

DICKINSON



**TEFAF**

**MAASTRICHT 2024**

# DICKINSON

## Dickinson at Maastricht

At TEFAF Maastricht 2024, Dickinson returns to its roots with a stand centred on Old Master and 19<sup>th</sup> 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 16<sup>th</sup> through 18<sup>th</sup> 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 19<sup>th</sup> 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 20<sup>th</sup> 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 20<sup>th</sup> 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 McApline of Moffat, in 1980.

We look forward to welcoming you to stand 356.

Opening times:

Thursday 7<sup>th</sup> and Friday 8<sup>th</sup> March: By invitation only

Saturday 9<sup>th</sup> – Thursday 14<sup>th</sup> 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 ¼ 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 <sup>3</sup>/<sub>4</sub> in.) each  
a pair (2)



# DICKINSON



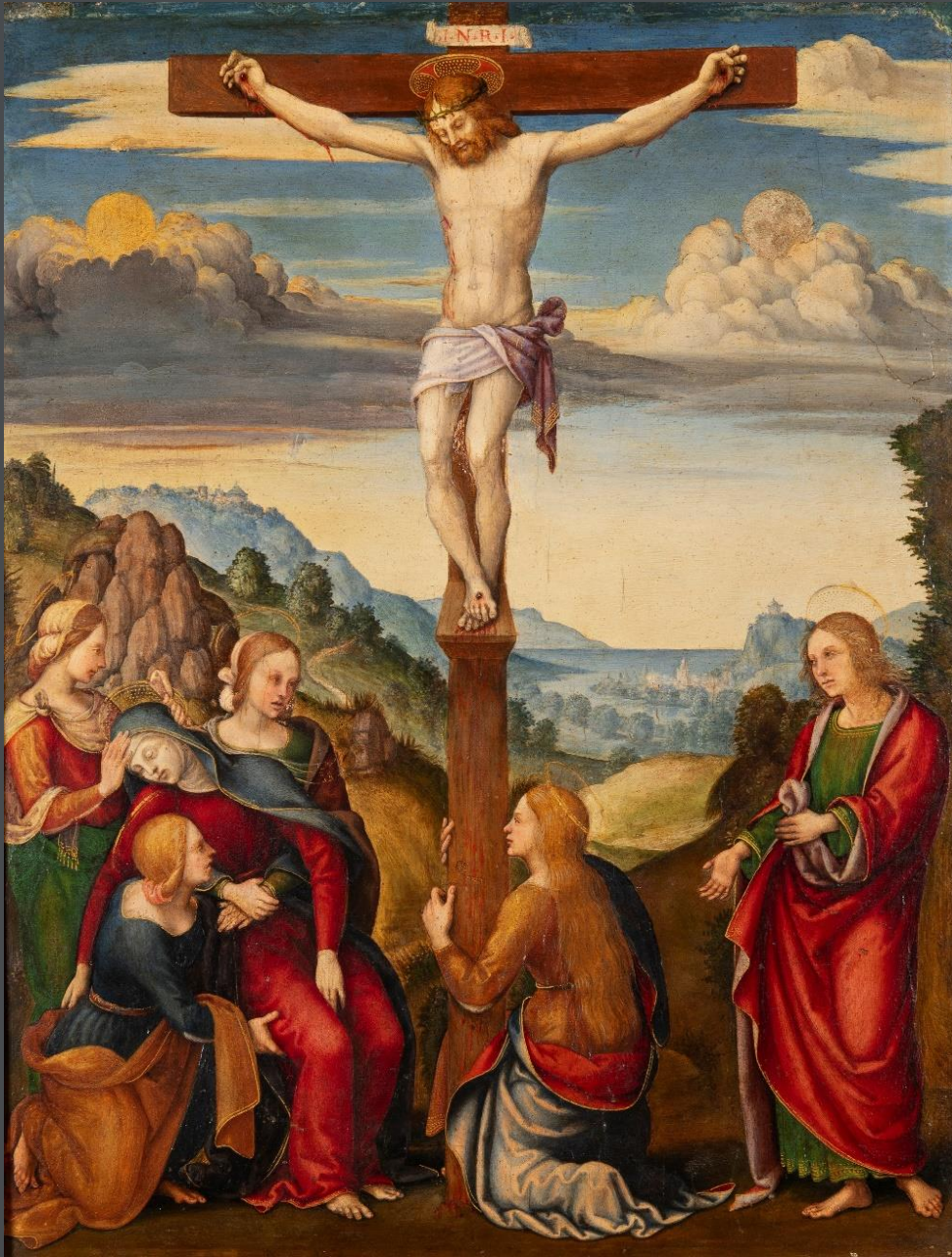
**Joos VAN CLEVE (1485 – 1540)**

*Portrait of a gentleman holding gloves, half-length*

oil on panel  
53.3 x 43.8 cm. (21 x 17 ¼ in.)



# DICKINSON



**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**

# DICKINSON



**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 <sup>5</sup>/<sub>8</sub> x 18 <sup>7</sup>/<sub>8</sub> 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 <sup>3</sup>/<sub>4</sub> x 13 <sup>1</sup>/<sub>4</sub> x 4 in.)

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

**€120,000 + ARR**

# DICKINSON



**Théodore GÉRICAULT (1791 – 1824)**

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

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



# DICKINSON



**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**

# DICKINSON



ITALIAN, 17<sup>th</sup> 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 <sup>3</sup>/<sub>4</sub> 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.)





# DICKINSON



**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 <sup>3</sup>/<sub>4</sub> x 47 <sup>1</sup>/<sub>4</sub> in.)

**€340,000**

# DICKINSON



**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 <sup>1</sup>/<sub>3</sub> x 20 <sup>7</sup>/<sub>8</sub> in.)



# DICKINSON



**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 1/2 x 3 1/2 x 6 1/8 in.)  
cast in an edition of 6 plus an Artist's proof by the Fiorini  
foundry, London; this cast 4/6

**€105,000 + ARR**

# DICKINSON



**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 <sup>3</sup>/<sub>4</sub> x 15 <sup>3</sup>/<sub>5</sub> in.)

**€65,000**

# DICKINSON



**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 <sup>2</sup>/<sub>3</sub> x 12 <sup>1</sup>/<sub>2</sub> in.)



# DICKINSON



**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**

# DICKINSON



**Carlo SARACENI (1579 – 1620)**

*The Giant Orion*, c. 1616-17

oil on canvas

128.6 x 100.3 cm. (50 <sup>5</sup>/<sub>8</sub> x 39 <sup>1</sup>/<sub>2</sub> 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.)

# DICKINSON



**Henri-Guillaume SCHLESINGER (1814 – 1893)**

*Ressemblance Garantie*, 1853

inscribed verso *Ressemblance garantie*

oil on panel

65 x 54.9 cm. (25 <sup>3</sup>/<sub>5</sub> x 21 <sup>5</sup>/<sub>8</sub> in.)

**€120,000**



# DICKINSON



**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.)



# DICKINSON



**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.)



# DICKINSON



**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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