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Front Cover:
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All the paintings in this Catalogue are for sale, prices on application.

ANTWERP SCHOOL

Circa 1520

This rare panel is an important example of Flemish School painting of around 1520. Although an attribution has as yet not been found, the quality of the painting is exceptionally high, especially in the details of landscape and dress.

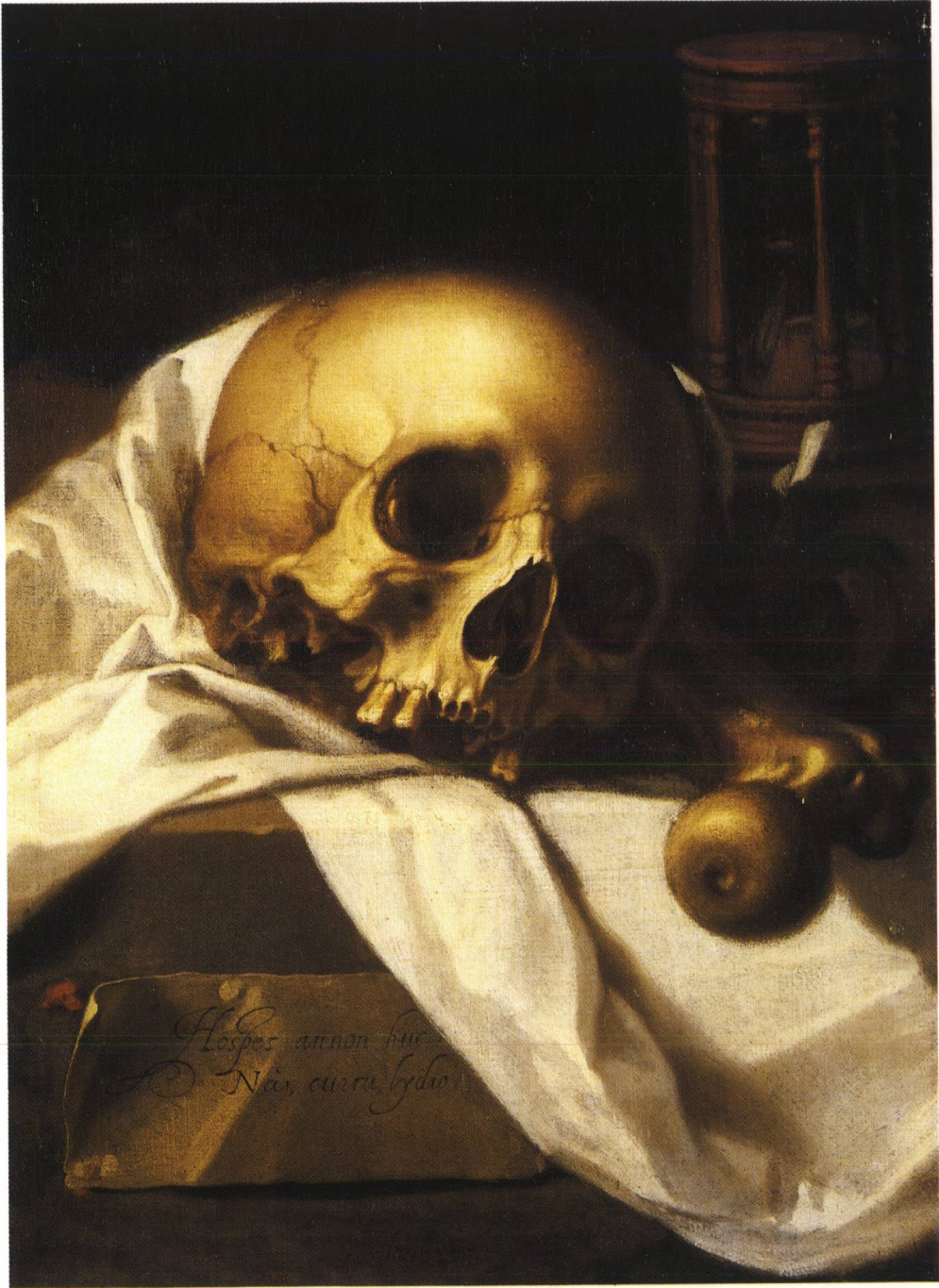
The depiction of Saint Adrian is somewhat unusual as indeed is the iconography represented. It is likely that the picture was commissioned by a private donor and would once have formed part of a Triptych.

St. Adrian in armour in an open landscape

Oil on Panel: 11³/₄ x 9¹/₈ inches (30 x 23 cms)

Inscribed 'St. Adrianus'

Note: Adrian (died c.304) a Roman officer serving at Nicomedia in Bithynia was, according to legend, converted to Christianity after witnessing the sufferings of persecuted Christians. He was thrown into prison where he was visited by his wife Natalia disguised as a boy. She herself was secretly a Christian. At his execution Adrian had both his hands and his head cut off. Natalia, who was present, took away one of the hands as a memento. The Body of Adrian was buried at Argyropolis, near Byzantium, where Natalia passed the rest of her life in mourning. Adrian, the patron Saint of soldiers and butchers, protector against the plague, was widely venerated in northern Europe. His attribute is an anvil, sometimes with an axe or sword beside it. There may be a lion at his feet, the emblem of his fortitude. He is usually in armour and may be accompanied by Natalia.



*Hesperus annon huc
Nix, curru lydw.*

ABRAHAM BLOEMAERT

1564-1651

Dutch School

Bloemaert was an important painter of genre, historical and biblical pictures and began his career as a pupil of Hieronymous Francken. At the early age of 19 he travelled to Utrecht where he worked with Cornelis van Haarlem and became influenced by the work of Hendrik Goltzius and Bartolomeus Spranger. Later he was much influenced by Caravaggio, as were the other Utrecht academic painters, Paulus Bor, Hendrick Terbruggen and Dirck van Baburen. He took many of his subjects from the Old and New Testament, as well as from allegorical and mythological texts. The nude plays an important part in his multi-figure groups in which academic composition comes to the fore and many of his earlier works resemble those of Joachim Wtewael. His pure landscape pictures, with cottages and unobtrusive figures, are rarer.

Bloemaert had a famous studio and many important painters, like Jacob Gerritsz Cuyp, Gerard and Willem van Honthorst, Hendrik Terbruggen, Jan van Bylert and Jan Baptist Weenix, began their artistic careers there.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Berlin, The Hague, Paris (Louvre), Rotterdam and Vienna (Kunsthistorisches Museum).

A Vanitas Still-Life with a Skull, a Bone and an Hour-Glass on a Draped Ledge

Oil on Canvas: 17⁷/₈ x 12⁵/₈ inches (45.4 x 32.2 cms)

Signed and Inscribed 'Hospes annon huc Nai curru lydio'

Provenance: J. van Wachem, Voorburg

Exhibited: Dordrecht, Dordrechts Museum, 'Nederlandse Stillezens uit de 17e Eeuw', 21 July — 2 September 1962, no. 24
Leyden, Stedelijk Museum de Lakenhal, 'Ijdelheid der Ijdelheden', 26 June — 23 August 1970

Literature: K. Bauch, 'Anfange der Neuzeitlichen Kunst', in: Vortrage gehalten auf der Tagung der Joachem Junguis Gesellschaft der Wissenschaft, Hamburg, 1957, pp. 119-139
K. Bauch, 'Der fruhe Rembrandt und seine Zeit', 1960, p. 23
N. van der Blom, 'een Epigram op een Vanitas van Bloemaert', in: Hermeneus, Sept/Oct 1970, pp. 41/42

MICHEL BOUILLON

c.1610-1660

French School

The Bouillon family were a well-known family of artists emanating from the North of France, mostly specialising in still-life pictures. Jean Bouillon, we know, was the master of the young Philippe de Champagne. Michel Bouillon was probably Jean's brother and we know that he was born at Ere, near Tournai, and became a master here in 1638. His style was partially influenced by the Dutch painters of the period but is definitely French in feel and execution. Much more use of architectural background is employed in his compositions and his works have, in common with other still-life painters of the French School of the same period, a much grander approach to their construction.

Michel Bouillon's pictures are rare and are usually signed.

Museums where examples of the artist's work can be found include Arras and Paris (Louvre).

A Still-Life with two Glasses, Red and White Currants and Peaches resting on a Stone Ledge

Oil on Copper: 14³/₄ x 11 inches (37.5 x 28 cms)

Signed and Dated 1653





JACOB BOUTTATS

c.1660-c.1700

Flemish School

Jacob and his father Frederik were unquestionably the most important members of a large Antwerp based family of painters. Jacob was taught to paint by his father, but the influence of such artists as Jan Brueghel the Elder, Roelandt Savery and Jan van Kessel on both father and son's oeuvre was most significant.

Jacob continued in the Flemish tradition established by the aforementioned artists, of painting "Paradise Landscapes", often on an unusually grandiose scale. Biblical and mythological subjects such as 'The Garden of Eden', 'Orpheus' and 'Noah's Ark', were often repeated by him as they afforded ample opportunity to paint numerous colourful exotic birds and animals in imaginary landscapes.

There is a late work by Jacob Bouttats entitled 'Paradise', and signed and dated 1700 in the Municipal Museum at Bamberg.

Orpheus Charming the Animals

Oil on Panel: 28 $\frac{1}{2}$ x 39 $\frac{3}{4}$ inches (72.2 x 101 cms)

ANTONIO CARNICERO

1748-1814

Antonio Carnicero was the son of Alejandro Carnicero and began his artistic career as a pupil of the Royal Academy of San Fernando in Madrid. Here he soon excelled in painting portraits and fête champêtre compositions, much in the style of his contemporary Francisco Goya. Having made a short visit to Rome he became in 1800 an official court painter for King Carlos IV.

Museums: Royal Academy of San Fernando, Madrid.

A Portrait of the Marques de Pēnafiél, the eldest son of the Duke of Osuna

Oil on Canvas: 47½ x 32¼ inches (121 x 82 cms)

Signed and dated 1811





PIETER CASTEELS

1684-1749

Flemish School

Pieter Casteels was born in Antwerp and belonged to a family of painters of which he was the most significant member. He was the eldest son and pupil of Pieter Casteels II and Elizabeth Bosschaert.

Casteels is said to have been in England as early as 1708, but returned to Antwerp fairly soon after as he became a member of the Guild of Saint Luc in Antwerp.

It was in England that Casteels found a ready following for his very decorative flower pieces and bird subjects. He was influenced by Gaspar Verbruggen as well as Jan van Huysum in the execution of his paintings. He was a master draughtsman who painted with a clear understanding of his subject matter.

Casteels painted an important series entitled "The Twelve Months of Flowers" for Robert Furber of Kensington and these were later engraved in 1730 and published in a catalogue with a numbered key to each flower in season. His "Twelve Months of Fruits" followed in 1732.

Casteels, like his older contemporary Bogdani, remains one of the best known decorative painters of birds, fruit and flowers that lived and made his name in England. Casteels died in Richmond at the age of 65 years.

His work can be found in the Museum of Lubeck and most other major museums in Europe as well as in many private collections in England.

The Fable of the Raven with a Peacock, Pheasants, a Cockeral, a Woodpecker, a Jay, a Woodcock, a Magpie and other Birds in an extensive Landscape

Oil on Canvas: 44½ x 68½ inches (113 x 174 cms)

Signed and Dated 1719

Ex. Collection: The Countess of Seafeld, Cullen House, Banfshire

LOUIS DE CAULLERY

active 1594-1620

Flemish School

Louis de Caullery, a native of Cambrai, is a rare painter of the Flemish School of the first quarter of the Seventeenth Century. His distinctive style in his rendering of fantastic views of Venice, as well as his meticulous drawing of palace and court interiors, gave him an important position in the spectrum of Flemish art of the seventeenth century. According to Van Mander, he had begun his career as a pupil of Frans Floris.

His landscapes are always highly coloured with extensive blue skies and carefully drawn buildings lining the horizon. His elongated figures are very distinctive and there is great attention paid to the detail of their clothing.

Museums where examples of the artist's work can be found include: Paris (The Louvre), Madrid (The Prado) and Hamburg (Kunsthalle).

Lot and his Daughters leaving Sodom

Oil on Panel: 10⁵/₈ x 7⁷/₈ inches (27 x 20 cms)





ANTHONY JANSZ VAN CROOS

1604-1663

Dutch School

Van Croos was a well-known landscape painter working very much in the style of Jan van Goyen. Much of his work was executed in and around The Hague, including views of the Egmond Ruins, the Rijswijk Castle and canals and water-courses of the area.

His treatment of drawing trees and foliage is fairly schematic and is rather reminiscent of the work of Salomon van Ruysdael.

Croos lived from 1634 to 1647 in The Hague, moving to Alkmaar in 1649. By 1656, he was back in The Hague where he became one of the founder members of the 'Pictura' Foundation.

Examples of the artist's work can be found in Budapest.

A Country Landscape with Peasants on a Path

Oil on Panel: $7\frac{7}{8}$ x $9\frac{1}{2}$ inches (20 x 24 cms)

Signed and Dated 1653

ANDRIES DANIELS

active 1600-1640
Flemish School

Andries Daniels was a Flemish still-life painter who worked very much in the style of Jan Brueghel the Elder and it is known that at one time he was a pupil of this great master.

Daniels specialised in executing pictures of flowers in full composition with vases and small insects, as well as garlands and wreaths usually with a religious centre piece. These were often done in collaboration with other painters, such as Frans Francken the Younger.

His flower paintings are rich in colour and are of a high quality and executed with careful treatment.

Museums where examples of the artist's work can be found include Antwerp (St. James's Church) and Milan (Ambrosiana).

FRANS FRANCKEN The Younger

1581-1642
Flemish School

This painter was known for his pictures of Church Interiors, biblical, historical and proverbial subjects as well as genre compositions. He was, in addition, the first artist to paint accurate views of old picture galleries. He was a pupil of his father, Frans Francken the Elder, and he is the best known and most prolific of a large family of painters.

He is known to have painted figures for other artists like Van Bassen, and collaborated with painters such as Hendrick van Steenwyck the Younger, Alexander Keirincx, Josse de Momper as well as Pieter Neefs the Elder and Andries Daniels.

Museums where examples of the artist's work can be found include: Amsterdam, Antwerp, Brussels, Hamburg, The Hague, Stuttgart and Vienna.

The Adoration of the Magi surrounded by a Garland of Flowers

Oil on Panel: $28\frac{3}{4}$ x $21\frac{1}{4}$ inches (73 x 54 cms)





ABRAHAM VAN DYCK

c.1635-1672

Dutch School

Abraham van Dyck was a rare portrait painter who belonged to the wider circle of artists working close to Rembrandt. He specialised in Biblical subjects, portraits of both men and women and some interior genre scenes. These are more reminiscent of Metsu and Brekelenkam and are especially fine in drawing and design. He is thought to have worked for a while in England.

Museums where examples of the artist's work can be found include: Oldenbourg, Sigmaringen (Château) and Stockholm.

A Portrait of a Lady

Oil on Panel: 29½ x 24½ inches (75 x 62 cms)

Signed and dated 1655

GEORG FLEGEL

1563-1638

German School

Georg Flegel was probably the most important German painter of still lifes of the later part of the 16th Century and first quarter of the 17th Century. He was born in Olmutz, present day Czechoslovakia, but appears to have moved to Frankfurt, where he became a burgher in 1597. It is probable he left for Frankfurt to find religious tolerance and it seems that he settled there permanently until his death in 1638.

In Frankfurt he associated with the Soreau workshop centred at nearby Hanau. He also developed a friendship with the Flemish Valckenborch brothers. Many distinguished patrons commissioned works from the artist including Archduke Ernst of Tyrol as well as Maximilian of Bavaria.

In later life he supported a studio and amongst others was a teacher to Jacob Marrel as well as to his own three sons.

Museums where examples of his paintings can be seen include: Augsburg, Karlsruhe, Kassel and Munich.

A Still Life with Glasses, a Silver Gilt Urn filled with a Bouquet of Flowers

Oil on Canvas: 17 x 21¼ inches (43 x 54 cms)

Provenance: Private Collection, France

Note: This painting is a replica of the top half of the still life painting today in the collection of the Narodni Gallery in Prague

Literature: Stilleben in Europa, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, November 1979 – February 1980





GAETANO GANDOLFI

1734-1802

Italian School

Gaetano Gandolfi began his career as a pupil of his brother Ubaldo and having travelled to Venice where he was established for a while, he moved to Bologna. He worked at the Academia Clementina under Ercole Lilli and in 1760 the two brothers travelled to Venice where their first hand contact with Venetian painters was decisive for them. In the work of both Gandolfis the influence of Gian Baptista Tiepolo and his son, Domenico, was very noticeable. In Bologna, he executed a number of important commissions including an Assumption for the ceiling of the Church of Santa Maria della Vita, and, for the Church of Santissimo Salvatore, a large composition of the Marriage at Cana.

In Naples, he painted a large composition of the Martyrdom of Saint Pantaleon for the Church of Girolimini as well as a superb self-portrait which is now hanging in the Pinacoteca.

Gandolfi was also known as an engraver and his drawings have a strong use of bistre and brown ink.

Examples of the artist's work can be found in the Pinacoteca in Bologna.

The Holy Family with God The Father and The Holy Spirit

Oil on Canvas: 17 x 13 inches (43 x 33 cms)

DAVID DE HEEM II

Active 1668
Dutch School

David de Heem was the younger brother of Jan Davidsz de Heem and, like his brother, specialised in fruit and flower still-life paintings. His early colours are strong and vibrant, and his floral compositions are nearly always arranged in round transparent glass vases. His pictures are relatively rare and are always signed with a clear archery bow curve which can be clearly seen in the painting in the Ashmolean Museum in Oxford.

Museums where examples of the artist's work can be found include: most of the European Museums including Amsterdam, Brussels, Liege and Cologne (Wallraf-Richartz-Museum).

A Still-Life of Flowers in a Glass Vase including Roses, Peonies, Carnations and a Poppy with a Red Admiral and a Bumble Bee
Oil on Canvas: 17³/₄ x 14 inches (45 x 35.5 cms)

Provenance: A Private Collection,
Paris, France.





WOLFGANG HEIMBACH

1613-c.1678

German School

Little is known about this interesting German Painter whose compositions are invariably on a small scale. He was born at Develgonne near Pinneberg in 1613 though certain biographers consider 1600 to be his birth date. He is known to have travelled to Holland and Italy and lived for some years in Denmark where he became a successful Court painter.

His portraits are usually of genre subjects and small portraits painted with great care and with particular attention paid to the rendering of cloth and jewellery. He returned to Oldenbourg in 1667 and continued to work there until his death in 1678.

Museums where examples of the artist's work can be found include: Breme, Cassel, Hanover and London (National Portrait Gallery).

A Portrait of Francesco Tapia, Conte del Vasto with his wife and family seated in an interior of the Palazzo Tapia with the Castello di Sant Elmo in the distance.

Oil on Copper: $9\frac{7}{8}$ x $11\frac{3}{4}$ inches (25 x 30 cms)

Signed and Dated 1634

GILLIS CLAESZ DE HONDECOETER

c.1570-1638

Dutch School

The artist was one of the major landscape painters working in Amsterdam at the turn of the Seventeenth Century. His technique is very distinctive with much detail given to foliage and in particular to the twisted gnarled tree trunks and stumps which fill his usually small panel landscapes.

This technique was acquired from his early apprenticeship to the famous landscape painter Roelandt Savery and the artist's preoccupation with biblical themes like Noah's Ark, Adam and Eve where the landscape composition is filled with domestic and fantastic animals, is testament to his appreciation of his master's art.

In his larger landscape compositions his work is often compared to that of Elias van de Velde, though his colouring is somewhat greener with yellowish brown tones.

The present painting is typical of his work with a worker's cottage and the huge irregular growing tree central to the picture. A rough bridge and ageing logs by a river make up the composition.

Museums where examples of the artist's work can be found include: Amsterdam, Amiens, Berlin, Dresden and Stockholm.

Diana the Huntress with her attendants in a Wooded Landscape

Oil on Panel: 35½ x 48¾ inches (90.2 x 123.8 cms)

Signed and Dated 1637

Provenance: Private Collection, France

Note: At the time of publication, the painting had not been cleaned.





MELCHIOR D'HONDECOETER

1636-1695

Dutch School

Melchior was a pupil of his father, Gysbert d'Hondecoeter, but the works of his uncle, Jan Baptist Weenix, were to prove more influential.

Melchior seldom departed from the subject matter of depicting wildfowl, poultry and other exotic species of birds in landscape and farmyard paintings. He was acknowledged even in his own lifetime as the master of Dutch bird painting.

A natural draughtsman with brilliant powers of observation, Melchior excelled at catching the movement of birds in full flight. He often included turkeys or cockerels duelling, or birds of prey flying in to attack, which added considerably to the drama of his work. One of his most interesting innovations was to cut off plants or birds at the edge of a painting, a technique that greatly increases the feeling of naturalness. Melchior introduced classical features into many of his paintings which tends to give them a slightly Italianate feel. This was undoubtedly to appeal to the collectors of grandiose types of paintings, as well as to assist in structuring the compositions of his numerous large decorative paintings and murals.

Hondecoeter's works were enormously popular in late seventeenth century Holland, and his works were copied and imitated well into the eighteenth century.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Antwerp, Boston, Cardiff, Florence (Pitti Palace), Karlsruhe, London (National Gallery & Wallace Collection), Munich (Alte Pinacothek), New York (Metropolitan) and Paris (Louvre).

An Eagle and a Swallow in Flight

Oil on Canvas: 43½ x 56½ inches (110.5 x 143.5 cms)

Signed

JAN JOSEPH HOREMANS

1682-1759

Dutch School

Horemans was an interesting painter who began his career as a pupil of the sculptor Michiel van der Voort. Later he studied with Jan van Pe.

He specialised in genre scenes from Dutch Towns and country life, depicting both high life and low life with equal interest and detail. In 1706 he became a member of the Guild of St. Luke in Antwerp.

Museums where examples of the artist's work can be found include: Antwerp, Budapest, Dresden, Florence, Geneva, Nottingham and Vienna.

The Doctor's Visits - A Dutch Proverb

Oil on Canvas: 19 x 23 inches (48.3 x 58.4 cms)

All are signed and dated 1752

Note: As with many of the Dutch proverbs there is a subtle meaning behind the depiction of the four visits that the doctor makes to his sick patient. Firstly he arrives to inspect the general health of his patient. Secondly he is portrayed as an Angel administering aid to the sick man. Thirdly he is depicted as Christ when his healing powers have had effect and his patient's health is evidently much improved. Finally he is depicted as the devil when he subsequently returns to the house to present his account.





FERDINAND VAN KESSEL

1648-1696

Flemish School

Ferdinand van Kessel was the son and pupil of Jan van Kessel. He was a Flemish painter of landscapes, flowers and animals, working much in the style of his famous father. Born in Antwerp, he later travelled to Breda where he was made the official painter to the Governor. He appears to have had a studio here at that time, and we know that J. Campo Weyermann became one of his pupils.

Van Kessel received important commissions from the King, William of Orange, as well as from the Polish King, Sobieski III.

We know that on various occasions he employed other artists such as Eyckens, Maas, Van Opstal and Biset to work in collaboration with him, mostly executing figures in larger compositions.

Ferdinand van Kessel frequently painted monkeys and cats, portrayed in human situations whether feasting, playing at backgammon or dice, or being shaved at the barber's shop. The Museum in Besançon has a painting entitled 'Les singes barbiers des chats', and in Vienna, the Kunsthistorische Museum has two pictures by the artist, one of a monkey sitting at a table, and the other of cats being shaved by monkey barbers.

Museums where examples of the artist's work can be found include: Besançon, Brent, Ghent, Rennes and Vienna.

A Monkey Feast

Oil on Copper: 10³/₄ x 13¹/₂ inches (27.5 x 34.5 cms)

ADRIEN THOMAS KEY

c. 1544-c. 1590

Flemish School

Key was probably born in Antwerp in around 1544 and was the son of Thomas Key the Elder. In 1568 he became a member of the Guild of Antwerp. Key specialised in portrait painting and rapidly became a master in this field. His figures are always well-drawn and he employs a strong use of colour. He produced numerous striking portraits of members of the nobility and merchant classes of the time, often with their families.

In 1582 it is known that Jean Lossaert became one of his pupils and in 1588 Adam van Puttens joined his workshop. Key is known to have been still working in 1589.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Antwerp, Brussels, the Hague, Munich and Vienna (Kunsthistorisches Museum).

Portrait of a Gentleman, aged 42, bust length, in a black costume
Inscribed and dated 1575

Oil on Panel: $18\frac{7}{8}$ x $13\frac{3}{4}$ inches (48 x 35 cms)





ADRIAEN VAN OSTADE

1610-1685

Dutch School

Adriaen van Ostade was probably a pupil of Frans Hals in Haarlem, although his influence is not easily discernable. Of more significance is the fact that Adriaen Brouwer was studying under Hals at the same time and his influence is clearly evident in the young Ostade's work. It was Brouwer's sketchy and powerful technique in the rendering of coarse peasant interiors that particularly impressed him, and while Ostade chose to paint similar subject matters, he did so in a more precise and refined manner.

Rembrandt's influence can also be traced in Ostade's work after about 1640; his interiors became calmer, his palette warmer and he employed a brown chiaroscuro to great effect. He still favoured cluttered compositions, revelling in drawing the disorganised utensils and debris of everyday life.

Ostade's reputation rests on his copious genre paintings and peasant figure studies. His quieter paintings of farm and kitchen interiors in which the emphasis is on the still-life element are considerably rarer in his oeuvre.

He was successful and prolific throughout his long career, and among his more illustrious pupils were his brother Isaac, Jan Steen, Cornelis Dusart and Cornelis Bega.

Museums where examples of the artist's work can be found include Amsterdam, Berlin, Brussels, Budapest, Geneva, The Hague, Leningrad, London (National Gallery and Wallace Collection), Moscow, Paris (Louvre) and Vienna.

The Interior of a Barn with a peasant family

Oil on Panel: 11 x 15 inches (28 x 38.5 cms)

Signed

ABRAHAM DU PAPE

1620-1666

Dutch School

Du Pape was born in Leiden and was a pupil of Gerard Dou in around 1644. In 1648 he entered the Guild in Leiden and in 1651 became one of the Governors.

The artist's work is closest in style to that of Quirin Brekelenkam and his technique is somewhat similar. Small kitchen interiors are a favourite subject, filled with all the clutter of a peasant kitchen. The quality of his painting is very accurate in drawing and his paintings are quite rare.

Museums where examples of the artist's work can be found include: Dublin, The Hague, London (National Gallery), Schwerin, Vienna (Lichtenstein Museum).

A Kitchen Interior with a woman cleaning pans and a small boy beyond squirting water at her

Oil on Panel: 19½ x 16½ inches (49 x 41 cms)

Signed and Dated 1648

Provenance: Comte G. du Chastel, Belgium
Private Collection, Brussels

Exhibited: Brussels, 1873, No. 225





THE REV. MATTHEW WILLIAM PETERS, R.A.

1741/42-1814

The Rev. Peters was a painter of portraits, historical and fancy pictures. He was born in the Isle of Wight in 1741/42 and died in Kent in 1814. He was taken to Dublin when he was a child and won a prize in 1756/8 for a pastel of his teacher Robert West which is now in the Dublin Gallery. He then came to London where he studied under Hudson and won a premium at the Society of Arts in 1759. He was sent to Italy for training by the Dublin Society and worked in Batoni's Academy in Rome in 1762 and was a member of the Florence Academy in 1763 and returned to Dublin in about 1765. In that year he became a member of the London Society of Artists and exhibited there between 1766-69. His portraits during this time show some influence of Reynolds. He exhibited at the Royal Academy between 1769-85 and became a member in 1777.

Between 1772 and 1776 he travelled in France and Italy, copying Rubens in Paris (1775) and Correggio in Parma and spent two years in Venice, where he studied Venetian colouring. In Paris he met François Andre Vincent, and it was here that he was much influenced by the work of Jean Baptiste Greuze. His pictures of smiling ladies on beds or sofas were popularised by engravings, and earned him a certain reputation which was criticised when he entered the Church. He became a freemason in 1769 and was ordained a priest in 1781 and a deacon in 1782 and gradually gave up painting.

He resigned from the Royal Academy in 1788, having already exhibited in 1782 "An Angel carrying the Spirit of a Child of Paradise" which is now hanging at Burghley House.

Portrait of Lady Elizabeth Isabella Manners, wearing a white dress with pink sash, holding a basket of flowers, in a landscape

Oil on Canvas: 30 $\frac{1}{4}$ x 25 inches (76.8 x 63.5 cms)

Provenance: Mrs. Maurice Drummond
with Scott and Fowles, New York

Lady Elizabeth Manners (September 29, 1776 – October 5, 1853) was the eldest daughter of Charles, 4th Duke of Rutland and Mary Isabella, youngest daughter of the 4th Duke of Beaufort. She married Richard Norman on August 28, 1798.

The painting was in the collection of Mrs. Maurice Drummond who inherited it from her mother, the daughter of the Rev. Canon Frederick and Lady Adeliza Norman, the daughter of John Henry, 5th Duke of Rutland.

Literature: Matthew William Peters, R.A. His Life and Work by Lady Victoria Manners, 1913, page 54.

ANTONIO PONCE

1608-1662

Spanish School

The artist was born in 1608 in Valladolid but quickly moved with his parents to Madrid where there are numerous documents relating to his activities in that city between the years 1634 and 1662. In 1639 he married a niece of the wife of Juan van der Harmen which would indicate that the master had some influence on the young Antonio Ponce.

We know of his work at the Buen Retiro in 1638 together with Francisco Barrera as well as his contribution to the decorations at San Felipe el Real in 1649 relating to the Arrival of the Queen Dona Mariana of Austria.

The painter was a fine exponent of the Madrid School of still-life, working much in the tradition of van der Harmen with an acute feeling for light and Caravaggesque shadowing. His drawing is finely executed, though at times a little hard, and his colouring is invariably strong and vibrant.

Examples of the artist's work can be seen at Strasbourg Museum.

A Still-Life of Flowers including Hyacinth, Pheasant Eye and Tulips

Oil on Canvas: 15 x 11 inches (38 x 28 cms)

Signed





JULIUS PORCELLIS

1605-1645

Dutch School

Julius Porcellis was a Dutch sea painter and the son and pupil of Jan Porcellis. He was strongly influenced by his father, although the sea is calmer and more attention is paid to the boats and houses in Julius's work. He also painted the staffage more accurately. He used more colour than Jan Porcellis. His pictures are not unlike the calm monochrome pictures of de Vlieger, by whom he may have been influenced since de Vlieger was in Rotterdam at the same time.

Examples of his work can be seen in the following museums:
Frankfurt, Nancy, Rotterdam and Vienna.

A Fishing Boat on a Stormy Sea

Paper laid down on Panel: 7³/₄ x 11 inches (19.5 x 28 cms)

Signed with initials

PIETER SYMONSZ POTTER

1597-1652

Dutch School

Pieter Potter was born in Enkhuizen, an old port on the Zuider Zee. He was the father of the animal painter Paulus Potter. He lived in Leiden from 1628-1631 where he was a pupil of the still life painter David Bailly. In 1631 he settled in Amsterdam as a painter and as the owner of a factory embossing and gilding leather.

He painted genre, landscapes and still lifes. His typical genre pieces are of old soldiers eating, drinking and smoking in modest interiors and he was influenced by J. Duck, Pieter Codde and Duyster. His wooded landscapes with streams and his pastoral pictures contain skilfully painted grazing animals, which may have inspired his son. His vanitas still lifes are close to Harmen van Steenwijk and the early works of Jan Davidsz de Heem, and his warm tones are similar to Pieter Claesz.

He usually signed his works P. Potter.

Museums where examples of the artist's work can be found include: Amsterdam, Berlin, Dublin, Leningrad (Hermitage), London (National Gallery), and Rotterdam.

The Interior of a Guardroom with soldiers playing at dice

Signed

Oil on Panel: 8¼ x 11¼ inches (21 x 28.5 cms)





FRANS POURBUS The Younger

1569-1622

Flemish School

Frans Pourbus began his artistic career as a pupil of his father, but he died when Frans was only twelve years old. The artist who mostly influenced the young painter was Otto Vaenius though the works of Pantoja de la Cruz were of a major importance in his development.

In 1591 he became a member of the Guild in Antwerp and from 1596 to 1600 worked for the Archduke Albert in Brussels. Here his reputation became fully established, painting portraits of the Archduke and the nobility.

In 1600 he travelled to Mantua where he worked for the Duke Vincenzo Gonzaga. Later in 1605, Frans worked in Paris for Eleanor de Medici. After much travelling, he returned to Mantua. From here he painted many portraits of most of the nobility at the European courts. In 1610, he returned to Paris where he executed portraits of Maria de Medici and King Henry IV. From here he became the official Court painter to Maria de Medici and later to Anne of Austria.

Frans's main pupils were Justus Sustermans and Louis Beaubrun.

Museums where examples of the artist's work can be found include: Amsterdam, Boston, Chantilly, Cherbourg, Florence (Galerie Royale and Pitti Palace), Geneva, Leningrad (Hermitage), Madrid (Prado), Munich, Naples, Orleans, Oslo, Stockholm, Stuttgart, Versailles and Vienna.

A Portrait of a Noble Lady wearing a wide lace collar and a black silk dress trimmed with lace. Around her neck hangs a fine pearl necklace and a silver chain incorporating the monogram 'D'. A black pearl earring hangs from her left ear.

Oil on Canvas: $23\frac{7}{8}$ x $20\frac{1}{2}$ inches (60.5 x 52 cms)

PIETER DE PUTTER

c.1600-1659

Dutch School

Pieter de Putter was born in The Hague in about 1600 and died in Beverwijk in 1659. He married Maria van Queborn in The Hague in 1626. He was a painter of still-lives with fish, especially pike and perch, often displayed side by side on earthenware dishes. The tonality is cool or brownish, harder and less painterly than that of his nephew and pupil A. van Beyeren. He painted fishmongers' stalls with portrait-like studies of their owners or serving maids. The still-lives of P. van Noort may be distinguished from those of de Putter by their more careful lighting, and the later ones of I. van Duynen by their less exact drawing. His hunting still-lives with dead hares or ducks are rare. Most of his pictures are signed.

Museums where examples of the artist's work can be found include: Amsterdam, Dordrecht, Dusseldorf, The Hague, Stuttgart and Vienna.

A still-life of Perch and Pike together with a Fishing Net and a Grappling Hook resting on a Stone Ledge

Oil on Panel: 25 $\frac{1}{4}$ x 38 inches (64 x 96.5 cms)

Signed





TIEBOUT REGTERS

1710-1768

Dutch School

Born in Dordrecht in 1710, Tiebout Regters began his painting career in Arnhem as a pupil of Ten Hage. In 1730 he is known to have moved to Rotterdam where he worked under de Meyere and, finally, he went to live and work in Amsterdam as a pupil of Quinckhardt.

A popular painter amongst the Dutch nobility, Regters specialised in painting finely drawn and detailed portraits and for these he received many commissions from the wealthy merchant classes. He appears to have enjoyed recording scenes of everyday life in Holland and apart from his portraits, Regters is known to have painted a number of high quality conversation pieces and market scenes.

Museums where examples of the artist's work can be found include Amsterdam and Aix-la-Chappelle.

A Portrait of Hendrik de Bosch (1720-1772) seated three-quarter length at a table, wearing a grey suit and chemise holding a piece of coral.

A Portrait of Alida de Bosch (nee Ottens) seated three-quarter length, wearing a grey embroidered dress and holding a parrot.

Oils on Panel: 7¼ x 5½ inches (18.3 x 13.9 cms)

Both signed and dated 1767, with inscriptions on the reverse

Note: Hendrik de Bosch was Doctor of the City of Amsterdam and another portrait of him, together with his mother Judith Willink (1679-1747) and father, Jeromino de Bosch (1677-1767) by the artist Tiebout Regters, and dated 1754 hangs in the Amsterdam Historisch Museum.

FLORIS VAN SCHOOTEN

c. 1590- after 1655
Dutch School

Born in Haarlem in about 1590, Floris van Schooten was a Dutch still-life and historical painter of the school of P. Aertsen and J. Beuckelaer.

His large kitchen still-lives generally include poultry, fish, fruit and various provisions and also depict beautifully painted tableware. His smaller still-lives of fruit with Delft bowls were innovative, and he foreshadowed the work of Pieter Claesz and William Claesz Heda as well as that of Floris van Dyck.

His compositions are simple with attention to light effects, and he is known to have painted a few Biblical scenes.

Museums where examples of the artist's work can be found include: Amsterdam, Antwerp, Athens, Brunswick and Cambridge.

A Still-Life with a Cabbage, a Brass Pot, Grapes, Artichokes, Dills and Plums with a Grasshopper on a Stone Ledge

Oil on Panel: 19 x 25½ inches (48.2 x 64.8 cms)

Signed with initials





JAN VAN SON

1658-1718

Dutch School

The artist was the son of Joris Van Son, the accomplished Antwerp still-life painter in the style of Jan Davidsz. de Heem. Joris concentrated on tasteful compositions of fruit, flowers, fish, goblets and plates, signing many of his paintings J. van Son. As Jan painted in a similar style, a date is often the only means of distinguishing their work. Jan van Son is known to have been a pupil of Jean Paul Gillemans the Elder, and likewise the younger Gillemans is known to have been a pupil of Joris.

Jan had an English wife whom he had met on his first trip to London, a city he often travelled to, eventually dying there in 1718. He was successful too in acquiring English patrons, chief of whom according to Walpole, was the Earl of Radnor who commissioned him to paint a series of medicinal plants from the physic-garden in Chelsea.

Museums where examples of his paintings can be seen include: Amsterdam (Rijks Museum), Brussels, Kassel, Florence, Lyon, Nantes and Valenciennes.

A Still-Life of a Bizzaria Orange in a Gilt Vase resting on a Stone Ledge

Oil on Canvas: 17¼ x 12¼ inches (44 x 31 cms)

Signed

GERARD VAN SPAENDONCK

1746-1822

Dutch School

Gerard van Spaendonck was born in Tilbourg, Holland, in 1746, but moved to Paris in 1770 where he resided for the remainder of his life. His early work was generally on a small scale, and by 1774 he was designing for the Servres porcelain factory, along with his brother Cornelis. At about the same time he was appointed painter in miniatures to the King; his services were much in demand at Versailles as he proved an adept instructor to the ladies of the Court. One honour led to another, and in 1780 he was made Professor of flower painting at the Jardin du Roi, and in 1793 Professor of Iconography.

As a painter of flowers and fruit, Spaendonck's reputation is unsurpassed. Peter Mitchell, in his "Dictionary of European Flower Painters", considers him "The true heir to Jan van Huysum". Indeed, a critic reviewing his work in 1779 went so far as to suggest that he was superior in some respects. He is generally recognised as the most talented still-life artist to work in all mediums. One of his more illustrious pupils, Prevost, published his "Collection des Fleurs et des Fruits" in 1805, the original drawings for which were in gouache. Spaendonck also experimented very successfully in watercolours. Redouté was also a pupil, but even his considerable talents as a watercolourist do not necessarily better his master's work. Spaendonck was successful and famous, as well as being a good teacher, and his influence extended well into the nineteenth century.

Museums where examples of the artist's work can be found include: Angers, Epinal, Fontainbleau and Paris (Louvre).

A Still-Life of Grapes resting on a Marble Ledge

Oil on Paper laid on Canvas: 12¼ x 17 inches (31 x 43 cms)

Signed





ABRAHAM STORCK

1644-1708

Dutch School

Of the three Storck, or Sturck brothers, the most prolific and accomplished was Abraham. Almost none of Johannes's work has survived and only a handful of paintings are ascribed to Jacobus with any certainty. It is not known who was Abraham's master, but his fellow Amsterdam marine painter, Ludolf Backhuysen, had a considerable influence on his work. Abraham's work encompassed all manifestations of marine painting, such as naval battles, topographical and imaginary harbour scenes, and best of all, his views of recreational sailing and boating on the Amstel and Vecht rivers.

Abraham's work is distinguished by skillful draughtsmanship and use of bright colours, two characteristics that were eminently suitable for his numerous depictions of Italian coastal and harbour scenes. These often contain prominent architectural and sculptural features which are recognisable, although the compositions themselves are imaginary as he is not recorded as ever having travelled to Italy.

Museums where examples of the artist's work can be found include: Amsterdam, Cambridge, Dresden, The Hague, Dublin, New York, Vienna and Weimar.

A Mediterranean Port Scene with Shipping at Anchor and Elegant Figures strolling by a Fountain

Oil on Panel: 18½ x 25 inches (47 x 63.5 cms)

Signed and Dated 1677

REYER CLAESZ SUYCKER

c.1590- after 1653

Dutch School

Suycker was a rare landscape painter of the first half of the Seventeenth Century. His work recalls the paintings of Esaias van de Velde, especially in their compositions and the very distinctive rendering of the trees. His predominant colouring is of greens and browns.

He became a member of the Guild in Haarlem in 1639. Suycker signed his paintings with a R.C. monogram and it is known that he was close to his contemporary Pieter de Neyn who was also a pupil of Esaias van de Velde.

A Country Landscape with Peasants and a Horse Drawn Cart on a Sandy Path

Oil on Panel: 10 x 15 inches (25.5 x 38 cms)

Signed

Provenance: Private Collection, Holland, 1933
Duits, London
Albert Stocker, Paris

Literature: H. Gerson, 'Reyer-Claesz Suycker
Kunsthistorische Mededelingen', 1946, Nos. 4-5, reproduced
fig. 52

Exhibited: Mauritshuis, The Hague, 1933





FRANCESCO TIRONI

After 1750-1800

Venetian School

Francesco Tironi is best known for his topographical views of Venice and its environs both in drawings and in oils. His main production of engravings was the set of 24 views of the islands of the Venetian Lagoon which were engraved by Antonio Sandi and published in 1779. Some of the earliest research into the work of this painter was begun by Professor Herman Voss in "Francesco Tironi" . . . "Zeitschrift fur Bildende Kunst", LXI, 1927-1928, pp. 266-270.

His views in oils are always carefully executed and of fine quality. His perspective is excellent and his views are always topographically correct.

Museums where examples of the artist's work can be found include: Boston, Vienna (Albertina) and London (Victoria and Albert Museum).

The Bacino di San Mario, with the Doge's Palace and the Riva degli Schiavoni from San Giorgio Maggiore

Oil on Canvas: $13\frac{5}{8}$ x $27\frac{7}{8}$ inches (34.5 x 71 cms)

Provenance: The 6th Baron Boston (1860-1941), Hedsor, Buckinghamshire.

CORNELIS TROOST

1697-1750

Dutch School

Troost is nicknamed both the “Dutch Hogarth” and the “Dutch Watteau”. He lived in Amsterdam for all his life and was a pupil of Arnold van Boonen.

Troost’s work is closest to that of Hogarth, though he is often compared to Pietro Longhi; it is unlikely, however, that he was familiar with the oeuvres of these artists as he died before either had fully established their reputations.

Troost received commissions for the decoration of houses, theatres and other grandiose schemes, as well as producing many paintings on panel and developing an individual technique which combined watercolour and pastel. He was also an interesting engraver. However, it is as a witty recorder of some of the more decadent aspects of Dutch Society on which Troost’s reputation rests.

Museums where examples of the artist’s work can be found include: Amsterdam (National Museum), Berlin, Haarlem, The Hague, Orleans, Rotterdam and Utrecht.

A Portrait of Philips ZweertsOil on Canvas: 27⁷/₈ x 22⁷/₈ inches (71 x 58 cms)

Signed and Dated 1730

Provenance: Sale; G.W. Lundens van Schalcken, Amsterdam, Frederick Muller, 18 Nov 1913, no. 100 (illustrated fig. 102)

Sale; Enthoven, Amsterdam, Frederick Muller, 25 Oct 1932, no. 23

Sale; W.A. van der Grinten & Others, Amsterdam, Frederick Muller, 9-11 May 1933, no. 45

Ex. Coll. Stocker in 1949

Literature: J.W. Niemeyer, ‘Cornelis Troost, 1696-1750’, Assen, 1973, no. 113S.

Note: The Sitter (1704-1774) was a notary of Amsterdam and was celebrated in his time as the ‘Tragic Poet’.
The picture was engraved by Houbraken in 1751.





WILLEM VAN DE VELDE The Younger

1633-1707

Dutch School

Willem van de Velde the Younger was probably the most important shipping painter of the Dutch school of the Seventeenth century. He was the son of Willem van de Velde the Elder and brother of Adriaen van de Velde.

At an early age he was apprenticed to Simon de Vlieger. He combined exceptional ability as a draughtsman with his master's expert handling of tones and light, though his own style tended more and more towards the use of colour. His skill in composition is of the first importance, involving the exact observation of the time of day, atmosphere, clouds, wind and waves, the set of a ship's sails and her position in the water. His figures are well drawn and though small at the beginning, they later assume greater importance in the picture.

In 1672 or 1673 van de Velde went to England and together with his father produced large quantities of drawings and some paintings for the numerous commissions they received from the English nobility. Upon his father's death in 1693, Willem the Younger became the official Court marine painter to the King.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), London (National Gallery and Wallace Collection and the Maritime Museum, Greenwich) and Paris (Louvre).

Shipping in a SwellOil on Canvas: 9 $\frac{1}{8}$ x 11 $\frac{1}{2}$ inches (23 x 29.2 cms)

Signed and dated on reverse 1705

Note: To be included in the forthcoming Catalogue Raisonné on the work of the artist, currently being prepared by Mr Michael Robinson.

(110.5 x 143.5 cms)

Signed

KAREL VAN VOGELAER

1653-1695

Dutch School

Vogelaer was born at Maastricht but appears not to have lived much in Holland after his childhood. At an early age he is known to have travelled to France but soon after, travelled to Italy where he established himself in Rome. Here he excelled in depicting flowers in sumptuous compositions and he was much patronised by the Roman Court and nobility.

His paintings are very free in structure and he was particularly fond of blue and white pigments.

Vogelaer died in Rome in 1695 where several very fine examples of his work can still be seen.

Museums where examples of the artist's work can be found include: Hanover, Rome (Galleria Borghese), Stockholm and Vienna (Galerie Liechtenstein).

A Still-Life of Flowers in an Urn resting on a Ledge

Oil on Canvas: $28\frac{5}{8}$ x $22\frac{1}{2}$ inches (72.7 x 57.2 cms)





ROELOF VAN VRIES

c.1631- after 1681

Dutch School

The artist was born in Haarlem and at an early age would have seen the paintings of his contemporaries such as Jacob van Ruisdael, Cornelis Decker and Salomon Rombouts. His work closely resembles that of these three. His early work is fresh and cool in tone, depicting dune and forest landscapes with old cottages and ruined towns by country streams.

Adriaen van de Velde occasionally painted figures into his compositions.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), The Hague, Frankfurt, Leningrad (Hermitage) and Vienna.

A Country Landscape with a cottage and a Figure by a Water Pump

Oil on Canvas: 28½ x 19¼ inches (72.5 x 49 cms)

Signed

JACOB DE WIT

1695-1754

Dutch School

Jacob de Wit was born in Amsterdam and in 1709 became apprenticed to Albert van Spiers for three years. In 1712 he travelled to Antwerp and became a pupil of Jacob van Hal. After two years here he left to study the works of Rubens and van Dyck. He executed a series of drawings after the 36 panels by Rubens in the Jesuit Church in Antwerp, which were later engraved by Jan Put.

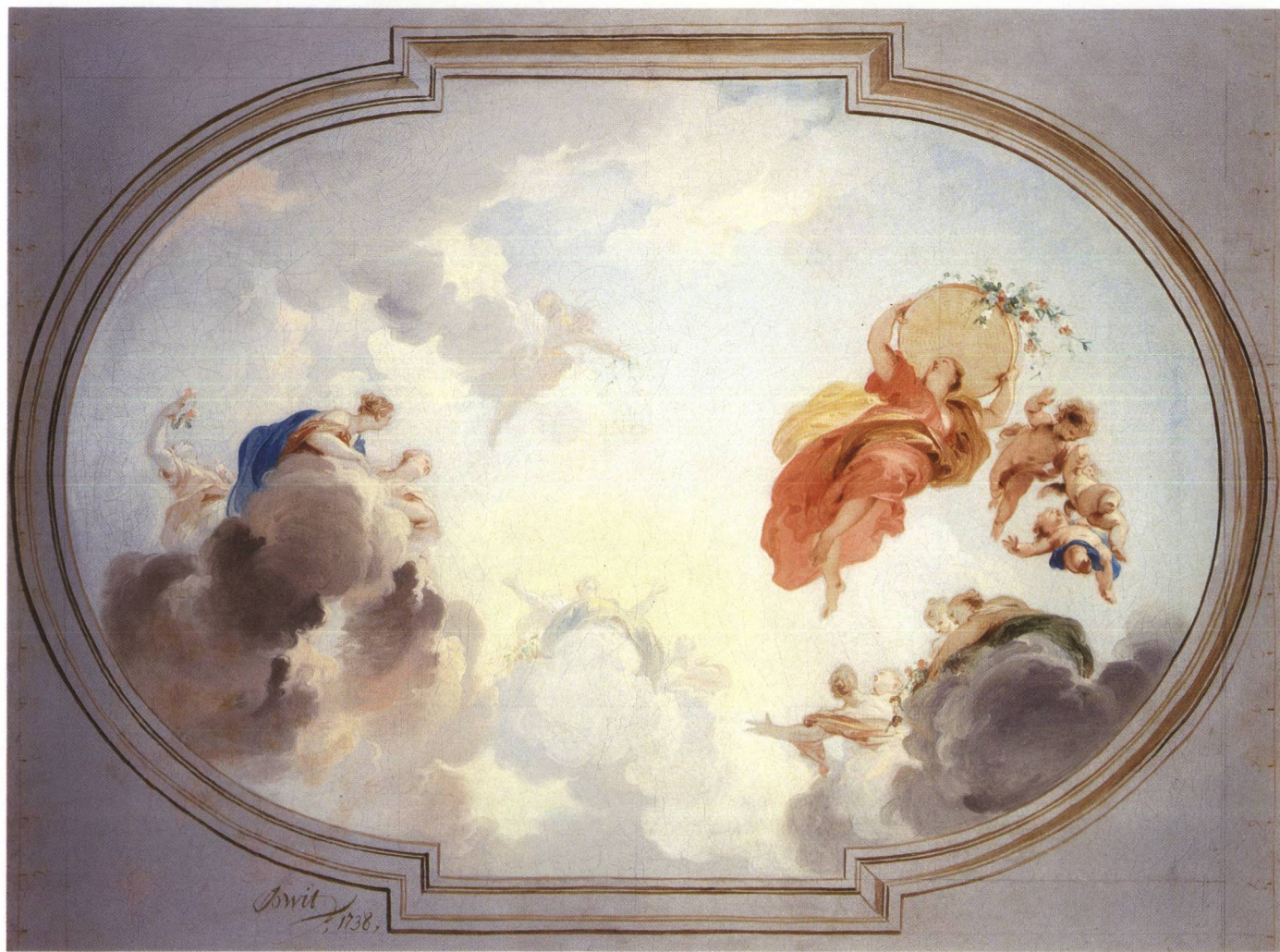
De Wit was employed on numerous room decorations and ceiling designs at which he really excelled. He also executed some really magnificent grisaille paintings for which he became justifiably famous.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Brussels, Dresden, Haarlem, Leningrad (Hermitage) and Paris.

A Ceiling Design depicting the Apotheosis of Flora

Oil on Canvas: 19 $\frac{1}{4}$ x 24 $\frac{3}{4}$ inches (49 x 62 cms)

Signed and Dated 1737





FRANCESCO ZUCCARELLI

1702-1788

Italian School

In 1757, when Richard Wilson returned to England from his sojourn in Italy, the so-called “Committee of Taste” resolved that “the manner of Mr Wilson was not suited to the English taste, and that if he hoped for patronage he must change it for the lighter style of Zuccarelli”. Such a statement is indicative of the enormous popularity of Zuccarelli’s landscape paintings in England, for the artist arrived in London in 1752 and stayed for ten years. He then made a second visit from 1765 to 1771, during which time he became a founder member of the Royal Academy.

Francesco Zuccarelli spent his early years in Venice where he was much influenced by Marco Ricci, from whom he derived his successful, but seldom varying, format of rococo landscape compositions. These were much admired by his English patrons, amongst them George III. Zuccarelli’s landscapes are peopled by colourful peasants, shepherds and sometimes mythological characters, who disport themselves in light and pretty pastoral settings. The feathery brushwork and delicate colouring contribute to their Arcadian appearance which particularly appealed to Robert Adam who employed the artist’s landscapes in a number of his decorative schemes.

Museums where examples of the artist’s work can be found include: Amiens, Berlin, Budapest, Dunkirk, The Hague, Leningrad (The Hermitage), London (Victoria and Albert), Milan, Rouen, Stockholm, Venice (The Royal Gallery) and Vienna.

A Country Landscape with Peasants on a Path and a Town beyond
Oil on Canvas: 24 x 37½ inches (61 x 95.5 cms)

