

TEFAF MAASTRICHT 2020  
TEFAF PAINTINGS



GALLERY 19C

THE WAVE (LA VAGUE)  
GUSTAVE COURBET  
(Ornans, 1819 - La Tour-de-Peilz, 1877)  
Oil on canvas  
64.5 by 81.5 cm (25.3 x 32 in.)  
Signed lower left 'G. Courbet'  
France

PROVENANCE

Henri Hecht, Paris (until 1882) ; M.L. Guillaumet , May 1882; Mrs. M.L. Guillaumet, Sale: Palais Galliéra, Paris, March 30, 1965, lot 241; Private Collection, United States, 1979; Stoppenbach and Delestre, London; Salander-O'Reilly Galleries, New York; Acquired from the above by the present owner in 1989

LITERATURE

Robert Fernier, *La vie et l'œuvre de Gustave Courbet*, Lausanne and Paris, 1978, vol. II, p. 78, no. 681, illustrated p. 79

EXHIBITED


Paris, L'École des Beaux-Arts, 'Exposition des Œuvres de Gustave Courbet', 1882, no. 109 (as Temps d'orage, lent by Henri Hecht); New York, Salander-O'Reilly Galleries; Roslyn Harbor, New York, Nassau County Museum of Art, 'Courbet: Later Paintings', January 6-May 29, 1998, no. 12; New York, Salander-O'Reilly Galleries, 'Gustave Courbet', October 28-November 29, 2003; Los Angeles, The J. Paul Getty Museum; Houston, The Museum of Fine Arts; Baltimore, The Walters Art Museum, 'Courbet and the Modern Landscape', February 21, 2006-January 7, 2007, no. 43 (Baltimore only)




ÅMELLS FINE ART

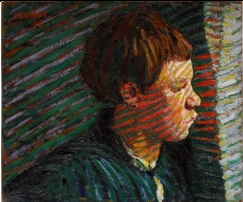

A SUNNY WINTER DAY AT SKOGLI-LILLEHAMMER  
PEDER MØNSTED  
(1859 - Denmark - 1941)  
Oil on canvas  
128 x 201 cm (50.4 x 79.1 in.)  
Signed and dated 'P. Mønsted-1923'  
1923

Peder Mønsted studied at the Academy of art in Copenhagen and at P. S Krøyer's private art school, but it wasn't until he spent some time in Paris in the winter of 1882-1883 that he encountered the crispy form of naturalism that would come to influence his

	<p>entire artistry. After returning to Denmark, his art – primarily landscapes painted in virtuosic realism – was exhibited regularly at the Academy. At times his work borders on genre-paintings, but even in those cases the figures in his paintings are drawn with great care and kept in the background, allowing the landscape to appear in all its glory. This is very much the case also in this particular artwork, where Mønsted has placed the two male figures, the horse and the loaded sleigh far back in the painting, so that the viewer's focus is drawn to the brilliantly painted, snow-covered country road, rather than to the painting's narrative qualities. Like many contemporary artists, Mønsted travelled a lot, mainly in Europe. He spent long periods of time in Switzerland and southern Germany, where he had the opportunity to study snow-covered landscapes in detail. Particularly his South German alp-landscapes became very sought after among buyers and his name is still well known on the German art market. In this case however, Mønsted has instead turned north, in order to depict a Norwegian landscape covered in a thick layer of glittering snow. Around 1918, and again in the early 1920's, Mønsted frequently painted in and around Lillehammer, and judging by the title of the present painting, the motif in question is also taken from that area.</p>
	<p><b>ANTONACCI LAPICCIRELLA FINE ART</b></p> <p><b>JEAN-LOUIS BARRAULT PLAYING "THE TRIAL"</b>  <b>FELIX LABISSE</b>  (Marchiennes, 1905 – Neuilly sur Seine, 1982)  Oil on canvas  73.2 x 91.8 cm (28.8 x 36.1 in.)  Signed lower right 'LABISSE' and signed, dated and titled on the reverse 'J. L. BARRAULT DANS "LE PROCÈS" DE KAFKA LABISSE. 47'  1947</p> <p><b>PROVENANCE</b>  Galerie Isy Brachot, Brussels; Oscar Mairlot, Verviers , before 1970; Private collection, Belgium</p> <p><b>LITERATURE</b>  P. Waldberg, <i>Félix Labisse</i>, Brussels, 1970, p. 314  I. Brachot, Labisse, <i>Catalogue de l'œuvre peint</i>, Brussels, 1979, cat. no. 230, p. 126</p> <p><b>EXHIBITED</b>  Venice, XXIVème Biennale de Venise, June – September 1948, p. 255, no. 17; Paris, Musée des Beaux-Arts de la ville de Paris, 'Société du Salon d'automne', September – November 1949, p. 51, no. 806; Rio de Janeiro, Museu de Arte Moderna et Sao</p>

	<p>Paulo, Museu de Arte Moderna, 'Félix Labisse', no. 12, ill.; Buenos Aires, Instituto de arte moderno, 'Labisse', juillet 1950, p. 8, no. 11 ill.; Knokke-le-Zoute, 'Grande salle des expositions du Casino Communal, Jeune Peinture Française', July 1951, no. 17; Brussels, Palais des Beaux-Arts, 'Félix Labisse', January 1953, no. 36; Liège, Musée des Beaux-Arts, 'Félix Labisse', February 1953, no. 53; Colony, Institut de France, 'Félix Labisse', November 1955; Florence, Art et Théâtre, 1957; Paris, Galerie Montmorency, 'Rencontre arts et lettres', 1959; Knokke-le-Zoute, Casino Communal, 'XIIIe festival belge d'été, Félix Labisse, Exposition rétrospective', July – September 1960, no. 29 ill.; Moscou, 'Peinture française', 1961; Castres, Musée Goya, 'Portraits d'artistes contemporains du spectacle', 1964, no. 4 ill.; Charleroi, Palais des Beaux-Arts, 'Rétrospective Félix Labisse', February – March 1969, no. 54 ill.; Malines, Cultureel Centrum, 'De menselijke figuur in de kunst, 1910-1960', September – November 1971, no. 70; Rotterdam, Museum Boymans-Van Beuningen, 'Félix Labisse', January – March 1973, p. 70, no. 24, ill. p. 23; Ostend, Casino Kursaal, 'Labisse, 50 ans de peinture', June – September 1979, no. 40; Douai, Centre d'Action Culturelle et Musée de la Chartreuse, 'Félix Labisse, Rétrospective', September – November 1986, 122, no. 21, ill. p. 57); Paris, Bibliothèque Nationale de France, 'Renault – Barrault', March – June 1999; Douai, Musée de la Chartreuse et Carcassonne, Musée des Beaux-Arts, 'Félix Labisse', 2005 – 2006, p. 121, no. 33, ill.</p>
	<p>Kunsthandel A.H. Bies</p> <p><b>A VIEW OF AMSTERDAM WITH THE KOEPELKERK JACOBUS HENDRICUS ('JACOB') MARIS</b> (The Hague, 1837 – Karlsbad (Austria-Hungary), 1899) Oil on canvas 72.8 x 87.8 cm (28.6 x 34.6 in.) Signed lower left 'J. Maris'</p> <p><b>PROVENANCE</b> Collection Dr. W.J. Leijds, Brussels; Collection Mr. Anton Jurgens Verbrugge, 1901; Knoedler Galleries, New York; C. and S. Keck, New York; Kunsthandel Pieter Scheen, The Hague</p> <p><b>LITERATURE</b> Th. de Bock, <i>Jacob Maris</i>, Amsterdam, 1902-1903, 137 Pieter A. Scheen, <i>Lexicon Nederlandse Beeldende Kunstenaars 1750-1950</i>, The Hague, 1981, 504, 650 Exhibition Catalogue Kunsthandel E.J. van Wisselingh &amp; Co., <i>Tentoonstelling Jacob Maris</i>, Amsterdam, 1898,</p>

	<p>15</p> <p><b>EXHIBITED</b>          Amsterdam, Kunsthandel E.J. van Wisselingh &amp; Co, 'Tentoonstelling Jacob Maris', September 1898, no. 15; The Hague, Pulchri Studio, 'Eeretentoonstelling Jacob Maris', October 1899, no. 81; Amsterdam, Arti et Amicitiae, 'Eeretentoonstelling Jacob Maris', December 1899, no. 68</p>
	<p>TALABARDON &amp; GAUTIER</p> <p><b>SELF-PORTRAIT</b>  <b>FRANÇOIS-MARIUS GRANET</b>          (1775 - Aix-en-Provence - 1849)          Oil on canvas          55.8 x 46.1 cm          (21.9 x 18.1 in.)</p>
	<p>WILDENSTEIN &amp; CO. INC.</p> <p><b>THE SCHOOL BOY</b>  <b>FRANÇOIS BONVIN</b>          (Paris, 1817 - Saint-Germain-en-Laye, 1887)          Oil on panel          35.5 x 26.3 cm. (13.9 x 10.3 in.)          Signed and dated lower left '1874. / F. Bonvin'          1874</p> <p><b>PROVENANCE</b>          Galerie Jonas, Paris, as of 1979; Galerie Huguette Bérès, Paris, as of 1998; acquired from them by a Private collection, Italy; until sale (London, Christie's, July 6, 2010, lot 48); acquired by Private collection</p> <p><b>LITERATURE</b>          G.P. Weisberg, <i>Bonvin</i>, Paris, 1979, no. 60 bis, pp. 191-192          G.P. Weisberg, <i>Elvehjem Museum of Art Bulletin</i>, François Bonvin's Seated Boy with a Portfolio, Madison, WI, 1981-1983, p. 20 (note 2)          K. Brown, <i>Women Reading in French Painting, 1870-1890: A Space for the Imagination</i>, Farnham, Surrey and Burlington, VT, 2012, p. 125 (note 100)</p> <p><b>EXHIBITED</b>          Paris, Galerie Berès, 'François Bonvin', 1817-1887, November 20, 1998-January 9, 1999, no. 77. Exhibition traveled to Pittsburgh, The Frick Art and Historical Center, Museum of Pittsburgh, 'François Bonvin: The Master of the "Realist School" 1817-1887, February 3-April 11, 1999, no. 77.</p>

	<p><b>DIDIER AARON</b></p> <p>PORTRAIT OF AN ELEGANT LADY  <b>JEAN-MARC NATTIER</b>  (1685 – Paris – 1766)  Oil on canvas 55 x 46 cm (21.6 x 18.1 in.)  Signed 'Nattier P. 174(0)'  Circa 1740</p> <p><b>PROVENANCE</b>  Ernest Cronier Collection; his sale, Galerie Georges Petit, 4 December 1905, no.18, as "Portrait de Mme Tocqué"; (...); Private collection, France</p>
	<p><b>JEAN-LUC BARONI LTD</b></p> <p>BRETON BOY IN PROFILE  <b>RODERIC O'CONOR</b>  (Co. Roscommon, 1860 – Nueil-sur-Layon, 1940)  Oil on board 38.1 x 44.5 cm (15 x 17.5 in.)  Signed 'O'Conor 93'  Signed at upper left – 1893</p> <p><b>PROVENANCE</b>  Hôtel Drouot, Paris, Vente O'Conor, 7 February 1956; Roland, Browse &amp; Delbanco, London; Drue Heinz, purchased April 1957</p> <p><b>EXHIBITED</b>  Probably Paris, Salon des Indépendant, 1893, no. 962 Gamin; London, Roland, Browse &amp; Delbanco, 'Roderic O'Conor paintings; collectors' drawings, 19th and 20th century', 1957, no. 17</p>
	<p><b>GIACOMETTI OLD MASTER PAINTINGS</b>  <b>ARRIA AND CAECINA PAETUS</b></p> <p><b>LUCA FERRARI, CALLED LUCA DA REGGIO</b>  (Reggio Emilia, 1605 – Padua, 1654)  Oil on canvas 143 x 120 cm (56.3 x 47.2 in.)  Circa 1645</p> <p><b>PROVENANCE</b>  Cittadella (Padua), Giusti del Giardino collection</p>



## STAIR SAINTY GALLERY

**KING CHARLES X IN CORONATION ROBES  
BARON FRANÇOIS GÉRARD**

(Rome, 1770 – Paris, 1837)

Oil on canvas in its original frame 260 x 182 cm (102.3 x 71.6 in.) Paris, – 1825

The painting is framed in its original frame.

**PROVENANCE**

Offered by King Charles X to Charles-Maurice de Talleyrand-Périgord, Prince de Talleyrand, to commemorate the occasion of his coronation at Rheims, 1825; thence by inheritance to Napoléon-Louis 3rd Duc de Talleyrand); sale Paris, Galerie Georges Petit, 29 May – 1 June 1899, no. 3 (illustrated); acquired by Boni de Castellane (using pseudonym "Comte de Bari", grandson of Pauline de Talleyrand-Périgord) and Anna de Castellane, née Gould, later Duchess de Talleyrand; thence by descent to her daughter Hélène-Violette de Talleyrand-Périgord, Duchesse de Sagan; thence by descent



## ROBILANT+VOENA

**PORTRAIT OF PHILIP II, DUKE OF SAVOY (1438-1497),  
BUST-LENGTH, IN ARMOUR**
**MACRINO D'ALBA**

Oil on panel

33.6 x 32.2 cm (13.2 x 12.7 in.)

Inscribed around the portrait 'PHILIPPVS DVX  
SABAVDIA MAR · IN ITALIA'

**PROVENANCE**

(Probably) commissioned by the sitter, then by descent until 2019.







## AGNEWS




**VIEW OF THE HEKELVELD, AMSTERDAM, IN WINTER,  
LOOKING SOUTH TO THE NIEUWEZIJDVOORBURG  
ON THE LEFT AND THE NIEUWEZIJD SACHTERBURGWAL  
ON THE RIGHT, WITH THE TOWER OF THE CITY HALL  
AND THE SPIRE OF THE NIEUWE KERK BEYOND  
JACOB ISAACSZ. VAN RUISDAEL**




Oil on canvas 49.5 x 65 cm (19.5 x 25.6 in.) Signed  
'JvRuisdael' (JVR linked, the last three letters faint)

With its monumental composition constructed around a tall central building, dramatic contrasts of light and shade, threatening sky and feathery treatment of details such as the new fallen snow, the present work may be compared to the Village in Winter (Rijksmuseum, Amsterdam, inv. A349; see Stechow

	<p>1966, fig. 191), which is usually dated to the early or mid-1660s (Jacob van Ruisdael, Exhibition Catalogue, Mauritshuis, The Hague, 1981-2 cat. 49, illustrated; and Slive, op. cit., p. 469, no. 662). The present painting may have been executed a few years later. Ruisdael's winter scenes often achieve a power and majesty which belie their intimate scale. As Stechow observed (W. Stechow, <i>The Winter Landscape in the History of Art, Criticism</i>, 1, 1960, pp. 487-8 and op. cit., 1966, pp. 96-7), these landscapes constitute the culmination of the winter scene as a painting type in Dutch art. They eschew the gaiety of earlier works by Hendrick Avercamp and Aert van der Neer, the milder climes of van Goyen, as well as the elegance of Jan van de Cappelle, seeking instead an unprecedented grandeur and drama. Yet, notwithstanding such details as the strong shaft of light which brightens the gabled brick buildings on the left, contrasting so forcefully with the deep and velvety moleskin grey shadows on the right, Ruisdael's winter scenes are never grandiloquent or theatrical. Their glowering mood is nature's own, not the romantic projection of man. Despite its solemn majesty, this powerfully unrelenting image of urban chill includes amidst the figures who trudge home over frozen canals several representatives of winter landscape's favourite and most time-honoured staffage – children tossing snowballs and a lady who has lost not only her milking pail, but also her dignity as she tumbles to the ice. A new theme in the master's landscape repertoire, Ruisdael painted and drew cityscapes in the 1660s and 70s, notably sites in and around Amsterdam, including views of the Dam and Damrak (see, as examples, <i>View of the Damrak</i>, Frick Collection, New York, and <i>The Dam with the Weigh House in Amsterdam</i>, Gemäldegalerie, Staatliche Museen, Berlin, no. 885D) and panoramic vistas of the city and its harbour from the rooftop of the Town Hall. Ruisdael only painted about two dozen winter scenes and none are dated, but Jakob Rosenberg (Jacob van Ruisdael, Berlin, 1928, pp. 40 and 55) hypothesised that he had begun painting these subjects around 1655.</p>
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	<p><b>GALERIE G. SARTI</b></p> <p>VIRGIN AND CHILD WITH SAINT FRANCIS OF ASSISI, SAINT JULIAN AND TWO ANGELS <b>SCOLAIO DI GIOVANNI (MASTER OF BORGO ALLA COLLINA)</b> (1369 - Florence - 1434) Tempera on panel 93 x 52 cm (36.6 x 20.5 in.) circa 1405-1410</p>
	<p><b>HEIM JEAN-FRANÇOIS</b></p> <p>PLUMS, PEACHES AND PEARS ON A PLATE, WITH CHERRIES ON A TABLE <b>JACOB VAN HULSDONCK</b> (1582 - Antwerp - 1647) Oil on panel 26 x 35 cm (10.2 x 13.7 in.) Circa 1630-1640</p> <p><b>PROVENANCE</b> Private collection</p>
	<p><b>FONDANTICO DI TIZIANA SASSOLI</b></p> <p>VENUS CHAINING LOVE <b>GAETANO GANDOLFI</b> (San Matteo della Decima, 1734 - Bologna, 1803) Oil on canvas 34.5 x 44.5 cm (13.6 x 17.5 in.) Circa 1770-72</p> <p>For the frescoed ceiling in the casa Gini, Bologna, Italy</p>
	<p><b>ARNOLDI-LIVIE</b></p> <p>THE WEDDING FEAST OF PELEUS AND TETIS <b>HENDRICK VAN BALEN</b> (1575 - Antwerp - 1632) Oil on copper 29.5 x 41.3 cm (11.6 x 16.3 in.) Signed lower left 'V BAL' Circa 1608</p> <p>Literature: Bettina Werche, Hendrick van Balen - ein Antwerpener Kabinettbildmaler der Rubenszeit, Tornhout 2004, p. 182, no. A 117, ill.</p>

	<p><b>PROVENANCE</b> Private collection, UK; Collection Johannes Ruppert, Fribourg; Galerie Edel, London/Cologne Private collection, Germany (acquired from the above in 1996)</p> <p><b>EXHIBITED</b> The Age of Rubens, P. Sutton (ed.), Museum of Fine Arts, Boston 1993, Toledo Museum of Art, Toledo 1994, p. 210, ill.</p>
	<p>BIJL-VAN URK B.V.</p> <p><b>A STILL LIFE OF FRUIT ON A STONE LEDGE</b> <b>JACOB VAN WALSCAPELLE</b> (1644 - Dordrecht - 1727) Oil on canvas 46.5 x 61 cm (18.3 x 24 in.) Signed 'Jacob Walscapel fecit' 1675-1680</p> <p><b>PROVENANCE</b> Private collection, The Netherlands</p>
	<p>SAM FOGG <b>THE VIRGIN AND CHILD WITH A TONSURED DONOR, PRESENTED BY A BISHOP</b> <b>THE MASTER OF SAINT NICHOLAS</b> Oil on panel 32 x 27.7 cm (12.6 x 10.9 in.) Circa 1480-90</p> <p><b>PROVENANCE</b> Private collection</p>
	<p>KUNSTHANDEL P. DE BOER B.V.</p> <p><b>WINTER LANDSCAPE WITH A CASTLE AND SKATING FIGURES</b> <b>JAN ABRAHAMSZ BEERSTRAATEN</b> (1622 - Amsterdam - 1666) Oil on canvas 93 x 129.7 cm (36.6 x 51 in.) Signed and dated 'J. Beerstraaten An 1661' Amsterdam - 1661</p> <p><b>PROVENANCE</b> In the collection of the Groeninx van Zoelen family since at least two hundred years</p>

	<p><b>NICOLÁS CORTÉS</b></p> <p>WINGS OF AN ALTARPIECE: MALE DONOR WITH SAINT JEROME AND FEMALE DONOR WITH SAINT CLARE. (EXTERIOR: VANITAS SCENES).</p> <p><b>ANTHONIS MOR</b> (Utrecht, 1519 – Antwerp, 1577) Oil on panel 208.5 x 77.5 cm (82 x 30.5 in.)</p> <p>The exact date of birth of the Dutch painter Anthonis Mor, also known as Antoon Van Dashort Mor, is unknown, but it occurred in the city of Utrecht at the end of the second decade of the 16th century. His artistic training took place with the Romanist painter Jan van Scorel (Alkmaar, 1495 – Utrecht, 1562) who was renown for his great portraits and who also was thanks to his knowledge of the city of Rome, the great introducer in the Low Countries of the novelties of the Italian High Renaissance.</p> <p><b>PROVENANCE</b> Private collection, Madrid</p>
	<p><b>SALOMON LILIAN</b></p> <p>MERRY COMPANY IN AN INN</p> <p><b>JAN STEEN</b> (1626 – Leiden – 1679) oil on panel Merry CompanyJSteen</p>
	<p><b>DE JONCKHEERE</b></p> <p>BOUQUET OF FLOWERS IN A RÖMER GLASS PLACED ON A TABLE WITH A LANDSCAPE IN THE BACKGROUND</p> <p><b>AMBROSIUS BOSSCHAERT THE ELDER</b> (Antwerp, 1573 – The Hague, 1621) Oil on panel 29.2 x 19.4 cm (11.5 x 7.6 in.) Monogrammed lower left 'AB'</p> <p><b>PROVENANCE</b> Acquired in the 1890's by Monsieur Marc, Hôtel Drouot (as 'Velvet' Brueghel); In his family with Maître André Benoist (d. 1969); Then by inheritance, Madame Michel Binoche</p>



THE WEISS GALLERY

#### VENUS AND CUPID

**BARTHOLOMEUS SPRANGER**

(Antwerp, 1546 – Prague, 1611)

Oil on canvas

140 x 102 cm (55.1 x 40.2 in.)

Prague – circa 1595–1600

#### PROVENANCE

Rudolf II, Holy Roman Emperor (155–1612), Hradschin Palace, Prague; Ferdinand II, Holy Roman Emperor (1578–1637), Hradschin Palace, Prague; Kunstkammer sale, 30 March 1623, inv. no. 47 (as Naked Venus and Cupid, value 200 taler); Daniel de Briers (c.1573–1633), Frankfurt; Heinrich von Uchelen (1682–1746), Frankfurt; his bankruptcy sale, court Substituti Frießen, Frankfurt, 20 May 1744, lot 128 (as 'Bartholomaeus Spranger, 1 schön Stück Venus und Cupido'); Joseph von Dufresne (fl.1727–1767), Munich; to his brother François Ignace de Dufresne (fl.1741–1770), Munich; his sale, De Winter, Cok & Yver, Amsterdam, 22 August 1770, lot 325 (as 'Bartholomee Spranger. Venus & L'Amour. Peint sur toile, haut de 54, large de 39 pounces. La Scene est un Paysage, où l'on voit l'Amour à côté de sa Mere, & un Temple derriere elle; de plus un beau Lointain. Tableau très terminé & excellemment peint.'; Private collection, Padua, until c.1970; Galleria d'Arte Antica, Padua, until 1972; when acquired by; Private collection, Turin; by descent, until 2018

#### LITERATURE

H. Zimmermann, *Jahrbuch der Kunsthistorischen Sammlungen des Allerhochsten Kaiserhauses*, "Das Inventar der Prager Kunst- und Schatzkammer vom 6, Dezember 1621", Wien, 1905, 855, 38



BOTTEGANTICA

#### SELF PORTRAIT

**GIORGIO DE CHIRICO**

(Volos, 1888 – Rome, 1978)

Oil on cardboard

41 x 33 cm (16 x 13 in.)

1930

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