

TEFAF MAASTRICHT 2020  
TEFAF ANTIQUES



A.AARDEWERK DUTCH SILVER & ANTIQUE JEWELS

THE CORNELIS WITTERT CUP

**JOHANNES DU VIGNON III**

(1660 - The Hague - 1746)

Silver Height 34 cm (13.4 in.)

Fully marked

The Hague - 1707

Cornelis Wittert, Lord of Valckenburg, Lord of "de Lange Ruige Weide", Kortenhoef, Hoogbrugge, Driebrugge and Middelweerd, Lange Backersoort, Deijffelsbroeck, Spijkenisse and Stollaersdijck was a thriving merchant and an important art collector. This cup was in all probability a gift from Lord Daniël van Hulseneek, widower of Lady Susanna Studler van Zurck, for restoring the peace in Valkenburg.

**PROVENANCE**

Collection Beeling, Leeuwarden; Collection Leonhardt, Amsterdam

**LITERATURE**

J.W. Frederiks, *Dutch Silver*, The Hague, 1961, IV, p. 120

VHOK, *Oude Kunst en Antiekbeurs*, Delft, 1959, XI, unknown

VHOK, *Oude Kunst en Antiekbeurs*, Delft, 1990, 16

**EXHIBITED**

Delft, Oude Kunst en Antiekbeurs 1959; Delft, Oude Kunst en Antiekbeurs 1990



EGUIGUREN ARTE DE HISPANOAMÉRICA

SILVER SIDEBOARD DISH.

Silver


53 x 56 cm (20.8 x 22 in.)

Weight 1950 gr.

Viceroyalty of Peru - 17th. Century

**PROVENANCE**

Private collection, Spain

	<p><b>ADRIAN SASSOON</b></p> <p><b>SILVER POETRY; SPRING FEVER TANKA</b>  <b>JUNKO MORI</b>          (Yokohama, 1974)          Forged fine silver          999, 11,400g          22 x 32 x 28 cm (8.6 x 12.6 x 11 in.)          2019</p>
	<p><b>BERNARD DESCHEEMAER - WORKS OF ART</b></p> <p><b>THE ARREST OF CHRIST</b>          Walnut, with partly original polychromy and gilding          46.3 x 45 x 17.3 cm (18.2 x 17.7 x 6.8 in.)          Brussels or Artois,          Northern France - Circa 1500</p> <p><b>PROVENANCE</b>          Private collection, Bayeux</p>
	<p><b>KOLLENBURG ANTIQUAIRS</b></p> <p><b>TWO CHILDREN SITTING ON THE GROUND CARESSING EACH OTHER</b>  <b>CLAUDE BERTIN</b>          (Paris - Versailles, 1705)          White marble on a ormolu base          30 x 54 x 38.5 cm (11.8 x 21.2 x 15.1 in.)          Signed and dated 'Bertin 1682'          France - 1682</p> <p>Two putti lie on a rug and caress each other. This marble statue was made by Claude Bertin in 1682. The statue was last seen at an auction in Paris in 1803 and has now surfaced after more than 200 years. The image was known in literature through a drawing made in 1697. The image was probably a sort of masterpiece for the French sculptor Claude Bertin who worked for Louis XIV during his life but of whom very little work has been preserved.</p> <p><b>PROVENANCE</b>          Owned by the artist from 1682 to at least 1697 but probably until 1705; Last surfaced at the Lespinasse d'Arlet auction, Paris, July 11, 1803, lot no. 6; Private collection Germany</p>

	<p><b>LITERATURE</b>          François Souchal, <i>French sculptors of the 17th and 18th centuries, The Reign of Louis XIV, volume 1</i>, Paris, 1977, 38-39          R.-A. Weigert; C. Hernmarck, <i>Les relations artistique entre la France et la Suède (1693-1718), extraits d'une correspondance entre l'architecte N. Tessin le Jeune et D. Cronström</i>, Stockholm, 1964, 176</p>
	<p>JOAN WIJERMARS</p> <p><b>BUST OF GIOACHINO ROSSINI (1792-1868)</b>  <b>JOSÉ ÁLVAREZ CUBERO</b>          (Priego de Córdoba, 1768 - Madrid, 1827)          White marble          Height 68 cm (26.7 in.)          Rome - 1819-1827</p> <p><b>PROVENANCE</b>          Commissioned by the 14th Duke of Alba, Carlos Miguel Fitz-James Stuart and delivered before 1828; Most likely given to Rossini on his visit to Madrid in 1831; Private collection, Germany, acquired in the 1980s</p> <p><b>LITERATURE</b>  <i>Inventory 14th Duke of Alba</i>, Madrid, August 6, 1828.          Leticia Azcue Brea, <i>El XIV Duque de Alba coleccionista y mecenas de arte antiguo y moderno</i>, Catalogo de esculturas modernas, Madrid, 2011, 334</p>
	<p>SENGER BAMBERG KUNSTHANDEL</p> <p><b>SAINT GEORGE AND THE DRAGON</b>  <b>CIRCLE OF VALENTIN LENDENSTREICH</b>          High relief, lime wood, largely original polychromy          95 x 65 x 16 cm (37.4 x 25.6 x 6.3 in.)          Thuringia - circa 1490-1500</p> <p><b>LITERATURE</b>          F. Kämpfer /G. Beyer/ K. Beyer, <i>Mittelalterliche Bildwerke aus Thüringer Dorfkirchen</i>, Dresden, 1955, Fig. 66, 78, pp. 17-21          Rainer Brandl, <i>Neue Deutsche Biographie 14</i>, "Lendenstreich, Valentin", Berlin, 1985, p. 200</p>



#### A LA VIEILLE RUSSIE

##### A FABERGÉ BOX

##### CARL FABERGÉ

(Saint Petersburg, 1846 – Lausanne, 1920)

Gilded silver and pictorial enamel

7.6 x 5.1 x 2.5 cm (3 x 2 x 1 in.)

Workmaster Feodor Rückert

Moscow – circa 1910

Featuring a painting of "The Spring Pilgrimage of the Tsarina," wife of Tsar Alexei Mikhailovich (1645–1676).



#### RÖBBIG MÜNCHEN

##### A PAIR OF FAÏENCE BLAKERS FOR ELECTOR JOHANN FRIEDRICH KARL VON OSTEIN

Faïence, bronze cast, chased and gilt. Models most probably by Gottfried Becker. Landscapes in purple camaïeu painted by Adam Friedrich Löwenfinck

70 x 48 cm (27.5 x 18.9 in.)

Blue-grey wheelmark

Höchst manufactory – 1748–49

##### Published

Horst Reber: Die Kurmainzische Porzellanmanufaktur Höchst. Vol. II: Fayencen, Munich 1986, published on the front cover and ill. 120 a and 120 b, p. 108 ff

Horst Reber: Masterpieces of the Höchst Faïence and Porcelain Factory, in: Röbbig München, Ausgewählte Werke, Munich, 2005, ill. p. 16 and 16, p. 16 ff

##### PROVENANCE

Blohm Collection, Hamburg

##### EXHIBITED

Masterpieces of the Höchst Faïence and Porcelain Factory. Exhibition Röbbig Munich 6–16 october 2005



#### MICHELE BEINY

##### A MONKEY TEAPOT

##### JOHANN JOACHIM KAENDLER

Hard-paste porcelain



Height 19.5 cm (7.6 in.)

Signed with crossed swords in underglaze blue

Meissen, – Circa 1735



Modeled after an Augsburg silver drinking cup made circa 1600.

See: Carl Albiker, Die Meissner Porzellantiere, 1935, pl. LXI no. 250 and 1959 no. 225 showing an example in

	<p>Landesmuseum Schwerin; Hackenbroch, Untermyer Collection, pl. 91, fig. 146; Pauls-Eisenbeiss Collection, vol. I, p. 531; Morley-Fletcher, Meissen, p. 48; Nelson Rockefeller Collection, Parke-Bernet 1980, no. 168; Andreina Dagliano, I Fragili Lussi: Porcellane di Meissen da musei e collezione italiane, Torino, p. 138, no. 122.</p> <p>For the silver examples see: Helmut Seling, Die Augsburger Gold-und Silberschmiede 1529-1868, p. 41; Gold und Silber: Augsburger Goldschmiedekunst für die Höfe Europas, Munich 1994, exhibition catalogue; Robert L. Wyss, Handwerkskunst in Gold und Silber (I), P. 223 fig. 183, p. 227, no. 187b and p. 257, no. 215a /b; Germanisches National museum, Nürnberger Goldschmiedekunst, vol. I.</p>
	<p>CHRISTOPHE DE QUÉNÉTAIN</p> <p><b>TRILOBE BASIN WITH CAESAR AND THE HELVETII</b>  <b>Orazio Fontana</b>  (1510 - Italy - 1571)  Tin-glazed earthenware  6.5 x 46.3 cm (2.6 x 18.2 in.)  Urbino - 1565-71</p> <p><b>PROVENANCE</b>  Private collection, Munich</p>
	<p>MARCEL NIES ORIENTAL ART</p> <p><b>UMA MAHESHVARA</b>  Bronze, with traces of gilding, inlaid with precious stones  Height 16.5 cm (6.5 in.)  Nepal - Thakuri period, 12th century</p> <p>A similar example dated 11th century was exhibited at The Metropolitan Museum of Art, New York, in 1991 and published in M. Lerner and S. Kossak, The Lotus Transcendent, Indian and Southeast Art from the Samuel Eilenberg Collection, The Metropolitan Museum of Art, New York, 1991, fig. 113, pp. 143-145 &amp; P. Pal, American Collectors of Asian Art, 1986, fig. 13, p. 158.</p> <p>A similar example, dated late 10th - early 11th century, collected in the Mr and Mrs John D. Rockefeller 3rd Collection, and published in D.P. Leidy, Treasures of Asian Art; Selections from the Mr and Mrs John D. Rockefeller 3rd Collection, The Asia Society, New York, 1994, fig. 64, p. 81.</p> <p>-Umamaheshvara is a representation of the Hindu god Shiva in the company of his sakti Parvati, in an</p>

	<p>amorous embrace. Also known as 'the divine marriage', their union represents the emotional inseparability of male and female principles.</p> <p><b>PROVENANCE</b> Spink &amp; Son Ltd., London, before 1982; Galerie de Ruimte, the Netherlands, 1982; Collection Mr. Laurent Solomon, Singapore</p> <p><b>LITERATURE</b> Galerie de Ruimte, <i>Himalayan Art, Sculptures, Tangkas and Ritual Objects from Nepal, Tibet, Bhutan and Western Himalaya</i>, Eersel, the Netherlands, 1982, fig. 3, pp. 10-11</p> <p><b>EXHIBITED</b> Eersel, Galerie de Ruimte, 'Himalayan Art', 1982; Cologne, Rautenstrauch-Joest-Museum Kulturen der Welt, 'Pilgrimage: Longing for Bliss', 8 October 2016 to 9 April 2017</p>
	<p>SHIBUNKAKU</p> <p>YANAGI WA MIDORI, HANA WA KURENAI (GREEN WILLOWS, CRIMSON BLOSSOMS: THE TRUE NATURE OF THINGS)</p> <p><b>MORITA SHIRYŪ</b> (1912 - Japan - 1998) Aluminum flake pigment in PVA glue medium, lacquer on paper, single four-panel folding screen 107.7 x 214 cm (42.4 x 84.3 in.) 1964</p> <p><b>LITERATURE</b> Inada Sousai ed., <i>Morita Shiryū Catalogue Raisonné: 1952-1998</i>, Kyoto, Japan, 2019, XVII-061, 153</p>
	<p>GALERIE JEAN-CHRISTOPHE CHARBONNIER</p> <p>DAIMYŌ ARMOUR OF HON-KOZANE TACHI-DÔ TYPE Iron, lacquer, leather, silk, bearing the crests of the Abe 阿部 family, daimyō of Sanuki 佐貫 in Kazusa 上総. The whole suit of armour covered in 'gindame' (silver lacquer)</p> <p>133 x 85 x 60 cm (52.4 x 33.5 x 23.6 in.) Japan - 17th century</p> <p><b>PROVENANCE</b> Private collection, France</p> <p><b>LITERATURE</b> Jean-Christophe Charbonnier et al., <i>Daimyō, Warlords of Japan</i>, Paris, 2018, Cat. n°2, p.31 Jean-Christophe Charbonnier, <i>Helmets, Masks, and</i></p>



	<p><i>Armours of the Lords of Old Japan</i>, Paris, 2003, p.163 Robert Burawoy, <i>Bulletin de l'AFJ (n°7)</i>, « Influence de l'introduction au Japon des armes à feu sur la conception des armes et armures et la stratégie militaire », Paris, December 1984, p.28</p> <p><b>EXHIBITED</b> Paris, Musée national des arts asiatiques - Guimet, « Daimyô, Warlords of Japan », 16 February 2018 to 13 May 2018</p>
	<p>WARTSKI</p> <p><b>LEDA AND THE SWAN PENDANT</b> <b>ANTONIO BERINI</b> Carved sardonyx, the intertwined figures of Leda and the god Jupiter, in the form of a swan, carved in a white layer of the stone above a mottle grey-brown background 4.5 x 3.6 cm (1.7 x 1.4 in.) Signed 'BERINI' Milan - circa 1800</p>
	<p>HANCOCKS</p> <p><b>THE ANGLESEY TIARA</b> A Victorian tiara/necklace, formed of a graduated row of old European and old mine cut diamonds which detach to form a rivière necklace. This is surmounted by scroll and cluster motifs, interspersed with curved tines and topped with graduated pear-shaped diamond-set motifs., gold and diamond Length necklace 42 cm (16.5 in.) Circa 1890</p> <p>Please see <i>Ancestral Jewels</i> by Diana Scarisbrick p.89 for a photograph of Marjorie Paget, the Marchioness of Anglesey, wearing the tiara on the occasion of the Coronation of King George VI.</p> <p><b>PROVENANCE</b> Marjorie Paget, the Marchioness of Anglesey wore it to the Coronation of King George VI in 1937, when she was photographed for <i>Vogue</i> magazine by the renowned royal photographer Cecil Beaton</p>



FD GALLERY

**ART DECO DEVANT DE CORSAGE BROOCH  
BOUCHERON**

Lapis Lazuli, Coral, Jade, Onyx, Diamond  
10.8 x 5.4 cm (4.3 x 2.1 in.)  
Signed and dated 'Boucheron, Paris'  
Paris - 1925

**PROVENANCE**

Made for the Paris Exposition de Arts Decoratifs of 1925, and was a collaboration by the best at Boucheron: it was designed by Lucien Hirtz and mounted by Bisson; the lapidary work was done by Brethiot

**LITERATURE**

Gilles Neret, *Boucheron: Four Generations of a World Renowned Jeweler*, New York, 1988, pp. 90-91  
Sylvie Raulet, *Art Deco Jewelry*, New York, 1984, p. 137

**EXHIBITED**

Paris, Exposition de Arts Decoratifs, 1925



ALESSANDRO CESATI

**HOLY WATER STOUP**

Red coral, engraved and gilded copper  
50 x 30 cm (19.7 x 11.8 in.)  
Trapani, Sicily - second half 17th century

**PROVENANCE**

Private collection, Palermo






BEN JANSSENS ORIENTAL ART


**A DISH WITH A DRAGON**

Blue and white porcelain  
21.6 x 3.2 cm (8.5 x 1.25 in.)  
China - Kangxi period, 1661-1722

A porcelain dish of circular form, the rim upturned. The inside centre is painted in strong cobalt blue with a vigorous four-clawed dragon, contained within a double circle and confronting a carp that leaps from the waves beneath him. The horned animal is depicted with mouth wide open, bearing its teeth and has a scaly body. The broad rim is moulded with a



	chrysanthemum pattern on the outside and is painted with scattered flower heads and waves. The flower head pattern is repeated on the outside rim. The centre back is painted with a beribboned precious object, contained within a double circle.
	<p>VANDERVEN ORIENTAL ART</p> <p><b>LARGE LONQUAN CELADON CHARGER</b> Porcelain Diameter 49.5 cm (19.5 in.) China, Ming dynasty ( 1368-1644) circa 15th century</p> <p><b>PROVENANCE</b> Private collection, Belgium, 2019; Kunsthandel Aalderink, 2001; Lempertz auction Cologne 767, lot 21, 1998; Ignazio Vok Collection, Germany, 1998; Dr. Hans Schneider Collection, Meran, Italy 1970-'s; Purchased in The Dutch Indies, Halmahera, Molucca Islands, 1920-'s</p>
	<p>ALESSANDRA DI CASTRO</p> <p><b>ERCOLE FARNESE EN GRISAILLE</b> Tempera and thinned oil on canvas 231 x 112 cm (90.9 x 44 in.) Rome - circa 1810</p>
	<p>DR. JÖRN GÜNTHER RARE BOOKS AG</p> <p><b>TALBOT-BEAUCHAMP BOOK OF HOURS</b> <b>CIRCLE OF THE BEDFORD/DUNOIS MASTERS</b> Illuminated manuscript on vellum 22.1 x 15.5 cm (8.7 x 6.1 in.) Rouen - circa 1430</p> <p>This engaging manuscript only recently resurfaced after having disappeared from the public eye for more than 80 years. This Book of Hours was likely created for the renowned English noblemen Sir John Talbot (or his wife), who played an important role during the Hundred Years' War and in the trial against Joan of Arc. Some fascinating details in the border decoration confirm the hypothesis of his ownership. This Book of</p>

	<p>Hours was illuminated by two talented artists from the circle of the Bedford/Dunois Masters. The œuvres of our artists are not yet well known. With 31 large miniatures and one historiated initial, this prayerbook is a vivid, stunningly preserved testimony to a phase in French history when the book trade moved away from Paris due to the capital's occupation by the English.</p> <p><b>PROVENANCE</b> Likely made for Sir John Talbot (circa 1384–1453), later first Earl of Shrewsbury, or for someone in his household or immediate circle; Henry Hucks Gibbs (1819–1907), first Lord Aldenham; Marcel Jeanson (1885–1942); his ms. 6, with his bookplate; Private collection, Europe</p> <p><b>LITERATURE</b> Wüstefeld, W.C.M. and Ina Nettekoven, <i>Celebrating the Past. Sixty Medieval Manuscripts</i>, Stalden, 2018, cat. 14, p. 76 ff. (no. 12)</p>
	<p>KUNSTKAMMER GEORG LAUE</p> <p><b>THE RENAISSANCE CASKET FROM NEWBATTLE ABBEY</b> <b>MASTER OF PERSPECTIVE</b> Mother of pearl, alabaster, engraved bone and ivory, various woods, etched and fire-gilt iron 35 x 53 x 36 cm (13.7 x 20.8 x 14.2 in.) Nuremberg – 1565</p> <p><b>PROVENANCE</b> Marquesses of Lothian, Scotland, 1720–2017; given in 1882 by Henry Schomberg Kerr, 9th Marquess of Lothian on loan for the Italian Art Loan Exhibition at the Corporation Galleries in Glasgow; listed in the 1901 and 1930 inventories of Newbattle Abbey</p> <p><b>LITERATURE</b> Glasgow Art Gallery and Museum, <i>Catalogue of the Italian Art Loan Exhibition held in the Corporation Galleries</i>, Glasgow, 1882, Cat. No. 718, p. 9 Virginie Spenlé; Mariell Mettmann; Kunstkammer Ltd., <i>Perspectiva. A Nuremberg Renaissance Casket for the Marquis of Lothian</i>, London, 2018, pp. 6–107</p> <p><b>EXHIBITED</b> Glasgow, Corporation Galleries, 'The Glasgow Italian Art Loan Exhibition', 01.01.1882–31.12.1883</p>



S FRANCES

**DIDO WELCOMING AENEAS**  
**PERINO DEL VAGA**

(Florence, Italy, 1501 - Rome, 1547)

Coloured wools and silks

343 x 462 cm (135 x 181.9 in.)

Mortlake, England - 1643

Woven from cartoons by Perino del Vaga, acquired by King Charles I in 1640. The tapestry was supplied to the Prince of Orange, Frederick Henry, in 1643. It was specially commissioned and the two figures in Baroque costume to the right were an alteration to the cartoon by artistic director, Francis Cleyn and his sketch survives. They are believed to represent the Prince and his son, William, observing the meeting of Dido and Aeneas and possibly to commemorate the marriage of William to Mary, Princess Royal of England, in 1641.

**PROVENANCE**

Schloss Neidstein, Bavaria

**LITERATURE**

Howarth, David, *Early English Drawings*, The Southampton Album: A Newly Discovered Collection of Drawings by Francis Cleyn the Elder and His Associates, New York, USA, Winter 2011, Vol 49, No 4, 435-478



MENTINK & ROEST

**A GEORGE III QUARTER-CHIMING ORGAN TABLE**  
**CLOCK**

**GEORGE PRIOR**

Ormolu-mounted tortoiseshell-veneered

77 x 34 x 34 cm (30.3 x 13.4 x 13.4 in.)

Signed 'George Prior London'

London - Circa 1780

The three-train movement chimes the quarters on eight bells and strikes the hours on an additional bell. The organ plays one of five tunes on 12 or 24 pipes every third hour. The dial has a multiple automaton with sailing ships on a rolling sea and a waterfall. There are six moving exotic animals under the cupola, as well as five exotic birds flying in the air. Signed on both the dial and the backplate. Duration 1 week  
Dimensions 77 x 34 x 34 cm.

	<p><b>TÓTH - IKONEN</b></p> <p><b>DEESIS</b> Egg tempera on gesso on canvas on wood 40.5 x 88.3 cm Russia - late 17th century</p> <p><b>PROVENANCE</b> Private collection, Germany</p>
	<p><b>AXEL VERVOORDT</b></p> <p><b>UMBER-BLUE '87-16</b> <b>YUN HYONG-KEUN</b> (Miwon, South Korea, 1928 - Seoul, 2007) Oil on canvas 181.5 x 227 cm (71.4 x 89.3 in.) Signed, titled and dated on the overlap South Korea - 1987</p> <p><b>PROVENANCE</b> Private collection, Japan.</p> <p><b>EXHIBITED</b> 尹亨根展 (Exhibition of Yun Hyong-keun), held at Suzukawa Gallery (27th April-16th May, 1989), Gallery Yamaguchi (22nd May-10th June, 1989), and Galerie Humanite (15th June-30th June, 1989) in Japan.</p>

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