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Catalogue of Works

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

WILLEM VAN AELST

1627–c.1683

Dutch School

Willem van Aelst was born in Delft in 1627, the son of a distinguished Notary from the city, Jan van Aelst. He began his career as a pupil of his uncle the still life painter, Evert van Aelst but he soon proved that his abilities surpassed those of his relative.

At the young age of sixteen he was elected a Member of the Guild in Delft in 1643. Two years later he travelled to France and was to live there for a further two years. In 1649 he left for Italy where he was to gain an enviable reputation as a painter of still lifes and game pictures. The Grand Duke of Tuscany was so impressed by the quality of his works that he bestowed on the artist several gold medals as well as numerous honours.

Van Aelst was to live in Italy for seven years and on his return to the Netherlands, he established himself in Amsterdam in 1656. Here he was to receive many commissions. From 1658 he decided to sign his paintings 'Guillielmo' van Aelst retaining the Italian form of his christian name for the rest of his life. As a painter of still life compositions whether they represented firearms, game, flowers or fruit Van Aelst ranks as one of the leading artists of his generation. His sense of draughtmanship in the fur of animals, the feathers of birds or the petals of flowers is truly remarkable and such was the demand for his works that in his lifetime his paintings fetched very high prices. He is also known to have painted a single self portrait.

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

Amsterdam (Rijksmuseum), Antwerp, Berlin, Brussels, Copenhagen, Florence (Pitti Palace and Uffizi), Glasgow, The Hague, Munich (Kunsthistorisches), Paris (Louvre), Stockholm and Vienna.

A Still Life of Game with a flint lock Firearm, Partridges and a Jay lying by a Tree

Oil on Canvas

24 x 29½ inches (61 x 75 cms)

Signed and dated 1654

This appears to be the only game still life composition that van Aelst depicted out of doors.





SOFONISBA ANGUISSOLA

c.1532–1623
Italian School

Sofonisba Anguissola was born in the North Italian city of Cremona in around 1532. Her family were of noble birth and she was the eldest of six daughters all of whom were to become artists. Her early work was much influenced by the painter Bernardino Campi in whose studio she studied at the beginning of her career. Later she was to study under Bernardino Gatti. Here she soon perfected a superb sense of draughtsmanship which was to express itself in her excellent portraits one of which was of the Duke of Sessa painted in 1559.

King Philip II of Spain soon learnt of her abilities and having persuaded her to travel to Madrid proceeded to commission numerous portraits of himself and his family from 1559 until the 1570's. Upon her return to Italy she was to paint Pope Pius IV and was to receive many commissions for work from the numerous princes and nobles in Rome and elsewhere.

Anguissola was to execute a number of self portraits, one of which is now in the Uffizi Museum in Florence. These portraits represent perhaps some of her finest works. Sir Anthony van Dyck was to meet her in later life and it is said that he once declared that he had learned more from his conversations with her than he had ever learned in the studios of a number of great painters. She spent her final years in Palermo.

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

Bergamo, Bologna, Florence (Uffizi), Milan, Modena, Rome, Siena, Turin, Venice and Vienna (Kunsthistorisches)



Sofonisba Anguissola
A Portrait of Isabella
Clara Eugenia

Oil on Canvas, 56 x 47 cms
Turin, Galleria Sabauda

A Portrait of the Infanta Caterina Micaela, aged 6. Seated half length holding her pet Marmoset

Oil on Canvas
22 x 18½ inches (56 x 47 cms)

PROVENANCE: Sale, Christie's, July 28th 1888, Lot. 33 as Coello;
Private Collection, U.S.A

LITERATURE: 'Sofonisba Anguissola e la sue sorelle,' Cremona, Vienna and Washington,
Exhibition catalogue, 1994, p. 250, illustrated

This portrait together with the one of her sister, the Infanta Isabella Clara Eugenia (Turin, Galleria Sabauda and shown here), were commissioned together, each sister receiving her own portrait. The girls' father was King Philip II of Spain and their mother the king's third wife, Isabella de Valois. This portrait of Caterina was executed in 1573, when she was six years old. She was born in Madrid in October 1567.

On the 11th March 1585, she married the Duke Carlos Manuel of Savoy in the city of Zaragoza. She and Carlos Manuel were to have a large family of ten children, but she was to die at the early age of 29 in Turin in 1596.

The Infanta was to be portrayed by the other major court portrait painter of the period Alonso Sanchez-Coello. This picture is now in the collection of the Prado Museum in Madrid (Inv. no. 1139).

3.

ANDREA APPIANI

1754–1817

Italian School

Andrea Appiani began his career as a pupil of Carlo-Maria de Giudici. He was also later to study with the Florentine painter Giuliano Traballese. Appiani travelled to Florence at an early age and established a studio there. Later he moved to Rome and Naples when he quickly gained an enviable reputation. In 1801 he travelled to France and settled in Paris.

As a painter of Allegorical paintings he was to execute some truly remarkable works the most famous of which are his decorations for the Royal Palace in Milan. These include his 'Venus et l'amour', 'l'Olympe' and 'Renaud dans les Jardins d'Armide'. All these works were later engraved by Rosaspina amongst others.

As a painter of portraits his reputation increased. He executed a number of portraits of the Emperor Napoleon who made him the official court painter. He was awarded the coveted Legion d'Honneur and was later honoured as a 'Chevalier de la Croix de Fer'. One of his major religious works was executed for the church of San Martino d'Alzano Maggiore in Bergamo. This was a large canvas of The Meeting of Jacob and Rachael.

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

Bergamo, Compiègne, Florence, St. Petersburg, Milan (Brera and Ambrosiana), Paris (Louvre), Versailles, Vienna (Kunsthistorisches Museum)

A Portrait of Don Pascual, Falco de Belaochaga y Pujades

Oil on Canvas

29¹/₄ x 23¹/₄ inches (74.5 x 59 cms)

Signed and Dated 1803

PROVENANCE: Ex Collection Princesse Pio di Savoia

Don Pascual Falco de Belaochaga y Pujades, only son of Don Antonio Falco de Belaochaga y Garcia de Tardajos, Baron de Benifayo by his wife Dona Rita Pujades y Borrás. Born 17th November 1772, succeeded by his father Baron de Benifayo, Knight of the Realm Maestranza de Caballeria de Valencia. Married 22nd August 1794 Dona Maria de la Concepcion Valcarcel y Pascual del Pobil, Pio de Saboya y Sannazar (1774–1825) who after the death of her brother, Don Antonio Valcarcel, inherited and succeeded to the family estates and titles of Principe Pio de Saboya, Principe du San Gregorio and of the Holy Roman Empire; Marques de Castel-Rodrigo, Marques de Almonacid and Marques de Casape, D, Uque de Nochera, Conde de Lumières etc. He died in 1812.





4.

JAN ABRAHAMSZ. BEERSTRATEN

1622–1666

Dutch School

Jan Abrahamsz. Beerstraten was the nephew of Abraham Beerstraten and may have been apprenticed to him at the beginning 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 collaborated with him on several occasions providing the staffage in some of 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 Kaag close hauled in a stiff Breeze with Men o' War beyond

Oil on Panel

22³/₈ x 28⁵/₈ inches (56.7 x 72.8 cms)

Signed with Initials

PROVENANCE: Mr Carl W E Ward

5.

JACOB ADRIAENSZ. BELLEVOIS

1621–1676
Dutch School

Little appears to be known about the early life of Jacob Bellevois but it is evident that he was to be much influenced by the work of contemporaries like Simon de Vlieger and Jan Porcellis. His rendering of water is usually rough and is enlivened by warships and other general shipping. The detailing of the ships, sails and oars is handled loosely and the atmosphere normally depicted in grey and brown tones, giving a sombre mood to his paintings. Many of his pictures are characterised by large prominent rows of figures seen standing along the side of the ship.

Paintings by Bellevois are scarce and are usually on a large format.

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

Amsterdam (Rijksmuseum), Bremen, Brunswick, The Hague, Hamburg, Madrid (Prado) and Rotterdam

Shipping in Calm Waters near a Dutch Port

Oil on Canvas
33¹/₈ x 51¹/₈ inches (84 x 130 cms)
Signed and Dated 1653

The town depicted in the background of this painting is more than likely Rotterdam. However, this is difficult to confirm. It is certainly of a town of the Southern Netherlands and may be a capriccio of several towns on this coast where Bellevois spent a lot of his time and where he gained much of his inspiration. The view's similarity to Rotterdam may be explained by the fact that it was the home town of the artist.





CHRISTOFFEL VAN DEN BERGHE

Active 1617–1642
Dutch School

Christoffel van den Berghe is a comparatively elusive painter who was known only from documentary records but whose œuvre has been recently rediscovered and carefully studied.

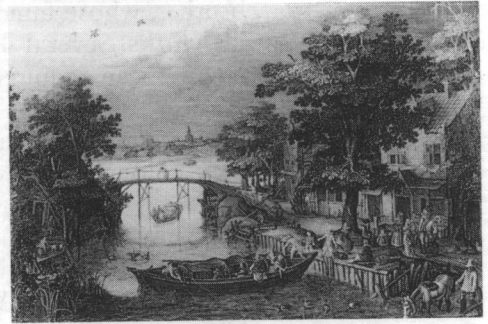
He painted mostly in Middelburg and was probably the pupil of Ambrosius Bosschaert the Elder, the famous flower painter. He is most well-known for his still-life and landscape pictures, which show some influence from Jan Brueghel the Elder, Adriaen van de Venne and Mathijs Molanus. Two well-known pictures by him of summer and winter are in the Dordrecht Museum. There is currently only one known signed and dated (1617) flower still-life by van den Berghe in the Johnson Collection, Philadelphia. His skill was such in this genre that he is still confused with his old master, Ambrosius Bosschaert. There are thought to be about another five still-lives of different subjects, by him.

Van den Berghe was, at an unknown date, also commissioned to decorate the Church in Middelburg after it was damaged by fire. In 1619 he became a member of the Guild of St. Luke in Middelburg and in 1621 was elected Dean. A document dated 1626 states his intention to marry one Mayken Jans van Giffen, although she later refused to accept him as her husband.

His work is characterised by a close attention to detail and a deep-rooted interest in the pleasures of outdoor activities.

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

Antwerp (Musée Mayer van den Berghe) Dordrecht and Philadelphia (J.G. Johnson collection)



Christoffel van den Berghe
A Riverside Village Landscape
Oil on Copper, 11.5 x 15.5 cms
Signed with Monogram
Mauritshuis, The Hague

A Village Landscape with Peasants celebrating a Wedding Feast

Oil on Copper
6 x 9³/₄ inches (15 x 25cms)

Drs Luuk Pijl notes that the architecture of the village is reminiscent of Rhineland Landscapes of the Valckenborch brothers, from where it is likely van den Berghe gleaned details for this painting. The motif of the bagpipe player may well have come from the same source. Dr Pijl points out the stylistic similarities between our painting and the picture by the same hand in the Mauritshuis in the Hague (see illustration). He suggests a date of circa 1620 for both pictures on the basis of the clothing worn by the figures.

JACOB BOGDANI

1658–1724

Hungarian School

Jacob Bogdani is best known as the foremost painter of exotic animal and bird compositions of the late seventeenth and early eighteenth centuries. He was born in Eperjes, Saros, in Hungary in 1658. He worked in Amsterdam from 1684 and in 1686 shared a residence there with Ernst Stuven, the well-known still life painter. Bogdani arrived in London in 1688 and became known as 'The Hungarian'. Here he soon acquired a considerable reputation as a specialist still-life and bird painter at the court of Queen Anne and several of his paintings are in the Royal Collection.

One of his early commissions was a set of flowerpieces for Queen Mary's 'Looking glasse closett in the Thames gallery' at Hampton Court Palace. Bogdani also supplied paintings for King William's palace at Dieren, Holland. One of his most important patrons was Admiral George Churchill, the Duke of Marlborough's brother, whose famous Windsor aviary might have provided subjects for some of his works. Several of George Churchill's pictures are now in the Royal collection, having been acquired by Queen Anne after his death in 1710.

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

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

The Victoria and Albert Museum, The Royal Collection, Chatsworth House, Nottingham Castle Museum, Hungarian National Gallery.

A Salmon-crested Cockatoo, a red-faced Lovebird, a common Chough, a yellow-naped Amazon Parrot and other Birds in a wooded Landscape

Oil on Canvas

25 x 40½ inches (63.5 x 102.8 cms)

PROVENANCE: Private Collection, England

LITERATURE: The painting will be included in the forthcoming catalogue raisonné on Bogdani prepared by the late Dir. Miklos Rajnai.

See: A. Pigler, 'Jacob Bogdani', 1941, pl.XLIIa for a very similar composition to this painting; a similar cockatoo appears in another painting by Bogdani in the Royal collection (see Pigler, op.cit., pl.XLIIb).





BARTHOLOMEUS BREENBERGH

c.1599–1657
Dutch School

Documentation on the early career of Bartholomeus Breenbergh is limited but it appears that he was probably apprenticed to the landscape painter Paulus Bril. Like his master, Breenbergh was to specialise in landscape painting and these beautiful compositions are always characterised by a light, often luminous yellow tone. He was to rank as one of the most important Dutch painters of the period, depicting the Roman landscape with a distinctive Northern rendering.

Breenbergh lived in Amsterdam until 1619 and presumably on the insistence of his master he travelled to Rome where he was to meet Cornelis Poelenburgh. This artist was to become a major influence on his work. From 1620 until 1627 he was to remain in Italy. At the age of thirty three he returned to Amsterdam, having spent some time in France, where he was known as 'Bartholomée'. In 1633 he married and remained in that city until his death in 1659.

Breenbergh was also an accomplished portrait painter, though these are very rare. As a draughtsman he was to become especially accomplished and many of his beautifully executed drawings remain in existence.

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

Angers, Florence, Grenoble and London (British Museum), Paris (Louvre), Munich (Alte Pinakothek), Cassel, Stockholm, Los Angeles, Malibu (J.P. Getty Museum), and St. Petersburg.

A Coastal Landscape with Saul after the Conversion

Oil on Canvas

24½ x 54½ inches (62 x 138.2 cms)

PROVENANCE: Private Collection, The Hague;
Dr and Mrs Richard W Levy, New Orleans, USA
LITERATURE: M G Roethlisberger, 'Bartholomeus Breenbergh, The Paintings', New York, 1981, p.65, no. 154, with ill.

Marcel Roethlisberger cites this painting as 'a masterpiece' and possibly his finest large scale painting. Its large scale indicates an important commission. The composition relies heavily on the revolutionary engraving of the Conversion by Lucas van Leyden completed in 1509 (see illustration). This picture is characteristic of the artist's time in Amsterdam after his return from Rome. The subject matter of his paintings, executed after his return from Italy, tended to be imbued with greater religious significance, in contrast to the purely genre and landscape paintings that he completed whilst in Italy.



Lucas van Leyden
Conversion and Voyage of Saul
Engraving, 285 x 417 mms
Dated 1509

FRIEDRICH BRENTEL

c.1580–1651
 Alsacienne School

Friedrich Brentel was the son of Georges Brentel the elder with whom he was apprenticed in the early years of his career. It was in the city of Strasbourg that he established himself permanently and where he was to exercise some of his finest works.

Brentel was to become one of the most remarkable of a group of artists working in gouache in this Alsacienne city in the early years of the seventeenth century. He was to establish a very successful and busy workshop, and taught many well known artists in the same medium, including Johann Wilhelm Baur and his own children, Jean Friedrich and Anna-Maria.

Many of his compositions were based on works of other famous artists such as Rubens, Jordaens, Dürer and van Dyck. Possibly his best works are incorporated into the two volumes of the book of hours of Guillaume de Bade, now in the collection of the Bibliothèque Nationale in Paris. His works are always exquisite in quality.

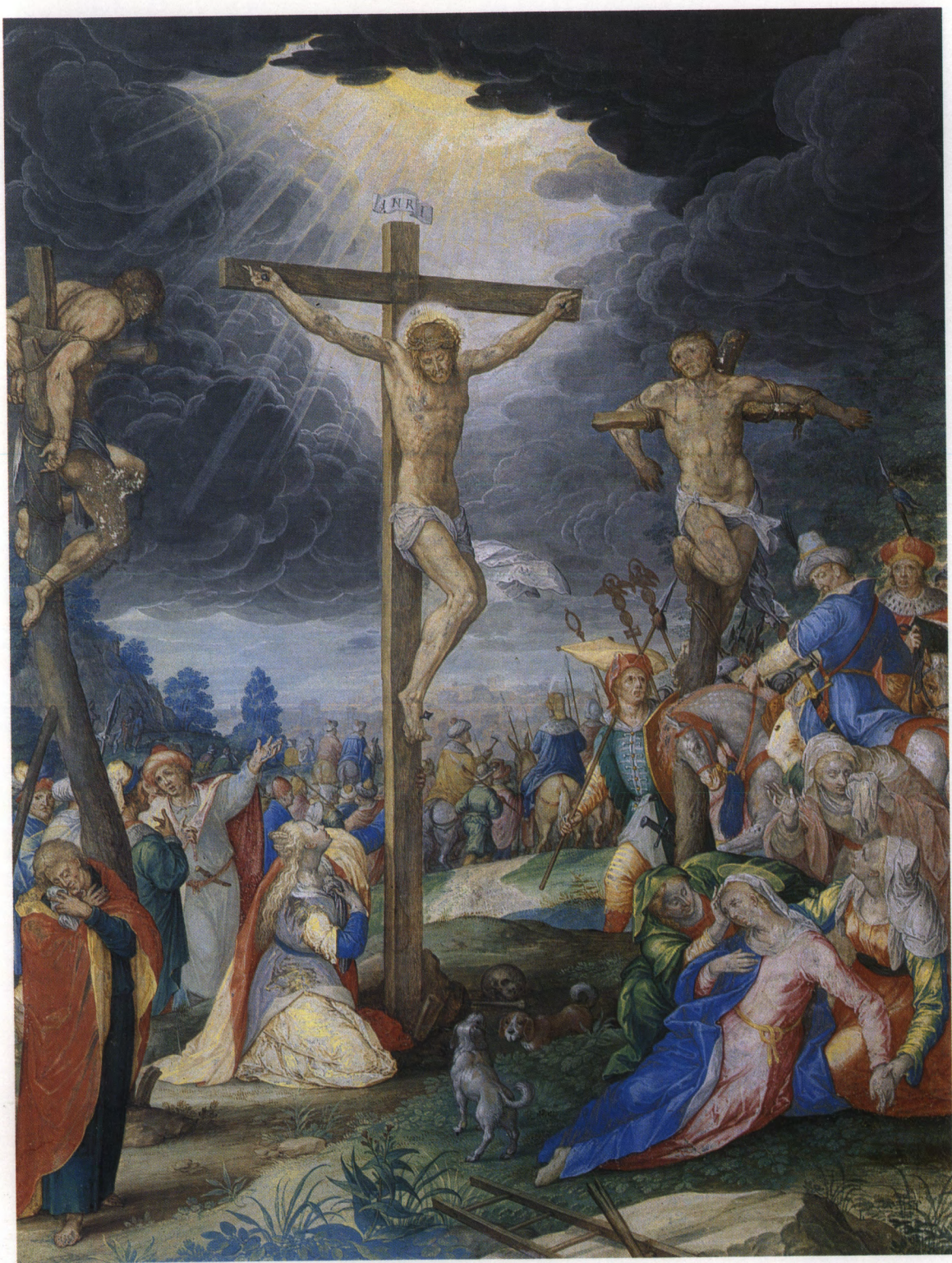
Museums where examples of the artist's work can be found include:

Berlin, Paris and Strasbourg.

The Crucifixion

Gouache on Vellum
 8¹/₄ x 6¹/₂ inches (21 x 16.5 cms)
 Signed

It has been suggested by the Musée des Beaux Arts in Strasbourg that this gouache may well be after an engraving by a Northern artist. Although Brentel did not travel extensively in the North, Strasbourg was considered a relatively safe haven by many artists due to its relaxed attitude towards religious beliefs. Many southern (Catholic) and northern (Protestant) artists congregated there creating a combination of religious cultures and artistic influences.





10.

JACOB GERRITSZ CUYP

1594–1651/2

Dutch School

Jacob Gerritsz Cuyp began his career as a pupil of his father Gerrit Gerritsz Cuyp and in 1617 was elected a member of the Guild in Dordrecht. It appears that he was also, for a while a pupil of Abraham Bloemaert.

By 1625 he had travelled to Amsterdam but spent little time there. In 1642 he became one of the founder members of the New Guild of Artists together with Jacques Grief, J van Hasselt and K Tegelberg.

Jacob Cuyp was the father of Aelbert Cuyp and the step-brother of Benjamin Gerritsz Cuyp. His reputation was to be made on the quality of the portraits he painted of the Dutch Burghers in their elegant costumes, usually painted in half length. He also executed pictures of children with sheep and goats and these are especially lively, simple and realistic. His landscape backgrounds resemble the work of his son, Aelbert who himself was to be much influenced by his father in his own compositions which included children.

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

Aix-en-Provence (Musée Granet), Amsterdam (Rijksmuseum), Berlin, Budapest, Cologne, Dublin, Hamburg, Madrid (Prado), St. Petersburg (Hermitage), Rotterdam, Stockholm and Vienna (Kunsthistorisches Museum).

A Portrait of a Young Girl aged 10½ years wearing a fine brocade Dress with a Rosette on her Breast. A fine lace Collar rests on her Shoulders.

Oil on Panel

23½ x 20½ inches (59.7 x 52cms)

Signed, Inscribed and Dated 1636

PROVENANCE: Fred Muller Auction House. Amsterdam 1909. Private collection Frankfurt.

Holzhausen Sale, Bangel Auction House, Frankfurt; 24th April 1923

11.

JAN VAN DALEN

c.1611–1677

Dutch School

Jan van Dalen the Younger began his career as a pupil of his father Jan van Dalen the Elder. Like his father he was to paint portraits, allegorical subjects and still lives. But it was perhaps as a still life painter that he excelled. His subjects are always carefully composed and finely executed with an excellent sense of draughtsmanship and a close attention to detail. Few of his compositions seem to have survived, so his works are quite rare.

A Vanitas Still life with a Violin and an overturned silver gilt Cup

Oil on Panel

26¹/₄ x 37¹/₂ inches (66.5 x 95 cms)

Signed and Dated 1663





12.

JEAN-GUILLAUME DROUET

1764–1836
French School

Jean-Guillaume Drouet was born in the northern city of Dieppe in 1764 and appears to have specialised in portrait painting. Little is recorded about his early work and where he was apprenticed. Indeed, this master's identity remains a mystery. However, he became a very accomplished artist and is especially successful at his still life compositions.

A Trompe l'Oeil of a silver Fish Knife, a Crab, a mother of pearl Shell and Engravings hanging on a Wall.

Oil on Canvas
25½ x 29½ inches (65 x 75 cms)
Signed and Dated 1830

PROVENANCE: Ex Coll. Charles de Bestegui, Château de Groussay, France.

13.

ABRAHAM VAN DYCK

1635–1672

Dutch School

Abraham van Dyck is a rare portrait painter who belonged to the wider circle of artists working close to Rembrandt. His compositions consist mainly of biblical subjects, portraits and genre images some of which are evidently influenced by the works of Nicholas Maes and Barent Fabritius.

Like Rembrandt he ventured into painting some still life compositions, which are now very rare, these being usually of game, depicting sporting birds and other accoutrements of hunting.

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

Aix-en-Provence, Amsterdam (Rijksmuseum), Baltimore, Berlin, Chicago (Art Institute), Copenhagen, Hanover, London (Royal Collection), Oldenburg and St. Petersburg.

A Hunting Still Life with a hanging Bittern, a Gun, a Game Bag, a powder Horn and a Cage

Oil on Canvas

47³/₄ x 41³/₈ inches (121 x 104.8 cms)

Signed

PROVENANCE: Thomas Brand, 3rd Viscount Hampden, The Hoo, Whitwell, Herts





FRANÇOIS XAVIER FABRE

1766–1837

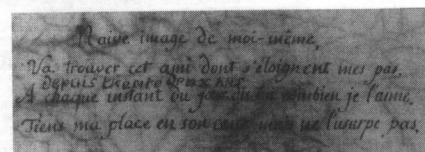
French School

François Xavier Fabre showed great artistic skill from an early age when, at the age of fifteen he sent his first work to be exhibited in the Salon of his native town Montpellier. Later that same year he joined the studio of Coustou, who swiftly recommended the young painter to Joseph Marie Vien and Jacques-Louis David in whose studios he continued his studies.

By 1787 he won the first Grand Prix de Rome with the painting 'Nebuchadnezzar killing the children of Sedecias' and shortly afterwards in 1791 as a 'Pensionnaire du Roi' he sent to the Salon his famous painting 'The Death of Abel'. He continued to work in Rome until 1794.

Thereafter he travelled to Naples for a year before settling down in Florence where he was to remain for many years as the professor of the Ecole des Beaux Arts. Here he painted the large part of his œuvre and developed the austere neoclassical style manifested in his portraits and his large historical canvases.

By 1800 Fabre was at the very height of his artistic abilities and was perhaps the most fashionable portrait painter in Florence. Louis XVIII, the Countess of Albany and Antonio Canova were among his many illustrious sitters.



François Xavier Fabre
'au verso'

**A Portrait of La Marquise de Groselier, née de Fuligny-Damas
(1742–1828)**

Oil on Canvas

14³/₄ x 12⁵/₈ inches (37.5 x 32.1 cms)

Signed and Dated 1800

PROVENANCE: Ex. Coll. Parquez, Paris, c.1920

The sitter was a flower painter and a pupil of Gerard van Spaendonck. She emigrated from France during the Revolution, living in Switzerland, Germany and Italy, where Canova dubbed her 'the Raphael of flowers', before returning to France, where she lived at Epinay.

Inscribed au verso: 'Naive image de moi meme, va trouver cet ami dont s' éloignent mes pas./ depuis trente deux ans./ A chaque instant du jour dis lui combien je l'aime./ Tiens ma place en son coeur, mais ne l' usurpe pas.' Also inscribed 'JE REVIENS' on the sitter's belt.

FRANS FRANCKEN THE YOUNGER & WORKSHOP

1581–1642
Flemish School

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

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

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

Amsterdam, Antwerp, Brussels, Hamburg, The Hague, Stuttgart and Vienna.

An Interior of a Collector's Gallery

Oil on Panel

23¹/₄ x 31¹/₂ inches (59 x 80 cms)

PROVENANCE: Ex Coll Charles de Bestegui, Château de Groussay, France

Another version of this painting but with figures by David Teniers the Younger is in the Courtauld Institute in London (shown here).

Both paintings contain the same pictures hanging around the walls of which two are presently identifiable. The central painting of the Nativity is by Aertgen van der Leyden, a version of which is known to have been owned by Frans Francken the Elder and subsequently by Rubens. It appears three other times, on a varying scale, in gallery paintings by Francken. The other identifiable painting propped up to the left of the central altar is a Flight into Egypt by Francken and now in Dresden.

The anthropomorphic asses on the left are purposefully prominent and contrast directly with the cognoscenti in the small room to the right. The asses symbolise ignorance, hence their attempts to smash the works of art at their feet. The cognoscenti, on the other hand, symbolise connoisseurship and scholarly research, disciplines that Francken was eager to promote.

The gallery interior was a subject matter treated many times by both Francken and his contemporaries. Not only did it demonstrate the artist's skill but was also a popular method of depicting an individual's collection.



Frans Francken the Younger and
David Teniers the Younger
The Interior of a Picture Gallery
Oil on Panel, 58.5 x 79 cms
Signed 'D. Teniers'
Courtauld Institute of Art





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).

A Village Landscape with Boats on an Estuary and Figures conversing in the Foreground

Oil on Panel (tondo)
4¾ inches (12 cms (diameter))
Signed and dated 1624

- PROVENANCE: Simon van der Stel, Amsterdam, sale: 25th September 1787, No. 43 (fl. 3.25 to Yver);
Asscher and Koetser, Amsterdam, 1916;
P Smidt van Gelder, 1916;
Dr H.A. Wetzlar, Amsterdam, Catalogue 1952, No. 34, illustrated;
A Brod, London, exhibited 1955, catalogue no. 47;
H Fraenkel, London, 1956.
- LITERATURE: Hofstede de Groot, 1913, Volume 8, Catalogue no. 631m;
Hans-Ulrich Beck, 'Jan van Goyen', 1973, Volume II, no. 104, p. 104, illustrated.

FRANCESCO GUARDI

1712– 1793

Italian School

Francesco Guardi can, with all conviction, be called the greatest of the Venetian Landscape and Vedute painters of the eighteenth century. He began his career as a pupil of his father, Gian Domenico, as did his elder brother Gian-Antonio Guardi. Cecilia, the artists's sister married Gian Battista Tiepolo and was to become the mother of Gian Domenico Tiepolo. They proved a truly artistic family. His father had been a pupil of Sebastiano Ricci, an artist who was to have a strong influence on the young Francesco.

Guardi's great contribution to Italian Venetian landscape painting was his uniquely nervous spirited approach to his drawing with a wonderful 'wet' application of paint to the surface of both canvas and panel.

His topographical compositions are carefully constructed and often depict figure groups. His capriccio views are delightful and bright, almost the complete antithesis of Canaletto, whose carefully composed pictures lack completely the verve and drama of his contemporary.

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

Amiens, Brussels, London (National Gallery), Milan (Ambrosiana), Munich, New York (Metropolitan Museum), Paris (Louvre), St. Petersburg, Venice and Vienna (Kunsthistorisches Museum).

A Capriccio of an Italian Sea Port**A Capriccio with a Bridge and a Fort**

Oil on Canvas

14³/₄ x 19³/₄ inches (37.5 x 50.2 cms)

PROVENANCE: B. Canto, Milan;
Lorenzelli, Bergamo;
Collection A. Mayer, Milan;
The Jewish Agency for Israel, Rome

LITERATURE: A. Morassi, 'Guardi. I dipinti', Milan, 1975, Vol II, p.462, no.819, illus fig. 746 & p. 472, no. 872

Morassi dates this pair of paintings to Circa 1760.





CORNELIS NORBERTUS GYSBRECHTS

c.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 to become the Court painter in Copenhagen from 1668 to 1672.

He was originally a painter of Vanitas still lifes much influenced by 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. Danish Court records describe him as “the Brabant Painter” and his middle name suggests he may have been Catholic.

The success with which painters imitated wood led to the integration of trompe l'oeil compositions 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 (Statens Museum for Kunst), Paris (Louvre) and Rennes

A Trompe l'oeil of Documents, a Quill, a set of Engravings, an Almanac, a Wax Seal and a Quill-Cutter held by red Ribbon to a wooden Panel

Oil on Canvas
30½ x 22¾ inches (77.4 x 57.7 cms)
Indistinctly Signed

Images such as this first appeared in the late 15th Century. Possibly the first example of this subject in trompe l'oeil painting was by Vittore Carpaccio (c.1460–1526) who depicted a cupboard door with a single ribbon strung across and several pieces of paper held by it.

This painting can be compared with several other known pictures by Gysbrechts one of which is signed and dated 1665, where a similar folded newspaper headed VICTOR occurs. As pointed out in ‘Het Nederlandse Stilleven 1550–1720’, exhibition catalogue, Cleveland and Amsterdam, 1999, p.231, this may refer to the British victory at the battle of Lowestoft of June 1665. The same newspaper also occurs in a trompe l'oeil of the same year in the Musée Marmottan, Paris (op.cit. p.233, under note 3) and in a still life sold at Sotheby's Amsterdam, 22 April 1980, lot 24, as by Collier (op.cit. p.233, under note 3). Another work formerly with Berry - Hill Galleries New York (illustrated) bears a signature and is dated 1667.



Cornelis Norbertus Gysbrechts
A Trompe L'Oeil of a Letterack
Oil on Canvas, 29 x 24 inches
Signed
Formerly with
Berry-Hill Galleries, New York

19.

PETER ADOLPHE HALL

1739–1793
Swedish School

Peter Adolphe Hall was born in Borås in Sweden, the son of a doctor. At a very early age he showed his abilities as a painter – indeed such amazing abilities that Diderot was to refer to him as the “Van Dyck of miniature painters”. He travelled to Germany to study with Eeckhard and Reichard before finally settling in Paris in 1760. Here he quickly acquired great success and from 1769 to 1789 he exhibited at the salon as well as becoming an Academician. Unfortunately he was ruined in the Revolution and having travelled abroad he was to die in great poverty.

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

London (Wallace Collection), Paris (Louvre and Jacquemart André) and Stockholm

A Portrait of a Young Man wearing a light brown Jacket and a Tricorn Hat

Oil on Panel

8 x 6³/₄ inches (20 x 17 cms)

Signed and Dated 1782 ‘au verso’





20.

GILLIS VAN HULSDONCK

1626–after 1670
Flemish School

Gillis van Hulsdonck was born in Antwerp and began his career as a pupil of his father, the famous still life painter Jacob van Hulsdonck. His early works were much influenced by those of his father, however he developed the construction of his still life compositions to more pleasing effect and soon progressed to a more open, well balanced perspective.

It is thought in around 1655 he moved to Amsterdam, where he was much influenced by other still-life painters working there, notably Juriaen van Streek and Willem Kalf, adopting their characteristic sense of chiaroscuro and dark backgrounds. However, according to the historian Bryan, he was in the Netherlands from 1658 to the end of his life, residing mostly in Amsterdam from 1668 to 1669. In his still life compositions his colouring is often lighter than that of his contemporaries and his sense of light is especially well balanced. His works are quite rare.

A Still Life of a peeled Lemon and an Orange in a Blue and White Wanli 'Kraak' Porcelain Dish, a Roemer, a wine Glass and a Rose with a Knife resting on a draped Table

Oil on Panel
19 x 15¹/₈ inches (48.2 x 38.3 cms)
Signed

A similar still life is in a collection in Denmark. Both are typical examples of the artist's work and both signed in capitals, a typical trait of both Gillis and his father. The distinctive curling rind of the lemon was employed many times by the artist and proves a particularly fitting focal point for both compositions.

21.

GILBERT JACKSON

Active c.1600–1640

English School

Gilbert Jackson was born in around 1600 and most of his signed and dated works date from between 1622 and 1640. It is not known to whom he was apprenticed in his early years but his work shows the strong influence of Cornelis Johnson and on occasion Daniel Mytens.

Gilbert Jackson appears to have visited North Wales in the 1630's and executed a number of portraits of the local nobility. He was also quite liberally employed in both Oxford and Cambridge painting a number of the academics. Bishop (later Archbishop) Williams was to be his most distinguished sitter and reinforces the artist's connection with Wales.

Museums where examples of the artists work can be found include:

Cambridge (St. John's College)

A Portrait of Elizabeth Dormer (*d.*1635), first wife of Edward Somerset, Lord Herbert, later 2nd Marquess of Worcester, full-length, in a yellow Dress with white lace Collar and Cuffs, holding a Fan in her right hand, on a Terrace, a Landscape beyond

Oil on Canvas

80 x 49 inches (203.2 x 124.4 cms)

PROVENANCE: By descent in the Dormer family

Elizabeth, daughter of Sir William Dormer, Kt., son of Robert, 1st Baron Dormer, was the first wife of Edward Somerset, 2nd Marquess of Worcester (*d.*1667), the owner of vast estates in South Wales who was one of King Charles I's most loyal adherents. Their son Henry was to be created 1st Duke of Beaufort in 1682 and their daughters Anne and Elizabeth married respectively the 6th Duke of Norfolk and the 1st Marquess of Powis. The sitter's brother Robert, succeeded their grandfather as 2nd Baron Dormer in 1616 and was elevated to Earl of Carnarvon in 1628.





22.

HIERONYMOUS JANSSENS

1624–1693
Flemish School

Hieronymous Janssens began his career as a pupil of Christoph van der Lamén, the painter of genre and interior subjects. Contemporary documentation shows that in 1637 he began his apprenticeship in van der Lamén's studio and that in 1644 he was elected a member of the Guild of Saint Luke of Antwerp.

The artist specialised in depicting festival scenes with dancing figures and musicians playing on their instruments. These are always very lively and exceptionally well drawn, with the fine details of materials and jewellery especially evident.

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 firm favourite at Court.

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

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

Brussels, Lille and Moscow.

Elegant Company feasting on a Terrace of a Palace with an extensive Landscape beyond

Oil on Panel
25¹/₄ x 19 inches (63.8 x 48.3 cms)

PROVENANCE: Princess Louise of Saxe Coburg-Gotha, 1913

THOMAS DE KEYSER

c.1596–1667

Dutch School

Born in Amsterdam around 1596, Thomas was the second son of the sculptor and architect, Hendrick de Keyser. Although he followed his father's profession as an architect, Thomas decided to pursue his second career as a portrait painter and, indeed, became a very important exponent of the genre, ranking closely after Rembrandt and Hals. It is thought likely that de Keyser began his career in the studio of Cornelis de Voort, but later became a pupil of Aert Pietersz and finally of Nicholas Pickenoy. His earliest pictures are of group portraits, where his technique tends to be obscured by a certain stiffness. Gradually, his pictures show a growing maturity of style and his popular half-length portraits are impressive in their careful characterisation. These works tend to be of a delicate grey in tone and he shows a strong use of transparent shadowing and a golden light.

Towards the end of his career, de Keyser's commissions came largely from the Amsterdam nobility, and he painted a number of prominent burghers on horseback, much in the style of Esaias van de Velde, Palamedes Palamedesz and Adriaen van de Venne. He also painted some genre-type portraits, with figures seated in well composed interiors or against a backdrop of formal landscape. He occasionally produced some biblical and religious cabinet pieces, where he carefully imitated Rembrandt's use of chiaroscuro. De Keyser was particularly highly regarded for his delicate treatment of materials, rendering dark clothing in every shade from grey to black. He was married twice; in 1626 to Machteld Andries and in 1640 to Aaltze Heymerick and although he made several trips abroad, he always returned to Amsterdam where he died on 7th June 1667. De Keyser was considered to be a very important influence on portrait painting in seventeenth century Holland.

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

Amsterdam, Berlin, Brussels, Budapest, Dublin, Frankfurt, Haarlem, The Hague, London (National Gallery), Munich, Rotterdam, St. Petersburg (Hermitage), Stockholm and Utrecht.

The Resurrection of Christ

Oil on Panel

36 x 27¹/₄ inches (93 x 69 cms)

Signed and Dated 1635

PROVENANCE: Sale: Mak van Waay. Amsterdam 18/19 Feb 1936 Lot 683

EXHIBITED: Pulchri Studio (The Hague) March 1926, Goudstikker 30 no 84, Rotterdam (Kunstring) April 1926, Goudstikker 31 no 52, Illustrated

Professor Sumowski describes this painting 'an excellent picture, highly original and of a particularly painterly quality.' Few religious works are known by the artist and the current subject matter appears to be the only treatment of it in de Keyser's oeuvre.





24.

JEAN BAPTISTE LALLEMAND

1716–1803
French School

Jean-Baptiste Lallemand began his career working for his father, a well known tailor from Dijon. His working life was spent as a tailor but in his leisure time he took to painting and drawing. Soon his talent was recognised and he travelled to Paris and later on to Rome where he was to receive numerous commissions. In Rome, he married and established a successful studio. The French historian, Mariette, states that he returned to Paris with his family in 1761 but he must have made a previous journey as he is recorded as being elected a member of the Academy of Saint Luc in 1751. He is later recorded as exhibiting at the same Academy in 1764, an event which the artist Pierre Alexandre Wille noted in his memoirs for the 25th April. In 1776 he is recorded as exhibiting at the “Exposition du Colisée” as well as the “Exposition de la Jeunesse” in the Place Dauphine in 1783 and later in 1786 at the “Salon de la Correspondence”.

Lallemand travelled to London where he exhibited a still life at the Society of Artists in 1773, but ultimately he was to specialise in beautifully painted landscape compositions and was to execute a large series of topographical views of the countryside of Burgundy all of which were later engraved for the famous volumes entitled “Voyage Pittoresque en France.” Some paintings of hunting scenes exist and he was also to work quite extensively in the medium of gouache. But it is as an exquisite landscape painter that Jean-Baptiste Lallemand is best remembered.

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

Angers, Autun, Bordeaux, Dijon, Le Mans, Paris (Louvre & Carnavalet), Reims, Rome, St. Petersburg (Hermitage) and Ypres

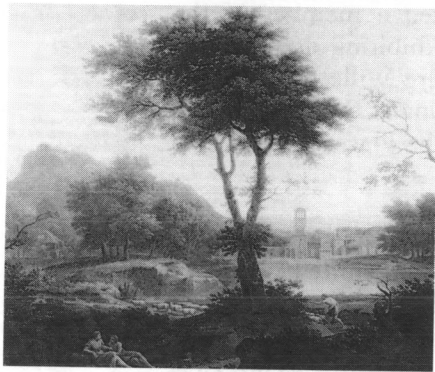
A Classical Landscape with Washerwomen beside Ruins on a Riverbank, a Bridge beyond

Oil on Canvas
38¹/₄ x 29¹/₄ inches (97.1 x 74.3 cms)
Signed

GEORGE LAMBERT

1700–1765
English School

Lambert was a landscape painter working in the true classical tradition of Wootton and Gaspard Poussin. Indeed, the first recorded references to him date to 1722 when he was working with John Wootton, his master. We know that from 1726 until his death he was employed as a Scenographer, both at Covent Garden and at the St. James' Theatre and that he was also a founder member of the Beefsteak Club.



George Lambert
**A Landscape with Shepherds
and their Flocks**
Oil on Canvas, 15 x 39½ inches
Signed and Dated 1744
Formerly with Rafael Valls Gallery

In 1730 he was associated with William Hogarth and Samuel Scott, both of whom painted figures and water in some of his landscape compositions. A fine example of this collaboration, entitled 'Views of Westcombe House' can be found at Wilton House (Earl of Pembroke Collection). Lambert also painted the landscape in Hogarth's big paintings for St. Bartholomew's Hospital in 1735 and 1736. He was the first chairman of the Society of Artists in 1761 and was elected its first President shortly before his death.

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

Cardiff, Gateshead, London (Victoria & Albert Museum and the Tate Gallery), Manchester and Yale.

A Pastoral Landscape with Figures beside a Lake

Oil on Canvas
34¼ x 39¾ inches (87 x 101 cms)
Signed and Dated 1747

PROVENANCE: Mrs. M.A. Porter, Christie's sale, 9th March 1962

This appears to be one of six paintings by Lambert clearly dated 1747 which may have formed part of a specific commission ordered from the artist. The painting is an important re-discovery to add to his œuvre and is to be included in the forthcoming catalogue raisonné currently being prepared by Miss Elizabeth Einberg.





26.

CHRISTOPH JACOB SZ VAN DER LAMEN

c.1606–1651
Flemish School

Christoph Jacobsz van der Lamen was a Flemish painter mainly of interior scenes much in the style of his contemporary Anthonie Palamedesz. He painted elegant figures in room interiors, usually playing music, drinking or gambling. These interiors are usually rather sparsely furnished with a fireplace, doorways and with a few maps or paintings on the wall.

Van der Lamen began his career as a pupil of his father Jacob van der Lamen and probably later worked with Frans Francken II. In 1636 he was made a member of the Guild in Antwerp and was married in 1642 to Maria Michielsens who bore him six children. We know that in 1637 one of his pupils was Hieronymous Janssens who continued to work very much in the style of his master.

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

Budapest, Dunkirk, Copenhagen, Strasbourg and Vienna (Kunsthistorisches Museum).

A Village Tavern Interior with Figures playing Backgammon

Oil on Panel
11 x 16 inches (28 x 40.6 cms)
Signed

As a tavern this appears to be a relatively unusual choice of interior by the artist. Van der Lamen tended to depict his figures in elegant rooms inside large houses and furnished in the typical style of the 17th century Dutch interior.

GIOVANNI BATTISTA LAMPI II

1775–1837

Austrian School

Giovanni Battista Lampi began his career as a pupil of the Academy of Beaux Arts in Vienna under the tutelage of Professors Mauser and Fuger. He was later to be apprenticed to his father. At an early age he travelled to St. Petersburg where he was widely acclaimed. Later he established himself permanently in Vienna.

Giovanni Battista Lampi specialised in portraits and was to execute commissions for most of the nobility of the Russian and Austrian Courts. He also painted some genre subjects. He was to become a member of the Academia in both Vienna and St. Petersburg.

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

Brunn, Budapest, Graz, St. Petersburg and Vienna (Academy and Liechtenstein Collections).

A Portrait of Baron Philipp-Karl von Pfortzheim, standing by an Opening, his right hand resting on the Muzzle of a Canon with a Military Encampment beyond

Oil on Canvas

15³/₄ x 14¹/₄ inches (40 x 36 cms)

Baron Phillip-Karl von Pfortzheim (1742–1793) was a colonel in the Austrian army and is best known for his command of the LaTour Dragoons. He was born in Kohlbach, Luxembourg and died in the attack of Aldenhoven on 1st March 1793.

Pforzheim was an extremely successful and courageous soldier. He surpassed himself several times and in various campaigns, but notably in the Seven Years War against the French armies of the revolutionaries. He was decorated with the Knight's Cross of the Order of Maria-Theresa of Austria on 19th September 1790 in recognition of his bravery. (He is seen here wearing the medal). He was also enobled and given a handsome pension by Leopold II. At the end of the Seven Years War, Pforzheim moved to Luxembourg to live with his family. Here he again served his adoptive country to a great extent, becoming a member of Parliament and helping to stave off the Dutch advances on the country.





CORNELIS LELIENBERGH

1626–after 1680
Dutch School

Little is known about the artist's life until he entered the Painter's Guild in The Hague in 1646. Subsequently, Lelienbergh's name appears regularly in the records of that city. Dated paintings are found between 1650 and 1680 and it is assumed that the artist died shortly after 1680.

Lelienbergh was considered to be The Hague's most important still-life painter in the 1650s and early 1660s and was prolific in his execution of this subject. His earliest examples were compositionally simple and extremely meticulous, but gradually he turned towards more monumental trophy pieces that display a dramatic use of chiaroscuro, crisp colouring and bold brushstrokes.

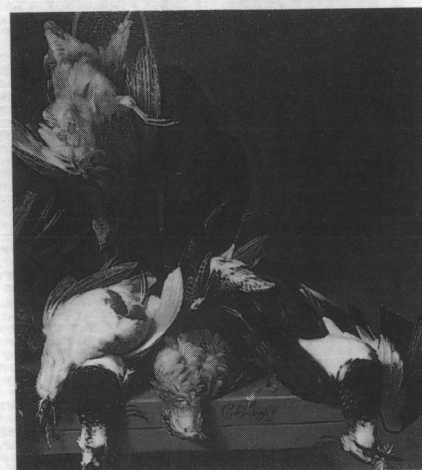
His works are extremely unique in their handling and conception, and influences are hard to find. However, it is likely that Carel Hardy was an influence and it is possible that he would have seen paintings by Elias Vonck. Later on Willem van Aelst and Willem Kalf could have played their part in moulding this exceptionally gifted and prolific painter.

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

Amsterdam, Berlin, Dresden, Munich, Rotterdam and Vienna.

A Still Life of Game including Partridges and Song Birds on a Stone Plinth

Oil on Canvas
23½ x 19¾ inches (60 x 50cms)
Signed and Dated 1657



Cornelis Lelienbergh
**A Still-life of a Lapwing,
Partridge and other small Birds**
Oil on Canvas, 22¾ x 19⅝ inches
Signed
Formerly with Rafael Valls Gallery

JACOB MARREL

1614–1681

Dutch School

Jacob Marrel was a Dutch flower painter who was born in Frankenthal in 1614. Before moving to Utrecht in about 1632 (where he lodged with Jeronimus Sweerts, the still-life painter) he is recorded as being in the studio of Georg Flegel in 1627. Although German by birth, Marrel belonged essentially to the circle of painters in Utrecht.



Jacob Marrel
**A Still-life of Flowers in a Glass Vase
 resting on a Ledge**
 Oil on Canvas, 14 $\frac{1}{4}$ x 17 $\frac{1}{4}$ inches
 Signed and Dated 1669
 Formerly with Rafael Valls Gallery

He must have undertaken regular visits to Frankfurt from Utrecht as a still-life is known which is signed, dated and inscribed 'Frankfurt, 1637'. He married for the first time in 1641 to Katherina Eliets, who died in 1648. Marrel was commissioned to paint a volume of studies of tulips (tulpenboek) between 1637 and 1646 by a Portugese collector who was living near Utrecht. Only about a dozen of these tulip books have been preserved and Marrel's is certainly one of the finest. It was not until 1650 that he returned to his native town and he was to remain here for the rest of his life. A year later Abraham Mignon, entered his studio and in this same year (1651) he married Johanna Sybilla Merian. Johanna, the widow of the engraver Mathias Merian, was the mother of Maria Sybilla Merian, the famous flower painter, who was to become a pupil of Marrel's in later life.

Marrel made frequent visits to Utrecht and it was during one of these sojourns that he met perhaps the greatest still-life artist of all, Jan Davidz de Heem. Marrel himself was never taught by de Heem but was strongly influenced by his work after the mid 1640s. He died in Frankfurt in 1681.

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

Amsterdam, Cassel, Darmstadt, Frankfurt, Lille, New York and Prague.

A Still-Life of Parrot Tulips, Roses, Lilies, an Iris and other Flowers in a Niche on a Stone Shelf, with Shells, Cherries, a Lizard, a Stag Beetle, a Kingfisher, Butterflies, a Dragonfly, a Bee, a Grasshopper and other Insects in a recess

Oil on Panel

37 $\frac{3}{8}$ x 27 inches (94.9 x 68.6 cms)

We are grateful to Fred Meijer for dating this picture to between 1635 and 1640. He places it firmly within his Utrecht period.

Compositionally this is one of Marrel's larger flower pieces and displays one of the most dense and elaborate arrangements of flowers seen in his work.





FREDERICK DE MOUCHERON

1633–1686
Dutch School

Frederick de Moucheron was born in 1633 in the town of Emden. He began his career as a pupil of his father Balthasar de Moucheron, later travelling to Amsterdam where he became apprenticed to Jan Asselyn. In 1655 he is recorded as working in Paris and indeed he was to live there for three years. Having spent time in Antwerp he returned to Amsterdam and in 1659 married Maria Jouderville, the daughter of the painter Isaac Jouderville.

Although a faithful pupil of Jan Asselyn, de Moucheron's Italianate mountain landscapes, with lightly wooded valley's and distant views are more closely related to the works of Jan Both. Many joint collaborations with other contemporary painters such as Nicholas Berchem, Adriaen van de Velde and Johannes Lingelbach are well documented – de Moucheron supplying the landscape elements in the finished works.

In 1671, he travelled to Rotterdam but soon returned to Amsterdam, which he never left and where he subsequently died in 1686.

De Moucheron fathered eleven children but the only one to show artistic talent was Isaac who continued in his father's tradition of painting landscapes, though in a much more classical form.

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

Amsterdam (Rijksmuseum), The Hague, London (National Gallery), Munich (Alte Pinacothek), St. Petersburg, Rotterdam and Stockholm.

An extensive Landscape with a ruined Castle and a Cavalry Skirmish in the Foreground.

Oil on Canvas
24 x 31 inches (61 x 78.7 cms)
Signed

PROVENANCE: Eugene Glaenzer, New York
Mrs Henry Walters (sale Parke Bernet Galleries Inc, New York, April 30-May 3, 1941, lot 1199)
Mrs Frances Haussner
LITERATURE: G J Didusch, "Haussner's Restaurant, catalogue of original paintings", circ 1963, no.31

WILLEM VAN NIEULANDT

1584–1635

Flemish School

Willem van Nieulandt was born in 1584 and at a very early age travelled to Amsterdam in 1588. Here he is recorded as having been apprenticed to the landscape painter Jacob Savery in either 1594 or 1599. Upon Savery's death in 1602 he left for Rome to study with Paul Bril. He was to remain there for about three years.

In 1605 he returned to Antwerp and was elected a member of the Guild. At around this date he appears to have started a studio of his own, as a year later Pieter Heremans is recorded as working under him. Also in this year he became a Catholic to marry Anna Huystaert. By 1629 he is recorded as living permanently in Amsterdam. The artist had a daughter, Constantia, who became a respected poet. She was later to marry the animal and still life painter, Adriaen van Utrecht.

Willem van Nieulandt is an important early painter of Flemish-Italianate landscapes. Together with Paul Bril, his contemporary, he was to produce some beautifully painted views of Rome and its environs. The Forum, the Temple of Castor and Pollux and many other antique Roman monuments were often carefully depicted in accurate topographical compositions executed with a soft and careful treatment of masonry and ruined architecture.

His work is characterised by his careful treatment of masonry and his pictures of ruins may occasionally be confused with those of Sebastian Vrancx.

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

Antwerp, Budapest, Toulouse, Copenhagen and Vienna.

The Forum, Rome with the Temple of Castor and Pollux

Oil on Panel

8¹/₈ x 10⁷/₈ inches (20.6 x 27.6 cms)

Signed

The buildings of the Forum shown here are the well known images of the Temple of Castor and Pollux (the three columns in the middleground) and the Basilica of Maxentius seen far right. Behind the three columns stands the Temple of Antonius Pius and Faustina. The church in front of the Basilica is a combination of SS Cosma e Damiano with the Temple of Romulus (the circular building).





FRANS POURBUS I

1545–1581

Flemish School

Frans Pourbus the Elder began his career as a pupil of his father, Peeter Pourbus. From 1562 he was to work in the studio of Frans Floris. It appears that he seduced the niece of his master Susanna Floris before leaving for an extended voyage to Italy. In 1569 he married Susanna, having already produced a child, the future Frans Pourbus the Younger. In this same year he was elected a member of the Guild in Bruges.

The strict technique exercised in his work was inherited from his father and this, combined with a certain mannerist fluidity, acquired from his master Floris, as well as from his studies in Italy, enabled him to create some very remarkable work. An excellent example of this is the triptych of 'Jesus amongst the Doctors' in the Cathedral of Saint Bavon in Ghent, as well as the 'Raising of Lazarus' and 'the Judgement of Solomon' both in the Cathedral in Tournai.

Frans Pourbus' reputation as a portrait painter grew rapidly and today one can see some of his finest examples in the Wallace Collection, London – a Gentleman of 1574 and a Portrait of a Man drinking of 1575 in the Landesmuseum in Brunswick. At around this time he founded a studio of his own and amongst his pupils were his son Frans the Younger, Gortzius Geldorp, Gabrielus da Bresson and Neeter Codde.

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

Amsterdam (Rijksmuseum), Antwerp, Berlin, Brussels, Dresden, Düsseldorf, London (Wallace Collection), St. Petersburg, Rotterdam and Vienna (Kunsthistorisches)

A Portrait of a Lady, aged 35

Oil on Panel

19 x 13³/₄ inches (48 x 35 cms)

Signed, Inscribed and Dated 1579

JOHANN HEINRICH ROOS

1631–1685

Dutch School

Johann Heinrich Roos was born in Osterberg in the Palatinate in 1631 and at the early age of nine travelled to Amsterdam. In 1647 he is recorded as being apprenticed to Karel Dujardin, the famous landscape painter. Later he is mentioned as working in the studios of Barent Graat and Cornelis de Bie.

In 1650 he went to Italy and was to live here until 1656. In the same year he married Anna Emmerich from Strasbourg. In 1657, Roos established himself in Frankfurt and was elected a Burgermeister in 1658. In 1664, Roos was officially named the Court painter to Langraf Karl Ludwig of Hessen.

Roos' landscape compositions are always eloquently drawn and in his own lifetime his pictures changed hands for high prices. His engraved work is rare.

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

Amiens, Cassel, Copenhagen, Florence, Frankfurt, Geneva, The Hague, Karlsruhe, Stuttgart and Vienna

A Shepherd couple embracing by a Fountain with classical Ruins on a Hilltop beyond

Oil on Canvas

32¹/₄ x 26¹/₂ inches (81.7 x 67.1 cms)

Signed and Dated 1658

LITERATURE: H Jedding, 'Johann Heinrich Roos', 1998, p.26, fig.21.

It is interesting to note that this painting is the second earliest known dated painting by the artist. The earliest being of 1655.





JAN ALBERTSZ ROOTIUS

1624–1666

Dutch School

Jan Albertsz Rootius began his artistic career as a pupil of Pieter Lastman (the master of Rembrandt), but quickly decided to specialise in painting portraits and still-lives. Most of his commissions came from wealthy Friesian families, some of whom were also painted by that other well-known Friesian painter Wybrand de Gheest.

His pictures of children are very reminiscent of Jacob Gerritsz Cuyp in their conception and accessories such as a shepherd's crook, a goat and fruit still life.

Rootius' breakfast still-lives, often painted on a table or on a ledge with a white cloth against a light background, belong to the monochrome 'banketje' group of artists working around Pieter Claesz and Willem Claesz Heda.

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

Amsterdam (Rijksmuseum), Antwerp (Musée Mayer van den Berghe), Cassel and Hoorn

A Portrait of a Young Girl standing by a Tree holding in one Hand the Reins to a Billygoat and in the other a carved Cane

Oil on Panel

45½ x 33½ inches (115.6 x 85.1 cms)

Signed, Inscribed and Dated 'Aetatis sua 3 An 1647'

PROVENANCE: Artz (sale: 1891), lot 179

Sale: F. Muller, Amsterdam, November 6-7, 1900, lot 110, illus.

LITERATURE: Renckes, 'Kunsthistorische Jaarboek', 1954, no. 69, illus.

A comparable painting (shown here) is in the Rijksmuseum, Amsterdam.



Jan Albertsz Rootius
A Portrait of a Boy with a Billygoat
Oil on Panel, 116 x 87 cms
Signed and Dated 1652
Rijksmuseum, Amsterdam

ABRAHAM JANSZ. STORCK

c.1635–1710

Dutch School

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

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

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

Amsterdam, Cambridge, Dresden, The Hague, Dublin, New York (Metropolitan Museum), Vienna and Weimar.

Dutch Shipping off Amsterdam

Oil on Panel

7¹/₈ x 9 inches (18.1 x 22.8 cms)

Signed

Some of the ships depicted in this picture relate to the buildings visible on the shoreline in the background. On the far right the Oosterkerk (East Church) is visible behind two buildings of the (VOC) East India company. These buildings were located in the Eastern part of the port of Amsterdam – on the artificial island of Oostenburg. The viewer of the painting is looking in the direction of the Zuiderzee, in those days the only connection with the North sea. The central Yacht is likely to be one of two yachts – either the 'Statenjacht' of the VOC or (if the interpretation of the coat of arms is a red lion in a field of Gold) a yacht of the Estates of Holland used for transporting high officials between meetings in other towns or cities. The threemaster ship to the left and also the one in the background in front of the East India warehouse are likely to be Eastindiaman or men-o-war (both whose rigging and armament are remarkably similiar).





36.

ESAIAS VAN DE VELDE

1587–1630

Dutch School

Born in Amsterdam in 1587, 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, the eminent landscape painter. 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 finally 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 Winter Landscape with Figures skating on a Frozen Canal before a Wooden Bridge

Oil on Panel (tondo)
6⁵/₈ inches (16.7 cms (diameter))
Signed and Dated 1617

PROVENANCE: Berlin, Private Collection

LITERATURE: George S Keyes. "Esaias van den Velde", 1984, p.138, no. 70, illustrated p.420

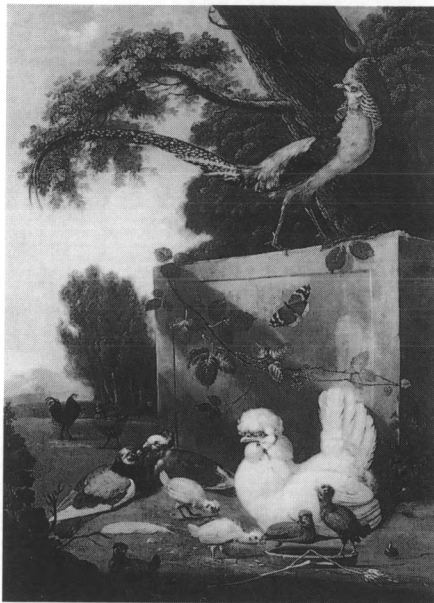
EXHIBITED: London, A Brod Gallery, 1955, 'Spring Exhibition, 1955', cat. no.40

37.

JACOBUS VONCK

1717-1773
Dutch School

Jacobus Vonck was the last in a long line of artists, from a family which had specialised in painting still-life and game pictures, including exotic birds and mammals set in open country landscapes.



Jacobus was said to have been the pupil of the slightly younger bird painter Aert Schouman. With Schouman and Uytter-Limmege, Vonck is one of the very few Dutch bird artists who carried the traditions of the Old Masters through to the third quarter of the eighteenth century. He painted many pictures of a large ewer around which he entwined roses, convolvulus, mallows and poppies and placed a bird, such as jay, green woodpecker, hoopoe, in a prominent position in his composition. Exotic birds are favourite motifs and occur in the majority of his paintings.

A Muscovy Duck, a Scarlet Macaw, a Sulphur-crested Cockatoo, a Crowned Crane and a Shoveller with Chicks in a Garden

Oil on Canvas
68½ x 45½ inches (174 x 115.5 cms)
Signed and Dated 1771

Jacobus Vonck
A Golden Pheasant on a Plinth
with other Birds below
Oil on Canvas
Formerly with Rafael Valls Gallery





CORNELIS VAN DER VOORT

c.1576–1624

Flemish School

Cornelis van der Voort was born in Antwerp and at an early age showed a natural artistic talent. He was perhaps a pupil of the great miniaturist and portrait painter, Cornelis Ketel, however this is uncertain. What is certain is that he soon established himself as one of the leading portrait painters in Holland after settling in Amsterdam. He became head of the Guild of St. Luke, through which he gained many extremely important commissions, including the four paintings of the Corporations now held in the Museum of Amsterdam. These, along with several other paintings in the same collection, must be considered his masterpieces and certainly confirmed van der Voort as one of the greatest and most original portraitists of his time.

He was to influence not only his pupils, but also many of his contemporaries, with portraits like 'The Company of Leut. Pieter Hasselaer' (dated 1623) which includes twelve portraits and measures over two metres in height.

His pupils were many and he ran a thriving workshop. Amongst whom were his son Cornelis de Voort and also David Bailly, Pieter Luycx and Dirk Harmesz. His portraits show a great immediacy and a detailed analysis of the sitter's character that only the most talented portraitists could create. His fine brushwork and attention to detail brilliantly recreated the delicate lacework of the cuffs and ruffs of the sitters while also reproducing the soft silk of their costume.

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

Amsterdam, Gotha, and Lille

**Jannetje Berckel wearing a black silk Dress, over which hangs elaborate Chains.
Her bejewelled Hand, holding Gloves, rests on a Table**

Oil on Panel

45 x 33 inches (114.3 x 83.8 cms)

Jannetje Berckel was the daughter of Pieter Adriaensz. Berckel and Maria Breeman and was born in Sommelsdijk on April 10th 1592. She married Cornelis Paulusz. van Berestyn (1586–1638), who was on the Delft council and eventually Burgomaster, on October 6th 1613 in Sommelsdijk. They had a son on November 20th 1614 named Paulus van Beresteyn who sadly died two weeks later on December 5th 1614. Jannetje died in Delft on the 1st January 1615 and was buried in the Oude Kerk in Delft, where a monument was erected in her memory, although this has subsequently been lost.

ADRIAEN VAN DER WERFF

1659–1722
Dutch School

A driaen van der Werff began his career as a pupil of Cornelis Pecolet and later of Eglon van der Neer. He was a precocious student and at the early age of seventeen established himself as an official painter of historical subjects. In 1696 he received an important commission from the Elector Palatin who was in Rotterdam and much admired his works. These two works were the Judgement of Solomon and a portrait of the Elector which was to be presented to the Grand Duke of Tuscany.

Van der Werff travelled to Dusseldorf where he was received with much acclaim. The Elector paid him an annual retainer and this obliged him to work for six months of the year at his court. In 1703 he was ennobled by the Elector.

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

Amsterdam (Rijksmuseum), Berlin, Cambridge, Karlsruhe, Dresden, Dusseldorf, Florence, The Hague, London (National Gallery & Wallace Collection), New York (Metropolitan Museum), Paris (Louvre) and Vienna.

A Family Group by a Classical Fountain in a Park setting

Oil on Canvas

30¹/₄ x 23¹/₂ inches (76.5 x 59.7 cms)

Signed and Dated 1682

PROVENANCE: Coll. G. Groeninx van Zoelen, sale Rotterdam, 25th June 1800, cat. no. 4;
Sale Rotterdam, 9th June 1828, cat. no. 263;
Coll. M. Vischer, Amsterdam sale, 27th May 1924, Cat. no. 120;
Coll. E. Layland, Southern Rhodesia, until 1961
Sale Sotheby's, 15th November 1961, Cat. no. 123
Private Collection, Jersey

LITERATURE: Hofstede de Groot, 'Adriaen van der Werff', 1928, Page 294, Cat. no. 220

Family portraits by van der Werff are rare. Ghaetgens only cites one example; a 'Family Group' in the Gemäldegalerien, Dresden, (see. B. Ghaetgens, 'Adriaen van der Werff', 1987, p. 413, no. 153).





JACOB DE WIT

1695–1754

Dutch School

Jacob de Wit was born in Amsterdam in 1695 and at an early age, in 1709, became apprenticed to the artist Albret van Spiers where he studied for three years. In 1712 he moved to Antwerp to work under the direction of Jakob van Hal. Here he was to study carefully the works of van Dyck and Rubens.

Jacob de Wit became particularly well known for his excellent paintings in grisaille and this medium and colouring was to become rather synonymous with the artist. These paintings were very popular in his own lifetime and the quality of the artist's work in this technique is exceptional.

Important commissions came his way and some of his major works were the decorations he executed for the thirty six chapels in the Jesuit church in Antwerp.

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

Amiens, Amsterdam, Brussels, Budapest, Haarlem, Rotterdam and Paris.

An Allegory of Trade and Commerce

Oil on Canvas

53½ x 35 inches (136 x 89 cms)

Signed and indistinctly dated



Jacob de Wit
An Allegory of Trade & Commerce
Pen and Ink Sketch, 19 x 11.6 cms
Signed

Trade and Commerce allegories were a popular subject for de Wit and not only in an upright format. The drawing illustrated below depicts a very similar composition including the various tools and symbols that de Wit has used to allude to Trade and Commerce.

The central putto holds a caduceus, this was sometimes symbolic of eloquence and reason, the qualities of a teacher. This putto is representative of the teacher of the two behind, to whom he teaches the skills of the allegory they represent.

This painting probably derives from a set of wall decorations for an Amsterdam merchant house, whereby the grisailles ('grauwtjes' in Dutch) were meant as dessus-de-portes, suggesting stucco reliefs. In contrast to Italy and France, where there was a large craftsmanship in stucco, this tradition was lacking in the Netherlands. Most of the stucco work was therefore produced by Italian masters, mostly members of larger families such as the Castoldi and the Luraghi families. See W. V. J. Freling, *Stuckwerk in het Nederlandse woonhuis uit de 17e en 18e eeuw*, 1993, pp. 170/3.

The invention to replace stucco work with the cheaper painted grisailles dates back to circa 1720. It was Jacob de Wit who made this invention into his speciality. After his surname, they were called 'witjes'. De Wit's reputation was formed especially through these 'witjes', for which he was praised by Jan van Gool in his *Groote Schouburgh* of 1730, as the 'natuurlyksten Kunstchilder in 't graeu' (the most realistic painter in grisaille). The subject of these grisailles were mostly putti, influenced by the great French decoration painter Francois Boucher.

This picture was probably commissioned for a fine residence on Kaisergracht, No. 780. The picture was later acquired by Jacob Rotgans (1859–1948), who purchased this rich merchant's residence in the 1920s and found the painting in situ.

Museums and National Institution Collections

Which have purchased works of art from Rafael Valls Limited

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Newmarket	National Horseracing Museum
Sudbury	Gainsborough House

Belgium

Brussels	Musées Royaux des Beaux Arts de Belgique
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Canada

Toronto	Royal Ontario Museum
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France

Paris	Assemblée Nationale
Strasbourg	Musée des Beaux Arts

Germany

Braunschweig	Hertzog Anton Ulrich Museum
Karlsruhe	Karlsruhe Staatliche Museum
Kleve	Staatliche Museum Haus KoekKoek
Ulm	Ulm Deutsches Brotmuseum
Weinsberg	Museum of Weinsberg

Israel

Jerusalem	Israel Museum
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Japan

Osaka	National Museum of Art
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The Netherlands

S 'Hertogenbosch	Noorbrabants Museum
Utrecht	Catharijneconvent

Spain

Madrid	Academia de San Fernando
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Sweden

Stockholm	National Museum of Sweden
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Switzerland

Basel	Kunst Museum
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United States of America

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Chicago	Institute of Chicago
Los Angeles	The John Paul Getty Museum
Michigan	Detroit Institute of Arts
Minneapolis	Minneapolis Museum of Art
Mississippi	Lauren Rogers Museum of Art
Rhode Island	Rhode Island Museum of Art
Texas	Blaffer Foundation Museum of Fine Arts Houston

Central America

Puerto Rico	Ponce Museum
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