), 3 rue Dieu, Paris, (presumably) acquired from the Artist.

His Posthumous Sale; Galerie George Petit, Paris, 26-27 May 1902, lot 90.

M. Zygomalas, Marseille, acquired from the above sale.

His Sale; Galerie George Petit, Paris, 8 June 1903, lot 19 (titled *Le Canal, à Dordrecht*, sold ffr. 10,000).

Arthur Tooth & Sons Ltd., London, by 1937.

Private Collection, UK, acquired from the above in 1938; thence by descent to the owner's grandson.

LITERATURE

C. Roger-Marx, *Jongkind*, Paris, 1932, no. 2 (illus.; incorrectly dated 1856).

Selected Pictures by J.B. Jongkind 1819 – 1891, exh. cat., Arthur Tooth & Sons Ltd., London, 1937, no. 39.

V. Hefting, *Jongkind, sa vie, son oeuvre, son époque*, Paris, 1975, p. 116, no. 193 (illus.)

A. Stein, et. al, *Catalogue critique de l'œuvre de J.B. Jongkind*, Paris, 2003, vol. I, p. 128, no. 223 (illus.; titled *Le passeur, Dordrecht*).

EXHIBITED

London, Arthur Tooth & Sons Ltd., *Selected Pictures by J.B. Jongkind 1819 – 1891*, 18 March – 10 April 1937, no. 39.





SIR ANTHONY VAN DYCK

(1599 – 1641)

The Lamentation, c. 1618

oil on panel

26.5 x 21.5 cm. (10 ½ x 8 ½ in.)

PROVENANCE

Leegenhoek (possibly M.O. Leegenhoek), by 1951, and sold before Oct. 1951 (according to a note by Ludwig Burchard).

Anon. Sale; Hôtel Drouot (Maître Ader), Paris, 21 March 1956, lot. 35 (as ‘Anton van Dyck’, sold 310,000 ffr).

Anon. Sale; Hôtel Drouot, Paris, 10 June 1954, lot 2 (as ‘Anton van Dyck’, sold 275,000 ffr).

Anon. Sale; Ader, Paris, 21 Nov. 2023, lot. 183 (as ‘Antwerp School, c. 1620, circle of Peter Paul Rubens’).

Private Collection UK, acquired from the above sale.

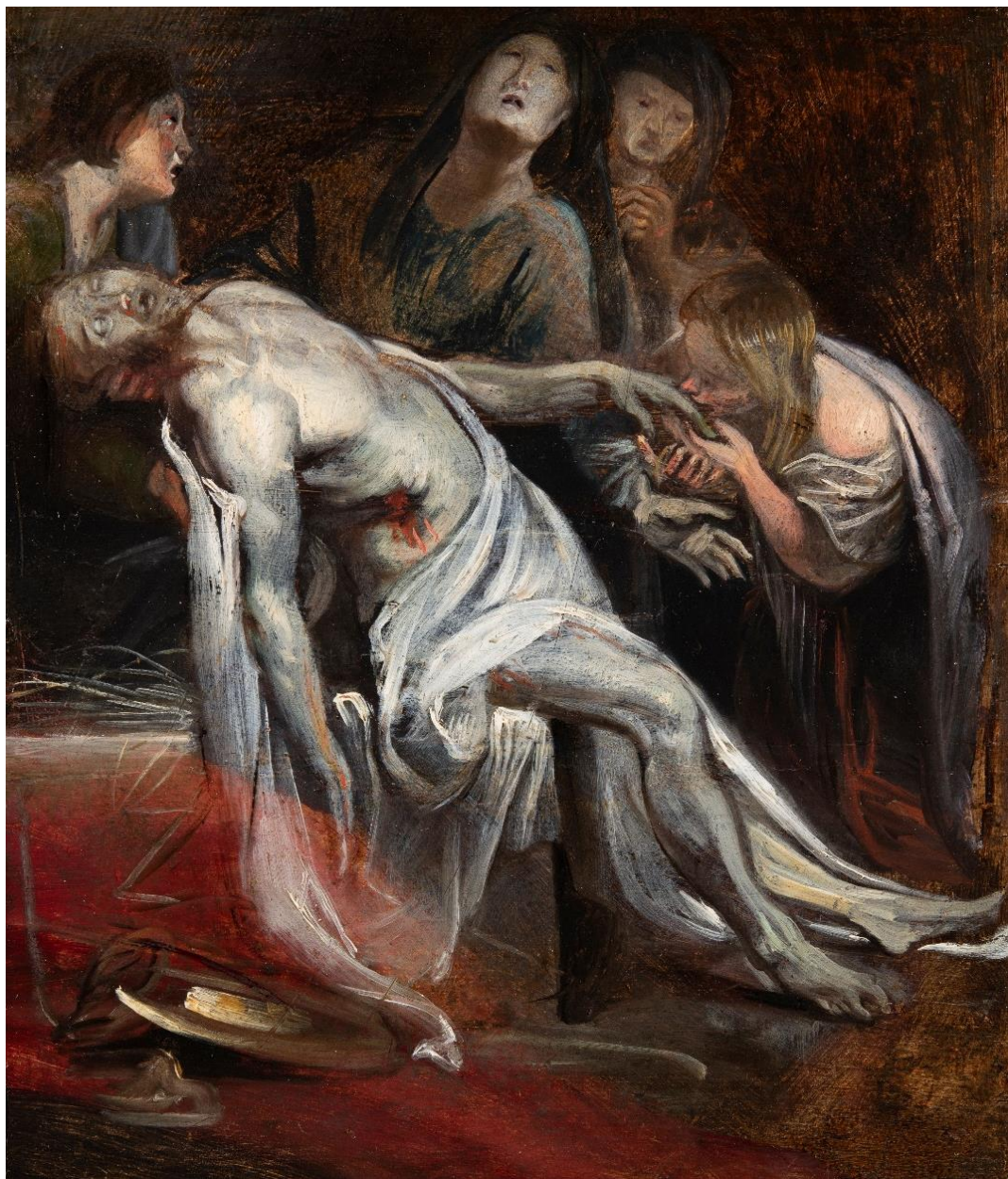
LITERATURE

Cent tableaux d’art religieux, exh. cat., Galerie Charpentier, Paris, 1953, no. 92 (illus.; as ‘Anton Van Dyck, a first idea of the altar painting Van Dyck painted in 1627 or 1628, for the Beguinage of Antwerp’).

EXHIBITED

Paris, Galerie Charpentier, *Cent tableaux d’art religieux*, 1953, no. 92.

Expertise by Katlijne Van der Stighelen is available on request.





MASSIMILIANO SOLDANI BENZI

(1656 – 1740)

The Lamentation of Christ, c. 1715

terracotta

43 x 25 x 22 cm. (17 x 9 ⁷/₈ x 8 ²/₃ in.)

PROVENANCE

Giuseppe Pacini, Florence.

Baron Giovanni Bordonaro (b. 1836), Palermo, acquired from the above in 1892 (as by Soldani Benzi); and by descent.

LITERATURE

Mozzati in M. Taylor & B. Gallelo (eds.) *Forma Viva, Italian Sculpture 1400 – 1800*, exh. cat., Simon C. Dickinson, Ltd., London, 2024, pp. 52-55, 98-104 (illus.)

EXHIBITED

London, Simon C. Dickinson, Ltd., *Forma Viva, Italian Sculpture 1400 – 1800*, 17 June – 18 July 2024.

Expertise by Dr Dimitrios Zikos and Dr Andrea Bacchi is available on request.





LUCAS CRANACH, THE ELDER

(1472 – 1553)

Christ as the Man of Sorrows, c. 1525-1530

with a coat of arms lower left, probably that of Johannes Henckel von Donnersmarck

oil on panel

27.6 x 17.8 cm. (10 ⁷/₈ x 7 in.)

PROVENANCE

(Presumably) commissioned by Johannes Henckel von Donnersmarck (1481 – 1539).

Private Collection, Germany and by descent (presumed to be the Henckel von Donnersmarck family), until 1973.

Anon. Sale [‘The Property of a German Family of Title’]; Christie’s, London, 20 July 1973, lot 217 (3400 gns.)

Private Collection, acquired from the above sale.

Anon. Sale; Christie’s, London, 16 Dec. 1998, lot 41 (as Lucas Cranach, The Elder).

Private Collection, France, acquired from the above sale.

LITERATURE

This work is recorded on the Lucas Cranach digital archive where it is dated c. 1515-20: https://lucascranach.org/en/PRIVATE_NONE-P438.

The database image features a spurious signature (the artist’s serpent device) and a date of 1530, both of which were removed during a subsequent cleaning campaign.



DICKINSON



PAULUS POTTER

(1625 – 1654)

Butting bulls and a cow in the pasture, 1650

signed and dated lower right *Paulus. Potter. F. 1650*

with collection number lower left *81* and red wax seal verso *C. de B.*

(Comte de Besborodko)

oil on panel

30.9 x 39.5 cm. (12 ¼ x 15 ½ in.)

PROVENANCE

Adriaen Paets II (1657 – 1712), Rotterdam.

His posthumous Sale; Rotterdam, 26 April 1713, lot 40 (fl. 215).

Louis Jean de Gaignat (1697 – 1768), Paris.

His posthumous Sale; Paris, 14 Feb. 1769 (as ‘Paul Potter, trois beaux boeufs dans une prairie peu étendue, deux se batten...’ 1351 livres to Pierre Remy for Randon de Boisset).

Pierre-Louis-Paul Randon de Boisset (1709 – 1776), Paris.

His posthumous Sale; Paris, 27 Feb. 1777, lot 115 (1300 livres).

Charles-Louis de Beauchamp, Comte de Merle (1723 – 1793), Paris.

His Sale; Alexandre-Joseph Paillet, Paris, 1 March 1784, no lot (as ‘Paul Potter, La Vue d’une Prairie de Hollande, a la droite de laquelle, & sur le devant, sont places deux boeufs qui se frappent de leurs cornes....’ 2680 livres).

Ange-Joseph Aubert, Paris.

His Sale; Paris, 2 March 1786, no lot (4300 livres to Le Brun jeune).

Jean-Baptiste-Pierre Le Brun (1748 – 1813), Paris.

His Sale; Paris, 16 April 1791 (as ‘Paul Potter, ‘Vue d’une Prairie ou sont trois boeufs don’t deux se frappent de leurs cornes....’ 4301 livres to Grandpré).

Pierre Grand-Pré (d. 1809), Paris, acquired from the above sale.

Prince Alexander Andreyevich Bezborodko (1747 – 1799), Saint

Petersburg, (presumably) acquired from the above; and by inheritance to

his niece Ljuvov' Il'inična Bezborodko (1783 – 1809) and her husband Count Grigory Grigorevich Kuselev (1754 – 1833); and by descent to their son Count Alexander Grigorovich Kuselev-Bezborodko (1800 – 1855), St. Petersburg; and by descent to his son Count Grigory Alexandrovich Kuselev-Bezborodko (1837 – 1870), St. Petersburg. His Sale; Hotel Drouot, Paris, 5 June 1869, lot 25 (titled *Combat de taureaux*; ffr 49,500, unsold).

Private Collection, Kiev, *circa* 1940-60s.

Roman Glebovich Kosiner (1930 – 2002), Moscow, *circa* 1970s.

Private Collection, Germany, acquired in 2006.

Private Collection, acquired in 2018.

LITERATURE

J. Smith, *Catalogue raisonné of the works of the most eminent Dutch, Flemish and French Painters*, which is added a brief notice to the scholars and imitators of the great masters of the above schools, London, 1829-42, vol. 5, p. 127, no. 20; vol. 9 (suppl.), pp. 625-26, no. 21 (titled *Oxen at play*).

C. Blanc, *Le Trésor de La Curiosité: Tire des Catalogues de Vente de Tableaux, Dessins...*, Paris, 1858, vol. II, pp. 94, 134.

(Presumably) *Inventory Book of the Movable Property located in the town of Stolnoye, Chernigov province, Sosnitsa district, remaining after death of Count Grigory Alexandrovich Kuselev-Bezborodko*, May-June 1870, Russian State Archive of Ancient Documents, Fun 1377. Inv. 1, Ed. Arch. 778 ("The number of paintings – 91; by order – 57; Paulus Potter. A Landscape depicting an open field with cows, with two bulls butting each other. In the Gallery. On the wooden panel. 15 ½ inch. Long, 12 inched. High. In a gilded carved frame").

C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichniss der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts*, Bd. IV. Esslingen, London, 1912, pp. 603-04, no. 36.

A. Walsh, E. Buijsen & B. Broos, *Paulus Potter. Paintings, Drawings and Etchings*, exh. cat., Mauritshuis, The Hague, 1994, p. 148, fn. 3.





SEBASTIANO RICCI

(1659 – 1734)

The Rest on the Flight to Egypt, c. 1710-11

oil on canvas

55 x 70 cm. (21 ⁵/₈ x 27 ¹/₂ in.)

PROVENANCE

(Possibly) James Roche (1770 – 1853), Cork.

(Presumably) His Sale; William West, Cork, 16 Oct. 1820, lot 56 (as ‘The Return from Egypt’, Guercino).

Private Collection, Ireland, and by descent in the family,

Their Sale; Christie’s, London, 2 Dec. 1983, lot 63 (as Sebastiano Ricci).

Agnew’s, London, acquired from the above sale (inv. no. B0325).

Private Collection, Australia, acquired from the above in 1987; thence by descent to the present owner.

LITERATURE

F. Russell, ‘Another Ricci; and a new conversation piece by Smuglevicz’, in *The Burlington Magazine*, London, no. 904, vol. CXX, July 1978, p. 466, fig. 32.

A. Scarpa, *Sebastiano Ricci*, Milan, 2006, p. 208, no. 186 (illus. fig. 381).

EXHIBITED

Sydney, Art Gallery of New South Wales, on loan 1999 – 2024.





Attr. **ISAAK LUTTICHUYS**

(c. 1616 – 1776) and

LUDOLF BACKHUYSEN

(1630 – 1708)

Ships on a stormy sea, painted over a fragmentary portrait of a young man,
c. 1655-60 (portrait) and c. 1685-90 (seascape)

oil on panel

26.5 x 33 cm. (10 ½ x 13 in.)

PROVENANCE

Henry Wolley Leigh-Bennett, Esq., (1880 – 1951), Wickham House,
Newbury, *circa* 1885 (according to a label, verso).

John Morant, Esq.

His Sale; Christie's, London, 17 Oct. 1952, lot 121 (as L. Backhuisen).

Bohm, acquired from the above sale.

Private Collection, UK.

LITERATURE

This work is recorded in the archives of the RKD, no. 18030, box 13, card
no. 1017281 (as by Ludolf Backhuysen, with the incorrect auction history).







SIR ANTHONY VAN DYCK

(1559 – 1641)

Portrait of Princess Mary, Princess Royal and Princess of Orange, 1641

oil on canvas

158.8 x 109.2 cm. (62 ½ x 43 in.)

PROVENANCE

Commissioned by the Princess of Orange, Amalia van Solms, the sitter's mother-in-law, in 1641, and recorded by the Countess of Roxburghe on 13th August of that year (see note on the provenance below).

(Possibly) The Artist's deceased Estate; and by inheritance to his widow Mary (d. 1644), who remarried Sir Richard Price. After Price died intestate, the pictures in his possession ended up in the hands of the dealer Richard Andrews.

(Possibly) Sir John Wittewronge, recovered from the above in 1650 on behalf of his mother Lady Anne Middleton, Rothamsted Manor, Hertfordshire.

Sir Horatio Townshend, 1st Viscount Townshend (1630 – 1687), Raynham Hall, Norfolk; thence by descent in the family to

George Townshend, 2nd Marquess Townshend (1753 – 1811), Raynham Hall, Norfolk; thence by descent to

John Stuart Townshend, 6th Marquess Townshend (1866 – 1921), Raynham Hall, Norfolk.

His Sale; Christie's, London, 7 March 1904, lot 192.

Thomas Agnew & Sons, London, acquired from the above sale.

Robert (1850 – 1929) and Evelyn Benson (1856 – 1943), acquired from the above; and by gift to their daughter; thence by inheritance to their son-in-law, Sir Hereward Wake, Bt. (d. 1963), Courteenhall; and by descent to his son.

His Sale; Sotheby's, London, 5 Dec. 2018, lot 30 (pendant to the preceding lot – Van Dyck's portrait of her brother Charles II when Prince of Wales, erroneously as with costume 'probably entrusted to assistants' prior to its revelatory cleaning).

LITERATURE

(Probably) Van Dyck's posthumous inventory, 1641.

A Catalog [sic] of pictures at Raynham Hall, Ms. 177[?], Lewis Walpole Library, Yale University, Mss file 28; Inventory of Pictures belonging to the Marquis of Townshend and Leicester at Raynham Hall, 1810: 'A Pair of Whole Length Portrait of Chas. II and his Sister' (as by Mytens).

The Collection of Pictures at Raynham Hall, compiled with historical notes by James Durham, privately printed 1926, pp. 6, 26 (as by Mytens).

O. Millar, *The Tudor Stuart and early Georgian Pictures in the Collection of Her Majesty the Queen*, London, 1963, p. 106, under no. 170 (as 'a better version' than that in the Royal Collection).

(Probably) C. Brown & N. Ramsay, 'Van Dyck's Collection: Some new documents', in *The Burlington Magazine*, no. 1051, vol. 132, Oct. 1990, pp. 706-07.

S.J. Barnes, N. de Poorter, O. Millar & H. Vey, *Van Dyck. A complete catalogue of the paintings*, New Haven and London, 2004, p. 558, under no. IV.164 (as 'a copy, almost certainly painted in the studio', based on old, pre-cleaning images).

EXHIBITED

London, Royal Academy of Arts, *Exhibition of Works by the Old Masters and Deceased Masters of the British School, Winter Exhibition*, 1910, no. 124, lent by R.H. Benson Esq.



DICKINSON



PIETRO PAOLO OLIVIERI

(c. 1551 – 1599)

The Creation of Eve, c. 1580

white marble relief

44 x 64.5 x 4 cm. (17 ³/₈ x 25 ³/₈ x 1 ¹/₂ in.)

PROVENANCE

Private Collection.

LITERATURE

A. Parronchi, 'Alcuni inediti', in M. Cianchi, ed., *Pierino da Vinci*, conference proceedings, Biblioteca Leonardiana, Vinci, 26 May 1990, pp. 31-34, in particular p. 32 (as 'Collaborator of Pierino da Vinci').

L. Principi, 'Un rilievo di Pietro Paolo Olivieri con la Creazione di Eva e appunti sul leonardismo a Roma alla fine del Cinquecento', in *Commentari d'arte*, Rome, vol. XX, no. 58-59, 2014, pp. 61-77 (as 'Pietro Paolo Olivieri').

T. Farina, 'Pietro Paolo Olivieri', in G. Baglione, B. Agosti & P. Tosini, eds., *Le vite de' pittori, scultori e architetti (Roma 1642), con commenti e apparati critici*, 2 vols., Rome, 2023, vol. I, p. 221 (as 'Pietro Paolo Olivieri').

L. Principi, in M. Taylor & B. Gallelo, eds., *Forma Viva, Italian Sculpture 1400 – 1800*, exh. cat., Simon C. Dickinson, Ltd., London, 2024, pp. 28-31, 78-81 (illus.)

EXHIBITED

London, Simon C. Dickinson, Ltd., *Forma Viva, Italian Sculpture 1400 – 1800*, 17 June – 18 July 2024.





ELISABETTA SIRANI

(1638 – 1665)

The Madonna and Child with a swallow, c. 1663

signed with initials on the tie of the Madonna's mantle *E.⁴SI*

oil on canvas

82.9 x 59.7 cm. (32 5/8 x 23 1/2 in.)

PROVENANCE

Painted for the Archpriest Pi[u]mazzo, *circa* 1663.

(Possibly) Giovanni Bonomi (b. 1703).

Art market, Milan, according to an old label, verso ('Enrico via S'Spirito N15 Negozio d'Antichita Milano').

Private Collection, Genoa, *circa* 1920 and by descent.

Private Collection, acquired from the above in 2023.

LITERATURE

E. Sirani, quoted in C.C. Malvasia, *Felsina pittrice vite de'pittori bolognesi*...Bologna, 1678, vol. II, p. 474 (under works from 1664, as 'Una B.V. [Beata Virgine] mezza figura, che di dispositione è ben simile à quella che feci ad un Cavallier Fiorentino, ma d'idea totalmente diversa, e d'altro ancora, perche dove in quella il Bambino fà carezze alla Madre, qui mostra una rondine, per il sig. Arciprete di Pimazzo.' 'A Blessed Virgin, half length, which in arrangement is very similar to the one she made for a Florentine cavalier, but of a completely different concept, moreover, because in this one he caresses his mother, who shows him a swallow [goldfinch?], for the Archpriest of Pi[u]mazzo.'

C.C. Malvasia, *Felsina pittrice vite de'pittori bolognesi*...G. Zanotti (ed.), Bologna, 1748, vol. II, p. 399.



DICKINSON



ANTONIO SUSINI

(1558 – 1624)

Pacing Horse, first quarter of the 17th century

bronze; on an ebonised wood base

30 x 21 cm. (12 x 8 ¼ in.)

PROVENANCE

Private Collection, France; and by descent.

Anon. Sale; Drouot Richelieu, Paris, 18 June 1999, lot 51.

Galerie Gismondi, Paris, acquired from the above sale.

Private Collection, UK, acquired in June 2024.





GIOVANNI AMBROGIO DE PREDIS

(1455 – 1508)

Portrait of a young woman in profile, c. 1495 – 1500

oil on panel, transferred

31 x 20 cm. (12 ¼ x 8 7/8 in.)

PROVENANCE

Private Collection, UK.





DICKINSON

Simon C. Dickinson Ltd.
+44 (020) 74930340
london@simondickinson.com
www.simondickinson.com