

2001 RECENT ACQUISITIONS

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OLD MASTER PAINTINGS

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Acknowledgements

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Front Cover:

Angelica Kauffman, R.A., *A Portrait of Countess Felicia Novosielski*, cat. no. 14

Catalogue of Works

The Catalogue is arranged in alphabetical order

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40. Phillips Wouwerman

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

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 Baptist 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 Poelenburgh, 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 Landscape with a Peasant and her Livestock resting by ruins with Mountains beyond

Oil on Panel
12³/₈ x 9³/₈ inches (31.4 x 23.8 cms)
Signed and Dated 1656

PROVENANCE: Ex. Coll. W. A. Kien van Citters, Middelburg, second half of the 18th Century;
Sale, P. J. Hogguer, Amsterdam, 18th Aug 1817, No. 7, fl 740 to Nieuwenhuys;
Sale; C. Turner, Berlin, 17th Nov 1908, No. 5;
A. Keller Collection, New York;
Darmstadt Museum, Sale Lempertz, Cologne, 19th Oct 1920, Lot 19

LITERATURE: C. Hofstede de Groot, A Catalogue Raisonné, Vol IX, London, 1976, p. 235, no. 677





2.

GERRIT BERCKHEYDE

1638–1698
Dutch School

Gerrit Berckheyde was born in Haarlem and was the sixth child of Cornelia and Adriaen Berckheyde. There is much misunderstanding about Gerrit's early career and apprenticeship, but what is likely is that he learnt much from his elder brother Job.

Somewhat surprisingly, neither brother is thought to have formally trained with an architectural specialist and as both artists' careers progressed Job became more well known for his genre subjects in contrast to Gerrit's more austere architectural and townscape views. Until recently, it was thought that Job provided the staffage for many of Gerrit's views but now with greater information about Gerrit's other collaborators including Johan van Huchtenburg, Dirck Maas and Johannes Lingelbach – this now seems unlikely.

Gerrit travelled to the Rhine in the 1650s and ventured as far as Heidelberg, during which time he was to paint German city views including Cologne. As there are no dated works in this decade it is rather difficult to determine his itinerary.

What is known, and is referred to by Houbraken, is the clever way in which both brothers came to the attention of their eventual patron, the Elector Karl-Ludwig. The brothers came to know the route that the Elector took each day in Heidelberg and with this in mind 'planted' several works prominently in an arcade window along this very route. The ruse succeeded and Karl-Ludwig on spying the works demanded to know who had painted them. The meeting went well and both brothers enjoyed for some time the limelight afforded that of court artists with money, gold medallions, quarters in the palace and permission to follow the hunt.

Although the Berckheydes had achieved a great deal, they eventually left the confines of the court and set off back to Haarlem where Gerrit notably became a member of the Guild of Saint Luke in 1660. Here he settled and became well known for his architectural views where the main attention was paid to the architecture of his surroundings rather than staffage in his works which were almost incidental to him and, as already mentioned, often added by others. His views consisted mainly of Amsterdam scenes, The Hague, Haarlem and in the 1670s numerous views of Cologne.

In 1691, the artist is recorded as an official commissioner of the Guild (where there are several references to fines which he incurred through late arrival or forgetting his keys!) – a position of some influence. Gerrit's demise came in 1698 when on taking a short cut through the garden of Alexander Vos he fell into the Brouwersvaart, and drowned.

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

London (National Gallery and Wallace Collection), Amsterdam, Madrid (Thyssen Collection).

A View of Cologne with St Gereon's and St. Pantaleon's beyond

Oil on Canvas
21³/₈ x 24³/₄ inches (54 x 63 cms)
Signed



Gerrit Berckheyde
A View of Cologne
Oil on Canvas, 39.3 x 48.3 cms
Signed
Formerly with Leggatt Galleries, 1927

NOTE: We are grateful to Cynthia Lawrence who has brought to our attention several other similar works by the artist – one work in the Niedersächsisches Landesmuseum, Hannover which bears the date of 1672 and depicts a similar composition of buildings but with a different grouping of figures (C. Lawrence, 'Gerrit Berckheyde', illus no: 90) and another work in the Barnes foundation, Merion, Pennsylvania.

3.

JEAN PIERRE XAVIER BIDAULD

1745–1813
French School

Jean Pierre Xavier Bidauld began his career as a pupil of Philippe Sauvan. Born in Carpentras he soon moved to Lyon where he established himself permanently. Bidauld was to specialise in animal and landscape painting, all of which he executed with consummate skill. He later became the Master of his brother Jean Joseph Xavier, the celebrated landscape painter.

The Musée des Beaux-Arts in Lyon has several examples of the artist's work

A Trompe l'Oeil Still Life of Finches hanging by a String, another lies on a Stone Ledge

Oil on Panel
12⁵/₈ x 9⁵/₈ inches (32.1 x 24.5 cms)
Signed

A Trompe l'Oeil Still Life of Two Finches hanging by a String with a Blue Tit resting on a Stone Ledge

Oil on Panel
12¹/₂ x 9¹/₂ inches (31.8 x 24.2 cms)
Signed





4.

ABRAHAM BISSCHOP

1670–1731
Dutch School

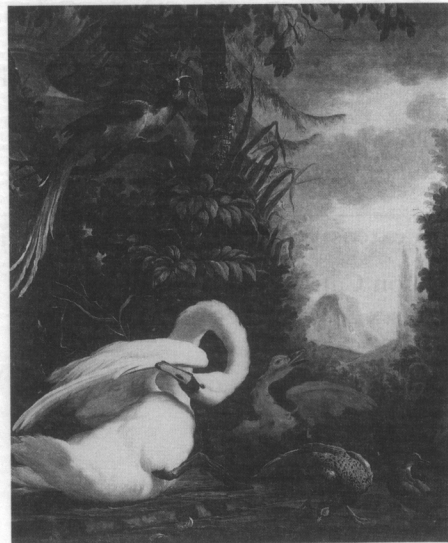
Abraham Bisschop was a prolific bird painter working around the end of the seventeenth century and the beginning of the eighteenth century. His skill in rendering the plumage of his subjects is reminiscent of the great Melchior de Hondecoeter.

He was the youngest son of Cornelis Bisschop, Court painter to the King of Denmark and probably learnt his trade with his father. He became a member of the Guild of Middelburg in 1715.

The majority of his pictures seem to be of birds in various exotic landscapes. He is also known to have been given important commissions to decorate the panelling and ceilings in some major Dutch country houses. The Museum of Dordrecht has a painting signed and dated 1718 and his work can also be seen in the Dientst Verspreide Rijkskollekties, The Hague.

A Turkey, Peacock, Chicken and her Chicks beside a classical Fountain in a Landscape

Oil on Canvas
69³/₄ x 48¹/₂ inches (177.4 x 122.9 cms)
Signed



Abraham Bisschop
A Swan and other Birds in a Landscape
Oil on Canvas, 151.1 x 123.3 cms
Signed and Dated 1724
Formerly with Rafael Valls Gallery

JAN FRANS VAN BLOEMEN, CALLED ORIZZONTE

1662–1749

Flemish School

Jan Frans van Bloemen was born in Antwerp on the 12th May 1662 and was the brother of Pieter and Norbert van Bloemen. He had an early apprenticeship with the landscape and genre painter Anton Goubau. In 1681, he travelled to Rome where he quickly gained an excellent reputation for executing very fine landscapes. He was to receive many commissions and became so well known he was named 'D'Orizzonte' in appreciation of his extensive topographical and classical views. After visits to Sicily and Malta, van Bloemen established himself in the Papal city where he enjoyed enormous success. Often called the 'Canaletto' of the Roman Campagna, the measure of his popularity was such that the leading painters of the day, including Maratta, Chiari, Garzi, Luti, Panini, Batoni and especially Constanzi often contributed figures to his lush and expansive landscapes.

Landscape, was, for van Bloemen, a genre that he brought to a level of sophistication that made his work among the most successful in early eighteenth century Rome. He was in demand not only in the circles of the great Roman patrician families, but also from the increasingly large numbers of foreign tourists.

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

Aix, Budapest, Geneva, Glasgow, Paris (Louvre), Lille, Madrid (Prado), Milan, Rome, Stockholm and St. Petersburg

An extensive Italianate Landscape with Figures resting by their Flock

Oil on Canvas

24³/₈ x 29⁷/₈ inches (62 x 76 cms)





6.

JAN VAN BYLERT

1603–1671
Dutch School

Jan van Bylert was born in Utrecht in 1603 and was the son and pupil of his father Herman van Bylert. Later he was apprenticed to Abraham Bloemaert and travelled to France and Italy, where he stayed with Gerrit Honthorst in Rome for a time. Upon his return to Utrecht he married and in 1630 was admitted as a member of the Guild. Here he became a committee member in 1655 and served also from 1666–1669.

Bylert was very versatile in his compositions, painting interiors much influenced by Caravaggio. He produced some excellent portraits and small historical and mythological paintings.

Bartram de Fouchier, Abraham Willaerts, Ludolf de Jongh and Mathew Wytman were all pupils of his at some time. One of Bylert's more interesting commissions was to produce several large cartoons for tapestries for the King of Denmark.

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

Amsterdam (Rijksmuseum), London and Metz

A Portrait of a Young Man, half-length, wearing a Breastplate and Brooch with the head of Medusa, and the order of the Golden Fleece

Oil on Panel
19³/₄ x 16 inches (50 x 40.7 cms)
Signed

PROVENANCE: With Dowdeswell and Dowdeswell Ltd, London

LITERATURE: For reference see: Paul Huys Janssen, 'Jan van Bijlert', Holland, 1997

NOTE: The Order of the Golden Fleece was established in 1430 by Philip the Good, Duke of Burgundy in celebration of the prosperous domains that he owned, stretching from Flanders to Switzerland. The symbol of the ram may have been used because Philip had obtained great wealth from the wool trade in Flanders. Another idea is based on the Myth of Jason and the Golden Fleece. Philip, himself, was known to have dreamt of travels to the Far East where it is alleged the Fleece was discovered. The order was bestowed on individuals whose lifetime of service was dedicated to a more pious and loyal lifestyle, greater than the individual gain. It symbolised the union of an empire and fraternity amongst men.

It is likely that the sitter of this portrait became a member during the reign of Philip IV of Spain, sixth sovereign of the House of the Hapsburgs and chief of the Order. As Bylert spent some time in Paris and Rome it is likely that he encountered the sitter during one of these sojourns.

7.

JOCHEM GOVERTSZ. CAMPHUYSEN

1602-1659
Dutch School

Jochem Govertsz. Camphuysen began his career as a pupil of his brother, the landscape painter Rafael Govertsz. Camphuysen. He specialised in landscape compositions and rapidly gained a reputation as an excellent painter of atmospheric landscape views painted with an especially fine touch and employing a wide variety of pigments to enhance the delicate details in his paintings.

As a painter of perspective, he was exceptionally gifted and his draughtsmanship is always of the finest quality.

A River Landscape with a Gentleman on Horseback and a Castle beyond

Oil on Panel

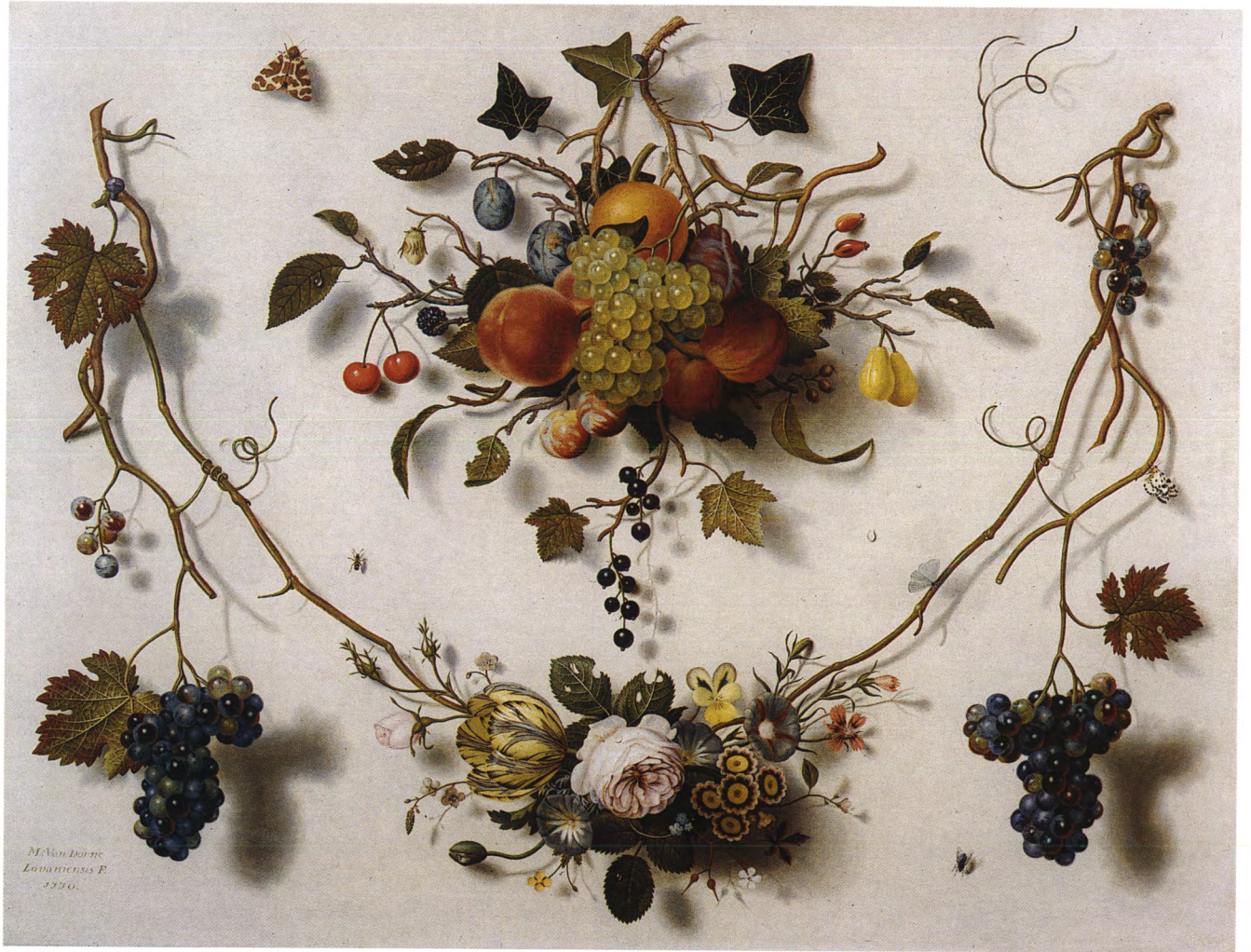
23¹/₄ x 32⁵/₈ inches (59.1 x 82.9 cms)

Signed



Jochem Govertsz. Camphuysen
A wooded Landscape with a small Village
Oil on Panel, 47.5 x 63 cms
Rafael Valls Gallery





8.

MARTIN VAN DORNE

1736–1808
Flemish School

Martin van Dorne grew up in the town of Louvain and began his working career there. It is not known with whom he was apprenticed but he evidently studied carefully the works of the seventeenth and eighteenth century masters of still life painting.

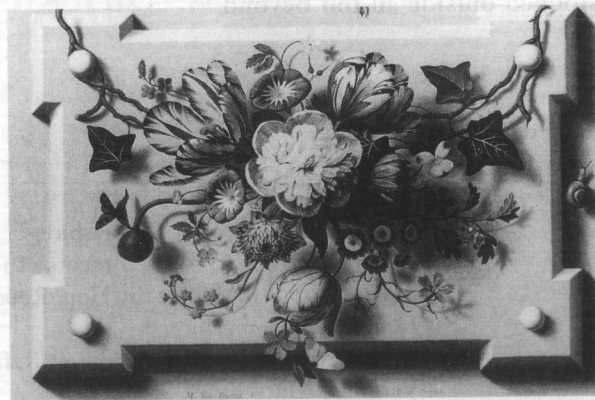
The detailing of his pictures is always meticulous and of exquisitely fine draughtsmanship. Flower and still life painting was his speciality. He sometimes combined a subtle use of trompe l'oeil to execute some very remarkable paintings.

A Trompe l'Oeil Still Life of Fruit and Flower Swags

Oil on Canvas
25½ x 33½ inches (65 x 85 cms)
Signed, Inscribed and Dated 1770

PROVENANCE: Lady Naomi Mitchison

NOTE: Inscribed au verso 'Property of Barbara, Lady Shaftesbury, 1822'.



Martin van Dorne
A Trompe l'Oeil of Flowers and Insects on a Slab
Oil on Canvas, 33 x 46.2 cms
Signed and Dated 1771
Formerly with Marshall Spink Ltd

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 were also apprenticed to him in the early years of their careers.

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 and 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 St Petersburg.

A River Landscape with Fishermen, Beggars on a Track and a Horse-Drawn Cart stopped outside an Inn beyond

Oil on Canvas
28¹/₄ x 39¹/₂ inches (72 x 100cms)
Signed and Dated 1642

PROVENANCE: Victor Alexander Bruce (1849–1917), 9th Earl of Elgin and 13th Earl of Kincardine, Dunphail, Morayshire;
By whom given with the contents of Dunphail as a marriage gift in 1910 to his second son Major the Hon. Robert Bruce (1882–1959), Park House, Kingsclere, Hampshire;
By descent to Finlairg House, Rafford, Invernes-shire, collection of Veronica Mary Bruce.





FLEMISH SCHOOL *c.*1600

Belshazzar, King of Babylon in the 6th century B.C. and son of Nebuchadnezzar, held a great banquet with his courtiers, wives and concubines. They drank to heathen gods, using gold and silver drinking vessels stolen from Solomon's temple at Jerusalem. Suddenly, in their midst, appeared the mysterious apparition of a man's hand which wrote on the palace wall, 'Mene, mene, tekel, upharsin', words which no-one could understand. The king was terrified ('his knees smote one against the other') and he sent for Daniel who counselled him in such matters. Daniel told him the words portended the fall of the Babylonian kingdom and the death of the king. Belshazzar was slain that night and Darius the Persian took his kingdom. Baroque artists were fond of depicting the barbaric splendour of the setting with the gold and silver vessels and the scared faces of the women. The story, like others from the first part of the Book of Daniel, has no historical basis. The writing dates from the 2nd century B.C. and was designed to fortify the Jews, by examples from their past, at a time when they were suffering severe persecution. Belshazzar in Christian Art stands for a type of Antichrist, the upholder of Paganism.

In this painting, the artist has depicted the feast in full swing, the portentous writing has yet to appear on the palace wall. The scene is crowded with colourful figures and accessories. A quartet of musicians can be seen in the background left of the picture playing their instruments, clusters of soldiers bearing tall thin lances are sequestered around the banqueting hall keeping a watchful eye on the proceedings and servants attend the richly adorned feast-makers, while Belshazzar sits in their midst on a plush red throne sipping from a golden goblet.

Perhaps one of the best known influences of our picture can be seen in the works of the Franckens, a family of Flemish painters active in the 16th and 17th century, mainly in Antwerp. The two most distinguished members of this family were Frans I (1542–1616) and his son Frans II (1581–1642). The father painted mainly religious and historical compositions. His early works were frequently life-size; the later ones were small, usually done on copper, and crowded with exotic figures and accessories. Frans II frequently adopted his father's subjects and style, and he was one of the first artists to use the interior of a picture gallery as a subject. Their influence on the artist who painted this picture is particularly evident. He would almost certainly have worked alongside the Franckens and was most likely a member of their workshop toward the end of the 16th and the beginning of the 17th centuries.

Belshazzar's Feast

Oil on Panel
56 x 77 inches (142 x 196 cms)
Inscribed

JAN JOSEFZ 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 1630s 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 Farmstead on a Track with Peasants resting by a Barn

Oil on Panel

14⁷/₈ x 22³/₄ inches (37.8 x 57.8 cms)

Signed with Monogram

PROVENANCE: Niccolo Tacchinardi (according to a label on the reverse);
S.M. Singer, Vienna;
With Galerie Saint Lucas, Vienna;
With P. de Boer, Amsterdam, 1935;
Dr Georg Katz, Great Neck, New York;
With W. A. Hofer, Munich, 1961

LITERATURE: C. Hofstede de Groot, 'A Catalogue Raisonne', etc. VIII, London, 1927, p. 102, no. 388;
Hans-Ulrich Beck, 'Jan van Goyen', II, Amsterdam, 1973, p. 517, no. 1190, illustrated





12.

MELCHIOR D'HONDECOETER

1636–1695
Dutch School

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

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

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

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

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

Amsterdam (Rijksmuseum), Antwerp, Boston, Cardiff, Florence (Pitti Palace), Karlsruhe, London (National Gallery & Wallace Collection), Munich (Alte Pinacothek), New York (Metropolitan) and Paris (Louvre).

A Still Life of a dead Pheasant hanging from a Hook with a Rifle, a Powder Horn and a Purse nearby, with a Hunting Bag hanging from the Wall

Oil on Canvas
32 x 25¹/₄ inches (81 x 64 cms)
Signed and Dated 1657

PROVENANCE: With Pieter de Boer, Amsterdam, 1934

NOTE: We are grateful to Joy Kearney who upon inspection of the current work has pointed out that this is the artists earliest known dead game still life.

13.

JOHANN EBERHARD IHLE

1727–1814
German School

Johann Eberhard Ihle began his career as a pupil of his father, Johann Jacob. He specialised in portrait painting and some genre subjects. He appears to have executed some special commissions such as this work, which is a fascinating picture representing a famous ivory and wooden sculpture by Troger.

In 1771 he was elected the director of the Academy in Nuremberg.

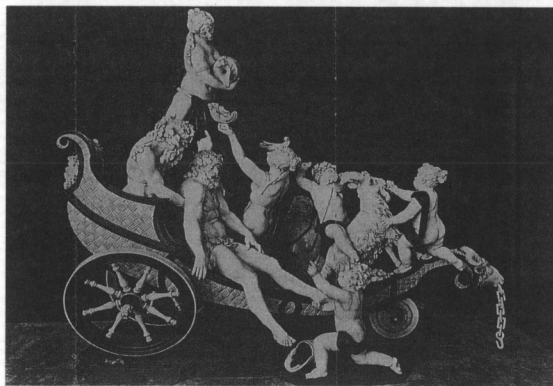
Museums where examples of the artist's work can be found include:

Munich and Nuremberg

The Chariot of Silenus

Oil on Canvas
32¹/₄ x 37¹/₂ inches (82 x 95 cms)
Signed and Dated 1781

NOTE: This painting depicts a variation on a famous ivory group by the Austrian sculptor (see illus. below), Simon Troger (1694–1768), today in the Bayerisches Nationalmuseum in Munich (for which see, for example, 'Die Bildwerke des Bayerischen Nationalmuseums', Augsburg 1926, plate 517)



Simon Troger
The Triumph of Silenus
Bayerisches Nationalmuseum, Munich





ANGELICA KAUFFMAN, R.A.

1740–1807
Swiss School

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

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

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

Berlin, Berne, Dresden, Dublin, Florence (Galerie Royale), Frankfurt, St Petersburg (Hermitage), London (Victoria & Albert, National Portrait Gallery), Paris (Louvre), Stuttgart and Vienna.

A Portrait of Countess Felicia Novosielski

Oil on Canvas
50 x 40 inches (127 x 101.6 cms)
Signed, Inscribed 'Roma' and Dated 1791
In it's Original Frame

PROVENANCE: Painted by Kauffman for Count Novosielski, along with the pendant, now in the National Gallery of Scotland;
By descent from Countess Novosielski to her daughter Ursula;
Ursula's niece, Mrs Else and thence to her son;
thence to Mr Gaskell, the latter's nephew;
Sale, Christie's, London, June 11th, 1920, lot 26, bought by Roberts for £1,312.00, and by descent until 2000.

LITERATURE: *Manners, Lady Victoria and Williamson, G.C.:* 'Angelica Kauffman', pps. 90, 162, illus. opp. p. 90

NOTE: The pendant to this painting is in the National Gallery of Scotland, Edinburgh (see illus. above). The picture depicts the Countesses husband, Count Novosielski, seated under a classical veranda and holding a design for Her Majesty's Theatre in the Strand which he designed. Antonio Zucchi (the artist's husband) records that the paintings were completed on March 1792 then paid for and delivered to the dealer Mr Jenkins in April.

This painting will be included in the forthcoming catalogue raisonné being prepared by Dr Bettina Baumgärtel of the Kunstmuseum, Düsseldorf.



Angelica Kauffman
Count Michael Novosielski
Oil on Canvas, 128.2 x 101.6 cms
Signed, Inscribed and Dated 1791
National Gallery of Scotland, Edinburgh

WORKSHOP OF CORNEILLE DE LYON

c.1500–1575
French School

Corneille de Lyon was born in The Hague, but moved to Paris early on before finally settling in Lyon, where he is recorded as working and living in 1533. Here he was quickly employed at the Court by Queen Eleanor and later by the Dauphin Henri II. He became a French national in 1547 and by 1551 is recorded as 'peintre et valet de chambre' of Henri II. Later he gained a number of commissions from King Charles IX. In this same year he was visited by the Papal Ambassador of the Republic of Venice, Giovanni Capelli, who was to leave some fascinating memories regarding his meeting with the artist – 'un peintre excellent qui, en outre des belles peintures qu'il nous exhiba, nous fit voir toute la cour de France, tant gentilshommes que demoiselles, représentés sur beaucoup de petits panneaux avec tout le naturel imaginable'.

The historian Brantome, relates that Corneille de Lyon met Catherine de Medici on the 24th June 1564 in person and was to receive many important commissions from her. In her portraits he portrayed many of the most powerful and influential figures of the age. In 1559, after much religious persecution against the Huguenots he converted his faith together with his wife, family and their servants. He was finally buried in the cemetery of the Jacobite convent in Lyon in 1575.

Works by Corneille de Lyon can be found in most major institutions around the world.

A Portrait of a Gentleman, three-quarter length, wearing a slashed Doublet and holding a pair of Gloves

Oil on Panel
9½ x 7½ inches (24.2 x 19 cms)

PROVENANCE: With Koester Galleries, New York

LITERATURE: "Netherlands Masters seen in Pittsfield," Art News XL, No. 1, No. 19, Jan 15-31 1942, illus p. 8.

EXHIBITED: Berkshire Museum, Pittsfield, Mass., 'Paintings of the Early Netherlands', Jan 4th to Feb 1st, 1942, no. 4
Museum of Fine Arts, Springfield, Mass., 'Paintings of the Netherlands', Feb 15th to March 15th, 1942, no. 3
Wildenstein, London, 'Portraits: 15th to 19th Centuries', July 10th to August 10th, 1963, no. 6

NOTE: This portrait can be dated to c.1550.





PHILIP MERCIER

1689– 1760
French School

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

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

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

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

Edinburgh, London (National Gallery) and Paris (Louvre)

The Young Artists

Oil on Canvas

29¹/₄ x 24 inches (74.5 x 61.5 cms)

Signed

- PROVENANCE: W. Grindlay, Christie’s, 8th January 1887, lot 70;
G. M. Scott, Whitehall, Hook, Surrey, sold by his executors, Christie’s, 28th November 1938,
lot 9, bt. Drummond for £88.4.0;
Ex coll. Mrs Mildred Quinnell.
- LITERATURE: John Ingamells and Robert Raines, ‘A Catalogue of the Paintings, Drawings and Etchings of Philip Mercier’, Walpole Society, 1978, Vol. XLVI, p. 54, no. 231, illus. plate 10c
- EXHIBITED: York City Art Gallery and Kenwood House, London, Philip Mercier 1689–1760, 1969, p. 48,
no. 53.
- NOTE: This work is thought to date from the artists York period *c.*1745.

JOOS DE MOMPER & JAN BRUEGHEL II

1564–1635 / 1601–1678

Flemish School

Jan Brueghel the Younger began his career as a pupil of his famous father Jan ‘Velvet’ Brueghel. At an early age he travelled to Italy where he was to meet Sir Anthony van Dyck and Lucas de Wael. Here he also made the acquaintance of Archbishop Carlo Borromeo who had been his father’s important protector.

Having travelled in France, he returned to Antwerp after the death of his father in 1625. This same year he was elected a member of the Guild. In 1626 he married and was to have eleven children, five of whom became well known artists, Abraham and Jan-Baptiste being the best known.

Jan Brueghel the Younger was to collaborate on other works by his contemporaries including Peter Paul Rubens, Gonzales Coques, Jan van Kessel I and Hendrick van Balen.

His work is often mistaken for that of his father’s, as his technique is very close to that of Jan Brueghel the Elder. His execution, however, is somewhat looser and his compositions not as tightly drawn.

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

Antwerp, London (National Gallery), Milan (Brera Gallery), Munich and New York (Metropolitan Museum).

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 Pozzoserato.

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.

Travellers in a Rocky Landscape with a Church beyond

Oil on Panel

22³/₄ x 39 inches (57.8 x 99.1 cms)

NOTE: The collaboration between Joos de Momper and the Brueghel family spanned two generations. When Jan Brueghel I died his younger son continued the tradition. The roles were always the same – de Momper painted the landscape while Brueghel enlivened the scene with his trademark figures. It is often difficult to determine which Brueghel painted the figures in these paintings. Though it is probable that Brueghel II painted the staffage while still in the studio of his father.

Interestingly, it is known that Jan Brueghel II would sometimes buy a number of de Momper landscapes, painting the figures in his own time and then selling the finished picture on at a profit. Whether this was done with the approval of De Momper is not known!





18.

PIETER NEEFS

c.1578–c.1659

Flemish School

Pieter Neefs was a painter of architectural compositions and began his career as a pupil of Hendrick van Steenwyck. In 1609 he entered the Guild of Antwerp and in 1612 he married Maria Lauterbeens. Their son, Pieter Neefs the Younger, became a pupil of his father and went on to become a well-known painter in his own right.

The majority of Pieter Neefs' compositions were based on Churches and Cathedrals in Antwerp and he is renowned for his accuracy in depicting architectural detail. He often collaborated with other artists, supplying the architectural settings in which they placed their figures. These artists included Jan Brueghel the Elder, Sebastian Vrancx, Adriaen van Stalbempt and David Teniers.

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

Aix, Amsterdam (Rijksmuseum), Bonn, Cambridge and Moscow

A Gothic Church Interior

Oil on Panel

9¹/₂ x 13¹/₂ inches (24.3 x 34.5 cms)

Signed

PROVENANCE: Ex. Collection: Fürsten von Hohenzollern, Schloß Achberg, Germany.

RENÉ NOURISSON

c.1610–c.1652
French School

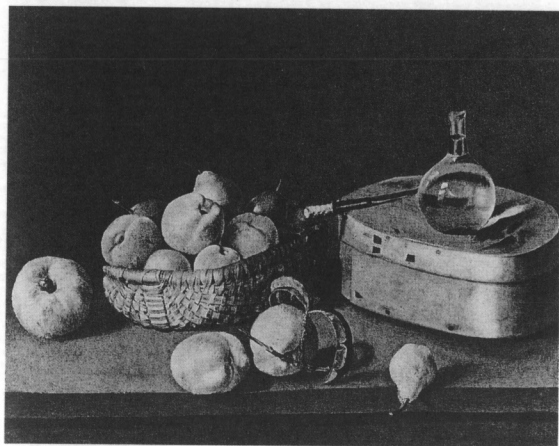
René Nourisson was one of the most interesting of the early still life painters working in France in the first half of the 17th Century. He was a direct contemporary of Jacques Linard. Nourisson is well recorded in early archives where he is referred to as 'peintre ordinaire du Roy' working in King Louis XIII's household between 1644 and 1645. Later in 1650 he is also recorded as being an 'officier de la maison du Roi'. The historian Anatole de Montaiglon as well as Jules Guiffrey have both added their researches and found that he is mentioned consistently between 1644 and 1652 as having received a modest 30 *livres* a year for his work. On 6th August 1626 Nourisson was married to Anne Duchastel and through his marriage was to come into close contact with other important painters of his age – Simon Vouet, Eustace Lesueur and Jacques Sarrazin amongst others.

He was an especially delicate painter whose rendering of still life shows a great sensibility. His compositions are well balanced and beautifully drawn. His paintings were always well regarded and much prized. An 'inventaire' of Catherine Coutard, the wife of Charles Eleonor Aubry, an important advisor to Louis XV dated 22nd December 1728 rue de la Verrerie mentions two flower paintings by the artist valued at 250 livres.

A Still Life of Apples and Peaches in a Wicker Basket with two Pears and a Quince resting on a Stone Ledge

Oil on Panel
13¹/₂ x 17¹/₂ inches (34.3 x 44.5 cms)
Signed

LITERATURE: M. Faré, *Le Grand Siècle de la Nature Morte en France*, Paris, 1974, p. 42 (illustrated)



René Nourisson
A Basket of Fruit and other Objects on a Table
Oil on Panel, 49.5 x 61 cms
Formerly with Wildenstein, New York





20.

JUAN PANTOJA DE LA CRUZ

1551–1608
Spanish School

Juan Pantoja de la Cruz began his career as a pupil of Alonso Sanchez Coello and indeed was to follow his Master as official court painter to the King upon the former's death. He specialised in portraiture essentially but also executed some animal pictures as well as some historical subjects. Like his master he began by copying works by Titian and Mor with great ability. He was to be employed by both Kings Felipe II and later Felipe III, who ordered numerous commissions from him. His popularity at the Madrid court was quickly established and he was to execute many portraits of members of Royalty and the Nobility of the period.

His most important religious commission was a joint work executed with Bartolome Carducho for the Monastery of San Augustin in Valladolid.

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

Escorial, Lille, Madrid (Prado), Munich, Rome and Vienna (Kunsthistorisches Museum)

A Portrait of a noble Lady, wearing a richly jewelled black Dress, a pearl Headdress and a Cross hanging from a pearl Necklace

Oil on Canvas
20¹/₂ x 15¹/₄ inches (52 x 38.5 cms)

21.

JAN PORCELLIS

c.1584–1632

Flemish School

Little appears to be known about the early life of Jan Porcellis, but it seems very probable that he was apprenticed to Hendrik Cornelisz Vroom. He is recorded as working in Rotterdam, Middelburg and later in London. In 1605, he is registered in Rotterdam, as having married Jacquemintje Jansd. Later in 1615 he is documented in Antwerp, where he was elected a member of the Guild in 1617. There is an interesting contract, of which the records still exist, whereby he was engaged by the eminent dealer, A. Delen, to execute, with the assistance of his pupil Hans Bogaert, two paintings a week for a term of twenty weeks.

After having fathered an illegitimate son in 1620, who later died young, he remarried in Haarlem in 1622, Janneken Flessiens. For three years he was living and working in Haarlem, later moving to Amsterdam. Finally, in 1626 he travelled to Zoeterwoude, near Leiden.

Jan Porcellis was an important painter in the tight knit circle of marine painters in the Netherlands in the 17th Century. His work influenced many marine painters from the next generation of artists, notably Jan van Goyen during the 1630s and onwards.

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

Amsterdam (Rijksmuseum), Berlin, Budapest, Darmstadt, Madrid (Prado), Munich, Stockholm and Vienna (Schonborn Palace)

A Smalschip, Fishermen's Boat and other Vessels on choppy Seas

Oil on Panel

18³/₄ x 26¹/₄ inches (47.7 x 66.4 cms)

Signed





PIERRE PUGET

1620–1694

French School

Pierre Puget was born the son of a stonemason and served his apprenticeship with a shipbuilder called Roman. By the age of seventeen he had worked his way to Italy and was in Rome in 1640. Here he was apprenticed to the painter Pietro da Contona and was to contribute to the decorations executed for the Palazzo Barberini as well as for the Palazzo Pitti in Florence.

For several years Pierre Puget was to travel between Italy and France executing sculptures in both Aix-en-Provence and Toulon, as well as working on commissions in Rome. In 1668 he was called to Paris to work on the Normandy house of the Marquis de Girardin. This introduction enabled Puget to acquire many more commissions, notably that of Nicholas Fouquet at Vaux-le-Vicomte through the intercession of a mutual friend, Lepautre. However this potential boon in Puget's career was never to materialise as Fouquet was disgraced at the court of Louis XIV and he was thwarted in his building plans. Puget returned to Italy.

Puget's career, however, had not gone unnoticed in Parisian circles and his return to France was ordered. He went to Toulon to work on the design and construction of naval boats and fighting men o'war, and in 1669 he was awarded a pension. He was to hold this post until 1679. Unfortunately he was not a favourite with the powerful Colbert and by 1679 the figure decorations on battleships had been reduced considerably and consequently Puget's dismissal was inevitable. As a painter Pierre Puget is somewhat unique, his attention to detail is truly remarkable and his draughtsmanship whether in drawing or painting is exceptional. The Musée de la Marine in Paris holds some very fine drawings in its collection.

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

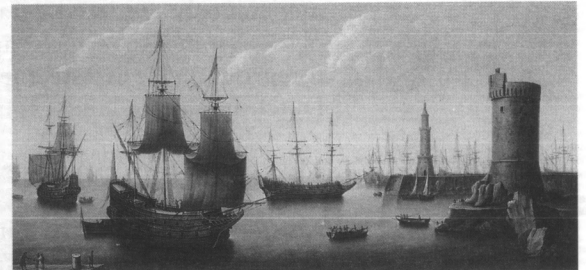
Marseilles, Toulouse, Rome and Paris (Musée de la Marine)

A Pair of Harbour Scenes with Men O'War in calm waters.

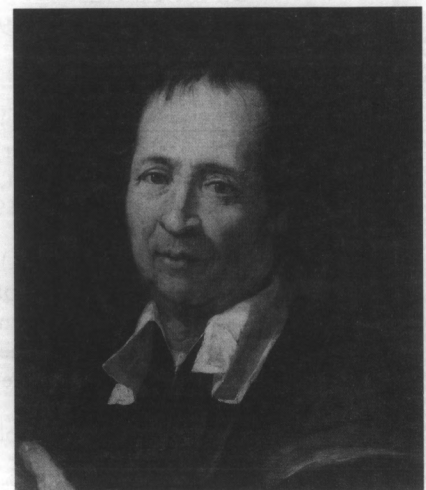
Oil on Copper
12½ x 16½ inches (31.8 x 41.9 cms)

Signed
A Pair

PROVENANCE: Earls of Denbigh, Newnham Paddox,
Warwickshire



Pierre Puget
A Mediterranean Port scene
Oil on Canvas, 51.3 x 98.5 cms
Formerly with Rafael Valls Gallery



Pierre Puget
Self Portrait
Oil on Canvas, 47 x 38 cms
Inscribed
Musée Granet, Aix-en-Provence

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, St Petersburg, 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, Page 164, Cat. No. D52
- EXHIBITED: 'A Golden Harvest: Paintings by Adam Pynacker', Sterling & Francine Clark Art Institute, Williamstone, MA, July-September 1994; John & Marble Ringling Museum of Art, Sarasota, FL., October 1994-January 1995
- NOTE: 'Au verso' in 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 Ruysdael. 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 town views in winter, beach scenes and even a number of proficient, but rare still lifes, generally incorporating dead birds. Van Ruysdael attracted many followers, including a number of fellow Haarlem artists such as Wouter Knyff, Willem Kook, 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 Scene with a Ferry and Figures on the Bank

Oil on Panel
28³/₄ x 35 inches (73 x 89 cms)
Signed and Dated 1663

PROVENANCE: Mrs Henrietta Ricardo, Bramley Park, London, 26th October 1945, lot 86; Frost & Reed 1946;
Sale: Sotheby's, London, 27th March 1963, lot 97, to D. Southcombe;
A. Brod, London, 1974;
Private Collection, Munich

LITERATURE: W. Stechow, 'Salomon van Ruysdael', Berlin, 1975, cat. no. 382A
Illustrated in 'Connoisseur', December 1946, pl. XXXIX

DAVID RYCKAERT III

1612–1661
Flemish School

David Ryckaert III began his career as a pupil of his father David Ryckaert II. He was the nephew of the famous landscape painter Martin Ryckaert. His early works evidently show the influence of Adriaen Brouwer, but later he painted in the lighter, cooler hues of David Teniers II. He was to be elected a member of the Guild in Antwerp in 1636.

His subjects are comprised mainly of peasant interiors with family feasts, musical parties and general merry making such as in his rendering of the Twelfth Night festivities. Less often he painted village surgeons, craftsmen, shoemakers and tailors. Religious and ghostly themes, as in the various versions of the Temptation of St Anthony, interiors with witches and alchemists also play a large role within his artistic canon.



David Ryckaert III
A Witch driving Devils from a Cave
Oil on Panel, 45.5 x 60 cms
Signed
Formerly with Sotheby's

He had an excellent eye for physiognomy and displayed a large range of figure types such as a bald old man, which recur frequently in his pictures. Inanimate objects, painted with great care are common features and sometimes form entire compositions – vessels, farming equipment, stores of meat and vegetables often depicted in a barn with a single unobtrusive human figure.

Later he became increasingly concerned with bourgeois scenes. The number of figures became more numerous and the painting more detailed, while many of these are set out of doors, as in his kermesse compositions.

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

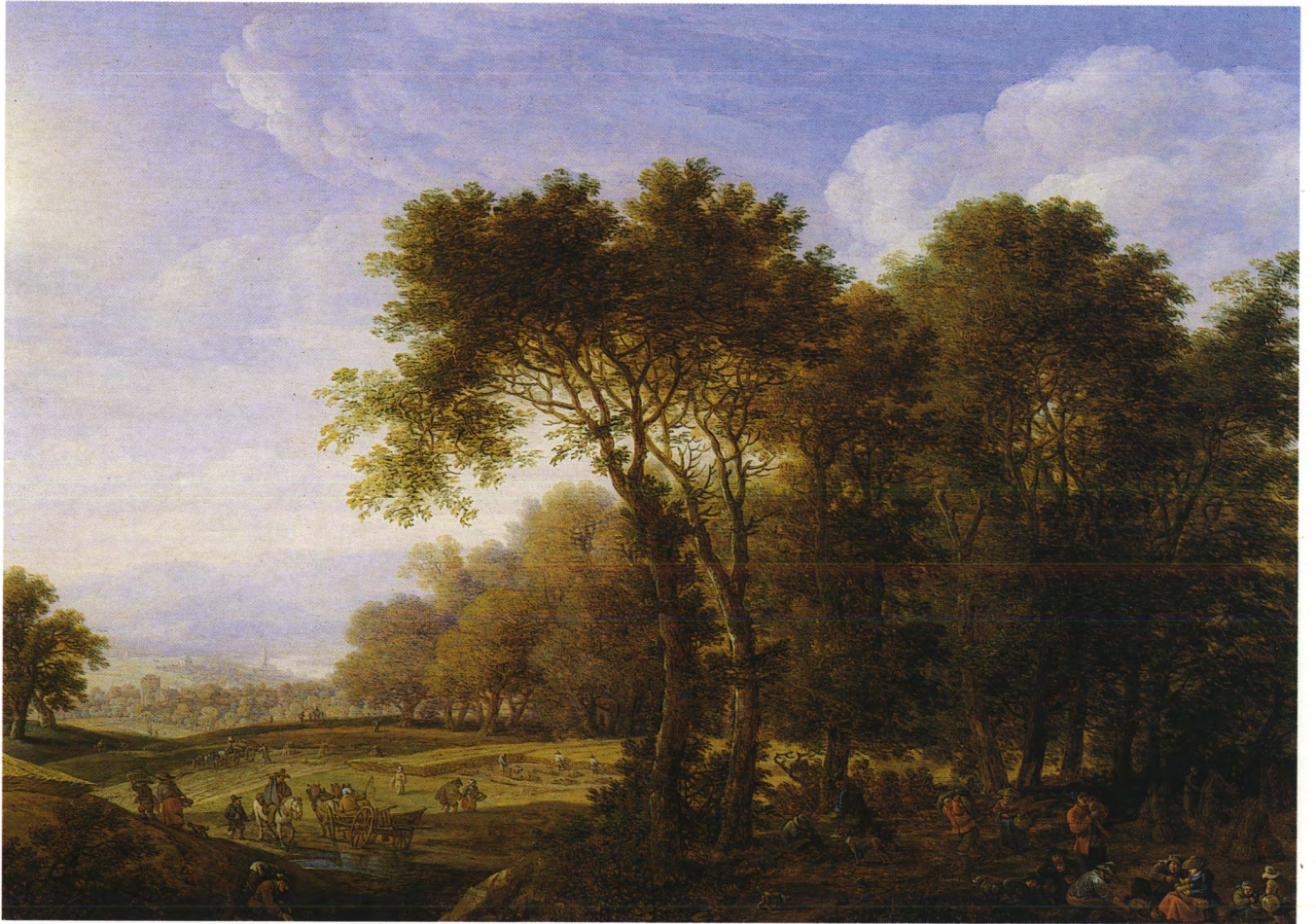
Aix-en-Provence, Amsterdam (Rijksmuseum), Antwerp, Bonn, Cologne, Dresden, Geneva, Paris (Louvre), St Petersburg, New York (Metropolitan), Rome (Doria Pamphili) and Vienna (Kunsthistorisches, Harrach Collection, Liechtenstein Collection)

A Musical Encounter with fantastic Figures of Devils, Demons and Monsters creating Music

Oil on Panel
18³/₄ x 25¹/₂ inches (48 x 65 cms)

PROVENANCE: Ex. Coll. President Sidónio Pais of Portugal



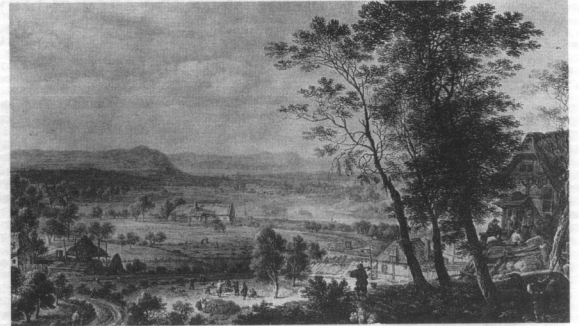


HERMAN SAFTLEVEN

1609–1685
Dutch School

Herman Saftleven was the son of Herman Saftleven the Elder and the younger brother of Cornelis Saftleven. He moved from Rotterdam to Utrecht in 1632 and remained there until his death in 1685. He married the daughter of the architectural painter, Hendrik van Vliet.

Herman was primarily a landscape painter, although some of his early works depict peasant interiors in the manner of his brother Cornelis. His first landscapes show the influence of Jan van Goyen, and later Jan Both and Cornelis Poelenburgh, both Italianate artists from Utrecht. Later his landscapes were inspired by the followers of Jan Brueghel the Elder and by his own travels along the Moselle and in the Rhineland. These landscapes are often small in size and characterised by mountainous forests and rivers with peasants and villages, painted in dark green and brown tones. His attention to detail was meticulous and his style attracted many followers, including Jan Griffier and Christian George Schutz.



Herman Saftleven
A Panoramic river Landscape with Figures harvesting
Oil on Copper, 15 x 23.8 cms
Signed and Dated 1667
Private Collection

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

Amiens, Amsterdam, Berlin, Brussels, Budapest, Copenhagen, Dresden, Edinburgh, Frankfurt, London (National Gallery), Munich, Rotterdam, Stockholm, Utrecht and Vienna (Kunsthistorisches Museum)

A Wooded Landscape with Figures picnicking, others harvesting beyond

Oil on Panel
11¹/₂ x 15³/₄ inches (29.5 x 39.9 cms)
Signed and Dated 1655

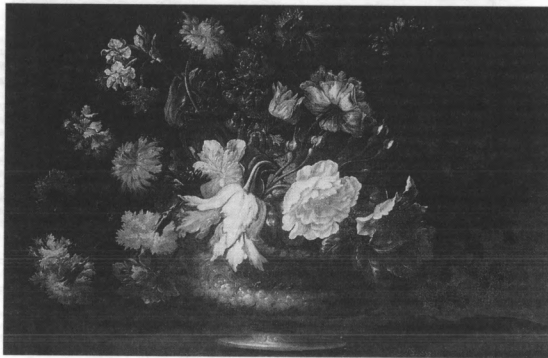
PROVENANCE: Victor Alexander Bruce (1849–1917), 9th Earl of Elgin and 13th Earl of Kincardine, Dunphail, Morayshire;
By whom given with the contents of Dunphail as a marriage gift in 1910 to his second son Major the Hon. Robert Bruce (1882–1959), Park House, Kingsclere, Hampshire;
By descent to Finlairg House, Rafford, Invernes-shire, collection of Veronica Mary Bruce

NOTE: This painting is to be included in the forthcoming second edition of the catalogue raisonné on Herman Saftleven by Dr Wolfgang Schulz. It will be number 89b.

ANDREA SCACCIATI

1642–1710
Italian School

Andrea Scacciati was a pupil of Mario Balassi, Pietro Dandini and Lorenzo Lippi in Florence and according to contemporary sources, he was highly thought of by the Medici family. From them he acquired many commissions and it is known that English travellers also ordered works from him to bring home from their 'Grand Tour'.



Andrea Scacciati
A Still Life of Flowers in a Gilt Vase
Oil on Canvas, 46 x 67 cms
Signed and Dated 1683
Formerly with Rafael Valls Gallery

The Medici Grand Duke Cosimo III took a special delight in scientific studies of natural things and we know that the painter worked for him a great deal. In 1702 he is known to have executed some tapestry designs for the Medici family.

Scacciati's pictures of flowers are always well balanced and carefully drawn. They are strong in colour and rich in texture. It is probable that he would have known the Northern painters Otto Marseus van Schrieck and Matthias Withoos, the former having been engaged by the Grand Duke Cosimo in 1656. It is interesting to compare the works of these two painters.

His paintings can be found in many major institutions around the world.

Tulips, Roses, Morning Glory, Carnations and other Flowers in a sculpted Urn on a stone Plinth

Tulips, Roses, Irises, Turk's cap Lilies, Anemones and other Flowers in a sculpted Urn on a Stone Plinth

Oil on Canvas
29 x 24 inches (73.6 x 61 cms)
A Pair





28.

PETRUS VAN SCHENDEL

1806–1870

Belgian School

Petrus van Schendel was born in a little village near Breda in 1806 and studied at the Antwerp Academy under J van Bree. He travelled to Holland working in Amsterdam, Rotterdam and The Hague, painting portraits, historical pictures and genre scenes.

He finally settled in Brussels in 1845 and became best known for painting market scenes often at night, employing candles, lamps and moonlight for dramatic effect.

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

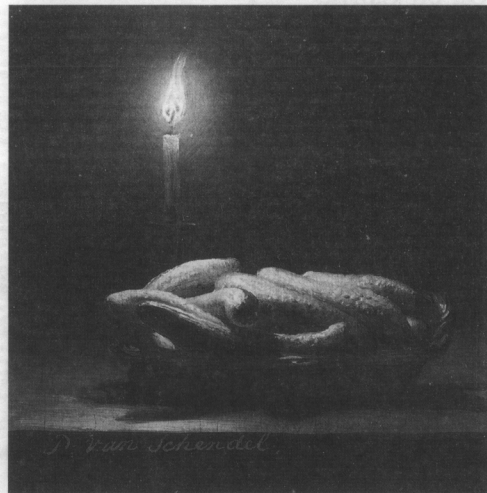
Amiens, Amsterdam, Hanover, Melbourne, Montreal, Nice and Stuttgart

A Still Life of Dead Game including Partridges and a brace of Mallard Ducks by Candlelight

Oil on Canvas

30³/₄ x 24¹/₂ inches (78 x 62 cms)

Signed



Petrus van Schendel
A Still Life of Gherkins
Oil on Panel, 15.5 x 14.5 cms
Signed
Formerly with Rafael Valls Gallery

29.

MICHIEL SIMONS

c.1630–1673
Dutch School

The artist originally came from Utrecht and specialised in painting still life subjects of game, fruit and flowers.

His compositions are usually arranged on a stone or marble ledge, often partly covered by a green or red cloth. His treatment of silver is particularly fine and his flower still lives are rarer than his fruit and vegetable compositions. Like many of his contemporaries his work was influenced by Jan Davidsz de Heem although his compositions are looser and somewhat warmer in tone.

Simons was also known to have painted hunting scenes which are quite reminiscent of the work of Jan Weenix.

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

Amsterdam, Aix-la-Chapelle and Utrecht

A Still Life of Fruit in a Porcelain Dish, Flowers in a Vase, A Roemer, a Wine Glass, Fruit and a Lobster on a covered Table

Oil on Canvas
32¹/₂ x 49³/₄ inches (82.6 x 126.4 cms)
Signed and Dated 1653

PROVENANCE: The Russian Royal Collection (by repute)



Michiel Simons
A Still Life of Fruit and Flowers on a Table
Oil on Canvas, 50.8 x 66 cms
Signed
Formerly with Rafael Valls Gallery





TOBIAS STRANOVER

Active 1684–1731
Hungarian School

Tobias Stranover was one of the leading emigré decorative painters working in England in the early part of the eighteenth century. Together with Jacob Bogdani, he was one of the major artists specialising in the painting of exotic birds and wild life.

His work brought a lightness and exoticism to English still-life and animal paintings which were missing in the early English works of Marmaduke Craddock and Francis Barlow. Stranover was born in Sibiu, now in Czechoslovakia, and travelled to England, Hamburg and Dresden. Although examples of his work can be found in the museums of Hamburg, Dresden and Budapest, his work is most commonly found in old English collections.

His extensive knowledge of the different fruits and birds of the world can be seen in his paintings and his later works become more detailed and much fuller. He is last recorded in 1731, when he was paid 10 gns. for a 'fowl piece with a peacock in it' (Lord Fitzwalter's accounts, now in the Hampshire Record Office).

Tobias Stranover married Jacob Bogdani's daughter and it is thought that both artists collaborated occasionally.

A Peacock, a Pheasant, Chickens, Partridges and a Lapwing in a Landscape

Oil on Canvas
39¹/₂ x 48¹/₂ inches (100.3 x 123.2 cms)

PROVENANCE: Frost and Reed, London, 1968



Tobias Stranover
A Peacock and a Peahen with other Birds
Oil on Canvas, 128.2 x 139.8 cms
Formerly with Rafael Valls Gallery

31.

HERMAN VAN SWANEVELT

1600–1655
Dutch School

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

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

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

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

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

Amiens, Bordeaux, Budapest, Copenhagen, Florence (Pitti Palace), Paris (Louvre Museum), Rome (Colonna Gallery) and Vienna (Kunsthistorisches Museum).

A Classical Landscape with Herdsmen, Cows and Washerwomen with the Temple of Venus at Tivoli beyond

Oil on Canvas

24 x 48 inches (60.9 x 122 cms)

Signed, Inscribed and Dated 'Roma 1649'

PROVENANCE: The Marquis of Lothian, Newbattle, Dalkeith, Inv no. 17;
Gomm Collection, Sale, Christie's, 6th March, 1914, lot 26 (sold 23 gns to Gordon);
Anon, sale, Sotheby's, 5th March, 1969, lot 24;
Grimshaw Hall, Knowle, West Midlands





JOHANN FRIEDRICH AUGUST TISCHBEIN

1750–1812
German School

Johann Friedrich August Tischbein, known as the 'Leipziger' Tischbein, one of the large and confusing dynasty of painters, was the pupil of his father, Johann Valentin, and of his uncle, the famous Johann Heinrich 'Kasseler' Tischbein – in Kassel, who recommended him to the Prince of Waldeck und Pyrmont. He studied for five years in Paris until 1777, when he went to Rome, where he associated with other German painters such as Mengs and Fuger, and with David, and then on to Naples. He returned north in 1780, visiting and working in a number of cities in the German lands, before settling at Arolsen near Kassel, where his long promised appointment as 'Hofmaler' to the Fursten von Waldeck und Pyrmont was confirmed on July 1st. Tischbein travelled to The Hague in 1781, in the hope of securing commissions from the Court. His initial lack of success in doing so (he was later granted many important commissions in the Netherlands) allegedly prompted his trip to Paris to seek consolation in his old haunts shortly afterwards.

A Portrait of a little Girl holding a Doll, said to be Charlotte H. F. MüllerOil on Canvas
15³/₄ x 12³/₄ inches (40.1 x 32.1 cms)
Signed and Dated 1781

NOTE: The identity of the sitter is not known, but it is worth noting that in 1783 Tischbein married Sophie Müller daughter of the 'Kammerrat' to his employer, the Prince of Waldeck und Pyrmont.

GASPAR VAN WITTEL, CALLED VANVITELLI

1652/3–1736
Italian School

Gaspar van Wittel occupies a special place in the history of Italian landscape painting, being practically the founder of naturalistic view painting in opposition to the contrasted ideals of Claudean classicism and picturesque sublime as practised by Salvator Rosa.

Born in Amesfoort in Holland, he began his career as a pupil of Matthias Withoos. On leaving his master's workshop he travelled to Rome where he arrived in 1674. It was in his adopted city that he Italianised his name. His first patron was Cornelis Meyer who was an engineer in the employ of Pope Clement X. With this important papal support his reputation soon spread and more important patrons, like the Colonna family, began to commission some of his more elaborate topographical views of Rome.

Later, after 1700, he travelled to Naples where he was patronised by the Spanish Viceroy, the Duke of Medinaceli. Unfortunately, political affairs forced Vanvitelli to leave the city and to return to Rome where he remained for the rest of his life, though he is recorded as travelling and working in other Italian cities, like Bologna and Florence.

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

Aix, Chartres, Florence, Fontainebleau, Madrid (Prado), Rome and Vienna (Kunsthistorisches)

An architectural Capriccio from inside the Colosseum

Oil on Panel

6¹/₂ x 10³/₄ inches (16.5 x 27.5 cms)

Signed with Initials and Dated 1721

NOTE: There are no known replicas of this composition, although a similar small view (oil on parchment, 14.7 x 23.2 cms) showing the side of the Colosseum and the Arch of Constantine, dating to about 1715 is in the Pallavicini Gallery in Rome. Two of the most prominent figures (the monk and the seated man) are repeated, with small changes, in the same setting in a painting (oil on canvas, 16 x 32.5 cms) in the Scribani Rossi Collection, Rome. Interestingly, the small scale of this panel and the delicate brushwork has more in common with his drawings rather than his monumental compositions.





Loofen Al-arm

1719

ADRIAEN PIETERSZ VAN DE VENNE

1589–1662
Dutch School

Adriaen van de Venne was a Dutch painter of figures and genre subjects. He studied with Simon Vaux and Hieronymus van Diest, a painter of grisailles, in The Hague.

In 1607 he went to Antwerp and afterwards stayed at Middelburg where he lived from 1614 to 1624. In 1625 he returned to The Hague where he painted portraits of the King of Denmark and his family and also illustrated the verses of Jacob Cats.

From 1627, he was working mainly in grisaille, depicting groups of beggars and vagabonds, peasants and women quarrelling, illustrations of Dutch proverbs and figures symbolising worldly poverty and misery. Less often he painted historical and biblical subjects and portraits, although when he did, it was with a distinct freshness of style.

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

Amsterdam, Berlin, Budapest, Copenhagen, Geneva, The Hague, Hamburg, Geneva, Leningrad, Paris (Louvre), Rotterdam and Stockholm.

The Fate of the Poor – 'Loosen-Al-arm'

Oil on Panel
13¹/₈ x 10¹/₂ inches (33.5 x 27 cms)
Signed, Inscribed and Dated 16-1

NOTE: Van de Venne's grisaille and brunaille 'spreekwoord' paintings have very little in common with his more detailed and colourful earlier works which he executed, before he had moved to The Hague. Unlike the political subject matter of his earlier works, he concentrated more on poking fun at society and the 'ignorant' peasantry. He painted them in a rapid and often broad technique, which is probably why these works are so prolific. The earliest grisailles date from the 1620s and as his style developed, the later grisailles become increasingly more painterly. The victims of these pictures were usually intended as the brunt of the humour and satire behind the motto. As a genre his grisailles are exceptionally inventive with no precedent in any artists work of any period.

Another painting of a similar subject and inscribed 'All-arm' (oil on panel, 37.5 x 30 cms, signed and dated 1621) is in the Rijksmuseum, Amsterdam. As is typical of these works, the inscription is in a gothic script written on a scroll placed at the bottom of the painting.



Adriaen Pietersz van de Venne
'Armoe Soeck List'
Oil on Panel, grisaille, 19.3 x 24.5 cms
Signed and Dated
Formerly with Rafael Valls Gallery

SIMON PIETERSZ VERELST

1644–c.1721

Dutch School

Simon Verelst was by far the most accomplished of the Verelst family of painters. He was born in The Hague, became a pupil of his father, the genre and portrait painter Pieter Verelst, and was probably elected a member of his local guild before moving to England in 1669.

The French influence in Verelst's still lives insured that his work was well received by the court of Charles II and he was greatly assisted by the patronage of the King's mistress, Louise de Keroualle, Duchess of Portsmouth and also by the second Duke of Buckingham.

Verelst's style is individual, his long sojourn in his adopted London meant that he was out of the mainstream of European still life painting. His still lives on a small scale with asymmetrical or diagonal compositions are comparable to the work of Abraham Mignon and Rachel Ruysch, and are generally more successful than his somewhat overloaded larger paintings. The chiaroscuro lighting of the fruit and leaves set against the warm, dark background of this painting, is also typical of his work.

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

Boston, Brunswick, Compiègne, Copenhagen, Grenoble, Hanover, The Hague, London (Victoria & Albert), Munich, Naples (Municipal Museum), New York and Stockholm.

A Still Life of Flowers in a Glass Vase

Oil on Canvas

20½ x 16 inches (52 x 40.7 cms)

PROVENANCE: With Richard Green, 1975.

NOTE: A Still Life dated 1669 in the collection of the Fitzwilliam Museum, Cambridge, is of very similar size and composition. Verelst has used the same rose and peony in the centre of the arrangement.





DAVID VINCKBOONS

1576–1632
Flemish School

The artist began his career as a pupil of Philip Vinckboons in Antwerp, later travelling to Amsterdam. His speciality was for small landscapes with very finely detailed forest and town scenes, rather in the style of Roelandt Savery, Jan Brueghel the Elder and Gillis van Coninxloo. Open spaces in villages and towns are peopled with numerous lifelike figures of people dancing, feasting and merry-making. The large, colourful figures in his genre scenes of soldiers, beggars and children in procession are akin to those of Pieter Brueghel the Younger. Less often he painted Biblical and Historical themes such as 'St John the Baptist preaching' and 'Christ bearing the Cross'. His park landscapes with tiny, elegant figures in court attire are especially charming. Other, carefully executed landscapes with great oak trees are still painted from a high viewpoint, as are village streets, churches and imaginary castles.

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

Amsterdam, Berlin, Cologne, Florence, The Hague, Milan, Munich and Vienna

An extensive wooded Landscape with Moses and the Israelites carrying the Ark

Oil on Panel

30¹/₂ x 72¹/₂ inches (77.5 x 184.5 cms)

PROVENANCE: Sir Thomas Gooch, 2nd Bt, Benacre Hall

LITERATURE: 1933 inventory, p. 209, as hanging on the Stairs

NOTE: Large scale landscape panels such as this are often to be found in Vinckboon's oeuvre and although many contained religious themes, an Old Testament subject seems to be extremely rare. This painting is probably a late work and comparable to the larger 'Road to Calvary' in the Alte Pinakothek in Munich.



David Vinckboons
The Road to Calvary
Oil on Panel, 111 x 166 cms
Alte Pinakothek, Munich

37.

ELIAS VONCK

1605–1652

Dutch School

Elias Vonck was born in Amsterdam in 1605 and quickly acquired an enviable reputation as a painter of still life and hunting pictures. In these hunting still lives he chiefly painted dead game birds, usually on a large scale. These incorporated swans, partridges and pheasants, often adding the figure of a huntsman, a cook or a female vendor and enlivening the picture with a snuffling dog or prowling cat. The influence of Frans Snyders and Melchior d'Hondecoeter is quite discernable. Jan Vonck, his son, was to continue in the tradition of painting fine game still life compositions.

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

Amsterdam (Rijksmuseum), Breslau, Budapest, Copenhagen, Frankfurt, The Hague and Utrecht

Two Hunting Dogs in a Landscape surrounded by Dead Game, including Pheasants, a Hare and a Hunting Horn

Oil on Canvas

47 x 59 inches (119.5 x 150 cms)

Signed

PROVENANCE: Ex Coll, the Gooch family, Benacre Hall

LITERATURE: H. Davy, Seats in Suffolk, 1827, 'a good one of dogs and game in the style of Snyders, with the name of Elias Donck upon it';
1918 Inventory, p. 87, in the Entrance Hall and Billiard Saloon;
1933 Inventory, p. 209 as hanging in the Left Corridor.





38.

JAN WEENIX

1640–1719

Dutch School

Jan Weenix began his career as a pupil of his father, Jan Baptist Weenix. Here he worked with his cousin Melchior d'Hondecoeter and soon became an extremely accomplished still life painter.

From 1664 to 1668 he worked at the Guild of Painters in Utrecht. Later he was to become the court painter to the Elector Palatine, Jan Willem, and was commissioned to execute numerous paintings for the decoration of the Castle of Benberg.

He specialised in game still life pictures executed with the most consummate skill.

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

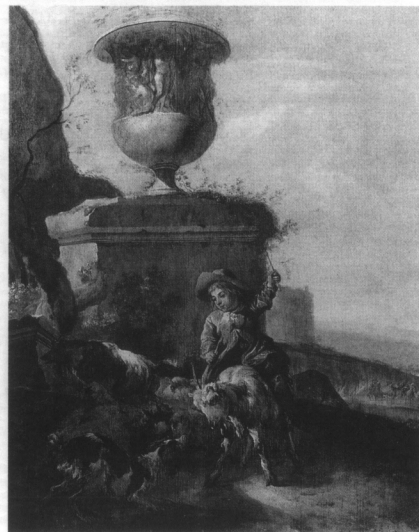
Amsterdam (Rijksmuseum), Antwerp, Brussels, Budapest, The Hague, London (National Gallery), New York (Metropolitan Museum) and Paris (Louvre)

A Mountainous Landscape with resting Cavaliers with two Women, a stone Vase, antique Ruins, with Dogs and Sheep in the foreground

Oil on Canvas

26 x 31 inches (66 x 79 cms)

Signed and Dated 1660



Jan Weenix
**A Child Riding a Goat Beside an Urn
in a Classical Landscape**
Oil on Panel, 43.5 x 34.7 cms
National Gallery of Ireland

39.

JOHN WOOTTON

1682–1764
English School

John Wootton was born in the small parish of Snitterfield in 1682, and was the pupil of Jan Wyck. Wootton's pre-eminent position in England in the first half of the eighteenth century as a painter of sporting and landscape subjects was to go virtually unchallenged for almost four decades.

Among his royal patrons were George II and his estranged son Frederick, Prince of Wales. His painting reflected the interests of the nobility and landed gentry and identified them with country life and its pursuits.

His paintings can be found in many institutions and important private collections around the country.

A Still Life of Game including a Hare, a drake Mallard, a grey Partridge, Woodcocks and a Flintlock Musket in a formal Garden with two Spaniels looking on, one bearing a Collar inscribed, 'Suffolk'

Oil on Canvas
50⁵/₈ x 41 inches (128.6 x 104.2 cms)

NOTE: Essentially a 'dog portrait' rather than a still life painting this picture is derived from the earlier conventions established by the seventeenth century Dutch, Flemish and French painters. While Wootton's contemporaries François Desportes (1661–1734) and Jean-Baptiste Oudry (1686–1755) adhered to the typically elaborate and decorative style of their fellow countrymen, Wootton uses a rather more restrained depiction.

Our picture is particularly similar in both composition and subject (game, spaniel and musket) to a signed example in the collection of the Marquess of Hertford and exhibited in the Wootton exhibition in 1984 at the Iveagh Bequest, Kenwood, illustrated p. 47 in the catalogue.

PROVENANCE: Presumably commissioned by the Earl of Suffolk.

With a 19th century label on reverse, Earl Middleton.





40.

PHILLIPS WOUWERMAN

1619–1668
Dutch School

Phillips Wouwerman's early work was much in the style of Pieter Cornelisz Verbeeck, and he is believed to have been his pupil. His compositions consist of single horses, or landscapes with riders and travellers in the dunes around his native town. There also appears to have been cross-currents between Wouwerman and his contemporary Haarlem painter Jan Wynants, though it is not easily discernible who influenced whom. They are both recognisable for the silver-grey tonalities of their landscapes. In his later works, Wouwerman's colouring became stronger and an Italianate influence manifested itself, despite the fact that he never visited the country. His horses and figures are more prominent in the compositions and he produced a prodigious number of stable scenes, cavalry engagements, chases and hawking parties, populated by peasants and nobles.

Wouwerman was a naturally talented artist and a sensitive colourist who had a feeling for narrative and atmosphere. He was an avid painter, and no other Dutch artist rendered these animals with such skill, or in such a variety of contexts as he. His principal pupils were his brother, Pieter, and Barent Graat, although his influence was enormous on many other artists well into the eighteenth century.

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

Amsterdam, Brunswick, Brussels, Budapest, Cambridge, Cleveland, Cologne, Florence, Haarlem, Leningrad, Munich, Paris (Louvre), Stockholm and Vienna.

A Country Landscape with a Woman and her Children

Oil on Panel

12⁵/₈ x 9⁵/₈ inches (32 x 24.5 cms)

Signed

PROVENANCE: David Koetser, Zürich, 1982;
Private Collection Europe

Museums and National Institution Collections

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| London | National Portrait Gallery The Tate Gallery The Museum of London Wellcome Institute |
| Oxford | Oxfordshire County Museum |
| Newmarket | National Museum of Racing |
| Sudbury | Gainsborough House |

Belgium

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| Brussels | Musées Royaux des Beaux Arts de Belgique |
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Canada

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| Toronto | Royal Ontario Museum |
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France

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| Paris | Assemblée Nationale |
| Strasbourg | Musée des Beaux Arts |

Germany

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

Israel

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| Jerusalem | Israel Museum |
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Japan

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| Osaka | National Museum of Art |
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The Netherlands

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| Amsterdam | S 'Hertogenbosch Noordbrabants Museum |
| Utrecht | Catharijneconvent |

Spain

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| Madrid | Academia de San Fernando |
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Sweden

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| Stockholm | National Museum of Sweden |
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Switzerland

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| Basel | Kunst Museum |
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United States of America

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| California | Stanford University Collection |
| 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 |
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Central America

| | |
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