

**1993/1994**

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

## JEAN JACQUES BACHELIER

1724 - 1806  
French School

Bachelier became at an early age the Director of painting at the Sèvres Porcelain Factory and in Paris founded an 'École Libre' which had a great success and where he executed many paintings of flowers, still-life and animal compositions.

From the years 1751 until 1767, he exhibited regularly at the Paris Salon, two of his major exhibits being his Salon presentations of 1763, 'La Mort d'Abel' and 'Cimon en Prison'. Bachelier was also noted for his engraved work and from 1786 he was the Director of the Academy of Arts in Marseilles.

Museums where examples of the artist's work can be found include: Amiens, Angers, Brest, Lyons, Marseilles and Tours.

### Les Amusements de l'Enfance

Oil on Canvas: 19 x 16<sup>1</sup>/<sub>2</sub> inches (48 x 42 cms) (Oval)

NOTE: This picture is a preliminary sketch in oils for the artist's famous composition now in the Musée de Picardie in Amiens. This was commissioned by the Marquis de Marigny, the 'Directeur de Batiments du Roi en 1758'. This painting was exhibited at the Paris Salon of 1758 and was the model for a tapestry project at the Gobelins factory which was never executed. The Musée Nissim de Camondo has in its collection another sketch for the same composition.











**BARTOLOMEUS VAN BASSEN**

Circa 1590 - 1652  
Dutch School

Van Bassen appears to have been born in The Hague and to have studied there in his early formative years. We find his name appears in the Guild papers for Delft in 1613 where he was elected a full member in 1622. Van Bassen moved back to The Hague and in 1627 was made the head of the Guild of that Town.

Van Bassen specialised in painting very delicately detailed architectural pictures of Church interiors and grand palaces, always peopled with elegantly dressed figures. His perspective is always very exact and the furniture, tapestries, floors and ceilings are depicted with sober accuracy.

The figures in some of his compositions were often the work of Esaias van de Velde or Frans Francken the Younger. Van Bassen's most successful pupil was Gerrit Houckgeest.

Museum's where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Glasgow, The Hague, London (National Gallery) and Utrecht.

**A Church Interior with Figures at Mass**

Oil on Canvas: 32 x 46 inches (81 x 117 cms)

Signed and dated 1623

**JACOB BOGDANI**

1660 - 1724

Hungarian School

Jacob Bogdani is best known as the foremost painter of exotic animal and bird compositions of the late seventeenth and early eighteenth centuries. He was born in Eperjes in Hungary in 1660 and arrived in London at the turn of the eighteenth century. Here he soon acquired a considerable reputation as a specialist still-life painter at the Court of Queen Anne. One of his paintings is now housed at Hampton Court.

His canvases are usually crowded with groups of exotic wild fowl displaying all their colourful finery to their best.

Museums where examples of the artist's work can be found include Budapest, London (Hampton Court Palace) and Stockholm.

**A Still-Life of Flowers, including Hydrangeas, Peonies, Chrysanthemums, Lilac, Poppies and Convolvulus in a Sculpted Vase resting on a Ledge**

Oil on Canvas: 22<sup>1</sup>/<sub>2</sub> x 16<sup>1</sup>/<sub>2</sub> inches (57.2 x 41.9 cms)

Signed







## **ANTONIO CARNICERO**

1748 - 1814

Spanish School

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.

Examples of the artist's work can be found in The Royal Academy of San Fernando, Madrid.

A Portrait of a Young Girl standing upon a balcony, wearing a blue dress with pink sash and pink and black striped shoes, holding a sprig of flowers with a selection of sweetmeats displayed beside her on a stool

Oil on Canvas: 49 x 36 inches (124.5 x 91.5 cms)

**ROBERT CARVER**

Fl. 1750 - 1791

Irish School

Robert Carver was the son of the well-known Irish landscape artist, Richard Carver, and he started his painting career as a pupil at the Dublin Society Schools, studying under both his father and Robert West.

During the mid-eighteenth century in Ireland, a new taste was developing within the Irish gentry for Dutch, Flemish and Italianate art, inspired largely through the study of eighteenth century sale catalogues, where pictures by such artists as Brueghel, Cuyp, Ruysdael and Orizonte, were often illustrated. At the same time, the expansion of Irish landscape painting was also developing, not only in Dublin, but also Cork and Waterford. The Carver family originated from Waterford and strong Dutch and Flemish influences can be seen in their approach to landscape painting. Robert Carver had a particularly distinguished career as a scene painter in Dublin, where he succeeded John Lewis between 1754 and 1757. The influence of Italian painting was particularly evident in the work of the artist scene painters, and Robert Carver was no exception.

Carver painted a number of landscapes with waterfalls and one of his most famous sets was in a 'Trip to the Dargle', where he depicted the waterfall at Powerscourt. In around 1770, Carver moved to London where he worked for Spranger Barry and David Garrick at Drury Lane and Covent Garden. His 'Dublin Drop' for Drury Lane was, according to Edward Dayes, 'a representation of a storm on a coast, with a fine piece of water dashing against some rocks, and forming a sheet of foam truly terrific; this with the barren appearance of the surrounding country, and an old leafless tree or two, were the materials that composed a picture which would have done honour to the first artist and will be remembered as the finest painting which ever decorated a theatre'.

Carver later did a view for the decorations in Vauxhall Gardens and from 1765 he exhibited at the Free Society's exhibitions in London, eventually becoming the Society's president in 1777. By then, the Free Society had been superseded in importance by the Royal Academy, where Carver also exhibited. His similarity to Butts is quite noticeable in some of his landscapes and in others he comes close to the style of Thomas Roberts. He is known to have had one pupil, James B Coy, who went on to win a Dublin Society premium and palette and also exhibited at the Society of Artists between 1769 and 1774.

He died in London in 1791.

Examples of the artist's work can be found in the National Gallery of Ireland, Dublin.

**A Pastoral Landscape with Cattle and Figures**Oil on Canvas: 47<sup>1</sup>/<sub>4</sub> x 61 inches (120 x 155 cms)

Signed and Dated 1754

PROVENANCE: Private Collection, Sweden







## 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 there.

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 and also van Huysum in his composition and execution of his paintings which also showed that he was a master draughtsman who painted with a clear understanding of his subject matter.

Casteels painted an important series entitled "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 .

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

### **A Peacock with a Cock Pheasant, Exotic Fowl, a Bluetit and Finches in a Classical Landscape with a Stone Building beyond**

Oil on Canvas: 28<sup>3</sup>/<sub>4</sub> x 55 inches (73 x 140 cms)

Signed and indistinctly dated

**EVERT COLLIER**

Active 1680 - 1706  
Dutch School

Evert Collier was a Dutch still-life painter in the style of Jan Vermeulen and Pieter Potter. His main subjects were 'Vanitas' with musical instruments and books, a globe and a nautilus shell, piled together on the corner of a table, on a velvet cloth with gold fringes. He was especially fond of painting open books, sheets of paper with writing or drawings on them, rich jewellery and pearl necklaces. His portraits are rare.

Museum's where examples of the artist's work can be found include:  
The Hague, London (Tate Gallery) and Vienna

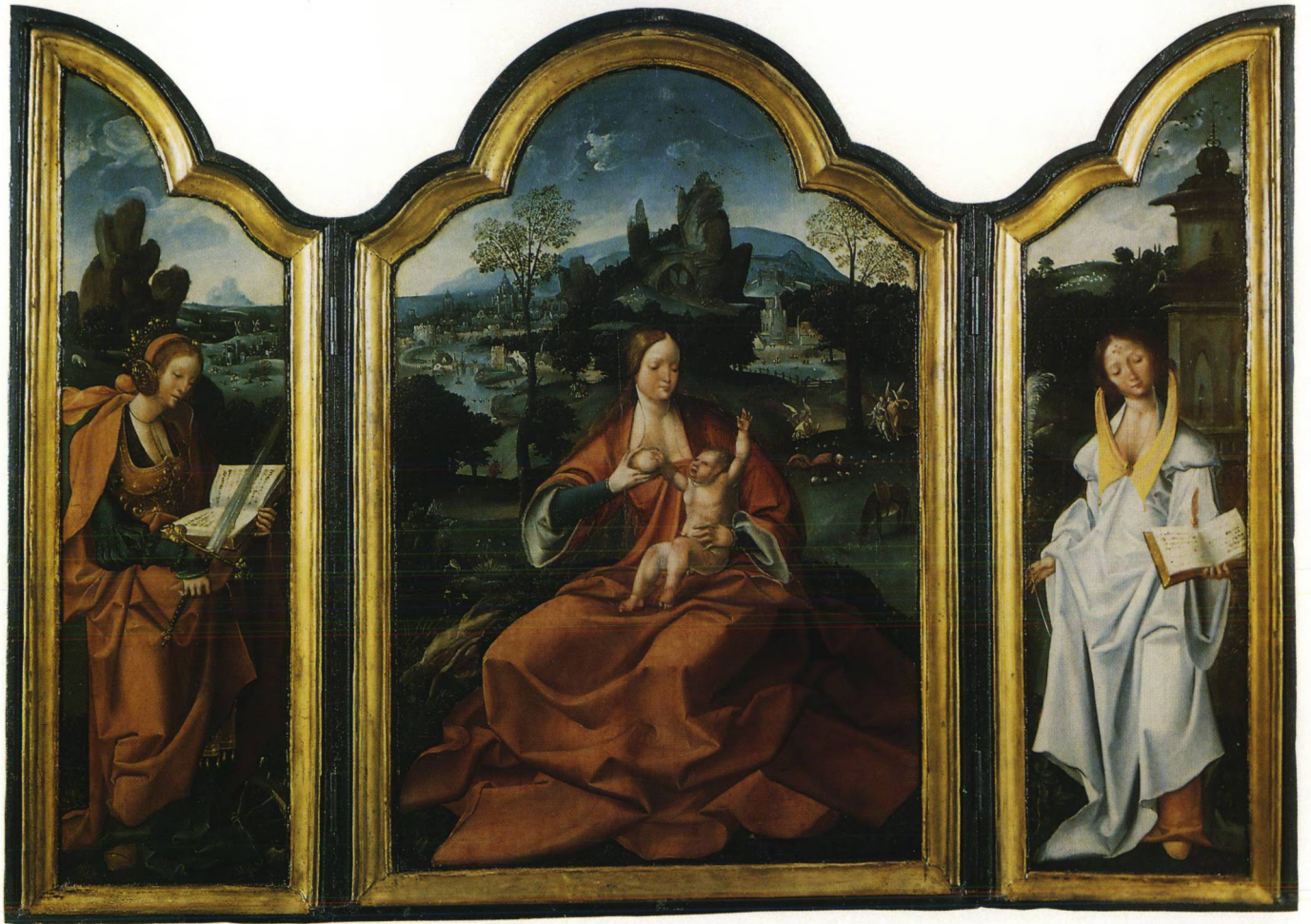
**A Trompe l'oeil Letter Rack with a Print of a Woman, a Parliamentary Speech of 1704, a Leyden Newspaper, Letters, a Knife, Scissors, a Quill, a Comb, a Seal and Sealing Wax**

Oil on Canvas: 21<sup>1/4</sup> x 26<sup>1/2</sup> inches (54 x 67.3 cms)

Signed







## **JAN VAN DOORNIK and Workshop**

Circa 1465 - 1520  
Flemish School

Jan van Doornik was an interesting artist of the Mannerist school who was born in Antwerp and worked from the end of the Fifteenth century into the first quarter of the Sixteenth century.

He was elected a member of the Guild of Antwerp in 1474 and it is known that in 1478 the painter Hackin du Maret began his career as a pupil of Van Doornik, working in his master's workshop. In 1507 Tysken Marynis is also known to have been apprenticed to van Doornik, as was Jeroom Bol in 1511.

Museums where examples of the artist's work can be found include Lille and Madrid (The Convent of Las Descalzas Reales).

### **The Rest on the Flight into Egypt with Saint Catherine of Alexandria and Saint Barbara**

Oil on Panel: overall (open) size:  $39\frac{1}{2} \times 54\frac{3}{4}$  inches (100.5 x 139 cms)



**FRANS DE PAULA FERG**

1689 - 1740  
Austrian School

The artist began his career as a pupil of his father Pancrazius Ferg and later of J Orient and Jean Graff.

He soon became well known as an excellent landscape painter and having travelled to Dresden stayed there for several years working for the Court.

In 1718 he left for Brunswick and later to London where he lived for eight years.

Museums where examples of the artist's work can be found include:  
Brunswick, Florence, Dresden and Vienna

**A River Landscape with Figures gathered along a Quay beside a Town Gate**

Oil on Copper:  $9\frac{3}{4}$  x 13 inches (25 x 33 cms)

Signed









**MARY ANN FLAXMAN**

1768 - 1833

English School

Mary Ann Flaxman was the sister of the famous sculptor John Flaxman and appears to have lived with him for some time in later years.

She was well-known as a painter of portraits and classical subjects as well as domestic scenes. She is also known for her illustrations, and in particular her illustrations for William Hayley's *Triumph of Temper*, published May 1st 1803 by Cadell and Davies, The Strand and engraved and etched by William Blake.

Flaxman exhibited at the Royal Academy between the years 1786 and 1819.

**A Portrait of Eleanor Anne Porden seated, full-length, on a chaise-longue, in a neo-classical interior, wearing a white dress and holding a quill pen**

Oil on Canvas: 44 x 55 <sup>1</sup>/<sub>2</sub> inches (11.8 x 141 cms)

**PROVENANCE:** Eleanor, the sitter's only daughter who married the Rev. John Philip Gell (1816-1898)  
Thence by descent in the Gell family, Hopton Hall, Derbyshire

**EXHIBITED:** Royal Academy, 1811, no.645

**NOTE:** Eleanor Anne Porden (1797-1825) was the youngest daughter of William Porden, the architect responsible for the building of Eaton Hall, the Duke of Westminster's seat in Cheshire. Whilst still very young, Eleanor developed a strong interest in poetry and in 1815 published a novel in two volumes entitled *The Veils, or The Triumph of Constancy, a poem in 6 books*. This novel was highly acclaimed and she received the distinction of being created a member of the Institut Francais. A few years later, in 1822, she published her most ambitious work, *Coeur de Lion, an Epic poem in 16 cantos* (the two volumes of which are to be seen in the background of this painting). It was at one of her Sunday meetings in her father's London home that Eleanor first met Captain John Franklin. In 1818 she had published a short poem on Franklin's Arctic expedition and also visited the *Trent*, the brig in which Franklin had sailed in that expedition. She met Franklin again on his return from his first journey through Arctic America and they later became engaged. On 19th August 1823 they were married and on 3rd June 1824 their daughter, Eleanor, was born. Eleanor never recovered her health after the birth of her only child and Captain Franklin was preparing to set out on a voyage to Hudson Bay Territory when he discovered that his wife was suffering from a fatal disease. Despite his attempts to cancel his voyage, she insisted that he continued. She died three days after the Captain's departure. As no letter concerning his wife could reach him for a year, he continued to write her letters and poems. Franklin continued to devote his life to Arctic travel and died in 1847 in an attempt to cross the north-west passage.

**GOVAERT FLINCK**

1615 - 1660  
Dutch School

Govaert Flinck was a Dutch portrait painter from Amsterdam. He also painted militia groups, biblical, historical and allegorical scenes. He was a pupil of Lambert Jacob and between 1632 and 1635, was one of Rembrandt's best pupils. His early works show the strong influence of Rembrandt, especially in his treatment of biblical subjects. However, in his portraits his work most resembles Bartolomeus van der Helst.

He painted many of the Dutch bourgeois families and also worked for Frederick-William, the Elector of Brandenburg, Prince Jean-Maurice of Nassau and for the Duke of Cleves. His style is sometimes confused with J.A. Bacher, Salomon Kerinck and Ferdinand Bol.

Museums where examples of the artist's work can be found include: Amiens, Amsterdam, Berlin, Berne, Bonn, Boston, Brussels, Budapest, Copenhagen, Dublin, Florence (Pitti Palace), Hamburg, Leningrad (Hermitage), Leiden, London (Wallace Collection), Munich, Nantes, Paris (Louvre), Rotterdam, Rouen, Stuttgart and Vienna.

**A Portrait of a Lady, half-length, wearing a purple dress and holding a bunch of flowers**

Oil on Canvas: 30 x 25 inches (76.2 x 63.5 cms)

Signed and Dated 1658

*PROVENANCE:* Lord Rootes, Ramsbury Manor, England

*LITERATURE:* To be published in Volume VI of Prof. Dr Werner Sumowski's series entitled *Gemalde der Rembrandtschuler*, currently under publication







## JOHANNES BAPTISTE VAN FORNENBURGH

Worked Circa 1608 - 1649  
Dutch School

Van Fornenburgh was an interesting painter from the Hague whose main body of work appears to have been executed in the first third of the 17th century. Van Gelder notes that he was influenced by the painter de Gheyn and early in the 1620's the Bosschaert dynasty also formed a strong influence on the young artist. Van Fornenburgh's signature has sometimes been mistaken for that of Johannes Bosschaert with the 'F' inscribed for 'fecit'.

The artist's work is mostly in oil on panel but he did execute several exquisite gouaches on vellum. These are of excellent quality and are very rare. Two comparable examples are in the collection of the Westfalisches Landesmuseum in Munster.

Van Fornenburgh became a member of the Guild of St. Luke in The Hague and is mentioned on several occasions from 1629 onwards in the records of that Guild.

Museums where examples of the artist's work can be found include:  
The Hague (Gemeentemuseum) and Munster (Westfalisches Landesmuseum)

### A Still-Life of Flowers in a Blue Ground Porcelain Ornamental Vase

Gouache on Vellum: 13<sup>1</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>2</sub> inches (33.5 x 24 cms)

Signed

*PROVENANCE:* Felix Mestrallet, Paris  
Paul Berès, Paris

*LITERATURE:* Ingvar Bergstrom, "Van Fornenburgh Drawings of Flower Pieces", *Tableau*, September-October 1983, pp.64-70, illustrated in colour

*NOTE:* This is one of the finest of the six known gouaches by Fornenburgh. The elements of this composition, the vase, the lizard, the types of flowers, are found in a similar arrangement in one of a pair of gouaches by Fornenburgh now at the Westfalisches Landesmuseum, Munster (see: *Stilleben in Europa*, exhibition catalogue, Munster and Baden Baden, 1979-80, p.560, no.184). Similar vases also appear in Fornenburgh's painting (see: Sam Segal, *A Prosperous Past*, The Hague, 1988, pp.108-09, and p.234, no.22). Professor Bergstrom, in his article cited above, discusses the *Vanitas* symbolism of the flower still lifes which were so popular throughout the 17th century.

## **WYBRAND DE GEEST**

1592 - 1660  
Dutch School

This Friesian portraitist was the son and pupil of the painter Simon de Geest. In 1613, he was working in Utrecht with Abraham Bloemaert. He continued from there to Belgium, France and Rome before returning to Utrecht where he married Hendrikje Ulenburgh, sister to Rembrandt's wife Saskia. He is also recorded as working in Amsterdam and Louvain.

De Geest painted individuals and family groups of the West Friesian nobility and upper bourgeoisie in the style of Jan van Ravesteyn and Paulus Moreelse with whom he is often confused. His figures are stronger and usually have large, dark eyes. The faces are individualised in a clear and assured manner with the details of dress and jewellery beautifully rendered. He was particularly fond of painting children and the quality of his brush work is especially evident in these portraits.

Museums where examples of the artist's work can be found include:  
Amsterdam, Lille and Stuttgart

### **A Portrait of a Young Boy, aged 2<sup>1</sup>/<sub>2</sub> years**

Oil on Canvas: 44 x 31 inches (112 x 82 cms)

Inscribed and Dated 1624







**LAUREYS GOUBAU**

Circa 1635 - 1680  
Flemish School

Laureys Goubau was born in Antwerp and became apprenticed to his father Antoon in 1651. Here he perfected his work, especially in the painting of interior scenes of both low and high life. His work is evidently influenced by those masters of the *Fijnschilders*, like Schalcken, Dou, van Mieris and others, but his compositions are always charming and full of incident and detail.

In 1669 Goubau was elected a member of the Guild of Antwerp and it appears he remained the rest of his life in that same city.

**An Elegant Interior with a Young Lady standing by an opening with a Parrot resting on her Hand**

Oil on Panel: 17<sup>3</sup>/<sub>4</sub> x 13<sup>1</sup>/<sub>2</sub> inches (45 x 34 cms)

Signed

*PROVENANCE:* Private Collection, Denmark

**JAN VAN GOYEN**

1596 - 1656  
Dutch School

Jan van Goyen was born and spent his early life in Leiden. He is known to have sold his house there in 1629 to the artist Jan Porcellis, whose marine paintings were of some influence on van Goyen's early work. Of all his masters, however, Esaias van de Velde was much the most important, and his influence is the most traceable in van Goyen's brightly coloured early style.

By the early 1630's van Goyen had moved to The Hague where he became a member of the Guild and was granted citizenship in March 1634. Despite being a prolific artist, van Goyen had difficulty in selling his works throughout most of his career, and was constantly trying to improve his financial affairs. His efforts at investing in tulip bulbs was a notorious disaster but he fared somewhat better in his property speculations.

Van Goyen was, with Salomon van Ruysdael and Pieter de Molijn, one of the principal exponents of the new Haarlem style of landscape painting.

He chose modest scenes to paint, such as simple river landscapes, dilapidated farmhouses and ruined castles, which he rendered in a restricted range of colours.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Antwerp, Berlin, Brussels, Hamburg, London (National Gallery), Paris (Louvre) and Vienna (Kunsthistorisches Museum).

**A Village on the Banks of a River with Boats Moored**

Oil on Panel: 17<sup>5</sup>/<sub>8</sub> x 25<sup>1</sup>/<sub>2</sub> inches (44.7 x 64.7 cms)

Signed with monogram and dated 1652

*PROVENANCE:* Joseph Henry Green, The Mount, Hadley  
His sale, London, Christie's, 17th February, 1880, Lot 108, to Drew

*LITERATURE:* Hans-Ulrich Beck, *Jan van Goyen*, Vol.III, 1987, p.207, no.559a, illustrated







**PIETER VAN DER HULST**

1583 - 1628

Dutch School

Pieter van der Hulst was born in Dordrecht and was a landscape and figure painter as well as a copper engraver. He was apprenticed at Antwerp, was a pupil of de Ghielis Vinbons, and worked there all his life. He painted country scenes of peasant revels with numerous figures, executed skilfully in brown and green tones and quite similar in style to Droochsloot. Today his pictures are rare.

Museums where examples of the artist's work can be found include Copenhagen and Brunswick

**Peasants celebrating a Feast Day in a Country Village**

Oil on Panel: 20 x 36<sup>7</sup>/<sub>8</sub> inches (51 x 93.5 cms)

Signed and Indistinctly dated

*PROVENANCE:* Brouwer Sale, Palais des Beaux-Arts, Brussels, Oct 1947, lot 76

*NOTE:* A Variant dated 1628 is in the Herzog-Anton Ulrich Museum, Brunswick (W Bernt, *The Netherlandish Painters of the Seventeenth Century*, Vol II, London, 1970, plate 568)



**ANGELICA KAUFFMANN, R.A.**

1741 - 1807  
Swiss School

Throughout her life, Angelica Kauffmann showed a prodigious talent in not only painting and music but in languages and in her own natural grace and charm. The artist was the daughter and pupil of Joseph Johann Kauffmann and she received academic training in various North Italian cities and latterly in Florence (1762) and Rome (1763).

In 1781 she married Antonio Zucchi, the landscape painter and draughtsman. They moved first to Venice and then to Rome where she continued to live after Zucchi's death in 1795. She is known to have kept an incomplete list of her works (published in *Lady Victoria Manners and G.C. Williamson, A.K., 1924*). Kauffmann was the leading painter of Neo-Classical subjects of her day and the influence she had on her contemporaries and followers continued well into the 19th century.

Museums where examples of the artist's work can be found include: Berlin, Berne, Dresden, Dublin, Florence (Galerie Royale), Frankfurt, Leningrad (Hermitage), London (Victoria & Albert, National Portrait Gallery), Paris (Louvre), Stuttgart and Vienna.

**Jesus Christ Resurrected appears to Martha and the Magdalene****The Blessed Virgin with the Child Jesus and the Child St. John with the Lamb**

A Pair; Oils on Canvas: 16<sup>1</sup>/<sub>4</sub> x 18<sup>1</sup>/<sub>2</sub> inches (41 x 46 cms)

Both signed and one dated 1791

**PROVENANCE:** Painted for George Bowles, The Grove, Wanstead  
By descent to his sister Rebecca, wife of Sir John Rushout,  
later Lord Northwick  
Sir Charles Cockerell, Sezincote House, who married  
Lady Northwick's daughter and who changed his name to  
Rushout in 1859

**LITERATURE:** Listed in the Artist's Memorandum of Paintings as painted  
in Rome in August 1791 (part of a set of four for which  
100 guineas was paid on 3rd April 1792); *Lady Victoria  
Manners and G.C. Williamson, Angelica Kauffmann, R.A.,  
1924, p.161*

**NOTE:** These paintings were commissioned from the artist by  
George Bowles, a collector of enamels and miniatures, who  
was one of Kauffmann's most important patrons. His first  
commissions were in 1782 whilst the artist was in Venice  
shortly after she had left England. Bowles was  
eventually to own about fifty of her works.









**ALEXANDER KEIRINCX**

Circa 1600 - 1652  
Flemish School

Alexander Keirincx was a Flemish-Dutch landscape painter, influenced by G. van Coninxloo and the early Flemish landscapists. His early work is impasted, with strong brown tints, somewhat hard in colour and with minutely painted foliage. His landscapes - rich in trees, yellowish-green in tone and including a distant vista - may be recognised by their clear composition and by the large oaks with hanging branches. His later landscapes, under Dutch influence, are richer in tone and are pale green or light brown.

In 1619 he was elected a member of the guild in Antwerp and was married there on 18th June 1622. Here he lived and worked until 1626 when he left for England and received commissions from King Charles I as well as from members of the nobility. In 1643 he appears to have returned to Amsterdam and later to have travelled to the city of Utrecht. Here his extensive landscapes became very popular and we know that he employed other artists like Cornelis van Poelenburgh, Paul van Hillegaert, Sebastian Vrancx, Esaias van de Velde and David Teniers to paint the staffage in his compositions.

Keirincx spent some time in Scotland and painted several topographical views of castles there.

Museums where examples of the artist's work can be found include: Antwerp, Copenhagen, Dresden, The Hague, Leningrad and Rotterdam.

**Peasants in a Country Landscape with a Cart in the middle Distance**

Oil on Canvas: 26 x 41 inches (66 x 104 cms)

Signed

*LITERATURE:* E. Greindl, "A Keirincx," *Annuaire du Musee Royal d'Anvers*, 1942, pp.115ff.; Y. Thiery, *Le Paysage flamand*, Brussels, 1953; W. Stechow, *Dutch Landscape Painting of the Seventeenth Century*, London, 1968

**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 Besancon 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: Besancon, Brent, Ghent, Rennes and Vienna.

**A Monkey Artist seated at his Easel working on a Still-Life Composition. He is surrounded by his Assistant and other Company**

Oil on Copper: 13<sup>5</sup>/<sub>8</sub> x 9<sup>5</sup>/<sub>8</sub> inches (23.5 x 34 cms)







## **FRANCISCO-JOSÉ-PABLO LACOMA**

1784 - 1849

Spanish School

Lacoma began his career as a pupil of Salvador Molet at the Academy of Barcelona where he excelled. Here he won many of the art prizes before he was awarded a 'Pension' for five years which enabled him to travel to Paris and establish himself there.

Here he mingled with high society and obtained many lucrative commissions. He befriended Jacques-Louis David and Baron Gros as well as the flower painter van Spaendonck. In 1810 he exhibited at the Paris salon and in 1819 was elected a member of the Academia de San Fernando in Madrid.

Back in Madrid he was instrumental in the difficult negotiation relating to the repatriation of paintings and works of art sacked from Spain by the French forces during the occupation of the Iberian Peninsular.

Lacoma painted primarily flower and still-life compositions but excelled at portraiture as well (see his portrait of the King Ferdinand VII, engraved by Blan in Barcelona).

Museums where examples of the artist's work can be found include: Barcelona, Madrid (Academia de San Ferrando) and San Sebastian.

### **A Branch of Cherry Blossom**

Oil on Paper laid on Canvas: 23 x 17<sup>3</sup>/<sub>4</sub> inches (58 x 45 cms)

Signed and Dated 1805



**SIR THOMAS LAWRENCE, R.A.**

1769 - 1830

English School

Sir Thomas Lawrence was the foremost British portrait painter of his age and his paintings epitomised the Regency style. His early life was spent in Bristol and Bath where, as an infant prodigy, he was drawing remarkable pencil likenesses at the age of 10. In 1787 Lawrence came to London where he attended the Royal Academy Schools for 3 months. He exhibited his first oil portrait at the Royal Academy in 1788 but it was his full length portrait of Queen Charlotte which was exhibited in 1790 that established his reputation as the finest portrait painter in the new romantic style.

Lawrence succeeded Reynolds as Painter in Ordinary to the King in 1792. At this time he painted several historical pictures such as "Satan Summoning his Legions" however the demand for his Society portraits left him little time to pursue this theme.

His reputation was further enhanced when he was commissioned by the Prince Regent to paint all the principal characters in the downfall of Napoleon, which became the great series of portraits in the Waterloo Chamber at Windsor.

Lawrence exhibited at the Royal Academy up until his death in 1830 and became President of the Academy in 1820.

Museums where examples of the artist's work can be found include: Amsterdam, Budapest, Dublin, Hanover, Liverpool, London (National Gallery, Wallace collection and National Portrait Gallery), Munich, Paris (Louvre), Versailles and Windsor.

**A Portrait of Miss Juliana Copley, seated half-length, wearing a white dress with a black sash**

Oil on Canvas: 29<sup>1</sup>/<sub>4</sub> x 24<sup>1</sup>/<sub>2</sub> inches (74.5 x 62 cms)

**PROVENANCE:** Sir W.J. Watson, Bt.; Christie's 25 June 1904, lot 108 (2,400 gns. to Davis)  
Sir Berkeley Sheffield Bt; Christie's, 16 July 1943, lot 75 (4,000 gns. to Tooth)  
Mrs J.V. Rank  
Jack Cotton, Esq.

**EXHIBITED:** Royal Academy, 1961, no.31

**LITERATURE:** Sir Walter Armstrong, *Lawrence*, 1913, p.123  
Apollo, January 1945, illus. p.36  
K. Garlick, *Sir Thomas Lawrence*, London, 1954, p.33  
K. Garlick, *A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas Lawrence*, Walpole Society, 1964, Vol:XXXIX, p.60  
K. Garlick, *Sir Thomas Lawrence*, Oxford, 1989, p.172

**NOTE:** The sitter was the daughter of Sir Joseph Copley 1st Bt. of Sprotborough, Yorkshire and Mary Buller. She married Sir Charles Watson 1st Bt., (1751-1844) who had been created a baronet at the age of nine. The painting, which dates from the late 1780s, was possibly commissioned on the occasion of the sitter's marriage in 1787.







**CORNELIS LE LIENBERGH**

1626 - after 1676  
Dutch School

Little is known about the artist's life until he entered the Painters' Guild in The Hague in 1646. Subsequently, Lelienbergh's name appears regularly in the records of that city. Dated paintings are found between 1650 and 1676 and it is assumed that the artist died shortly after 1676.

Lelienbergh was considered to be The Hague's most important genre painter and was prolific in his execution of still-lives. His earliest examples were stylistically simple but gradually he turned towards more monumental trophy pieces that display a dramatic use of chiaroscuro and crisp colouring. At the same time, his brushwork shifts from a loose, fluent stroke to a tighter, more precise technique.

Lelienbergh was clearly influenced by the work of Jan Baptist Weenix and, in some of his later pictures, the Flemish influence of Jan Davidsz de Heem and Adriaen van Utrecht can occasionally be detected.

Museum's where examples of the artist's work can be found include: Amsterdam, Berlin, Munich, Rotterdam and Vienna.

**A Still-Life of a Lapwing, Partridge and other Small Birds**

Oil on Canvas: 22<sup>3</sup>/<sub>4</sub> x 19<sup>5</sup>/<sub>8</sub> inches (58 x 50 cms)

Signed



**WILLEM VAN MIERIS**

1662 - 1747  
Dutch School

Willem van Mieris was the son and pupil of his father Frans, whose pictures he often copied and whose later style he maintained well into the eighteenth century. His prodigious talent as a painter has led to much confusion between the works of the two artists, and copies by Willem of his father's works have passed as the genuine painting if the originals are unknown.

Willem spent most of his life in Leiden, painting genre and portrait subjects in the fashionable miniature style. His paintings are generally harder in style than those of his father and his compositions crammed with detail. Mythological and religious subjects are rare in his oeuvre, as he tended to concentrate on interiors with musical parties of shopkeepers selling their wares.

Museums where examples of the artist's work can be found include: Amsterdam, Brussels, Budapest, Cambridge, Hanover, Florence, Lille, London (National Gallery), New York, Rome, Stockholm and Vienna.

**Diana at her Bath**

Black Chalk on Vellum:  $12\frac{1}{4} \times 20\frac{7}{8}$  inches (31 x 53 cms)

Signed

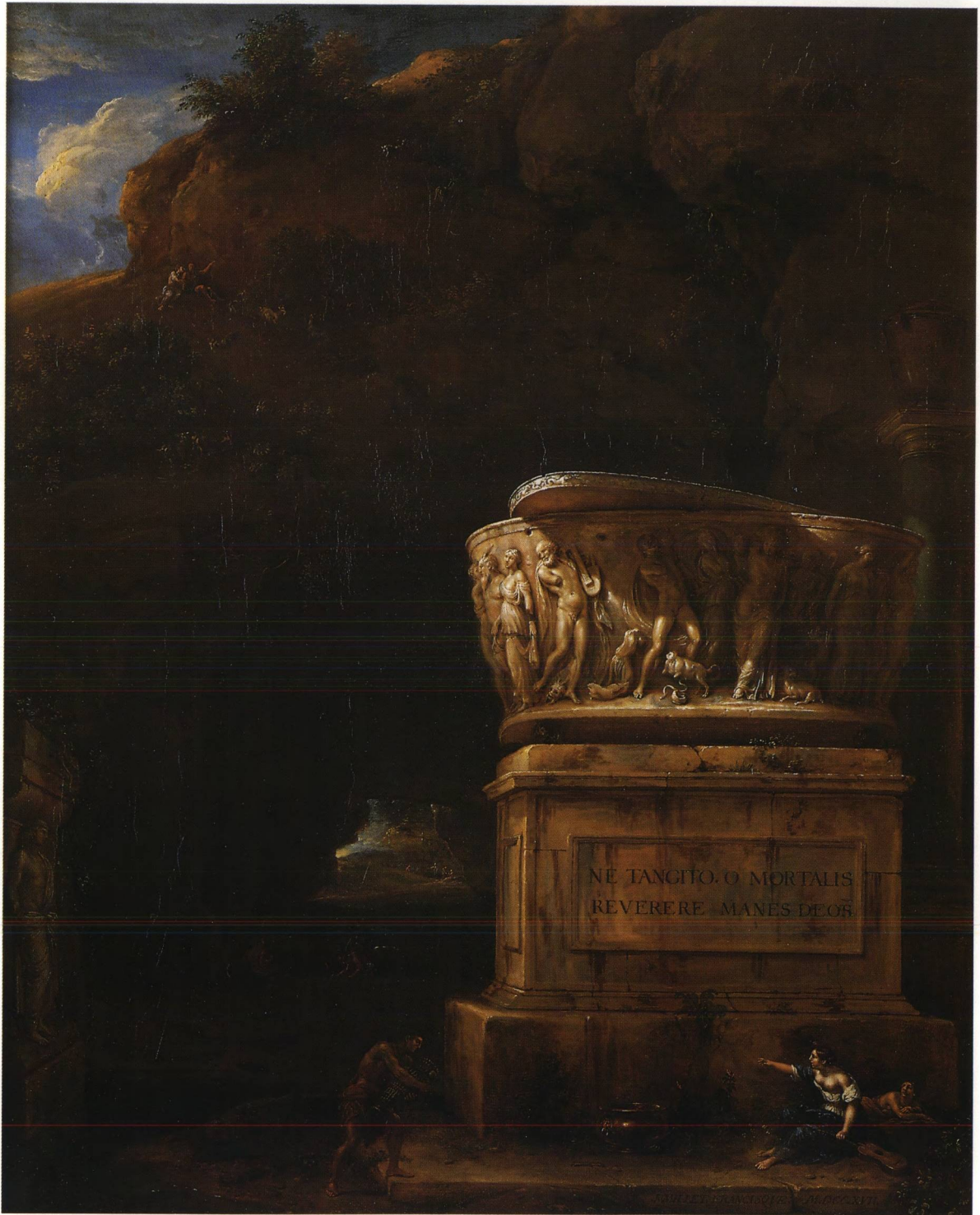
**Winter approaching upon Autumn**

Black Chalk on Vellum:  $11\frac{5}{8} \times 20\frac{1}{2}$  inches (29.5 x 52 cms)

Signed







NE TANGITO. O MORTALIS  
REVERERE MANES DEORUM



**FRANÇOIS MILLET II, Called Francisque**

1666 - 1723

French School

Born in Paris in 1666, Francois was the son and pupil of Jean Francois I called Franciscque Millet.

On 22nd June 1709, he was elected a member of the Academy in Paris, his presentation piece being 'Le Nymphé Syrisix poursuivie par le dieu Pan'.

He specialised in landscape compositions and allegorical subjects.

Museums where examples of the artist's work can be found include: Bordeaux, Grenoble, Le Mans and Troyes.

**Figures before a Roman Marble Tomb in a Grotto**

Oil on Canvas: 28 x 22<sup>1</sup>/<sub>4</sub> inches (71.1 x 56.5 cms)

Signed and Dated lower right 1717 and inscribed on the Sarcophagus *Ne Tangito. O Mortalis/Reverere Manes Deos*

## **FREDERICK DE MOUCHERON**

1633 - 1686  
Dutch School

Most of de Moucheron's work was executed in Amsterdam and although he was a pupil of Jan Asselyn, his Italianate mountain scenes with lightly wooded valleys and distant views are more closely related to Jan Both. He is known to have collaborated with Nicholas Berchem, Adriaen van de Velde and Johannes Lingelbach, all of whom supplied figures and animals for his compositions.

Frederick's main pupil was his son, Isaac, whose works were as fine as his father's in technique, but whose compositions were more classical in subject. Most of Frederick's paintings are signed.

Museums where examples of the artist's work can be found include: Munich (Atle Pinacothek), Amsterdam (Rijksmuseum), London (National Gallery).

**A Panoramic View of The Royal Palace of Fontainebleau with King Louis XIII's brother, the Duc d'Orléans, leading a Hunting Party in the Foreground**

Oil on Canvas:  $37\frac{1}{4} \times 51\frac{7}{8}$  inches (94.6 x 131.5)







## **ISAAC VAN OOSTEN**

1613 - 1661

Flemish School

Born in Antwerp in 1613, Isaac van Oosten was a Flemish landscape painter, son of an art dealer and brother of the artist Frans van Oosten. His landscapes were mainly small and on copper and were in the style of Jan Brueghel the Elder to whom his work is often attributed. However, the drawing in his subjects is less detailed and meticulous. He painted scenes of Paradise, Adam and Eve, the Expulsion from Paradise and also small river and forest landscapes with peasants and cattle. His figures are less detailed than Jan Brueghel's and he painted in a predominantly brownish tone or a uniform grey-green.

Museums where examples of the artist's work can be found include: Orleans, Vienna and Liechtenstein.

### **A Country Landscape with Harvesters going to Work**

Oil on Panel: 13<sup>1</sup>/<sub>4</sub> x 18<sup>1</sup>/<sub>4</sub> inches (33 x 46 cms)

Signed

**ISAAK OUWATER**

1750 - 1793  
Dutch School

Isaak Ouwater was born in Amsterdam on 16th March 1750, and began his career here. He later travelled and worked in other Dutch towns, including Utrecht and Haarlem.

Ouwater was principally a painter of town views and skating scenes and his compositions always contain a lot of charm and vitality. His attention to detail is very evident in his compositions. He shows particular care and precision in his drawing of figures and centres them carefully within finely drawn topographical views.

Ouwater returned to live in Amsterdam towards the end of his life and died there on 4th March 1793.

Museums where examples of the artist's work can be found include: Amsterdam, Haarlem, The Hague and Nottingham.

**A View of the Amsterdamse Poort in Haarlem, with Figures skating on the Frozen Canal**

Oil on Canvas: 13<sup>5</sup>/<sub>8</sub> x 15 inches (34.5 x 38 cms)

Signed

**PROVENANCE:** Ex. Coll. Ronald William Raven, O.B.E., London

**NOTE:** According to Dr Charles Dumas of the R.K.D., this painting would have been executed between 1770 and 1780, the period in which the little 'Teahouse' to the right of the gate was erected.



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**JAN ANTHONISZ. VAN RAVESTEYN**

1570 - 1657  
Dutch School

Ravesteyn probably began his career as a pupil of Michiel van Miereveldt who was the leading portrait painter of the time. He was born in The Hague, but having travelled to Italy is known to have been back in Delft by 1587. A year later he was admitted to the Guild in The Hague and in 1604 is recorded as having married Anna van Berendrecht in the same city.

Ravesteyn painted much in the style of his Master, but perhaps with more emphasis on detail - especially in the rendering of jewellery and fine silks and damasks. From as early as 1604, van Mander speaks highly of Ravesteyn, praising his already firm reputation. Many of his paintings are signed but few are dated before 1611.

His own pupils included Jan Harmensen Boersman, in 1612, Thomas Ouwater in 1613 and many more over the next thirty years. One of his daughters later married the distinguished portrait painter Adriaen Hanneman. In 1656 Ravesteyn was one of the founder members of 'Pictura'.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Berlin, The Hague, London (National Gallery), New York (Metropolitan Museum) and Paris (Louvre).

**A Portrait of a Lady, bust length, in an embroidered Dress and Black Cloak**

Oil on Panel:  $26\frac{3}{8} \times 22\frac{3}{8}$  inches (67 x 56.8 cms)

Signed with a monogram and dated 1607

**PIETER GERRITSZ. VAN ROESTRATEN**

1627 - 1698

Dutch School

A Dutch painter of still-life and genre, Pieter Gerritsz.-van Roestraten studied under Frans Hals, whose daughter he married in 1654.

Although Roestraten emulated Hals's style of portraiture, his early works mostly depicted genre scenes of peasant life and were influenced by Jan Steen and Gerard ter Borch.

During the reign of Charles II, he visited England, where he was received with kindness and hospitality by Sir Peter Lely, who is reputed to have introduced him to the King.

In England, Roestraten developed a new kind of still-life which often included precious china, plate, glass, goblets and silver and ivory tankards; he also painted 'Vanitas' pieces. His works met with considerable success in England, and are to be found in the Royal collections at Buckingham Palace and Hampton Court. It is also possible that he painted several pictures for the Marquess of Lothian and Lord Clifford of Chudleigh.

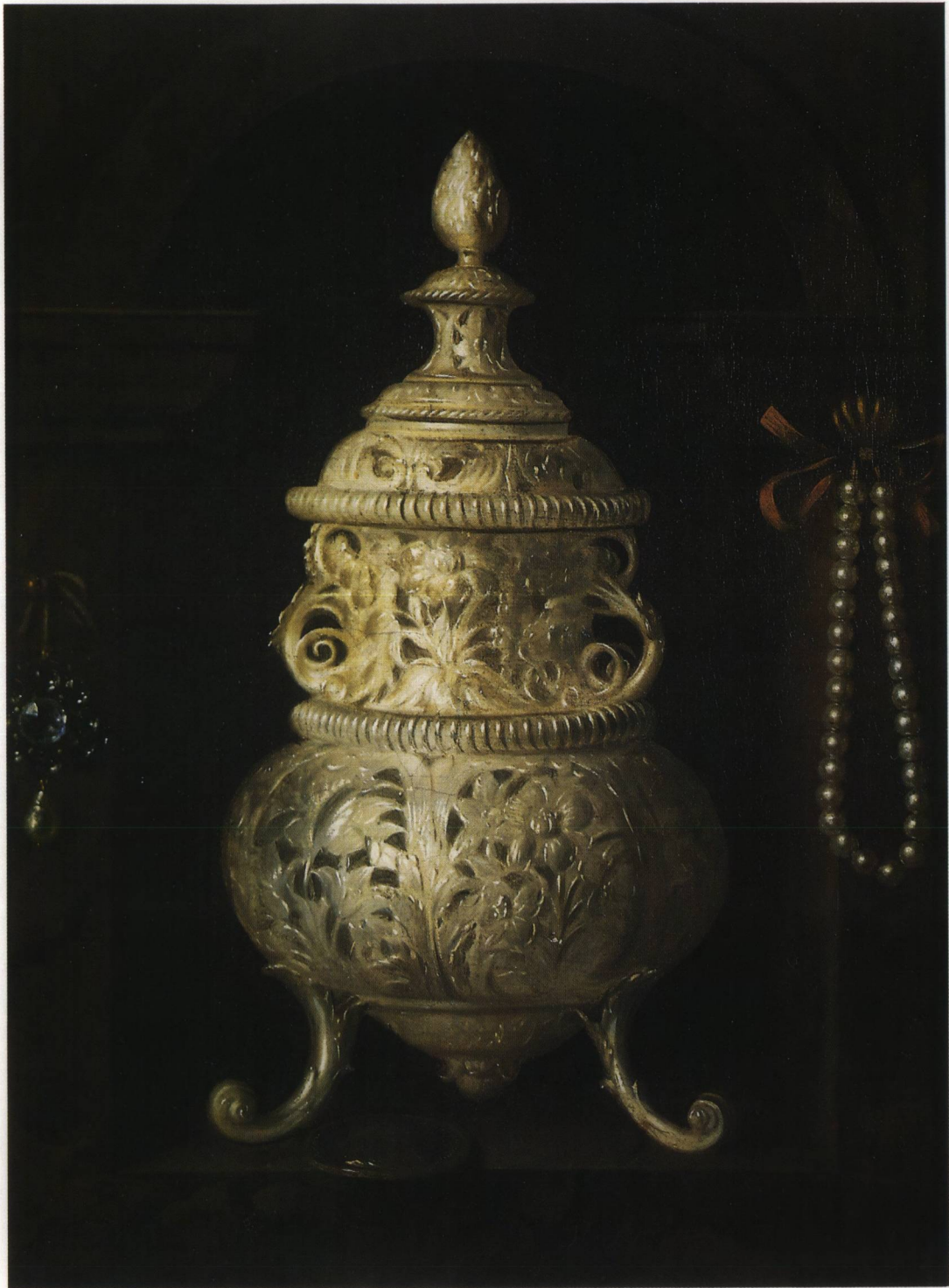
Museums where examples of the artist's work can be found include: Belvoir Castle, Berlin, Brussels, Chatsworth, Haarlem, Hampton Court, The Hague, London, New York (Metropolitan Museum) and Philadelphia.

**A Perfuming Pot and a Medallion in a Cartouche decorated with a Brooch and a String of Pearls**

Oil on Canvas: 15<sup>1</sup>/<sub>2</sub> x 11<sup>1</sup>/<sub>2</sub> inches (39.4 x 29.2 cms)

Signed







**JACOB VAN RUISDAEL**

Circa 1628/9 - 1682  
Dutch School

Jacob van Ruisdael was one of the greatest and most influential landscape artists of all time. His formative years were spent in Haarlem, where he was 'presumed to be' a pupil of his father Isaac Jacobsz. van Ruisdael and was influenced by his uncle Salomon Jacobsz. van Ruysdael.

In 1656 or 1657 Ruisdael made the short move from Haarlem to Amsterdam where he remained until his death in 1682. His early works are simple in composition, gradually becoming more spectacular with attention being paid to the effects of light and shade. After 1650 he painted grave imposing landscapes which became increasingly more melancholic. In his later period, he painted Scandinavian mountain landscapes and some rare views of Amsterdam.

Museums where examples of the artist's work can be found include: Amsterdam, Antwerp, Berlin, Besancon, Bonn (Musee Provincial), Brussels, Cologne, Detroit, Dresden, Edinburgh, Haarlem, Frankfurt, Florence (Pitti), Hanover, Leningrad, London (National Gallery and Wallace Collection), Madrid, New York (Metropolitan), Orleans, Paris, Rotterdam and Vienna.

**A Wooded Landscape with Figures near a Stream**

Oil on Canvas: 25<sup>1</sup>/<sub>4</sub> x 32 inches (64.2 x 81.2 cms)

Signed with a monogram

**PROVENANCE:** The Marques de Salamanca, his sale, Paris, Le Roy, 3-6 June 1867, lot 108  
M. Rikoff, his sale, Paris, 4-7 December 1907, Lot 17,  
8,500 francs to Depret  
With J. Depret, Paris, 1910  
With P. de Boer, Amsterdam, 1926  
George Spitz, Vienna

**LITERATURE:** C. Hofstede de Groot, *A Catalogue Raisonne...*, Vol.IV,1912, p.189, no.600, as signed l.r. (and p.181, no.573)  
J. Rosenberg, *Jacob van Ruisdael*, 1928, p.88, no.258, as signed l.r.



## **ROELAND SAVERY**

1576 - 1639  
Dutch School

Roeland Savery was one of the most important Dutch painters of landscapes, animals and flower still-lives of his time.

His work was much influenced by that of the Flemish painters Jan Brueghel the Elder and Gillis van Coninxloo and imitated their intimately drawn landscapes with fantastic rocks and ruins. He was the first Dutch painter to include tame and wild animals in his compositions. These were well represented in his depiction's of Paradise, Noah's Ark and the Flood, as well as Orpheus charming the Beasts.

He was Court painter to the Emperor Rudolph II and his fine hunting scenes and mountain landscapes suggest that he probably travelled to the Alps.

His delicate flower still-lives were generally depicted in a stone niche and his lifelike frogs, lizards, beetles, butterflies and grasshoppers enhanced the realistic compositions. His pictures were usually signed and dated and of medium size.

Willem van Nieulandt, Allaert van Everdingen and Gillis d'Hondecoeter were all pupils of Savery. He died in Utrecht in 1639.

Museums where examples of the artist's work can be found include: Amsterdam, Berlin, Brunswick, Brussels, Dresden, Frankfurt, Leningrad, Turin, Vienna and Utrecht.

### **A Mountainous Landscape with a Foundry by a Waterfall**

Oil on Canvas laid on Panel: 20<sup>7</sup>/<sub>8</sub> x 28 inches (53 x 71.2cms)

Signed









## SPANISH SCHOOL

### Early Seventeenth Century

This interesting still-life composition of a 'Vanitas' consisting of five skulls piled up on one another is a classic example of the bizarre and morbid interest expressed in numerous paintings of this type in the Spanish School of the seventeenth century.

The subject of Vanitas and the depiction of the transitory in life has always been close to the heart of Spanish artists of both the seventeenth and eighteenth centuries. No more so than in the works of Antonio de Pereda, F. Velazquez Baca and Juan de Valdes-Leal. Though the rendering of this subject is by no means limited to artists of Spain, as many Northern painters were equally intrigued by the subject matter, Spanish painters managed to express themselves more directly and openly in their rendering of macabre subjects than most painters from other schools.

Although, as yet unidentified, the author of this painting has evidently seen the works of Antonio de Pereda and has adapted them to produce a small but poignant composition of great serenity.

#### A 'Vanitas' of Five Skulls

Oil on Canvas: 16<sup>1</sup>/<sub>4</sub> x 20<sup>1</sup>/<sub>2</sub> inches (41.5 x 52 cms)

*Literature:* Stockholm, Nationalmuseum, *Stora Spanska Mastare*, 1959-60, No.128

## THEODOR VAN THULDEN

1606 - 1669

Flemish School

Theodor van Thulden was probably born in Bois-le Duc in 1606. He was the pupil of Abraham Blyenberch in 1622 and by 1626 was a pupil of Rubens. He travelled to Paris and Fontainebleau in 1632, returning to Antwerp in 1635. That same year he married Marie, the daughter of the painter Hendrik van Balen. He then returned to Paris in 1647 but the following year he was called back to The Hague to decorate the Im Bosch house. After a few years spent in Bois-le-Duc where he also worked on commissions for Sainte Gudule, Brussels, he was later to return to Antwerp in 1661 to spend two years there. He worked with Rubens as one of his more important collaborators and traditionally he is thought to have contributed a great deal to the Marie de Medici cycle. Van Thulden also collaborated with, amongst others; de Momper, Wildens and Snyders doing the figural works in many of their paintings. He was also known for his engraved work, producing etchings after the works of Rubens and Primaticcio.

Van Thulden was an artist of many talents as may be seen in the large altar panels he painted with large figures and also in his less numerous mythological and allegorical scenes and portraits. Stylistically he became more and more independent of Rubens's influence and compared with the latter, his colours are softer in gradation, less bright and at times slightly heavier, the tonality being brownish-grey.

Museums where examples of the artist's work can be found include:

Antwerp, Brussels, Vesancon, Hanover, Leningrad (Hermitage), Spain (Prado) and Vienna.

### Dido and Aeneas

Oil on Canvas: 52<sup>1</sup>/<sub>2</sub> x 65<sup>3</sup>/<sub>4</sub> inches (133.5 x 167 cms)

Signed

**PROVENANCE:** Pideikommis-Galerie Anon. sale, H.Moll Cologne, 13 November, 1917, lot 76

**NOTE:** The subject of this painting closely follows the text of the Aeneid, illustrating the moment when Dido, Queen of Carthage and Aeneas, Captain of the Trojans have taken shelter in a cave from the storm sent by Juno. Juno had conjured up the storm as a device to separate Dido and Aeneas from the rest of their hunting party, thereby allowing Dido to succumb to her secret and thus far unrequited passion for Aeneas. Throughout the Aeneid Virgil plays with the idea of fate and predestiny. This moment serves to illustrate the ways in which the lesser gods would try to tamper with the destiny of mortals. Juno knew that Aeneas was ordained to be the ruler of Italy and yet tried, with the apparent agreement of Venus, the mother of Aeneas, to entice him to become the ruler of Libya instead. Van Thulden has painted an almost verbatim image of Virgil's lines from Book IV, lines 165-232. Dido, still seated on her horse is looking with great intensity at Aeneas as he gives her his hand to help her dismount. At their feet un-noticed, two putti are spreading a cloth on the ground. In the far distance, sketchily painted, are other members of the hunting party fleeing from the storm. High among the clouds, Juno, with her attribute the peacock, calmly watches the drama unfolding in the cave.







**WALLERAND VAILLANT**

1623 - 1677

French School

Wallerand Vaillant is chiefly known as a portrait painter and important engraver, especially of the mezzotint. Though born in Lille he studied with Erasmus Quellinus in Antwerp from 1637 and joined the Guild of Middelburg in 1647, whence he went to Amsterdam in 1652. But in 1656 he moved to Frankfurt where he met Prince Rupert of the Rhine (Ruprecht von der Pfalz) from whom he learned the art and technique of the Mezzotint. (Rupert, together with Ludwig von Siegen, is credited with having invented the technique, and for a time, with Vaillant, only these three seem to have known the secret process).

The attribution of the present picture is based on stylistic grounds by comparison with a similar signed trompe l'oeil in Dresden together with the obvious self-portrait, bearing a close resemblance to the oval mezzotint self portrait with a hat, (which was also copied by an anonymous English artist and obscurely labelled Warner Vaillant!).

There is said to be another version of the Dresden picture in Berlin and a fine pair were in New York, with scissors, watch and knife and a bundle of tobacco leaves. The Dresden picture is dated 1658, that is to say after the artist went to Frankfurt, but it may be that the present picture is a little earlier on the basis of the self-portrait (he would have been 35 in 1658) which certainly seems a bit younger than the (undated) Mezzotint self-portrait.

It may be that these highly decorative paintings were produced for the fashionable French clients. In fact the Marechal de Gramont brought Vaillant to France, and introduced him at Court; he worked chiefly for the Queen Mother until he left for Amsterdam in 1662 where he stayed for the rest of his life.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Dresden, London (National Gallery), Lille and Paris (Louvre).

**A Trompe l'oeil of Letters and various Engravings pinned to Wooden Panelling with a small Self-Portrait on Copper below**

Oil on Canvas: 35<sup>1</sup>/<sub>2</sub> x 27<sup>1</sup>/<sub>2</sub> inches (89.8 x 70.2 cms)

*PROVENANCE:* Private Collection, England

*LITERATURE:* Michel Faré, *Le Grand Siecle de la Nature Morte en France - Le XVII Siecle*, Paris 1974, p.162

**PIETER J VAN VEEN**

Circa 1740 - 1790  
Dutch School

There appears to be little biographical detail known about the career of this Dutch landscape painter. He appears to have lived and worked in Amsterdam and to have specialised in painting very finely detailed landscapes, filled with incident and everyday busy activity.

His winter snow scenes are particularly successful and these are much in the style of another contemporary, Johann Christian Vollerdt (1708-1769). Van Veen's paintings are rare and seldom appear on the market.

**An Extensive Winter Landscape with a Frozen Canal and many  
Figures busy skating or conversing with one another**

Oil on Panel: 19<sup>1</sup>/<sub>4</sub> x 26<sup>1</sup>/<sub>4</sub> inches (49 x 67 cms)

Signed

*PROVENANCE:* Private Collection, Denmark









**WILLEM VAN VLIET**

C.1584 - 1642  
Dutch School

Van Vliet began his career in Delft and later, in 1613, became a pupil of Michel van Mierevelt. He became a member of the Guild in Delft and in 1634 was elected President of that Guild.

Van Vliet's works are very rare but his portraits are readily recognisable. They are light in hue and are a little prosaic. The sitters, usually in half or three-quarter length, are pale in countenance and his colouring is delicate and well chosen. In some of his conversation pictures, his work is reminiscent of the late work of Pieter de Hoogh.

Willem van Vliet had a number of pupils, the most prominent of which was his nephew Hendrick.

Museums where examples of the artist's work can be found include:  
Amiens, Bonn and London (National Gallery)

**A Portrait of a Young Archer wearing a Turban and holding a Bow**

Oil on Panel: 25<sup>1</sup>/<sub>2</sub> x 22<sup>1</sup>/<sub>2</sub> inches (65 x 57 cms)



**JAMES WARD, R.A.**

1769 - 1859  
English School

James Ward began his career under John Raphael Smith, where he perfected his mezzotint engraving. He later worked with his elder brother William Ward (1766-1826).

His early works are mostly rustic scenes, very much in the manner of his brother-in-law, George Morland, but he later specialised in animal subjects, hunting scenes and occasionally some portraits.

Ward exhibited at the Society of Artists in 1790 and at the Royal Academy from 1792 to 1855.

Museums where examples of the artist's work can be found include: Cambridge (Fitzwilliam), Dublin (National Gallery), London (Victoria & Albert and National Portrait Gallery), Manchester and Nottingham.

**A Sow with her Litter**

Oil on Canvas: 18 x 23<sup>3</sup>/<sub>4</sub> inches (46 x 60.5 cms)

Signed in monogram and dated 1808

*PROVENANCE:* Possibly Sir John Macdonald  
General Sir George Buller, G.C.B., (1802-1884), his sale, Christie's, 7th  
June 1884, bt. Quilter for \$22.0.0  
Harry Quilter, his sale Christie's, 7th April 1906, lot 59, bt. Wetherby

*EXHIBITED:* British Institution, 1808, no.444

*LITERATURE:* C. Reginald Grundy, *James Ward, R.A.. His Life and Works*, 1909, p.50,  
no.643









**SIR BENJAMIN WEST, P.R.A.**

1738 - 1820

American School

At an early age West travelled to America after the death of his mother, arriving in Philadelphia in 1756. From here he travelled to New York where he rapidly made a reputation as a portrait painter. In 1760 he returned to Europe and arrived in Rome in the same year. From here he moved to Bologna and later on to Florence and Venice.

In 1763 West arrived in London with the intention of spending a short time there but his reception was tremendous and he quickly decided to remain permanently. In 1765 he was elected a member of the Incorporated Society and three years later was one of the founding members of the Royal Academy. On 24th March 1792, after the death of Sir Joshua Reynolds, he became the President of the Academy.

Possibly one of Benjamin West's most well known paintings was the famous *Death of General Wolfe*, painted in 1771. He specialised in historical scenes, both of medieval content as well as contemporary events, and later in life, produced religious paintings as well.

Museums where examples of the artist's work can be found include: Boston, Chicago, Cleveland, Glasgow, Kansas, Liverpool, London (Victoria & Albert Museum), Ottawa and Philadelphia.

**The Return of the Prodigal Son**

Oil on Canvas: 50 x 40 inches (127 x 102 cms)

Signed and Dated 1772

**PROVENANCE:** Sir James Earle, and thence by descent

**EXHIBITED:** London, Royal Academy 1773, No.307

**LITERATURE:** Helmut von Erffa and Allen Staley *The Paintings of Benjamin West*, Yale University Press 1986, p.339, No.322

**HEERMAN WITMONT**

c. 1605 - after 1683  
Dutch School

Heerman Witmont was an interesting artist who specialised in marine pictures of a very high quality.

He was elected a member of the Guild in Delft in 1644 where he seems to have specialised particularly in executing very fine quality 'perschilderij' painting of marine subjects. He was especially adept in this unusual technique which was best represented by William van de Velde the Elder.

Witmont was a precursor of several other 'perschilderij' painters including Adam van Salm.

**A Wijdschip lowering Sail in Choppy Seas with men in a Rowing Boat nearby**

Pen and Ink and Oil on Panel: 14<sup>1</sup>/<sub>2</sub> x 20<sup>1</sup>/<sub>2</sub> inches (37 x 52 cms)

Signed







**FRANCESCO ZUCCARELLI, R.A.**

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 & Albert), Milan, Rouen, Stockholm, Venice (The Royal Gallery) and Vienna.

**Peasants fishing below a Waterfall in a Wooded River Landscape**

Oil on Canvas: 15 x 18<sup>1</sup>/<sub>8</sub> inches (38 x 46 cms)

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