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Front Cover:

Willem van de Velde, *The 'Brederode' under Sail leaving the Shore in Vlieland*, cat. no. 38 (detail)

Back Cover:

Dirck Mass, *A Forest Floor with Vegetation, Foliage, Frogs and various Insects*, cat. no. 26 (detail)

Catalogue of Works

The Catalogue is arranged in alphabetical order

1. Ludolf Backhuysen
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8. Hans Bollongier
9. Elias van den Broeck
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11. Pieter Casteels III
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14. Michel-Martin Drolling
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17. Francois Xavier Fabre
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23. Jan van Huchtenbergh
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28. Gillis Mostaert
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30. Salomon van Ruysdael
31. Isaac Sailmaker
32. Willem Schellincks
33. Hendrick Maerten Sorgh
34. Adriaen van Stalbempt
35. Abraham Jansz. Storck
36. David Teniers the younger
37. Isidoro González Velasquez
38. Willem van de Velde the elder
39. Jan van de Venne
40. Adam Willaerts

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

LUDOLF BACKHUYSEN

1631–1708
Dutch School

Ludolf Backhuysen was one of the foremost painters of shipping and marine subjects of the seventeenth century in Holland. According to Houbraken he began his career as a pupil of Allart van Everdingen and later Hendrick Dubbels. He became a recognized marine painter by 1658, the year in which he painted the background with ships for Bartholomeus van der Helst's 'Portrait of a Lady' (Brussels, Musée des Arts Anciens), although he did not join the Amsterdam guild of painters until 1663. Thereafter, however, his fame as a marine specialist was rapidly established, winning him, for example, the commission in 1665 from the burgomaster of Amsterdam of a 'View of Amsterdam and the IJ' (Paris, Louvre), intended as a diplomatic gift for Hugues de Lionne, King Louis XIV's Foreign Minister.

With the resumption of hostilities between the Netherlands and England in 1672, the van de Veldes moved to England, and Backhuysen became the leading marine painter in The Netherlands. His success brought him to the attention of many of the leading patrons of Europe, including, according to Houbraken, the Grand Duke Cosimo III de' Medici, King Frederick I of Prussia, the Elector of Saxony, and Tsar Peter the Great, who all visited his studio, indeed Peter the Great was reputed to have taken drawing lessons from him.

Unlike the Van de Veldes, who were more concerned with representing the technical aspects of sailing vessels and naval battles, Backhuysen depicted the perpetually changing climate and the magnificent skies of the Netherlands. Much of his work, moreover, glorifies Amsterdam and the mercantile trade that had made it great. With that aim in mind, he made his first etchings in 1671 at the age of 40, as he proudly stated on the title page of *D'Y stroom en zeegezichten* (Views of the River IJ and the sea): a series of harbour scenes preceded by a representation of the 'Maid of Amsterdam' in a triumphal chariot.

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

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

Amsterdam, Antwerp, Berlin, Brussels, Cologne, Copenhagen, Florence, Glasgow, The Hague, London, Moscow, Munich, Orleans, Paris, Rotterdam, Stockholm, Stuttgart and Vienna (Kunsthistorisches Museum).

The IJ in Amsterdam with a ferryboat under full sail before a Fluyt and Dutch Men O'War at anchor beyond

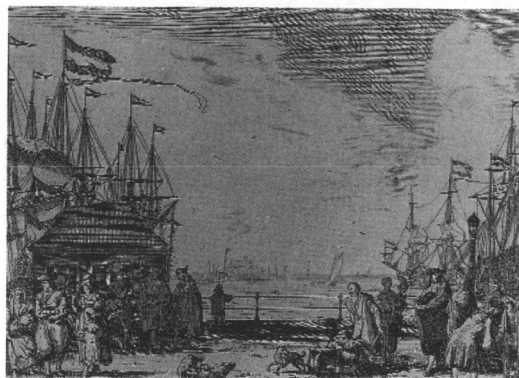
Oil on Canvas

17 1/2 x 23 1/8 inches (44.5 x 58.8 cms)

Signed



Ludolf Backhuysen
The IJ by the Customs House
Pen and Ink, 26.7 x 35.4 cms
Monogrammed
Haarlem, Teylers Museum



Ludolf Backhuysen
View onto the Customs House over the IJ
Engraving, 14.6 x 18.3 cms
With Rob Kattenburg, Amsterdam

PROVENANCE: H. R. H. Charles Ferdinand de Bourbon, duc de Berry (1778-1820), Palais de l'Elysee, Paris, by whom bequeathed to his wife H. R. H. Caroline de Bourbon, duchesse de Berry (1798-1870), chateau of Rosny-sur-Seine, exhibited for private sale at Christie's, London, April 1834, (unsold at £240); Bataillard and Paillet, Paris, 4-6 April 1837, lot 44 (sold 3, 948 francs). Edmund Higginson, Saltmarsh Castle, by 1842; Christie's London, 6 June [=3rd day] 1846, lot 209 (190 gns. to Emery). Sir Francis Cook, 1st Bt. (1817-1901), Doughty House Richmond, by whom acquired in 1872 for 70 gns. (recorded in the Doughty House catalogue, loc. cit.), and by descent at Doughty House to Sir Francis Cook, 4th Bt. (b. 1907). With Thos. Agnew & Sons, London, 1946. Anonymous Sale; Christie's, New York, 12 January 1996, lot 183 (to Dreesmann). Dr Anton C. R. Dreesmann (inventory no. A-83).

LITERATURE: J. Smith, *A Catalogue Raisonné*, etc., vi, London, 1835, p.450, no. 147, *Ibid*, ix, Supplement, London, 1842, p.780, no. 15. C. Hofstede de Groot, *A Catalogue Raisonné*, etc., vii, London, 1923, p.230, no. 15, incorrectly confusing the picture with that in the Morrison Collection, Basildon Park.



This picture is a mature work, characterised by the lighter palette, brighter than in his earlier works which are typically of a silver-grey tonality. In addition, Backhuysen has employed a more developed composition, demonstrating his increasingly sophisticated use of patches of light on the sea, between the strips of land on either side, to increase the sense of depth within the composition. This is enhanced by the strong receding diagonal running from the foreground rowing-boat to the end of the Blauwhoofd bastion.

The view depicted shows the river IJ before Amsterdam (seen in the left distance), at the confluence of the Volewijk; Backhuysen would have been standing on the northern bank of the IJ. In the far centre is the windmill on the so-called 'Blauwhoofd', close to the Dutch East India Company's complex. The building on the right is in the Tolhuis (customs house), built in 1662, beside which are the gallows that provided (they were dismantled in 1795) the sobriquet 'The Gallows at Volewijk', by which this view is also known. The view was a popular one, painted on more than one occasion by Backhuysen and other artists, such as Hendrik Dubbels and Abraham Storck. There are drawings by Backhuysen in the Teylers Museum, Haarlem and the Kunsthalle, Hamburg, showing the same view, with a different arrangements of the boats.

The Volewijk was originally a region of reed-land that ended with one half in the IJ. The area was known for its quantity of wildfowl, which are believed to have given its name (it possibly derives from Vogelwijk - vogel = bird). The 'Blauwhoofd', one of the 26 bolwerken that surrounded the city until circa. 1850, was on the north-west side of the IJ, on the site today of the Willem Barentszplein; its official name was 'Het bolwerk Leeuwenburg', but it was generally known by the nickname given to it for the blue freestone of which it was constructed.

The coat-of-arms on the taffarel of the centre ship are those of the city of Amsterdam. This may simply refer to the town that Backhuysen is painting, or be an actual ship's name: 'Amsterdam' or 'Het Wapen van Amsterdam' (the Arms of Amsterdam). Both were common names, but the only ship of the right size that appears at the time is the Amsterdam, a 64-gun ship of the line built in Amsterdam in 1688 and serving until 1712, of which there is a drawing by van de Velde in the Boymans Van Beuningen Museum, Rotterdam. The fluyt appears to have a crab on its taffarel; a fluyt of that name belonged to the Dutch East India Company. A large ship (644 tons), it was built in 1688 at Hoorn and sailed to Batavia in 1689 for the Company, returning in 1691 with cargo for the Amsterdam chamber; it made at least two other voyages before being sold in 1704.

Dr Gerlinde de Beer, the author of 'Leben und Werk des Ludolf Backhuysen, 1630-1708', dates the painting to the 1680s.



2.

FRANCIS BARLOW

c.1628–1704
English School

Francis Barlow was without doubt the finest animal and bird painter working in the 17th century in England. He is also credited with being the first native English born book illustrator and professional etcher.

He was born in Lincolnshire and became a pupil of William Shepperd, the portrait painter. His early work was greatly influenced by his Master but by 1650 he was elected a Painter-stainer and he began to develop his own individual style. From 1650 he was to obtain some important commissions. In 1652 he executed the frontispiece and 11 further illustrations for Edward Benlowe's poem 'Theophila' and in 1666 he published his own major edition of Aesop's Fables'. In 1656 he is mentioned in John Evelyn's diaries as 'the famous paynter of fowle beasts and birds'. Barlow was frequently to receive commissions from the aristocracy, dedicating his two later editions of Aesop's Fables to William Cavendish, 3rd Earl of Devonshire. At this time he was busy with other commissions for large bird and other animal paintings. Barlow also painted several portraits, most notably one of George Monck, 1st Duke of Albemarle, whose funerary hearse he was also to design in 1670.

Amongst his finest works are the series of bird and animal paintings at Clandon Park, in Surrey, now owned by the National Trust.

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

London (Victoria and Albert Museum and British Museum)

A Still Life of a Pigeon, Sparrows, a Partridge and a Fieldfare resting on a Table

Oil on Canvas

15 x 25 inches (38.1 x 63.5 cms)

Signed and Dated 1656

PROVENANCE: Ex. Coll J.D.H. Banks

As an early example of Still Life by a British artist this is a rare and important painting. At this date Still Life was still not a genre that had become commonplace within British painters oeuvre. Clearly influenced by his Dutch contemporaries and possibly William Gouw Ferguson, the main British exponent of Still Life painting at this time, who spent most of his life in the Netherlands, Barlow displays a fresher, broader approach to the subject.

CARLO BATTAGLIA

c.1600–c.1664
Italian School

Little seems to be known about the birth date and life of this artist. The only records that can be found are documents in the archives of the Prince of Carignano relating to payments in 1664 for pictures by the artist of birds and wildlife. This seems to be the last recorded evidence of this talented, early artist, although documents published by the art historian Vesme indicate Battaglia was working as early as 1620. This would mean that he was one of the first of a group of painters and miniaturists working in Turin, exclusively for the Prince of Carignano, and specialising in ornithological and natural history subjects.

Battaglia was to inscribe the majority of his paintings on the back of the panel with the inscription, 'Carlo Battaglia ditt Paieur di Torino, aiutante di Camera ordinario di SAR' The most important contemporary collections of his paintings belonged to the Prince of Carignano and Doctor Arpino, two of the leading collectors of paintings and drawings in mid seventeenth century Italy.

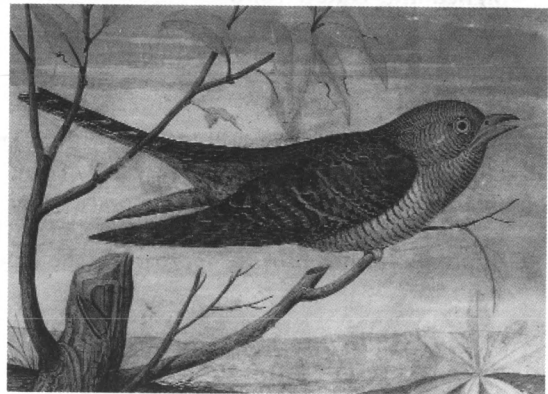
He was a contemporary and friend of Giovanna Garzoni whose approach to animal and still-life painting greatly influenced the young Battaglia. It is thought that Octavianus Monfort was one of his pupils who continued the tradition of his master's style.

A Falcon, a Nightingale and a Goldfinch in a Landscape**A Storck(?), a Kingfisher and other Birds in a Landscape**

Gouache on Vellum

11 x 14¹/₈ inches (27.9 x 35.9 cms)

Inscribed au verso in ink on the original pine wood backboards



Carlo Battaglia
A Pair of Gouaches with a Partridge and a Cuckoo
Gouache, 24 x 32 cms
Both Signed and Inscribed 'au verso'
Formerly with Rafael Valls Ltd





4.

NICHOLAS BERCHEM

1620–1683
Dutch School

Nicholas Berchem began his career as a pupil of his father Pieter Claesz, the famous still-life painter. As a young man he was 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 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 changes around this time, becoming more personal and began to include the warmer tones so prevalent in his Italianate landscapes. He was immensely popular right from the beginning of his career and his paintings were much sought after during his own lifetime. 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 acquire 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.

Examples of Berchem's work can be found in most museums and institutions around the world.

An evening Landscape with a Couple resting below a Tree surrounded by their Cattle, Goats and Sheep

Oil on Panel

18¹/₈ x 24 inches (46 x 61 cms)

Signed

PROVENANCE: Van Kerchem family collection (circa ?) according to a seal au verso;
Sale, W.van der Lely, Amsterdam, 14th December 1772, Lot 10;
Sale, Fiseau?, Amsterdam, 30 August 1797, Lot 8, (fl.351 to Yver);
Frans Sembuner Collection, Prague

LITERATURE: C. Hofstede de Groot, A Catalogue Raisonné, Vol IX, 1976, London, p. 226, no. 642

JOB ADRIAENSZ BERCKHEYDE

1630–1693
Dutch School

Job Adriaensz Berckheyde has become one of the most important painters of architectural interiors in Seventeenth Century Holland, along with Pieter Saenredam whose work he greatly admired. In 1644, at the young age of 14 he was apprenticed to Jacob Willemsz de Wet and his early paintings show the Rembrandtesque influence of his Master. He became a member of the Guild of Haarlem in 1654. Berckheyde travelled to Germany with his brother, staying mostly in Heidelberg but visiting Cologne, Bonn and Mannheim. He was his brother's teacher and it is generally accepted that Job was the more precocious and gifted of the two. His subtle use of light and shadow is more reminiscent of Saenredam than de Wet and his eye for architectural detail along with his expansive understanding of perspectival depth meant he became enormously successful in his own lifetime. He worked a great deal for the Elector Palatine, along with his younger brother. A self portrait of c.1655 (Frans Halsmuseum, Haarlem) depicts him wearing a gold chain given to him by the Elector.

Job Adriaensz Berckheyde is known to have painted a number of other compositions including portraits, hunting scenes and genre subjects in the style of Adriaen Ostade and Jan Steen but it is for his subtly lit architectural paintings that he is best known.

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

Amsterdam, Brussels, Kassel, Dresden, Frankfurt, Haarlem, St. Petersburg, New York, Rotterdam, Schwerin, and Venice

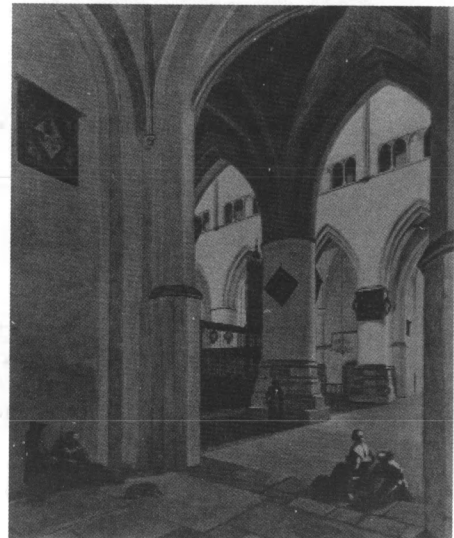
The Interior of St. Bavokerk, Haarlem, looking south-west toward the choir screen

Oil on Panel

17³/₈ x 14¹/₂ inches (44.3 x 36.8 cms)

Signed and Dated 1666

- PROVENANCE: with P de Boer, Amsterdam;
Dr.A.T.Thustrup, Djursholm, Sweden, 1951
- LITERATURE: W.A.Liedtke, 'Architectural Painting in Delft',
1982, p.74, note 67
- EXHIBITED: Stockholm, Nationalmuseum, 'Hollandska
Mastare,' 1967, no. 12



Job Adrianensz Berckheyde
St. Bavo's, Haarlem looking southeast
Panel, 55.5 x 45 cms
Formerly Martin Asscher collection





ABRAHAM BISSCHOP

1670–1731
Dutch School

Abraham Bisschop was a Dutch painter of birds in Italianate landscapes, of portraits, and room decorations for large houses in Holland. He was the youngest son of Cornelius Bisschop (1630–1674), a court painter to the King of Denmark. The majority of his oil paintings are large canvases of both familiar and exotic birds, usually in landscapes with classical ruins and urns. Little is known of his movements, but he was elected a member of the painters' guild of Middelburg in 1715. He died in Middelburg, the capital of the province of Zeeland, and may have lived there during the last years of his life.

Bisschop painted in the old Dutch bird masters' style while he was active at the end of the seventeenth and beginning of the eighteenth centuries. He shared an ability to paint feathers of great softness, careful pattern and good colouring, with such great masters as Vonck and the d'Hondecoeters. His canvases are not so thickly populated, however, and the choice of species is smaller

Pheasants, a red Cardinal and Ducks in a Landscape

Oil on Canvas
26¹/₄ x 34 inches (68 x 86.4 cms)

PROVENANCE: Ex Collection J.W. Lane



Abraham Bisschop
A white Pheasant and other Birds
Canvas, 96 x 107 cms
Signed
Formerly with Rafael Valls Ltd

JEAN-BAPTISTE BLIN DE FONTENAY

1653–1715

French School

Blin de Fontenay was born in Fontenay, near Caen to a family of Calvinist painters. At an early age his father sent him to Paris to study with the great Jean-Baptiste Monnoyer. Later he was to marry Monnoyer's daughter Marie and in 1687 became a member of the Academy. Blin became the rival and equal of his father-in-law with more than sixty paintings by him listed in the royal inventories of Versailles, the Trianon, Meudon and Marly. He was to receive many private commissions and, like his father-in-law, became a designer at the Gobelins tapestry and Savonnerie carpet factories. Interesting documentation shows he had lodgings in the Louvre and received an annual pension of four hundred livres. In 1699 on the death of his father-in-law, Blin succeeded him as counsellor at the Academy and exhibited four paintings at the Salon that year.

Stylistically the work of Blin is not easily distinguishable from that of his father-in-law, although Blin's penchant for depicting unusual floral rarities may be a help in identifying him from Monnoyer. For example, he introduced the single ear of wheat, a motif that Blin might well have seen in the work of Dutch and German painters such as Abraham Mignon and Cornelis de Heem. When he painted the peony, rose and tulip, they tended to be smaller and less flamboyant than those of Monnoyer. Blin makes the same use of the bejewelled plates and gold vases of the royal collections, placing them in architectural and open-air settings that characterise the works of both artists. The large canvas at Sèvres, signed and dated 1697, is a magnificently decorative example of this type.

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

Avignon, Caen, Orléans and Versailles

A Still Life of Chrysanthemums, Morning Glory, a Tulip and other Flowers in a glass Vase resting on a Ledge

Oil on Canvas

26³/₄ x 25 inches (68 x 63.5 cms)





HANS BOLLONGIER

c.1600–1644
Dutch School

Hans Bollongier was born in Haarlem and little seems to be known about his early career. From 1623 to 1642 he is officially recorded as living in this town and his contemporary, the historian, Ampring notes that he was well known as a painter of still-lives and flowers. His style is very much influenced by Balthasar van der Ast and Ambrosius Bosschaert. He chiefly painted uniformly composed bouquets of large flowers in vases, often including finely drawn insects. The vases are usually of plain glass and the background usually dark or grey.

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

Amsterdam (Rijksmuseum), Dresden, Haarlem, Rotterdam and Stockholm.

A Still Life of Parrot Tulips, Roses and other Flowers in a glass Vase with a Snail on a Table

Oil on Panel

14¹/₄ x 10¹/₈ inches (36.1 x 25.7 cms)

Signed and Dated 1639

PROVENANCE: Ex. Coll Rev. C. King



Hans Bollongier
A Still Life of Flowers
in a Glass Vase
Panel, 45.1 x 31.8 cms
Signed and Dated 1627
Formerly with
Douwes Fine Art, Amsterdam

ELIAS VAN DEN BROECK

c.1650–1708

Dutch School

Elias van den Broeck was a very accomplished flower and still-life painter who began his career as a pupil of Cornelis Kick. He is also believed to have worked with J. D. de Heem and Ernst Stuven, although it is from Otto Marseus van Schrieck that he draws most influence, particularly in his 'forest floor' still lives. He joined the Antwerp Guild in 1673 and was soon recognized for his extraordinary attention to detail. This was to prove his undoing as jealous rivals spread rumours that he stuck actual butterfly wings to his paintings. A famous court case is mentioned in which he was made to paint a wing in front of the room, so proving his innocence. However his reputation had been irreparably damaged so he returned to Amsterdam to continue his career.

His technique is very delicate and highly finished, often animating his compositions with various creatures such as butterflies, beetles, lizards and mice. His careful rendering of leaves is most noticeable where the veins are drawn with the minutest of detail. An interesting technique he used was to mix sand with the paint to create an 'earthy' texture with which he rendered the lichens and mosses. Some of his pictures resemble the works of Rachel Ruysch and to a lesser extent Simon Verelst.

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

Amsterdam, Copenhagen, Geneva and Hanover

A Forest Floor Still Life with Butterflies, Snails and a Hornet**A Forest Floor Still Life with Butterflies and Lizards**

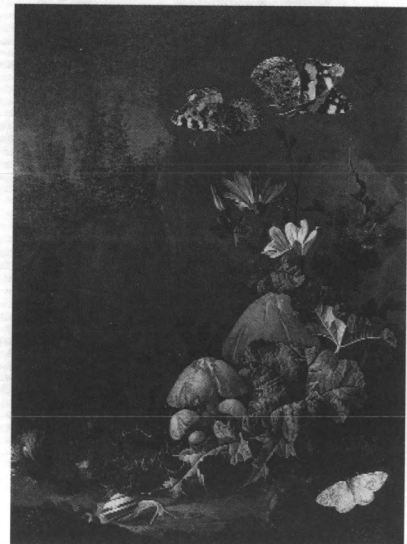
Oil on Panel

11½ x 8½ inches (29 x 21.8 cms)

Both Signed

A Pair

PROVENANCE: A seal on the reverse of both paintings points to a private collection as yet unidentified.



Elias van den Broeck
A Forest Floor Still Life
 Panel, 28.7 x 21.5 cms
 Formerly with Rafael Valls Ltd





(shown actual size)

JAN BRUEGHEL THE ELDER

1568–1625
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 extensively 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 with both of whom he collaborated. 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.

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

Amsterdam, Berlin, Brussels, Budapest, Dublin, Leningrad, New York, Paris (Louvre), Rome and Venice.

The Element of Air; The Rape of Ganymede

Oil on Copper
4 1/4 x 4 1/4 inches (10.5 x 10.5 cms)
Signed and Dated 160(?)

PROVENANCE: Mrs E.M. Marr, Christie’s, 24th July
1931, lot 155, sold to Mr C.Boot
(4 gns).

This is the pendant to ‘The Element of Fire’ sold at Christie’s, London, 11th April 1986, lot 48, signed and dated 160(6?) for £40,000. Ultimately, these two paintings would have been part of a series of the four elements, a subject treated many times by Brueghel and his contemporaries and subsequently copied a great deal by his son Jan Brueghel the Younger. Series of paintings were clearly popular commissions from wealthy clients and perhaps the best known series is that painted by Brueghel and Pieter Paul Rubens of the Five Senses now in the Louvre.



Jan Brueghel the elder
The Element of Fire: The Forge of Vulcan
Copper, 10.7 x 10.7 cms
Signed and Dated 160(6?)
Formerly with Rafael Valls Ltd

PIETER CASTEELS III

1684–1749
Flemish School

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

It was in England that Casteels found a ready following for his very decorative flower pieces and bird subjects. These were often conceived as part of an interior setting to be used as overdoors, overmantles and chimney pieces. It was this primarily decorative function of these works that dictated their proportions which often have a low viewpoint, designed to be seen from below. He was influenced by Gaspar Verbruggen and also Jan van Huysum in the composition and execution of his paintings which also showed that he was a master draughtsman who painted with a clear understanding of his subject matter.

Casteels painted an important series entitled 'Twelve Months of Flowers' for Robert Furber of Kensington. These were subsequently engraved in 1730 and published in a catalogue for potential buyers. His 'Twelve Months of Fruits' followed in 1732. Casteels retired from painting in 1735 and spent the rest of his life as a designer of calico.

Casteels, like his older contemporary, Bogdani, remains one of the best known decorative painters of birds, fruit and flowers that lived and made his name in England. Casteels died in Richmond at the age of 65 years.

His work can be found in the Museum of Lubeck and most other major museums in Europe and also in many private collections in England.

A pair of Paintings – An Assembly of Birds in a classical Park

Oil on Canvas
25 x 30¹/₄ inches (64 x 77 cms)
Both Signed and one Dated 1719

PROVENANCE: English Private Collection





CHRISTIAEN VAN COUWENBERGH

1604–1667
Dutch School

Christiaan van Couwenbergh was born in Delft, the son of a goldsmith, engraver and art dealer from Malines. He was a pupil of Jan van Nes and almost certainly travelled to France and Italy. In 1627 he became a member of the Guild in Delft, and married Elisabeth van der Dussen in 1630. The couple were very happily married and had six children. In 1646 he moved to The Hague, joined the Guild in 1647, serving as Master in 1649 and 1650. Six years later Elisabeth died and left him a considerable sum of money. However he fell deeply into debt, despite his numerous commissions, and was forced to move to Cologne in 1654 where he remained until his death. In 1654 he received a certificate of good conduct from the magistrate in The Hague, contradicting the assumption that he was in any way an exile due to his debts.

Couwenbergh was a Caravaggesque painter who was obviously influenced by the Utrecht painters such as Gerrit Honthorst whilst he was in Italy. However, he kept his own unique style that stood him apart from the Utrecht school. He painted a number of large commissions while in The Hague, notably in 1648, for the 'Oranjezaal' as well as many Chateaux and public buildings. He was also known to have completed a number of cartoons for tapestries. His income was substantial from these commissions and so it is quite puzzling why he had so many financial problems.

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

Hamburg, Los Angeles, Nantes, Paris (Marmottan), and Tours

A Still Life of Cheeses, Herrings, Butter and Bread with a Young Man holding a Flask

Oil on Canvas
32 x 26¹/₂ inches (81 x 67 cms)

LITERATURE: H.E. Van Gelder: de schilders van de Oranjezaal, in: *Kunsthistorisch Jaarboek* 2 (1948-49), p.146, nr.55.
C. Briere-Misme: L'enigme du maitre C.B., in: *La Revue des Art* 4 (1954), p.143-152 und: Du nouveau du maitre C.B. in: *idem* 5 (1955), p.231-237
J.Q. van Regteren Altena: Couwenbergh in: *Oud Holland* 80 (1965), p.228
E. Gemar-Koeltzsch: *Hollandische Stillebenmale im 17 jh.*, Bd. 2, Lingen 1995, p.269, Nr.83/1 mit Abb

DIRCK VAN DELEN

1605–1671
Dutch School

Dirck van Delen probably began his career as a pupil of Frans Hals but soon discovered his abilities as a very remarkable painter of architectural compositions. He was to paint interiors of palaces, great halls, fictional church interiors and extensive garden panoramas with consummate skill. His paintings show the same attention to architectural detail as those of the celebrated master of this subject Hendrick van Steenwyck.

In 1639 he was elected a member of the Guild in Middelburg as it is recorded that he paid his annual subscription there until 1666. In his early years van Delen travelled to Italy and it is probable that he was there in 1623, but by 1625 he was married and back in The Netherlands, living in Middleburg. However he was to settle in nearby Arnemuyden, where he became master of the toll house. From 1628 he was almost continually a member of the town council, usually as a burgomaster. From September 1668 to September 1669 he is recorded as living in Antwerp. He was widowed three times and had at least one son, though no child survived him. At his death in 1671 his estate was quite considerable, clearly augmented by his success as a painter.

It is interesting to note that van Delen collaborated with a number of other well known painters of his generation, providing the architectural elements in their paintings. These included Jacob Duck, Pieter Codde, Phillips Wouwerms, Dirck Hals, Anthonie Palamedsz and Willem van Herp.

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

Amsterdam, Antwerp, Brussels, Dublin, London, Paris and Stockholm.

A Church Interior with a Royal Tomb

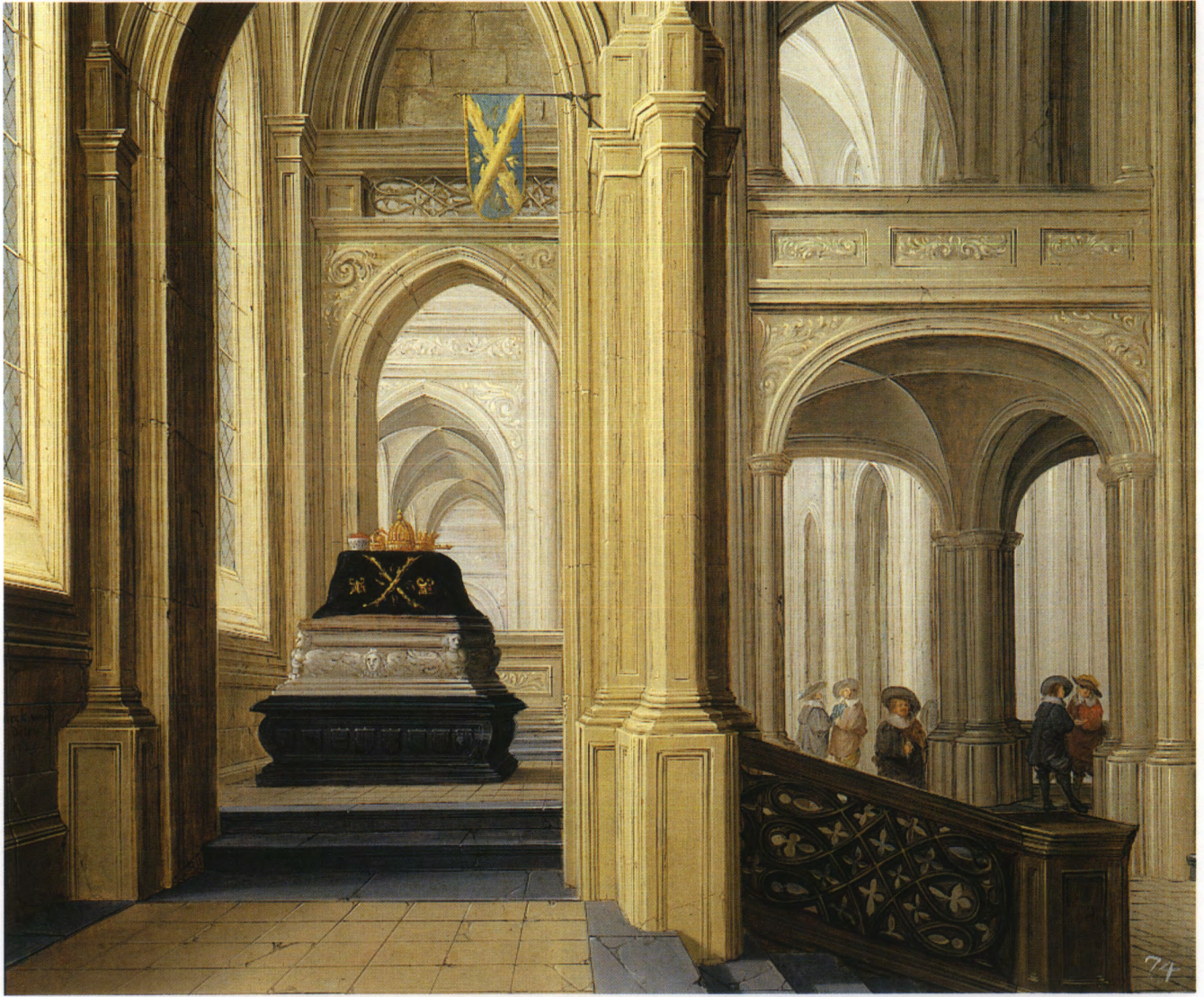
Oil on Panel

9³/₄ x 11¹/₂ inches (24.5 x 29 cms)

Signed and Dated 1629

PROVENANCE: Kenyon-Slaney Sale, London, Sotheby's 10 December 1925, lot 41;
W.H.J. Wegg, Christie's, London 18 June 1954, lot 51;
Mrs Pavica Mauthner

The identity of the tomb remains as yet a mystery, although as with the majority of van Delen's work it is likely this is a 'capriccio' of many elements gleaned from his studies of churches in the Netherlands.





MICHEL-MARTIN DROLLING

1786–1851
French School

Michel Martin Drolling began his career as a pupil of his father Martin Drolling. Later he became apprenticed to Jacques Louis David. In 1810 he was to win the prix de Rome with his painting 'La Colère d'Achille'. From 1817 until shortly before his death he exhibited at the Paris Salon, winning numerous medals and awards. In 1837 he was awarded the Cross of the Chevalier de la Légion d'Honneur. Drolling was an excellent painter of religious, allegorical and historical subjects. Interestingly, he inherited his father's love for Dutch painting and his genre scenes attest to this. He was also an accomplished portrait painter and was influenced by English 18th Century portraiture, choosing to depict his figures in landscape backgrounds. Like his father Drolling was a prolific and well regarded painter. His studio was very successful and he taught a great many pupils.

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

Amiens, Bayeux, Bordeaux, Leipzig and Paris (Louvre and Carnavalet)

A Portrait of a Gentleman, presumed to be Eugène de Beauharnais

Oil on Canvas

28³/₄ x 23¹/₄ inches (73 x 59 cms)

Signed and Dated 1805

PROVENANCE: Private Collection, France

Eugène de Beauharnais was the son of Viscomte Alexandre and Joséphine de Beauharnais. His military career was to be secured when his mother remarried the future Emperor Napoleon, which enabled him to rise rapidly through the military hierarchy. He participated in numerous campaigns and was always noted for his courage and bravery.

On 7th June 1805, Napoleon, having become the King of Italy promoted Eugène to the position of viceroy of Italy. He settled in Milan and in 1806 married Auguste-Amélie de Bavière, daughter of the recently created King of Bavaria. A little later Eugène was officially adopted by Napoleon and given the name Eugène Napoleon, a position which gave him hereditary rights to the crown of Italy in the absence of any legitimate, direct descendents of Napoleon.

After the fall of Napoleon he was no longer able to live in Italy and moved to Munich under the protection of his father-in-law, who enobled him with the title of duc de Leuchtenberg and gave him the principality of Eichstatt. He continued to live in Munich where between the years 1817–1821 he built the beautiful palace of Leuchtenberg. There, he established a remarkable collection of Old Master pictures which he opened to the public. He was to die in Munich on 21st February 1824. In that year he had married off his eldest daughter to Oscar Bernadotte, the future King of Sweden. His other children all made excellent marriages to European princely families and it is interesting to note that the Queens of Denmark, the Kings of Norway, Sweden and Belgium, together with the Grande Duchess of Luxembourg all descend from him.

Eugène de Beauharnais was an extremely important character in the years of the Napoleonic Empire and was portrayed in both painting and sculpture on numerous occasions by artists such as Appiani, Bosio, Chinard, Gerard, Gros and Isabey. He also appears in important historical compositions such as 'La bataille des pyramides' by Gros and 'Le sacre de Napoleon' and 'La distribution des aigles' by David. He is buried in the Cathedral of St. Michael in Munich and his tomb was sculpted by Thorvaldsen.

In this portrait there is a close resemblance between himself and his mother, especially around the eyes and mouth. We know that in 1804 he sported the same hairstyle and the small moustache which we see in this portrait and the small gold earring which he wears in his left ear appears again in a small portrait by Jean-Urbain Guérin (musée national du Château, Malmaison). The uniform which he wears is that of 'colonel-général des chasseurs à cheval de la garde' which he wore from the end of 1804 to the beginning of 1805.

At the end of 1808 Michel-Martin Drolling was to execute an important portrait of Napoleon wearing his imperial robes.



Baron Antoine Jean Gros
A Portrait of Eugène de Beauharnais
Oil on Canvas, 115.5 x 89 cms
Formerly at Sothebys, New York

15.

BENITO ESPINOS

1748–1818

Spanish School

Benito Espinos was born in Valencia and was the son of the painter, José Espinós. He was a founder member of the Academia de Santa Barbara which was founded some years before the Academia de San Carlos. He was apprenticed to his Father and very soon gained a reputation as a painter of flower compositions. He received many commissions from the Spanish nobility particularly from the Marques de Floridablanca. He later travelled to Madrid where he executed flower still-life paintings for the Prince of Asturias, the future King Carlos IV and in 1802 received another commission for more flower paintings from the King. Espinós is probably the most important painter of the School of Valencia, specialising in flower and still-life subjects of the late 18th and early 19th Centuries.

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

Barcelona, Madrid (Prado) and Valencia (Museo de Bellas Artes)

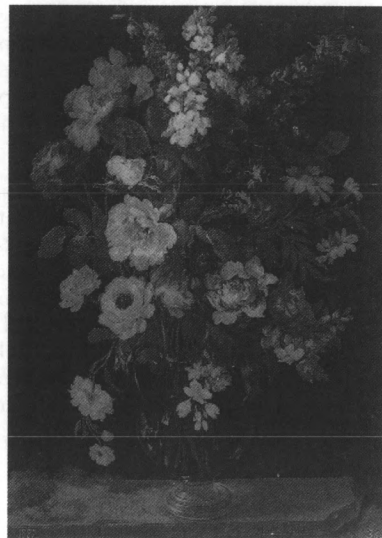
A Still Life of Roses, Carnations, Cornflowers, Hydrangeas and other Flowers in a glass Vase

Oil on Panel

25¹/₄ x 17¹/₈ inches (64.5 x 43.5 cms)

Signed and Inscribed 'Valencia'

This beautiful painting is an especially fine example of his work comparable to the canvas, 60 x 42 cms, in the Prado Museum, Madrid.



Benito Espinos
A Still Life of Flowers
Canvas, 60 x 42 cms
Signed
Madrid, Museo del Prado





ALLART VAN EVERDINGEN

1621–1675
Dutch School

Allart van Everdingen began his career as a pupil of Roeland Savery in Utrecht, but later at the age of 18 he became apprenticed to the landscape painter Pieter Molijn in Haarlem. Both artists were to influence his painting. He was the brother of the genre painter Cesar van Everdingen.

In 1644 Everdingen travelled to Norway and Sweden and it is said he was shipwrecked there. The deep fjords and high forested mountains affected him greatly and became major features in his landscape paintings. He made a great number of annotated sketches documenting his journeys around Scandinavia. On his journey returning to Holland he travelled to Denmark and here received some important commissions from King Frederic IV who ordered several large landscapes for his Christiansborg Castle in Copenhagen. Everdingen had returned to Holland by early 1645, marrying Janneke Cornelisdr Brouwers in Haarlem, with whom he had eight children. He joined the Reformed Church there in October of the same year and became a member of the Guild in 1646. Both he and his brother joined the Guard of St. George in 1648.

In 1652 he moved to Amsterdam with his family and five years later became a citizen. He travelled to the Ardennes in 1660 which gave him much material to work with and an important commission from the Trip family prevented him returning to Scandinavia. The sale of his widow's estate in 1709 suggested that he had also involved himself in art dealing, as the inventory included many 16th Century Everdingen's moody and evocative landscapes greatly influenced his direct contemporary Jacob Ruisdael who is known to have imitated the artist in numerous of his mountainous landscapes with waterfalls. The landscape compositions are often unpretentious but as a rule are thoughtfully composed. They are somewhat melancholy and are seldom animated. His seascapes, mostly in stormy weather, belong to the early type of sea painting with predominant greyish tones. His most important pupil was the well known painter of seascapes Ludolf Backhuysen.

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

Amiens, Bordeaux, Bremen, Carcassonne, Cologne, Paris (Louvre), London (Wallace Collection), Rotterdam, Strasbourg and Vienna (Kunsthistorisches Museum).

A Rocky Nordic Landscape with Peasants on a Path by a waterfall, before a Cottage

Oil on Canvas

29 x 24 inches (73.7 x 60.8 cms)

Signed

PROVENANCE: A.W. Sjostrand, Stockholm;
sale, Lepke, Berlin, 21 March 1933, lot 45;
with Nijstad, The Hague
with J. van Duijvendijk, The Hague
Anon Sale, Paul Brandt, Amsterdam, 29 November 1960, lot 17
with Katz, Dieren, 1962
with Bord, London
with Douwes, Amsterdam, 1964
Central Picture Galleries, New York, 1966

FRANÇOIS XAVIER FABRE

1766–1837
French School

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

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

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

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

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

Florence (Pitti), Lyon, Madrid (Prado), Montpellier (Musée Fabre), Narbonne and Paris (Louvre)

A romantic allegorical scene: on the right-hand side an elegant young man in deep thought, turning away from the scene, and a putto handing him a glass of red wine, next to them a young lady playing the guitar, wearing a mask on her upper arm, while a female figure on the left, collapsing with grief, holds her long train

Oil on Canvas
65.8 x 100.47 inches (167 x 255 cms)

PROVENANCE: Private Collection, Corinthia, Austria

This mysterious painting is enthused with the romantic ideals of Goethe and his contemporaries at the turn of the nineteenth century. Indeed, the young man's pose is very reminiscent of the portrait of 'Goethe in the Campagna' by Johann Heinrich Wilhelm Tischbein in the Städelsches Kunstinstitut, Frankfurt. Even now the painter is still a cause for discussion, as well as the subject matter and various suggestions have been put forward with no absolute solution. Amongst others Jacques Sablet and Louis Gauffier have been suggested.





18.

LOUIS GAUFFIER

1761–1801
French School

Louis Gauffier was born in La Rochelle in 1761 and at an early age showed an amazing talent for draughtsmanship and colouring. He was to become one of the finest French neo-classical painters in Rome in the 18th Century.

Gauffier began his career in Paris as a pupil of Hughes Taraval and left him soon after to become a student at the Academie Royale. Gauffier travelled to Rome, where he was a joint prize winner at the prix de Rome in 1784, along with Jean-German Drouais and Antoine-Denis Chaudet. He was to spend five years at the 'Academie de France' in Rome. Gauffier's poor health meant he did not work to his full potential in Rome and together with the pressures of work forced him to return to Paris shortly before the Revolution in 1789. He was accepted into the Academie on his return as a history painter and exhibited at the Salon. The worsening situation in Paris forced him to return to Rome, although he continued to send paintings to the Salon. He moved to Florence in the last few years of his life where he painted several fine portraits. In 1790 he married Pauline Chatillon, a portrait painter. He died in 1801 in Livorno.

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

Edinburgh (National Gallery of Scotland), London (National Portrait Gallery), Paris (Marmottan) and Versailles

A Classical composition drawn from Literature

Oil on Canvas
9 $\frac{1}{2}$ x 11 $\frac{3}{4}$ inches (24 x 30 cms)
Signed and Dated 1789

This small canvas is comparable to his composition of 'Renaud et Armide', a canvas measuring 23.5 x 30 cms and signed and dated 1788 (see Wildenstein, New York 1982 'Consulat-Empire-Restauration Art in early XIX century France'; p. 37, no.100, illustrated opposite). This painting is practically the same size and like ours is drawn from a literary source.



Louis Gauffier
Renaud et Armide
23.5 x 30 cms
Signed and Dated 1788
Formerly exhibited at Wildenstein

JACOB VAN GEEL

1585–1638
Dutch School

Jacob van Geel was an important artist whose works, together with those of Esaias van de Velde, Joos de Momper and Alexander Keirincx covered the transitional period in Dutch Landscape painting during the first thirty years of the 17th Century.

His large clumps of trees are in a mannered style of personal fantasy and perhaps reflect his tortuous personal life. He has very distinctive colour tones using predominantly dark olive greens and sharp blues. His rocky mountain landscapes rising out of the plain seem to be influenced by Hercules Seghers to whom his rare pictures have often been attributed. His later pictures after 1630 are particularly idiosyncratic.

It is not known where he began his painting career or who taught him, but in 1615 he is mentioned for the first time as a member of the Guild in Middelbourg, later serving as Dean. In 1626 he moved on to Delft, registering with the Guild in 1628. He finally moved to Dordrecht in 1633 and joined the Guild there in 1637.

Van Geel led an unsettled life, constantly pursued by creditors (mostly publicans) and twice very unhappily married. His second marriage with Lijsbeth Schroven in 1627 was known to have been particularly tempestuous. They initiated divorce in 1629 but were still together at her death in 1632.

From 1615 to 1633 he is known to have travelled to, and worked in, the towns of Middlebourg, Delft and Dordrecht.

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

Copenhagen (Royal Museum of Fine Arts), Berlin (Staatliche Museen) and Brunswick (Herzog Anton Ulrich Museum)

A Mountainous Landscape with Figures

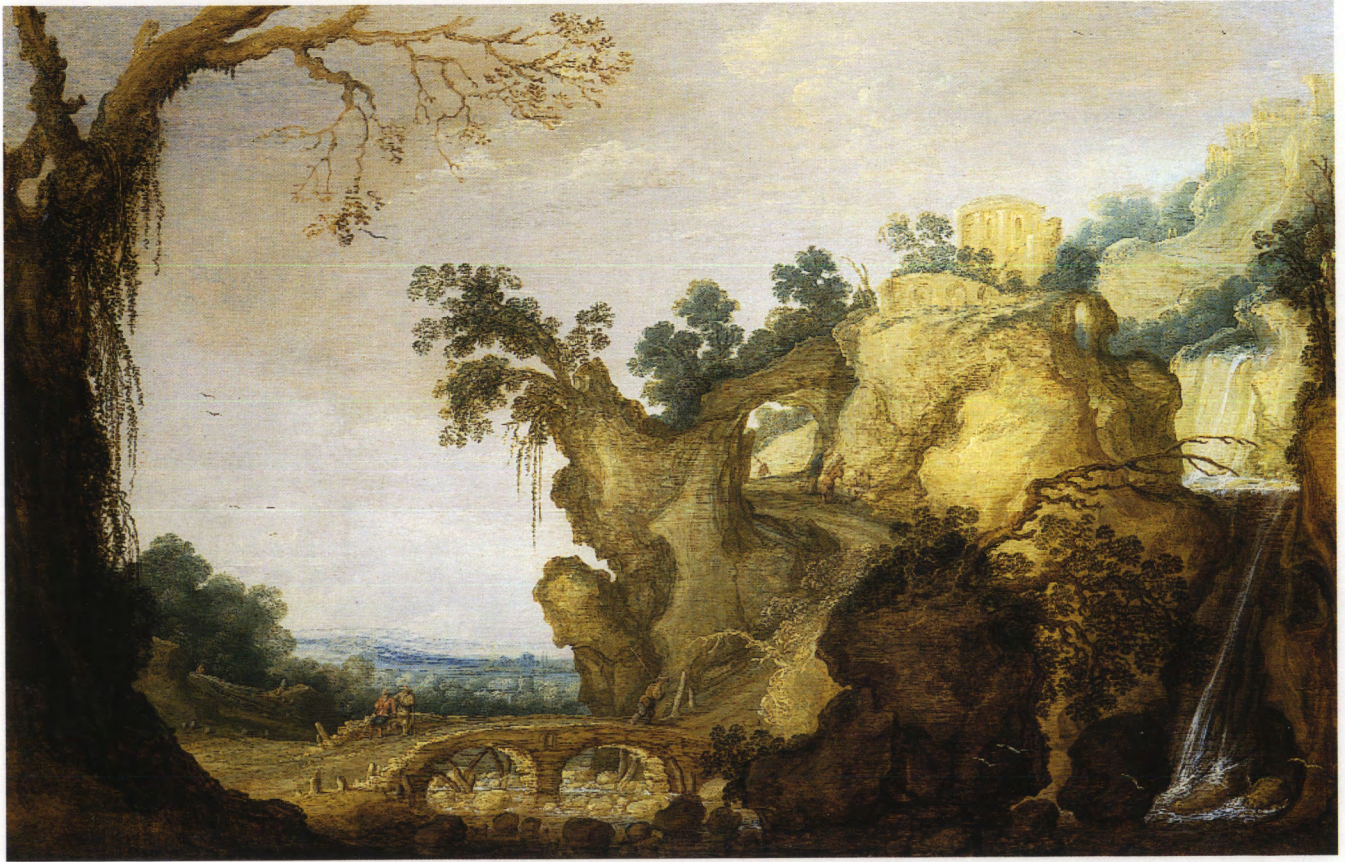
Oil on Panel
13¹/₄ x 21³/₄ inches (33.5 x 55.5 cms)
Signed and Dated 1638

PROVENANCE: A. Ettlinger Collection, Berlin

LITERATURE: Jahrbuch der Preusz. Kunstsammlungen, 1931
L II,3, p.185



Jacob van Geel
A Mountainous Landscape with Ruins Landscape
Copper, 20 x 27.5 cms
Signed and Dated 1635
Formerly with P. de Boer, Amsterdam





JAN JOSEFSZ VAN GOYEN

1596–1656
Dutch School

Jan van Goyen was born and spent his early life in Leiden. He is known to have sold his house there in 1629 to the artist Jan Porcellis, whose marine paintings were of some influence on van Goyen's early work. Of all his masters, however, Esaias van de Velde was much the most important, and his influence is the most traceable in van Goyen's brightly coloured early style.

By the early 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 River Landscape with Fishermen near a Fortified Village

Oil on Panel

14³/₄ x 19¹/₄ inches (37.5 x 49 cms)

Signed and Dated 1645

PROVENANCE: Ex Collection, the painter, Jean-Jacques Henner

Although the identity of the castle has not been firmly identified, an almost identical building appears in a painting in the Bowes Museum, Barnard Castle and in a painting by van Goyen (reproduced in H-U Beck, 'Jan van Goyen', 1987, vol III, p.219, cat no. 635



Jan van Goyen
A Tower on the Banks of a River
Pencil
Beck, vol III, no. 681

NICOLAES JACOBSZ. VAN DER HECK

c.1578–1652

Dutch School

Nicolaes Jacobsz. van der Heck worked his whole life in Alkmaar and was one of the founding members of the Guild. Van Mander cites him as a pupil of Jan Noghel although it is not known at what time. It seems he had some family connection with Martin Heemskerck however he does not seem to have been influenced by his work. Van der Heck painted mostly landscapes, specialising in nostalgic views of abbeys and castles but was also known to have painted some historical and kermesse scenes. A talented draughtsman, his views were much in demand and reminded his patrons of more peaceful times in the Netherlands.

A View of Egmond Abbey**A View of Egmond Castle**

Oil on Panel

12³/₄ x 29 inches (32.5 x 73.8 cms)

PROVENANCE: In the Van Foreest family since at least the early 19th Century and by descent

LITERATURE: S. de Vries ed., *De Zestiende-en zeventiende-eeuwse schilderingen van het Stedelijk Museum Alkmaar*, 1997, pp. 153-4, figs.39c and 39d
M. Prins, 'adellijke tradities en burgerlijke normen, De familie van Foreest en het landgoed Nijenburg', *Oud Alkmaar*, XXV, III, 2001, p.34, illustrated

A further two examples, signed and dated 1638, are in the Rijksmuseum, Amsterdam. Other versions are known which suggests these reconstructed views of the Castle and Abbey were a popular image. Both buildings were destroyed by William of Orange's troops in 1573 who wanted to prevent the Spaniards using them as fortresses. A drawing of the ruined castle by Roelant Roghman is in the Teglens Museum in Haarlem.





(shown actual size)

WOLFGANG HEIMBACH

c.1613–c.1678
German School

Little is known about this interesting German painter whose compositions are invariably on a small scale. He was born at Ovelgonne near Pinneberg in 1613 though certain biographers consider 1600 to be his birth date. He was the son of a bookkeeper at the corn exchange who was known because of a disability as ‘the Ovelgonne mute’! He is known to have travelled to Holland and Italy. Here he met Gerrit van Honthorst, who was to have a great influence on his work. After travelling to Utrecht his painting took a dramatic turn towards the Caravaggesque movement, particularly in his use of artificial light. In Rome he gained a number of important commissions and a letter of 1646 mentions Ferdinando II, the Grand Duke of Tuscany as a patron. He lived for some years in Denmark where he became a successful Court painter.

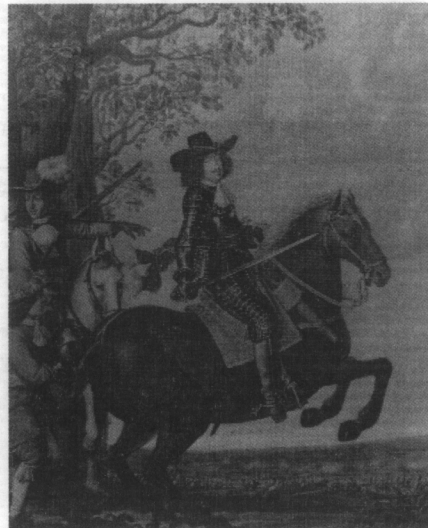
His pictures are usually of genre subjects and small portraits painted with great care and with particular attention paid to the rendering of cloth and jewellery. He returned to Oldenbourg in 1667 and continued to work there until his death after 1678.

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

Breme, Cassel, Hanover and London (National Portrait Gallery).

An Equestrian Portrait of a Gentleman, full-length, in Armour, a Baton in his right Hand, a Landscape with a Cavalry skirmish beyond

Oil on Copper
6¼ x 4½ inches (16.2 x 11.3 cms)
Signed and Dated 1638



Wolfgang Heimbach
King Frederick III on Horseback
Panel, 43.1 x 33 cms
Signed and Dated 1660
Formerly at Sothebys

JAN VAN HUCHTENBURGH

1647–1733
Dutch School

Jan van Huchtenburg began his career as a pupil of Jan Wyck. In around 1667 he travelled to Paris and worked closely with Adam Frans van der Meulen. In 1711 he is recorded as working for the Elector Palatine.

He soon came to the attention of Prince Eugène of Savoy and executed numerous paintings for him, especially in the years 1708 and 1709. In these years, the famous soldier prince was to accomplish his most noteworthy military successes.

Jan van Huchtenburg was particularly successful in his military scenes and especially in the execution of hunting compositions and coursing subjects. His draughtsmanship is exceptional and shows the influence of Philips Wouwermans. He also worked closely with his elder brother Jacob, collaborating in many paintings together. Many of his paintings were engraved.

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

Amsterdam (Rijksmuseum), Antwerp, Basel, Brussels, Copenhagen, Dijon, Geneva, The Hague, London (National Gallery), Rotterdam, Stockholm and Vienna (Kunsthistorisches Museum).

The Battle at Blenheim, near Hochstadt (Bavaria), 13 August 1704

Oil on Canvas
17½ x 26 inches (44.4 x 66.1 cms)
Signed and Dated 1704

This scene forms part of a series depicting the Battles of Prince Eugène of Savoy (1663–1736). He is depicted here on his white horse on the right. Born in Paris, Prince Eugène was the son of Eugène, comte de Soissons, of the line of Savoy-Carignano, and Olympe Mancini, niece of Cardinal Mazarin. After being refused a commission in the French army by King Louis XIV, Eugène entered in 1683 the service of Holy Roman Emperor Leopold I against Ottoman Turks. He was the principal imperial commander in the War of the Spanish Succession of 1701–14. One of the great commanders in the 18th Century, Prince Eugène was noted for his hatred of Louis XIV as well as for his patronage of the arts. The scene represented here is that of the Battle of Blenheim, when Prince Eugène joined the duke of Marlborough in Bavaria in 1704 and together they won the signal victory of Blenheim against the Franco-Bavarian force.





JAN VAN KESSEL III

1641–1680
Dutch School

Jan van Kessel was almost certainly a pupil of Jacob van Ruisdael and is known to have been a good friend of Meindert Hobbema. He collaborated on several occasions with Johannes Lingelbach who painted the staffage in his pictures. This partnership proved very successful especially in the numerous topographical subjects that they produced together.

In 1668 he married in Amsterdam, where he spent his entire life. He had two children, one of which, Thomas, was the godson of Meindert Hobbema.

The contrast in the lighting effects of his pictures was more dramatic than that of his masters and his attention to detail often more emphatic. His early works resemble those of Jacob van Ruisdael and some of his panoramic views show the influence of Philips de Koninck. Stylistically he developed in a similar way to Jacob van Ruisdael and his later pictures display the knowledge of Allart van Everdingen's landscapes, particularly those with waterfalls in mountainous surroundings. As a draughtsman van Kessel displayed a great deal of skill and talent. His pictures were of such quality that his work has often been confused with that of his alleged teacher.

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

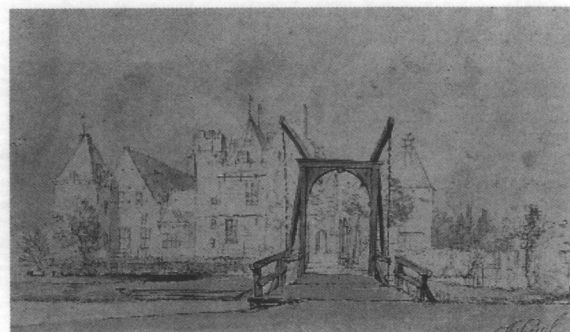
Amsterdam, Antwerp, Cassel, Hamburg, La Fère, Milan, Munich, Rotterdam, Stuttgart, Utrecht and Vienna

A View of Purmerend Castle, near Monnickendam, Waterland

Oil on Canvas
20¹/₈ x 27¹/₈ inches (51 x 69 cms)
Signed and Dated 1664

PROVENANCE: Private Collection, Staffordshire, UK

Van Kessel was a prolific draughtsman and a great deal of drawings, completed mostly in black chalk and grey wash, relate almost directly to his paintings. This interesting view of Purmerend Castle is such a painting. A pen and ink drawing illustrated here is in the Dresden Kupperstich-Kabinett



Jan van Kessel III
Purmerend Castle
Pen and Ink, 11.9 x 19 cms
Signed
Staatliche Kunstsammlungen Dresden

WILLEM ADRIAENSZ KEY

c.1515–1568
Flemish School

Willem Adriaensz Key was born in Breda and spent most of his childhood there. His father died in 1541 but it is fairly clear that he had left Breda well before this to start his apprenticeship. His likely teacher was Lambert Lombard in Liège. Although the historian, Karel van Mander records that he was possibly apprenticed to Frans Floris in Antwerp. It is also possible that he was in the workshop of Pieter Coecke van Aelst in Antwerp who had a pupil listed as 'Willem of Breda' in 1529-30. He was certainly a master of the Antwerp Guild by 1542, becoming a citizen in 1550 and head of the Guild in 1552. Allegedly a man of great sensitivity and a staunch Roman Catholic it is said that he became mortally ill while painting the portrait of the Duke of Alba when he overheard a conversation in Spanish, that the Duke assumed he could not understand, regarding the condemnation of the Comte d'Egmont and Comte d'Horn. He died on the same day as their execution.

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

Amsterdam, Budapest, Hanover and Vienna

A Portrait of a 24 year old Lady wearing a white Bonnet

Oil on Panel

14³/₈ x 11¹/₄ inches (36.5 x 28.5 cms)

Dated 1557

PROVENANCE: Onnes Collection, Amsterdam
H.L. Straat, Leeuwarden

LITERATURE: Max J. Friedländer, 'Early Netherlandish Painting', Vol XIII, No. 289,
p. 97, illus no. 142

EXHIBITED: Gemeente Museum Arnhem, Stedelijk Museum Schiedam, Fries Museum,
Leeuwarden, 1959/60, cat no. 7





DIRCK MAAS

1656–1717
Dutch School

Dirck Maas was born in Haarlem and began his career as a pupil of Hendrick Mommers and later Nicholas Berchem. He was also to become a close friend of Jan van Huchtenburgh. In 1678 he was elected a member of the Guild of Haarlem and a member of the Guild in The Hague in 1697.

Dirck Maas travelled to England with William III, Prince of Orange Nassau and later to Ireland. He received various commissions from the nobility, most notably from the Duke of Portland for whom he painted a number of important battle scenes, notably the Battle of the Boyne, now at Windsor Castle. He had retired to The Netherlands by 1693 and continued to work for William III, decorating his hunting lodge at Soesdijke. William III was to remain his most important patron. He was known to have collaborated with the landscape painter Johannes Glauber, supplying the staffage. Most of Maas' pictures contain horses, this was his speciality and together with Jan van Huchtenburg, who influenced him greatly, he belonged to the later period of Dutch landscape painting. His winter scenes are mostly of frozen canals in front of bastions or between villages with peasants or burghers desporting themselves and there is often a sleigh drawn by a white horse.

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

Arras, Amsterdam (Rijksmuseum), Budapest, Cambridge, Nancy, Rotterdam, Stockholm and St. Petersburg

A Forest Floor with Vegetation, Foliage, Frogs and various Insects

Oil on Canvas
16¹/₄ x 19⁵/₈ inches (41.3 x 49.8 cms)
Signed and Dated 1681

PROVENANCE: Sale, Christie's, London, 20th December 1929, lot 18 (sold 21 gns)

There seems to be only one other example of this highly unusual subject by Dirck Maas which is the in National Museum in Warsaw in upright format.

ADAM FRANS VAN DER MEULEN

1632–1690
Flemish School

Born in Brussels in 1632, van der Meulen began his painting career in 1646 as a pupil of Peter Snayers. He became a member of the Guild of St. Luke in Brussels in 1651 and in 1665 he was called to Paris where he was commissioned to design studies for tapestries by the Gobelins Factory. His early historical and genre works are Baroque in their outlook and distinguished by their small-scale. He was influenced by Snayers, Sebastian Vrancx and Jan Brueghel the Elder. In 1679 he married Catherine Huseweel and was re-married two years later in 1681 to Marie de By, the niece of Le Brun, and they had six children.

Van der Meulen was primarily a painter of battles, landscapes and genre scenes and he is known to have painted murals at Versailles and at the Hotel des Invalides. He was in the service of Louis XIV and chiefly painted the King's historic campaigns, sieges and cavalry engagements, often featuring Louis and his suite. Less often he painted, sometimes assisted by his pupils, large decorative pictures of receptions and processions and occasionally he collaborated with the Flemish landscape painter, Jacques d'Arthois, by contributing colourful elegant mounted figures to his compositions.

Among van der Meulen's pupils were J.B. le Comte, Bonnart, Huchtenburg, Baudewyns and Francois Duchatel.

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

Brussels, Budapest, Cambridge, Dijon, Florence, Geneva, St. Petersburg, Madrid and New York.

The Passage of the Rhine: Le Roy qui commande

Oil on Canvas

25½ x 38¾ inches (64.8 x 97.5 cms)

PROVENANCE: Mr. Stewart;
Beriah Botfield (1807-1863), by whom bequeathed to the Thynne family;
Marquess of Bath, Longleat, Wiltshire

LITERATURE: B. Botfield, Catalogue of Pictures in the possession of Beriah Botfield Esq. at Norton Hall, London, 1848, p.30, 'The passage of a River; Louis XIV., and his staff in the foreground giving orders'.
B. Botfield, Catalogue of Pictures at Norton Hall, London, 1863, p.22, 'The Passage of a river by Louis XIV's Army.'



Adam Frans van der Meulen
The Crossing of the Rhine
Canvas, 103 x 159 cms
Rijksmuseum, Amsterdam



The crossing of the Rhine on 12 June 1672 was celebrated by contemporaries as one of the most glorious episodes in the reign of King Louis XIV, likened in importance to Caesar's crossing of the Rubicon. The most prodigious army of its time – 119,000 officers and men, four times the size of any European standing force since the fall of Rome, and better trained and equipped – was ordered into the Provinces on 6 April 1672. The King had originally intended to open the campaign against the United Provinces by besieging Maastricht, which had in consequence been garrisoned by a large force of Dutch and Spanish troops.

Louis, however, had learned from the marquis de Louvois, his minister for war, that the Rhine provinces of the Netherlands were defended only by a small force under the Prince of Orange, encamped on the banks of the Yssel. His opening manoeuvres were therefore redirected against the cities of the Duchy of Cleves. After their rapid submission, he turned towards the United Provinces, whose frontier he approached near the town of Lobith, close to where the Yssel separates from the Rhine.

There, scouts sent by the prince de Condé had reported the existence of a comparatively shallow ford about fifty yards wide, the result of an exceptionally dry summer. At about three o'clock in the morning, the King, with a large body of cavalry as an advance party, approached the river at a point opposite one of the old toll houses. His intention was to throw a pontoon bridge across the river, employing the cavalry to establish a bridgehead on the opposite bank until the main army had crossed.

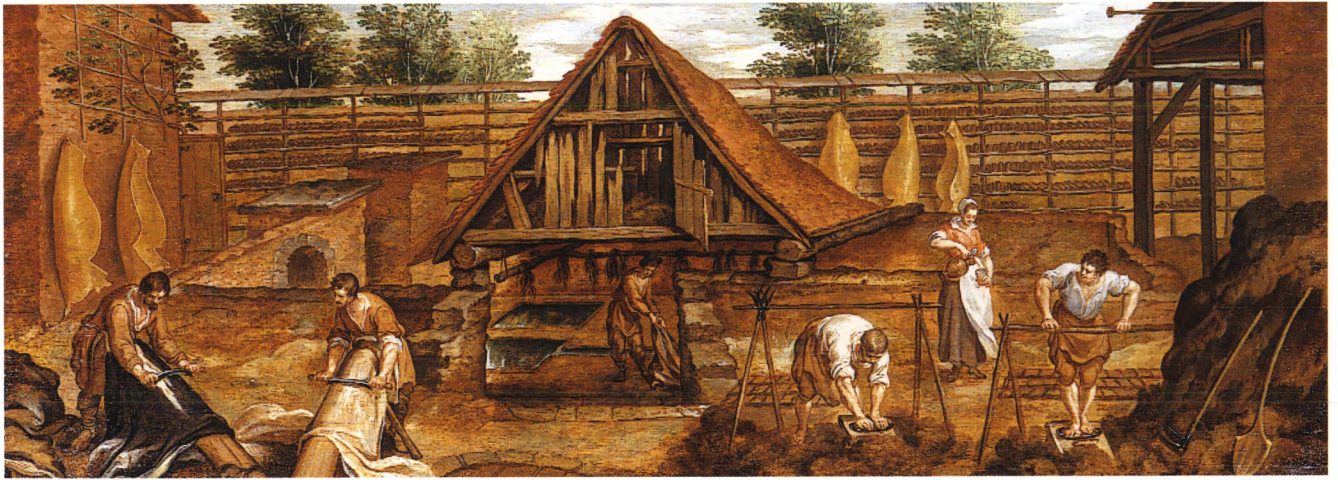
Voltaire wrote "It began easily; there were no more than four or five squadrons of cavalry on the opposite bank, with two weak infantry regiments and no artillery, and these were largely scattered by French artillery fire on their flank. Once the King's household and the finest cavalry units, some fifteen thousand strong, had crossed without risk, the prince de Condé joined them in a copper boat. Only a few Dutch cavalrymen had entered the water, as if in opposition but fleeing instantly the French moved against them. The Dutch infantry immediately surrendered, asking for quarter. Nobody was lost in the crossing, apart from the comte de Nogent and a few of the cavalry who, having moved off the ford, drowned; otherwise nobody would have been killed but for the foolhardiness of the young duc de Longueville.

"Supposedly drunk, he fired his pistol at the enemy, who were on their knees begging for mercy, shouting "Point de quartier pour cette canaille". One of their officers being shot stone dead, the Dutch infantry, driven to despair, immediately took up their arms again and made a charge in which de Longueville was killed." The Prince de Condé was subsequently wounded and after a brief skirmish the Dutch infantry was once again subdued.

Van der Meulen painted a number of sketches (mostly now in the Louvre) whilst working on a grand project for a series of tapestries with Vigée Le Brun. The project came to nothing, however, and van der Meulen began work on further sketches for a series of paintings. Two of these, now in the Musée des Beaux-Arts in Caen, form the basis for the different versions he painted, one of which now in the Rijksmuseum, Amsterdam is illustrated here.

The popularity of the central composition grew exponentially after its engraving by Charles Louis Simmoneau in 1688 (based on the Caen composition); in that work, a group of trees was added to the right hand side, an addition that presumably reflected the fact that the engraving was designed to stand alone rather than as the central work of a group of three; this adaptation was, probably for the same reason, subsequently followed in some of the versions produced by Van der Meulen for individual collectors. It was even used as the general design for one of the reliefs by Martin van Bogaert for the pedestal of the equestrian statue of Louis XIV in the Place des Victoires, Paris.

The present work is of particular interest as the only known version of *Le Roy qui commande* to include, on the right hand side, a part of the composition of *L'arrivée des pontonniers*. In every other composition of this type, the work ends with a group of horsemen immediately to the right of the figures around the King (who represent the duc d'Orleans on the left, and on the right, with an unknown figure between them and the King, the prince de Condé and the duc de Longueville).



28.

GILLIS MOSTAERT

c.1534–1589

Flemish School

According to van Mander, the artist was related to Jan Mostaert and began his career in Antwerp where he was taken by his father as a young man. Here he became a pupil of Frans Floris and later, in 1550, Jan Mandyn. In 1554 he became a member of the Guild of Antwerp together with his brother Frans Mostaert. In 1563 he married Margareta Baes and was to father ten children. In 1595 he was commissioned by the Archduke Ernest to execute two large landscapes. These are now in Vienna at the Kunsthistorisches Museum.

Mostaert was essentially a landscape painter who excelled at undertaking landscapes using biblical sources as well as everyday peasant life.

The well-known painters Gillis van Coninxloo and Hendrick Peters began their career as pupils of Gillis Mostaert. Mostaert can also be linked to Cornelis van Dalem, often painting the staffage for his pictures and to who he introduced Bartolomeus Spranger as a pupil. Pieter Balten and Crispin van den Broeck were godfathers to two of his children.

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

Amsterdam (Rijksmuseum), Antwerp, Brussels, Copenhagen, Dresden, Munster, Paris (Louvre) and Vienna (Kunsthistorisches Museum).

A Pair Various Stages in the Manufacture of Leather

Oil on Panel

12¹/₂ x 32³/₄ inches (31.7 x 83.3 cms)

PROVENANCE: With P. Vogel, Lucerne

This pair of paintings depict a rare scene in 17th Century Flemish art and due to their shape were probably intended as overdoors.

JAN MYTENS

1614–1670
Dutch School

Jan Mytens began his career as a pupil of his uncle Daniel Mytens the Elder. He was to be elected a member of the Guild of The Hague in 1639 as well as being a founder of the Pictura in 1656. In the years between 1659 and 1669 he was Master of that Guild. Later in life he established his own studio where his reputation attracted numerous, talented pupils including Adriaen and der Wiele, Nicholas Lissant and Paulus van der Velde. In The Hague he rapidly became renowned as a very competent portrait painter. Many of these pictures being strongly influenced by Van Dyke's portrait painting at the English Court. He had a particular ability to paint lifelike portraits and render materials, especially silk and velvets in great detail. His larger compositions are rare, the best of these is the painting of the marriage of the Elector of Brandenburg to Louisa Henrietta of Nassau, where his grouping of figures is quite exceptional in quality, execution and composition.

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

Amsterdam, Antwerp, Berlin, The Hague, Rotterdam, Versailles and Wiesbaden

A Family Group Portrait of a Lady and Gentleman, their Son, two Daughters with Dogs and a Horse held by a Blackamoor

Oil on Canvas
43¹/₄ x 58¹/₄ inches (110 x 148 cms)
Signed and indistinctly Dated 164(6)?

PROVENANCE: Baroness Pike of Melton

LITERATURE: Published in Apollo, June, 1962

This is a very typical compositional format employed by Mytens for his family portraiture. Each side of the painting is based around a triangular shape which balances the painting and prevents the image from appearing too stark and formal. The informality of this group portrait is emphasised by the son who strides in from the left, accompanied by his groom, which suggests his return from the hunt.





SALOMON VAN RUYSDAEL

1600–1670
Dutch School

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

It is generally considered that Salomon's best work was done after 1645. His compositions became larger and his figures bolder and more 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 Kool, Frans de Hulst and Cornelis van der Schalcke.

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

Amsterdam (Rijksmuseum), Berlin, Cologne, The Hague, London (National Gallery), Paris (Louvre), and New York (Metropolitan Museum).

A River Landscape with Fishermen laying out nets and pots, a Watchtower and other Buildings on the Bank beyond

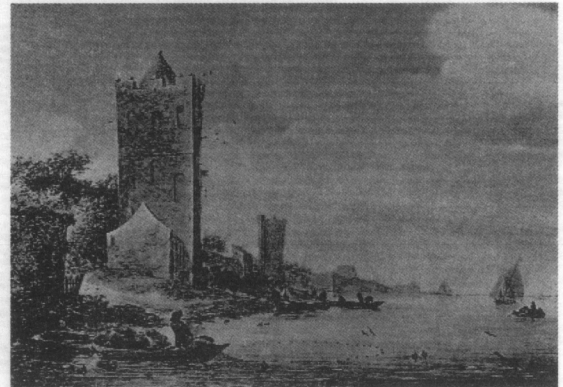
Oil on Panel

15³/₈ x 21¹/₂ inches (39 x 54.5 cms)

Indistinctly signed and dated 1641

PROVENANCE: F. Rothmann, Berlin
With Dr. C. Benedict, Berlin 1929
Anonymous Sale; Christie's, London, 17 May 1957, lot 81 (to Bernard).
With A. Tooth, London, 1957
Baround John H. Loudon
With Galerie Cramer, The Hague 1980 ('from a Dutch private collector residing in Great Britain').
With Mullenmeister, Solingen, 1984
Anonymous Sale; Christie's, London, 6th July 1984, lot 81 (to Dreesmann).
Dr. Anton C.R. Dreesmann (Inventory no. A-57).

LITERATURE: W. Stechow, 'Salomon van Ruysdael', Berlin, 1975, p.146, no.502



Salomon van Ruysdael
A River Landscape with a Tower
Panel, 33 x 44 cms
Monogrammed and Dated 1661
Formerly with P. de Boer, Amsterdam

This painting is typical for Ruysdael's oeuvre of the early 1640s. The composition is still constructed from his favoured wedge-shaped land-mass, leading the viewer's eye into the distance. The landscape has begun to open up, however, with a broader expanse of sky and water that looks forward to his later work. His palette remains restricted to a deliberately sparse range of tones, but is coloured by a golden light that catches off the sides of the buildings and that reappears in other works of the period (for example the 'Landscape with Fishermen casting their Nets, the ruins of a Castle beyond' sold, Sotheby's, New York, 12 January 1989, lot 53).

The distinctive towers on the far bank of the river recur in a later work by the artist, dated 1661, recorded by Stechow (op.cit., p.151, no.532, fig.63).

31.

ISAAC SAILMAKER

c.1633–1721
Dutch School

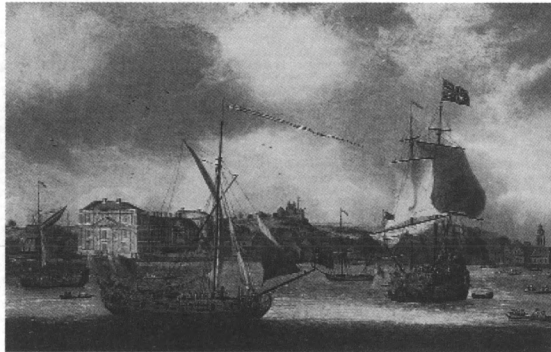
Isaac Sailmaker is an interesting marine painter of the Dutch School working in the 17th century, although he was, in fact, born in England. He became apprenticed to George Geldorp, the well known portrait painter, however he was to specialise in depicting finely drawn maritime subjects mostly off the Dutch coast. In 1657 he was commissioned by Oliver Cromwell to paint an important composition of the English Fleet off the Dutch coast at Mardyke. Sailmaker became well known in his own lifetime and was to execute a number of other important maritime compositions. One of his best later works was his 1714 rendering of the Fleet under the command of Admiral Sir George Rooke.

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

Greenwich (National Maritime Museum)

Dutch Men o'War and other Shipping off the Coast of Flushing

Oil on Panel
23⁷/₈ x 48³/₄ inches (60.7 x 123.8 cms)
Signed



Isaac Sailmaker
A View of Greenwich
Canvas, 50 x 75 cms
Formerly with Rafael Valls Limited





WILLEM SCHELLINCKS

1627–1678
Dutch School

Willem Schellincks was a painter, etcher and poet. He was one of seven children of Laurens Schellincks, a tailor and Catalijntje Konsenaer. Schellincks was probably the pupil of Karel du Jardin, although it has been suggested he worked under Johannes Lingelbach. His early pictures display elements of both artist's work, particularly the Italianate influence that the two painters absorbed during their tours in Italy. From 1661 to 1665 Schellincks travelled extensively in Europe. He visited England, France, Italy, Sicily, Malta, Germany and Switzerland.

He retired in 1667 to Amsterdam and married a widow, Maria Neus. Although Schellincks was a talented draughtsman, engraver, painter and poet, he will best remembered as a painter.

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

Amsterdam, (Rijksmuseum and Historisch museum) Augsburg, Budapest, Buenos Aires, Caen, Copenhagen, Florence (Pitti), Frankfurt, Geneva, Glasgow, Kiev, St. Petersburg, Naples, Philadelphia and Vienna.

The Interior of a Study with a Philosopher at a Table by a Window

Oil on Canvas
20¹/₄ x 18 inches (51.5 x 45.8 cms)
Signed

PROVENANCE: Jan Teersteg; sale, Van der Schley, Amsterdam, 13 June 1808, lot 146, as 'Daniel Schellincks and Johannes Lingelbach - Een Geleerde in zijne Studeerkamer, omgeven van eene Globe, Landkaarten en eenige Boeken, ter zijde een Wenteltrap. Het invallend licht geeft eene schoone houding, en het is in de manier van Philip Konig meesterlijk gepenceeld' (140 florins to J. Dupre).
Marie Maes; sale, Lamme, Ghent, 25 October 1837, lot 31, 'Interieur; un philosophe assis devant une table couvert d'un tapis, sur laquelle se trouvent un globe, des livres jettes pele-mele et autres accessoires; le tout est eclaire par une fenetre. tres-jolie tableau.' (180 francs to Tence Lille).
Acquired by Beriah Botfield (1807-1863) in Holland, by 1848, by whom bequeathed to the Thynne family; Marquess of Bath, Longleat, Wiltshire

LITERATURE: B. Botfield, Catalogue of Pictures in the possession of Beriah Botfield Esq. at Norton Hall, London, 1848, p. 47, 'Interior of a Study, with a Philosopher seated at a table, surrounded by books and papers'.
B. Botfield, Catalogue of Pictures at Norton Hall, London, 1863, p.36

The present picture is exceptional within the oeuvre of Willem Schellincks as his only known depiction of an interior. His output was until now thought to consist entirely of landscapes most of which are painted in the style of Jan Asselijn, under whom he is believed to have trained.

As observed when sold by Jan Teersteg in 1808, the picture appears to relate stylistically to Salomon Koninck (erroneously referred to as 'Philip Konig' in the Teersteg catalogue). Several comparable interiors by Koninck from the 1640's can be cited but the composition is perhaps nearest to the Louvre picture, in which an elderly philosopher is seated by a window with a similar spiral staircase on the left side. The refined handling of detail, particularly the objects on the table, is reminiscent of the work of the Leiden 'fijnschilders', and Gerrit Dou in particular (see, for example, his 'Interior with a Violinist', dated 1637, in the National Gallery of Scotland). Given these influences, it is tempting to speculate that Schellincks painted the present work in Amsterdam in his youth, before travelling to France, a period from which no other work by the artist is known.

HENDRICK MAERTEN SORGH

1611–1670
Dutch School

Hendrick Maerten Sorgh was born in Rotterdam and began his career as a pupil of David Teniers the Younger. His father, Maerten Claesz Rochusse was a cargo boat captain trading between the cities of Rotterdam and Dordrecht. The name Sorgh was derived from his fathers nickname 'de Sorgh' meaning careful due to the way he handled cargo. Thus the young painter may well have executed many of his works from nature.

Sorgh was better known for his genre scenes with low life peasant figures carousing, drinking and gambling in tavern interiors, but as a painter of shipping scenes and seascapes he is particularly successful. These warmly painted pictures were quite rare and belong to the Grey School of Jan Porcellis (c.1585–1632) and Simon de Vlieger (1600–1653), the most beautiful of which can be found in the Rijksmuseum. The paintings usually depict fishing vessels on a choppy sea with the foreground bathed in sunlight.

His barn still-lives are filled with ably depicted kitchenware, implements and vegetables and his paintings of this type are sometimes confused with those of his contemporaries – Cornelis Saftleven, Egbert van der Poel and Hubert van Ravesteyn. Abraham Diepram became one of his pupils.

In 1659 he was elected chairman of the Rotterdam Guild.

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

Amsterdam (Rijksmuseum), Cassel, London (National Gallery), Rotterdam (Boymans van Beuningen Museum) and St. Petersburg.

Peasants merrymaking in a Tavern

Oil on Panel
14³/₄ x 19³/₄ inches (37.4 x 50.2 cms)
Signed and Dated 1644

PROVENANCE: Acquired by Beriah Botfield (1807-1863) in Belgium, by 1848, by whom bequeathed to the Thynne family; Marquess of Bath, Longleat, Wiltshire

LITERATURE: B. Botfield, Catalogue of Pictures in the possession of Beriah Botfield Esq. at Norton Hall, London, 1848, p.60, 'Interior, with a Family Party of Hollanders at a Festive Board', as dated 1644.
B. Botfield, Catalogue of Pictures at Norton Hall, London, 1863, p.46.

EXHIBITED: London, British Institution, 1854, no.77.



Hendrick Sorgh
Company in a Peasant's House
Panel, 58 x 83 cms
Signed and Dated 1647
Nationalmuseum, Stockholm



This is one of the earliest known dated works by the artist and is a fine example of the work in Rotterdam with which Sorgh established his reputation. It is stylistically indebted to the work of Adriaen Brouwer, and David Teniers II under whom, according to Houbraken, he trained in Antwerp.

The convivial interior recalls many such scenes painted by Teniers in the 1630s. This is evident in particular in the left hand figure, who toasts the viewer, and also in the rendition of detail – the copper vessel and the barrel in the corners and the ewer being picked up from the floor. Houbraken relates that Sorgh also studied under Willem Buytewech but his work shows no real connection with the Antwerp artist who in any case died in 1624 when Sorgh was in his teens. Sorgh is recorded back in Rotterdam in 1630, he married there in 1633 and in 1637 bought an expensive house on the Steiger. He remained in Rotterdam for the rest of his life. Comparable early works by the artist include an interior dated 1647 in the Nationalmuseum, Stockholm.



ADRIAEN VAN STALBEMPT

1580–1662
Flemish School

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

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

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

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

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

Amsterdam, Florence, Leipzig and Mayence.

A Village Scene with Figures bleaching Linen in the Foreground

Oil on Panel
12 x 16¼ inches (30.5 x 41 cms)

ABRAHAM JANSZ. STORCK

c.1635–1710
Dutch School

Of the three Storck, or Sturck brothers, the most prolific and accomplished was Abraham. Almost none of Johannes's work has survived and a number (about fifty) paintings (and seventy five drawings) can be ascribed to Jacobus with any certainty. Abraham trained and worked with his father, Jan Jansz Sturck (a *fijnschilder* painter) and his brother Johannes who was fifteen years his senior, but also his fellow Amsterdam marine painter, Ludolf Backhuysen, had a considerable influence on his work. He joined the Guild of St. Luke in Amsterdam in 1688 when he married Neeltje Pieters van Meyservelt. Abraham's work encompassed all manifestations of marine painting, such as naval battles, topographical and imaginary harbour scenes, Rhine views, 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 and townscapes. The two artists were close friends despite the age gap and they were 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 (Historisch Museum, Rijksmuseum), Cambridge, Dresden, Greenwich, The Hague, Dublin, Minneapolis, Paris (Musée de la Marine, Louvre), Vienna and Weimar.

A Beach Scene with a Wagon and sailing Vessels

Oil on Canvas
14 x 18 inches (35.7 x 45.9 cms)
Signed

PROVENANCE: with Fred Enneking, Amsterdam, 1963

LITERATURE: K.J.Müllenmeister, 'Meer und Land im Licht des 17. Jahrhunderts', vol. 1, 1973, p.81, illus.

EXHIBITED: Delft, Prinsenhof, Antiekbeurs, 1964





Teniers's interest in landscape and in the events making up the calendar of life in the country started in the latter part of the 1630s. He depicted peasants undertaking their mundane day-to-day tasks, but more often he showed them dancing and enjoying themselves with games. His first village wedding was painted in 1637 and displayed his ability to observe even the minutest details. The present work illustrates how he progressed, as his earlier more stylised figures were replaced by characters with individual traits. Although the spatial definition of these later landscapes seems informal. Teniers carefully selected and composed his rural scenes to stimulate a depiction of everyday life which is, in fact, idealistic, even arcadian. Dr. Margaret Klinge notes that 'Teniers' Flemish landscapes are only naturalistic in appearance. In fact they are composed of motifs which in the arcadian literary tradition represent the serenity of country life .. a happy peasantry at one with the gentry under the radiant blue of a vast sky ... The rural life he presents is happy and carefree – an arcadian idyll' (M. Klinge, in the catalogue of the exhibition, David Teniers the Younger, Koninklijk Museum voor Schone Kunsten, Antwerp, 11 May–1 September 1991, pp.20-22).

The soft and subtle tonality of the present work, suffused with light, is characteristic of his work from the 1660s. The demand for his pictures during this decade was great and his ability to produce varied paintings of village life seemed almost limitless. A similar signed work of nearly identical size (9³/₄ x 13³/₄ inches), in which two peasants dance to a bagpiper's tune, was sold at Christie's New York, 18 June 1982, lot 95.

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 to dull the memory. 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. 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, St. Petersburg (Hermitage), London (National Gallery), Madrid (Prado) and Paris (Louvre).

A Village Kermesse

Oil on Panel
9½ x 13¾ inches (24 x 34 cms)
Signed

PROVENANCE: Anon Sale, Galerie Moos, Geneva 7 December 1935, lot 67

EXHIBITED: Berlin, Fine Arts Academy, 1925, no.382



David Teniers II
Peasants merrymaking outside an Inn
Panel, 27.2 x 37.5 cms
Signed
Formerly at Christie's, New York

ISIDRO GONZÁLEZ VELÁSQUEZ

1765–1840

Isidro González Velásquez y Tolosa was born on 16th May 1765, the son of the painter Antonio González Velásquez and therefore the brother of Zacarias González Velásquez. He was later to become the brother-in-law to Mariano Salvador Maella.

He began his career in 1777 when he was elected a member of The Academia de Bellas Artes de San Fernando. It was there that he studied Architecture as a pupil of Juan de Villanueva. Having applied for the title of Académico de Mérito in December 1799, which he did not receive, he came to the attention of King Carlos IV. He was expressly asked by him to go to Rome as a 'pensionado extraordinario'. On his return to Madrid, he was elected Académico de Mérito in 1799 and was to work on most of the Royal palaces under the direction of his master, Juan de Villanueva. By 1807 he had already been elected Teniente de Arquitecto Mayo y Comisario Honorario de los Reales Ejércitos.

With the arrival of the Peninsular War of Independence in Spain, he was to leave his homeland and from 1810 until the return of the exiled King Fernando VII he fled to Mallorca. He was to continue his service for the Monarchy. In 1816 he was elected Academia Director Honorario de Arquitectura and later he was appointed Director General in 1825. In 1829 he was granted the title 'Arquitecto Mayor de Palacio'. By 1833, after the death of the King, he was invested with more titles by the recently widowed Queen.

Finally, at the age of over seventy he travelled to Italy, where he was to execute this remarkable series of topographical views.

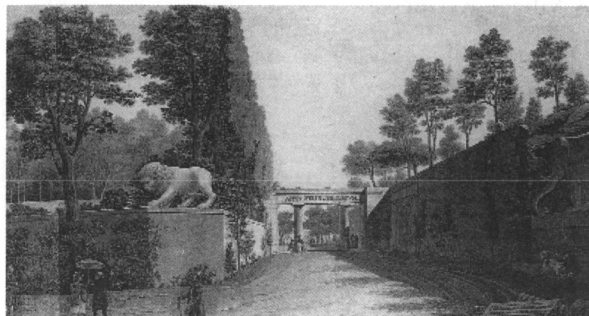
A Pair of Views of Paestum and Pozzuoli

Gouache & Watercolour on Paper

17¼ x 35 inches (44 x 88.8 cms)

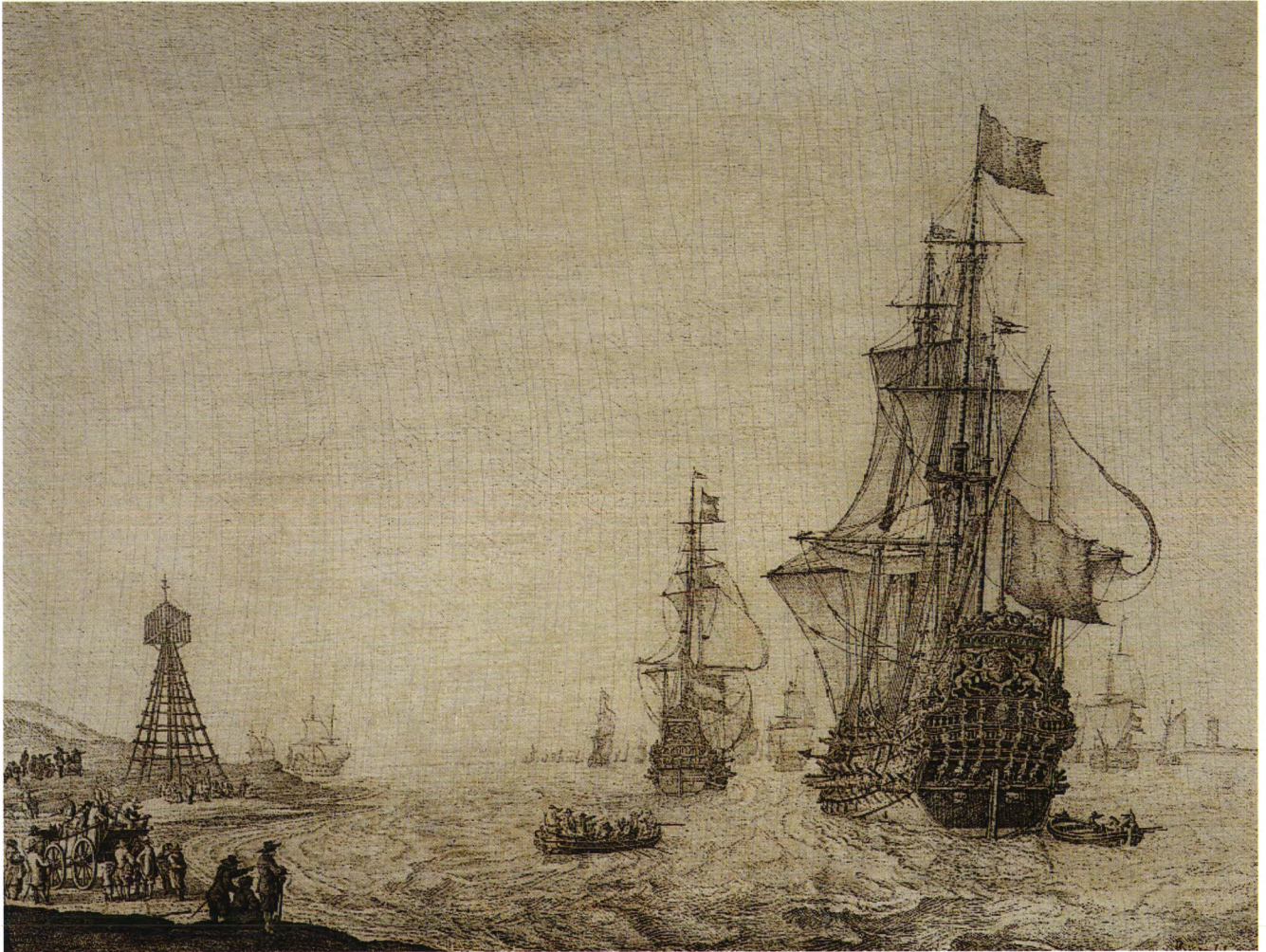
Inscribed signed and extensively annotated

These two pictures form part of a set of five documented works that the artist executed on his travels to Italy, which began in 1837. They were found among his possessions at his death in 1840 and were inventoried in the same year as being in the entrance hall of his house as no's 72 & 73 'Cuadros en el recibidor' and were to be the most highly valued items in his estate. (See Nunez op. cit. pag. 59 no. 402 & 403). Two other pictures from the same set representing views of the Villa Borghese in Rome, both signed and similarly dated in the same year (1838), were sold on the 9th December 2000 at Christie's Monaco, La Villa La Vigie from the collection of Karl Lagerfeld, Lots 371 & 372 (illustrated below).



Isidro González Velásquez
A Pair of views of the Borghese Gardens, Rome
Watercolour, 32.2 x 58.5 cms





The scene depicted is the Dutch merchant fleet of almost 300 ships leaving for Denmark with an escort of 47 boats of the Dutch navy under the command of Witte de With on the Brederode in 1645. As Sweden was at war with Denmark the Dutch fleet were under constant threat of attack. Interestingly, both Maarten Harpetiz Tromp and Witte de With were killed on board the Brederode which was eventually sunk by the Swedes, with de With on board.

The ship on the Brederode's port bow is the 'Huis van Nassau' the flagship of Vice-Admiral Joris van Cats. A drawing in the Boymans-van-Beuningen Museum in Rotterdam is the likely inspiration for the three pictures van de Velde painted of this scene, all with different compositions. According to Robinson the likely date of this painting is 1645.

WILLEM VAN DE VELDE I

1611–1693
Dutch School

Willem van de Velde the elder was born in Leiden in 1611. His father was at one time Master of a Transport vessel, employed by the local militia. The earliest dated drawing from his hand is inscribed 1638, but it must be assumed that he had been practicing as an artist for several years before this.

Although a large number of the Van de Veldes' drawings depict Dutch east Indiamen, smaller merchant vessels and fishing boats, his most important work was recording the activities of the Dutch Navy. This often involved the detailed portrayal of individual men-of-war. For Van de Velde the Elder it also involved the sometimes hazardous task of accompanying the fleet and on many occasions witnessing sea battles at first hand.

In the 1640s, Van de Velde appears to have travelled as an independent observer: in 1648, for instance, he was making drawings of the Dutch fleet in the Texel, in the Helder, and near Terschelling; in 1648 he went to Hellevoetsluis to make sketches of the English ships as the Dutch lay between the Parliament and the Royalist fleets. But with the outbreak of the first Anglo-Dutch war in 1652, there is evidence to show that Van de Velde was often employed in an official capacity to carry out his work. During July and August 1653 he made a number of drawings of the English fleet cruising off the Dutch coast, with Dutch ships in the foreground. One of these drawings is inscribed, 'View of the Fleet, ready to sail, before the harbour, when I put to sea in the galliot with letters for Admiral Tromp on Friday afternoon at 2 o'clock, 8 August 1653'.

Two days later Van de Velde was present in his galliot when the Dutch and English fleets met at the Battle of Scheveningen. Few of his sketches of this particular battle have survived, but we know that he was an eye-witness because he wrote a Memorandum to the government afterwards confirming his presence, and because he was careful to include in two of the grisailles which he painted afterwards, a depiction of his galliot. He portrayed himself sitting on deck with his sketch book on his knee, recording the scene of devastation in front of him.

Van de Velde was undoubtedly the finest of the school of painters of grisaille shipping pictures, or 'Penschildren', as they were called, his attention to detail being exceptionally methodical and accurate. His son, Willem the Younger, continued the family tradition of painting shipping scenes but never matched his father in this particular medium.

The museums where the artist's work can be found include:

Amsterdam (Rijksmuseum), Greenwich (National Maritime Museum), Geneva.

The 'Brederode' under Sail leaving the Shore in Vlieland

Penschilderij on Panel

9³/₄ x 12³/₄ inches (24.7 x 32.5 cms)

Signed

PROVENANCE: With Rob Kattenburg, Amsterdam, 1988
Private Collection, London

LITERATURE: W. S. Robinson, 'The Paintings of the Willem van de Veldes', pp. 44-5, no. 817, illustrated

EXHIBITED: On loan to the Zurich Kunsthhaus 1995–2000

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JAN VAN DE VENNE

1632–after 1672
Dutch School

Jan van de Venne was born in The Hague, the son of Adriaen van de Venne, the celebrated genre painter. It is not known under who he studied or where he worked, but it is likely he remained in The Hague his whole life. Jan van de Venne was to specialise in portrait and landscape compositions executed in his own idiosyncratic style.

A Pair of Portraits of young Boys, wearing Turbans

Oil on Panel

11¹/₂ x 8³/₄ inches (29.2 x 22.4 cms)

This pair of 'trony' portraits are typical of Jan van de Venne's work. All display his penchant for working in the wet paint with the brush handle. A similar portrait type of an old Woman is in the Musée Rolin in Paris.





ADAM WILLAERTS

1577–1664

Dutch School

Born in Antwerp in 1577, Adam Willaerts began his long career as a painter depicting historical sea battles, harbour scenes and fantastic shipwrecks, much in the style of Hendrik Vroom. In these early works he devotes much care to detail, particularly in his drawing of the ships. His shipwrecks are often very dramatic in mood and always contain rocky coastlines and turbulent seas.

These early paintings are often quite large and it is not until later in his career that he began working on smaller compositions. Willaerts' choice of subject-matter also changed and he started to concentrate more on painting beach scenes. The pictures generally depict high cliffs rising at either side, surmounted by ancient castles. The brightly coloured fishermen and seamen gathered around the shore are reminiscent of figures found in compositions by Jan Brueghel the Elder or Josse de Momper. He was much influenced by 'Velvet' Brueghel in his formative years. The Utrecht painter, Willem Ormea, often contributed large still-lives of fish to the foreground of these beach scenes.

Willaerts is thought to have travelled at some stage as occasional depictions of harbour scenes in Norway as well as the Dutch Colonies, usually with Dutch frigates lying at anchor, are known to exist.

In 1600 the artist moved from Antwerp to the Dutch town of Utrecht, where his son, Abraham, was born in 1603. Abraham Willaerts was the pupil of Jan Bylert and although he mainly painted seascapes, he was also recognised as a portraitist. As with his father's compositions, Abraham Willaerts' marine subjects follow closely the Flemish tradition. Owing to their strong similarities in style and an almost identical monogram, it is, on occasion, very difficult to distinguish apart the work of father and son.

In 1611, Adam Willaerts became a member of the Guild of Utrecht and from 1620 was appointed Dean several times. He died in Utrecht in 1664.

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

Amsterdam, Copenhagen, Dresden, Frankfurt, Geneva, Haarlem, Hamburg, Leningrad (The Hermitage), Greenwich (National Maritime Museum), Madrid, New York (Metropolitan Museum), Rotterdam, Stockholm, Utrecht and Vienna.

A Coastal View with Fisherfolk sorting their Catch on the Beach

Oil on Panel

7¹/₄ x 14¹/₈ inches (18.5 x 36 cms)

Signed

PROVENANCE: Agnews, London, 1964, acquired by Evert J.M. Douwes (personal collection), Amsterdam, until 1993, acquired by Dr. Anton C.R. Dreesman (inventory no.A-79).

The open composition, abandoning the typical framing devices used by Willaerts and the lower viewpoint suggest that this work should be dated towards the middle of the artist's career, close to the 'Ships off the Coast' of 1628 (Rijksmuseum, Amsterdam). Another comparable work is the 'Coastal view with fishermen and a boat on the shore' in the Rijksmuseum, Twenthe, Enschede.

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Newmarket	National Museum of Racing
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Belgium

Brussels	Musées Royaux des Beaux Arts de Belgique
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Canada

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Strasbourg	Musée des Beaux Arts

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Rotterdam	Historich Museum

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Madrid	Academia de San Fernando
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