

1997

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Fax: 0171 976 1596

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CATALOGUE OF WORKS

The Catalogue is arranged in alphabetical order

1. Ludolf Backhuysen
2. Jan Abrahamsz. Beerstraten
3. Abraham Cornelisz. Begeyn
4. Nicholas Berchem
5. Richard Brackenburgh
6. Jan Brueghel II and Sir Peter Paul Rubens
7. Jacob Buys
8. Giovanni Agostino Cassana
9. Pieter Casteels III
10. Pieter Claesz
11. Evert Collier
12. Alexander Coosemans
13. Adriaen van Diest
14. Joost Cornelisz Droochsloot
15. Allart van Everdingen
16. Flemish School Circa 1580
17. Charles Joseph Flipart
18. Jan Josefsz van Goyen
19. Cornelis Norbertus Gysbrechts
20. Pieter Jakob Horemans
21. Hieronymus Janssens
22. Justus Juncker
23. Sir Thomas Lawrence
24. Joos de Momper
25. Caspar Netscher
26. Isaac van Ostade
27. Adam Pynacker
28. Salomon van Ruysdael
29. Cornelis Saftleven
30. Adriaen van Stalbempt
31. Jacobus Storck
32. David Teniers the Younger
33. Dirk Valkenburg
34. Esaias van de Velde
35. Willem van de Velde the Younger and Studio
36. Gaspar Verbruggen the Younger
37. Abraham de Verwer
38. Simon de Vos
39. James Ward
40. C. John Mayle Whichelo

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

1

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 is more accomplished when depicting rough or 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 (Kunsthistorisches Museum).

A Sailing Barge hauling Sails as it approaches a break water in Choppy Seas

Oil on Canvas: $18\frac{7}{8}$ x $24\frac{3}{8}$ inches (48 x 62 cms)

Signed

PROVENANCE:

The Rev. Elborough Woodcock;
Edmund C Johnson, 20 Feb, 1916, no.8;
Stuart Johnson, 4 Eaton Place, London SW1 (according to
labels on the reverse)





JAN ABRAHAMSZ. BEERSTRATEN

1622 - 1666
Dutch School

Jan Beerstraten was the nephew of Abraham Beerstraten and may have been apprenticed to him at the start of his career. Like his uncle, he specialised in pictures of wide open landscapes, town views, and interesting Italianate port and harbour scenes.

He travelled extensively in Holland and some of his drawings indicate that he must have gone as far afield as Norway and Switzerland. He does not appear to have travelled to Italy and his knowledge of these Mediterranean views was learnt from his friend Johannes Lingelbach who appears to have executed some of the figures in his landscapes.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Berlin, Dresden, Hamburg, Munich, Rotterdam and Stockholm.

A Dutch Harbour Scene with a Quayside Market Place

Oil on Panel: 23¹/₄ x 32 inches (59 x 81.2 cms)

Signed

ABRAHAM CORNELISZ. BEGEYN

1637 - 1697
Dutch School

Born in Leiden in about 1637, Abraham Begeyn appears not to have studied with any particular master. We find his name mentioned as a member of the Guild of St. Luke between the years 1655 and 1667.

In 1659 he travelled to Naples having already been to France. In 1672 he was back in Amsterdam and later in 1681 travelled to The Hague where he lived for four years. In 1683 he was elected a member of the Guild in The Hague. In 1688 Begeyn was summoned to Berlin where he rapidly came to the notice of the Grand Elector. He soon became the leading Court painter.

As a painter of animals he was as important as Nicholas Berchem and Jan Asselyn and many of his landscapes recall the work of Jan Baptist Weenix, especially in the foliage. Begeyn typically paints landscapes with pillars, arches and flights of steps in the antique manner, placing in the foreground large lifelike clumps of thistles or weeds. His paintings are often signed.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Basle, Berlin, Brussels, The Hague, Leiden, Paris (Louvre) and Vienna (Lichtenstein Gallery).

Two Spaniels resting by a Pool with a Sportsman seated nearby

Oil on Canvas: 32³/₄ x 40 inches (83.2 x 101 cms)

Indistinctly signed

PROVENANCE: Mr M.T. Warde (Christie's, 19 March 1965, lot 77, 3,000 gns. to Leggatt)





NICHOLAS BERCHEM

1620 - 1683
Dutch School

Nicholas Berchem began his career as a pupil of his father Pieter Claesz, the famous still-life painter. At an early age he became apprenticed to Jan van Goyen and later worked with Claes Moyaert, Pieter de Grebber and Jan Wils but it was really the landscape painter Jan Baptiste Weenix who became his true mentor. Later he was also to become his son-in-law.

In 1642 he was elected to the Guild in Haarlem and in the same year travelled to Italy staying until 1645. Here he quickly acquired a taste for strong sunlit landscapes, distant vistas and brightly coloured peasant subjects. In 1645 he returned to Haarlem and later lived and worked in Amsterdam. At an early stage in his career his paintings were much appreciated and sought after. High prices were often recorded for his paintings in public auctions, both in the 18th and 19th centuries.

Nicholas Berchem supplied the staffage in numerous paintings by Cornelis Poelenburg, Karel du Jardin, Johannes Glauber and Isaac de Moucheron amongst others.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Berlin, Bordeaux, The Hague, St. Petersburg, Karlsruhe, London (National Gallery) and Paris (Louvre).

An Italianate Mountainous Landscape with Women milking and Men outside the Entrance to a Mine

Oil on Canvas: 43¹/₂ x 38³/₈ inches (110.5 x 97.5 cms)

Signed and Dated 1670

PROVENANCE: Presented by King George IV to Alderman West on the occasion of his arrival at Kingston in Ireland;
The Sale of Mr B West in London on 23rd June 1820, no. 84
£472.10 to Williams for Farrer;
W.D. Farrer in London 1858, sold for £420

LITERATURE: John Smith, *A Catalogue raisonné of the Works of the most eminent Dutch, Flemish and French painters*, London 1834, p.62, no.188;
Hofstede de Groot, *Catalogue raisonné* Vol.IX, 1907 no.225;

RICHARD BRACKENBURGH

Circa 1650 - 1702
Dutch School

Richard Brackenburgh began his career as a pupil of Adriaen van Ostade and also later worked with Hendrick Mommers.

At an early age he travelled to Louvain and later moved to Haarlem where he was elected to the Guild on 3rd December 1687. He specialised in country scenes with peasants, very much in the style of Ostade, but executed portraits as well, the best one being the commission he received from Hendrick Casimir II, the Stadt holder of Friesland.

Museums where examples of the artist's work can be found include: Amsterdam, Antwerp, Brussels, Budapest, Geneva, Lille, Munich, Paris (Louvre), Rotterdam, St. Petersburg, Stockholm, Vienna

The Whitsuntide Bride

Oil on Canvas: 19^{5/8} x 20^{1/4} inches (50 x 51.5 cms)

Indistinctly Signed and Dated

PROVENANCE: Anon Sale, Amsterdam, 10 July 1789, lot 18;
Irene Villaquise, no. 541 (according to an old label on the reverse)

NOTE: The subject depicted is "Pinxsteren" or Whitsuntide, which is one of the baptismal seasons. The Whitsuntide bride has just been baptised and is being paraded through the village to receive coins in a small cup which she is holding.

Another version of the subject by the artist signed and dated 1700, is in the Museum of Fine Arts, Budapest, no. 508 (see W. Bernt, *The Netherlandish Painters of the Seventeenth Century*, London, 1970, I, pl.174).

Mr. Willem van de Watering dates this picture to the 1690's, when the artist was at the height of his career.





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 young 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.

Workshop of SIR PETER PAUL RUBENS

1577 - 1640
Flemish School

Peter Paul Rubens was born in Siegen, Westphalia, but by 1592 he was already in Antwerp. He studied firstly with Adam van Noort and then Otto van Veen. In 1600 he travelled to Italy and became Court painter to Vincenzo Gonzaga I. Rubens returned to Antwerp in 1609, became Court painter to the Archduke Albert and the Infanta Isabella, and married Isabella Brant. In 1622 he worked in Paris on one of his most important commissions, that of a series of paintings illustrating the life of Marie de Medici for the Palais du Luxembourg.

After the Infanta's death, and from 1623-1633, Rubens acted as an overseas diplomat on behalf of the Dutch Regent. Charles I of England knighted Rubens in 1630, the same year as he married Helena Fourment following the death of his first wife. The final decade of Rubens' life was largely taken up with the significant project of painting ceiling panels for the Banqueting Hall in Whitehall, depicting allegorical subjects glorifying the reign of James I and Charles I.

Examples of the artist's work can be found in most major museums throughout the world.

The Virgin and Child in a Landscape surrounded by Flowers with a Basket of Fruit on a Table in the Foreground

Oil on Panel: 59 x 51¹/₄ inches (150 x 130 cms)

NOTE: This picture can be compared with the painting of the Virgin and Child reproduced in Klaus Ertz's book *Jan Brueghel the Younger*, Freren, 1984, p.482, no.315. This painting is in the Preussischer Kulturbesitz Museum in Berlin and dates from 1623-24.

JACOB BUYS

1724 - 1801
Dutch School

Jacob Buys began his career as a pupil of Cornelis Pronck at a very early age and from 1743 he became an apprentice in the workshop of Cornelis Troost.

He was a diverse artist painting portraits with good likenesses, historical pictures, theatre flats and illustrating book plates. He was successful in all these subjects, but most particularly in his historical scenes. Later on in his career he began to paint grisaille scenes which were influenced by Jacob de Wit, the great master of these trompe l'oeil reliefs.

His work is characterised by lighthearted and lively scenes with good attention to detail, much in the French tradition of Boucher and Fragonard.

Examples of the artist's work can be found in Museums in Amsterdam

A Pair: The Proposal & The Refusal

Oils on Panel: $22\frac{5}{8} \times 17\frac{1}{2}$ inches (57.5 x 44.4 cms)

Both Signed: one dated 1771 and the other 1772

PROVENANCE: The Dowager Lady Ashburton

NOTE: A similar pair of paintings, possibly from the same series, are in the collection at Tatton Park, Cheshire





GIOVANNI AGOSTINO CASSANA

Circa 1658 - 1720
Italian School

Giovanni Agostino Cassana began his career in his home town of Genoa, where his brother was a well known portrait painter. He specialised in still-life paintings with hunting and shooting trophies. His animal compositions are also of exceptional quality with a painstaking attention to detail of fur and feather.

Museums where examples of the artist's work can be found include: Mayence, Nice, Venice and Wurzburg.

Two Tortoiseshell Guinea-Pigs

Oil on Canvas: 10¹/₂ x 12¹/₂ inches (26.7 x 31.7 cms)

LITERATURE:

La Natura Morta en Italia, Electa, Milan 1989

PIETER CASTEELS III

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 Roses, Hydrangeas, Carnations, Morning Glory and other Flowers in a Sculpted Urn on a Ledge

Oil on Canvas: 49³/₄ x 40 inches (126.4 x 101.6 cms)

Signed and Dated 1715





PIETER CLAESZ

1597 - 1660
Dutch School

Pieter Claesz was born in Burgsteinfurt in West Germany but moved to Haarlem in 1617 where he became the leading exponent of still-life painting. His palette, which was almost devoid of strong colour, is the most distinctive aspect of his restrained art. This preference for monochrome was a characteristic of all Haarlem artists working in all genres at the time.

Claesz perfected the "breakfast" piece still-life, the ingredients of which seldom vary. He was fond of the effect of a crumpled white tablecloth and often included half peeled lemons, bread, fruit and metal and glass tableware.

We know that Pieter Claesz collaborated with other still-life painters working in Haarlem at that time, especially Roelof Koets and, it would appear, Gerrit Claesz Heda as well. Often the distinctive styles of both artists are evident in the execution of the work and it is hoped that further research will unearth contracts and documents relating to the execution of certain paintings by a collaboration between the different artists.

Museums where examples of the artist's work can be found include: Amsterdam, Berlin, Brussels, Budapest, Cologne, Hamburg, London, Nantes, Paris (Louvre), St. Petersburg, Rotterdam and Victoria.

A Still-Life of a Roemer, a Silver Cup, a Silver Tazza on a Stand, a Chicken, Lemon, Bread and a Knife on Pewter Plates, and Grapes; All on a Table partially draped with a White Cloth

Oil on Panel: 18¹/₄ x 25 inches (46.7 x 63.5 cms)

Signed and Dated 1647

EVERT COLLIER

active 1680 - 1706
Dutch School

Evert Collier was a Dutch still-life painter in the style of Jan Vermeulen or 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.

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

A Trompe l'oeil of Letters, Pamphlets, a Quill, Sealing Waxes, a Miniature of Charles I and other Objects

Oil on Canvas: 19 x 32³/₄ inches (48.5 x 83.5 cms)

Signed





ALEXANDER COOSEMANS

1627 - 1689
Flemish School

Alexander Coosemans began his career as a pupil of Jan Davidsz. de Heem in 1641-42 and later was elected a member of the Guild of St. Luke in Antwerp in 1645.

He painted flower and fruit pieces, still-lives of laden tables, grandiose *vanitas* pictures with fruit and musical instruments and arrangements of fruit placed in landscape settings.

Many of these paintings show the strong influence that his master de Heem had on him and are always finely drawn with an exceptional use of colour and composition.

Museums where examples of the artist's work can be found include: Augsburg, Brussels, Le Mans, Madrid, Schleissheim and Vienna.

A Silver Ewer on a silver eight-pointed Dish, musical Instruments and Scores, Fruit in a *Wanli Kraak porselein* Bowl, a Wineglass, a *façon de Venise* Wineglass, grapes, Lemons, Figs and Hazelnuts on a draped Table, a Landscape through a Casement beyond

Oil on Canvas: 27 x 39³/₄ inches (86.6 x 101 cms)

Signed

ADRIAEN VAN DIEST

1655 - 1704

Dutch School

Born in The Hague in 1655, Adriaen van Diest was the son and pupil of the well-known marine painter Willem van Diest. Like his father, he mainly painted seascapes but was also known to have produced some landscapes and animal pictures and a number of engravings.

In 1672, King Charles II invited Dutch craftsmen and artists to England where there was a growing market for paintings and especially portraits and marines. It is not surprising, therefore, that by 1673 van Diest emigrated to England along with a number of other Dutch painters, including the van de Velde family.

It seems highly likely that, once in England, van Diest went directly to the van de Velde studio and that Willem the Younger was his Master, as his copies of the latter's work are the truest and his style the closest to it of all Willem's followers.

Van Diest was known to have worked in Bath and amongst his patrons there were the Duke of Granville and the Earl of Bath. Longleat house still houses a number of the artist's works.

Van Diest was working on a series of engravings of drawings which he never finished as he died before their completion in 1704.

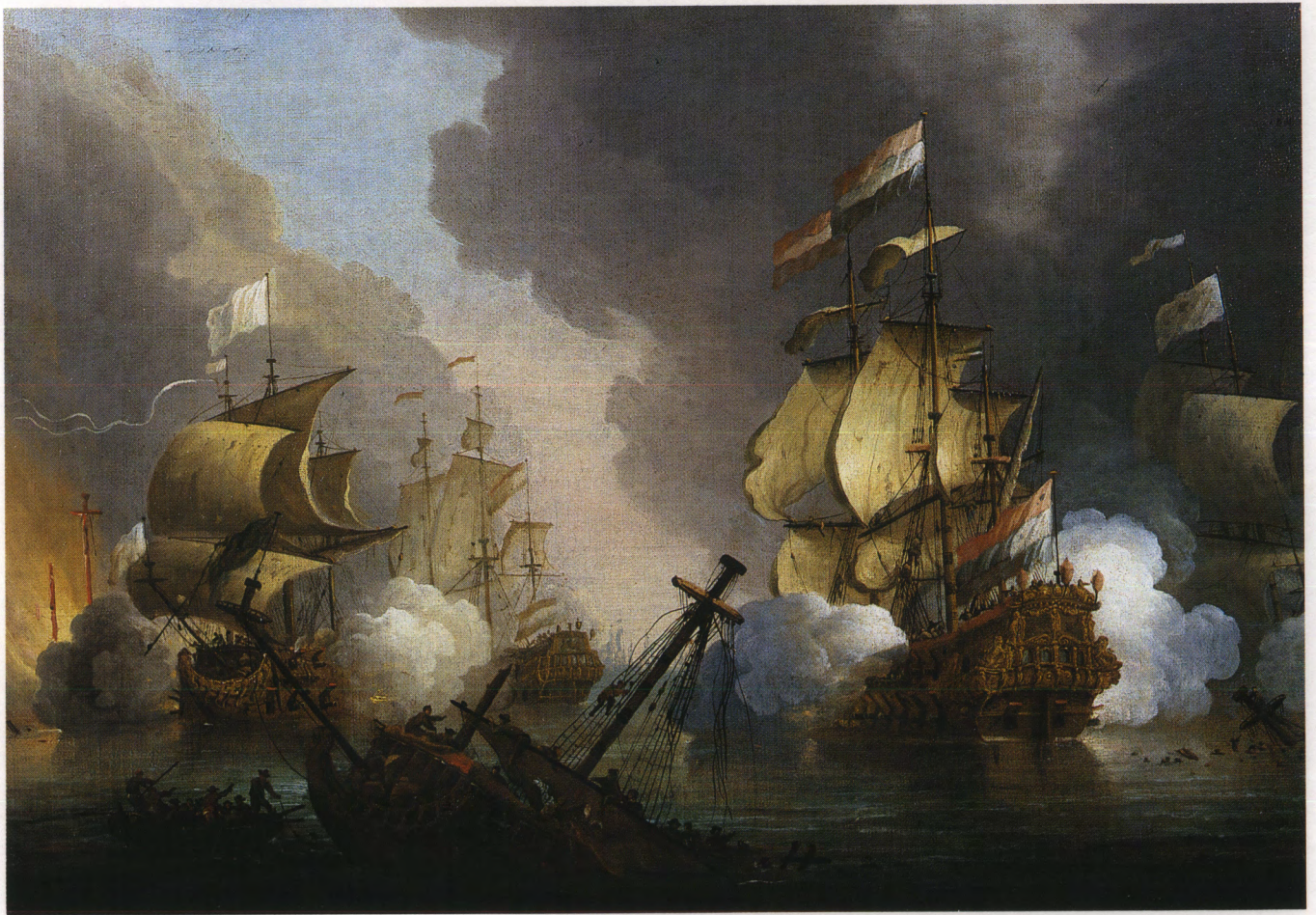
Museums where examples of the artist's work can be found include: Augsburg, Brunswick and London (The National Maritime Museum, Greenwich and Hampton Court).

The Dutch Fleet, commanded by Admiral de Ruyter, engaged against the Marquis Du Quesne, 1675-1676

Oil on Canvas: 18¹/₄ x 25³/₄ inches (46.5 x 65.5 cms)

Signed

NOTE: In August 1675, the Dutch Fleet under Admiral de Ruyter was in the Mediterranean and had gone to the aid of Spain. At Messina there was a rising which was supported by France. Despite a warning by de Ruyter, only a small and under-gunned squadron was deployed against the French Admiral Du Quesne at the Battle on the 8th January near to Stromboli. Both parties claimed a Victory.





JOOST CORNELISZ DROOCHSLOOT

1586 - 1666
Dutch School

Joost Cornelisz Droochsloot was a Dutch painter of Village scenes. He became a member of the Utrecht Guild in 1616 and married in 1618. In 1620 he bought a house which he paid for over twelve years by painting pictures. He had a number of pupils including his son, Cornelis, Jan Peterson, P van Straesborgh, Steven de Leeuw and Jacob Duck. He predominantly painted village scenes, which in his early period resembled the work of Esaias van de Velde. He usually painted a broad village street leading into the distance with houses on both sides. Village activity is depicted with numerous figures and a moral note is often struck: people nursing the sick or feeding the poor. His less frequent historical and biblical scenes date from his early period. He often repeated his compositions with slight alterations. His pictures are usually signed in full or with an interlaced monogram.

Museums where examples of the artist's work can be found include: Amsterdam, Dresden, Dublin, Hanover, Helsinki, Madrid and Leningrad.

A Village Street scene with Peasants carousing and a Quack Doctor selling his Wares in the distance

Oil on Canvas: 29¹/₂ x 42¹/₂ inches (74.9 x 108 cms)

Signed with a monogram and dated 1647

PROVENANCE: Lidvall, St. Petersburg, Russia by 1898, then Stockholm, Sweden by 1916

ALLART VAN EVERDINGEN

1621 - 1675
Dutch School

Allart van Everdingen began his career as a pupil of Roeland Savery but later at the age of 18 he became apprenticed to the landscape painter Pieter Molijn. He was the brother of the genre painter Cesar van Everdingen.

Everdingen travelled to Norway and it is said he was shipwrecked there. The deep Fjords and high forested mountains affected him greatly and became major features in his landscape paintings. On his journey returning to Holland he travelled to Denmark and here received some important commissions from the King, Frederic IV, who ordered several large landscapes for his Christiansborg Castle in Copenhagen.

Everdingen's moody and evocative landscapes greatly influenced his direct contemporary Jacob Ruisdael who is known to have imitated the artist in numerous of his mountainous landscapes with waterfalls.

The landscape compositions are often unpretentious but as a rule are thoughtfully composed. They are somewhat melancholy and are seldom animated. His seascapes, mostly in stormy weather, belong to the early type of sea painting with predominant greyish tones. His most important pupil was the well known painter of seascapes Ludolf Backhuysen.

Museums where examples of the artist's work can be found include: Amiens, Bordeaux, Bremen, Carcassonne, Cologne, Paris (Louvre), London (Wallace Collection), Rotterdam, Strasbourg and Vienna (Kunsthistorisches Museum).

A Rocky River Landscape

Oil on Panel: 9 x 13 inches (22.8 x 33 cms)

Signed with initials

PROVENANCE: With Thomas Agnew & Sons Ltd., London

LITERATURE: Alice I Davies, *Allart van Everdingen*, Garland Publishing Inc., New York, 1978, p.328, no.41





FLEMISH SCHOOL Circa 1580

Although the artist of the present composition is not known, he has evidently been much influenced by the contemporary paintings of Pieter Brueghel the Elder as well as other painters such as Jacob and Abel Grimmer.

The Flemish interest in landscape paintings, preferably staffed with contemporary figures either feasting at weddings or frolicking at kermesses, provided an ever potent force for numerous painters to supply such pictures.

Many of these pictures had a certain moral content but all of them show an exuberant enthusiasm for the life lived in the small Flemish hamlets and towns, where a wedding or a Saint's Day were an excellent occasion for celebrations.

An open Village Scene with a Wedding Party with Guests arriving as others sit around a Table or dance in the Street

Oil on Panel: 29¹/₄ x 43¹/₄ inches (74 x 110 cms)

PROVENANCE: Private Collection, Switzerland

CHARLES JOSEPH FLIPART

1721 - 1797
 French School

Charles-Joseph Flipart was the son of Jean Charles Flipart the famous engraver. At an early age he travelled to Italy and quickly became apprenticed to Gian Battista Tiepolo in Venice. Later he joined with Jacopo Amigoni and also studied with the engraver Joseph Wagner.

Flipart moved to Rome where he lived for several years and it was presumably whilst he was living here that he was brought to the attention of the Spanish King Ferdinand VI.

He travelled to Madrid with Amigoni and was appointed official court painter there. In Madrid he gained an excellent reputation amongst the aristocracy and specialised in genre scenes, hunting pictures and some portraits.

A PAIR of Landscapes with Elegant Figures depicting Autumn and Winter

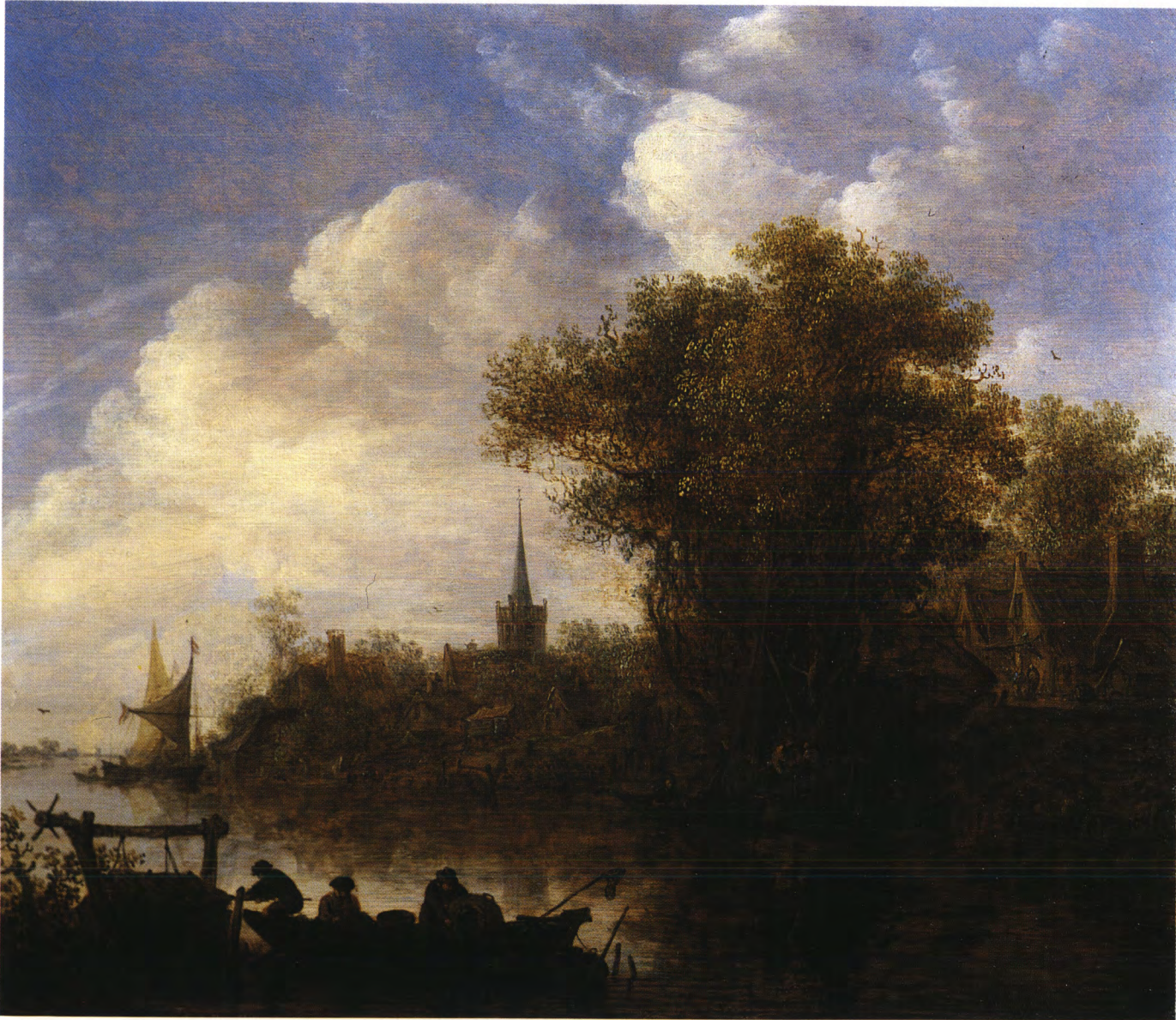
Oil on Panel (Walnut): 20¹/₂ x 14¹/₂ inches (52.2 x 36.9 cms)

PROVENANCE: General Charles Richard Fox (1796-1873), sold London, Christie's 4 July 1874, lot 48; Baron Holm Patrick, Tara Beg, Dunsany, Co. Meath, Ireland.

NOTE: These two paintings were painted in Madrid in the middle of the artist's career between 1748 and 1752. A comparable painting is in the Prado Museum, which was exhibited at the Palacio de Velazquez, Madrid, Nov 1988-Jan 1989 and at the Palacio de Pedralbes, Barcelona, Feb-April 1989, *Carlos III y la ilustracion*; I, illus. in colour p.308;II, pp. 480-1, no.101.

The influence of Amigoni is readily discernible in the present works, which may be compared, for example, with the drawing of 'A Lady at her Toilet' in the Brinsley Ford Collection (exhibited, London, Royal Academy, *France in the 18th Century*, 1968, no.223). Work from Flipart's Spanish period is scarce, although it is interesting to note in this connection that the former owner of this pair, General Fox, the famous numismatist, served in the navy at the sieges of Cadiz (1810) and Tarragona (1813) during the Peninsular War, and may perhaps have acquired the pictures at this date.





JAN JOSEFSZ 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.

Jan 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).

An Estuary Scene with Figures in boats by a Mooring. A Village in the distance and a Church beyond

Oil on Panel: 13³/₄ x 15¹/₂ inches (34.7 x 39.3 cms)

Signed in monogram and dated 1651

PROVENANCE: G.M. Worthington, London, Christie's 23.7.1948, no. 34;
Duits, London;
W. Ingham, Tadcaster, Yorkshire;
Alfred Brod, London, 1958;
J.R. Bier, Haarlem, 1960;
Pieter de Boer, Amsterdam, Summer 1966, Catalogue no.16

LITERATURE: Hans Ulrich-Beck, *Jan van Goyen*, Amsterdam, 1973, Vol.2, S.258, no.547, illustrated

CORNELIS NORBERTUS GYSBRECHTS

Circa 1610 - after 1675
Flemish School

Cornelis Norbertus Gysbrechts was born in Antwerp and later worked in The Hague and in Hamburg (1665-1668). He was the Court painter in Copenhagen from 1668 to 1672.

He was originally a painter of Vanitas still-lives in the style of the School of Leiden, however, he was known more for his trompe l'oeil technique which he perfected in Denmark. At the Danish court, under the influence of his royal patron, his style and subjects became more refined.

The success with which painters imitated wood lead to the integration of tromp l'oeil directly into furniture, for example it often served as a cupboard door. Gysbrechts carried this deception further by painting the door with a simulated pane of glass with a letter rack strung across it.

Museums where examples of the artist's work can be found include:
Augsbourg, Copenhagen, Paris and Rennes

**A Trompe l'oeil of a Cabinet Door with a broken leaded Window
containing various Papers and Parchment Documents**

Oil on Canvas: 30³/₄ x 25¹/₂ inches (78 x 65 cms)



Handwritten text on an envelope in the top window pane.

Handwritten text on an envelope in the middle-left window pane.

Handwritten text on a large envelope in the bottom-left foreground.

Handwritten text on a small envelope in the bottom-center foreground.

Handwritten text on a large envelope in the bottom-right foreground.

Handwritten text on a small envelope in the bottom-right foreground.

Handwritten text on a small envelope in the bottom-right foreground.



PIETER JAKOB HOREMANS

1700 - 1776
Flemish School

Peter Jakob Horemans began his career as a pupil of his brother Jan Josef Horemans at the early age of 14. In 1725 he travelled to Munich and began to receive lucrative commissions from the local nobility. In 1727 he became an official court painter to the Prince Elector Karl Albrecht of Bavaria and received the commission to execute paintings for the palaces of Schleissheim and Nymphenburg.

Peter-Jakob Horemans was an excellent painter of genre subjects whether of peasant country scenes or more elegant country interiors. His colouring is always strong and his draughtsmanship supreme.

Museums where examples of the artist's work can be found include: Christiania, Florence (Royal Gallery), and Nurenberg

An Elegant Interior with a Gentleman at his desk writing. Another Man stands behind waiting to receive a Letter

Oil on Canvas: 21 x 16³/₄ inches (53.2 x 42.5 cms)

Signed, Inscribed and Dated 1745

HIERONYMOUS JANSSENS

1624 - 1693
Flemish School

The earliest documentation that we have shows that in 1637 Hieronymous Janssens was working as a pupil of Christophe van der Laemen. In 1644 he was elected a member of the Guild of Saint Luke in Antwerp.

He specialised in genre scenes depicting festivals with dancing figures and musicians playing on their instruments.

His work has sometimes been confused with that of his contemporary Gonzales Coques.

In 1650 he is recorded as having been married to Catharina van Dooren by whom he had a daughter. He was commissioned by Don Juan of Austria to paint numerous pictures and he became a favourite at Court.

Hieronymous Janssens was also known to have painted the staffage in several pictures by the painters of architecture, Jan Gherinx and Wilhelm van Ehrenberg.

Museums where examples of the artist's work can be found include: Brussels, Lille and Moscow.

Elegant Company in an Interior feasting and playing Music

Oil on Canvas: 45 x 65¹/₂ inches (114 x 166 cms)

Signed and Dated 1652

- PROVENANCE:* Thomas Tottie, Elfkarlo Foundry owner, 1792;
Mr Adolf Wohlfahrt;
J.N. Pettersson;
Mr Sirénius, Gothenburg, 1885
- LITERATURE:* Mentioned in the article by L von Breda, published in Stockholms Posten No.210, 1792;
Catalogue of rare and mostly unknown paintings by Henry Bukowski, 1885, p.18-19, No.28
- NOTE:* This Picture has been photographed before restoration.





JUSTUS JUNCKER

1703 - 1767
German School

Justus Juncker started his career as a pupil of Hugo Johann Schlegel in Frankfurt. Here he specialised in painting portraits, genre scenes and landscapes with peasants.

He later became apprenticed to Jan van Huysum and is known to have executed some skillful still-life paintings. He was also particularly successful as an engraver.

His pictures, usually on panel, are normally of fine quality with excellent draughtsmanship and were much sought after in his lifetime.

Museums where examples of the artist's work can be found include: Aix, Cassel, Darmstadt, Frankfurt, Mayence and Stuttgart.

(A) A Kitchen Interior with a Woman peeling Vegetables, with her daughter standing beside her

Oil on Panel: 18 x 14 inches (45.8 x 35.6 cms)

Signed

(B) A Scholar sharpening his Quill seated at his desk in his Study

Oil on Panel: 17¹/₂ x 13³/₄ inches (44.5 x 35 cms)

Signed

SIR THOMAS LAWRENCE, P.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 Sir Joshua Reynolds as Painter in Ordinary to the King in 1792. At this time he painted several historical and religious 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 now hanging 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 a Gentleman, possibly William Eden, 1st Lord Auckland, M.P. (1744-1814), a head study, unfinished

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

PROVENANCE: Possibly Sir Edmund Davies

LITERATURE: K. Garlick, *A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas Lawrence*, London, Walpole Society, 39, 1964, p.208, no.3;
K. Garlick, *Sir Thomas Lawrence*, Oxford, 1989, no.863

NOTE: Garlick (op. cit.) dates this picture to the early 1790s. He also notes that the portrait bears 'a certain but not convincing' likeness to Lawrence's *Portrait of William Eden, 1st Baron Auckland* (Garlick, op. cit., no 53), which was commissioned for Christ Church, Oxford, and for which a sitting is recorded in 1792.





JOOS DE MOMPER

1564 - 1635
Flemish School

It is thought probable that Joos de Momper was a pupil of his father, Bartolomeus, who was Dean of the Guild of St. Luke in Antwerp when Joos became a member at the age of seventeen. He may also have studied under Lodewijk Toeput, before the latter left Flanders for Italy where he was to become known as Pozzossierato.

Joos's works are too individual for him to be classed as a follower of Jan Brueghel the Elder, but the latter's compositions, particularly in their feeling of spaciousness, were undoubtedly influential on the young artist.

There is much speculation over whether Joos travelled to Italy or not, and there is no documentary evidence to support the idea. His numerous representations of mountainous scenes however, which appear to have been done from nature, suggest he travelled as far as the Alps, which were undoubtedly a source of inspiration.

Joos's style was individual. He painted with broad brush strokes, using a warm rich palette. His technique was to place bluish glazes over brown underpaint, and then render foliage and grass with an impasto of yellows and whites. Joos achieved his feeling of depth and aerial perspective by using light blue and cream tonalities in the distance of his paintings, much in the Flemish tradition.

Joos seldom signed his work and there are no dated paintings extant. His paintings can be approximately dated on stylistic and documentary grounds.

Joos only painted the figures in his landscapes at the beginning of his career, later on preferring to employ other artist's for the staffage. Dr Klaus Ertz has identified more than fourteen other artists with whom he collaborated.

Museums where examples of the artist's work can be found include: Amsterdam, Munich, Turin, Utrecht, Berlin and Madrid.

An Alpine Landscape with Three Travellers resting beneath a Cascade

Oil on Panel: 24³/₄ x 22¹/₂ inches (63 x 57 cms)

PROVENANCE: Private Collection, France

CASPAR NETSCHER

Circa 1639 - 1684
Flemish School

Both the birthplace and date of birth of Caspar Netscher are uncertain, but it is known that he was born sometime between 1635 and 1639 in either Heidelberg or Prague. What is certain, however, is that he trained under Gerard Terborch in Deventer and went on to spend most of his early career in The Hague, where he settled in 1661. From his master, Terborch, he took his predilection for depicting costly materials - particularly white satin.

He painted genre scenes and some religious and mythological subjects, but from about 1670 he devoted himself almost exclusively to portraits, often of members of the Court circles in The Hague. His reputation was such that King Charles II invited him to England.

His work, elegant, frenchified, small in scale, and exquisitely finished, influenced Dutch portraiture into the eighteenth century. His followers included his sons Constantijn (1688-1723) and Theodoor (1661-1732).

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Cassel, Florence (Uffizi), Geneva, The Hague (Mauritshuis), London (Wallace Collection), Lyon, Munich, New York (Metropolitan) and Paris (Louvre).

A Portrait of an Officer in full Armour, standing three-quarter length in a Portico overlooking a Mountainous Landscape, his Arm resting beside his Helmet on a stone Ledge carved in low relief

Oil on Canvas: 21 x 17 inches (53.3 x 43.2 cms) (oval)

Signed and Dated 1659

LITERATURE: M.E. Wieseman, *Caspar Netscher*, Columbia University, Phd. Dissertation, 1991, no.169





ISAAC VAN OSTADE

1621 - 1649
Dutch School

Isaac van Ostade was an important Haarlem genre and landscape painter. He was the pupil of his brother Adriaen van Ostade to whom he was indebted for his compositions of barns and interiors with peasants. His works are distinguished by their picturesque quality, both in choice of subject and use of light.

The interior scenes are largely from his earlier period, for in the late 1640's Ostade tended to depict mainly outdoor scenes with peasants in front of inns or winter landscapes with numerous figures on sleighs or skating. In general, Ostade used a warm, glowing palette, with one or two highlighted features in the foreground such as a white horse or colourfully attired peasants.

Museums where examples of the artist's work can be found include: Amsterdam, Berlin, Budapest, Brussels, Cologne, Copenhagen, Dresden, Frankfurt, Leeds, Leningrad, London (National Gallery and Wallace Collection), Madrid, Paris (Louvre), Rotterdam, Stockholm and Vienna (Kunsthistorisches Museum).

A Cottage Interior with Peasant Children playing. A slaughtered Hog is in the background and a Dog chewing on a Bone rests in the foreground

Oil on Panel: 13⁵/₈ x 18¹/₂ inches (34.5 x 47 cms)

Signed and Dated 1640

PROVENANCE: Galerie Internationale, The Hague, 1961

ADAM PYNACKER

1622 - 1673

Dutch School

According to Houbraken, Adam Pynacker was supposed to have spent some three years in Italy. He specialised almost exclusively in Italianate landscape, the primary inspiration being the work of Jan Both whose paintings he is known to have studied. Pynacker also painted a number of Mediterranean scenes, though these are seldom identifiable.

Pynacker preferred brighter colours to Jan Both, often introducing sharp blues and reds rather in the manner of Nicholas Berchem. Pynacker's most easily recognisable characteristics are in his treatment of foliage and vegetation which give some of his paintings an almost surreal effect. He closely observed and meticulously rendered details of shiny, glossy and often wildly contorted trees and plants, some of which are individually picked out by shafts of light in the foreground. He is esteemed as one of the most imaginative and romantic of the Dutch Italianate landscape painters.

Museums where examples of the artist's work can be found include: Amsterdam, Brussels, Budapest, Cologne, Copenhagen, Frankfurt, Florence, Leningrad, London (Wallace Collection), Munich, Paris (Louvre), Rotterdam, Stockholm and Vienna

An Evening Landscape with Figures and Cattle by a Waterfall and a Mountainous Landscape in the distance

Oil on Canvas: 39¹/₄ x 52 inches (99.7 x 132.1 cms)

Signed

PROVENANCE: (Poss.) The Hague, sale Heer Benjamin de Costa, 13 August 1764, no.50;
Kaiser Friedrich Wilhelm II, Prussian Royal Collection from 1787;
Berlin, Kaiser Friedrich-Museum, no.894;
Sale 1902.

LITERATURE: (Poss.) Hoet (Terwesten), 1770, p.377, no.50;
Cat. of the Royal Collection (Nicolai II), no.874;
Museum Cat. 1898, no.894;
Hofstede de Groot, 138;
Laurie B Harwood, Davaco, 1988, Cat. No. D52, Page 164

NOTE: Au verso is a red wax seal belonging to Kaiser Friedrich Wilhelm II Museum in Berlin.





SALOMON VAN RUYSDAEL

1600 - 1670
Dutch School

Salomon van Ruysdael was the father of Jacob Salomonsz and the uncle of Jacob Ruisdael. He resided in Haarlem for virtually his entire life, and entered the Guild there in 1623. His teacher is not known, although Esaias van de Velde's influence is apparent, and he practised in Haarlem from 1610 until 1618. Salomon's early work also has an affinity with his contemporary, Jan van Goyen, in that they both chose a modest subject matter of flat dune landscapes with trees, rendered in restrained tonalities. Salomon was notable for his subtle use of colour, and adeptness at achieving a natural atmosphere in his paintings.

It is generally considered that Salomon's best work was done after 1645. His compositions became larger and his figures more bold and colourful. The use of a strong black line for delineation is characteristic of his work at this time. Well observed white clouds drift across bright blue skies and water plays an increasingly significant role in the compositions of these later paintings.

From 1650 onwards, Salomon's subject matter became increasingly diverse, and he painted some townscapes in winter, beach scenes and even a number of proficient still-lives, generally incorporating dead birds.

Salomon Van Ruysdael attracted many followers, including a number of fellow Haarlem artists such as Wouter Knyff, Willem Kool, Frans de Hulst and Cornelis van der Schalcke.

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

A River Landscape with Fishermen in a Rowing Boat and a Ferry setting out from a Landing Stage, on a cloudy day in Summer

Oil on Panel: 24 ³/₈ x 35 inches (62 x 89 cms)

Signed and Dated 1641

PROVENANCE: J.B. Foucart, Valenciennes; his sale, 12th October 1898, lot 98; With C Hoogendijk, Amsterdam, exhibited 1899, no.21; Frederick Muller, Amsterdam, his sale, 14th May 1912, lot 73; Madame Joseph Fierez, her sale, 30th April 1947, lot 83; Private Collection, Holland

LITERATURE: W Stechow, *Salomon van Ruysdael*, 1975, p.119, no.332; Stechow, *op.cit.*, p.21

EXHIBITED: Rijksmuseum, Amsterdam, 1907-1912, on loan from C Hoogendijk, Inv. no.2082A

CORNELIS SAFTLEVEN

1607 - 1681
Dutch School

Cornelis Saftleven was the son of the artist Herman Saftleven and elder brother of Herman Saftleven the Younger. He spent his formative years in his native Rotterdam, remaining there until 1632 when he travelled to Antwerp. By 1634 he was in Utrecht, where his brother Herman had been living for some years. In 1637, he returned to Rotterdam, where he stayed for the remainder of his life, becoming Dean of the Guild of St. Luke in 1667 and dying there in 1681.

Cornelis Saftleven's subject matter was diverse. In his early period he painted many interiors, always delighting in the still-life elements of ceramic jugs, vessels, wicker baskets, brass and other utensils. These works influenced David Teniers the Younger, as well as Adriaen and Isaac van Ostade. Later Saftleven painted landscapes, religious scenes and indoor and outdoor genre subjects of festivals, with numerous peasants in village settings.

Most of Cornelis's religious scenes, such as a number of paintings depicting the Temptations of St. Antony, are early works, as are his paintings devoted to Devil worship, black magic and witchcraft. Often in these pictures, Saftleven includes animals, ghouls and semi-human figures.

Museums where examples of the artist's work can be found include: Amsterdam, Brunswick, Dresden, Dublin, Hanover, Leningrad, Paris (Louvre), Rotterdam, Stockholm and Vienna.

A Farmyard Scene with a Peasant Girl feeding Chickens. Other Birds including Ducks as well as a few Pigs surround her.

Oil on Panel: 15 x 19 inches (38 x 48 cms)

Signed





ADRIAEN VAN STALBEMPT

1580 - 1662
Flemish School

Born in Antwerp in 1580, of Protestant parents, Adriaen van Stalbempt moved to Middelbourg after the capitulation of Antwerp, not returning to his home town until 1610.

On his return, Stalbempt was appointed Master of the town Guild and in 1613 married Barbara Verdelft. He was made Dean of the Guild in 1617, as well as in the year 1632 and again in 1633.

The artist spent ten months in London working at the Court of King Charles I and during this time van Dyck painted his portrait.

King Charles I's invaluable patronage of the arts during his reign encouraged certain specialisation of subject matter in the works of artists in his pay. Stalbempt became a favourite landscape painter of the King's and the artist received numerous commissions from the sovereign and members of his court for landscape paintings usually containing a mythological theme.

Museums where examples of the artist's work can be found include: Amsterdam, Florence, Leipzig and Mayence.

Nymphs bathing in a Wooded Landscape with Parrots and other Birds perched in the Trees

Oil on Panel: 21 x 27³/₄ inches (53.5 x 70.5 cms)

PROVENANCE: Private Collection, France

JACOBUS STORCK

Active 1641 - 1687
Dutch School

Jacobus was the brother of Abraham and like him specialised in painting topographical scenes, usually with river or sea views. He appears to have visited Italy early in his career. In his views of towns, by quiet canals, the buildings on the banks are rendered with great skill and topographical exactitude. In the centre of his pictures there is often a ferry boat full of passengers. He depicts, in light cheerful colours, the fresh greenery of trees, grey blue waters reflecting an azure summer sky and white puffy clouds. Jacobus seems to have travelled to Hamburg and Spire in Germany.

Museums where examples of the Artist's work can be found include: Amsterdam (Rijksmuseum), Copenhagen, Emden, Gottingen (University), Leningrad (Hermitage), London (Wallace Collection), Philadelphia and Rotterdam.

A view of the Castle at Koblenz with Merchantmen and other Figures on Barges by the Quayside

Oil on Canvas: 22³/₄ x 27¹/₂ inches (57.8 x 69.5 cms)

Signed

PROVENANCE: Francis Page of Newbury;
Joseph Fuller of Chelsea





DAVID TENIERS the YOUNGER

1610 - 1690
Flemish School

David Teniers was an important painter of landscape, genre and portraits of the Flemish School. Teniers's early style was like that of Frans Francken and Adriaen Brouwer but his later personal style is lighter, with stronger local colours and well-drawn figures which became of increasing importance within his landscapes.

The fulfilment of his work can be seen in the many variations of harvest and village dancing scenes. His later work is less inventive and the colours lose their vibrancy and tone. His depiction of wine kegs, kitchen utensils and furniture are detailed, with small areas of a painting constituting a still-life in themselves.

Occasionally he painted religious subjects, mythology and scenes of ghosts and witches and, of course, his well-known genre-type pictures of dressed-up cats and monkeys. His views of picture gallery interiors are of historical importance and his portraits of individuals, which are mainly small, are executed with great care.

Even in his own lifetime his paintings were prized and he is known to have contributed figures to the landscapes of several contemporary artists, especially those of Jacques d'Arthois.

Museums where examples of the artist's work can be found include: The Hague, Leningrad (Hermitage), London (National Gallery), Madrid (Prado) and Paris (Louvre).

A Scholar in his Study

Oil on Panel: 12 x 8³/₄ inches (30.5 x 22.2 cms)

Signed

LITERATURE: This picture is to be included in the forthcoming Catalogue Raisonné on the artist, currently being prepared by Dr Margret Klinge

DIRK VALKENBURG

1675 - 1727

Dutch School

Dirk Valkenburg was an Amsterdam painter of animal still-lives whose work was much influenced by that of his teacher, Jan Weenix.

His attention to detail is exceptional, particularly in his rendering of feathers and fur, and his palette is somewhat cooler than that of Weenix. However, he had a taste for luxuriant colour which in the plumage of the birds is more brilliant than anything Weenix or Hondecoeter allowed themselves.

Hunting was the prerogative of the aristocracy and the gamepieces were intended for Princes and Noblemen so that his work was commissioned mostly by the aristocratic families. One of his major patrons was the then Prince Johann Adam von Liechtenstein, who commissioned four canvasses in 1698 and it is recorded that they were delivered the following year.

Museums where examples of the artist's work can be found include: Amiens, Amsterdam, Copenhagen, Dublin, Hanover and Vienna.

A Still Life of a Flintlock Musket resting by a Tree with a Hare, a Jay and a Partridge on the Ground. A Classical Landscape is seen in the distance

Oil on Canvas: 39 x 30³/₄ inches (99 x 77.8 cms)

Signed and Dated 1716





ESAIAS VAN DE VELDE

1587 - 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 and in 1611 he moved to Haarlem where he married Cateleyne Maertens. 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.

A Commander ordering Infantry to advance with another company of Soldiers engaged beyond

Oil on Panel: 11 x 15¹/₂ inches (28 x 39.4 cms)

Signed and Dated 1629

PROVENANCE: Princesse Charles d'Arenburg; sale, Giroux, Brussels, 15 Nov. 1926, lot 85

LITERATURE: A.C. Steland-Stief, *Jan Asselijn*, Amsterdam, 1971, pl.IV;
G.S. Keyes, *Esaias van den Velde*, Doornspijk, 1984, p.129, no.39, pl.438

WILLEM VAN DE VELDE the YOUNGER and STUDIO

1633 - 1707
Dutch School

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

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

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

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

An English Yacht on a Reach in a stiff Breeze with other Shipping nearby

Oil on Canvas: 10³/₈ x 18¹/₄ inches (26.4 x 46.4 cms)

Signed with initials





GASPAR VERBRUGGEN the YOUNGER

1664 - 1730
Flemish School

This painter's early artistic training was spent in the workshop of his father, Gaspar Verbruggen I. He was elected a member of the Guild of Antwerp in 1677 and became a director of the same guild in 1691.

He is known to have worked in The Hague between the years 1706 and 1723 and in 1708 was elected to the Guild of The Hague.

Verbruggen became very famous in his own lifetime, specialising in flower and still-life painting, and his work influenced the production of his pupils amongst whom Frans Casteels and Jerome Galle III were the best known.

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

**Roses, Carnations, Primulas, Parrot Tulips, Blossom, Morning Glory
and other Flowers in a Bronze Urn on a Stone Ledge**

Oil on Canvas: 25³/₄ x 19 inches (65.4 x 48.3 cms)

Signed

ABRAHAM DE VERWER

Circa 1585 - 1650
Dutch School

Abraham de Verwer was a Dutch painter of landscapes and marine pictures and like other artists of that time was also an architect and an engineer. In 1617 he is recorded as working in Amsterdam and later he travelled to France, working in Paris in 1639 where he executed three views of the Louvre and numerous vedute of French towns. A number of drawings survive and indicate that he worked in The Hague, Nantes and that he travelled extensively in Belgium.

Sometime after 1641, he returned to Amsterdam. In these years he worked on several commissions from Prince Frederic Henri of Nassau.

The marines and sea battles of his early period are brightly coloured and, with their ships depicted on a large scale, resemble the work of Aert van Antum and Cornelis Verbeeck. Later he painted the sea in a more lifelike fashion, using a grey-brown tonality.

Abraham de Verwer had a son, Justus, who was also an accomplished marine painter.

Museums where examples of the artist's work can be found include: Amsterdam, Konigsberg, Mannheim and Paris (Musée Carnavalet).

A Dutch States Yacht with Numerous Smalschips and Barges on a River Estuary beside a Village

Oil on Panel: 12¹/₈ x 14¹/₈ inches (30.8 x 35.8 cms)

NOTE: The subject matter and technique of this composition can be compared stylistically to another work by the artist in the collection of Dr. J.A. van Dongen, Amsterdam. See Laurens J Bol *Die Hollandische Marinemalerei des 17 Jahrhunderts*, 1973, p.86, ill. Abb.85





SIMON DE VOS

1603 - 1676
Flemish School

Simon de Vos began his career as a pupil of Cornelis de Vos to whom he was probably related. At a remarkably early age he was elected a member of the Guild in Antwerp in 1620. He subsequently moved to the studio of Peter Paul Rubens and here collaborated on numerous commissions that the great master had received.

Simon de Vos was regarded by no less an eminent judge of painting, namely Sir Joshua Reynolds, as one of the finest painters and draughtsmen of his time and to a certain extent he was right. De Vos's sense of draughtsmanship is always acute and extremely accurate. He executed numerous important religious commissions, notably *The Resurrection* for the Cathedral in Antwerp, *The Descent from The Cross* for the Church of Saint-André and *Saint Norbert receiving the Sacraments* for the Abbey of Saint-Michel.

As a painter of genre and portrait subjects he had a certain sense of vitality and humour. There is an evident influence from the works of David Teniers.

Museums where examples of the artist's work can be found include: Antwerp, Barnard Castle, Brussels, Grenoble, Lille, Lyon, Rotterdam and St. Petersburg.

The Massacre of the Innocents

Oil on Copper: 21^{3/4} x 28^{3/8} inches (55.4 x 72.1 cms)

Signed and Dated 1647

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 and Piglets sheltering beside a fallen Tree

Oil on Canvas: $14\frac{3}{8} \times 19\frac{5}{8}$ inches (36.5 x 50 cms)

Signed and Dated 1809

EXHIBITED: The Royal Academy of Arts Exhibition, 1809, no.46





C. JOHN MAYLE WHICHELO

1784 - 1865

English School

The artist began his career as a pupil of John Varley, and first exhibited at the Royal Academy in 1810. Here he was described as the Marine and Landscape painter to H.R.H. the Prince of Wales. He exhibited here rather infrequently until 1844 showing mostly landscape compositions.

In 1826 he was elected an associate of the old Watercolour Society and over the years exhibited over two hundred works.

Museums where examples of the artist's work can be found include: Birmingham, Greenwich (National Maritime Museum) and London (Victoria & Albert Museum).

The Bay of Naples with Vesuvius erupting on the night of the 22nd of February 1822

Oil on Canvas: 24¹/₂ x 29 inches (62 x 74 cms)

Inscribed on the reverse and dated 1822

EXHIBITED: The British Institution, 1823, no.330

NOTE: The inscription on the reverse of the painting reads:
Eruption of Vesuvius 22nd Feby 1822 / Painted by 'Wichelo'
Landscape Painter to His Majesty George III

Printed by
RANELAGH
Park End, South Hill Park, NW3 2SG
Telephone: 0171 435 4400

*

Photography by
DAVID BROWN
Telephone: 0171 240 9511