

2002 RECENT ACQUISITIONS

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Front Cover:
Claes Molenaer, *A Winter Landscape with Skaters*, cat. no. 22 (detail)

Catalogue of Works

The Catalogue is arranged in alphabetical order

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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 Jan van Aelst, a distinguished Notary from the city. 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.



Willem van Aelst
A Still Life of dead Game with a Chameleon
Canvas
Signed and Dated 1671

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, Paris (Louvre), Stockholm and Vienna (Kunsthistorisches)

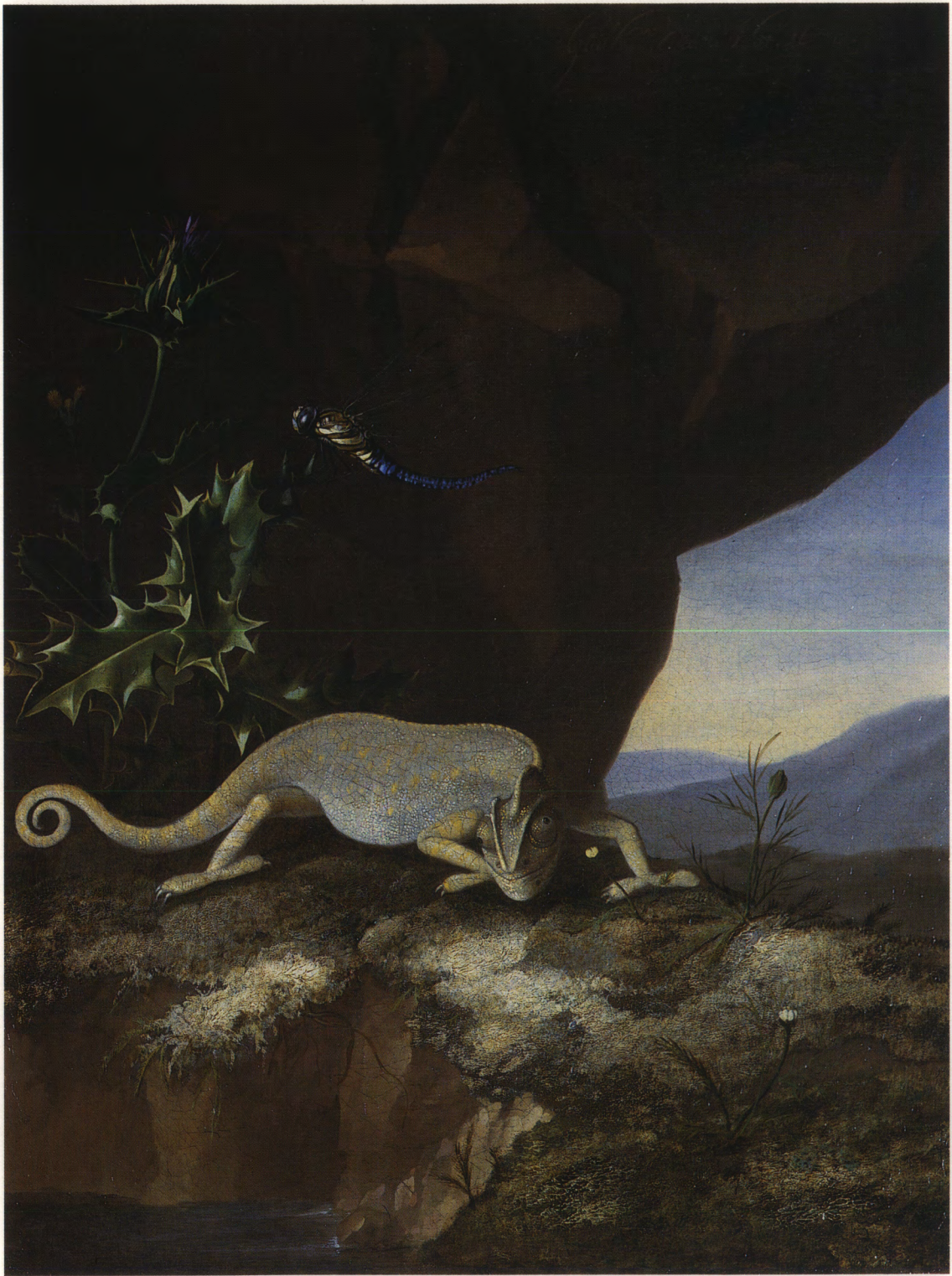
A Chameleon with a Dragonfly on a Thistle, in a Landscape

Oil on Canvas

18¹/₄ x 13¹/₂ inches (46.2 x 34.3 cms)

Signed and Dated 1670

We are grateful to Fred Meijer who has pointed out that this is one of only two known examples displaying a similar composition with the highly unusual inclusion of the chameleon.





WORKSHOP OF 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)

A Portrait of Queen Isabel de Valois

Oil on Canvas

77³/₄ x 41 inches (197 x 104 cms)

PROVENANCE: Possibly the Colonna Collection, Rome;
D. Valentin Carderara (1796–1880), Madrid;
Marquis of Casa-Irujo, Madrid

LITERATURE: 'Sofonisba Anguissola e la sue sorelle,' Cremona,
Vienna and Washington, Exhibition catalogue, 1994,
p. 132, no. 18 reproduced



Sofonisba Anguissola
Portrait of Isabella de Valois
Canvas, 205 x 123 cms
Prado, Madrid

This is a portrait of the French princess Isabel de Valois (1546–1568). She was the eldest daughter of Henry II of France and Catherine de' Medici. She became the third wife of Philip II of Spain by proxy in June 1559, just a few months after Mary Tudor (his second wife) had died. She finally met Philip in person at Guadalajara in February 1560. Unlike his marriage to Mary I, Philip was actually very fond of Isabel, unfortunately she was to die tragically young, in childbirth.

BALTHASAR VAN DER AST

1593–1657

Dutch School

Balthasar van der Ast began his career as a pupil of his brother-in-law, Ambrosius Bosschaert the Elder in Middelbourg. His father, a wealthy merchant, had died when he was still a young boy and he moved in with his sister, Maria, who had married Bosschaert. In 1619 he was elected a member of the Guild in Utrecht and later in 1632 of Delft. He received citizenship of Delft a year later (considered a great honour at the time) and he is mentioned a second time in the town's records in 1656. He married Margrieta Jans van Buijaren in February 1633 and the couple had two children. The family remained in Delft throughout his lifetime.

Together with members of the Bosschaert dynasty he was to become the most important exponent of still life painting in Middelbourg in the early years of the seventeenth century. He painted a great number of works often depicting wooden or stone surfaces. It was common for him to place the table surface or ledge parallel with the edge of the picture on which the still-life objects were set out in a row. His often deceptively complicated and elaborate compositions were actually carefully constructed using relatively simple elements. His rarer small pictures with shells and insects are executed with the delicacy of miniatures. It has been suggested that he was the teacher of Jan Davidsz de Heem as well as Ambrosius Bosschaert the Younger and Johannes Bosschaert.

Examples of the artists work can be found in most major institutions around the world.

A Still Life of Pears, Peaches, Grapes and Quinces in a Basket. An unusual container in the form of a Gourd and other Fruit rest on a draped Ledge

Oil on Panel

28³/₄ x 41¹/₄ inches (73 x 105 cms)

Signed





JAN ABRAHAMSZ. BEERSTRATEN

1622–1666
Dutch School

Documentation is scarce on the artist, however it is known he was the son of Abraham Danielsz Beerstraten, a clothweaver from Emden. He was married in 1642 to Magdalena Bronckhorst. He fathered five children, amongst whom Abraham was the only one to follow in his father's footsteps. Like his father, he specialised in pictures of wide open landscapes, town views, and interesting Italianate port and harbour scenes. This work reflected the increased public and artistic interest in 17th Century Dutch topography, albeit infused with a slightly romantic atmosphere.

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 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 Capriccio of an Italianate Harbour capriccio with the Arch of Constantine and a Church with Figures and shipping beyond

Oil on Canvas
27¹/₄ x 26 inches (69.5 x 66 cms)
Signed and Dated 1663

The church has been identified as San Stefano al Celio in Rome.



Jan Abrahamz Beerstraten
A Mediterranean Harbour scene
Panel, 58 x 58 cms
Signed
Formerly with Rafael Valls Ltd

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. It was really the landscape painter Jan Baptiste Weenix who became his true mentor and later he was also to become his father-in-law.

In 1642 he was elected to the Guild in Haarlem and married Catrijne Claes de Groot in 1646. In around 1650 he travelled around Westphalia with his contemporary, Jacob van Ruisdael. Drawings by Berchem are testament to this. Although no documentary evidence exists, it is strongly assumed he went to Italy soon after this sojourn. His style changed around this time, becoming more personal and began to include the warmer tones so prevalent in his Italianate landscapes. 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.

Berchem presumably returned to Haarlem by 1653 when he is again documented in the city. He finally left Haarlem in 1677, moving to Amsterdam, possibly to gain more patrons. He died there in 1683.

Nicholas Berchem supplied the staffage in numerous paintings by many artists including Cornelis Poelenburgh, Gerrit Dou, Johannes Glauber, Isaac de Moucheron, Jan Baptist Weenix and Jacob van Ruisdael. Amongst his pupils were Karel du Jardin, Hendrick Mommers, Willem Romeyn, Jacob Ochtervelt and Pieter de Hooch

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).

Hippocrates visiting Democritus

Oil on Canvas
26½ x 32 inches (67.5 x 81.4 cms)
Signed

PROVENANCE: D.N.A.Z; sale, The Hague, 24th November 1744, lot 82 (sold 60 florins)
Johan van der Linden van Slingelandt, Dordrecht, by 1752;
sale, Yver and Delfos, Dordrecht, 22nd August 1785, lot 15 (unsold) and subsequently offered under the same name;
sale, Lamme, Rotterdam, 12th November 1827, lot 1 (350 florins to van den Berg);
M. Piérard, Valenciennes; sale, Laneuville and Le Roy, Paris, 20th March 1860, lot 5 (sold 1,000 francs);
Baron Perier Gravenstein;
Baron Johan von Puthon, Vienna;
E. Hirschler, Vienna;
Gaston Ritter von Mallmann, Blaschkow, by 1902;
sale, Lepke, Berlin, 12th June 1918, lot 136

LITERATURE: Descamps, 'Vie des Peintres', II
T. von Frimmel, 'Geschichte der Wiener Gemäldesammlungen', I, p.57
H. Voss, 'Cicerone', I
'Catalogue of the Royal Collection in the Hague', 1914, p.230
W. Stechow, 'Zwei Darstellungen aus Hippokrates in der Holländischen Malerei', Oudheidkundig Jaarboek, IV, 1924, pp. 34-8
C. Hofstede de Groot, "Hippocrates op bezoek bij Democritus. Schilderijen door Backer, Berchem en Moeyaert", 'Nederlandsch Tijdschrift voor Geneeskunde', 1925, pp. 3ff
C. Hofstede de Groot, 'Verzeichnis der Werke', ets. IX, Paris, 1924, pp. 65-6, no.56
B. Broos, 'Hippocrates bezoekt Democritus boor Pynas, Lastman, Moeyaert en Berchem'" in 'Kroniek van het Rembrandthuis (1991)2', pp. 16-23, ill. 2
P. Schoon & S. Paarlberg a.o. 'Greek Gods and Heroes in the Age of Rubens and Rembrandt', Athens/Dordrecht, 2000, cat. no. 3, pp. 162-163

EXHIBITED: Athens, National Gallery, 'Greek Gods and Heroes in the Age of Rubens and Rembrandt', 28th Sept 2000 - 8th Jan 2001
Dordrecht, Dordrechts Museum, 3rd Feb - 21st May 2001



The philosopher, Democritus of Abdera (c. 460 B.C.–c.357 B.C.) is said to have decided to live in solitude, and, moreover, never seemed to stop laughing; his enemies used this to accuse him of insanity. Hippocrates (c 460 B.C.–c.370 B.C.), the famous Greek medical philosopher, was sent to discover the nature of his disorder, but on visiting him, realised that it was not Democritus who was insane, but his enemies.

This painting is thought to date between 1655 and 1660. Probably the first example of this subject was painted in 1622 by Pieter Lastman (German Private Collection) inspired probably by the 'Letters of Hippocrates', the source for the story. It is very likely that Berchem drew much influence from this version.



ABRAHAM BISSCHOP

1670–1731
Dutch School

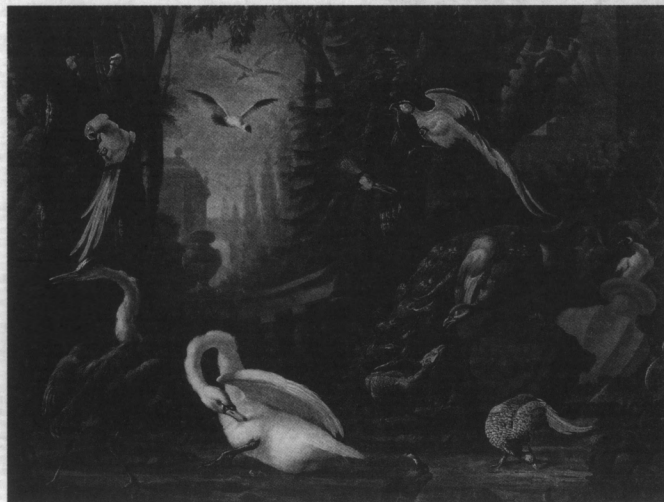
Abraham Bisschop was a prolific bird painter working around the end of the Seventeenth Century and the beginning of the Eighteenth Century. His skill in rendering the plumage of his subjects is reminiscent of the great Melchior de Hondecoeter.

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 Middelbourg 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 in 1718 and his work can also be seen in the Dienstst Verspreide Rijkskollekties, The Hague.

A Swan, A Peacock, Poultry and a Spaniel in a Classical Garden

Oil on Canvas
47 x 50 inches (119 x 127 cms)
Signed and Dated 1706



Abraham Bisschop
Exotic Birds in a Landscape
Canvas, 33 x 42 cms
Formerly with Rafael Valls Ltd

JAN BRUEGHEL I & JAN BRUEGHEL II

1568–1625 & 1601–1678

Flemish School

Jan Brueghel the Elder was the second son of Pieter Brueghel the Elder, and was one of the most eminent early Flemish seventeenth century masters. He became famous for his flowerpieces, landscapes, genre scenes and allegories and was nicknamed 'Velvet Brueghel' because of the delicacy of his brushwork.

He was born in Brussels in 1568 and studied under Peter Goetkindt. Between 1589/90 and 1596, he travelled in Italy visiting Naples, Rome and Milan and during this period he became closely acquainted with Cardinal Borromeo who was to become a devoted patron. Brueghel returned to Antwerp in 1596, became Master of the Guild of St Luke in 1597 and Dean of the Guild in 1602. He visited Prague in 1604 and there his work was admired by Emperor Rudolf II.

Brueghel was appointed a painter at the Court of Archduke Albrecht VII and the Infanta Isabella Clara Eugenia in Brussels in 1606 where he became highly esteemed. In 1613, he visited the Low Countries with Peter Paul Rubens and Hendrik van Balen both of whom he collaborated with. He also collaborated with other artists including Josse de Momper, Frans Snyders and Sebastiaen Vrancx.

Admired and patronized throughout Europe, Brueghel's paintings are distinguished by a profusion of detail and painted with the delicacy of a miniature. Such qualities earned him the titles 'Flower' and 'Paradise' Brueghel. He died in Antwerp in 1625.

His work can be found in most major collections around the world.

Jan Brueghel the Younger began his career as a pupil of his well known 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 Borromeo who had been his father's important patron.

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 I
Flowers in a golden Tazza
Panel, 47 x 34.9 cms
Signed
Formerly with Rafael Valls Ltd

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.

His work can be found in most major collections around the world.

A Still Life of Flowers in a Tazza, A Garland of Flowers on a Table, and Roses, Tulips, Irises and other spring and summer Flowers in a Wan-Li porcelain Vase, all on a Ledge

Oil on Panel

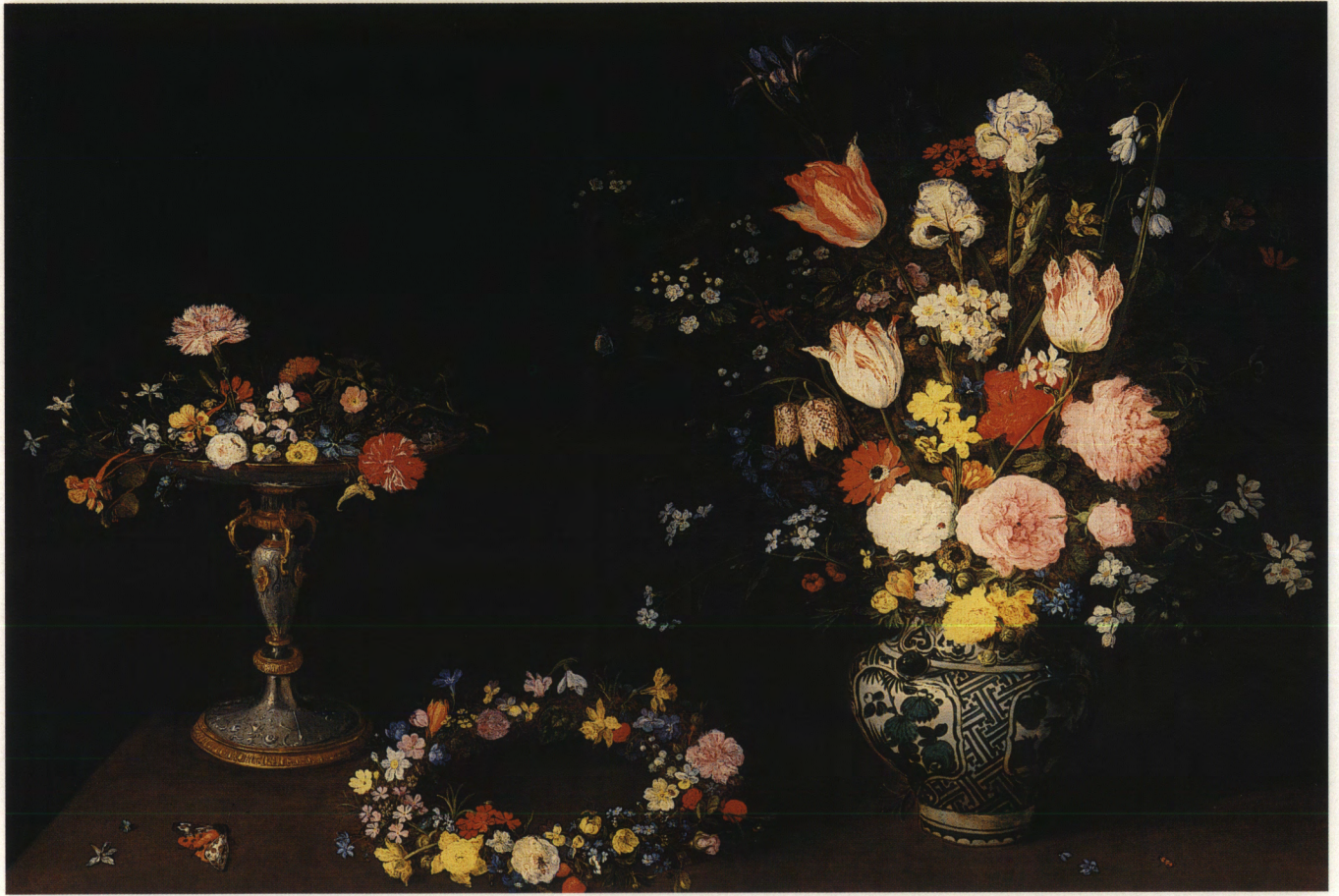
23³/₄ x 33³/₄ inches (60.5 x 85.6 cms)

PROVENANCE: P. de Boer, Amsterdam, 1935
Jan Dik, Munich, from who acquired in 1964 by Gunter Henle;
Gunter & Anneliese Henle, Duisburg

LITERATURE: K. Ertz, 'Jan Brueghel der Ältere,' Cologne 1979, p.532, note 395, as Jan Brueghel the Younger;
K. Ertz, Jan Brueghel the Younger (1601-1678), Freren 1984, p.452, cat. no.288

EXHIBITED: Amsterdam, Gallery P. de Boer, and Vienna, Galerie Sanct Lucas, 'Die Jungeren Brueghel und ihr Kreis', March-April 1935, cat. no.37 (with wrong measurements)

Klaus Ertz has since reconsidered his opinion after seeing the work again and considers the work to be a collaboration between Jan Brueghel I and Jan Brueghel II.





8.

ALEXANDRE HYACINTHE DUNOUY

1757–1841
French School

Alexandre Dunouy was born in Paris in 1757 and began his career under the tutelage of the painter Briand. He was to become an exceptionally gifted landscape painter. He travelled to Italy and executed numerous, beautiful landscape compositions in and around Rome and Venice. It is likely he met Jan Hackert and Henri de Valenciennes during his travels as his work suggests some influence of these two painters. Upon his return to France he was charged by Louis XVIII to oversee an important scheme of decorative works for a number of palaces including Fontainebleau. Dunouy was to exhibit regularly from 1791 until 1833 at the Paris Salon and was to receive Medals of Honour in 1819 and again in 1827.

From 1783 until 1789 he was to reside in Naples and from 1810 until 1815 he received numerous commissions from Caroline Murat, who became an important patron.

Dunouy was also an accomplished engraver, executing over thirty engravings after his paintings and drawings.

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

Cherbourg, Compiègne, Epinal, Lyon, Orleans, Paris (Musée Marmottan and Musée Carnavalet), Stockholm and Versailles

Figures resting and conversing in the Roman Forum near the Temple of Antaneus and Faustino

Oil on Canvas
27³/₄ x 38¹/₄ inches (70.5 x 97 cms)

PROVENANCE: Private Collection, Bilbao, Spain

GEORG ADAM EGER

1727–1808
 German School

Georg Adam Eger was originally from Murrhardt in Wurtemberg but made his name in the court of the Landgraf, Ludwig VIII of Hessen-Darmstadt, where he was appointed court painter in 1748. He specialised in depicting the animals that the Landgraf hunted on their vast estates, these included deer, wild boars, and wolves. The physical details of many of the animals he was to depict was of great interest to him and he was to execute a number of very unusual portrayals of specific wild animals. These were mostly of uniquely antlered stags, the number of points on which were truly impressive, one particular example having thirty-two points.

The Castle of Kranichstein houses a number of works by the artist as does the Town Hall in Wurtemberg.

A Pair:

A Stag of twenty seven points standing in a Mountainous Landscape

A European Bison standing in a Rocky Landscape

Oil on Canvas
 20¹/₄ x 17 inches (53 x 43 cms)

PROVENANCE: J W Clarke, Bridwell Court, Uffculme, 1860



Martin Ridinger engraved after Eger
**A Stag with three Antlers which escaped
 from the Landgraf of Hesse's park by
 leaping a twelve foot high wall**





10.

JACOB FOPPEN VAN ES

c. 1596–1666
Flemish School

Jacob van Es was born in Antwerp, probably in the year 1596, and the earliest reference to him is in 1617 when he became a Master of Antwerp. (He was finally elected a member of the Guild of St. Luke in 1645). By 1618, a year later he had already married Joanna Claessens and started a family. He eventually had seven children, all baptised in Antwerp, and it is of interest to note that he chose artists like Jacob Jordaens, Cornelius Schut and Deodat del Monte to be Godparents to them.

Van Es seems to have spent his whole working life in Antwerp and we know that he had several pupils – Jacob Gillis in 1621 and Jan van Thielen in 1623. His paintings were much prized in his own lifetime and Rubens was known to have owned two paintings by him. These appeared as lots 311 and 312 in the auction held after Rubens's death in 1640. Contemporary documents, in the form of collection inventories in Antwerp, prove that other artists and collectors already owned works by van Es in the seventeenth century.

The striking simplicity of van Es' work draws him apart from his contemporaries. His oeuvre displays a coolness that is missing from so many of the more elaborate compositions painted by his fellow artists. His style is uniquely eye catching and painted with great care and close attention to even the smallest detail.

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

Brussels, Munich (Alte Pinakothek), Oxford, Stockholm and Vienna.

A Pair:

A Still Life of Grapes, Peaches and a Walnut, together with Plums in a Blue and White porcelain Bowl, arranged upon a partly draped stone Ledge

A Still Life of Honey Melons, Grapes, Peaches and Walnuts, arranged upon a stone Ledge

Oil on Panel
Each 13¹/₄ x 18 inches (33.5 x 46 cms)
Signed

PROVENANCE: Spanish Private Collection since the late 19th Century

11.

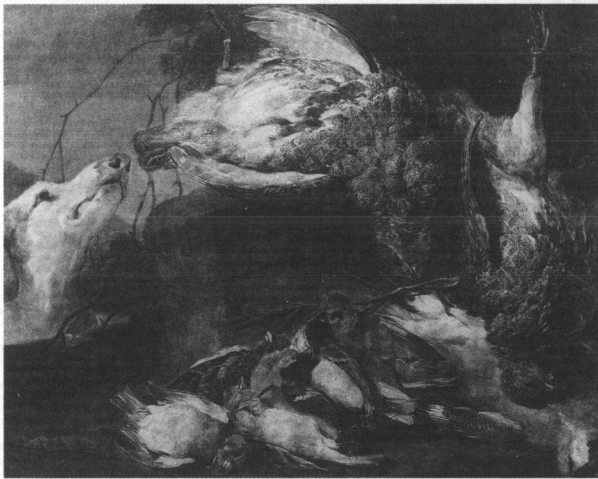
JAN FYT

1611–1661
Flemish School

Jan Fyt was born in Antwerp and at the very young age of eleven was pupilled to Johannes van den Burch. After spending a few years here he moved to the studio of Frans Snyders whose paintings of game birds with hounds and larger hunting scenes with stags, bears and wild boar greatly influenced the young Fyt.

Fyt became a Master in 1631 and quickly moved to Paris where he spent some months. Later he moved on to Italy where he travelled extensively, visiting Venice, Rome and possibly Genoa.

In 1641 he returned to Antwerp and apart from a brief visit to Holland in 1642 he was to remain in his home city for the rest of his life. In 1654 he married Joanna Francisca van den Zande and they had four children together.



Jan Fyt
A Spaniel and a Still Life of dead Game
Canvas, 39.5 x 49.5 cms
Formerly with Rafael Valls Ltd

Jan Fyt is known to have collaborated with other painters such as Jan Brueghel the Younger, Erasmus Quellinus, Theodore van Thulden and Thomas Willeboirts in his larger paintings, with these artists supplying the figures. However, the artist was supremely competent in his execution of smaller paintings, rendering fur and feathers in a masterly fashion. Most of his paintings are signed.

Jan Fyt is known to have painted some flower pictures, these are extremely rare but show no less skill in their execution. His most important pupil was Pieter Boel.

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

Brussels, Florence, Geneva, London (National Gallery) and St. Petersburg

A Cocker Spaniel with a dead Partridge and a Woodcock in a Landscape Setting

Oil on Canvas
19³/₄ x 25¹/₄ inches (50 x 64 cms)
Signed





12.

BARENT GAEL

c.1635 – after 1681

Dutch School

Barent Gael was born in about 1635 and died in Amsterdam after 1681. He became a pupil of Philips Wouvermans and was very much influenced by Adriaen and Isaac van Ostade. In 1660 he worked in Haarlem where he was the master of Cornelis-Adriaensz Gael.

He typically painted villages stretching obliquely into the distance, with inns under tall trees and a team of white horses drawn up in front of them. He also painted pig and poultry markets and winter scenes. Gael was also known to have painted the staffage in a number of works by Jan Wynants.

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

Glasgow, Leiden, St. Petersburg and Rotterdam

A Village Kermesse

Oil on Canvas

22³/₄ x 18 inches (57.8 x 45.7 cms)

Signed



Barent Gael

Peasants merrymaking outside an Inn

Panel, 26 x 32.7 cms

Signed

Formerly with Rafael Valls Ltd

FRANCISCUS GYSBRECHTS

c.1620–1680
Dutch School

Franciscus Gysbrechts was born in the Dutch town of Leiden. It is not certain but it is most probable that he was related to the other important trompe l'oeil artist of the period, Cornelis Norbertus Gysbrechts.

Both artists excelled in the rendering of trompe l'oeil and were without doubt the most inventive and imaginative painters of their time in this genre.

Franciscus Gysbrechts was elected a member of the guild of Leiden in 1674. His compositions are full of skillful and clear juxtapositions of objects ranging from globes, musical instruments, parchments and other objects often appearing out of open windows. His paintings are quite rare.

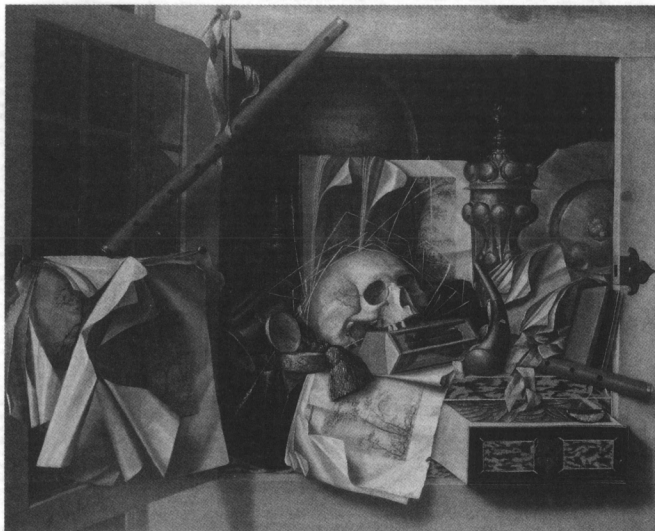
Museums where examples of the artist's work can be found include:

Brussels, Danzig, Rennes, Hamburg, Segovia (Palacio de Riofrio) and Stamford University

A Vanitas Still Life

Oil on Canvas
30 x 22³/₄ inches (76 x 58 cms)

PROVENANCE: Sale, Christie's 3rd July 1938
Collection, Dr Hamilton, Derby since the 1960's



Franciscus Gysbrechts
A Vanitas Trompe l'Oeil Still Life
Canvas, 94 x 110.5 cms
Signed

Iris and B. Gerald Cantor Centre for Visual Arts
at Stanford University, Kazak Acquisitions Funds, 1990.190.





14.

CORNELIS VAN HAARLEM

1562–1638
Dutch School

Cornelis van Haarlem was born into a wealthy family from Haarlem. During the Spanish siege of Haarlem his parents abandoned the city when he was only 10, leaving both the house and their son in the care of Pieter Pietersz, who was to become Cornelis' teacher.

In 1579 he travelled to France, but was to get no further than Rouen due to an outbreak of the plague. Sometime later he is recorded as living in Antwerp where he joined the studio of Gillis Coignet. He remained here for only a year, returning to Haarlem in 1580. In 1584, together with Karel van Mander and Hendrick Goltzius, Cornelis helped to found the Haarlem Academy in 1584.

In 1603, he married Maritgen Arentsdr Deyman who, in her own right, had considerable wealth. Later he was to father an illegitimate daughter who ultimately was to become the mother of Cornelis Bega. Frustrated with the arcane systems governing the Guild of St. Luke, he joined the Catholic Guild of St. Jacob in 1626. In 1630, he rejoined the St. Luke Guild revising its structure, conferring a higher status on the role of art and artists in 17th Century Haarlem.

Known mostly for his elaborate mannerist paintings of mythological, biblical and historical subjects he gained many important commissions for the town of Haarlem. His later paintings are characterised by their smaller scale and a greater concentration on genre subjects. He was greatly admired in his own lifetime for his painting of nudes, skill in foreshortening and dramatic compositions. His renown influenced a great number of contemporary artists and his teaching in the Academy continued this tradition. His paintings are almost all signed and dated with his characteristic monogram.

His works can be found in most major institutions around the world.

Two Men smoking in an Interior

Oil on Panel
12½ x 10 inches (31.5 x 25.5 cms)
Monogrammed and Dated 1636

BARTHOLOMEUS VAN DER HELST

1613–1670
Dutch School

Bartholomeus van der Helst was the son of a Haarlem innkeeper, but moved to Amsterdam as a young boy. It is probable that he was apprenticed to Nicolaes Eliasz Pickenoy, as his early portraits show his influence quite strongly. Van der Helst absorbed many of the influences surrounding him in Amsterdam and his early portraits reflect not only his possible master but also Rembrandt. His reputation grew rapidly and in 1636 he married Anna du Pire and three years later he received the prestigious commission for the Kloreniersdoelen (now in the Rijksmuseum).

Van der Helst became known as one of the leading portrait painters of his day. He imbued his sitters with an arrogance and self assuredness that suited his patrons well. Stylistically he matured throughout his life, gaining a more fluent and assured brushstroke as he mastered his art. In parallel to this his treatment of costume became more and more detailed.

His marked ability to successfully arrange large group portraits into a single composition inspired various government institutions and some important societies to entrust commissions to him.

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

Amsterdam (Rijksmuseum), Antwerp, Brussels, Edinburgh, Florence, London (National Gallery and Wallace Collection), The Hague, Paris (Louvre), Rotterdam and Vienna (Kunsthistorisches Museum).

A Portrait of a Gentleman, bust length, in a black embroidered Jacket and a Ruff

Oil on Panel
30 x 26 inches (76.2 x 66 cms)
Signed





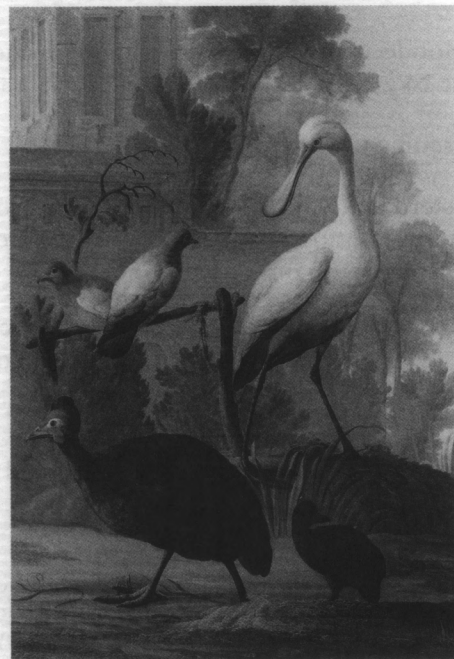
GERRIT VAN DEN HEUVEL

1725–1809
Dutch School

It is thought that Gerrit van den Heuvel was born in Amsterdam but it appears that most of his work was executed in The Hague, where he was elected a member of the Guild in 1768. It is not clear who his teacher was but it is clear from his paintings that he knew the work of Tobias Stranover and Jacob Bogdani and his nearer contemporary Aert Schouman. Gerrit van den Heuvel specialised in painting birds – mostly exotic ones in open country landscapes with elements of classical antiquities in the background. In his lifetime he gained a considerable reputation and received many commissions. Careful draughtmanship was invaluable in painting wildlife pictures and a fine sense of colour was essential in rendering the plumage of these exotic animals.

A South American Macaw resting on a Perch in an ornamental Garden with a Dove flying above

Oil on Canvas
39 $\frac{1}{2}$ x 27 inches (100 x 68.5 cms)
Signed and Dated 1772



Gerrit van den Heuvel
A Peahen, Pigeon and a Spoonbill
Canvas, 94 x 64 cms

MELCHIOR D'HONDECOETER

1636–1695
Dutch School

Melchior d'Hondecoeter was a pupil of his father, Gysbert d'Hondecoeter, in Utrecht. He started work in the Hague and by 1663 had settled in Amsterdam. After his father's death in 1653 he continued studying under his uncle Jan Baptist Weenix, whose works 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, although many extremely fine still lives by Hondecoeter also exist. These consist mostly of dead game with hunting implements and show just as much attention to detail as in his paintings of live birds.

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.

D'Hondecoeter's works were highly regarded in the late seventeenth century Holland and were to greatly influence many of the 18th century painters of the same genre.

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).



Melchior de Hondecoeter
A Peacock and Peahen with Chickens
Canvas
Collection of Lord Clarendon

A Peacock, a Peahen, Bantams with their Chicks and a Pigeon in a classical Landscape

Oil on Canvas
52¹/₄ x 60³/₄ inches (132.5 x 154.2 cms)
Signed

PROVENANCE: Private Spanish Collection

The motif seen here of the peacock and peahen standing majestically above the other birds is a typical one used many times by Hondecoeter. Particularly common was the arching back of the Peahen which squawks menacingly at the smaller birds, while the Peacock rises vertically to create an even more impressive climax to the composition. He repeatedly used motifs from his paintings but made subtle changes in each composition to ensure that his paintings did not become monotonous. The number of pictures in English country houses and private collections attests to his popularity.





18.

NICOLAES LACHTROPIUS

c.1620–after 1687
Dutch School

Nicolaes Lachtropius was born in Amsterdam circa 1620. He proved a precocious young artist and very early in his life began to paint some remarkable still life paintings. Much of his work is evidently influenced by the works of Otto Marseus van Schrieck and Mathias Withoos, especially in his forest floor and vegetation compositions. He depicts flowering shrubs, mushrooms and butterflies, lizards and snakes with extraordinary accuracy of detail. His elaborate and exuberant flower paintings are distinguished also by fine drawing and colour contrasts, reminiscent of Willem van Aelst and Anthonie de Lust.

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

Amsterdam (Rijksmuseum), Prague, and Vienna (Kunsthistorisches Museum)

A Still Life of Flowers including Roses, Tulips, Irises, and other Flowers, all in a gilded Vase resting on a marble Ledge

Oil on Canvas
26¹/₄ x 21 inches (66.5 x 53.5 cms)
Signed and Dated 1668



Nicolaes Lachtropius
A Forest Floor Still Life with Poppies
Canvas
Formerly with Rafael Valls Ltd

FRANÇOIS LEMOYNE

1688–1737

French School

François Lemoyne was the most fluent history painter of his generation and the artist whose painterly manner and luminous colouring thoroughly renewed the language of academic art in the second and third decades of the century. Of modest origins – his father was a postilion in the royal service – Lemoyne was taught briefly by his stepfather, the portraitist Robert Levrac-Tournières, and from 1701 to 1712, by the history painter Louis Galloche, in whose studio he received an exemplary academic training. Lemoyne may also have spent a brief period in Caze's studio.

A prizewinner for drawing at the Academy in 1706 and 1707, Lemoyne was awarded the Grand Prix in August 1711, but, as funds were not available for his studentship in Rome, he remained in Paris. He was elevated in 1718 to a full member of the Academy.

If the Crown was slow to employ Lemoyne, he found ready support in the private sector and was taken up by the wealthy and cultivated *réceveur général des finances*, François Berger, who commissioned many history paintings from the artist and paid him a monthly stipend which removed the need to seek work elsewhere. It was in Berger's company, and at his expense, that Lemoyne travelled to Italy between November 1723 and July 1724, where he visited Venice, Rome and Naples. When he returned to Paris, Lemoyne was being groomed to take on the remaining decorative commissions at Versailles. With 'The Continnence of Scipio', in 1727 (Musée des Beaux-Arts, Nancy) he shared first prize in the 'concours' de 1727 with his rival Jean-François de Troy and may have begun planning the design for the ceiling of the salon d'Hercule in Versailles, as early as 1728. By 1729 Lemoyne's small scale, carefully worked cabinet pictures were also much in demand at this time, yet their fluency and delicacy belied the effort and careful preparation they demanded from the artist.

In November 1732 Lemoyne began work in earnest on the decoration of the salon d'Hercule at Versailles. This monumental mythology, comprising 142 figures of more than life-size porportion, consumed the artist for four years and was unveiled to Louis XV in September 1737. Lemoyne was made *premier peintre du roi* later that month, yet this long-awaited official recognition was at great cost to his mental and physical well-being. He seems to have suffered a nervous breakdown at this time and was increasingly prone to paranoid delusions. Ever more reclusive, Lemoyne committed suicide on 4 June 1737 by stabbing himself nine times with his sword.

A draughtsman of elegance and fluency, Lemoyne imbued French history painting with a luminosity and sensuousness derived from the Venetian school, both old and new. The lightening of his palette, the warmth of his modeling, and the dynamism of his compositions were signal innovations that would be built upon by the succeeding generation of history painters, most notably his pupils Boucher and Natoire.

His work can be found in most major institutions around the world.

A Self Portrait of the Artist, half-length, wearing a gold embroidered tan frock-coat and white shirt and holding a Palette

Oil on Canvas laid on Panel

10 x 7⁵/₈ inches (25.5 x 19.4 cms)

Inscribed on the reverse 'le portrait de Lemoine en 1710 fameux peintre Francois

PROVENANCE: La Live de Jully; sale, Paris, March 1770, 9 pouces sur 6...avec palette et pinceaux en main'. according to Bordeaux, loc.cit.

LITERATURE: J.-L. Bordeaux, Francois Le Moyne and his generation, Neuilly, 1984, p. 90, under no.43.



Jean Baptiste Greuze
A Portrait of Ange-Laurent de Lalive de Jully
Canvas, 117 x 88.5 cms
Samuel H. Kress Collection,
Washington National Gallery of Art



Engraved: La Live de Jully

Bordeaux considered this picture to be the self-portrait by Le Moyne that was in La Live de Jully's sale of 1770. La Live was very young when Le Moyne died, and, according to Bordeaux, probably made the engraving after the present picture. The engraving was completed by Augustin de Saint-Aubin. Bordeaux describes the picture "the acute realism of this self-portrait is remarkable and the beautiful handling of the open shirt matches the mordant and expressive quality of his facial features"

La Live de Jully (1725–79) was an influential collector and painter in the Parisian art world of the 1750s and 1760s. He was painted by Jean-Baptiste Greuze, circa 1759, in the well-known portrait in the National Gallery of Art in Washington.



20.

CORNELIS VAN DER MEULEN

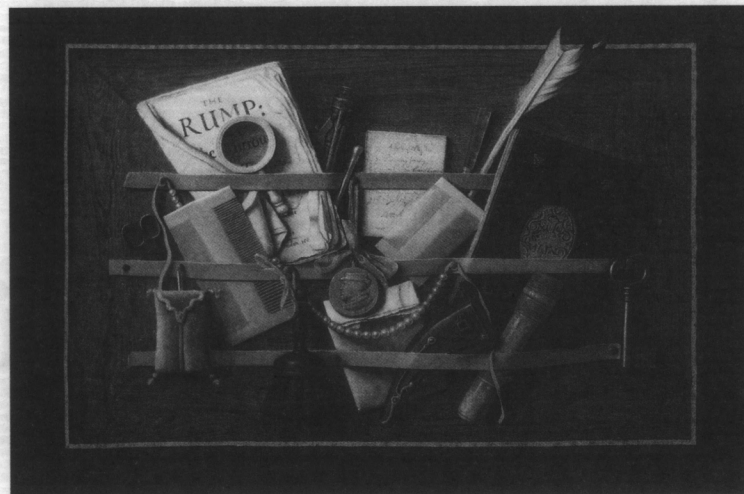
c.1640–1690
Dutch School

Cornelis van der Meulen began his career as a pupil of Samuel van Hoogstraten and evidently gained his taste and ability to paint fine Trompe l'oeil compositions from his illustrious master. He executed a number of fine quality portraits of local gentry and nobility in his home city of Dordrecht, but it is as a painter of still life and especially Trompe l'oeil that he is most interesting. These are beautifully composed and finely executed with a fine balance of colour and draughtmanship. His signed paintings are very rare.

A Trompe l'Oeil of Letters, Documents, a Quill, and Cutter, an Old Master Drawing and other Artifacts pinned to a Wall, all within a Trompe l'Oeil Frame

Oil on Canvas
19¹/₄ x 24¹/₂ inches (48.5 x 62 cms)
Signed and Dated 1673

It is interesting to compare the work of Hoogstraten and van der Meulen. Their techniques are extremely similar, particularly in the roughly crumpled edges of the leaflets. The use also of the Trompe l'Oeil frame, more prominent in the van der Meulen, was probably a motif he learnt from his master.



Samuel van Hoogstraten
A Trompe l'Oeil of a Letter Rack
Canvas, 50 x 69 cms
Signed and Dated 1663
Formerly with Rafael Valls Ltd

21.

WILLEM VAN MIERIS

1662–1747

Dutch School

Willem van Mieris was the son and pupil of his father Frans and was to be much inspired by the style of his father's painting. He specialised in interior genre subjects and later in his career was to execute important historical and mythological subjects much in the manner of his contemporary, Gerard de Lairesse. In 1683 he was elected a member of the Guild in Leiden. During his illustrious career he was the director at various times and Dean once. He received a great many important commissions from his main patron, van der Voort. Van Mieris painted a considerable amount of works throughout his artistic career and only slowed his output in the early 1730's when he became partly blind. Willem was to become the master of his own son, Frans the Younger, as well as of Herman van der Myn.

In 1694, along with Jacob Toorenvliet and Karel de Moor, he founded the drawing academy in Leiden, which he and de Moor directed until 1736.

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

Amsterdam, Brussels, Budapest, Cambridge, Hanover, Florence, Lille, London (National Gallery), New York, Rome, Stockholm and Vienna.

The Holy Family and St John the Baptist

Oil on Panel

24 x 19¹/₄ inches (61 x 49 cms)

Signed and Dated 1708



Willem van Mieris III

The Holy Family

Panel, 28.2 x 24.2 cms

Signed and Dated 1715

Baron de Ferrieres Collection of Foreign Paintings,
Cheltenham Art Gallery and Museums





22.

CLAESZ MOLENAER

c.1630–1676
Dutch School

Claesz Molenaer was an important Haarlem landscape painter and in 1651 was elected a Member of the Guild of that town.

He specialised entirely in landscape painting and his early work shows the influence of Jan van Goyen. Later on, as his painting matures he shows more of the influence of Jacob van Ruisdael, his contemporary and fellow Haarlem artist, especially in the treatment of water and woods.

Molenaer was known, especially for his winter scenes with skaters which again illustrate his debt to Ruisdael and Isaak van Ostade. He is also known for his summertime views and peasant scenes around villages and taverns. He was particularly successful at depicting everyday life activities in the Dutch country communities.

His notable pupils were Nicolas Piemont and Thomas Heeremans.

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

Abbeville, Amiens, Brunswick, Cologne, Geneva, Le Havre, Leipzig, Nottingham, Rotterdam, St. Petersburg, Stockholm, Stuttgart and Vienna.

A Winter Landscape with Skaters

Oil on Panel
19¹/₂ x 25¹/₂ inches (49.2 x 65.4 cms)
Signed

PROVENANCE: With John Mitchell, London in 1959
Private Collection, Texas
With Johnny van Haeften, London by 1987

LITERATURE: Burlington Magazine, February 1959

PAULUS MOREELSE

1571–1638

Dutch School

Paulus Moreelse was the son of Jan Jansz Moreelse, a cooper from Louvain. He was apprenticed, as a young boy, to Michiel van Miereveldt, the well known portraitist from Delft.

Having left his master he travelled to Italy, receiving a great deal of commissions for portraits. He was to specialise in portraiture and it is for this that he is most well-known today. There are also, however, many religious and history paintings by Moreelse.

He joined the Saddlers Guild of Utrecht in 1596 (the Guild of St Luke was not founded until 1611). Moreelse was one of the founder members of the St Luke Guild and was the Dean no less than three times. He was also a teacher at the Drawing Academy alongside Abraham Bloemaert, who was to be a great influence on him.

Moreelse married Antonia van Wyntershaven in 1605 and three years later bought a large house on the Boterstraat. Moreelse had become a wealthy and well respected figure in Utrecht. He owned several houses and became embroiled in the city's politics, gaining a seat on the city council in 1618 after the coup against the Libertine Council. This seat afforded him many new opportunities. He became a Churchwarden, a captain of the Civic Guard and the Chief Treasurer of the City. He also turned his hand to architecture, designing a new enlargement of the city and a new city gate.

Moreelse was a central figure in Utrecht city life, both artistically and politically. His art was enthused with the influence of Miereveldt, combined with the exuberance of Mannerist painting in Utrecht.

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

Amsterdam, Berlin, Bonn, Brussels and Rome.

A Portrait of a Shepherdess

Oil on Panel

28 x 23 inches (71 x 58.4 cms)



Paulus Moreelse
A Portrait of a Shepherdess
Canvas, 70.7 x 59 cms

Formerly with Johnny van Haeften Ltd, London

PROVENANCE: Ernst Adler von Asch
Dr Hugo Feigl, Prague until 1935?
Rudolf Utz, Prague

LITERATURE: Dr C H de Jonghe, 'Paulus Moreelse', Assen 1938,
p.128, no.338

Another version, but with a number of differences, formerly with Johnny van Haeften Ltd and exhibited at the National Gallery in the 'Masters of Light' exhibition is illustrated here.

The painting belongs to the pastoral tradition of paintings that had become so popular in 17th Century painting. In an earlier picture of around 1610 by Pieter Lastman the emphasis was on the lovemaking of shepherd couples in idealised landscapes. It was Moreelse who was to turn this idea into a single and simplified symbol of the shepherdess, (20 waist-length portraits of shepherdesses by Moreelse survive, while only 5 shepherds are known.)

The inspiration for the composition would seem to come from 16th Century Dutch and Italian pictures of Venus or Diana, as well as portrayals of Venetian courtesans. The allusion to a courtesan cannot be far wrong. The seductive and beguiling gaze of the shepherdess, along with her exposed breast point to a type of pastoral courtesan who invites the viewer to marvel at her beauty. While alluding to amorous pastoral literature and the romantic idea of the shepherdess as a sweetheart, the viewer is also invited to reflect on the charm of both female beauty and painting, both of which are based on deceptive appearances.





BONAVENTURA PEETERS

1614–1652
Flemish School

Bonaventura Peeters was born into a family of painters in 1614 and was the brother of Jan Gillis and Catharina Peeters. He was probably apprenticed to Andries van Eertvelt and soon after Simon de Vlieger, to whom he has certain stylistic similarities. As a young man he appears to have made many voyages at sea and, as his paintings show, he gained an intimate knowledge of the rigging of ships. He was also employed as a cartographer during the sieges of the towns of Calloo and Verebeeck.

In 1634 he was elected a member of the Guild in Antwerp. He collaborated at times with his brother Gillis and perhaps their most successful joint picture is that of the 'Siege of Calloo' which was painted in 1639 and had been commissioned by the Municipal Council of Antwerp.

Bonaventura was particularly well known for his stormy shipping pictures where he executed intricately drawn compositions often crowded with boats and mariners. Bonaventura Peeters was a man of ill health, who travelled rarely later in life. He never married and spent his last days living in the country with Catharine and Jan, supplementing his income as a respected poet.

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

Amsterdam (Rijksmuseum), Antwerp, Berlin, Brussels, Dresden, St. Petersburg (Hermitage) and Vienna (Kunsthistorisches Museum).

A Shipwreck in Stormy Seas, with a Fortification on a Cliff

Oil on Panel
27¹/₄ x 45³/₄ inches (69.4 x 116 cms)
Signed and Dated 1643

The composition of this painting can be compared to that of a signed painting by Peeters in the Musées Royaux des Beaux-Arts, Brussels (inv. no. 6269)



Bonaventura Peeters
A Shipwreck in Stormy seas
Panel
Musée des Beaux-Arts, Brussels

PERUVIAN SCHOOL

17th Century

A Pair of Portraits of Louis XIV and Queen Marie Therese of Austria

Oil on Canvas

77¹/₄ x 43¹/₄ inches (196 x 110 cms)

Inscribed

PROVENANCE: Ex Collection, Dr. Marcotte, Belgium

The second part of the 17th Century was one of the richest periods in the history of the Viceroy (Virreinato) of Peru. Many works of art including paintings were commissioned from Spain specifically for Peruvian patrons. Indeed, some of the most important painters of the day – specifically from the Andalusian regions – were paid handsome sums to send works to the Virreinato territories.

This however, is only one way in which works of art appeared in Peru and it was not long before the sending of engravings and prints to the colonies facilitated an awareness amongst local artists of European styles of painting. Some of the most popular subjects for the South American market were the genealogies of Kings from the ancient testament and classical history (namely the Caesar series). Also immensely popular was the depiction of Inca and Spanish kings. Some of these works were sent directly from Spain but more commonly they were produced in the Peruvian studios. The depictions of the Spanish and Augsburg subjects in these present paintings would have been a necessity so as to accomodated public and civil service residences.

It is likely that these present portraits arose from either Spanish or Flemish prints which were so familiar in every kingdom of the Spanish crown. The way in which the artist has interpreted these prints is typically Peruvian and is closely related in style to other Peruvian works painted for the Virreinato. The canvas and preparation, discussed below, of these portraits is also typical of a Peruvian origin. Perhaps the most striking feature in the interpretation of these portraits is in the style of dress – with particular attention being paid to the sleeves (mangas) of the King. This depiction of court dress is not what a Spanish artist would have portrayed as the strict protocol when painting members of the royal family would have prohibited this.



Peruvian School, 18th Century
An Archangel with a Musket
 Cotton, 107.9 x 78.7 cms
 Stern/Davis Collection, USA

These portraits are painted on a gesso primed, non machine woven coarse linen canvas which in the period of their life have been lined onto a finely woven linen canvas (as if reused from an altercloth or chausable). The tacking edges of the works have a typically South American treatment whereby a coarsely woven canvas strip lining was used and attached by stitching through the front of the painting onto the canvas. The predominant colour in these paintings is Lamp Black, a common pigment found in South America.





ADAM PYNACKER

1620/1–1673

Dutch School

Adam Pynacker was born in Schiedam in 1620/21, spending the majority of his life there and only moving to Amsterdam in 1661.

According to Houbraken, Adam Pynacker was supposed to have spent some three years in Italy, circa 1645. His first teacher was probably his father, a glass painter from Kerckhoven. Like his father, Adam was a wine merchant for a short while and through this job he would have met the Delft artist Adam Pick who encouraged him to start painting. Pynacker is recorded briefly in Delft between 1649 and 1657. In 1658 he married the daughter of Wybrand de Gheest and converted to Catholicism. After twelve years in Amsterdam he returned to his home town where he remained until his death. He specialised almost exclusively in Italianate landscape painting, 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, London (Wallace Collection), Munich, Paris (Louvre), Rotterdam, St. Petersburg, Stockholm and Vienna

An Italianate Landscape with Peasants

Oil on Panel

12³/₈ x 9⁵/₈ inches (31.5 x 24.5 cms)

Signed

PROVENANCE: Colnaghi Gallery, 1959, London
Private European Collection

We are grateful to Laurie Harwood who upon close inspection of this work suggests a date of the early 1670's

JOSEPH REBELL

1787–1828
Austrian School

Joseph Rebell began his career as a pupil of Michael Wutky at the Academy of Vienna. In 1809 he travelled to Switzerland and onto North Italy and Rome in 1810. From 1813 to 1815 he was the advisor to the Dresden art collector J.G. van Quandt. Through him he became the official painter to consul Murat in Naples. It was in 1819 that he was made a member of the Guild of St. Luke. Upon his return to Austria he was appointed director of the Belvedere Museum in Vienna by Kaiser Franz I and later still he became the director of the Gemäldegalerie des Kunsthistorischen Museums from 1824 up to his death. Joseph Rebell died while on a visit to Dresden in 1828.

Rebell's work is typical of the late baroque tradition of landscape in Vienna. His work is imbued with the influence of the English and French artists in Rome and Naples as well as that of Claude, Wutky and Josef Anton Koch. In contrast to his contemporaries, Rebell used details of real locations with figures going about their everyday work. His well thought out compositions and carefully chosen colouring stand out amongst his fellow Italianate artists.

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

Chantilly, Moscow, Munich and Vienna (Belvedere)

A View of the Bay of Naples with Vesuvius in the Distance

Oil on Canvas
52 x 71 inches (132 x 180 cms)
Signed and Dated 1822

An Italianate Moonlit Landscape with Vesuvius

Oil on Canvas
52½ x 70 inches (133 x 178 cms)
Signed

An Italianate Moonlit landscape

Oil on Canvas
52½ x 70 inches (133 x 178 cms)
Signed and Dated 1822

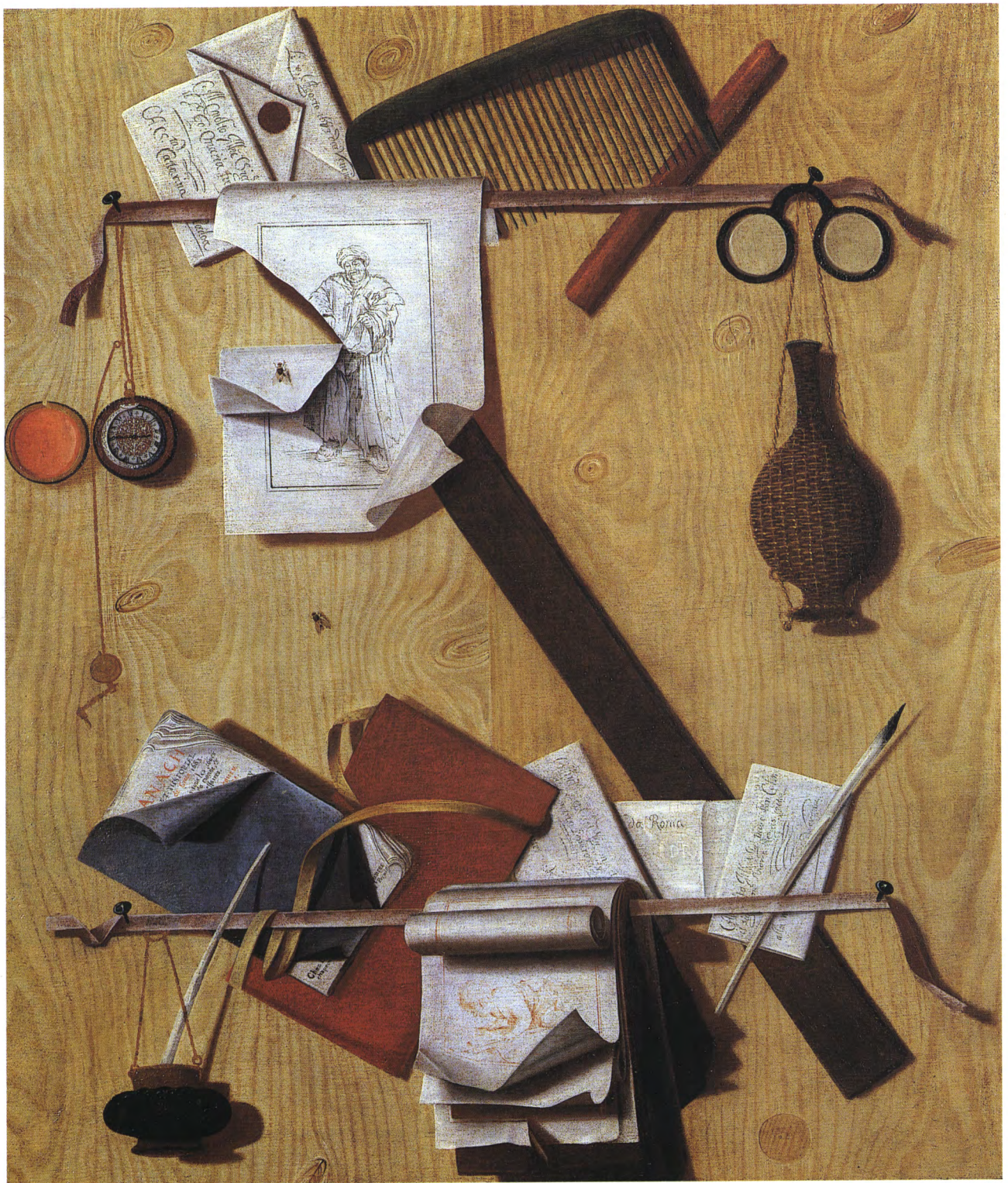
PROVENANCE: Ex Coll. Fürsten zu Lowenstein
Wertheim – Rosenberg, Schloß Bronnbach

The similar size of these three paintings and a missing fourth one points to a special commission for a landscape or Italianate room in the castle. The large size of the pictures, unusual in Rebell's oeuvre, would seem to confirm this.

The Harbour scene is very similar in its lighting effects to a picture in the Vienna Belvedere – 'The Granatella harbour near Portici' (1819).









28.

DOMENICO REMPS

Second half of C17th
Italian School

Little is known about Domenico Remps although we know he was active in Venice in the late Seventeenth century, as a signed and dated work has been recorded. It is thought he might have come from Germany or the low countries. We also know that there are a pair of Trompe l'oeil paintings by Remps recorded in the inventories of the Medici Collection. It is further thought that the China Cabinet in the Museo dell'Opificio delle Pietre Dure in Florence was executed by his hand.

As Eduard Safarik and Francesca Bottari noted in their publication, Remps was considered to be one of the first artists of the Seventeenth century to specialise in pictures exhibiting optical illusions, of which this picture provides a fine example.

A Trompe l'Oeil of a Letter Rack with a Comb, a pocket Watch, Spectacles and a Quill

Oil on Canvas
25¹/₄ x 20¹/₄ inches (64.1 x 51.4 cms)
Signed, Inscribed 'Verona' and Dated
1683

It is interesting to note that Remps was familiar with a series of engravings entitled 'The Beggars' by Jacques Callot (1592-1635). Here, he represents the painting 'The Obese Beggar' (see J. Lieure, 'Jacques Callot', 1927, no.499) while in other trompe l'oeils he depicts different figures from the series.



Jacques Callot
The Obese Beggar
J. Lieure, No. 499

CORNELIS SAFTLEVEN

1607–1681
Dutch School

Cornelis Saftleven was the son of the artist Herman Saftleven and elder brother of Herman Saftleven the Younger. He spent his formative years in his native Rotterdam, remaining there until 1632 when he travelled to Antwerp. By 1634 he was in Utrecht, where his brother Herman had been living for some years. In 1637, he returned to Rotterdam, where he stayed for the remainder of his life. He was married in 1648 to Catharina van der Heyden. After her unfortunate death in 1654 he remarried Elizabeth van der Arondt. He was made Dean of the Guild of St. Luke in 1667 and died there in 1681.

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

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

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

Amsterdam, Brunswick, Dresden, Dublin, Hanover, Leningrad, Paris (Louvre), Rotterdam, Stockholm and Vienna.



Cornelis Saftleven
A Farmyard Scene
Panel, 38 x 48 cms
Signed

Formerly with Rafael Valls Ltd

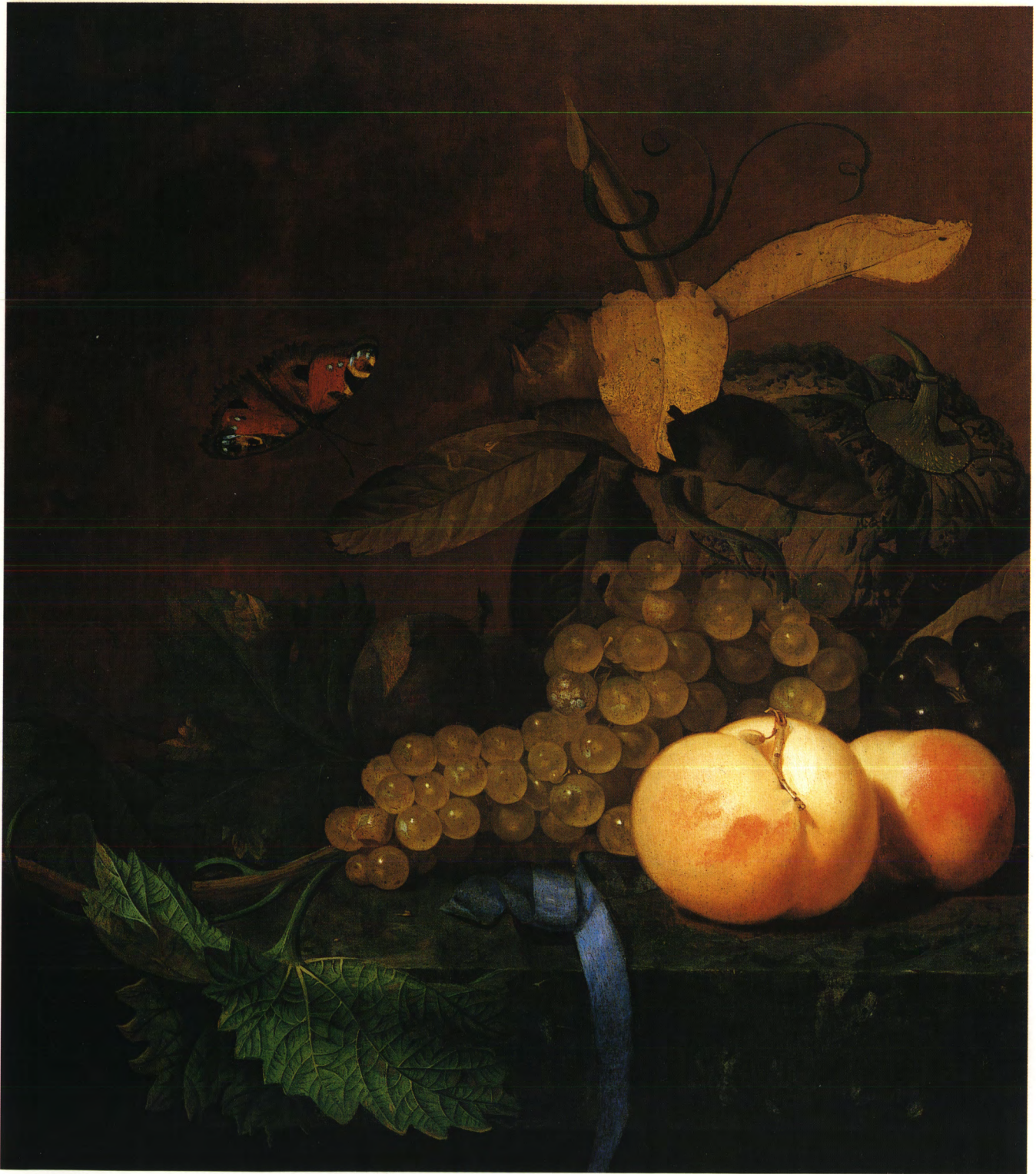
A Couple embracing by a Farmhouse, the Prodigal Son among Swine beyond

Oil on Panel
18³/₄ x 25¹/₂ inches (47.5 x 64.6 cms)
Signed and Dated 1656

PROVENANCE: Anon Sale, De Zon
Amsterdam, April
1956, lot 4680, ill.

LITERATURE: This picture will be published by W. Schulz in his forthcoming second edition of "Cornelis Saftleven, Leben und Werke" as no.679A





GODFRIED SCHALCKEN

1643–1706
Dutch School

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

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

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

Amsterdam (Rijksmuseum), Berlin, Brussels, Cassel, Copenhagen, Florence, London (National Gallery), Paris (Louvre), Vienna (Kunsthistorisches Museum).

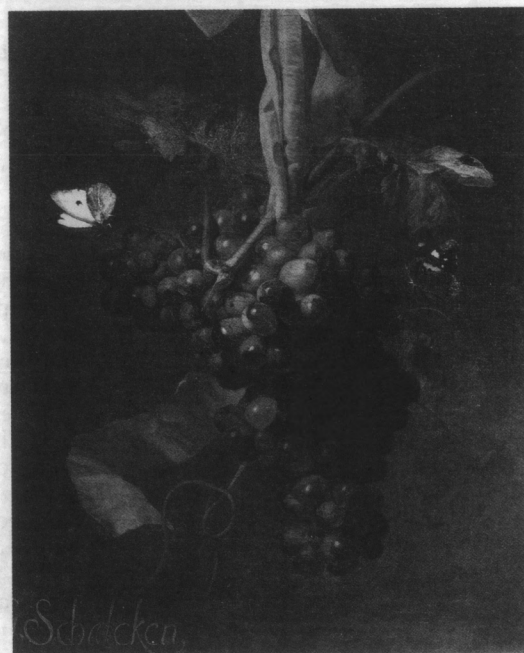
**A Still Life of Peaches, Grapes and a Melon with
a Butterfly on a Stone Ledge**

Oil on Panel
16 x 13³/₄ inches (40.5 x 35 cms)
Signed

PROVENANCE: Ex. Coll. W. Early, Brighton

LITERATURE: T. Beherman, 'Godfried Schalcken', 1988, no. 251, p 330, illus.

Still lives by Schalcken are extremely rare. Beherman includes six in his catalogue raisonné. He also points out the similarity between this painting and the still life of 'Hanging bunch of Grapes' in Stockholm



Godfried Schalcken
A Bunch of Grapes
Canvas, 42 x 31 cms
Signed
National Museum, Stockholm

AUGUST FRANZ SCHELVER

1805–1844
German School

August Schelver began his career as a pupil of Heinrich Neelmeyer, the landscapist. Early in his career he was fortunate enough to find several patrons who paid for his travels to Munich to follow his studies. His first major commission, in 1833, was for a painting of the Battle of Hanau, this painting was to make his reputation. He specialised in large military subjects carefully painted, with excellent draughtmanship and colouring. Most of his pictures depict battle and military subjects but he also executed market scenes, and hunting subjects. He paid particular attention to the finer details of military uniforms and weaponry which enables us to identify his battle scenes relatively easily.

He died in 1844 at an early age of 39. Thus his pictures are few and even in his own lifetime much appreciated.

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

Koenisberg and Munich

The Battle of Leipzig, 1813

Oil on Canvas
40½ x 57½ inches (102.9 x 146 cms)
Signed, Inscribed and Dated ‘..pincit München 1839’

A French Ammunition Cart being attacked during the Battle of Leipzig, 1813

Oil on Canvas
43 x 61¼ inches (109 x 155.5 cms)
Signed, Inscribed and Dated ‘..pinxit München 1840’

The Battle of Leipzig, also called the Battle of the Nations (Oct. 16-19, 1813) was a decisive defeat for Napoleon, resulting in the destruction of what was left of French power in Germany and Poland. The battle was fought at Leipzig, in Saxony, between approximately 185,000 French and other troops under Napoleon, and approximately 320,000 allied troops, including Austrian, Prussian, Russian, and Swedish forces, commanded respectively by Prince Karl Philipp Schwarzenberg, General Gebhard Leberecht Blücher, General Leonty Leontyevich Bennigsen, and the Swedish crown prince Jean Bernadotte. After his retreat from Russia in 1812, Napoleon mounted a new offensive in Germany in 1813. His armies failed to take Berlin, however, and were forced to withdraw west of the Elbe River. When the allied armies threatened Napoleon's line of communications through Leipzig, he was forced to concentrate his forces in that city. On October 16 he successfully thwarted the attacks of Schwarzenberg's 78,000 men from the south and Blücher's 54,000 men from the north, but failed to defeat either decisively. The number of troops surrounding him increased during the lull on the 17th, when Bennigsen and Bernadotte arrived.

The allied attack on the 18th, with more than 300,000 men, converged on the Leipzig perimeter. After nine hours of assaults, the French were pushed back into the city's suburbs. At 2 AM on October 19 Napoleon began the retreat westward over the single bridge across the Elster River. All went well until a frightened corporal blew up the bridge at 1 PM, while it was still crowded with retreating French troops and in no danger of allied attack. The demolition left 30,000 rear guard and injured French troops trapped in Leipzig, to be taken prisoner the next day. The French also lost 38,000 men killed and wounded. Allied losses totaled 55,000 men. This battle, one of the most severe of the Napoleonic Wars (1800-15), marked the end of the French Empire east of the Rhine.





PIETER SNYERS

1681–1752

Flemish School

Pieter Snyers began his career as pupil of Alexander van Bredael in 1694 and was elected a member of the Guild in Brussels in 1705. His oeuvre consists mostly of detailed still life compositions with game, fish, fruit and vegetables often displayed on market stalls. His flower pictures are much less common. On occasion he painted thistle bushes with a bird's nest, on a patch of forest ground, with scattered flowers and fruit and bathed in a hard evening light.

Snyers was elected a member of the Guild of Antwerp in 1707 and it is after this date that he was to execute some larger genre subjects with peasant fights in extensive open landscapes.

In 1726 he married Maria Catharina van der Boven and it is thought that in the following years he travelled to England where he completed several interesting commissions of elegantly dressed gentlemen. The artist produced some engraved works both after his own work and after the Old Masters. Most of his pictures are signed.

Museums where examples of the artists work can be include:

Abbeville, Amsterdam (Rijksmuseum), Antwerp, Brussels, Liège, London (National Gallery)

A Still Life with Dead Game hanging beside a stone Plinth in a Landscape

Oil on Panel

13¹/₈ x 9⁵/₈ inches (33.5 x 24.5 cms)

Signed and Dated 1720

PROVENANCE: Dutch private collection

LITERATURE: G. Martin, 'National Gallery Catalogues, Flemish School', London, 1970, p.240

ISAAC SOREAU

1604–after 1638

Dutch School

Isaac Soreau began his career as a pupil of his father Daniel Soreau. He was born in Hanau, a town near to Frankfurt, in 1604. Documentary evidence records him here until 1626 when he seems to have left the town. It is not known, however, where he went after this and where he died. He was to specialise in finely drawn still life compositions and his style is closely formed upon the Antwerp tradition of Osias Beert and Jacob van Hulsdonck, although his work is distinguished by a more translucent quality. It centres itself on the depiction of fruit in bowls or baskets, often placed on a wooden shelf, the grain of which is painstakingly replicated. Absolute perfection of finish and intense clarity are distinctive of his works on panel. His paintings are imbued with a graceful simplicity that set him apart from the still life painters of this period. His choice of objects was restrained and his bouquets of flowers display an elegance unique to Soreau.

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

Hamburg, Schwerin and Stockholm

A Still Life of Tulips, Anemones, Irises, Carnations, Roses and other Flowers with a Butterfly, in a Glass Vase on a Wooden Ledge

Oil on Panel

25³/₄ x 19¹/₈ inches (65.5 x 48.5 cms)

PROVENANCE: Private Collection, Brussels





HARMEN VAN STEENWYCK

1612–1655
Flemish School

Harmen van Steenwyck was born in Delft, the son of Evert Harmensz Steenwyck, a spectacles maker. He was the brother of Pieter Steenwyck and the pupil of his brother-in-law, David Bailly, in Leiden from 1628 to 1633. In 1636 he was registered with the Guild of St. Luke in Delft and is mentioned several times in town records, notably in 1637 as a member of the Delft Civic Guard. He appears to have travelled to the Dutch East Indies in 1654, returning soon after in 1655.

Steenwyck's compositions are usually filled with game, fruit and flowers and sometimes he included 'Vanitas' elements as well. His paintings are very distinctive in style and so were much appreciated in his own lifetime.

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

Amsterdam (Rijksmuseum), Leiden, Bucharest, Budapest, Gotenberg and Wurzburg.

A Still Life with an Earthenware Jug, a Hare, a Crab and Fish all resting on a Ledge

Oil on Panel
33¹/₄ x 46¹/₂ inches (84.5 x 118.1 cms)
Signed



Harmen van Steenwyck
A Kitchen Still Life
Panel, 40 x 46.7 cms
Signed and Dated 1646
Formerly with Christie's

ABRAHAM JANSZ. STORCK

Circa 1635–1710

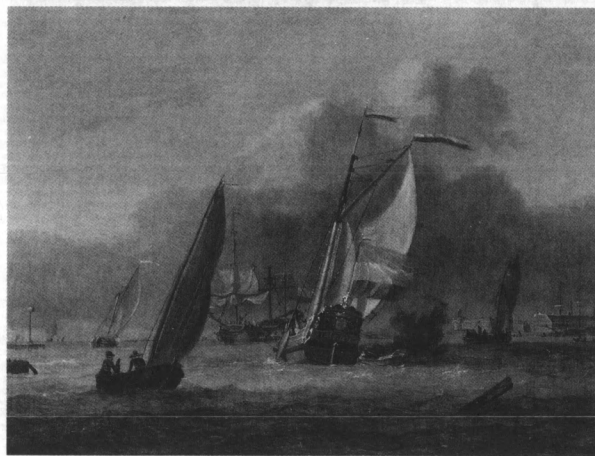
Dutch School

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. Abraham trained and worked with his father, but his fellow Amsterdam marine painter, Ludolf Backhuysen, had a considerable influence on his work. He joined the Guild of St. Luke in Amsterdam well before 1694 when he married Neeltje Pieter van Meyservelt. 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. It was not only Backhuysen but also Jan Abrahamsz Beerstraten who was to prove influential, especially in his naval battle paintings. The two artists were close friends despite the age gap and also distantly related by marriage.

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.



Abraham Storck
Dutch Shipping off Amsterdam
 Panel, 18.1 x 22.8 cms
 Signed
 Formerly with Rafael Valls Ltd

**A Dutch Boeier, a Smack
 and Man O'War in a Breeze
 off Amsterdam**

Oil on Panel
 7 x 9 inches (17.8 x 23 cms)
 Signed

PROVENANCE: Charles
 Cutter; Sale,
 Edward Foster,
 London, 28th
 January 1818,
 lot 16;
 George
 Morant Esq.,
 London
 Sir Emmanuel
 Kaye, C.B.E





DAVID TENIERS THE YOUNGER

1610–1690
Flemish School

David Teniers was the son and pupil of David Teniers the Elder and lived in Antwerp, joining the Guild in 1632–3. In 1637 he married Anna, the daughter of Jan Brueghel I. His output was prolific and it seems this success was in part due to his good working relationship with the Antwerp art dealers. David Teniers became a central figure in Antwerp, holding the prestigious post of Master of the Chapel of the Holy Sacrament in the St. Jacob's Kerk from 1637 to 1639. He also became dean of the Guild of St. Luke from 1644–5. These positions in turn gained him many important commissions from highly important and wealthy patrons in the Southern Netherlands, notably Antonine Triest, Bishop of Bruges.

By 1647 Teniers was working for Archduke Leopold Wilhelm and was made his court painter in 1651 (Teniers paintings of his Gallery are well known images). In 1650 he moved from Antwerp to Brussels to be nearer his illustrious patron. Teniers was devastated by the loss of his wife in 1656 and remarried very quickly to Isabelle de Fren. In 1663 he was one of the founders of the Academy in Antwerp and was appointed its first director. His second wife died in 1683.

Teniers is known as an important painter of landscape, genre and portraits of the Flemish School. His early style was like that of Adriaen Brouwer, who was a great influence on him, but his later personal style is lighter, with stronger local colours and well-drawn figures which became of increasing importance within his landscapes. The fulfilment of his work can be seen in the many variations of harvest and village dancing scenes. His later work is less inventive and the colours lose their vibrancy and tone. His depiction of wine kegs, kitchen utensils and furniture are detailed, with small areas of some paintings constituting a still-life in themselves. He painted religious subjects, mythology and scenes of ghosts and witches and, of course, his well-known genre-type pictures of dressed-up cats and monkeys.

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

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

The Hague, Leningrad (Hermitage), London (National Gallery), Madrid (Prado) and Paris (Louvre).

The Temptation of St. Anthony in a Rocky Cave

Oil on Canvas
12¹/₄ x 21 inches (31 x 53.5 cms)
Signed

PROVENANCE: Possibly Bishop Gooch (1674-1754)
Sir Thomas Gooch, 2nd Bt.
Thence by descent to Sir John Gooch,
12th Bt., Benacre Hall, Suffolk

LITERATURE: Benacre Hall Inventory, 1918, p.110
Benacre Hall Inventory, 1933, p.222



David Teniers
The Temptation of St. Anthony
Copper, 38.4 x 56.2 cms
Signed and Dated 1634
Formerly with Rafael Valls Ltd

GERARD THOMAS

1663–1720
Dutch School

Gerard Thomas was born in Antwerp and at an early age was apprenticed to Godfried Maes in 1680. He was elected a member of the Guild in 1688 where he was to continue in the tradition of David Ryckaert, painting genre scenes in interior settings. He also studied as an alchemist and this interest inspired him to execute some very remarkable works relating to the subject. Painters and sculptors in their studios were also a common theme in his production and these are painted with careful attention to detail and with a great number of classical and contemporary sculptures and paintings, which he had presumably seen in collections around Antwerp.

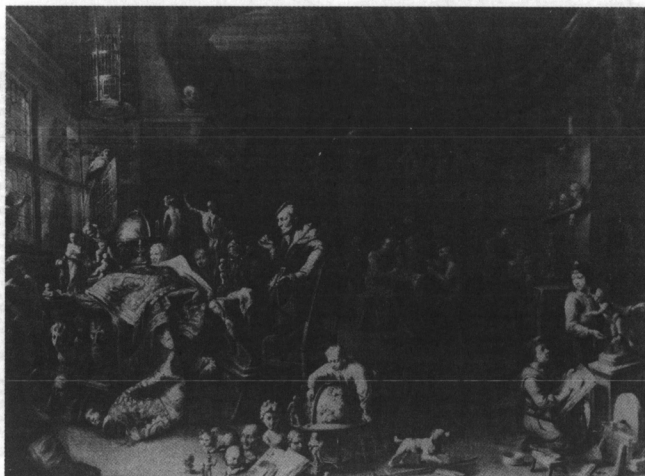
Gerard Thomas had several pupils but the best was Bathasar van den Bossche.

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

Antwerp and Gotha

The Sculptor's Studio

Oil on Canvas
27 $\frac{1}{2}$ x 34 $\frac{1}{4}$ inches (69.9 x 87 cms)
Signed



Gerard Thomas
A Collector in his Sculpture Gallery
Canvas, 64.5 x 82.5 cms
Formerly with Mak van Waay





GASPAR PIETER VERBRUGGEN THE YOUNGER

1664–1730
Flemish School

This painter's early artistic training was spent in the workshop of his father, Gaspar Verbruggen I. He was certainly a gifted young boy as he was elected a member of the Guild of Antwerp in 1676, when aged only twelve and became the director of the same Guild in 1691.

In 1700 he married Dymphna van der Voort. Apparently never a happy marriage, it ended in 1702 when she died prematurely. In 1703 he was declared bankrupt and his possessions were dispersed fleeing his creditors to Amsterdam with another woman in 1705. Exiled from Amsterdam he left for The Hague in 1706 and in 1708 was elected a member of the Guild. In 1723 he returned to Antwerp and died there in 1730.

Verbruggen became very famous in his own lifetime despite his misdemeanours, specialising in flower and still-life painting and collaborating with a great number of important contemporary artists. His work greatly influenced the production of his pupils amongst whom Frans Casteels and Jerome Gallé III were the best known.

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

Antwerp, Paris (Louvre) and Stockholm.

A Still Life of Roses, Carnations, Daffodils, a Sunflower and other Flowers in a stone Urn, with Grapes on the Vine on a stone Ledge

Oil on Canvas
40¹/₂ x 28³/₄ inches (102.8 x 73 cms)
Signed



Gaspar Verbruggen
A Still Life of Flowers around an Urn
Canvas
Formerly with Rafael Valls Ltd

WILLEM VERELST

*c.*1710–1756
English School

Little is known of the early life of Willem Verelst but it is probable that he was the brother of John Verelst (*c.*1698–1734). The Verelst family came from Holland with the arrival of Simon Verelst who was to specialise in very finely painted flower compositions as well as some excellent portraiture. Willem specialised in portraits and conversation pieces. His major composition commission was entitled ‘The Common Council of Georgia receiving the Indian Chiefs’ of 1734–1735 (Dupont Museum, Winterhur, USA). Small scale portraits became a speciality, the finest one possibly being the Gough family of 1741 at Elvetham Hall, Hants. One of his most attractive female portraits is that of Kitty Clive, a beautiful three-quarter length portrait of 1740, presently in the collection of the Garrick Club, London.

A Barn Owl in a wooded Landscape

Oil on Canvas
25 x 30 inches (63.5 x 76.2 cms)
Signed and Dated 1736

This appears to be an extremely rare bird painting by an artist usually known for his portraiture. It is unknown exactly why he chose to paint a barnowl. The most likely explanation was probably a special commission from one of his many patrons.





JACOB DE WIT

1695–1754
Dutch School

Jacob de Wit was born in Amsterdam in 1695 and at the age of fourteen, in 1709, was apprenticed to the artist Albret van Spiers where he studied for three years. In 1712 he moved to Antwerp to live with his uncle Jacomo and to work under the direction of Jakob van Hal. Here he was to study carefully the works of van Dyck and Rubens, making many studies after their paintings. In around 1715, he returned to Amsterdam, after his uncle refused to finance his proposed journey to Rome.

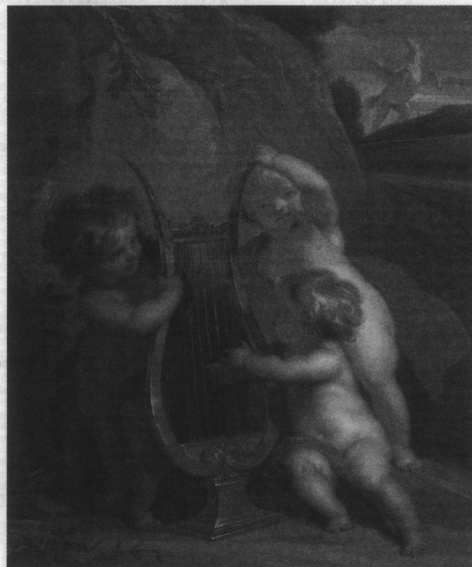
Jacob de Wit was a fine draughtsman, etcher, writer and painter. He became particularly well known for his excellent paintings 'en grisaille'. This colour scheme was to become rather synonymous with the artist and he became known as the 'Titian of the Amstel'. The quality of the artist's work in this technique was exceptional. His Rococo ceiling and wall decoration paintings were to become very popular in his own lifetime amongst the wealthy and important Catholic families in Amsterdam, such was his fame, however, that he started to receive commissions from Protestant families as well. Some of his major works were the decorations he executed for the thirty-six chapels in the Jesuit church in Antwerp. In 1736 he received his most prestigious commission, that of the decoration of the Council Chamber in the Amsterdam Town Hall.

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

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

An Allegory of Water: Putti desporting with the attributes of Neptune

Oil on Canvas
49³/₈ x 45¹/₄ inches (125.4 x 115 cms)
Signed and Dated 1753



Jacob de Wit
An Allegory of Music
Canvas, 117 x 93 cms
Signed and Dated 1733
Private Collection, Netherlands;
courtesy Jack Kilgore & Co, Inc.

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Brotmuseum
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Noordbrabants Museum
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