

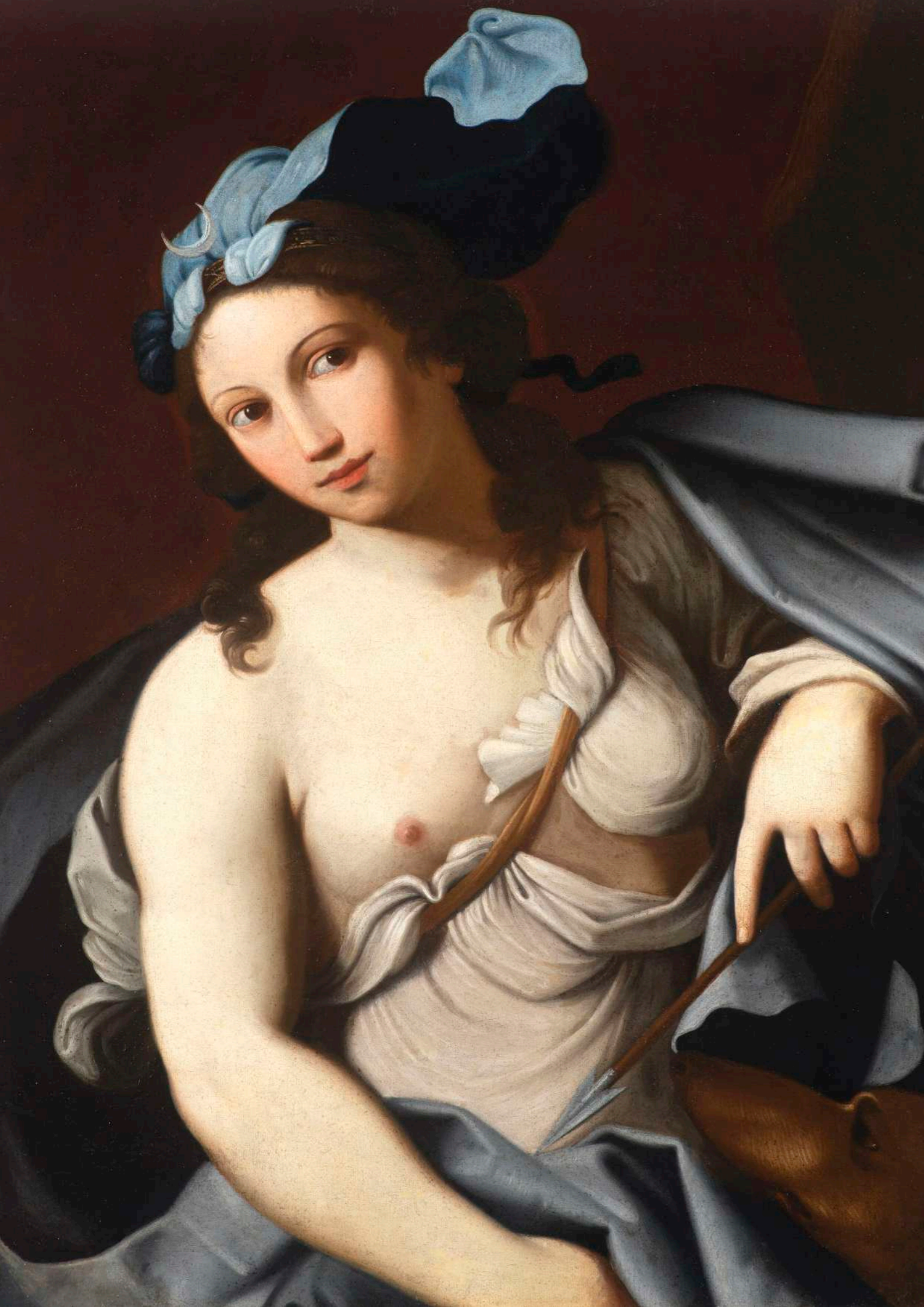


Fine  
Antiques  
Prague

# Art Gallery Auction

AUTUMN AUCTION OF OLD MASTERS

18<sup>TH</sup> SEPTEMBER 2021, 5 PM CET



# Art Gallery Auction

AUTUMN AUCTION OF OLD MASTERS

***Fine Antiques Prague***

Lázeňská 4, 118 00 Prague 1

Date of auction: 18<sup>th</sup> September 2021, 5 PM CET

On-line auction: [www.invaluable.com](http://www.invaluable.com)  
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1/ **GERMANY OR AUSTRIA, LATE 15<sup>TH</sup> CENTURY**  
**ST. JOHANNES CAPISTRANUS SURROUNDED BY OTHER SAINTS**

61 x 162 cm | Oil on panel | Est: € 10.000 - € 12.000

The panel shows St. Johannes Capistranus in the brown robe of the Franciscans. In his right hand he holds a bag book (belt book); a book that is firmly attached to a cover for transport. On his right (left from us) stands the Pope with the patriarch's cross in hand, St. Erasmus, and St. Aegidius with a deer, his totem. St. Aegidius was an abbot in the south of France (Saint-Gilles) and therefore wears

a miter. On the right, next to Johannes Capistranus, is a bishop and abbot who do not have specific attributes. On the far right you can see St. Clara, a companion of St. Francis. The saints stand on a green meadow in front of gold background with a brocade pattern. The elongated format suggests its original use as a predella of an altarpiece.



2/ **LORENZO COSTA (1460 FERRARA – 1535 MANTUA)**  
**ADORATION OF THE CHILD AND SAINT NICHOLAS OF TOLENTINO, C. 1491-1493**

51 x 42 cm | Oil on wood panel | Est: € 20.000 - € 25.000

In front of the ruined hut, is the Holy Family. Jesus, naked, is lying on the ground on a mat folded on one side to build a pillow for the little one. In front of him are the Virgin, kneeling with her hands crossed on her chest in an evident gesture of adoration to the Son, and Saint Joseph; old as if tired, dressed in yellow and leaning on his staff. More than a Nativity, it is a real Adoration of the Child; a customary iconography in the fifteenth century, especially after the story of the Vision of Santa Brigida. In this case, however, the saint is not present but an Augustinian friar, recognisable by the black habit, on which stands an anthropomorphic sun that identifies him as St.

Nicholas of Tolentino, the most important thaumaturge of that order, canonised in 1446. Behind the saint opens a sunny landscape that gently slopes towards the horizon. This splendid painting enjoys an almost perfect state of preservation which makes it easy to read and study, revealing a quality sustained in many points and above all in the faces of the characters. One of the highest Renaissance painters in Ferrara is the author of this panel, Lorenzo Costa, who may have painted this Adoration in his youth, perhaps at the time of his apprenticeship with Francesco Francia.



3/ **VENETIAN MASTER - SECOND HALF OF THE 16<sup>TH</sup> CENTURY**  
 HOLY FAMILY WITH SAINT JOHN THE BAPTISTE

73,5 x 81 cm | Est: € 8000 - € 10.000

oil on canvas in an original Sansovino frame from the late 16<sup>th</sup> century

The painting shows the Madonna with Joseph and the Child Jesus who are offered a plate of pears by the little John the Baptist. The fruit has a clear allegorical meaning: As the forerunner of Passion, it's a reference to the apple of sin. Giving birth to Jesus, Holy Mary erases the original sin by Christ's grace. Mary is portrayed seated, at a higher level than the other characters, holding in her arms the little Jesus with golden curls who, standing on his mother's legs, leans forward with curiosity to look at what the Baptist has brought. With her head slightly tilted, Mary observes the baby's movement with a thoughtful expression, probably

suspecting his nefarious future. Joseph, on the left, observes the scene in a fairly static way. In the background is a glimpse of blue sky on the left. The fresh palette reveals the artist's understanding of seventeenth-century Venetian culture. There is a lot of Titian's colour, as well as Veronese's and Palma's style here. The composition is very reminiscent of the "Holy family with Saint Catherine of Siena" of Palma the Younger, datable to 1615/20 (fig. 1) today kept at the Accademia Carrara museum of Bergamo (Italy). The present painting was likely painted for private devotional purposes.



4/ **ORAZIO SAMACCHINI (1532 – 1577)**  
 ADORATION OF MAGI, C. 1575 -1577

126 x 89 cm | Oil on canvas | Est: € 15.000 - € 25.000

In this large-format painting, the figures appear to be tightly composed to fill the space. The intention is to consciously involve the viewer in the vicinity of what is happening. We find this stylistic feature in almost all of the artist's other works. It also corresponds to late Renaissance painting and was still cultivated in the Baroque period. The group of figures of the Holy Family, with Mary and the baby Jesus, is placed in the left half of the picture at the edge, with Joseph in the rear, almost shaded. The centre of the picture, however, is dominated by the figure of the king, emphasised in large size, in adoration of the child. This striking highlight gives the image a deliberate emphasis as the subject of the adoration of the kings. The altarpiece was probably also

intended for the corresponding festival. According to the apocrypha, the elderly king is Melchior, who keeps his hands clasped here, while a servant holds a treasure chest to the right, behind him. The dark-skinned king in the upper right corner of the picture is sometimes interpreted as the youth Caspar, and to the left Balthasar, whereas the assignments of the figures vary in pictorial art. Two Roman-armed youths with a lance fill the picture space to the right-hand of Balthasar between the main characters. The stylistic feature of the artist is the grace especially of Mary or the younger figures in the picture. This canvas is a beautiful example of sixteenth-century Bolognese painting.



5/ **PARMA, SECOND HALF OF THE 16<sup>TH</sup> CENTURY**  
REST ON THE FLIGHT INTO EGYPT

Tondo, Diameter 29 cm | Oil on poplar wood | Est: € 5.000 - € 7.000

During a rest on the Flight into Egypt, Mary breastfeeds the child as St. Joseph looks on. A landscape is suggested in the background. The picture shows the influence of the Parma school, from which we can also see an influence of Correggio.



6/ **FRANCESCO CURRADI (1570–1661)**  
THE LAMENTATION OF CHRIST

81 x 166 cm | Oil on canvas | Est: € 10.000 - € 15.000

The painter was a representative of Florentine religious paintings of the first half of the 17th century. The dead Christ lies on the gravestone and is lifted by an angel on his back. An angel on the right holds the crown of thorns and the nails with which Jesus was nailed to the cross. Mary

appears behind her son's body with outstretched arms. The painter simplified the pictorial forms to bring the essential into focus. However, this painting is an important example of Florentine style in the seventeenth century.



7/

### CORNELIS DE VOS (1584 / 85-1651)

#### THE QUEEN OF SHEBA BEFORE KING DAVID

185.2 x 123 cm | Oil on panel | Est: € 15.000 - € 20.000

Cornelis de Vos became master of the Guild of Luke in Antwerp in 1608, and its dean in 1620. He worked as a colleague of Rubens on the decorations for the entry of the Cardinal-Infante Ferdinand, in Antwerp, and on the decoration of the hunting pavilion Torre de la Parada, near Madrid. He was a respected portrait and history painter. As an art dealer, he visited the Saint-Germain-de-Prés market in Paris several times from 1619.

The Queen of Sheba visits King Solomon because she has heard of his wisdom. When she realised his wisdom, she prepared for him great gifts of gold, precious stones, and balm. She kneels under his throne in a white satin dress with a blue cloak. The cloak train is held by young ladies-in-waiting. With her right hand, she points to the treasures she is giving to Solomon. The king sits on his throne atop the

steps (according to the Bible actually seven) and honoured, places his right hand to his chest. Men of the court have gathered in the background. In the first row, you can see a priest, a prophet, a grand vizier with a turban, and a general. The faces of the old women behind the queen's courtiers probably go back to studies in Rubens's workshop. A special peculiarity of Cornelis de Vos is the direct eye contact between the figures depicted and the viewer, such as the young women here in the entourage of the Queen of Sheba.

A notable detail is a Greek vase to the left of the centre of the picture. Such vases were found in Etruscan tombs but were rarely depicted until the 18th century.

Expert opinion from Dr. Klaus Ertz, March 29, 2021



8/

### CORNELIS SCHUT (1597–1655)

#### ST. ELISABETH AND JOHANNES THE BAPTIST WORSHIP THE BABY JESUS ON MARY'S LAP, C. 1635–1640

169 x 232 cm | Oil on canvas | Est: € 15.000 - € 20.000

Cornelis Schut, a pupil of Peter Paul Rubens (a master in Antwerp since 1618), painted the decorations for the entry of Cardinal-Infante Ferdinand into Ghent in 1635, together with other artists. He is one of the most important Flemish baroque painters.

Mary is sitting in front of a columned architecture with little Jesus on her lap. Elisabeth comes to her with her son, John, the later Baptist, to venerate the baby Jesus. The two boys anticipate their later role as prophet and messiah in childlike play. They form the bright centre of the composition, shielded by their mothers behind them.

The influence of Rubens is also unmistakable in this painting, especially in the lively putti figures that frame the

scenes. Cornelis Schut executed this composition several times. One version is in the Onze-Lieve-Vrouwenkerk in Temse, East Flanders (Willmers, cat.-no.A25). The whereabouts of another is unknown (Willmers, cat.-no. A24), but is probably identical to artwork no.210843 in the database of the Netherlands Institute for Art History (RKD), The Hague.

Literature:  
Gertrude Wilmers, Cornelis Schut (1597–1655): A Flemish Painter of the High Baroque, Antwerpen 1996, Kat.-Nr. A26, Abb. S. 358.

Expert opinion from Dr. Klaus Ertz on January 24, 2020



9/

**FRANZ FRIEDRICH FRANCK (1627–1687)**  
**MOSES AND THE BRAZEN SERPENT**

99 × 166 cm | Oil on canvas | Est: € 8.000 - € 10.000

Born in Kaufbeuren, the artist worked in Augsburg and painted portraits, still lifes and religious themes. The T-Cross with the brazen serpent rises next to the centre of the picture and is dark against the sky. From the left, Moses walks up in a blue robe and points at her with his staff. Those of the Israelite people who look at them will not die from the snakebites. Behind Moses the people flock to look at the serpent. A woman lying on the ground is made aware of the life-saving sign. To the right of the brazen serpent are dead people who have died from snake bites. An old man is brought in from the right to be healed from the snakebite. The camp of the Israelites extends in the middle distance.

The incidence of light from the top left underlines the appearance of Moses.

God sent poisonous snakes as punishment when the Israelites became dissatisfied while wandering in the desert after leaving Egypt (Numbers, 21, 4–9). At the intercession of Moses, God then advised Moses to make the brazen serpent. In the New Testament the story is related to the crucifixion of Jesus, who thereby redeems the people who believe in him (John 3, 14-15). A similar version of this theme is carried out in the evangelical church in Augsburg, South Germany private collection.



10/

**ITALIAN MASTER, 17<sup>TH</sup> CENTURY**  
**THE DANCE AROUND THE GOLDEN CALF**

134 × 109 cm | Oil on canvas | Est: € 5.000 - € 7.000

While Moses received the Ten Commandments on Mount Sinai, the people went away and created a Golden Calf to worship (Ex 32: 15-19). The image shows the return of Moses from the mountain with the Tablets of the Law. He is

received by Joshua, who points out the hustle and bustle in the camp. In the next instant, Moses will shatter the Tablets in anger. In the background on the right, the Israelites dance around the Golden Calf placed on a column.



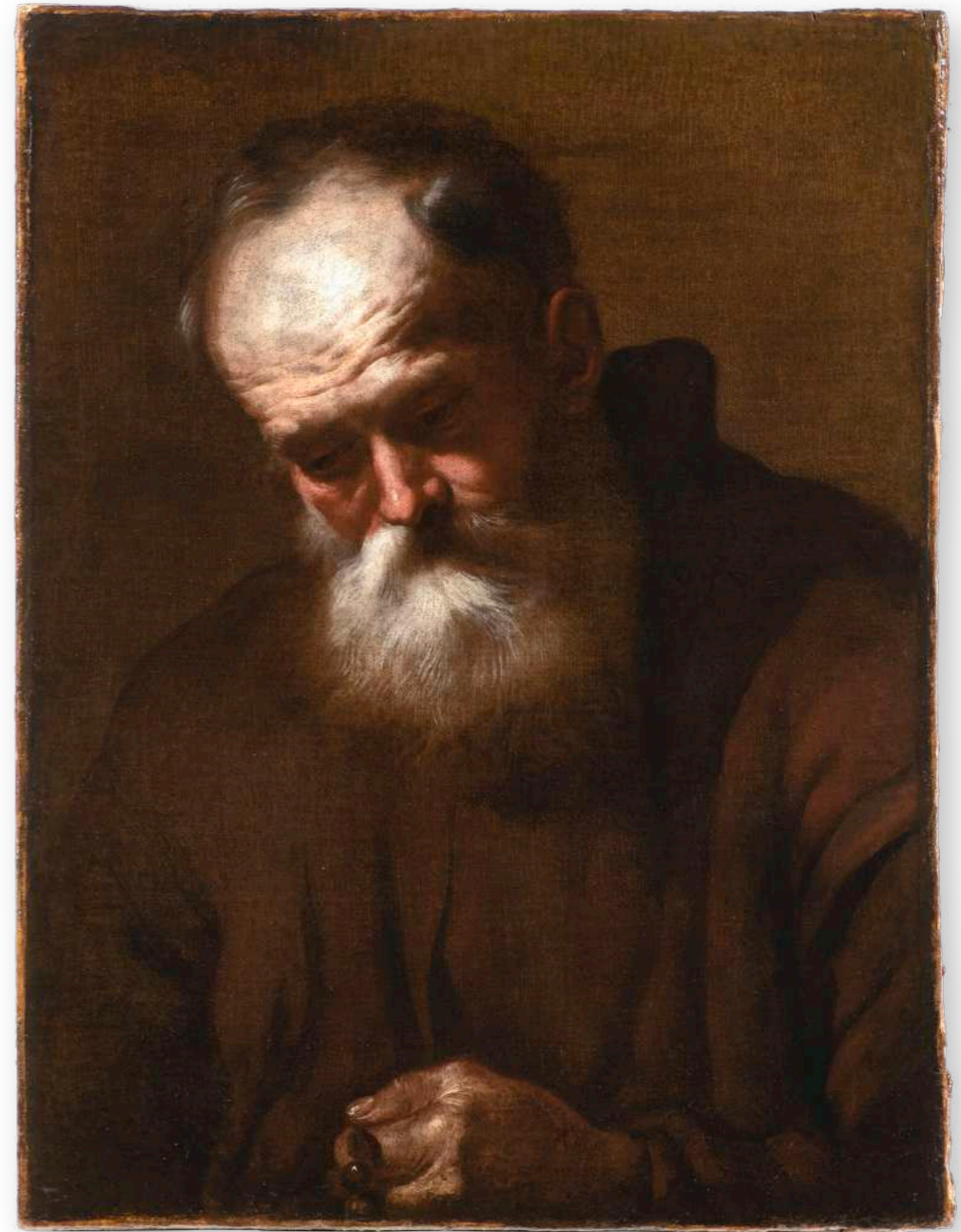
11/ **PIETRO PAOLINI (1603 –1681)**  
SAINT JEROME IN THE STUDY, C. 1635-1640

98 x 72 cm | Oil on canvas | Est: € 9.000 - € 11.000

The canvas represents Saint Jerome in his study, with glasses on his nose, reading a book. It is a canvas with an intense naturalism that has strong references to Caravaggio. This canvas is perfectly inserted in the catalog of Pietro Paolini, a wonderful painter from Lucca who is strongly attracted by the first generation of Merisi's followers; in particular, Bartolomeo Manfredi and Valentin de Boulogne. The canvas is one of the most interesting compositions of his maturity, painted in the fourth decade of the seventeenth century.

The biblical scene is shown theatrically in the present painting in a strong light-dark contrast with bright red, white and dark brown-grey. Meditating and reading with his skull

as a memento mori close at hand, he spends his days in absolute solitude. His red cardinal's hat hanging on a stump on the right and his red robe, which is loosely wrapped around his shoulder and enveloping his body, refer to his time as a cardinal. The dynamic, and at the same time soft material treatment of the composition as a night piece, is reminiscent of other individual figures of old men (as in works of Honthort). However, the more dramatic conception and the stronger light contrast, which is decreasing the Neapolitan influences, move the Hieronymus painting into the immediate vicinity of Matthias Stomer and Pietro Paolini.



12/ **PIER FRANCESCO MOLA (1612 – 1666)**  
PORTRAIT OF AN ELDERLY FRIAR

67.5 x 51 cm | Oil on canvas | Est: € 8.000 - € 10.000

The painting represents the bust of a mature man (probably a monk), balding and with a very white beard, painted thread by thread. The look down, and the hand to shell the beads of a circulum precatorum (what we now call the Rosary), are details that bring the painting into a proto-baroque

world, which is to say, that of a sweetened naturalism. The portraits of mature men became, in the mid-seventeenth century and then for many decades to follow, a real genre, in which many artists have tried their hand with often similar results.



**13/ ORAZIO DE FERRARI (VOLTRI, 1606 - GENOVA, 1657)**  
ESTHER COMFORTED BY AHASUERUS, C. 1650-1655

90.5 x 103 cm | Oil on canvas | Est: € 15.000 - € 20.000

This biblical episode, illustrated by the Genoese painter Orazio de Ferrari, depicts the Jewish queen Esther exhausted by three days of fasting, fainting in the arms of her husband, the Persian king Ahasuerus. She has come to implore him to cancel an edict condemning the death of every member of the Jewish people (Est. V, 1-2). Through the intercession of the Lord, the king, with a gesture of tenderness and concern, takes her in his arms and comforts her, encouraging her to confide her pains to him. Even the two young maids try to support her. From the background, two dark figures emerge. Perhaps one of the two characters is Mordecai, who raised Esther as a daughter, and who convinced the young woman to intervene on behalf of her people.

This biblical story inspired the work of many painters of the sixteenth and seventeenth centuries because it was strongly promoted by the Council of Trent. It seemed to prefigure the intercession of Mary in the Last Judgment, or as an interpretation of the struggle for freedom. But it is also a love story. Among all his concubines, Ahasuerus, in his palace of Susa, elects Esther his queen because "he loved her more than all other women and she found grace and favour in his eyes more than all the other virgins" (Est.

II, 16-18). The subject, therefore, offers the opportunity to express a varied range of feelings and above all, to paint royal robes and jewels; often against the backdrop of a princely palace.

Orazio de Ferrari, the pupil of Andrea Ansaldo (1584-1638), is one of the most famous artists of the Genoese Baroque. His style is characterised as "naturalistic baroque", affected with Caravaggesque realism and Flemish tradition, brought to Genoa by Anthon Van Dyck. The staging of the characters in this painting is of great theatrical impact and corresponds perfectly to the taste of the Baroque era; with convulsive actions and the pomp of rich costumes of the time, depicted in environments of great architectural magnificence that recalled those noble palaces of the Genoese.

Another version of this subject exists from a private collection, reported by Piero Donati in 1997, which is larger (fig. 1) and which has some variations. The painting should be mentioned among the masterpieces of Orazio's maturity dating back to the 1650's.

Expertise written by Dr. Anna Orlando from 06.2021



**14/ GIOVANNI ANDREA DE FERRARI (1598-1669)**  
MEETING BETWEEN SOLOMON AND THE QUEEN OF SHEBA

119 x 155,5 cm | Oil on canvas | Est: € 9.000 - € 11.000

The canvas represents the meeting of a woman, elegantly dressed with a crown on her head, and a man wearing a turban and gold chain around his neck (which identifies him as noble, and perhaps sovereign). It is, in fact, the scene of the meeting between the Queen of Sheba and King Solomon; an episode taken from the Golden Legend, by Jacopo da Varazze, which takes up a biblical passage. The Queen of Sheba, who is meant to be the founder of the kingdom of Ethiopia, sought out Solomon because she had heard of his wisdom and greatness. The canvas represents the moment when the Queen, with her maids depicted in the background on the left, meets Solomon,

who is accompanied by a soldier wearing a beautiful parade helmet.

Giovanni Andrea de Ferrari was born in Genoa in 1598 and first entered the workshop of Bernardo Castello, where he could study the works of the latest Tuscan Mannerists; especially that of Luca Cambiaso. After a while, however, he migrated to Bernardo Strozzi's workshop with whom he studied Flemish painting in the city; especially that of Van Dyck which he copied several times, often taking inspiration from the liquidity, colour and calculated expressiveness.



**15/ CARLO FRANCESCO NUVOLONE (1608/1609–1661)**  
MADONNA AND CHILD READING A BOOK

94 × 76 cm | Oil on canvas | Est: € 8.000 - € 10.000

Mary with the Baby on her lap is reading a book, almost certainly the Holy Scriptures. She wears a red dress over her white shirt and a blue cloak that wraps her arms and legs. A yellowish veil is laid loosely on top of the head and shoulders. The Child Jesus holds a rose in his right hand, while with his left he grasps the veil of his mother. The rose takes on strongly contrasting meanings: Passion and death, glory and resurrection; in other words, eternal life.

Despite their obvious opposition, however, in the Christian religion these entities constitute an inseparable unity. In

fact, resurrection cannot be obtained except by passing through death, and glory cannot be reached without passing through peril.

Of particular interest is the detail of Jesus's face turned towards the book, as if intent on reading; but he is still too young to be able to read. The painter gave Jesus a deep and understanding expression.

Private collection



**16/ BOLOGNESE MASTER SECOND HALF OF THE 17<sup>TH</sup> CENTURY**  
MARY WITH CHILD

82 × 68 cm | Oil on canvas | Est: € 3.000 - € 5.000

Mary bends over the baby Jesus, who is lying in a cradle. She holds him under his back and on his right leg. The child turns his head questioningly to the mother and raises his hand to her with a serious look, as if he anticipates his destiny. On the right in the background, St. Joseph appears in the shadows.



**17/ GIOVANNI BATTISTA SALVI CALLED SASSOFERRATO (1609 – ROMA, 1685)  
- ATTRIBUTED TO**

**VIRGIN MARY AND THE SLEEPING CHILD**

49 x 38 cm | Oil on canvas | Est: € 5.000 - € 7.000

This intimate religious scene represents the Virgin Mary, portrayed in three quarters, as she cares for the Child Jesus with great affection; all over a dark background. The child tenderly tilts his head and rests it on his mother's left shoulder. The folds of the brightly coloured draperies envelop the two figures in a sort of welcoming nest. The sleeping child could be an allusion to the future Passion of Christ, while the Virgin seems to be meditating on her destiny.

Perhaps inspired by an engraving by Guido Reni, this iconography has been one of the most treated by

Sassoferrato who has provided many versions, sometimes in oval format. Canvases with the same subject are kept in London, Wallace Collection and Courtauld Institute, The Hague, Cramer Gallery, Chambéry, Musée des Beaux-Arts (gift of Vittorio Emanuele II), Dresden, Gemäldegalerie, Paris, Louvre (fig. 1), Madrid, Prado, Cesena, Municipal Art Gallery, Urbino, National Gallery of the Marche, Avignon, Musée Calve.



**18/ AUSTRIAN PAINTER OF THE 17<sup>TH</sup> CENTURY  
CHRIST TAKING LEAVE OF HIS MOTHER**

255 x 245 cm | Oil on canvas | Est: € 1.500 - € 3.000

The farewell of Christ from the Mother is a touching episode in the life of Jesus not narrated by the canonical Gospels but handed down by medieval treatises. The scene represents the tragic moment of the separation of Christ from Mary, who clings to the arm of Christ in the imminence of the Passion. According to tradition, shortly before Palm Sunday, Jesus would have visited his Mother in the house of Nazareth to announce his journey to Jerusalem where

he would meet his death. Christ is depicted here resigned, in a meek and pained attitude. Witnesses to the scene in the background on the left are the apostles Peter, John, and James the Elder. There is an exchange of worried glances between them. On the right, under a cloudy sky, there is a glimpse of a city, most probably Jerusalem, where Christ is headed.



19/ **AUSTRIAN PAINTER OF THE 17<sup>TH</sup> CENTURY**  
**JESUS IN THE GARDEN OF OLIVES**

255 x 245 cm | Oil on canvas | Est: € 1.500 - € 3.000

After the Last Supper, Jesus goes alone to the Garden of Gethsemane on the Mount of Olives to pray alone. While Christ is kneeling near trees in a long blue cloak, with his hands slightly raised and his gaze turned to the evening sky, an angel dressed in white and holding the Eucharistic chalice, prefiguration of the Passion, comes from above. This image fits perfectly with Luke's Gospel story: "Then an angel from heaven appeared to him to strengthen him.

And being in agony, he prayed still more earnestly; and his sweat became like big drops of blood falling to the ground". Behind on the left, his disciples, Peter, John and James the Elder lie asleep. In the background on the right, a full moon can be seen in the clouds of the night. In the tradition of the Catholic Church, the prayer in the Garden of Olives is the first painful mystery of the rosary.

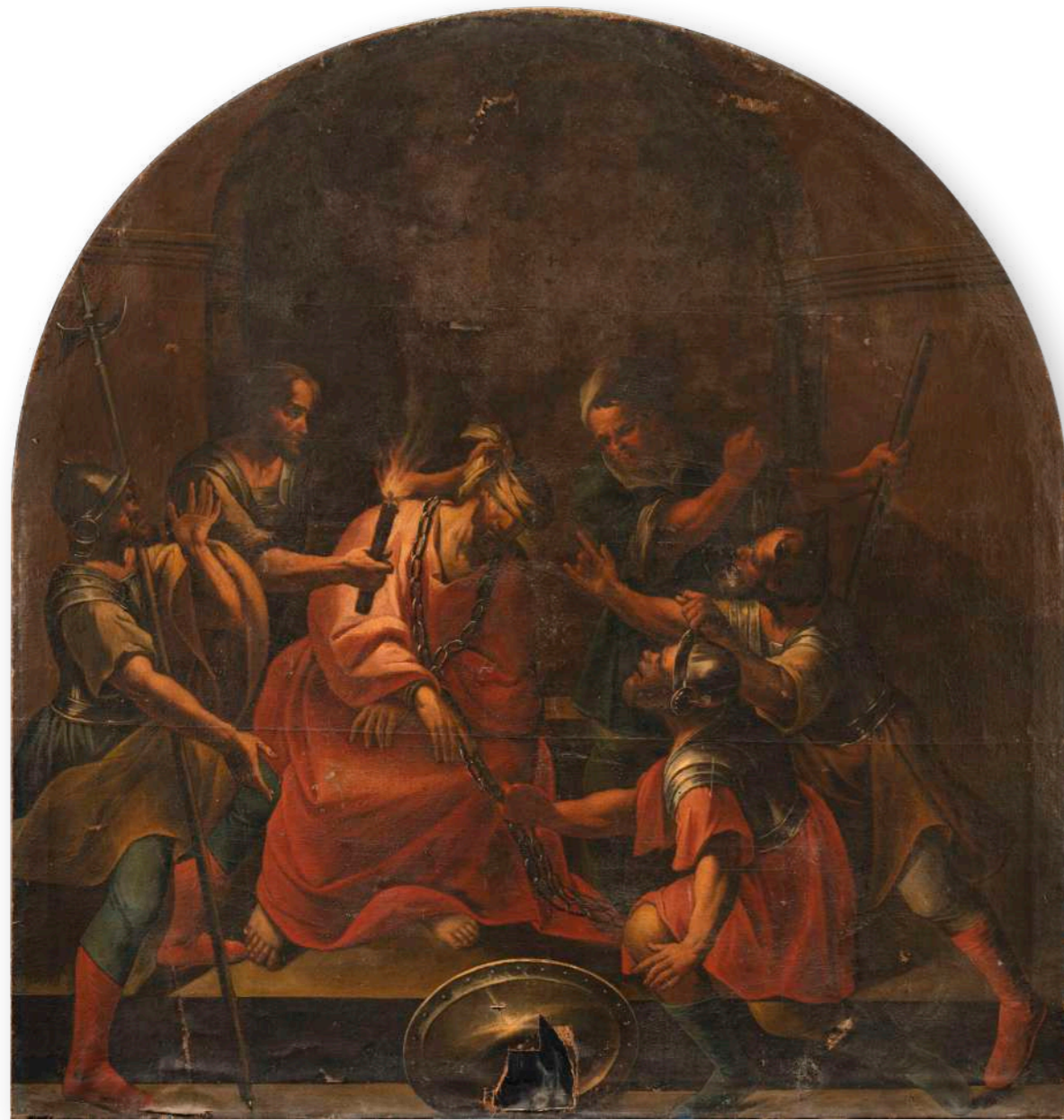


20/ **AUSTRIAN PAINTER OF THE 17<sup>TH</sup> CENTURY**  
**FLAGELLATION OF JESUS**

255 x 245 cm | oil on canvas | Est: € 1.500 - € 3.000

The flagellation of Jesus is an episode in the life of Jesus narrated by the Gospels (Mk 15,15-16; Mt27,26-27; Lk23,16-26; Jn19,1-17). The episode takes place in a dark cellar lit only by the light of a torch. Here the Roman soldiers mistreat Jesus, strip him, tie his hands and place a woven

crown of thorns on his head. The seat resembles a throne, but it is not. Even the branch that Christ holds in his hand is a parody of a sceptre. The artist paints in sober colours with a strong emphasis on light and dark, and play of shadows. A mocking figure on the right is pointing at Christ.



21/ **AUSTRIAN PAINTER OF THE 17<sup>TH</sup> CENTURY**  
MOCKING OF CHRIST

255 x 245 cm | Oil on canvas | Est: € 1.500 - € 3.000

In the centre of the painting, within an arched niche and by the light of a torch, we witness the episode of the Passion in which Roman soldiers undress Jesus, chain him, and dress him as a "king of the Jews" with a red cloak (the colour worn by emperors) and a crown of thorns intertwined on his head. One of the torturers on the right is depicted using

a gesture of the hand typical of this iconography; from the Italian slang, "far le fiche". The gesture consists of putting the thumb between the index and middle fingers and its vulgar meaning indicates oppression and mockery. The artist paints in sober colours with a strong emphasis on light and dark.



22/ **AUSTRIAN PAINTER OF THE 17<sup>TH</sup> CENTURY**  
ECCE HOMO

255 x 245 cm | Oil on canvas | Est: € 1.500 - € 3.000

This painting illustrates a scene from the Gospel of Saint John (John 19:4-5) in which, following the episodes of Jesus' flagellation, the Roman prefect Pontius Pilate (here in yellow robe) presents him to the screaming people of Jerusalem with the words, "Behold the man! ('Ecce homo')". Christ, who seems to be pushed towards the crowd by the

Roman centurion, is crowned with thorns and stripped of his garments so that he would appear as a figure of ridicule. The people demand Christ's execution, anticipated by the presence of the cross supported by the three figures on the left.



**23/ AUSTRIAN PAINTER OF THE 17<sup>TH</sup> CENTURY**  
CHRIST ON HIS WAY TO CALVARY. VIA CRUCIS / SIXTH STATION

255 x 245 cm | Oil on canvas | Est: € 1.500 - € 3.000

According to the Gospel story of the Via Crucis, this large oil on canvas depicts the moment in which a woman wiped the sweat and blood from the face of Christ with a cloth, while he followed the tortuous path to Calvary. This cloth would subsequently bear the image of his face, and the pious woman would be remembered henceforth as Saint Veronica; although her name is derived from the term 'vera icona', or 'true image' (the Sudarium preserving the image of Christ). Veronica is represented on the left corner of the scene, next to a pious woman drying her tears with a large cloth, while on the right, Simon of Cyrene hastens to follow

the orders of the Roman officer and take up the weight of the Cross. Close to him stands an executioner, and the grieving Mary in red and blue clothes. The scene also shows a man on a horse; he is Pontius Pilate, who witnesses the torture. Even the two thieves who were crucified together with Christ are represented in the background and directed towards Mount Golgotha, which stands alone in a cloudy sky. The action is solemn and perfectly articulated along the diagonal axes.



**24/ FLEMISH MASTER, 3RD QUARTER OF THE 16<sup>TH</sup> CENTURY**  
CHRIST CARRYING THE CROSS

71 x 95 cm | Oil on panel | Est: € 5.000 - € 7.000

Christ is brought out of Jerusalem for the crucifixion and falls under the weight of the cross. Simon of Cyrene removes the cross from Christ at the behest of the Romans. Behind Jesus, his mother Mary follows with John and another woman; perhaps Maria Salome, or Maria Cleophae. Further back, Pilate (wearing a turban) and the high priest come riding out of the city gate on horseback. The city wall

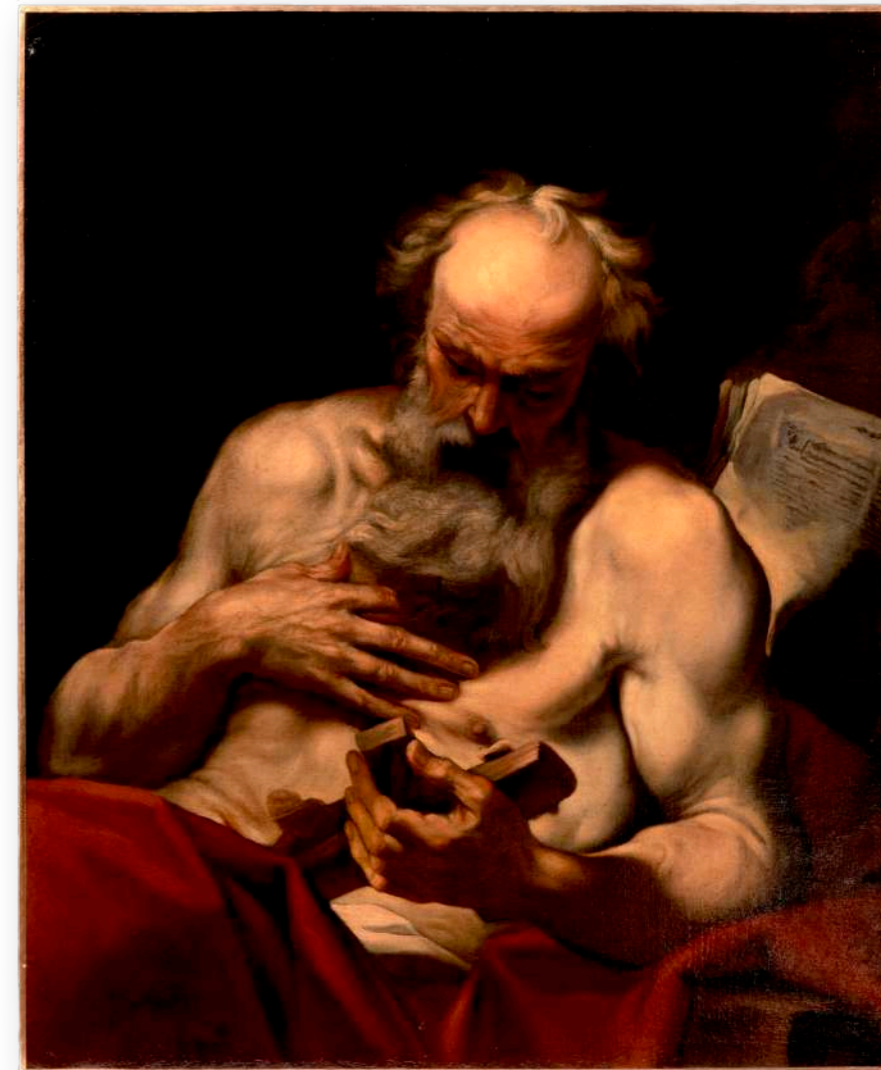
extends down to the right with large, round towers. A man runs ahead of the procession blowing a curved trumpet. On the right, in the background, the other convicts can be seen accompanied by Roman soldiers on their way to Golgotha, which rises at the back. The style of the painting points to the Flemish painting of the third quarter of the 16th century.



**25/ UTRECHT MASTER OF THE 17<sup>TH</sup> CENTURY**  
**SAINT JEROME IN HIS STUDY**

74 × 102 cm | Oil on canvas | Est: € 4.000 - € 6.000

St. Hieronymus sits by candlelight in his study while writing. He rests his head on his hand. The crucifix and the skull are two of his attributes. The painting is in the tradition of the Northern European Caravaggists, as illustrated by the effective lighting of the candle and the strong shadows.



**26/ DANIEL SEITER (1647–1705)**  
**SAINT JEROME CONTEMPLATING A CRUCIFIX**

98 × 80.5 cm | Oil on canvas | Est: € 8.000 - € 10.000

The Vienna-born artist moved to Italy at a young age and came to Venice in 1667, where he received his training from Johann Carl Loth. In 1683 in the Congregazione Virtuosi al Pantheon and in 1686 in the Accademia di San Luca. In 1688 he was called to Turin by the Duke of Savoy. He was probably Loth's first Austrian pupil and worked in his workshop for around 12 years before he went to Rome around 1680 and was able to develop his elegant painting style there, combining Venetian tenebrism and Carlo Maratti's classicist painting style. In 1683 he was accepted into the Congregazione Virtuosi al Pantheon, and in 1686 into the Accademia di San Luca. In 1688 the Duke of Savoy summoned him to Turin.

St. Jerome sits propped up on his left arm and, with his head bowed, looks at the small crucifix that he is holding in his left hand. He has placed his right hand on his chest in a gesture of devotion. The upper body of the saint is naked, a red cloak covers him from the hips down. The athletic body of the old man shows signs of age such as wrinkles and sagging skin. The Holy Scriptures are open to the right behind Jerome. He had translated it from Greek into Latin. The background is dark. On the right there is probably a rock. The iconography of the penitent Jerome regularly

depicts the saint as a hermit in the wilderness.

The painting follows a representation type that was influenced by Carl Loth and varied several times by his students, in particular Johann Michael Rottmayr, Hans Adam Weißenkircher, and Daniel Seiter. They all have the specific figure of St. Jerome shown as an older man with a beard and half-nude. In the present painting by Jerome, the Venetian tradition with the figure type of Carl Loth is clearly given, but there is also a certain Roman elegance and nobility, which, like many other works by Seiter, this painting of St. Jerome also possesses. Despite all the differences in comparison with the two previously known depictions of Hieronymus by Seiter's in the Herzog Anton Ulrich Museum in Braunschweig (Inv.No. 1020) and in the Gemäldegalerie in Dresden (Inv.No. 2034), the attribution of the present painting with St. Hieronymus to Daniel Seiter is thoroughly justified in terms of style.

Expert opinion from Dr. Johann Kronbichler, June 9, 2021

Private collection



27/ **ANTONIO MOLINARI (1655-1704)**  
LOT AND HIS DAUGHTERS

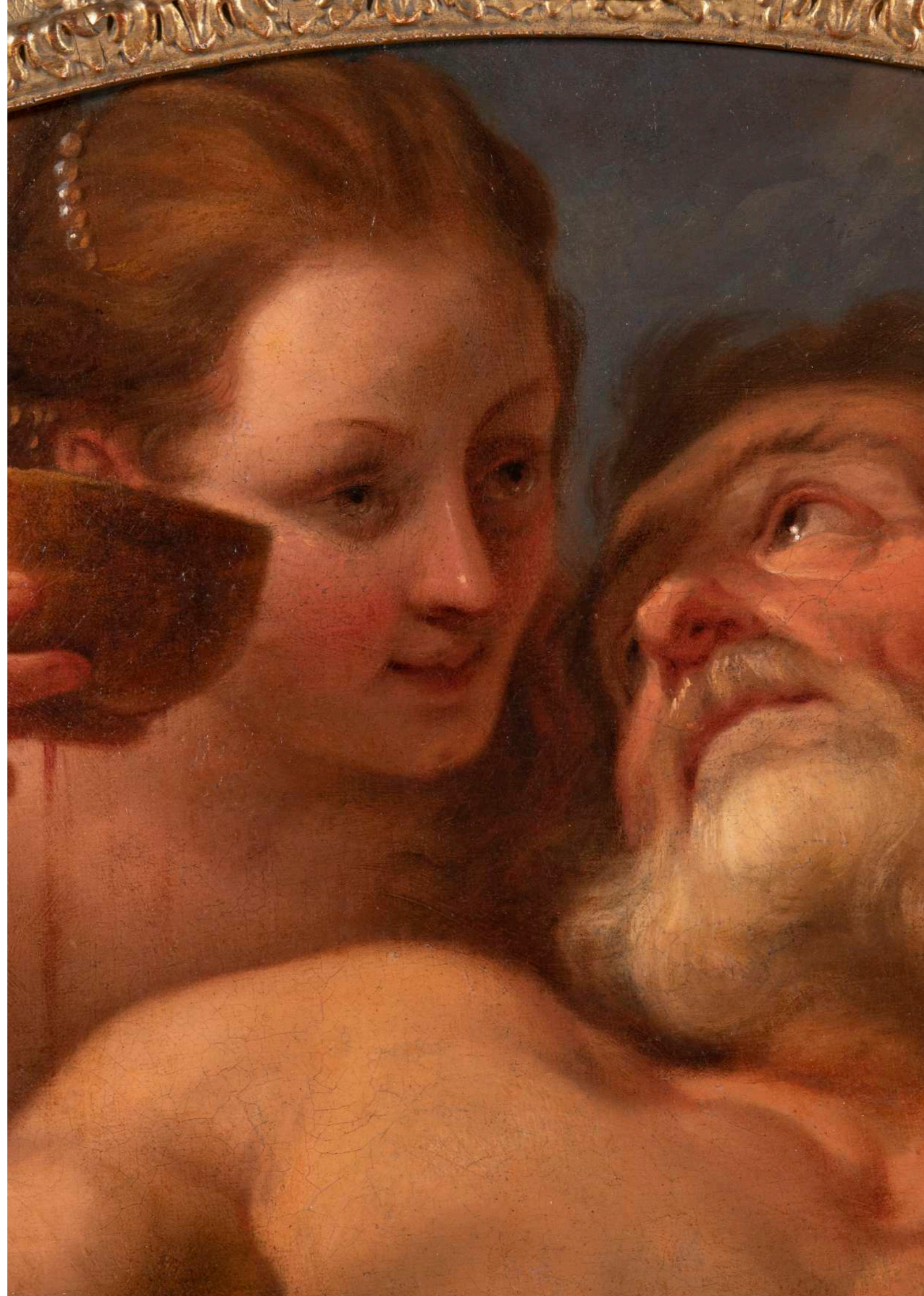
86 x 107 cm | Oil on canvas | Est: € 15.000 - € 20.000

The Venetian painter Antonio Molinari was a student of Antonio Zanchi and the teacher of Giovanni Battista Piazzetta.

Lot is leaning back, bare chest, propped up on his left arm and holding up his right hand with the drinking bowl. He looks inquiringly at his daughter with shiny eyes. She

reaches for the wine jar to refill the bowl. She holds her left hand tenderly on her father's neck. In the back right is Lot's second daughter. Lot's muscular body is modelled with great sensuality and sensitivity, and the fluffy beard is convincingly characterised.

Expert opinion from Dr. Dario Succi





**28/ GIOVANNI CAMILLO SAGRESTANI (1660–1731) – ATTRIBUTED TO**  
THE PRESENTATION OF CHRIST IN THE TEMPLE

94 x 132 cm | Oil on canvas | Est: € 6.000 - € 8.000

The execution of this canvas presents style and writing characters that suggest similarities with the works of Giovanni Camillo Sagrestani (Firenze 1660 – Firenze 1731), especially in the physiognomies such as the shape of the noses that are found in many other figures. The artist illustrates the presentation of Jesus in the temple and the purification of Mary, forty days after giving birth, according to the Jewish rite. Maria, recognisable by her usual blue mantle and the red dress, has just passed the

Child to Simeon. Just behind the priest, a young light carrier observes the scene curiously. On the right, a young woman in a lively yellow and red dress introduces us to the scene, pointing at it with a finger. Perhaps she is the prophetess Anna, who together with Simeon, recognised in Christ the figure of the Messiah. Next to this figure is another young woman who holds a white dove wrapped in a cloth, which should be offered as a sacrifice.



**29/ GIOVANNI CAMILLO SAGRESTANI (1660–1731) - ATTRIBUTED TO**  
ADORATION OF THE SHEPHERDS

92 x 132 cm | Oil on canvas | Est: € 6.000 - € 8.000

The execution of this canvas shows similarities with the works of Giovanni Camillo Sagrestani (Firenze 1660 – Firenze 1731), especially in the physiognomies such as the shape of the noses that are found in many other figures. The theme refers to the story of the birth of Jesus in the Gospel of Luke (Lk 2: 8-20). Under the cloudy sky of a sunrise, in a mountainous landscape, Mary, Joseph and the shepherds are gathered in adoration of the newborn baby Jesus, offering us an intimate and collected interpretation of the Gospel episode. The fulcrum of the scene is the Virgin, portrayed in a pink and blue dress, in an attitude of prayer. Behind her, Josef is in a brown coat and leaning

on a stick. The scene is dominated by the light emanating from the Child, which radiates the surrounding figures. In the foreground the shepherds, devoted and surprised, bring their offering; one a sheep, and another some eggs. On the right are seen an ox, donkey and two other shepherds who are approaching curiously. In the upper part, among the clouds of the sky, you can see several cherubs. Meanwhile, in the distance on the left there is the silhouette of a fortified city. A harmonious painting given the diligent pyramidal setting of the figures, and above all by Mary and the Child, particularly emphasised by the brightness of their clothes and complexion.



**30/ DANIEL GRAN (1694–1757)**  
ST. ELISABETH OF HUNGARY (OF THURINGIA) DISTRIBUTES ALMS TO THE POOR

97 × 52 cm | Oil on canvas | Est: € 5.000 - € 7.000

St. Elizabeth, daughter of the King of Hungary, accompanied by her entourage, distributes alms to the poor in front of her palace. Angels and cherubs float in the air. A putto holds a crown in his hand, while another putto pours money from the cornucopia. These refer to the real origin and generosity of Elizabeth. The image is closely related to an altarpiece by Daniel Gran in the Karlskirche in Vienna, made in 1736/37,

although some minor characters do not match. These are the posture of the child in the foreground and the three figures on the left in the background. In the completed painting, only two are seen. In the final version, the bottom vase at the entrance to the building is missing. This oil sketch probably shows an earlier design phase.



**31/ JOHANN CONRAD SEEKATZ (1719–1768)**  
1) THE JUDAS KISS  
2) CHRIST BEFORE THE HIGH PRIEST CAIAPHAS

19 × 13 cm | Oil on panel | Est: € 3.000 - € 5.000

The two small pictures show scenes from the Passion of Christ, which follow each other in Matthew, the arrest of Jesus and Jesus before the high priest Caiaphas. Both pictures are painted with virtuoso sketchiness, lively brushwork and a differentiated tonally bound colour scheme. Another version of the composition with Jesus in front of Caiaphas exists, together with a picture of the crucifixion (28.5 × 20 cm). The oil sketches could be related to drafts for a planned, large-format Passion series.

The night scene of the capture focuses on Judas' kiss (Mt 26, 47-56). Jesus stands defenceless with open arms and lets Judas kiss him. It is the signal to the soldiers to arrest. The painter aptly characterised the mendacity of the kiss through Judas' affected gestures. In the front left,

Peter cuts off Malchus' ear with the sword. The torch that illuminates the scene is covered by the excited silhouette of the soldier in the front right. The torchlight shines brightly on Jesus and Judas, while Peter and Malchus are only touched by the light.

The night also plays a decisive role in the presentation of Jesus to the high priest Caiaphas (Mt 26, 57-65). The hall is only lit by a six-candle chandelier. The soldiers lead Jesus before the high priest, who stands in front of his throne under a blue canopy and begins to question Jesus. He wears the priestly breastplate, which is part of the high priest's vestments, on his chest. A member of the high council sits in the front left in the dark, and extends his arms accusingly and indignantly towards Jesus.

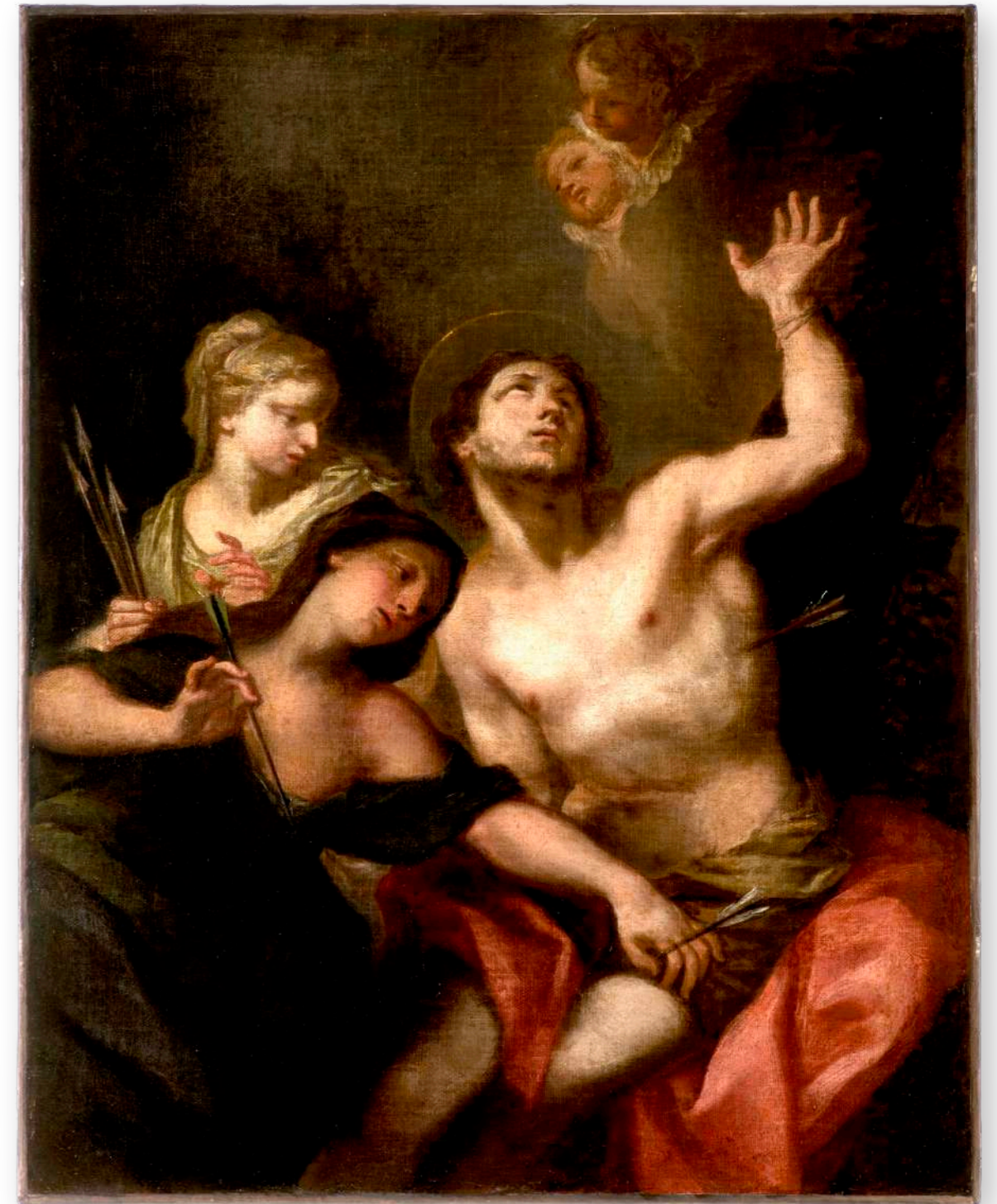


**32/ SOUTHERN GERMANY, 18<sup>TH</sup> CENTURY**  
ST. ANTHONY ABBOT OF THE DESERT

88 x 69 cm | Oil on canvas | Est: € 1.500 - € 2.000

Kneeling on the ground next to a crucifix, Saint Anthony is portrayed intent on reading the Holy Scriptures. His animated expression and excited hand position show his pious zeal. He retired to the desert to lead an ascetic life

there. The red "T" stick on his cloak is his attribute. The pig is a reminder of the Antonites' privilege of letting their pigs run free in exchange for caring for those who fell ill due to Antony's fire. The colouring breathes the spirit of Rococo.



**33/ SOUTHERN GERMANY OR AUSTRIA, 18<sup>TH</sup> CENTURY**  
SAN SEBASTIANO CURED BY IRENE

79 x 62 cm | Oil on canvas | Est: € 3.000 - € 5.000

San Sebastian, tied to the tree, survived the execution. Saint Irene finds him and carefully extracts the arrows from his body (his iconographic symbol). A young woman helps her. Sebastian raises his head to the sky, where two heads of putti appear. The elegantly intricate figures combine the aesthetics of 17th century Mannerism with the colourism of Rococo.



**34/ ITALIAN MASTER – 18<sup>TH</sup> CENTURY**  
 HOLY FAMILY, NATIVITY

92 x 119 cm | Oil on canvas | Est: € 5.000 - € 7.000

In an open cave on the glimpse of an idyllic mountainous landscape, the Holy Family is gathered on its knees around the central figure of the child Jesus who lies in a makeshift cradle created from a manger. Joseph and Mary contemplate the luminous figure of the Child, who in

turn reciprocates that of his mother devoutly, with his little hands folded to his chest as if in an act of prayer. She is depicted in a typical red dress with a blue mantle.

Private collection



**35/ GIULIO CARPIONI (1613 –1678)**  
 RAPE OF EUROPE, C. 1660-1662

65.5 x 74.5 cm | Oil on canvas | Est: € 7.000 - € 9.000

The canvas represents the Rape of Europa, a very widespread mythological theme that tells of the love between the nymph and Jupiter who, in order to kidnap her, turns into a bull.

The painting can easily be attributed to Giulio Carpioni, in the phase of his maturity, after 1660 when he began a vast

production of paintings with a mythological subject. The canvas is comparable with the Death of Leandro in the Musée Magnin in Dijon, and like that it can be dated to the early seventh decade.

Private collection

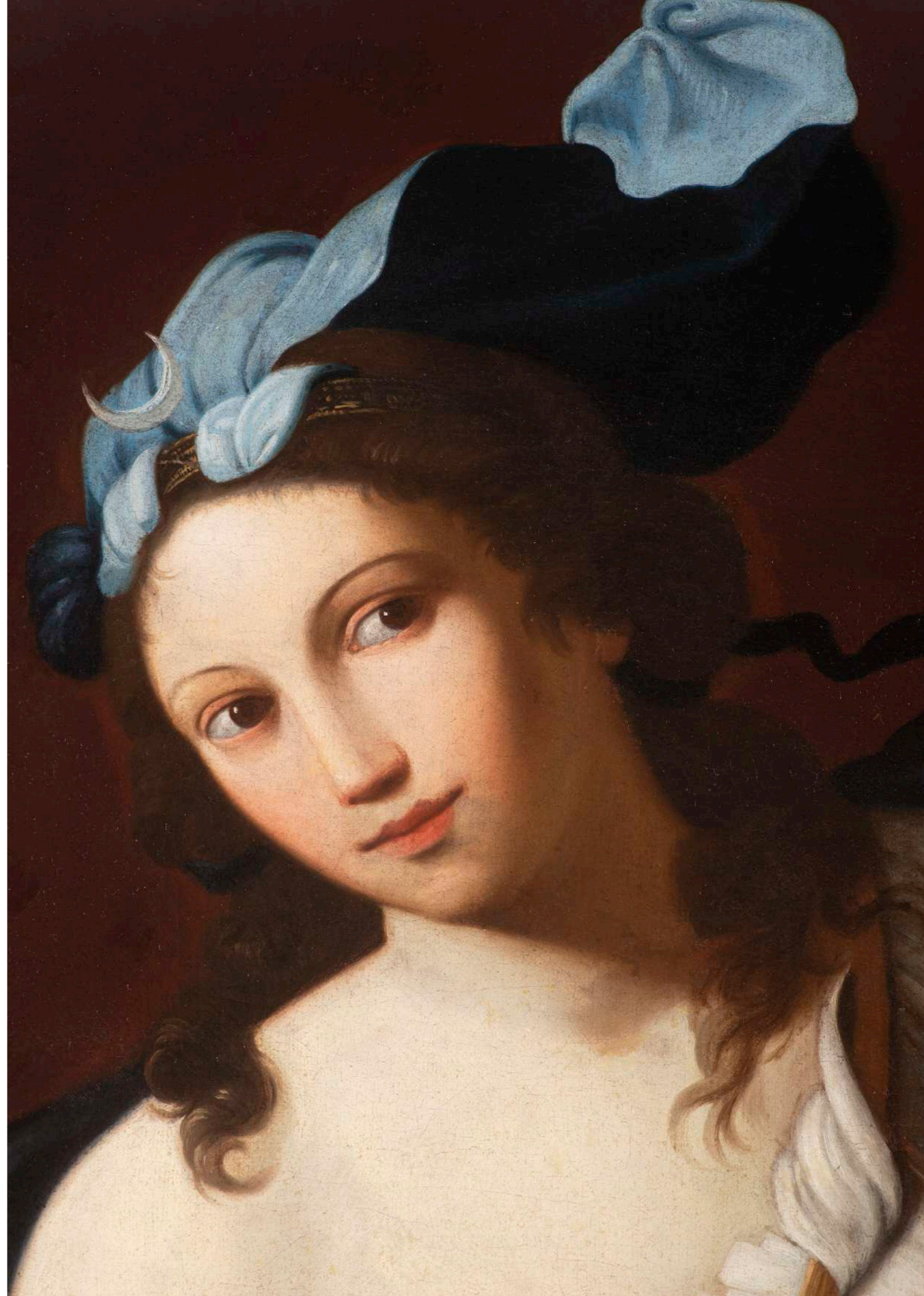


**36/ GIOVANNI DOMENICO CERRINI, CALLED IL CAVALIERE PERUGINO (1609–1681)**  
DIANA

81.5 × 62 cm | Oil on canvas | Est: € 8.000 - € 10.000

The artist from Perugia was a student of Guido Reni in Rome and shaped his style under the influence of the Bolognese school. He represented the classicist trend in baroque painting. Diana appears as a seductively beautiful young woman with a dreamy look. The arrow in the hand and the head of the hunting dog refer to the hunt and the wilderness as her realm as a goddess. The painting

captures with its elegant composition and the contrast of the ivory coloured flesh, the cool colours of the blue coat and blue veil, and with the warm dark red of the curtain in the background. Diana's attitude is very similar to the allegory of painting, which holds a palette and a portrait of Cerrini himself (Pinacoteca Nazionale di Bologna).





**37/ JOHANN EVANGELIST HOLZER (1709–1740)**

**THE CREATION OF MAN BY PROMETHEUS**

88 x 69 cm | Oil on canvas | Est: € 5.000 - € 7.000

The Augsburg painter was a pupil of Johann Georg Bergmüller. It is characterised by its masterful control of light, shadow and colour.

The unusual scene shines with its virtuosic colour and lighting design. Prometheus, with a compass in his hand, kneels before the figure he modelled, and points with his right hand at a sheet of paper on which something has been drawn. A rod supports the figure's raised arm. Next

to Prometheus, there is an armillary sphere on the floor. Minerva assists him with advice in the creation of man. A celestial light bursts from the top left and brings people the spark of life. In the dark foreground lie the dead animals that Prometheus used to create man. The lion and the rabbit clearly represent the two essential qualities of human character: courage and cowardice.



**38/ MASTER OF HALF-LENGTH FEMALE FIGURES, AROUND 1535-1540**

**PORTRAIT OF A YOUNG WOMAN**

53 x 44 cm | Oil on oak wood | Est: € 80.000 - € 120.000

A beautiful young woman is sitting at a table and writing. Her gaze rests on the paper, her hair is tied with a red and white embroidered headband. The clothes, of the same colour, are composed of several layers: red velvet dress with black straps and fur cape. The clothes of the young woman in the painting presented here were decidedly very modern in Flanders in the years 1520-1540. The precious jewels on the décolleté and the belt underline their elegant and sober beauty. The greenish background gives the figure a harmonious contrast, which is carried inside through the shadow of its silhouette.

The subject of this painting lends itself to numerous variations of portraits of beautiful half-length female

figures, and was probably executed in a period around 1535-1540. Our painting, of great pictorial quality, is thematically adapted to the work of the master of half-length female figures. Not surprisingly, some experts see the names of Abraham Benson and Joos van Cleve in some of these works.

Previously at the Dorotheum Vienna, sold at auction in 1986 and privately owned.

Detailed report of 8 August 2021, by Prof. Paul Vandebroek. Katholieke Universiteit Leuven





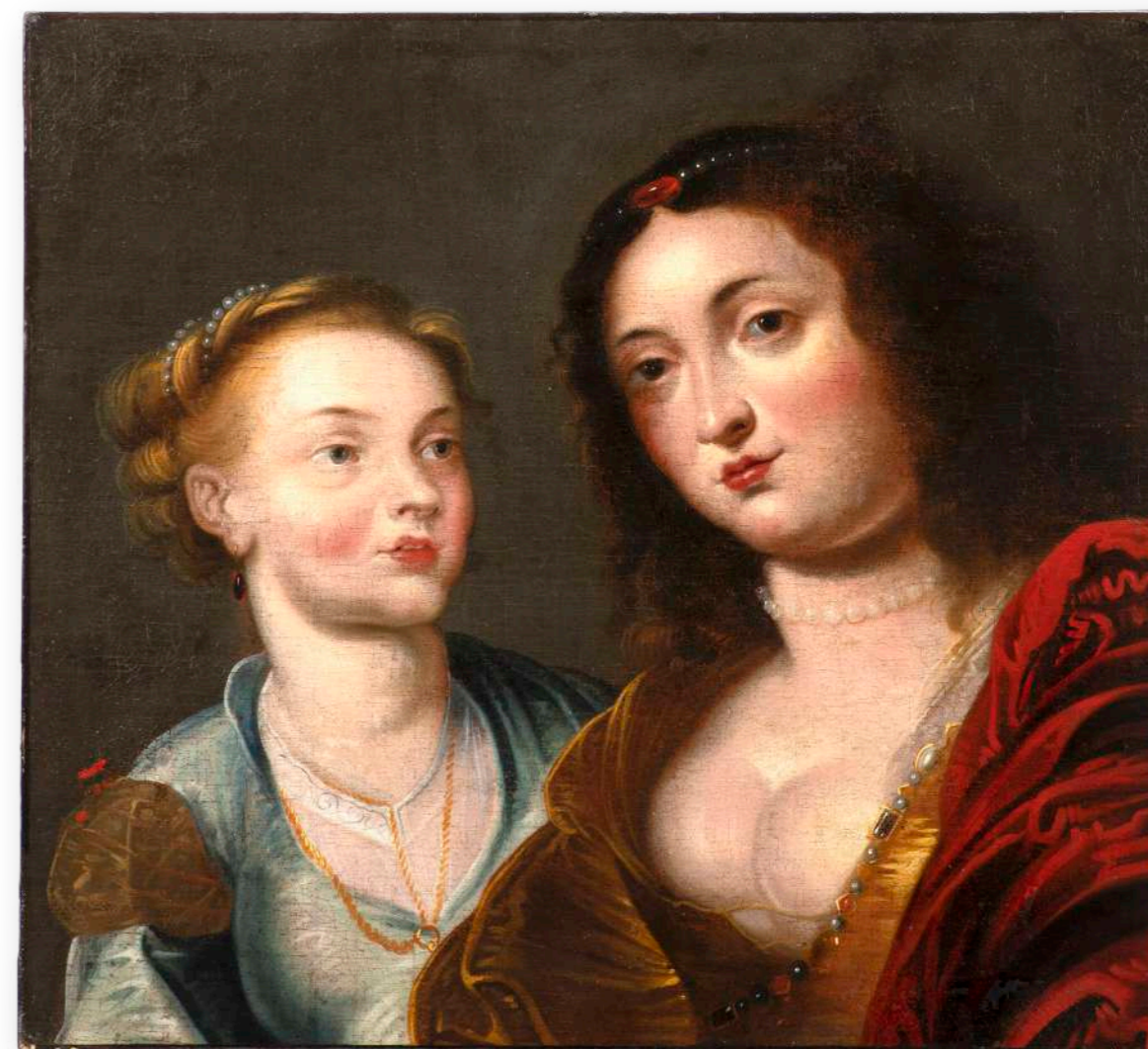
**39/ PORTRAIT OF A NOBLE GENTLEMAN, AROUND 1600-1615**

51 x 48 cm | Oil on oak wood | Est: € 7.000 - € 9.000

This painting of a noble in half-length portrait format shows the person portrayed in a black robe and white collar on a neutral blue-grey background.

His gaze, and all his physiognomy turned towards the viewer convey a relaxed but concentrated expression. The great pictorial brilliance and the refined treatment

of the complexion of the face are represented in a very natural way, in accordance to real life. In particular, the portrait conveys the Dutch, German and Rudolphine style of representation of Mannerism around 1580-1600. The similarities with our portrait make us think of Hans van Aachen, Michel Janz van Miereveld, or Franz Pourbus.



**40/ FLAMISH MASTER OF THE 17<sup>TH</sup> CENTURY**

**DOUBLE PORTRAIT**

59 x 65 cm | Oil on canvas | Est: € 4.000 - € 5.000

This double portrait represents two half-length young women richly bejewelled.

The blonde girl on the left is wearing a light blue, satin dress. Around her neck she wears a gold necklace and red stone earrings. Compared to the other woman, the latter has an elaborate hairstyle with strings of pearls and appears to be younger. She turns her gaze back to

her helpmate. The brunette girl on the right wears a very sensual, low-cut dress, which is crossed like a band by a chain of pearls and precious stones. Around her neck she wears a pearl, while on her loose hair, a beautiful diadem.

The close-up composition and the indefinite background of the painting help draw our attention to the two figures at the centre of the representation.



41/ **BARTHOLOMEUS VAN DER HELST (1613-1670) – ATTRIBUTED TO**  
PORTRAIT OF A BOY WITH A GOLDFINCH

75 x 60 cm | Oil on canvas | Est: € 4.000 - € 6.000

The half-portrait shows a blond boy with his torso turned slightly, looking happily at the viewer. On the boy's right hand sits a goldfinch, which the boy points to with a certain pride. His rosy complexion and the blonde strands of hair

give him a vital look. The boy is wearing a grey Justaucorps over a white vest. The lace tie is decorated with a red silk loop. The picture is framed by an oval, painted wreath. It is most likely from a family gallery.



42/ **DUTCH MASTER, 17/18<sup>TH</sup> CENTURY**  
DRINKING OFFICER

115 x 88 cm | Oil on canvas | Est: € 3.000 - € 5.000

A seated officer raises his glass of wine and toasts the spectator. He carries a sword by his side. The unusual combination of a collar (English ruff) and cap on the head is a known feature of Rembrandt's self-portraits.

Private collection



43/ **FRANCE, 18<sup>TH</sup> CENTURY**  
 PORTRAIT OF A POET

92 x 73 cm | Oil on canvas | Est: € 1.000 - € 2.000

A man dressed smartly and casually looks directly at the viewer with clear eyes and a slight smile on his lips. Over a red and gold jacket, he wears a magnificent blue-green silk velvet coat, lined with gold silk damask. His head is covered

with a velvet cap of the same colour as the cloak, adorned with black feathers. Informal clothing and facial expression reveal the person as an intellectual. The person portrayed is probably a poet.



44/ **SEBASTIANO RICCI (1659 – 1734)**  
 GIRL WITH A METAL JUG, C. 1700-1710

73 x 60.5 cm | Oil on canvas | Est: € 9.000 - € 11.000

The canvas represents a young woman leaning forward, holding a metal jug in her hand. This can be directly attributed to Sebastiano Ricci, whose painting is full of elegance and culture, and based above all on the theatricality of a Venetian of the seventeenth century.

Precise comparisons for style can be found with the fresco of the Resurrection of Christ in the chapel of the Royal Hospital, Chelsea. And with that, it shares the date of the beginning of the eighteenth century.





**45/ CHRISTOFFEL JACOBSZ. VAN DER LAMEN (1606/07 – 1651/52)**  
ELEGANT FIGURES PLAY BACKGAMMON IN AN INTERIOR

47 x 64 cm | Oil on canvas | Est: € 4.000 - € 6.000

Antwerp painter Christoffel van der Lamén went to Amsterdam in 1620, probably for a training period. He did not return to Antwerp until 1634, where he became a teacher in the Guild of San Luca in 1636/37. He painted elegant societies in the interiors, conceptually based on the paintings of Anthonie Palamedesz. (1602-1673).

In an indoor place we see two young women with three men playing and talking. All people are elegantly dressed in the fashion of the time. A painting with a view of an estuary hangs on the back wall of the room. There are two playing cards on the floor and a wine jug on the left.

Vienna private collection



**46/ JAN MIENSE MOLENAER (1609/1610–1668)**  
A HAPPY PEASANT FAMILY

63 x 88 cm | Oil on panel | Est: € 9.000 - € 11.000

Jan Miense Molenaer was born in Haarlem. His brother, Bartholomäus Molenaer, was a genre painter like himself. His brother Klaes Molenaer was a landscape painter. He was also married to a painter, Judith Leyster. Molenaer mainly painted genre scenes, but also some portraits and history pictures. In the thirties he painted some unusual genre scenes with large characters, but in the forties he switched to peasant interiors with cheerful parties.

In the present picture, Molenaer unfolds a lively scene of happy peasants in a dark farmhouse. On the left we see an old couple who look after children, probably their grandchildren. The grandmother bakes pancakes with apples, the grandfather plays with a small child who is sitting on his lap. A dog and cat sit with them. Boys in the background are happy about the pancakes. To the right of

the centre of the picture, a girl in a blue skirt, white blouse and red bodice catches the eye. She is playing a game of skill with two boys. They are trying to toss nuts through a hole in the braided mat that has been propped up against the barrel. The other figures are integrated in colour into the brown tone of the interior. Through the half-open door, a woman is looking into the house, playing a drum pot.

Stylistically, the painting can be dated to the second half of the 1640s, when Molenaer increasingly painted peasant interiors with small figures. The old man appears in different postures in other pictures, for example in the National Gallery, Prague (DO 4328) and in the art collections of the University of Göttingen.

Signed :MOLENAER



**47/ JACOB DUCK (1660–1667)**  
 INTERIOR WITH PEOPLE MAKING MUSIC, EATING AND DRINKING

59 × 75 cm | Oil on canvas | Est: € 5.000 - € 7.000

In an indoor setting, men sit at a table while they eat, drink and make music. The man on the left is standing and leaning on a walking stick. An elderly gentleman sitting in casual clothes invites him to sit down. He has to be a host. One man is eating a pate, while another is raising his glass of wine. Two men are smoking and on the right, a man is playing the violin. A lute lies on a table to the left. The guest

is obviously a lover of literature and science; paintings of landscapes hang on the walls, on a bookcase there are large books, and on the shelf rest two celestial and terrestrial globes. On a bookcase in front of the shelf, there is a lectern with books.

Monogrammed on the tablecloth: JC. D f.



**48/ EGBERT VAN HEEMSKERCK (1637–1704)**  
 GENRE SCENE

42 × 68,5 cm | Oil on canvas | Est: € 2.500 - € 3.500

Egbert van Heemskerck mainly painted genre scenes in the tradition of Haarlem painters, most notably Adriaen van Ostade and Adriaen Brouwer.

A soldier and two men sit around a barrel in a peasant bar. The soldier and the man on the left turn to a man entering from the right side of the painting, who takes off his hat in greeting. He wears an elegant doublet and a chain around

his neck. In the background on the left, a man with a pipe is sitting by the fireplace, probably to light a fire. The man seated to the right looks out of the image at the viewer. Another man in the background turns his back on us.

Monogrammed HK

Private collection



**49/ BERNARDUS VAN SCHIJNDEL (1647–1709)**  
**FAMILY CELEBRATION FOR THE BIRTH OF TWINS (1703)**

56 × 76 cm | Oil on canvas | Est: € 5.000 - € 7.000

Bernardus van Schijndel continued Haarlem genre painting in Jan Steen's humorous tradition until the 18th century.

The image shows the celebration of a family on the occasion of the birth of the twins. The cheerful and tired father holds one of the swaddled babies in his arms, the other being carried to him by the old midwife on his left. The woman sitting next to him is probably his grandmother. The wife lies exhausted in the four-poster bed and is cared for by several young people. Apart from the father and some children, the party seems to be made up only of relatives and friends of the mother. The party takes place around a set white table. A waitress is busy feeding the playing children. The grand, stage-like hall offers an insight into a wealthy early 18th-century Dutch family. The blue curtains remind the viewer that here we are seeing the theatre of life. Jan Steen invented this trick (Het toneel

van de weld, circa 1665-1667, Mauritshuis, The Hague). The messy house, in which there are a lot of things on the floor, is a topic invented by Jan Steen. The cheerful image of the celebration of birth has a counterpart that shows the dissolution of the family in the event of death; satirical humour. It is signed and dated 1703.

Signed lower right: Bvschyndel

Reference:

RKD, artwork no. 3018: Geburtsfeier

RKD, artwork no. 3017: Haushaltsauflösung beim Tode

Provenance:

Until 1995 private collection United States, on 17.10.1995 was auctioned in the auction house Dorotheum Vienna lot no. 142, until today private collection Vienna X



**50/ FRANÇOIS XAVER HENRI VERBEECK (FRANS VERBEECK), (1686–1755)**  
**REVELLERS AT THE BANQUET**

28 × 34 cm | Oil on canvas | Est: € 4.000 - € 6.000

The Antwerp painter became a master in the Guild of Saint Luke in 1710/1711. He worked as a genre painter and portraitist and created above all cheerful companies, with which he approached 17th-century painting.

The picture shows a carnival party. A fat man hugged by a woman has disguised himself as a madman. The man who

enters on the far left is wearing a mask, and the man sitting at the table turns to look at him. The men wear clothes from the early 17th-century, while the women, on the other hand, wear 18th-century dresses.



**51/ ANDREA LOCATELLI (1695–1741) - ATTRIBUTED TO ITALIAN COUNTRY LIFE**

74 x 61 cm | Oil on canvas | Est: € 2.000 - € 3.000

Andrea Locatelli's oeuvre is thematically and stylistically very diverse and extensive. In addition to classic and ideal landscapes, he devoted part of his work to genre painting; especially the Bambocciade, with cheerful themes of dancing, or resting peasants, in the tradition of Michelangelo Cerquozzi and Jan Miel.

The painting shows a group of country people in front of a farmhouse. The eye-catcher is a young, seated woman drinking wine from a glass. A little girl with an apple in her hand leans on her knee and pensively looks to the side. An old man, leaning on a high table, turns to her with a gesture of his right hand and wants to tell her something.

A man next to the young mother has put his hand on her shoulders. To the left of the scene, a young man is playing the bagpipes. Behind the young woman is a stove with jugs on it, the silhouettes of which stand out against the bright steam. Two other men are busy with work. One is packing a donkey, the other is busy with a tub. In contrast to the Bambocciaden by Jan Miel and Michelangelo Cerquozzi, the charm of the Rococo already lies above this scene. This is evident in the harmonious composition, in the refined lighting without hard shadows, and in the smooth brushwork.



**52/ GERMAN MASTER FROM 1663**

Pair of Still Lifes:

- 1) STILL LIFE WITH IVORY BOWLS, DECK OF CARDS, FRUITS AND SWEETS
- 2) STILL LIFE WITH CRABS, FRUITS, BEER AND BREAD

57 x 92 cm | Oil on canvas | Est: € 10.000 - € 12.000

The still life with the ivory tankard shows a surprising variety of motifs in a balanced composition. To the left of the tankard there are citrus fruits on a pewter plate. Behind it is a Chinese wan-li bowl with strawberries. The setting of the bowl is European, as is the precious spoon from which you can see the handle. A tall, narrow wine glass can be seen in the background and a deck of cards lies in the front left. To the right of the tankard is a large, flat porcelain bowl filled with fruit, sugar, nuts and candied Fruits. An open box behind it contains bottles. The magnificent ivory tankard shows in relief the drunken Silenus, the companion of the wine god Bacchus. The figure of Silenus is based on a design by Rubens. Joachim von Sandrart mentions an ivory tankard with a silenus that the Augsburg sculptor Georg Petel created for Rubens. A tankard of Petels with a similar Silens figure has been preserved in the Maximilian Museum in Augsburg. Many baroque ivory tankards have taken up the motif and varied. The color tone with the strong blue,

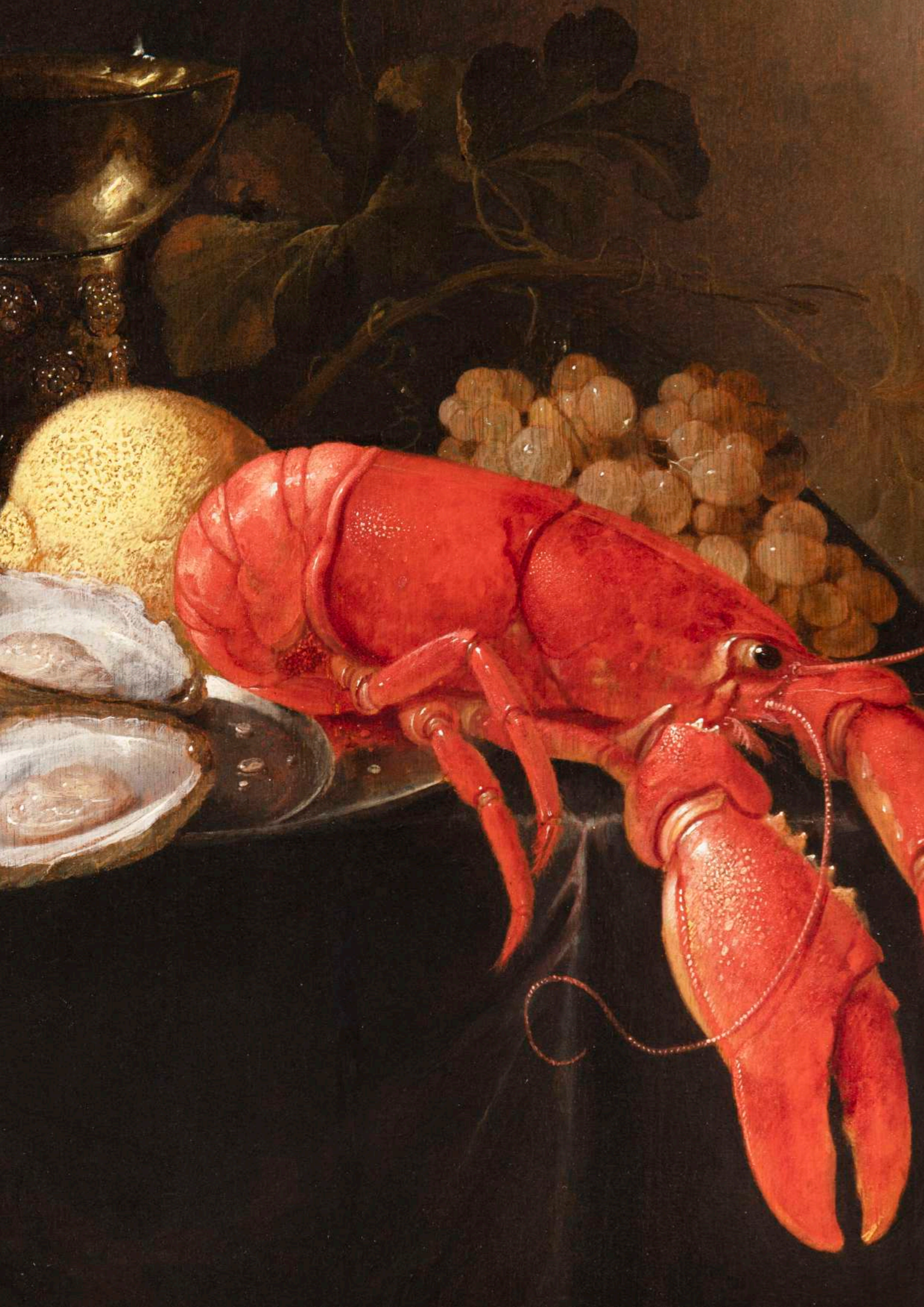
yellow, orange and silvery color accents and warm brown tones is extremely sophisticated.

The still life with the crabs has a simpler structure and shows a simpler meal. In the center is a plate with crabs, accompanied by peaches on the right and a wooden plate with a knife on the left. In the background there is a filled beer glass in the middle, on the right the beer mug and on the left a sliced bread. A blue curtain closes the composition to the left.

The two extraordinary still lifes take up Dutch and Flemish ((Dutch and Flemish)) models. The somewhat simpler and stricter composition, the painting style and the ivory tankard show, however, that these are not Dutch ((Netherlandish)) works. Rather, the great tradition of Dutch still life painting was interpreted independently by a German artist.

Private collection





**53/ JASPER GEERARDS (1620 - BETWEEN 1649 AND 1654)**  
 STILL LIFE WITH A LOBSTER, GOBLET, OYSTER, LEMON, AND GRAPE

58 × 48 cm | Oil on panel | Signed lower right: J. Geerar ../ f 1648 | Est: € 15.000 - € 20.000

The artist, who was probably born in Antwerp, became a master there in 1644/1645. He is documented in Amsterdam in 1649, and probably died young there as well in 1654 at the latest. His work occupies an intermediate position between Flemish and Dutch still life painting.

A meal of boiled lobster, oysters, lemon, and grapes lies on a table with a dark blue velvet cloth. The red color of the lobster forms the strongest color accent, while the rest of the picture is toned under the tradition of the Harlem still life. The opened oysters and the lemon are the lightest part in the painting. The glass with the white wine is mostly hidden in the shadow, with light reflections on the right side. At the top right, a ray of light falls on the wall, which is designed in various shades of brown and gray. The

signature is on the right on the wall between the vine tendril and a lobster's antennae and forms a calligraphic ensemble with them.

Literature:  
 F.G. Meijer, 'A fragment of a 'Pronkstilleven' by Jasper Geerards in the Bredius Museum', Mercury, no. 4 (1986), p. 43; fig. 5.

E. Greindl, Les peintres flamands de la nature morte au XVIIe siècle, ed. 1984 ; J.Geerards, no. 1.

RKDimages, artwork no. 21089

<https://rkd.nl/explore/images/21089>

Private collection



**54/ JACOMO (JACOBUS) VICTORS (1640–1705)**  
POULTRY IN A CHICKEN YARD

105 x 87 cm | Oil on canvas | Est: € 9.000 - € 11.000

The artist, who was born in Amsterdam, was probably an apprentice to his older half-brother Jan Victors (1619–1676 / 77). He went to Italy at an unknown point in time and was praised in Venice in 1663 as “admirable in depicting fowl”. He undoubtedly stayed in Italy for a long time. In 1671 Victors is again attested in Amsterdam for his marriage.

It is a particularly magnificent painting by Jacomo Victors with a balanced composition and lively details. A brown hen sits in the foreground surrounded by her chicks and looks out of the picture at the viewer. The white rooster standing behind her also seems to have noticed the viewer. A white chick has made itself comfortable on its mother’s back. Another chick pecks for food on the floor, one drinks water

from the hollow of the brick on the floor. A little further back, a white is crouched looking away from the viewer. Two pigeons, one brown and one white, are sitting on the garden wall. The white dove fans out its tail feathers. Wine climbs up in front of the wall. The white plumage comes into its own very vividly and effectively against the tonal, brown-gray background. This color contrast and the tousled feathers are a trademark of Jacomos Victors.

We thank Dr. Fred G. Meijer for confirming the attribution to the artist and for his friendly advice.

Provenience: private collection Vienna





**55/ JAN VAN KESSEL II (1654–1708)**  
STILL LIFE

13 x 17,5 cm | Oil on slate | Est: € 6.000 - € 8.000

Jan van Kessel II, son of Jan van Kessel I, was a great-grandson of the famous Jan Brueghel. He moved from Antwerp to Madrid in 1678 to become a court painter. Two monkeys make a rich still life from fruit and vegetables, with a Chinese porcelain bowl breaking too. A parrot watches the goings-on while an owl looks stoically from the picture at the viewer.

Expert opinion by doc. Klaus Ertz, 28 Januar 2020



**56/ FRANZ WERNER VON TAMM (1658–1724)**  
STILL LIFE WITH FLOWERS AND GUINEA PIGS

91,5 x 74 cm | Oil on canvas | Est: € 8.000 - € 10.000

Born in Hamburg, Tamm stayed in Rome from 1685 to 1695 and was nicknamed "Dapperheid" (courage) in Schildersbent. From 1695 he worked in Vienna as a court painter at the imperial court.

In front of a dark rock wall there is a marble vase with a bouquet of roses, lilies, tricolor bindweed, opium poppies and other flowers. The vase is located on the underside of

a Geison corner block. This block was once flipped over the lintel at the corner of an ancient temple. Grapes, peaches and plums lie on the ground next to the geison. On the right there is a guinea pig, a popular motif for this artist. The combination of floral still lifes with ancient ruins shows the influence of Tamm's stay in Rome.



57/ **ROMAN MASTER, 18<sup>TH</sup> CENTURY**  
STILL LIFE WITH GRAPES AND PEACHES

52 x 70 cm | Oil on canvas | Est: € 4.000 - € 6.000

A still life with fruits is arranged on a stone surface. The centre is taken up by a white porcelain bowl in which red and yellow-green grapes lie. More grapes are spread out in front of it. In the right background is a basket of peaches. There are more fruits on the right. Decorative vine leaves complete the harmonious composition to the right.



58/ **MARTIN FERDINAND QUADAL (1736-1808)**  
MALLARD ATTACKED BY HUNTING DOGS

75 x 93 cm | Oil on canvas | Est: € 1.500 - € 3.000

Martin Ferdinand Quadal was a popular portrait and animal painter during his lifetime. Most of his paintings are in London, France, Germany and Italy, as well as Russia / St. Petersburg. Our painting highlights the animal genus, much appreciated by collectors.

The work illustrates how spontaneous and virtuosic his painting was, and certainly how he was able to study the works of Jean-Baptiste Oudry (1686-1755) in France.

Signed and dated, the date is not well readable (1771 or 1777)

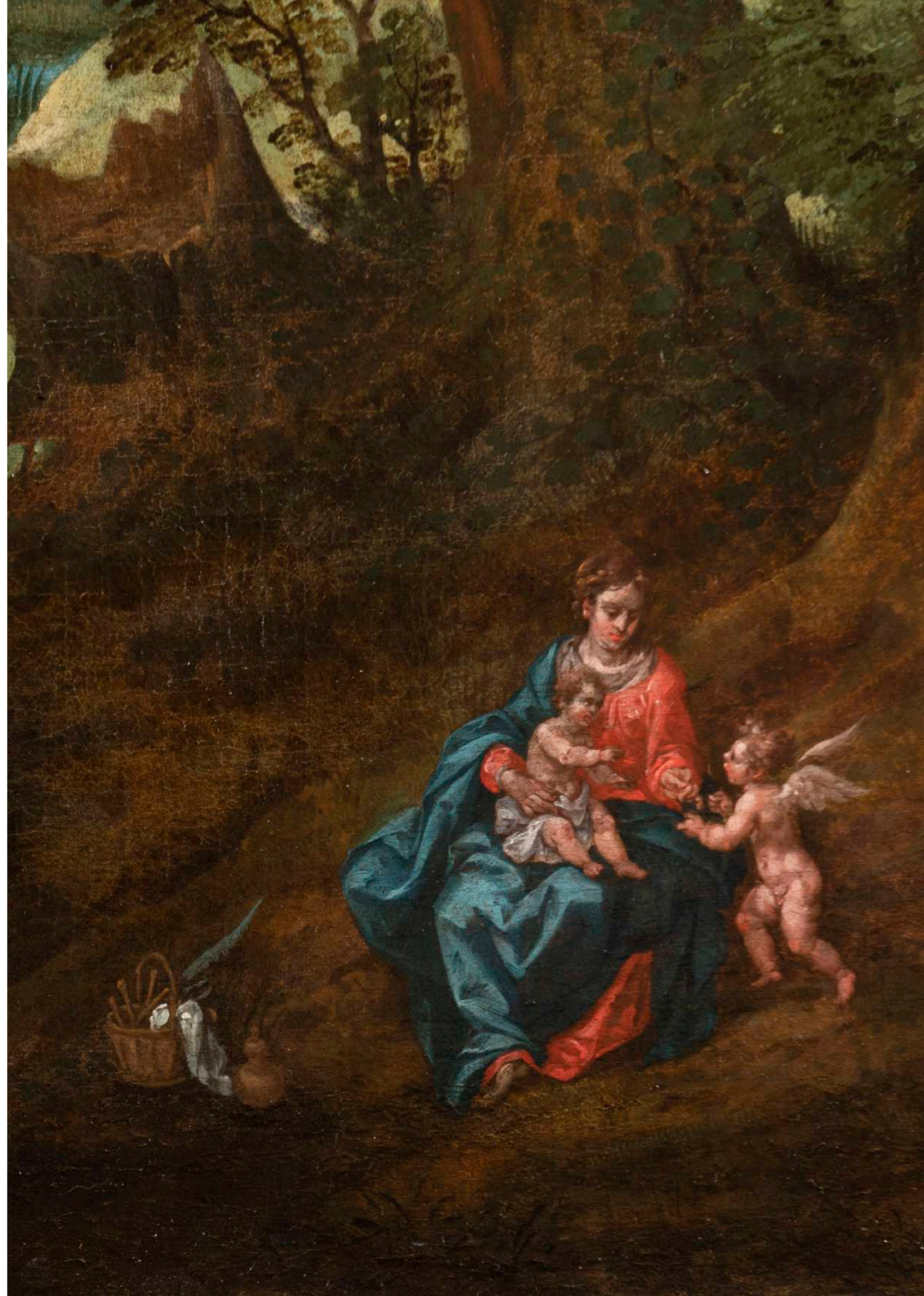


**59/ DENIJS VAN ALSLOOT (AROUND 1568–1625/26)**  
 FOREST LANDSCAPE WITH THE REST OF ST. FAMILY ON THE FLIGHT TO EGYPT

160 × 116 cm | Oil on canvas | Est: € 8.000 - € 10.000

Denijs van Alsloot was probably trained as a tapestry designer, but then turned to painting. For the regents of the southern Netherlands, the Infanta Isabella and the Archduke Albrecht, he mainly created landscapes with views of the Sonian Forest south of Brussels. This was the domain of the Dukes of Brabant and where their Tervuren Castle stood, which Alsloot depicted several times. A major order from the archdukes was the reproduction of the so-called parrot festival of 1615, in a cycle of large-format pictures, which he carried out until 1617. A magnificent group of trees

dominates the picture. The Holy Family is shown very small, which increases the mighty impression of the trees. Karel van Mander recommended in his *Schilder-boeck* (painter's book) from 1604 to put small figures next to large trees. The tree stump in the centre of the picture and the broken branch on the right emphasise the forest as a dangerous wilderness. In contrast, three putti worry about the baby Jesus. Van Alsloot worked with Hendrick de Clerck as a staffage painter from 1606/08 to 1613/14. The painting was probably made towards the end of the collaboration.





**60/ JAN ASSELIJN (1610-1652) - ATTRIBUTED TO**  
**HARBOUR WITH A WATCHTOWER IN THE EVENING**

110 x 120 cm | Oil on canvas | Est: € 8.000 - € 10.000

Jan Asselijn left the Netherlands via France for Rome at the end of 1635 and stayed in Rome until 1644. In Rome, he joined a Dutch painters' association - the Schildersbent. His return journey also took him via France, where he made stays in Lyon and Paris. In Paris, he painted landscapes with other artists for the Hôtel Lambert. Jan Asselijn is one of the most important Italian landscape painters; that is to say, the Dutch painters who painted Italian landscapes.

In the middle distance, a watchtower rises dominant in the evening backlight, at a natural harbour on the southern

coast. Behind it, the masts of two ships stand out. The view glides over the water surface of the bay to the horizon. On the right, houses of a settlement adjoin the rock with the tower. A fortress sits enthroned on the mountain. The left foreground is occupied by the bank with staffage. A boat is being unloaded. A group of young women next to a white horse and a bearded man on a horse are highlighted in terms of colour and light.



**61/ FRANCESCO CASANOVA (LONDON, 1727 – VORDERBRÜHL, 1803)**  
**REST AT THE FOUNTAIN, C. 1775**

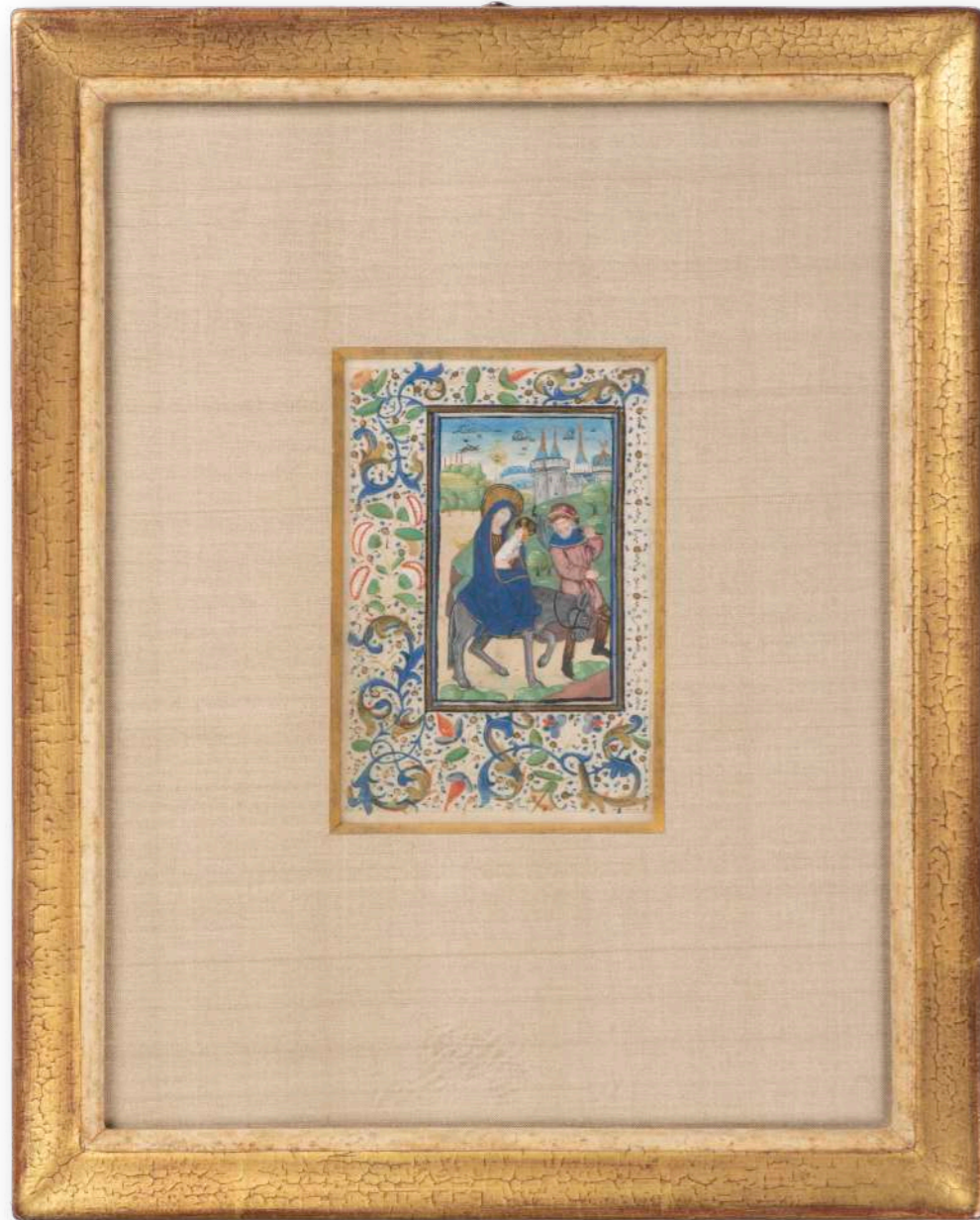
34 x 38 cm | Oil on canvas | Est: € 5.000 - € 7.000

At the bottom, the acronym FC indicates the author, Francesco Casanova, brother of the famous Giacomo. Francesco Casanova was a student of Francesco Guardi, Antonio Joli and Francesco Simonini in Venice.

He was one of the most fashionable landscape painters and battalists in eighteenth-century Europe. He worked in Paris, Dresden and many other places; always appreciated for his highly elegant tone. He mixed the Venetian tradition with the French Rococo, by Antoine Watteau and Honoré Fragonard. This painting compares well with the works made for the royal manufacture of Beauvais in France in the mid-eighth decade of the eighteenth century.

The painting represents a genre scene, with a noble and elegant company caught paused at a fountain during a falcon hunt. A gentleman in a blue doublet with two hunting dogs turns to a lady with a hunting falcon on his arm. The other three people are servants. A rider lets his horse drink from the well. A hunter sits on a white horse and a servant kneels in front of the couple. The elegant couple is highlighted in the picture by the bright colours and the lighting, while the servants are integrated into the surroundings in terms of colour. The painting shines in every way; in composition, colouring and a lively brushwork.

Monogrammed FC in the lower center

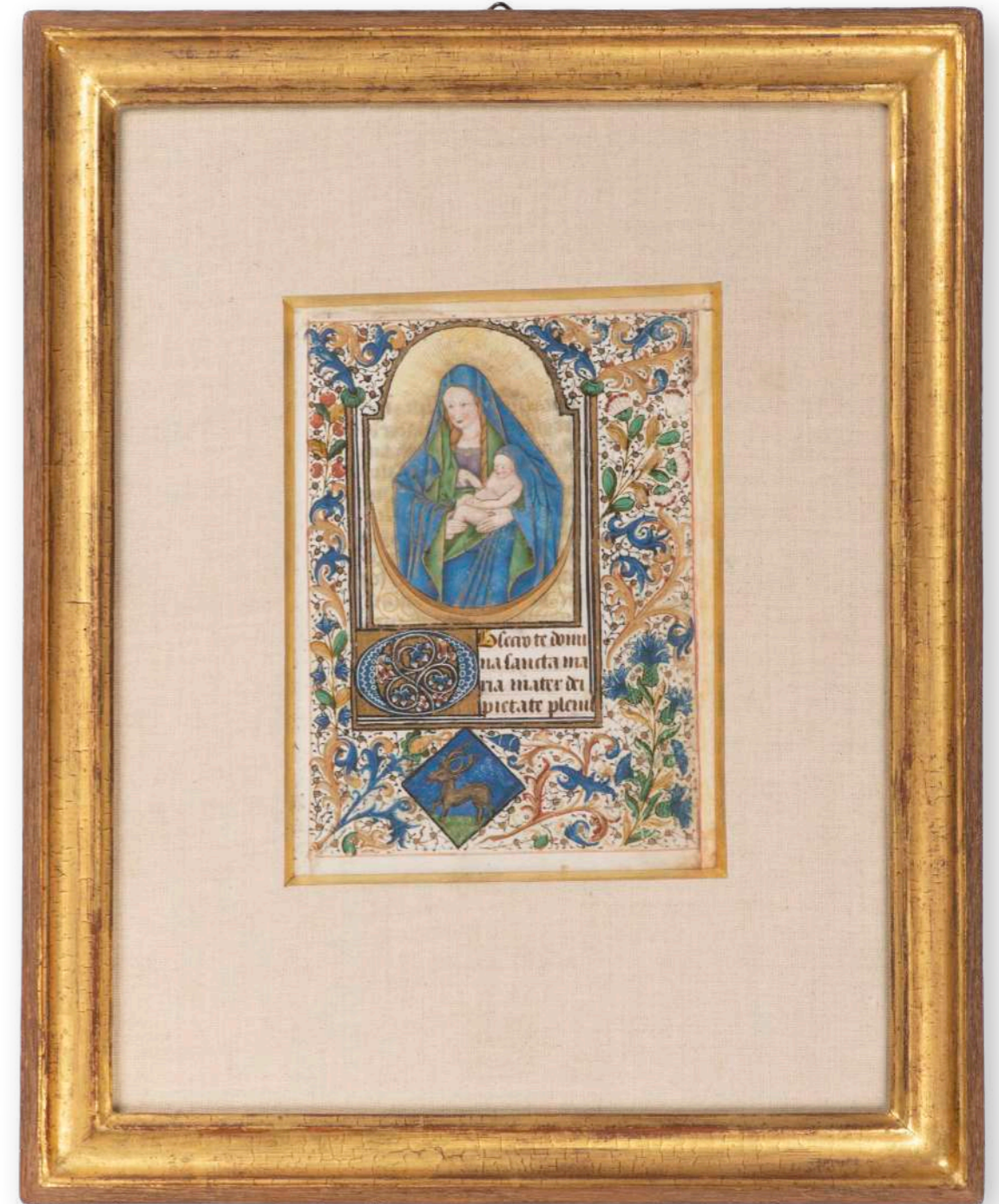


**62/ FRANCO-FLEMISH MASTER, C. 1450–1460**  
THE FLIGHT TO EGYPT

10 × 7 cm, with frame 27 x 21 cm | Watercolour, gold paint, on parchment | Est: € 1.500 - € 3.000

The miniature shows the Flight into Egypt: Joseph leads the donkey on which Mary is sitting with the Child in her arms. In the background you can still see the city they have just left, which is Palestine (easily recognisable by the crescent moon symbols that stand out on the buildings). The wide border is filled with rich floral decorations. It is the verso of the sheet, the corresponding text was on the recto of the

next sheet, which was once on the right. Blocks of text and images were usually centred around the centre of the book. The large decorative border on the left faces out when the book is open. The small format indicates that the sheet is from a book of hours, or some other type of secular prayer book.



**63/ FRANCO-FLEMISH MASTER, C. 1450–1460**  
MARY AS WOMAN OF THE APOCALYPSE

16 × 12,5 cm, with frame 27 x 21 cm | Watercolor, gold paint, on parchment | Est: € 1.500 - € 3.000

The main image with a semicircular end shows Mary with the baby Jesus as an apocalyptic woman on the crescent moon (Apk. 12, 1-5). Her blue coat with green lining is pulled over her blonde hair. The cloak is also pulled over the head of the naked baby Jesus. The lighting and the text field are surrounded by a rich floral decoration. Rowan berries can be seen at the top left among the fancy tendrils. The blue cornflower in the lower right is a symbol of Mary and represents purity and loyalty. A deer is depicted in the diamond-shaped field below. He probably refers to Psalm

verse 41,2 (42.2): "As the deer yearns for fresh water, so my soul, God, yearns for you." Enlightenment with Mary and the child adorns the beginning of a Marian prayer from the Book of Hours. The beginning of the text reads: "Obsecro te domina sancta maria mater dei pietate plenis [sima] ..." (I beg you, Lady Holy Mary, Mother of God, mother full of piety).

Stylistically, the page can be dated to around 1450-1460 based on lighting and decoration.



**64/ APULIAN SCULPTOR OF THE EARLY FIFTEENTH CENTURY**  
**MADONNA AND CHILD, FIRST QUARTER OF THE 15<sup>TH</sup> CENTURY**

height: 45 cm | Carved stone | Est: € 5.000 - € 7.000

The sculpture is a Madonna and Child which was probably part of a larger composition, perhaps the frieze for the tympanum of a portal. The expressive style and vigorous forms derive from the Neapolitan tests of the workshop of

Tino di Camaino, which spread throughout Southern Italy. The comparison with the Madonna of Rutigliano suggests that this sculptor may also be an Apulian artist active in the beginning of the 14th century.



**65/ MEINRAD GUGGENBICHLER (1649–1723)**  
**A PAIR OF PUTTI**

Height: 72 cm | Polychromed wood, gilded | Est: € 8.000 - € 10.000

Meinrad Guggenbichler came from Einsiedeln in Switzerland. From 1679 he worked as a sculptor for the Mondsee monastery in Upper Austria and was the head of an important workshop. In his lively and moving figures, Guggenbichler combined the local gothic tradition with the suggestions of the high Italian and Flanders baroque.

Two dressed and adoring cherubs, who clasp their hands, emerge from ornamental plant forms in the manner

of herms. Their brown curls are moved violently as an expression of their emotion. Head types and hair treatment are typical of the artist. Both putti most likely flanked a central scene in an altarpiece. The cherubs could, for example, have accompanied the representation of the Trinity, a frequently recurring theme in altarpieces. Due to the small size of the figures, however, they could more likely have been placed alongside the Eucharistic tabernacle.



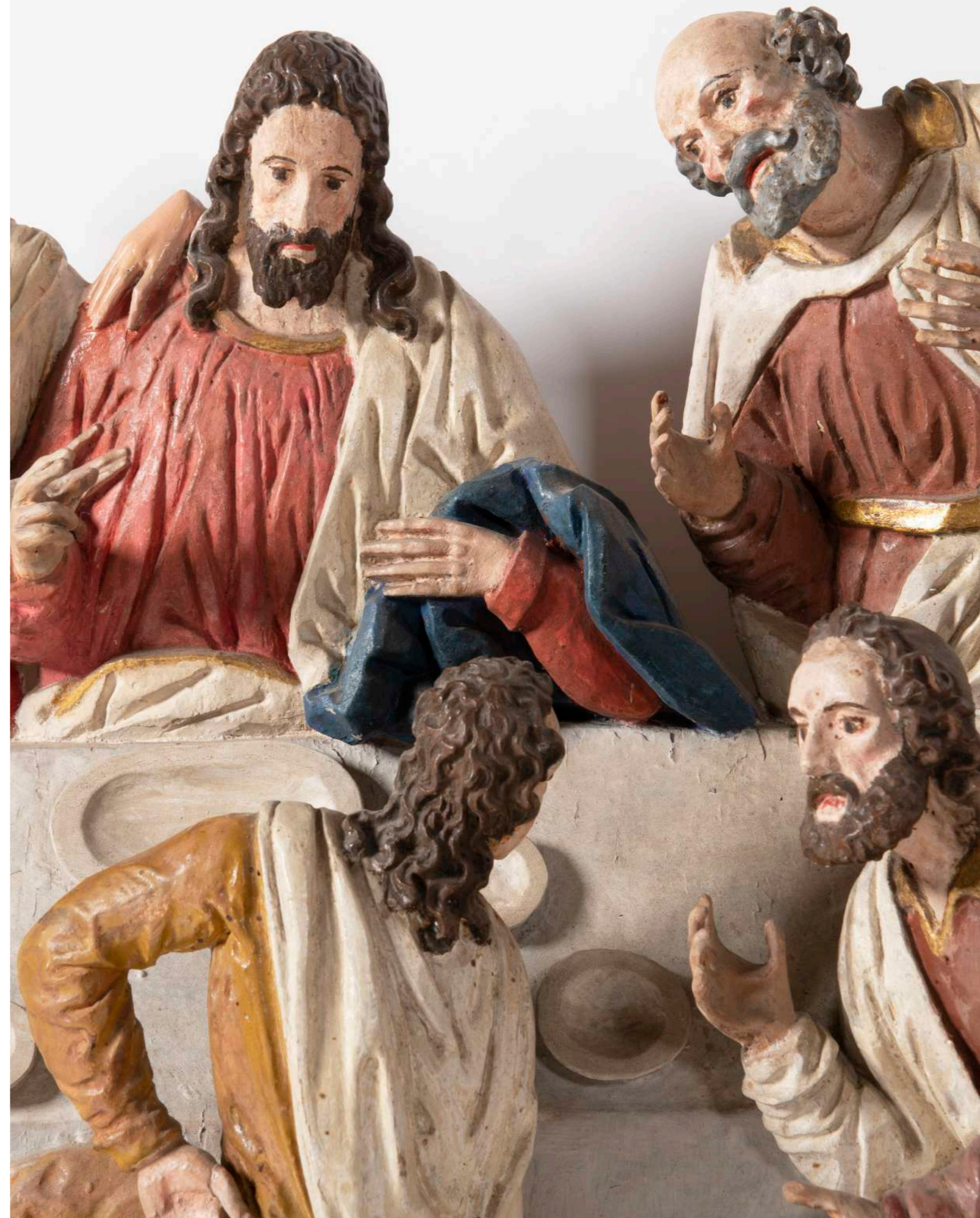
**66/ RELIEF AROUND 1700, AUSTRIA (?)**  
**THE LAST SUPPER**

47 x 97 cm | Polychromed wood | Est: € 4.000 - € 6.000

Condition: The knee of the apostle at the back left in the orange robe is chipped off.

The representation shows the moment after Jesus announced his betrayal by one of the disciples (John 13, 21-30). The mood is agitated. On the far left an apostle wrings his hands in horror, while on the right at the edge of the table an apostle holds his head in his hands, dejected. John, the beloved disciple of Jesus, sits dressed in green

to the left. Simon Peter, recognisable by his characteristic type of head, sits to the right of Jesus. Judas Iscariot in a yellow robe sits facing Jesus as a figure from behind. The vivid, moving figures are sculpted in an expressive and lively way. The sculptor cannot be identified, but was likely a local talented master.





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