

OLD MASTER PAINTINGS & FINE ICONS

10.05.2022, 11.00

auction highlights



CIRCLE OF DOMÉNIKOS THEOTOKÓPOULOS, CALLED EL GRECO
(CANDIA 1541-1614 TOLEDO)

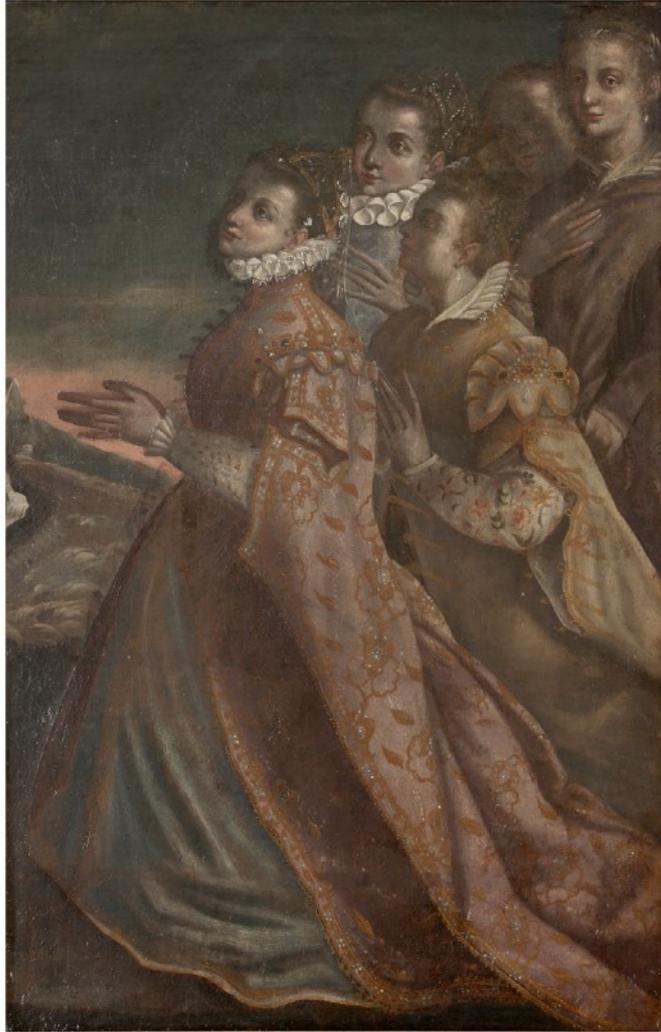
The Penitent Magdalene

oil on canvas

106 x 91.5 cm (41 3/4 x 36 in)

Based on a painting of the same subject and composition at the Museu Cau Ferrat, Barcelona.

£2,500 - £4,500



ATTRIBUTED TO LAVINIA FONTANA (BOLOGNA 1552-1614 ROME)

Elegant Ladies as Praying Donors

oil on canvas

105 x 67 cm (41 3/8 x 26 3/8 in)

£3,000 - £5,000



FILIPPO LAURI (ROME 1623-1694)

Saint Aloysius Gonzaga holding a Crucifix

oil on copper, oval
10.5 x 8 cm (4 x 3 1/4 in)
unframed

£700 - £1,000



ATTRIBUTED TO GIULIA LAMA (VENICE 1681-1747)

Allegory of Sight

oil on canvas
45 x 38 cm (17 3/4 x 15 in)

Born to the painter Agostino Lama (1645-1714) in 1681 in the parish of Santa Maria Formosa in Venice, Giulia Lama's work shows a great influence of Giambattista Piazzetta, who painted a portrait of her in the guise of the allegory of Painting (c. 1720; Madrid, Museo Thyssen-Bornemisza). The present work is stylistically related to Piazzetta's two-figure compositions seen in three-quarter length, and is also comparable in its handling to works by Lama such as the self-portrait of 1725 (Florence, Galleria degli Uffizi), showing her at the approximate age of forty-four.

£3,000 - £5,000

DUTCH & FLEMISH CABINET PICTURES





PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

ATTRIBUTED TO DAVID TENIERS II AND WORKSHOP
(ANTWERP 1610-1690 BRUSSELS)

The Smokers

oil on panel
43 x 41.5 cm (16 3/4 x 15 3/4 in)

The present lot is very closely related to the painting by Teniers of the same composition now in the Thyssen-Bornemisza collection in Madrid (Inv. no. 387 [1970.35]) which had been previously in England in the Harman Collection in the nineteenth century.

Highly prolific, critically and commercially successful, Teniers operated a large and accomplished workshop which included both his brother and his son. The high level of painterly refinement and meticulous brushwork present in our painting, coupled with the precision with which the composition relates to the Madrid painting, suggest that it was a product of the Teniers workshop, closely supervised, if not in part executed, by the master himself.

PROVENANCE:

possibly in the Habsburg territory of Bukovina (present day Romania) during the nineteenth century based on seals on the reverse; Private family collection, England, by descent.

£25,000 - £35,000



Stralen
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PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

ANTHONIE VERSTRAELEN (ANTONI VAN STRALEN)
(GORKUM 1593/1594-1641 AMSTERDAM)

Winter Scene

oil on panel
41 x 56.4 cm (15 3/4 x 22 1/4 in)

PROVENANCE:
Private family collection, England, by descent.

Dutch painter Anthonie Verstraelen is heralded as one of the finest Dutch painters specialising in the genre of atmospheric winter landscapes. Our painting can be compared in tonality, composition as well as size with a dated painting of 1623 now in the Royal Cabinet of Pictures at the Mauritshuis in The Hague (inv.nr 659).

£20,000 - £30,000



ATTRIBUTED TO BONAVENTURA PEETERS THE ELDER
(ANTWERP 1614-1652 HOBOKEN)

A Tempestuous Marine Scene

oil on panel
33.7 x 51 cm (13 1/4 x 20 in)

Accompanied by a dendrochronological report giving a tree-ring date range of the eastern Baltic panels of c. 1634 to c. 1645.

£4,000 - £6,000



FOLLOWER OF ESAIAS VAN DE VELDE
(THE HAGUE 1587-1630 AMSTERDAM)

Winter Landscape with Skaters

oil on panel
23.3 x 34.4 cm (9 1/4 x 13 1/2 in)

£1,800 - £2,200



ATTRIBUTED LAUREYS BERNARDS
(ACTIVE IN MIDDELBURG 1644-1676)

A Bawdy Tavern Scene

oil on panel
26 x 19.8 cm (10 1/4 x 7 7/8 in)

Accompanied by a dendrochronological report giving a tree-ring date range of after c. 1605 to probably before the 1650s.

£600 - £800



CIRCLE OF BARTHOLOMEUS BREENBERGH
(DEVENTER 1598-1657 AMSTERDAM)

Pastoral Scene

oil on copper
8.8 x 11.9 cm (3 1/2 x 4 3/4 in)

£700 - £1,000

CIRCLE OF JAN GABRIELSZ SONJÉ
(DELFT 1625-1707 ROTTERDAM)

Landscape with Sheep and Figures

oil on panel
40.5 x 31.1 cm (17 1/2 x 12 1/4 in)

£700 - £1,000





CIRCLE OF DAVID VINCKBOONS (MECHELEN 1576-1632 AMSTERDAM)

Episodes from the Life of the Prodigal Son, a pair

oil on panel
11.3 x 24.8 cm (4 1/2 x 9 3/4 in)

(2)

The panel depicting the Prodigal Son as a swineherd is closely related to a drawing by Vinckboons now in the British Museum (inv. no. 1848,1125.6).

£600 - £800



**CIRCLE OF NICOLAES
PIETERSZOOM BERCHEM**
(HAARLEM 1620-1683
AMSTERDAM)

Landscape with a View of Naples

oil on canvas
57 x 83 cm (22 1/2 x 32 3/4 in)

£800 - £1,200

ANDREAS MARTIN
(BRUSSELS 1699-1763)

Travellers on a Rural Path

oil on panel
36.4 x 48.1 cm (14 1/4 x 19 in)

£200 - £400



PORTRAITS

EUROPEAN & NORTH AMERICAN

16TH-19TH CENTURIES





ATTRIBUTED TO MARCUS GHEERAERTS THE YOUNGER
(BRUGES 1520-1590 LONDON)

Portrait of a Lady, said to be Arabella Stuart, c. 1605

oil on panel, mounted on canvas
93 x 75 cm (36 5/8 x 29 1/2 in)

The present lot can be attributed on stylistic and material grounds to the circle of the Antwerp-born painter Marcus Gheerhaerts, active as a portraitist at the Elizabethan court. Gheerhaerts very rarely signed any of his works and employed a large workshop. His style resembles that of contemporaries such as John de Critz (1551-1642), Robert Peake the Elder (c. 1551-1619), and Paul van Somer (c. 1577-1621).

The present portrait may represent Lady Arabella Stuart (for comparable examples, see portraits in the National Trust and Royal Collection). The sitter is depicted wearing a woman's jacket typical for the period 1600-1610 richly embroidered with floriated motifs of pomegranate and peas and sweat-pea flowers, traditional symbols of fecundity. The 'bee-hive' hair and elegant lace corroborate a dating of around 1605.

£6,000 - £8,000



SPANISH SCHOOL, LATE 16TH CENTURY

Portrait of a Gentleman

oil on canvas

56 x 46.5 cm (22 x 18 1/4 in)

£200 - £300



ENGLISH SCHOOL, 17TH CENTURY

Portrait of Lady, possibly Elizabeth Stuart, Queen of Bohemia

oil on panel
68 x 55 cm (26 3/4 x 27 3/4 in)
unframed

£300 - £500





GERMAN SCHOOL, 17TH CENTURY

Portrait of Anna Elisabetha von Dettlingen, 1638

oil on canvas

inscribed, ANNA ELISABETHA VON / DETTLINGEN GEBOHRN. BERNKOTTIN. /
AETATIS 35 JAHR. 1638. (upper right)

92 x 72.9 cm (36 1/4 x 28 3/4 in)

£800 - £1,200



ATTRIBUTED TO CLAUDE DERUET (NANCY 1588-1660)

Portrait of a Lady in a Frothy Pink Dress

oil on canvas

73 x 60 cm (28 3/4 x 23 1/2 in)

The present work reflects Claude Deruet's canon of sublime feminine beauty, or 'façon Deruet' as it was known at the time, which the painter had developed in 1640s. (1) Fascinated by the concept of feminine beauty, he became the preferred portraitist for many leading Ladies of the day.

Deruet trained in the workshop of Jacques Bellange (1575-1616), and then in Italy with Cavaliere d'Arpino (1568-1640) and Antonio Tempesta (1555-1630); all great masters whom he learnt his maneria from. He was appointed chief painter to the duchy of Lorraine in 1620 by Henry II and painted Louis XIII in 1624.

(1) Mélanie Logre, 'Claude Deruet (1588-1660), Survivances de la maniera dans l'œuvre d'un Nancéien du XVIIe siècle', in Doctorales, Nancy, 16th November 2013.

£3,000 - £5,000



TILLY KETTLE (LONDON 1735-1786 ALEPPO)

Portrait of a Young Girl

oil on canvas
56 x 48.5 cm (22 x 19 in)

The present lot closely relates to the Portrait of Two Children in Eastern Costumes sold at Sotheby's New York on June 9th 2011, now in the Peabody Essex Museum in Salem, Massachusetts.

PROVENANCE:
Private Collection, India

LITERATURE:
Giorgio Riello, Imperial Lives: Two Children in Asian Clothing, *The Journal of the History of Childhood and Youth*, Volume 6, Number 2, Spring 2013, pp. 197-205 10.1353/hcy.2013.0030

£1,000 - £1,500





CHARLES LORING ELLIOTT (AUBURN 1812-1868 NEW YORK)

Portrait of the Artist

inscribed C. L. Elliott // 1836 (reverse)

oil on canvas

86.5 x 70.7 cm (34 1/7 x 27 3/4 in)

Elliott became known as one of the foremost portraitists active in New York during the nineteenth century. While trained in New York City under John Trumbull (1756-1843) and John Quidor (1801-1881), Elliott established his practice and reputation both in the city and in central New York state. So successful was his work, and so high the regard in which it was held, that Elliott was elected, in 1846, the National Academy of Design.

Our painting is likely to be Elliott's earliest known self-portrait, painted in the fresh, brushy style for which contemporaries praised him. Comparison can be made with Elliott's later self-portrait of c. 1850 now held by the Metropolitan Museum of Art, New York (Acc. no. 87.19).

£600 - £800

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