

1996

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All the paintings in this Catalogue are for sale, prices on application

LUDOLF BACKHUYSEN

1631 - 1708
Dutch School

Ludolf Backhuysen was one of the foremost painters of shipping and marine subjects of the Seventeenth century in Holland. He began his career as a pupil of Allart van Everdingen and later of Hendrick Dubbels. His early work is reminiscent of the works of Willem van de Velde the Younger but his attention to detail is less observed.

As a painter of water he was more accomplished when depicting rough and choppy seas than flat calms, and his range of colouring was very wide.

Backhuysen was also known to have painted some biblical as well as historical subjects.

Museums where examples of the artist's work can be found include:
Amsterdam, Antwerp, Berlin, Brussels, Cologne, Copenhagen, Florence, Glasgow, The Hague, London, Moscow, Munich, Orleans, Paris, Rotterdam, Stockholm, Stuttgart and Vienna

A Galjoot, a States Yacht and other small Dutch merchant Vessels, with a Man o' War beyond, in a Short Chop on an Estuary

Oil on Canvas: 17³/₄ x 23 inches (45 x 58 cms)

Signed with initials

PROVENANCE: Probably Edward Parker-Jervis, Aston Hall, Sutton Coldfield, Staffordshire





BARTOLOMEUS VAN BASSEN

Circa 1590 - 1652
Dutch School

Bartolomeus 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 Director 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.

ESAIAS VAN DE VELDE

Circa 1591 - 1630
Dutch School

Born in Amsterdam around the year 1591, Esaias van de Velde was one of the most important figures in developing the tradition of naturalistic painting in Holland. Esaias began his career as a pupil of Gillis van Coninxloo, who was a religious refugee in Amsterdam. Later he moved to Haarlem where he married Cateleyne Maertens in 1611. The next year, he became a member of the Haarlem Guild and in 1618 he moved to The Hague where he also became a Guild Member.

Esaias's earliest works are in the mannerist tradition, but by 1615 he had already moved away from the panoramic effect and high view point of his predecessors. His use of realism, fresh brushwork and directness of vision herald the subsequent accomplishment of his pupils, Jan van Goyen, Salomon van Ruysdael and Pieter de Neyn. Although primarily a painter of landscapes, Esaias is also known to have produced some genre and battle pictures, and was recognised as an excellent etcher and draughtsman. He was the brother of the marine painter, Willem van de Velde the Elder.

After moving to The Hague in 1618, Esaias became Court Painter to the Princes Maurits and Frederik Hendrik and he remained in their employ until his death on 18th November 1630.

Museums where examples of the artist's work can be found include:
Amsterdam, Berlin, Cambridge, Copenhagen, Haarlem, The Hague, Leipzig, London, Munich, Oslo, Prague, Rotterdam, Stockholm and Vienna.

Elegant Figures Dining and making Merry in a Courtly Interior

Oil on Panel: 22⁵/₈ x 34¹/₄ inches (57.5 x 87 cms)

Signed

ABRAHAM BLOEMAERT

1564 - 1651

Dutch School

Abraham Bloemaert was primarily a history painter, but also executed landscapes, still-lives and portraits. Bloemaert served his apprenticeship with Joachim Wtewael under the Utrecht painter Joos de Beer, who introduced him to the work of Anthonis Blocklandt.

From 1580 to 1583, Bloemaert was in Paris, where he studied with Hieronymus Francken the Elder. Upon returning to Holland, Bloemaert settled in Utrecht, where he became a Master of the Guild of St. Luke in 1611.

Except for a brief interlude in Amsterdam between 1591 and 1593, Bloemaert spent the rest of his long successful career in Utrecht. Bloemaert had an enormous impact on the painters of the following generation, and counted among his students Hendrick Terbruggen, Gerrit and Willem van Honthorst, Jan van Bijlert, Cornelis van Poelenburgh, and Jan Baptist Weenix. Bloemaert's influence was further disseminated by the many engravings made after his works by his son Frederick and others.

Museums where examples of the artist's work can be found include: Amiens, Amsterdam, Berlin, Copenhagen, Dresden, Dusseldorf, Florence, Hanover, Haarlem, The Hague, Lille, Munich, Paris, Rotterdam, Stockholm, Utrecht and Vienna.

A Portrait of an Old Woman

Oil on Panel: 14³/₄ x 11 inches (37.5 x 27.8 cms)

LITERATURE: B. Nicolson, *Caravaggism in Europe*, 2nd ed., Turin, 1979, vol. I, p. 65, no. 1103 (ill. vol. III, no. 1103);
M. Roethlisberger, *Abraham Bloemaert and his Sons*, Doornspijk, 1993, vol. I, p. 330, no. 519 (as location unknown), (ill. vol. II, fig. 703)

NOTE: Professor Roethlisberger considers this recently rediscovered *Old Woman* to have been executed around 1630-35. He has pointed out that the same physiognomy, seen in profile, appears in a painting of the same subject now preserved in the Graf Harrach'sche Familiensammlung, Rohrau, dated 1632 (ill. Roethlisberger, *op. cit.*, vol. II, fig. 702), and that this model is also depicted in another version, signed and dated in 1635, now in a private collection (ill. *ibid.*, fig. 714). Finally, the same head, shown from precisely the same angle and with an identical headdress and collar, appears in the *Woman with a Rooster* (present location unknown; ill. *ibid.*, fig. 707).





HANS BOL

1534 - 1593
Flemish School

Hans Bol was the son of Simon Bol and began his career as a pupil of his Uncles' Jean and Jacques Bol. He worked in Heidelberg and then in Mons, finally entering the Guild at Malines on the 10th February, 1560. Here he was patronised by a rich collector called Anton Couvreur.

In 1574 he was elected a Member of the Guild of Antwerp. In 1584 the continuing wars obliged him to move to Berg-op-Zoom where he lived until 1586. Bol finally settled in Amsterdam after short stays in Dordrecht and Delft.

Bol married in Delft and his stepson Franz Boch became his first pupil. At a later date, Jacob Savery and Pieter de Klerck also worked as pupils under his tuition.

In Haarlem Bol executed an excellent portrait of Hendrick Goltzius. As a painter who specialised in working in the medium of gouache, Bol is unsurpassed, many considering his work to be superior to that of Jan Brueghel The Elder.

Museums where examples of the artist's work can be found include: Berlin, Bremen, Brussels, Copenhagen, Dresden, Malines, Paris (Bibliotheque Nationale) and Stockholm.

A Country Landscape with Peasants by a wooden Bridge and a Village in the distance

Gouache on Vellum: 3 inches (7.2 cms) (diameter)

Signed in Gold and Dated 1591

PROVENANCE: The Margrave of Baden Baden, Inventory Nos: 4628 and 4562

PIETER BRUEGHEL The Younger

1564 - 1638
Flemish School

Pieter Brueghel the Younger began his career as a pupil of his father Pieter Brueghel the Elder. He later moved to Antwerp and subsequently became a pupil of Gillis van Coninxloo.

Until 1585 he primarily interpreted the numerous works of his father's ranging from religious scenes to winter landscapes, but he became especially talented and many of his best works are to be regarded with considerable admiration.

In 1585 he was elected a member of the Guild in Antwerp and in the same year was married. Pieter Brueghel had a son also called Pieter who later became his pupil. Other famous artists were to be found in his busy studio including Gonzalez Coques, François de Grooten, Frans Snyders, Andries Daniels and Jean Garet. He also collaborated with Joos de Momper by supplying the staffage in the former's landscapes.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Antwerp, Basel, Berlin, Brussels, Budapest, Copenhagen, Dresden, Florence (Uffizzi), Madrid (Prado), Milan, Munich, New York, Rome, Stockholm, Turin and Vienna.

The Adoration of the Magi

Oil on Panel: 15^{1/2} x 22^{1/4} inches (32.9 x 56.8 cms)

NOTE: The composition derives from the celebrated original by Pieter Brueghel the Elder, signed and dated 1567, now in the Oscar Reinhart Foundation, *Am Römerholz*, Winterthur. The numerous extant examples assigned to the hand of Pieter Brueghel the Younger attest to the enormous popularity of the composition among his contemporaries. Georges Marlier (*Pierre Brueghel le jeune*, 1969, pp.83-5) lists thirteen signed versions, with dates ranging from 1617 to 1633, as well as a further sixteen unsigned autograph examples, excluding the present work, of which he was unaware.





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.

He specialised in painting decorative arrangements of birds and flowers and following the death of Jacob Bogdani in 1724, he became the leading painter of this genre. He came to England in 1708 accompanied by his brother-in-law, Pieter Tillemans, becoming Director of Sir Godfrey Kneller's Academy in 1711 and then returning briefly to Antwerp in 1713, as he had become a member of the Guild of St. Luke which was based there.

It was in England that Casteels found a ready following for his very decorative flower pieces and bird subjects. These were often conceived as part of an interior setting to be used as overdoors, overmantles and chimney pieces. It was this primarily decorative function of these works that dictated their proportions which often have a low viewpoint, designed to be seen from below. He was influenced by Gaspar Verbruggen and also Jan van Huysum in the 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. These were subsequently engraved in 1730 and published in a catalogue for potential buyers. His "Twelve Months of Fruits" followed in 1732. Casteels retired from painting in 1735 and spent the rest of his life as a designer of calico.

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 and also in many private collections in England.

A Still-Life of Flowers including Roses, Poppies, Tulips, Carnations and Primula in a gilt Urn resting on a stone Ledge with a fluted Pillar in the Background and a draped Curtain

Oil on Canvas: 39¹/₄ x 54³/₄ inches (100 x 139 cms)

Signed and Dated 1721

PROVENANCE: Sir John Leveson-Gower, 1st Earl Gower (1694-1754)
Admiral The Hon. John Leveson-Gower, his son

NOTE: This flower piece, which has descended in the Leveson-Gower family, was commissioned by Sir John Leveson-Gower. He may have been introduced to the artist by his wife's brother, Evelyn Pierrepont, 1st Duke of Kingston, who employed Casteel's brother in law, Peter Tillemans, to paint his portrait shooting at Thoresby.

EVERT COLLIER

active 1680 - 1706
Dutch School

Evert Collier was a Dutch still-life painter in the style of Jan Vermeulen and Pieter Symonsz. Potter. His main subjects were 'Vanitas' compositions 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, but he is especially well known for his trompe l'oeil subjects where he cleverly pins letters, pamphlets and writing instruments on to a wall, all held in place with strips of red material.

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

A Vanitas Still-Life with a Globe, Musical Instruments, a Musical Score and Books on a Table draped with a red velvet Cloth

Oil on Panel: $13\frac{3}{4} \times 10\frac{1}{4}$ inches (34.9 x 26 cms)

Signed and Dated 1692





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DIRK DALENS III

1688 - 1753
Dutch School

Dirk Dalens III was the son and pupil of Dirk Dalens II. He later became a pupil of Theodor van Pee.

His career began in Amsterdam and he later travelled to Leiden and The Hague. His speciality was in landscape painting and these are always delicately drawn and full of little figures, animals and country buildings.

Museums where examples of the artist's work can be found include:
Bordeaux and Utrecht.

A Frozen River Landscape with Skaters and Horsedrawn Sledges on the Ice and Buildings beyond

Oil on Copper: 7¹/₄ x 10 inches (18.5 x 25 cms)

Signed

PROVENANCE: Mrs Felten, The Hague, 1965;
Wolfgang Stechow, 1974;
with Leonard Koetser, London

FRANS FRANCKEN III

1607 - 1667

Flemish School

Frans Francken III was the son of Frans Francken II (1581-1642) with whom he probably collaborated, the younger artist providing the staffage as he also did for Pieter Neefs' church interiors.

He was much influenced by his father's work but ultimately derived a style of his own.

Museums where examples of the artist's work can be found include: Salzburg (Residenzgalerie) and Oslo (Nationalgalerie).

An Allegory of Sight: Venus and Cupid seated in the interior of a Kunstkamer, the Royal Palace in Brussels and its formal Gardens seen through a Window beyond

Oil on Canvas: 29³/₄ x 45¹/₂ inches (75.5 x 115.5 cms)

NOTE: The present composition is ultimately derived from Jan Brueghel the Elder's composition of the same subject now in the Museo del Prado, Madrid (see Klaus Ertz *Jan Brueghel D.A. die Gemalde*, Cat. no. 327, ill. 399 and cat. 328, ill. 415). The painting differs from that of Brueghel in a number of details, most notably in the stances of Venus and Cupid, who are clothed here, and in the paintings represented: in the Prado *Allegory of Sight* the major canvases in the background include, from left to right, a Titian mythological subject, a Rubens battle scene and a Seghers and Rubens collaboration.

The present painting may be interpreted as an allegory of the Liberal Arts as well as of Sight, since it incorporates various objects which represent respective disciplines: a globe (Grammar and Geometry), a book (Grammar, Music, Astronomy and Rhetoric), a measuring rod (Arithmetic and Geometry), a sextant (Astronomy), a divider and compass (Geometry and Astronomy) and a rolled newspaper (Dialectic and Rhetoric).

More extensive compositions by Frans III, however, are now being distinguished which had formerly been attributed to the father, partly because of Frans III's tendency to sign himself *jonghen Franck*. By comparison with his generally accepted *Triumph of Neptune and Amphitrite* in the Prado, the younger artist's more colourful approach has now been discerned in, for example, a *Still Life of Fruit and a Vase of Flowers* (see Ursula Harting, *Frans Francken der Jungere*, Luca Verlag, 1989, p. 185); a panel, moreover, by Frans Francken III, measuring 52 x 77.5 cm., signed and dated 1636, depicting the *Interior of a Picture Gallery* is known to be in a British collection.





HIERONYMUS GALLE The Elder

1625 - 1679

Flemish School

The earliest known documentation relating to the artist dates from 1645 when he was admitted to the Antwerp Guild. Galle specialised in flower still-lives and his technique is very distinctive. Some of his compositions recall the work of Daniel Seghers but his flowers are more compactly arranged and there is less contrast in the lighting. His compositions range from festoons in front of niches (Uffizi in Florence, dated 1665) to full floral bouquets in glass, brass or decorated terracotta vases. These vases were made in Raeren and the artist seemed to have a preference for them as they appear relatively often in his paintings. Galle is also known to have painted hunting still-lives with birds and hares as well as fruit and vegetable compositions.

Museums where examples of the artist's work can be found include:
Florence (Uffizi) and Maastricht (Bonnetanten Museum).

A Still-Life of Peonies, Tulips, Poppies, Narcissi, Stephanotis and other Flowers in an Urn positioned on a stone ledge

Oil on Canvas: 26³/₄ x 18¹/₄ inches (68 x 46 cms)

Signed and Dated 1667

JAN GRIFFIER The Elder

1652 - 1718
Dutch School

Jan Griffier began his career as a pupil of Roeland Roghman and later of Jan Looten. He appears to have begun as a flower and still-life artist but soon changed to landscape painting. Much of his work is reminiscent of the tightly drawn Rhineland Valley views of Herman Saffleven whose attention to detail in his panel and canvas paintings he carefully emulated.

Griffier travelled to London and here received great acclaim for his delicate and accurate topographical views of the Thames between Windsor and Gravesend. After returning to Rotterdam, he later decided to establish himself in London and in 1687 became the protégé of the Duke of Beaufort. His London views are rare and, with their busy scenes of river traffic up and down the Thames, offer a wonderful insight into city life in the last years of the seventeenth century and beginning of the eighteenth.

Museums where examples of the artist's work can be found include:
Amsterdam (Rijksmuseum), Bordeaux, Frankfurt, St. Petersburg and Vienna

A View of the Queen's House and Royal Hospital, Greenwich, the Royal Observatory to the left and St. Paul's in the distance

Oil on Canvas: 36¹/₄ x 56³/₄ inches (92 x 144 cms)

PROVENANCE: Private Collection, England





DAVID CORNELISZ. DE HEEM

1663 - 1714
Flemish School

For a long time the identity of David Cornelisz. de Heem was unknown. At first, David I de Heem was regarded as the father of Jan Davidsz. Then for a while the pictures signed "D. DE HEEM" were believed to be by David II, a brother of Jan Davidsz. As late as 1991 Sam Segal in his catalogue for the exhibitions in Utrecht and Braunschweig succeeded in demonstrating that the pictures signed "D. DE HEEM" were those of David Cornelisz. de Heem, the only son of Cornelis.

Born in 1663 in Antwerp, he married in 1690 Anna Maria Cocq, with whom he had two sons. He then moved with his family to The Hague in 1697. In the same year he is registered in the record of the Guild in Antwerp as being the son of Cornelis de Heem.

In a document of 1714 his wife Anna Maria calls herself a widow, so he must have died prior to 1714. His oeuvre, as collated so far, comprises a very small group of still-lives which, as a rule, are not dated. They clearly show the stylistic influence of Jan Davidsz. de Heem in addition to that of his father Cornelis, mainly in his still-lives with flowers.

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

A Still-Life of a Spray of Flowers and Fruit suspended by a blue silk Ribbon from a Nail, all within a stone Niche

Oil on Canvas: 22 x 18 inches (55.8 x 45.7 cms)

LITERATURE: Sam Segal, *Jan Davidsz. de Heem und sein Kreis*, Ausst.Kat., Herzog Anton Ulrich-Museum, Braunschweig, 1991, Abb. 39b

JAKOB DE HEUSCH

1656 - 1701
Dutch School

Jakob de Heusch was a pupil of his uncle, Wilhelm de Heusch, and began his career in his studio. His uncle advised the young Jakob to travel to Italy which he did, staying there for some years. Here he carefully studied the works of Salvator Rosa and became a very accomplished artist. He is known to have received numerous commissions and a number of his paintings were engraved.

De Heusch's compositions are very classical in construction interpreting the Italian landscape in a Claudian style. His palette is strong and determined with a fine feel for colour and texture.

Museums where examples of the artist's work can be found include: Brunswick (Herzog-Anton-Ulrich Museum), Leningrad (Hermitage), Mayence, Venice and Vienna (Kunsthistorisches Museum).

A Classical River Landscape with Travellers on a Path, Fisherman nearby and a Town beyond

Oil on Canvas: $23\frac{7}{8} \times 38\frac{3}{4}$ inches (60.7 x 98.4 cms)





GERARD HOET

1648 - 1733
Dutch School

Gerard Hoet began his career as a pupil of his father Moses Hoet and later became apprenticed to Cornelis van Poelenburgh.

He was born in Bommel but when this town was taken by the French armies in 1672, he decided to travel to The Hague where he was commissioned to work for Gerard Salis. From here he moved to Amsterdam, then to France, and finally settled in Utrecht where he founded an Art Academy in 1696. In 1715 he was elected a member of the Guild in The Hague.

In his lifetime Hoet's paintings became very popular and commanded high prices. He wrote and published a book on painting and its techniques and also produced some very exceptional engraved work.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Avignon, Bergamo, Glasgow, The Hague, St. Petersburg (The Hermitage), Stockholm, Utrecht and Vienna.

Elegant Company by a Village Inn

Oil on Panel: 10 x 13¹/₄ inches (25.5 x 33.5 cms)

Signed

GILLIS CLAESZ DE HONDECOETER

Circa 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, and Adam and Eve, where the imaginative 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 Esaias van de Velde, though his colouring is somewhat greener with yellowish brown tones.

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

A Herdsman tending his Cattle and Sheep in a Wooded Landscape with a Town in the distance

Oil on Panel: 29¹/₄ x 18⁵/₈ inches (74.3 x 47.3 cms)

Signed in monogram and dated 1623





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 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.

A Portrait of Anne Miller, Wife of the Third Earl of Albemarle

Oil on Canvas: 30 x 25¹/₈ inches (76.2 x 63.8 cms)

PROVENANCE: Earl of Albemarle, Quidenham Hall, Norfolk;
Purchased from the above by Thomas Agnew & Sons Ltd., London and sold to Pierpont Morgan, New York

EXHIBITED: London, Royal Academy, 1873, No. 154

LITERATURE: Lady Victoria Manners & Dr G.C. Williamson, *Angelica Kauffmann R.A. her Life and her Works*, New York, 1924, pp.199/200

NOTE: The Sitter was the youngest daughter of Sir John Miller, 4th Bt. of Chichester, and she married George, The Third Earl of Albemarle on 20th April 1770. She died on 3rd July 1824. The Portrait was painted in 1773.

ALEXANDER KEIRINCX

Circa 1600 - 1652

Flemish School

Alexander Keirincx was a Flemish-Dutch landscape painter, influenced by Gillis 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.

A Forest Landscape with a Traveller walking near a River and a Village in the Distance

Oil on Panel: 12¹/₂ x 18¹/₈ inches (31.8 x 46 cms)

NOTE: This is an early work by the artist which can be compared with a signed painting at Prague (inventory No: 323) and to an unsigned work at Basle (inventory No: 385).





JAN VAN KESSEL I

1626 - 1679
Flemish School

Jan van Kessel was baptised in Antwerp in 1626 and died there in 1679. He was the son of Hieronymus Kessel and a pupil of his uncle, Jan Brueghel the Elder, and of Simon de Vos.

In 1644 he became a member of the Guild of Antwerp and married there in 1647. He had thirteen children, two of whom became painters. Jan van Kessel became Captain of the Civic Guard of Antwerp in 1652.

His small pictures of monkeys and insects are in the style of his master, Jan Brueghel the Elder, and his flower pieces recall the work of Daniel Seghers. In addition, he painted larger flower, fruit and breakfast still-lives, which are softer in tone and in the manner of Jan Davidsz de Heem. His animal pictures together with his Palace and Interior scenes are of exquisite quality and are sometimes confused with the works of his uncle.

Museums where examples of the artist's work can be found include: Amsterdam, Bordeaux, Florence, The Hague, Leningrad (Hermitage), Madrid, Milan (Ambrosiana), Naples, Paris, Stockholm, Stuttgart and Vienna.

A Country Landscape with Hounds coursing Hares

Oil on Panel: 9³/₄ x 16¹/₂ inches (24.8 x 42 cms)

Signed and Dated 1663

JACOPO LIGOZZI

1547 - 1627
Italian School

Jacopo Ligozzi began his career as a pupil of Paolo Caliari called Il Veronese and rapidly became his most gifted follower. He worked in Venice and later moved to Florence. Here he received numerous commissions from the Grand Duke Ferdinand II, who appointed him as Superintendent of his picture Gallery.

Ligozzi's main work in Florence was executed in the Cloisters of Ognissanti in the Church of Santa Maria Novella.

His masterpiece is considered to be the painting of the Martydom of Saint Dorothy in the Convent in Pescia.

Paintings on slate, marble and stone were popular in the early 17th Century in Florence. The use of stone as a medium to paint on allowed artists to express great imagination in their compositions, especially when combining the natural contours and colours of the stone together with their carefully finished painted work. These pictures were much treasured in their own time.

Museum's where examples of the artist's work can be found include:
Berlin, Empoli, Florence (Pitti Palace), Lucca and Ravenna

Judith with the Head of Holofernes

Oil and Gold Paint on Slate: $5\frac{7}{8} \times 10\frac{1}{4}$ inches (15 x 26 cms)

NOTE: Mr Terence Mullaly has suggested that this is an early work by the artist executed before he travelled to Florence in 1577.





Nizes. Ober mit dem weissen Kopff
hies Durchs. K. g. her. D. d. d. d.
d. d. d. d. d. d. d. d. d. d. d. d.



Nizes. Ober mit dem grauen
kopff haben Jern Durchs. her
d. d. d. d. d. d. d. d. d. d. d. d.

HEINRICH LIHL

Circa 1690 - 1756
 German School

Lihl began his career as a painter of animal compositions in his home town of Schlackenwerth in Bohemia. His father was the Court gardener and it was probably here that he was introduced to the Margrave of Baden Baden.

He began his career as Court painter to the Margraves in 1714 and worked there for the rest of his life. He married in 1740 and died in Rastatt in 1756.

Although Lihl did paint portraits of members of the family, as well as overdoors and large canvasses for wall decoration, his outstanding contribution were the many paintings of animals and birds hunted by the Margraves, or kept in their menagerie at Ettlingen. While some of the birds, geese, duck, etc. are painted as hunting trophies, the larger game, boar, roe and red deer, are generally painted still living, often with inscriptions below describing when and where they were shot. Some of the animals that Lihl painted, such as bustards, wolves, wild cats and lynxes, are no longer found in the forest of the Baden-Baden domain.

A Portrait Head of a Deer

Oil on Canvas: 33 x 27³/₄ inches (84 x 70.5 cms)

Signed, Inscribed and Dated 1742

PROVENANCE: The Margrave of Baden Baden, Schloss Baden, Inventory No.449

LITERATURE: Gerda Franziska Kircher, *Zahringer Bildnissammlung, Im Neuen Schloss zu Baden-Baden*, Karlsruhe, 1958, Nr.877

A Young Hare in an Open Landscape

Oil on Canvas: 19¹/₂ x 21³/₄ inches (49.5 x 55 cms)

PROVENANCE: The Margrave of Baden Baden, Schloss Baden, Inventory S.8, No.49

A Deer in a Landscape with a Classical Column in the Foreground

Oil on Canvas: 28¹/₄ x 34¹/₄ inches (72 x 87 cms)

Signed, Inscribed and Dated 1738

PROVENANCE: The Margrave of Baden Baden, Schloss Baden, Inventory S.283, No.64, B 440

LITERATURE: Gerda Franziska Kircher, *Zahringer Bildnissammlung, Im Neuen Schloss zu Baden-Baden*, Karlsruhe 1958, S.176, nr.871

GERRIT LUNDENS

1622 - 1683
Dutch School

Gerrit Lundens was an eminent painter of interior compositions showing carousing and boisterous drinking scenes, who was born in Amsterdam in 1622. We do not know to whom he was apprenticed but his work is much in the style of Jan Miense Molenaer and Richard Brackenburgh.

A number of favourite figures appear in his compositions and these have a spontaneity of drawing which is very particular to the artist.

His sense of colour is strong and his compositions well balanced. We know few personal details on the painter but he was the son of Barent Lundens and he was married in Antwerp in 1643 to Agniet Mathys.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Dresden, Dusseldorf, Hanover, London (National Gallery), Rome and Vienna (Liechtenstein).

The Country Surgeon

Oil on Panel: $11\frac{3}{4} \times 8\frac{1}{2}$ inches (30 x 21.5 cms)

Signed and Dated 1649

PROVENANCE: Mme. E.T. de S., Paris, 2 December 1925, No. 20

NOTE: A poor quality copy of this painting is in the collection of the Louvre Museum, Paris (Legs du Dr Louis la Caze, 1869, catalogue No. 44)





SIMON LUTTICHUYS

1610 - 1662
Dutch School

Simon Luttichuys was of Dutch parentage but was born in London in 1610. He was the brother of the portrait painter Isaac Luttichuys.

He worked in London for some years, specialising in still-lives before travelling to Holland to establish himself in Amsterdam. Here we know through documents that he was married on 4th August 1655 to an English woman Joanna Coks.

As a painter of still-lives he often depicts a wineglass with a partly peeled lemon and a silver plate with a roll lying on it. He also painted effective *Vanitas* pieces with soap-bubbles or globes of glass. In a different style, more reminiscent of Jan Davidsz. de Heem, he painted still-lives in a curtained room with a view into the distance: richly laden tables with large vessels, fruit and musical instruments. The addition of sprays of roses and the broad painterly execution recall the work of Abraham van Beyeren.

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

A Still-Life of a Seventeenth Century German Tankard, a Dish with Oysters, Bread and Chestnuts and an Orange resting on a Draped Ledge

Oil on Canvas: 22 x 20 inches (55.8 x 50.8 cms)

Signed

HERMAN VAN DER MAST

Circa 1550 - 1610
Dutch School

Herman van der Mast was born in Brielle. He studied initially under Frans Floris and, on his death, under Frans Francken. Van der Mast travelled to Paris where at first he worked for the Archbishop of Bourges. After being commissioned to execute a painting of St. Sebastian for the 'Procureur General de France', Monsieur de la Queste, Van der Mast accepted the offer of a permanent position in his household. Finally after seven years in France he returned in 1597 to Delft where he settled for the rest of his life.

This pair of three quarter length portraits, facing each other, are characteristic examples of those being produced in Delft at the end of the 16th century. Unlike Jacob Willemsz Delff, van der Mast set his sitters against a lighter background with sharper silhouettes and it is suggested that this style might be an influence gleaned from his time in France.

Museum's where examples of the artist's work can be found include:
Delft, The Hague (Office for Fine Arts), Schiedam (Stedelijk Museum)

A PAIR of Portraits:

A Gentleman standing three quarter length wearing a black Costume with Lace Collar and Cuffs

Signed and dated 1589 and inscribed with the age of the sitter 33

A Lady standing three quarter length wearing a Velvet dress with Lace Collar and Cuffs, Vlieger and Bonnet, a gold Chain round her Waist and running through both Hands

Signed and Dated 1587 and inscribed with the age of the sitter 24

Oils on Panel: 35 x 29 inches (89 x 73.5 cms)

PROVENANCE: Probably with the della Faille Family;
F.J.W.M. de Neree tot Babberich, Vught

EXHIBITED: Amsterdam, Rijksmuseum, 1899 - 1995, on loan

LITERATURE: B.W.F. van Riemsdijk, *Twee Aantekeningen uit van Mander's Schilderboek*, in *Oud Holland*, XVII, 1899, p.124;
A.B. de Vries, *Het Noord-Nederlandsch portret in de tweede helft van de 16e eeuw*, 1934, p.102, figs. 59 & 60;
G.J. Hoogewerff, *De Noord-Nederlandsche Schilderkunst*, IV, 1941/42, pp.613/14, fig. 292;
P.J.J. van Thiel, *Alle Schilderijen van het Rijksmuseum te, Amsterdam*, 1976, pp. 370/371, no. C616/617, with illustration





JAN BAPTIST VAN DER MEIREN

1664 - Circa 1708
Dutch School

Jean Baptist van der Meiren was born in Antwerp and became a Master of the Antwerp Guild in 1685. He travelled throughout Northern Europe and was thought to be working briefly in Vienna in 1695.

Van der Meiren is best known for his paintings of Landscapes and Battle scenes. His compositions are well executed with good use of drawing and colour.

Museum's where examples of the artist's work can be found include:
Antwerp, Budapest, Dresden, Mayence, Spire, Stockholm and Vienna.

An Elegant Party of Travellers near a Harbour with a group of Figures in the Foreground, a Traveller riding over a Hill and Cattle and Sheep resting beneath

Oil on Copper: 8 x 9¹/₂ inches (20.3 x 24.1 cms)

Signed

PROVENANCE: Private Collection, Paris

PHILIP MERCIER

1689 - 1760
English School

Philip Mercier was an important painter of great ability who was one of the first in England to adopt, if not plunder, the work of Watteau (from 1720) to produce the conversation piece (in 1725) and to coin the domestic 'fancy' picture (from 1737). Such innovations are in themselves enough to commend the artist to our attention. His personality and art were compounded of a number of foreign influences; he was born in Berlin of French Huguenot parents, studied in Berlin and Paris, and had probably worked in Hanover before settling in London sometime before 1720. Since nothing is known of his activity before he came to London, he is generally accepted as an English artist whose pleasant and often surprising work resulted from a naturally French inclination being modified by an English environment.

His career developed through clearly defined stages, the engravings and pastiches of Watteau, the conversation piece, which was virtually an Anglicisation of the *Fête Galante*, the court painter portraits and other commissions for Frederick, Prince of Wales, the first of the Hanoverians to declare a taste in the arts, and finally the fancy pictures and portraits produced in some quantity for provincial patrons. Stylistically the development was gradual from the delicate rococo-fantasy of Watteau towards a more substantial, middle class interpretation of Chardin. In London Mercier began by competing with Scotin and Ravenet and ended by contending with Hudson.

In 1720 Mercier's arrival in London could have been expected on at least three counts. He was a Huguenot, an initiate of the Court at Hanover, and informed on French taste. In the parish of St Anne's, Soho, where he first settled, three-fifths of the population were French, many of them fine craftsmen, particularly in the silk weaving trade. This district of London was then known as the French quarter. The House of Hanover had occupied the English throne since 1714 in the person of George I, a German speaking democratic monarch of little taste but of a stable, unimaginative character. In 1727 George II, who could boast some English, succeeded; one of his few known comments was 'I hate bainting and boetry both'. Though an artist from Hanover was, therefore, politically welcome, he need not have expected thereby much patronage, indeed Huguenot loyalties might have proved much more useful. After the Treaty of Utrecht had concluded the wars of the Spanish Succession in 1713, French ideas and fashions came increasingly into this country, to cease only with the political unrest which led to the Seven Years War in 1756. Though it never took fundamental roots, this French influence centred ultimately on Watteau, and the growth of French taste - the subject of the 1968 Kenwood exhibition - were considerable spurs to English artists at a time when they were struggling to assert themselves.

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

Elegant Figures drinking by a Country Inn with a blind Minstral playing a Hurdy-Gurdy nearby

Oil on Canvas: 42¹/₄ x 31¹/₄ inches (107.5 x 79.5 cms)

PROVENANCE: Commissioned by Sir Arthur Hesilrige, 7th Bt. (1705-1763)

NOTE: Sir Arthur Hesilrige, the 7th Bt. of Noseley Hall, Leicestershire, was an important patron of Mercier. In 1752 he married Hannah Sturges and both he and his wife were painted in 1738.





WOUTER MERTENS

Circa 1620 - 1660

Dutch School

The exact birth date of Wouter Mertens is not known but he is recorded as being a Member of the Guild of Antwerp in 1641.

It is evident that he was greatly influenced by Jan Davidsz de Heem but there is no record of Mertens having been his pupil.

Large 'Pronck' Still Lives were popular in the 17th Century in Holland and most of the leading Still-Life painters executed paintings of this type. They exemplified the approach to showing an 'Embarrassment of Riches', a theme that was to become so popular with the wealthy mercantile classes of the time.

Museums where examples of the artist's work can be found include:
Germany (Schloss Oranienbaum) and Romania (Brukenthal Museum, Sibiu)

A Box, a Basket overflowing with assorted Fruit, including Grapes, Peaches and a Melon, a pewter Plate with Grapes, Pears, Figs, Peaches and Bread, a Pheasant Pie, Oysters, Shrimps and a Lobster in a porcelain Bowl beside a silver Jug on a Table draped with a green velvet Cloth.

Oil on Canvas: 50⁵/₈ x 69 inches (128.6 x 175.3 cms)

Signed

- PROVENANCE:** Goudstikker, Holland, 1920 with Galerie Stern, Dusseldorf.
- EXHIBITED:** Copenhagen, The Statens Museum for Konst, Konstforening, 1920, No. 25, as Jan Davidsz de Heem.
Stockholm, Kongliga Akadernien for de Fria Konsterna, 1920, No.25 as Jan Davidsz de Heem.
New York, Goudstikker collection of Amsterdam, Anderson Gallery, March 10 - April 17th, 1923, no.52, as Jan Davidsz de Heem.
- LITERATURE:** Goudstikker, Collectie Goudstikker, Rotterdam, 1917, no.17, as Jan Davidsz de Heem.
Goudstikker, Catalogue de la Collection Goudstikker; 'Pulchri Studio', Nov. 1919, no.53, as Jan Davidsz de Heem.
Mededeelingen Dienst voor Kunsten en Wetenschappen, 11, Vol.1, March 1926, The Hague, no.78, p.36 as Jan Davidsz de Heem.
- NOTE:** For many years this painting was considered to be a work by Jan Davidsz. de Heem. Upon recent cleaning a full and genuine signature by Wouter Mertens was uncovered, proving it to be an exceptional work by this painter.

JEAN-BAPTISTE MONNOYER

1639 - 1699
French School

Jean-Baptiste Monnoyer was the leading painter of flower still-lives of his generation living in France. He began his studies in Antwerp as an historical subject painter but then travelled to Paris where he was employed by Lebrun. He was received as an Academician in April 1663. His floral compositions are always very Baroque in feeling with large bunches of assorted flowers tumbling out of stone urns or glass vases.

Whilst still in Paris he accepted a commission from the English Ambassador, Lord Montagu to work for him in England and he travelled to London and remained in Lord Montagu's employ for the last 20 years of his career. He was quickly acknowledged as a great Master of flower painting and executed numerous works for Queen Mary and later Queen Anne.

Museums where examples of the artist's work can be found include: Dijon, Geneva, Karlsruhe, Leningrad, Lyon, Paris (Louvre), St. Petersburg and Versailles

Peonies, Carnations, Poppies, Auriculae and other Flowers in a Bronze Urn resting on a Stone Ledge

Oil on Canvas: 24⁷/₈ x 30 inches (63.3 x 76.2 cms)

Signed

PROVENANCE: Ex. Coll. Lady Young





JAN MYTENS

1614 - 1670
Dutch School

Jan Mytens began his career as a pupil of his uncle, Daniel Mytens the Elder. At an early age he received numerous commissions from the Court of The Hague where he was painting a number of portraits which show the strong influence of van Dyck.

He was particularly successful at fine draughtsmanship and accurate portrait details.

In 1639 he was elected a member of the Guild at The Hague and in 1656 was one of the founder members of 'Pictura'. He was a director of this society in the years 1659 and later again in 1669.

Jan Mytens had several notable pupils including Adrien van der Wiele, Nicolas Lissant, Andries de Wit, Gerard de Nyst and Paulus van der Velde.

Museums where examples of the artist's work can be found include:
Antwerp, Berlin, The Hague, Rotterdam, Versailles and Wiesbaden.

A Portrait of Henriette Catharina van Nassau Orange (1637-1708), standing half length by a Fountain, wearing a yellow silk Dress and Pearls, a Spaniel drinking from a Bowl, with a Landscape beyond

Oil on Panel: 16⁷/₈ x 12⁵/₈ inches (43 x 32.1 cms)

Signed

PROVENANCE: Mrs van der Steen van Ommeren-van Beek, Amsterdam;
Anon. Sale, Paul Brandt, Amsterdam, 11 May 1971, lot 31;
with A.H. Bies, Eindhoven, 1973

NOTE: The sitter was the youngest daughter of Prince Frederik Hendrik and Amalia van Solms. She married George II von Anhalt-Dessau in 1659.

The painting formed part of a series portraying the children of Frederik Hendrik which were separated in 1971.

ALEXANDRE JEAN NOEL

1752 - 1834
French School

Alexandre Jean Noël began his career as a pupil of Joseph Vernet and later of Silvestre and specialised in painting seascapes, often in gouache and watercolour. The influence of Vernet on his work is evident, though his own works are often more dramatic than his masters'.

Noël was an intrepid traveller, visiting Spain, Portugal and later sailing to California. His works are always well drawn and executed to a very high degree of quality.

Museums where examples of the artist's work can be found include:
Chateau Thierry, Metz and Paris (Musee Carnavalet)

A Seascape at Night with Shipping in the distance and Figures in the Foreground

Gouache on Paper: 24 x 36³/₄ inches (60 x 93 cms)

Signed

PROVENANCE: The Margrave of Baden Baden
Kloster Salem

Figures and Boats in Stormy Seas near a Rocky Coastal Landscape

Gouache on Paper: 24 x 36³/₄ inches (61 x 93 cms)

Signed

PROVENANCE: The Margrave of Baden Baden
Kloster Salem

NOTE: These pair of gouaches are from a set of four - two more of which are available





CLARA PEETERS

1594 - after 1657
Flemish School

Clara Peeters was probably born in Antwerp but at an early age appears to have travelled to Amsterdam and then on to The Hague. Most of her work is datable to between 1611 and 1648.

She painted mostly still-lives in a lively and elegant style, painting very realistically and taking great care in compositional arrangement and depiction of materials. Her work can be distinguished by a harmony of colours and moderate use of chiaroscuro and her work shows an unmistakable influence of Jan Brueghel the Elder and the circle of artists working around him.

Sometimes her paintings have been confused with those of Pieter Claesz as they often have similar subject matter and share the same initials.

Museums where examples of the artist's work can be found include:
Amsterdam, Karlsruhe, Madrid (Prado), Oxford.

A Self Portrait of the Artist, holding a Phial of Bubbles, seated at a Table scattered with Coins, pieces of Jewellery, Dice, an upturned gilt Tazza, a large Orfrey and a Roemer filled with Anemones, Grape Hyacinths and a Fritillery

Oil on Panel: 14⁵/₈ x 19³/₄ inches (37.2 x 50.2 cms)

- PROVENANCE:** Coll. John Skippe Esq., Overbury, 1742-1811;
Bequeathed by John Skippe to his sister, Mrs Martin;
Passed by inheritance to her descendant Waldyve Martin Esq.,
Evan Hamilton Martin Esq.,
J. Hanbury Martin Esq., 1966;
- EXHIBITED:** The Hallsborough Gallery, London, October 1969, Catalogue VIII
- LITERATURE:** *Weltkunst*, 1st April 1969, Fig. 292;
Apollo Magazine, advertisement, October 1969;
The Massachusetts Review, 1972, Vol.XIII, Illus.;
Edith Griendl, *Les Peintres Flamands de Nature Morte au XVII Siècle*, Brussels, 1943, P.47;
Pamela Hibbs, Decoteau, *Clara Peeters*, 1992, P.51, illus. 37
- NOTE:** The large Orfrey is virtually identical to the one in front of her Prado 'Pie' painting of 1611 including its teardrop-shaped bosses and floral design, but there are some differences. The saint/warrior on top is stockier, stands with weight evenly distributed on both legs, and holds his spear at arm's length from his shoulder. The corresponding figure atop the Prado vessel is taller, stands in a contrapposto pose and holds his spear closer to his body.

AUGUST QUERFURT

1696 - 1761
German School

August Querfurt began his career as a pupil of his father, Tobias Querfurt. He later travelled to Augsburg, where he studied under Georg Philipp Rugendas. Querfurt specialised in painting battle scenes with fighting cavalry as well as finely executed hunting scenes with elegant equestrian figures.

Museums where examples of the artist's work can be found include: Berne, Bordeaux, Cassel, Leningrad (Hermitage), Rome, Stockholm and Vienna.

A Woman with a Child conversing with a Traveller in the Doorway of an Inn, a Hay Cart and Driver, Two Children playing with a Dog and a Farrier with Two Horses

Oil on Panel: 13^{1/8} x 17^{7/8} inches (33.3 x 45.5 cms)

Signed with a monogram





DAVID RYCKAERT II

1586 - 1642

Flemish School

David Ryckaert II began his career as a pupil of his father David Ryckaert I. In 1608 he was married to Catherina de Meere and in the same year was elected a member of the Guild in Antwerp. Their eldest daughter was later to be married to the painter Gonzales Coques.

His work resembles somewhat that of his father's, with interior scenes full of figures but he was also known to have executed some excellent landscapes with extensive mountain views. His still-life compositions must be extremely rare as the present example seems to be the only one known.

A Still-Life with Silver-gilt covered Cups, a Tazza, a Nautilus Cup, an over-turned Dish, Beakers, porcelain Dishes and a Vase, and a Cup on a Wooden Box with Shells, Coral, Coins and Jewellery on a Covered Table

Oil on Canvas: 40³/₈ x 53¹/₂ inches (103.5 x 136 cms)

Signed and Dated 1616

NOTE: The bell shaped beaker to the right of the tazza is a Dutch silver Wager cup. These originated in Antwerp in the 16th Century and are extremely rare. The sphere surmounting the cup contained either a dice or, as in the present picture, a bell, and was usually surmounted in turn by a suspended smaller cup which would catch any spills from the larger cup. The silver-gilt mounted Nautilus cup is typical of those found in the Northern Netherlands, particularly in the motif seen here of a figure astride a sea monster.

GOTFRIED SCHALCKEN

1643 - 1706
Dutch School

Schalcken's early career began in Dordrecht where he was apprenticed to Samuel van Hoogstraten in 1653. Later he moved to Leiden to study with Gerard Dou, but returned to Dordrecht in 1665. In 1691 he was elected to the Guild in The Hague. He appears to have travelled shortly afterwards to London where he, like his contemporary and compatriot Godfrey Kneller, found a very enthusiastic reception. Later in 1703, he accepted several commissions at the Court at Dusseldorf.

Most of Schalcken's pictures are small panels where his *fijnschilder* technique was much influenced by Gerard Dou. His favourite images are groups gathered around candles or set in moonlit interiors where his great ability at depicting warm colours and soft shadows is seen at its best. It is known that he studied the work of Rembrandt but he was never a pupil of the Master. Schalcken also became known as an accomplished portrait painter. Karel de Moor and Arnold van Boonen became pupils of his.

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

A Young Maid, standing half-length, wearing a white Dress, a black Cloak trimmed with Fur and a White Hood, holding a Waffle on a Plate, viewed through a Casement

Oil on Panel: 6 x 5¹/₂ inches (15.2 x 14 cms)

Signed

NOTE: A Royal Collector's Seal is on the reverse of the Panel

This is an early work and could be compared with 'An Old Woman scouring a Pot' at the National Gallery, London, which probably dates from the 1660's and also the 'Waffle-Seller' at Kassel, Staatliche Gemaldegalerie.





JOHN THOMAS SERRES

1759 - 1825
English School

John Thomas Serres was primarily a landscape and marine painter. He was the eldest son of Dominic Serres, the well-known marine artist who was one of the foremost painters of shipping scenes working in England in the first half of the eighteenth century.

It appears that he started his career as a pupil of his father's and, as 'Master Serres', was an honourable exhibitor at the Royal Academy from 1776 to 1779. In 1793, he succeeded his father as a 'Master Painter to the King' and became a marine draughtsman to the Admiralty.

He travelled extensively, visiting France and Italy in 1790-1791, working principally in Rome and Naples. Several other foreign trips were undertaken later in his career, mostly to Italy. In 1808 he decided to live in Edinburgh and stayed there until 1815, later returning to London.

Serres exhibited at the Royal Academy up until 1820 as well as at the British Institute between the years 1806 and 1825.

Museums where examples of the artist's work can be found include: Bristol, London (Victoria & Albert) and Manchester.

A View of a Dutch Harbour with British and Dutch Frigates at Anchor and an English Trinity Yacht moored in the Foreground

Oil on Canvas: 22 x 29¹/₂ inches (55.9 x 74.9 cms)

Signed and Dated 1788

MAERTEN BOELEMA DE STOMME

Circa 1620 - after 1664
Dutch School

Maerten Boelema de Stomme began his career as a pupil of Willem Claesz Heda and it is evident that he was much influenced by his master's style. He executed economical compositions in his elegant breakfast still-lives containing silver and pewter vessels, porcelain cups and dishes and precious glasses, usually set on a crumpled cloth and with a light background.

Cornelis Kruys was his contemporary and was himself influenced by de Stomme.

Museums where examples of the artist's work can be found include: Brussels (Musee des Beaux Arts) and Helsinki (Ateneum).

A Ham, a Spice Jar, a Tazza and a Roemer together with a Knife and a silver Plate resting on a stone Ledge

Oil on Panel: 31¹/₄ x 23³/₄ inches (79.3 x 60.3 cms)

LITERATURE: N.R.A. Vroom, *De Schilders van het Monochrome Banketje*, Amsterdam, 1945





HERMAN VAN SWANEVELT

1600 - 1655
Dutch School

Little seems to be known about the early career of Herman van Swanevelt but we do know that by 1623 he was in Paris. Here he stayed for six years leaving for Rome in 1629 and living there until 1638. He became the pupil of Claude Lorrain and took the name *L'Eremita*.

In 1646 he returned to Paris, leaving in 1649 for Woerden and returning again in 1652 where he was elected a member of the Academy in 1653.

His work is much in the style of his illustrious master and is always characterised by fine draughtsmanship and strong prime colouring. His landscapes are always hot and sunny with blue skies and rich green and orange vistas. These are often filled with Biblical, Mythological or Arcadian figures.

Swanevelt was also an accomplished engraver and many of his engravings survive.

Museums where examples of the artist's work can be found include: Amiens, Bordeaux, Budapest, Copenhagen, Florence (Pitti Palace), Paris (Louvre Museum), Rome (Colonna Gallery), and Vienna (Kunsthistorisches Museum).

An Italianate Landscape with Figures walking along a Country Path with a Farmhouse in the Distance

Oil on Panel: 18¹/₂ x 25¹/₂ inches (47 x 64.8 cms)

JACOB TOORENVLIIET

Circa 1635 - 1719
Dutch School

Jacob Toorenvliet was a Leiden painter of portraits and genre subjects, mostly depicting lively interior scenes with musicians, card-players, smokers and drinkers. Occasionally he depicts more elegant types in the style of Frans van Mieris.

His pictures have a cool grey overall tonality and excellent chiaroscuro and his materials and foods are rendered with great skill.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Dresden, Karlsruhe (Kunsthalle), Stockholm and Vienna.

An Old Woman standing beside a stone Ledge holding up a dead Hare

Oil on Copper: $7\frac{1}{8} \times 5\frac{5}{8}$ inches (18 x 15 cms)

Signed and Dated 1675

PROVENANCE: Private Collection, Sweden





SEBASTIAN VRANCX

1573 - 1647
Flemish School

Sebastian Vrancx was an early Flemish landscape and genre painter who became a pupil of Adam van Noort II. The compositions of his outdoor scenes are of popular life, village streets, fairs and receptions, always executed with the same fine degree of detail. His figures are very well drawn, with bright individual colouring. Fairly often his subject matter is taken from religious or allegorical characters and he is known to have contributed figures to landscapes by Joose de Momper and Jan Brueghel. He painted numerous army camps, which were often repeated by his pupil, Pieter Snayers.

His wide range of subject matter also extended to winter scenes of towns with numerous figures sporting on the ice. He occasionally painted pictures with church scenes, interiors and Renaissance buildings and although he had studied in Italy, he remained faithful to the Flemish scene. Most of his works bear the interlaced monogram SV and his full signature is rare.

Museums where examples of the artist's work can be found include:
Amsterdam, Antwerp, Berlin, Cassel, Hanover, Madrid (Prado), Paris (Louvre) and Vienna.

JAN BRUEGHEL II

1601 - 1678
Flemish School

Jan Brueghel II was the son of Jan Brueghel I. When he was still quite young he travelled to Italy where he was introduced to Anthony van Dyck and when in Genoa he came into contact with Lucas de Wael. It would appear that Brueghel also worked for Archbishop Borromeo, whom had been a faithful patron of his father.

On the death of his father in 1625, Brueghel travelled back through France and returned to Antwerp where he joined the Guild. In 1626 Brueghel married and of the eleven children that he had, five were to become artists; Jan-Peter, Abraham, Philipps, Ferdinand and Jan-Baptist. Brueghel was employed by several other eminent painters to supply figures and landscape for their paintings. Rubens was the most important person with whom he collaborated but he also worked with Sebastian Vrancx, Abraham van Diepenbeek, Jan van Kessel, Frans Wouters, Hendrick van Balen and Gonzales Coques.

Museums where examples of the artist's work can be found include:
Antwerp, Dresden, London, Milan (Brera Gallery), Montpellier (Musee Fabre), Munich, Nantes, Vienna and Saint-Omer.

A Cavalry Skirmish with Horsemen attacking Baggage Wagons

Oil on Panel: 19³/₄ x 33³/₄ inches (50 x 85.5 cms)

NOTE: This picture is one of several versions of the composition, the prime example being in the Prado Museum, Madrid (Inventory No: 543)

ROELOF VAN VRIES

Circa 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 Wooded Landscape with Peasants resting on a Track by a Cottage

Oil on Panel: 17¹/₂ x 21⁷/₈ inches (44.5 x 55.6 cms)

Signed





JAN BAPTIST WEENIX

1621 - 1660
Dutch School

Jan Baptist Weenix began his career as a pupil of Nicholas Moyaert and later of Abraham Bloemaert, where he quickly developed a skill and aptitude in his chosen field of still-life and landscape painting.

Weenix travelled to Rome where he quickly came to the eye of Cardinal Giovanni Battista Pamphili who later was to become Pope Innocent X. It was no doubt to honour his new patron that the artist decided to Italianise his name to Giovanni Battista Weenix.

In 1646 he returned to Amsterdam and later moved to Utrecht where he settled and became the 'Commissaire of the Guild of Painters' in 1649. Here he came into contact with both Cornelis Poelenburgh and Jan Both.

Weenix later lived in the Chateau 'de Huys-Termeyen where he taught his two pupils - his own son Jan and his wife's young nephew Melchior d'Hondecoeter.

As a painter of still-lives, Weenix certainly ranks as one of the best but he is also known for some very beautiful Italianate landscapes full of sunlight with clear skies and distant vistas.

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

A Still-Life of two Partridge and a Woodcock lying on a red velvet Cushion together with a Wine Glass and a silver gilt Bowl

Oil on Canvas: 25¹/₂ x 21¹/₂ inches (64.7 x 54.5 cms)

PROVENANCE: Private Collection, Scotland

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