

2004 RECENT ACQUISITIONS

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ACKNOWLEDGEMENTS

We are extremely grateful to everyone who helped and guided us through the compilation of this catalogue. Many people deserve a mention but particularly, Fred Meijer, Dr Anne Charlotte Steland, Dr Lee Hendrix, Stephanie Schrader, Dr Robert Hoozee, Ruth Monteyne, Pieter van der Merwe, Charles Greig, Victor Faybisovich, Nicole Riche and Dr James Clifton. Their expertise and friendly advice has been invaluable in cataloging the paintings.

Front Cover:

Jacob Biltius, *A Trompe L'Oeil of Arms*, (detail), cat no. 3

Back Cover:

Flemish School circa 1605, *The Spanish Armada meeting the English Fleet off Calais* (detail), cat no. 14

Catalogue of Works

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

PIETER COECKE VAN AELST

1502–1550
Flemish School

Pieter Coecke van Aelst was the son of the Deputy Mayor of the village of Aelst. According to van Mander, he began his career as a pupil of Barent van Orley in Brussels from 1517 to 1521, although no documented evidence supports this, it may be possible given the many stylistic affinities between the two. From here, he travelled to Italy between 1525 and 1526 which profoundly influenced him. Having returned to Antwerp he was elected a member of the Guild in 1527. In 1533 he travelled to Constantinople to gain commissions for the Brussels tapestry factory. The only surviving records of this trip are the woodcuts made by his wife Mayken after his now lost drawings. Shortly before his death he was working at the Court of the Emperor Charles the Fifth and it is possible he joined the Emperor's Navy and took part in the capture of Tunis on 21st June 1537. In 1541, it is probable that he executed the Cartoons for the big Tapestries now in the Brussels Museum.

Pieter Coecke van Aelst had a varied and adventurous life. He is known as a painter, sculptor, architect and designer of woodcuts, stained glass and tapestries. His edition of the architectural treatise by Serlio was instrumental in spreading Renaissance ideas throughout the Netherlands. His private life was no less varied, marrying twice, first to Anna van Dornicke, the daughter of Jan (who may have possibly taught van Aelst) with whom he had two sons, Martin van Coecke and Peter van Coecke II and second to Maykem Verkulst, the miniaturist, with whom he had a son and two daughters, Pauwel, Katelijne and Maria. It is Maykem who is credited with teaching the technique of painting in tempera on cloth to Pieter Brueghel the elder, who later married Maria in 1563.

As a master, he taught Willem Key, Willem van Breda and Colyn Van Nieuastel, as well as his son Pieter van Coecke II.

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

Amsterdam (Rijksmuseum), Brussels, Ghent, Liege, Lille, London (Hampton Court), Los Angeles (Getty), Naples, San Francisco, St Petersburg, and Utrecht.

Saint Martin dividing his Cloak

Oil on Panel

38¹/₄ x 26³/₄ inches (97 x 68.1 cms)

PROVENANCE: Damiano collection, Milan, by 1937;
Private collection, San Remo, by 1975

LITERATURE: M.J.Friedländer, 'Die altniederländische Malerei', Berlin/Leiden 1937, vol. XII, no. 156, illus pl 26;
G. Marlier, 'Pierre Coeck van Alost,' Brussels, pp 216-7, footnote 59, illus fig 159;
M.J. Friedländer, 'Early Netherlandish Painting', Brussels/Leiden 1975, vol XII, p.38, no.8, pp.161, 164, illus pl 82, fig. 156

This painting is a fine example of Coecke van Aelst's mature style and can be dated to the 1530s, by comparison with other works by the artist. The detailing on the bridle and reins of the horse recall those on the soldiers' armour and on the horses in Coecke van Aelst's painting of 'Cavalry', thereby suggesting a similar (or slightly later) date of execution for the present work. Marlier suggests that the composition may have been inspired by an Italian prototype, more specifically he refers to Giovanni Mansueti's painting of the same subject in the Museo Correr, Venice. Other than the upright format and the placing of figures in an extensive landscape, the similarities between these two works are not so marked as to make such a connection likely.

St. Martin is shown on horseback, dividing his cloak with a beggar on the roadside. The subject was popular with Northern artists throughout the 16th and 17th centuries, the most celebrated example being Sir Anthony van Dyck's altarpiece (1620–21) today in the Royal Collection at Windsor Castle.





2.

BARTOLOMEUS ASSTEYN

1607–1670
Dutch School

Bartolomeus Assteyn was an accomplished painter and draughtsman who typically meticulously signed and dated his work. Born in Dordrecht, it was likely he was apprenticed to his father, Abraham Bartolomeus. The details of his life are sketchy, however it is known he joined the Guild in 1631 and was last recorded there in 1667.

Stylistically, he is evidently heavily influenced by the Bosschaert dynasty and Balthesar van der Ast, who all worked in Dordrecht. It is only later in his life that he gains more of an individual style, although he still shows some influence of Jan Davidsz and Cornelis de Heem. His earlier work is characterized by a sharp contrast in light and shadow and a rather harder treatment to the flowers than van der Ast. His elaborate compositions are no less carefully constructed than his contemporaries and he should be considered one of the more important members of the Dordrecht Guild.

A Still Life of Grapes, Cherries, Peaches and other Fruit in a Basket, with a Rose and a Dragonfly on a stone Ledge

Oil on Panel
20¹/₄ x 30³/₈ inches (51.4 x 77.1 cms)
Signed and Dated 1637

JACOBUS BILTIVS

1633–1681
Dutch School

Jacobus Biltius was the son of Bartolomeus van der Bilt and was born in the Hague. He studied as an apprentice in The Hague where he worked under the still life painter, Carel Hardy. It appears that it was not until 1661 that he travelled to Amsterdam. He is later documented as being established in Maastricht between 1666 and 1670. From 1671 until 1678 he is recorded as working in Antwerp and became a Guild member in 1672. His last years were spent in Bergen op Zoom

Nearly all Biltius' works executed between 1659 and 1680 are signed in the latinised form of his original surname – van der Bilt, although there are also some paintings signed in this way.

His work consisted mostly of still lives, evidently much influenced by his master. However it is for his game paintings that he is best known as well as his remarkable trompe l'oeil paintings. His work belongs with a small group of painters who worked on similarly illusionistic compositions during this time, notably the Leemans brothers, Johannes and Anthonie, Philips Angel and Cornelis Biltius. The demand for these trompe l'oeils was sufficient to support this group of painters, as newly wealthy clients sought to include these remarkable paintings in their houses. The skill and acute observation of these artists was much admired by their patrons. Jacobus Biltius is perhaps one of the leading exponents of this technique.

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

Abbeville, Berlin, Brunswick, Copenhagen, Dresden, The Hague and Leeuwarden

A Trompe L'Oeil of a Leading Staff, a Partizan, a Matchlock Musket, a Longbow, a Fowling Piece and other Weaponry hanging on a Wall

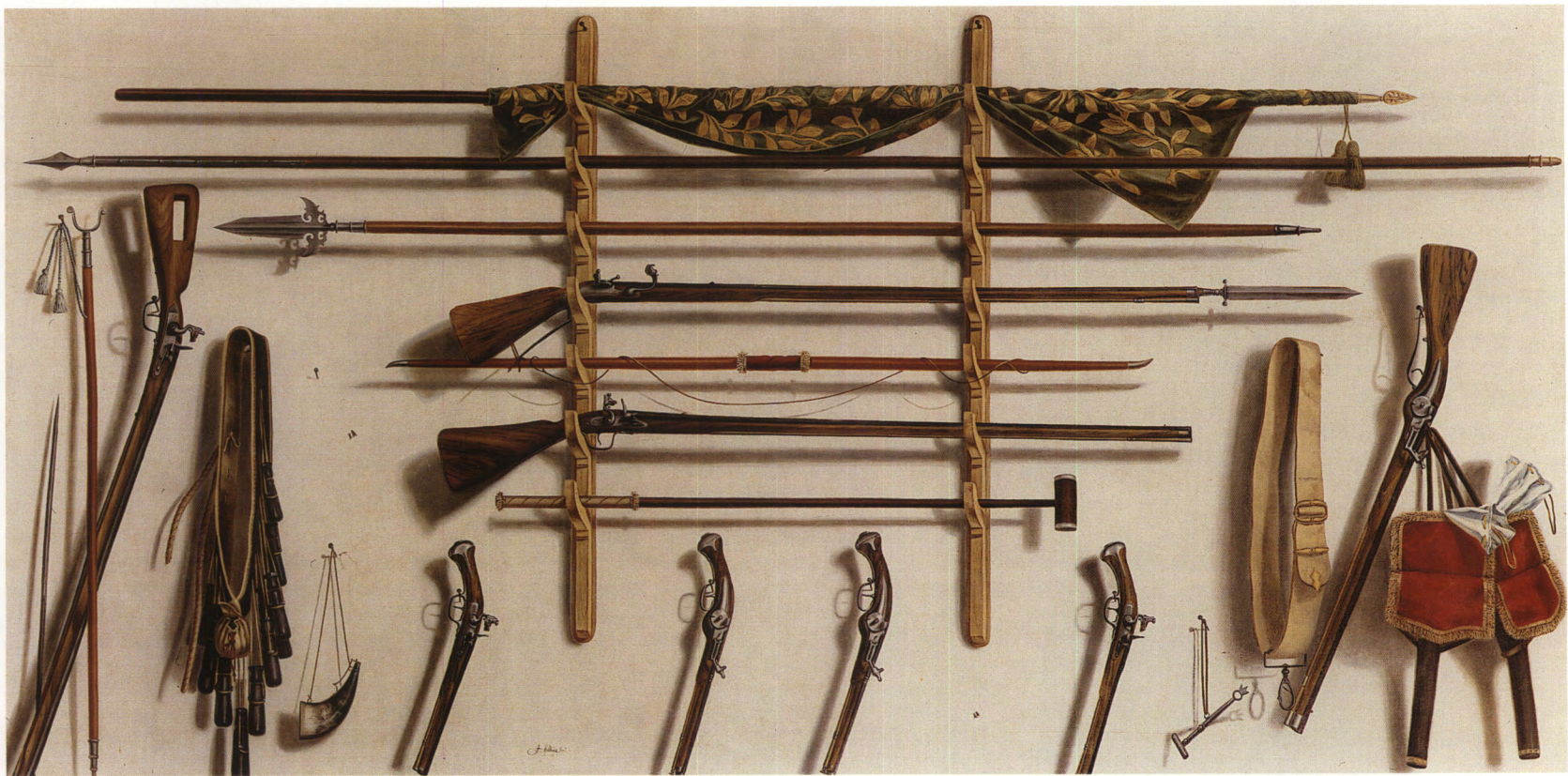
Oil on Canvas

66³/₄ x 135¹/₂ inches (169.5 x 344 cms)

Signed and Dated 1666

PROVENANCE: Arras College, Louvain, Belgium;
From whom acquired in 1770 by Henry Blundell (1724–1810) Ince Blundell Hall Lancashire;
Thence by descent to Charles Blundell (died 1841);
Thence by descent to Colonel Joseph Weld of Lulworth, Lulworth Castle, Dorset;
Bill Blass collection, New York.

LITERATURE: H. Blundell, 'An account of statues, busts, bass-relieves, cinerary urns, and other ancient marbles, and paintings at Ince', 1803, p.211, no. 1;
'Pictures from Ince Blundell Hall', exhibition catalogue, Walker Art Gallery, Liverpool, 1960, p.5.





4.

JACOB BOGDANI

1658–1724

Hungarian School

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

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

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

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

A Still Life of Peaches on a silver Tazza with a Melon, an Apple, Grapes and Figs on a stone Ledge

Oil on Canvas

19 x 24 inches (48 x 61.1 cms)

Signed

PROVENANCE: Mr Mansford, England;
his sale, Christie's, 3rd July 1880, lot 112;
English Private Collection

JOHANNES BORMAN

Active c.1653–c.1660
Dutch School

Works by Johannes Borman are rare and little is known about his life. It is thought that he was originally from the Hague. He is recorded as having been a member of the Leiden Guild in 1658 but left soon after. It appears he then moved to Amsterdam where a number of his works are included in inventories between 1662 and 1669.

Borman was clearly influenced by the work of Jan Davidsz de Heem. His first still-lives are characterised by their dark tonalities and strong light sources. He was an adept painter of leaves which have often been half-eaten by insects.

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

Cologne, London (National Gallery), Oxford (Ashmolean) and Munich.

A Vanitas Still Life with a Skull, Flowers in a terracotta Vase, an Haliotis, a Flute and pages from the 'Le miroir des plus belles courtisannes de ce temps' on a stone Ledge

Oil on Canvas
24½ x 18⅝ inches (62.2 x 47.3 cms)

Fred Meijer of the RKD kindly points out a related Vanitas in Detroit and a similar Flower Still Life previously with Pieter de Boer, Amsterdam, in 1982 which is fully signed.

'Le Miroir des plus belles courtisanes de ce temps' by Jean le Blond was published by Jeremias Falck and Willem de Gheijn in Holland in 1630 and became quite a successful and well-known booklet.



Johannes Borman
A Still Life of Flowers and a Roll
Oil on Canvas, 60 x 48 cms
Signed
Formerly with Pieter de Boer





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 in 1665 as a goldsmith and shortly after as a pupil of Cornelis Kick. He is also believed to have worked with J. D. de Heem in Utrecht and Ernst Stuven, although it is from Otto Marseus van Schrieck that he draws most influence, particularly in his 'forest floor' still lifes. He joined the Antwerp Guild in 1673, having moved there with de Heem, 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 in 1685.

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 Woodland Floor Still Life with Thistles, Red Admiral Butterflies and a Snail by a Mossy Bank

Oil on Panel
11 x 9 inches (28 x 21.6 cms)

PROVENANCE: English Private Collection

For comparable examples of this type of painting by van den Broeck see the pair of paintings in our catalogue of 2003, no.9.



Elias van den Broeck
A Forest Floor Still Life
Oil on Panel, 29 x 21.7 cms
Formerly with Christie's

ABRAHAM BRUEGHEL

1631–1690
Flemish School

Abraham Brueghel was born in Antwerp and was the second son of Jan Brueghel the Younger. He was a pupil of his father and at an early age showed a precocious talent, for his father recorded the sale of a painting by Abraham dated 1646 when he was only fifteen. Before he was eighteen, he was sent to Italy where he was to remain for the rest of his life. He entered the service of Prince Antonio Ruffio in Sicily and in 1659 he went to Rome where he married in 1660. Soon after 1671, Abraham Brueghel is recorded as living in Naples and it is probable that he died there.

At first, Abraham Brueghel painted in the style of his father but when he arrived in Italy, he at once turned to painting garlands in the manner of Daniel Seghers and worked in collaboration with Carlo Maratta and other Italian figure painters. However, Abraham Brueghel is best known for his large fruit and flower compositions on canvas which he completed in the last thirty years of his life.

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

Amsterdam, Bordeaux, Florence (Pitti Palace), Rome and Turin.

A Still Life of Melons, Figs, Cherries, a Pomegranate and mixed Flowers in a Clearing

Oil on Canvas

19³/₄ x 25³/₈ inches (50.1 x 64.4 cms)



Abraham Brueghel
A Still Life of Melons, Peaches and Flowers
Oil on Canvas, 62.6 x 86.3 cms
Signed
Formerly with Christie's





JAN BRUEGHEL THE YOUNGER

1601–1678
Flemish School

Jan Brueghel the Younger began his career as a pupil of his famous father Jan ‘Velvet’ Brueghel. From 1622 he travelled extensively in Italy where he was to meet Sir Anthony van Dyck and Lucas de Wael. Here he also made the acquaintance of Archbishop Borromeo who had been his father’s important patron.

He returned to Antwerp after the death of his father in 1625. This same year he was to take over his father’s workshop and at the same time was elected a member of the Guild. In 1626 he married and was to have eleven children, five of whom became well known artists in their own right. Abraham and Jan-Baptiste being the best known. Apart from a few trips to Paris in the 1650s he remained in Antwerp for the rest of his life.

Jan Brueghel the Younger was to collaborate on other works by his contemporaries including Peter Paul Rubens, Gonzales Coques, Jan van Kessel I and Hendrick van Balen as well as his fathers. His work is often mistaken for that of his father’s, as his technique is very close to that of Velvet Brueghel. He is known to have been a very slow and meticulous painter, nevertheless his execution is somewhat looser and his compositions not as tightly drawn.

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

Antwerp, Dresden, London (National Gallery), Los Angeles (Getty), Milan (Brera Gallery), Montpellier (Musee Fabre), Munich, Nantes, New York (Metropolitan), Saint-Omer, Vienna (Kunsthistorisches) and Walters Art Museum.

A Study of Shells, Cornucopias, Flowers, Feathers, Frogs and Mice

Oil on Panel
7¹/₈ x 9 inches (18.2 x 23 cms)

This small panel of studies was most likely used for the conception of certain details within the group of paintings known as ‘the Four Elements’. Both Jan Brueghel the younger and his father, Velvet Brueghel, produced a large number of these sets of paintings. Each element depicted here has a different attribute. The armillary sphere and feathers symbolize air, while the shells and frogs and the cornucopias, or horns of plenty, symbolise water and earth respectively.

Au verso is the panel makers mark, ‘FDB’ possibly that of François de Bout.

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 been elected to the Guild of St. Luke.

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

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

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

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

A Still Life of Pheasants, Rabbits, a Finch, Kingfisher and Sparrows in a Landscape

Oil on Canvas
44 x 35³/₄ inches (112 x 91 cms)
Signed and Dated 1720

PROVENANCE: Ex Collection Lady Hawke according to a label on the reverse;
English Private Collection





PIETER CLAESZ

1597–1660
Dutch School

Pieter Claesz was born in Burgsteinfurt in West Germany but moved to Haarlem in 1617 where he became the leading exponent of still-life painting in this city. His palette, which was almost devoid of strong colour, is the most distinctive aspect of his restrained art.

Pieter Claesz perfected the ‘breakfast’ piece still-life, the ingredients of which seldom vary. He was fond of the effect of a crumpled white tablecloth and often included half peeled lemons, bread, fruit and metal and glass tableware. Vanitas themes were usually implicit in the unfinished meals, reminding the spectator of the transience and uncertainty of life.

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

His son, Nicolaes Berchem, born in 1620 was to become one of the leading Italianate Dutch painters of his generation.

The artist’s work can be found in nearly every major and minor institution around the world.

A Still Life with Grapes in a wicker basket with a partly peeled lemon, walnuts, hazelnuts, a roemer, a knife, a pewter platter and an overturned ornamental silver cup on a stone ledge

Oil on Panel
14²/₃ x 25¹/₄ inches (36.5 x 64 cms)
Signed with Monogram and Dated 1629

PROVENANCE: Vicomte de Canson de la Lombardière, Paris;
Anon. sale, Fiévez, Brussels, 10th December 1928, lot 10;
with L. Koetser (Autumn Exhibition of Flemish, Dutch and Italian Old Masters, London, Autumn 1962, no.21);
with Edward Speelman, London, 1980

LITERATURE: E. Zarnowska. ‘La Nature Morte hollandaise’, Brussels/ Maastricht, 1929, no. 27, illus.;
N.R.A. Vroom, ‘A Modest Message’, Schiedam, 1980, I, p.151, figs 62 and 201; II, no.54 and no.231

We are grateful to Martina Brunner-Bulst for pointing out that the present painting belongs with a group of still lives which Pieter Claesz produced between 1625 and 1629. These particular works are characterized by a similar composition, comparative and identical objects which have been painted typically on unusually narrow supports. ‘A Still Life with a Turkey Pie’, signed and dated 1627, panel, 75 x 112 cms in the Rijksmuseum and ‘A Vanitas Still Life, panel, 49 x 82 cms, signed and dated 1629, Private Collection, USA, are such examples from the same period. The motif of a tipped forward basket with red and white grapes occurs within Claesz’s oeuvre in one more variation, namely in a blue and white Chinese porcelain bowl. These motifs were usually surrounded by grape vines.

11.

EDWAERT COLLIER

before 1633–1708
Dutch School

Edwaert Collier was born in Breda and possibly trained in Haarlem where he was first recorded as a guild member. He moved to Leiden in 1667, joining the guild in 1673 and remained there until 1693 when he was forced to move to London with great haste following a few controversies and three troubled marriages, in 1670, 1677 and 1681. He remained in London for the rest of his life apart from a brief period back in Leiden between 1702 and 1706.

His main subjects were 'Vanitas' compositions with musical instruments and books, a globe and a nautilus-shell, piled together on the corner of a table, on a velvet cloth with gold fringes. He was especially fond of painting open books, sheets of paper with writing or drawings on them, rich jewellery and pearl necklaces, but he is especially well known for his trompe l'oeil subjects where he cleverly pins letters, pamphlets and writing instruments onto a wall, all held in place with strips of red material. His portraits are rare.

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

The Hague, Houston (Sarah Campbell Blaffer), London (NPG and Tate) and Vienna.

A Trompe L'oeil of a letter rack with papers, a comb, scissors and a letter knife

Oil on Canvas
25¹/₂ x 19¹/₃ inches (64.5 x 49 cms)
Signed in centre

PROVENANCE: Samuel James Augustus Salter (1825–1897), F.R.S. and Fellow of King's College, London and thence by descent;
English private collection.

This picture must date to 1702 or thereafter; the text of the speech of Queen Anne reads 'Her Maj(esty's) Most grac(ious) Spee(ch) to both Hous(es) of Parliam(ment) March 1702'. The document is a frequently used motif in the artist's trompe l'oeil paintings.

A very similar example with the same use of a light background can be found in the Sarah Campbell Blaffer Foundation, Oil on Canvas, 26⁵/₈ x 20¹/₂ inches, signed.



Edwaert Collier
A Trompe l'Oeil of a Letter rack; Smell
Oil on Canvas, 62.5 x 52.1 cms
Signed
Courtesy the Sarah Campbell Blaffer Foundation



The London

Published by

From Thursday Apr

Dartmouth April 2. 1685

The King of England

His Majesty
MOST GRACIOUS
SPEECH

both Houses
PARLIAMENTS
On Monday the 12

For Mr. C. Colther
Painter att

London

Memorie



GASPAR DE CRAYER

1584–1669
Flemish School

Gaspar de Crayer began his career in Brussels as a pupil of Raphael Coxie and where he was later in 1607 to be elected a member of the Guild. In 1613 he is recorded as having married Catherine Janssens. In a busy, early career he was elected a councillor in 1626 and an honorary archer in the Guard of the Regent in 1629. In 1626 he was also awarded a lucrative post as the receiver of customs dues on a certain canal until the year 1629. He was later appointed official court painter.

De Crayer travelled to Ghent with his main pupil Jan van Cleef and was to work on the famous triumphal arch, erected for the entry of the Cardinal Infante in 1634. From 1635 until 1641 he was to be the Cardinal's leading painter and was to receive many important commissions including the magnificent portrait of the Cardinal mounted on horseback.

De Crayer travelled to Madrid and there received great acclaim. He was also appointed official painter to the Archbishop of Malines, Jacques Boonen. By this time he had befriended both Rubens and Van Dyck and from 1641 to 1664 he was official court painter to the King. De Crayer returned to Brussels and in 1664 he finally established himself in Ghent.

De Crayer was quite a prolific painter and was to receive over 200 commissions for altar pieces, mostly for churches in Brussels and its environs. In some of his works he was to collaborate with the landscape painters Ludovic de Vadder and Lucas Achtschellinck as well as Jacques d'Artois, the animals often being supplied by Pieter Boel.

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

Amsterdam (Rijksmuseum), Antwerp, Berlin, Dijon, Florence, Glasgow, Lille, Madrid (Prado), Munich, New York (Metropolitan), Nice, Paris (Louvre), Stockholm, St.Petersburg, Versailles and Vienna.

The Martyrdom of Saint Dorothea

Oil on Canvas

68 x 52½ inches (172.8 x 132.8 cms)

PROVENANCE: Dominique Bernard Clemens; sale, Le Maire, Ghent, 2nd June 1788, lot 79
Museum Belgium; sale, Goesin-Verhaege, Ghent, 6th November 1797, lot 114

LITERATURE: H. Vlieghe, Gaspar de Crayer, Brussels, 1972, pp.240-1, no. A226

This newly rediscovered work was for long known only through its description in the catalogue of the Clemens sale of 1788, and through a preparatory sketch for the work in the Musée des Beaux-Arts, Ghent. Professor Vlieghe in his 1972 monograph noted that the dimensions of the original are relatively restrained for an altarpiece of such detailed composition, and suggested that the painting sold in 1788 might have been a copy after the painting of the same subject recorded as being in the Carmelite convent in Brussels in 1727. The reappearance of the Clemens picture has, however, enabled its authenticity to be confirmed.

As noted by Professor Vlieghe in his entry for the preparatory drawing, the position of the dog in the latter was altered by de Crayer in the composition of the finished painting, being moved from the lower centre to the lower right corner. He also suggested by comparison with the 1788 description, which reads '...du cote droit sont trois spectateurs...', that de Crayer added a third standing figure in the foreground; in fact, however, the third spectator is the figure behind the central group, only unclearly defined in the sketch.

As also noted by Vlieghe, the downwards bent of the head and neck of the grey horse, and the raised banner, recall the same elements in the 'William of Aquitaine converted by Saint Bernard' in Louisville Cathedral, Kentucky, whilst the handling of the drawing can be compared with that of the sketch for the 'Virgin and Child adored by Saints' of 1650 in the Church of Saint Paul, Opwijk.



Gaspar de Crayer
The Martyrdom of St Dorothea
Pen and ink, 14.8 x 10.3 cms
Museum voor Schone Kunsten, Ghent

THOMAS DANIELL R.A.

1749–1840
English School

Thomas Daniell began his career as a landscape painter travelling extensively throughout Great Britain and executing many fine topographical views. In 1784 he departed, in the company of his nephew William, for India where they were both to remain for ten years. Together they executed a number of major works in engraving and watercolours and were to publish 'Scenes Orientales' a series of six volumes published between 1795 and 1815. Indian views were from then on to be his favourite subject and he was to execute quite a number of fine views.

In 1796 he was elected a member of the Royal Academy and voted Academician in 1799.

An example of the artist's work can be found at The National Gallery, London

Hill House at Bhagalpore

Oil on Panel
23 x 32 inches (58.5 x 81.3 cms)

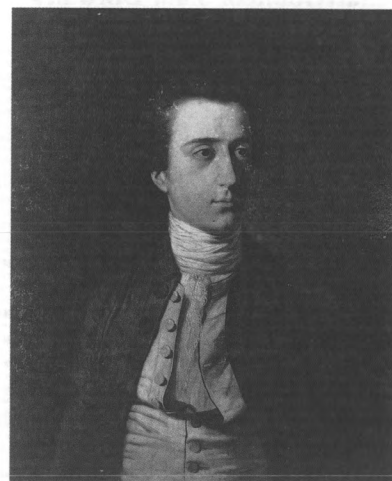
PROVENANCE: Colonel Grant;
Spink, London 14 September 1972;
Ex Collection Mr and Mrs William Archer

LITERATURE: M. Shellim, *Oil Paintings of India and the East by Thomas Daniell, RA (1749–1840) and William Daniell, RA (1769–1837)*, London, 1979, p.40, ill.TD15 and pl.II in colour
W. and M. Archer, *India Served and Observed*, London, 1994, p.82 and p.83, illustrated on the cover.

The Daniells stayed with Samuel David, the local administrator, at Bhagalpore, Bihar in 1790–91. There they worked up many of their drawings into oils for sale in the Calcutta Lottery and it was during this period that this picture was painted. While staying with Davis, the Daniells made a number of expeditions up and down the Ganges recording the local scenery. We are grateful to Charles Greig who mentions a number of paintings on panel by Daniell and which he considers to have been painted on the spot rather than being worked up in the studio. This particular painting should be included in that group.

Hill House, situated on the Ganges at Bhagalpore, was built by Augustus Cleveland (1755–84). During his time as Collector of Bhagalpore District, Cleveland became attracted to the Paharias, a local tribe, who he organised into a Corps of Hill Rangers to help police the area. He was to become a generous patron of William Hodges and took him out on tour in the district in 1780.

Over a century later William Archer was transferred to Bhagalpore as District Magistrate in 1937. Mildred Archer records in their memoirs walking along the very bank from which the picture was painted and later purchasing this picture, referred to as 'Cleveland's House', on their return to London in 1972.



William Hodges
A Portrait of Augustus Cleveland
Oil on canvas, 76.2 x 63.5 cms





A composite image of the fight between the English fleet and the Spanish Armada, focusing on the launch of English fireships on the anchored Spanish fleet off Calais on the night of 7 August 1588. This resulted in the Spaniards cutting their cables and the ensuing battle off Gravelines on the 8th, after which they were driven northward, partly by the English but also by the prevailing wind. Owing to the wind, and with English pursuit for some days, they were forced to retreat for Spain around Scotland and Ireland, losing many ships and men to storm and shipwreck in on the way.

Here the Spaniards lie to the left off the coast near Calais. Some ships are still arriving in the far distance. Some are at anchor in the middle distance with the English fireships approaching. A few in the foreground confront an attacking English warship, and the fireships, with their bow guns. These include a Spanish flagship in the centre right, flying Spanish flags (an approximation of Philip II's royal arms on the Burgundian ragged cross of the Spanish Netherlands) and a Burgundian ragged-cross white flag on her bonaventure mizzen. This is presumably intended as the San Martin of the Duke of Medina-Sidonia, overall commander of the Armada at the head of the Squadron of Portugal.

In the left foreground, in action, are two of the Armada's four Neapolitan galleasses, (galleys with broadside guns). Two survived to reach safety at Le Havre and Santander, one went aground off Calais and the fourth, the Girona, was wrecked with heavy loss of life early in September 1588, on Lacada Point, County Antrim.

The large ship to the left of the galleys, with the inscribed religious ensign at her stern represents the San Mateo, of Maestro del Campo Don Diego Pimentel in the tercio of Sicily (Squadron of Portugal). This was the only major Armada vessel except the San Martin to which the Latin abbreviation S MA...TUS could refer. With the San Felipe she was captured on 9 August by the Dutch under the vice-admiral of Holland, Pieter van der Does, after both ships ran aground on the Flemish banks. Part of the banner of Christ on the Cross shown flying from her main-topmast rigging survives in the Lakenhal Museum, Leiden (see Armada, 13.18). The fact that the small two-masted Dutch vessel harrying her on the left bears the lion rampant of Holland on its stern supports this identification.

The English fleet appears centre and right, the majority at anchor off the English coast, but with one ship advancing on and firing at the Spanish galleasses in the foreground. The Ark Royal, flagship of the English Lord High Admiral and commander-in-chief, Charles Howard, 2nd Baron Howard of Effingham, is also under sail towards the enemy in the middle distance. She flies the Royal Standard at the main, an approximation of his personal standard as Lord Admiral at the fore and prominent St George's crosses on sails and other flags. In the right distance, Armada warning beacons burn on the English coast. On shore in the middle ground, an aristocratic man and woman on horseback are attended by soldiers. The man is more

FLEMISH SCHOOL

c.1605

The conflict between the English Fleet and the Spanish Armada during the launching of English fireships on the Spanish Fleet off Calais, with troops holding an English standard in the foreground and Queen Elizabeth I on horseback attended by a Nobleman, possibly the Earl of Leicester, beyond.

Gouache on Vellum heightened with Gold5¹/₂ x 13³/₄ inches (14 x 35 cms)

Extensively inscribed and signed in Monogram 'WHE'

PROVENANCE: English Private Collection

LITERATURE: Pieter van Thiel, 'All the Paintings of the Rijksmuseum, 1976, p.910, illustrated

EXHIBITED: Rijksmuseum, Amsterdam, 1975–95 (inv. c.1583)

prominent with a groom holding his bridle. Although the woman is not overtly regal, this group may allude to the Earl of Leicester, Elizabeth I's lieutenant commanding the English defence on land and to the Queen herself, who made a famous visit (and speech ('I have the body but of a weak and feeble woman, but I have the heart and stomach of a King')) to Leicester's army at Tilbury during the campaign. In the bottom right corner English troops are shown on a coastal eminence, a feature in related prints (Armada 14.30 and 14.31). They include an officer in white holding aloft a flag bearing a St George's cross the royal arms of Elizabeth, with their distinctive lion and griffin supporters. This figure may also allude to Leicester, who had been the Queen's commander (and self-styled governor-general) in the Netherlands, 1585–88, immediately before the Armada.

This gouache was on loan to the Rijksmuseum, Amsterdam, 1975-95 (inv. C1583: listed in Pieter van Thiel (ed), *All the Paintings of the Rijksmuseum in Amsterdam, 1976*, and ill. p.910) and has been on record at the National Maritime Museum (NMM) since late 1972. The NMM has the only other known example, formerly in the Mentmore collection and acquired at Christie's, London, on 23 March 1982 (Important Old Master Drawings, lot 92) when it was sold by the Countess of Rosebery. The present miniature was referred to in the catalogue entry on that occasion. The NMM version (see Armada 14.29 and Martin and Parker, 1988, pl. 51) is similar overall but with many detailed differences. It lacks the male and female riders and has no inscription to identify the San Mateo, although the equivalent ship also flies the Christ banner and is under attack by a Dutch-flagged vessel from the left. Its treatment is also more mannered and it bears an elaborate cartouche, with the royal arms and initials (IR) of James I of England (reigned, 1603-25) and a detailed identifying inscription in French, although the colouration may indicate a Flemish hand. Given that England made peace with Spain in 1604 and the Dutch followed in 1609, it may have been painted as a Dutch diplomatic gift around either date. The present example shows more specific detail in a plainer treatment, while its Dutch inscription and the prominence given to the capture of the San Mateo suggests its associations are more securely Dutch. The references to Elizabeth do not prove a pre-1603 date: the NMM version and at least one Dutch print (14.30) also bears her arms on the officer's standard, bottom right, and both prints mentioned are believed to be early 17th-century with an earliest approximate date (for 14.31) of c.1602.

Both miniatures and these prints also relate to an early 17th-century Netherlandish oil painting in the National Maritime Museum (Armada, 14.27; NMM BHC0263) and there are undoubtedly other Dutch Armada prints more or less related to this group. This material all bears witness to Protestant Dutch celebration of their part as England's allies in the defeat of the Armada, a major event in their struggle to throw off Spanish rule.

With thanks to Pieter van der Merwe from the National Maritime Museum, Greenwich for his help in compiling this note.

JEAN-BAPTISTE BLIN DE FONTENAY

1653–1715
French School

Blin de Fontenay was born in Fontenay, near Caen to a family of Calvinist painters. His father sent him to Paris as a young man to study with the great Jean-Baptiste Monnoyer. He later married 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 Roses, Carnations and Chrysanthemums in an Urn resting on a stone Ledge

Oil on Canvas
26 x 21³/₄ inches (66 x 55)
Signed

PROVENANCE: Private Collection, France

This outstanding example of Blin de Fontenay's work shows a maturity and individuality that sets him apart from his mentor and teacher Monnoyer. Signed works by Fontenay are difficult to find, and coupled with its superb condition, make this an exceptional still life by the artist.





Van der Doort specifies that the 'Vulcan' originally had a pendant, also diamond-shaped, representing Vulcan's wife Venus, 'houlding in her hand a flaming heart'. The two pictures must have left Holland very soon after they were painted, since they were already in the royal collection before 1625, the year in which Charles ascended the throne. It was at some point before this date, i.e., when the 'Kinge was yet Prince,' that the pictures passed to Thomas Howard Earl of Berkshire, in exchange for the double portrait of Titian and Pietro Aretino by Quentin Massys the Younger which van der Doort saw hanging in the Adam and Eve Stairs Room at Whitehall. Nothing is known about the history of the Vulcan from the time it entered Lord Berkshire's collection until its recent appearance in a private collection in Germany, and of the venus there still is no trace.

Vulcan, ancient god of fire and the blacksmith who forged weapons for the gods and heroes of antiquity, is shown here accompanied by his assistant, a Cyclops. The physiognomy of Vulcan is based on that of Goltzius's friend and patron, Jan Govertsz. van der Aar, whom the artist portrayed on a number of other occasions.

Govertsz, who was born in Leiden c.1544 and had settled in Haarlam by 1602, was a successful textile merchant and a prominent patron of the arts in the city. Nothing is known for certain concerning the nature of his relationship with Goltzius, but Reznicek has suggested that it may have been similar to the friendship which existed between Durer and Willibald Pirckheimer. Govertsz died in 1612, three years before the Vulcan and also presumably its pendant, the Venus, were executed. The pictures may have been commissioned by Govertsz's widow, Margareta, or perhaps were given as a gift to her by Goltzius after the death of his friend.

In scale, format and style, the Vulcan is closely related to a pair of diamond-shaped pendants painted by Goltzius in 1616, the 'Job in Distress' (New York, Metropolitan Museum, on loan from Trade Art Investments Inc., New York) and 'Christ in Distress' (Ulzen, St. Marienkirche). In all three pictures, massive, semi-nude figures are set close to the picture plane against a neutral dark background, and nearly fill the composition to its limits. They also share the strong illumination, ruddy flesh tones and wonderfully fluid brushwork typical of Goltzius's later paintings, which may reflect the influence of Rubens. The formal source for Vulcan's pose and powerful physique is Michelangelo's 'Moses' in San Pietro in Vincoli, of which Goltzius made a careful black chalk drawing during his visit to Rome in 1591 (Haarlem, Teylers Museum; see E.K.J. Reznicek, 'Die Zeichnungen von Hendrick Goltzius', 1961, vol.I, no. 232, p. 340, ill. vol. II, fig. 185). However, Goltzius's unsparing description of the aging Vulcan's chest and torso departs from the idealized Michelangelesque model, and surely reflects his direct study of the nude figure (see P. Schatborn, 'Dutch Figure Drawings from the Seventeenth Century', exh. cat., Amsterdam, Rijksmuseum Prentenkabinet, 1982, p. 34).

HENDRICK GOLTZIUS

1558–1617
Dutch School

Hendrick Goltzius, the most important Dutch artist of his generation and a founder of the seventeenth-century Haarlem school, was born in Muhlbracht in 1558. After learning the trade of glass painting from his father, Jan II Goltz, Hendrick studied with Dirck Volckertsz. Coornhert in Xanten, who taught him the art of engraving. In 1577, Goltzius settled in Haarlem, where he made numerous engravings for the Antwerp publisher Philip Galle, and by 1582 had established a flourishing atelier in which prints of his design were also made and published.

In 1583, the Flemish painter-theoretician Carel van Mander arrived in Haarlem, and introduced Goltzius to the work of the Flemish artist Bartholomaeus Spranger (1546–1611). Goltzius was quickly seduced by Spranger's flamboyant mannerist style, and not only made many prints after his works, but also began to incorporate Spranger's elegantly attenuated figures and violent foreshortenings into his own engravings.

In 1590, Goltzius travelled to Italy, where he studied ancient sculpture and paintings of the High Renaissance masters in Rome, Florence, Venice and Bologna. Upon his return to Haarlem the following year, Goltzius abandoned his earlier mannerist mode, turning instead to the more normative, classic forms of the Italian and Northern Renaissance, a change which would prove decisive for the rest of his career. Around the turn of the century, Goltzius exchanged his engraver's tools for the painter's brush, in part due to failing eyesight after years of close work with the burin, but also in response to the theory of his friend van Mander, who held painting above the graphic arts. Goltzius's paintings are relatively rare. Approximately fifty autograph works are known, and all date from between c.1600 and 1617, the year of the artist's death.

Drawings, Engravings and Paintings by Goltzius can be found in most major institutions around the world.

Vulcan

Oil on Canvas
24¹/₈ x 24¹/₂ inches (61.3 x 62.2 cms)
Signed and Dated 1615

PROVENANCE: Charles I, when Prince of Wales;
Thomas Howard, Earl of Berkshire, by 1625;
Dr. C. Zumloh, Wesermunde

LITERATURE: A. van der Doort, MS. Ashmole, Bodleian Library, Oxford, 1714, f.11;
G. Vertue, ed., Abraham van der Doort, A Catalogue and Description of King Charles the First's Capital Collection. London, 1757, p.91;
O. Millar, ed., 'Abraham van der Doort's Catalogue of the Collections of Charles I,' Walpole Society vol. 37, Glasgow, 1960, p. 8;
C. White, The Dutch Pictures in the Collection of Her Majesty the Queen, Cambridge, 1982, pp. xiv and xix;
L. W. Nichols, The Paintings of Hendrick Goltzius, 1558–1617. Doctoral Dissertation, Columbia University, Spring 1990, no. C68, pp.270-271



Hendrick Goltzius
A Portrait of
Jan Govertsen van der Aar
Pan and Ink on Paper
Signed and Dated 1606
Teylers Museum, Haarlem

17.

GABRIEL GRESLEY

1712–1756
French School

Gabriel Gresely was born the son of a well known glass maker in L'Isle-sur-le Doubs, near the City of Besançon. He does not appear to have studied with any Master and was presumably self taught. He moved to Paris where he quickly came to the notice of the Comte de Caylus who acquired a number of works by the artist.

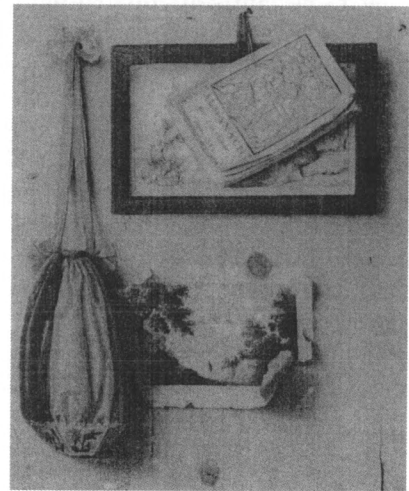
Gresely is particularly well known for his excellent Trompe L'oeil paintings. These are always of high quality and usually contain prints, often after Gabriel Perelle, and drawings pinned to wooden panelling often accompanied by quill pens, sticks of sealing wax and letters. His pictures of prints with broken glass are particularly successful and are very rare.

Museums where works by Gresely may be found include:

Besançon, Béziers, Bourg-en-Bresse and Dijon.

A Trompe l'Oeil of a Violin and Engravings

Oil on Canvas
33½ x 25½ inches (85 x 65 cms)
Signed



Gabriel Gresley
A Trompe l'Oeil
Oil on Canvas, 54.5 x 43.3 cms
Signed
Courtesy the Musée des Beaux-Arts,
Béziers





18.

ABEL GRIMMER

*c.*1570–1619
Flemish School

Abel Grimmer was born in Antwerp, the son of the well known artist Jacob Grimmer. He married Catherina Lescornet in 1591 and a year later in 1592 he joined his father as a member of the Antwerp Guild.

His paintings are very broad based in subject matter and can depict scenes of village life as well as architectural and religious subjects, although he had a number of favoured subjects notably the Four Seasons and the Months of the Year. It is however for his landscapes that he can be best appreciated. These pictures reflect not only the influence of work by his father but also, and more importantly the prints of Pieter Bruegel I and Hans Bol. His pictures often show large expanses of landscape, peopled with many little figures and animals. They have a tremendous feeling of space and narrative. Some of his best known series, the Twelve Months of 1592 are exact copies of Adriaen Collaerts prints after Bol and Spring and Summer, in Antwerp, are nearly exact copies after prints by Pieter van der Heyden after Pieter Bruegel I's designs.

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

Antwerp, Bowes Museum, Brussels, Rotterdam and Washington

A Church Interior with a Funeral Procession

Oil on Panel
14 x 18¹/₄ inches (35.3 x 46.2 cms)

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 strong 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 around 1645 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 Oldenburg in 1667 and continued to work there until his death after 1678.

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

Bremen, Cassel, Hanover, London (National Portrait Gallery) and Munster

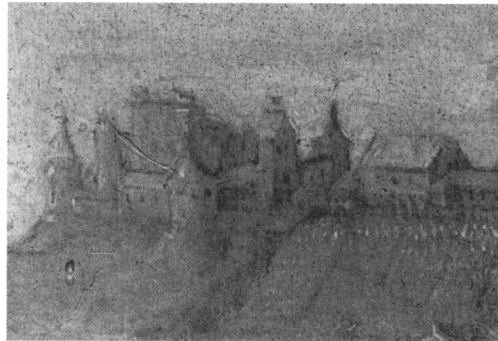
A Portrait of Charlotte, Gravin und Freulein Von Hohenloe

A Portrait of Philippina Sabina Gravin und Freulein Von Hohenloe

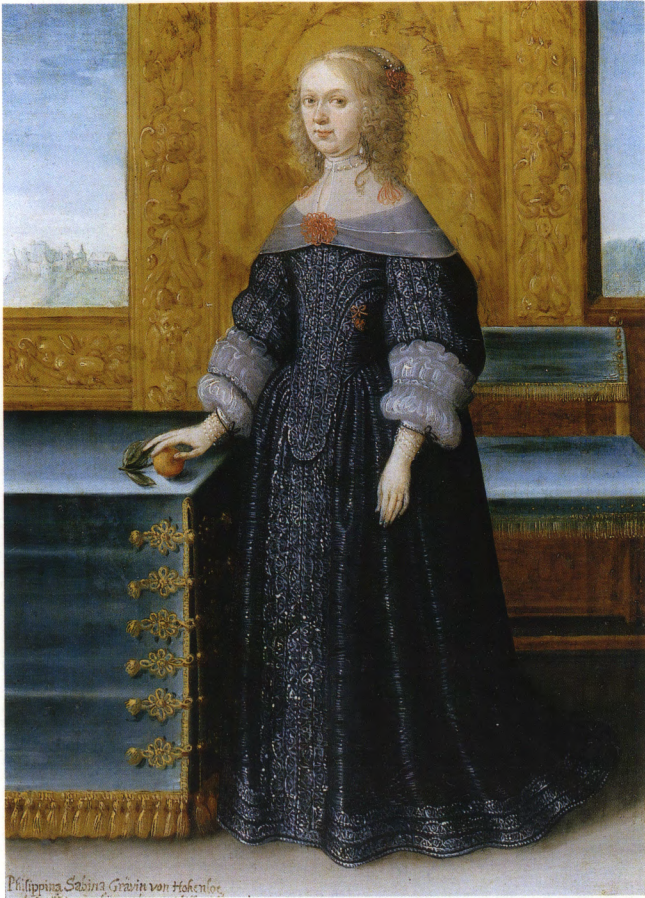
Oil on Copper
8¹/₄ x 6 inches (21 x 15 cms)
Inscribed and Dated 1652

Philippina Sabina Gravin was born in 1620 and Charlotte Gravin in 1625, both were daughters of the princely Hohenlohe family in Franken, north-west Bavaria. The family dates from the 12th Century and owns the castle of Hohenlohe, near Nurnberg. Schillingsfürst is the name of the baroque castle of the princes of Hohenlohe-Schillingfürst.

It is recorded from a letter dated 1651 that Wolfgang Heimbach planned to return from Italy and travel through the Nurnberg region on his way back to Denmark.



Detail of Schillingsfürst castle.



Philippina Sabina Gräfin von Hohenloe





PSEUDO-HIEPES

Act. *c.* 1650–1675
 Spanish School

Recent research and in particular the exhibition at the National Gallery in London of 1995, has identified the painter, now known as Pseudo-Hiepes, as a Spanish painter. Previous scholarship had confused him with an Italian painter, who became known as the Master of the Lombard Fruit Bowl (and wrongly assumed to be Italian by Italian scholars) as well as Pedro de Camprobin and Tomas Hiepes, both of whom have a very individual style.

Pseudo-Hiepes' workshop was hugely professional and very active, producing a great number of still lives that varied enormously in quality. Typical of Pseudo-Hiepes's work at its best is 'Still Life with Ebonized Chest, Fruit and a Vase of Flowers' (exhibited in the 1995 National Gallery, London Spanish Still Life Exhibition), one of a group of six still lives in a Madrid private collection which were wrongly attributed to Hiepes in 1870. Among the objects is a small chest of drawers, or 'papelera', something that appears in dated still lives by Hiepes, Pereda, Camprobin and other Spanish painters of the 1650s and 1660s. On top of it is a sliced melon on a plate. Melons sliced in this way were depicted by Hiepes, and this very same one is repeated in other still lives by Pseudo-Hiepes.

In seeking to understand the roots of Pseudo-Hiepes's style, which in many ways seems alien to the mainstream of Spanish still life painting, it is useful to focus on several of its distinctive features. Among them are the types of support on which the objects are arranged: the fringed table-top and the stone pedestal. The latter can be decorated with either a foliate design, a simpler, geometric design, or no design at all. However these are quite different from the cubic plinths of earlier Spanish painters.

Pseudo-Hiepes, whether he had travelled or not, probably worked in a large Spanish city in the third quarter of the seventeenth century. At that date, certainly in Madrid, he could have known almost any kind of Italian paintings, since nowhere else outside Italy itself were they so prevalent or in such variety. Like Juan de Arellano, he may have operated what the Spanish call an 'obrador publico', or openshop, where clients could come and buy still lives that were painted by the master and his assistants following a set of formulae, and using a repertoire of motifs that were combined in various ways and repeated often. The uniform quality of the pedestals, table tops and backgrounds, which were all completely painted before the objects, suggests that the workshop may have had specialists who performed those tasks. The facile, generic modelling of the objects in his pictures suggests that they were possibly painted from models or pattern books, not from life. The much vaunted Lombard fruit bowl was very likely one of these models. Other objects in the still lives, though not very specifically observed, suggest by their general style that they were manufactured no earlier than the middle of the seventeenth century. The fact that so many of the still lives seem to have been sold in sets suggests that they were used as decorations in large houses.

A Still Life of Flowers in a Vase, Fruit in a Bowl and hanging Grapes

Oil on Canvas
 28¹/₄ x 43¹/₄ inches (72 x 110 cms)

PROVENANCE: Dr Kurt Benedict;
 Otto Wertheim, 1962;
 Swiss Private Collection

ANGELICA KAUFFMAN, R.A.

1740–1807
Swiss School

Throughout her life, Angelica Kauffman showed a prodigious talent in not only painting and music but also in languages and in her own natural grace and charm. The artist was the daughter and pupil of Joseph Johann Kauffman and she received academic training in various North Italian cities and latterly in Florence (1762) and Rome (1763). She was accepted into the Accademia di San Luca in Rome at the precocious age of 23 and was an important figure in the founding of the Royal Academy in London.

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

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

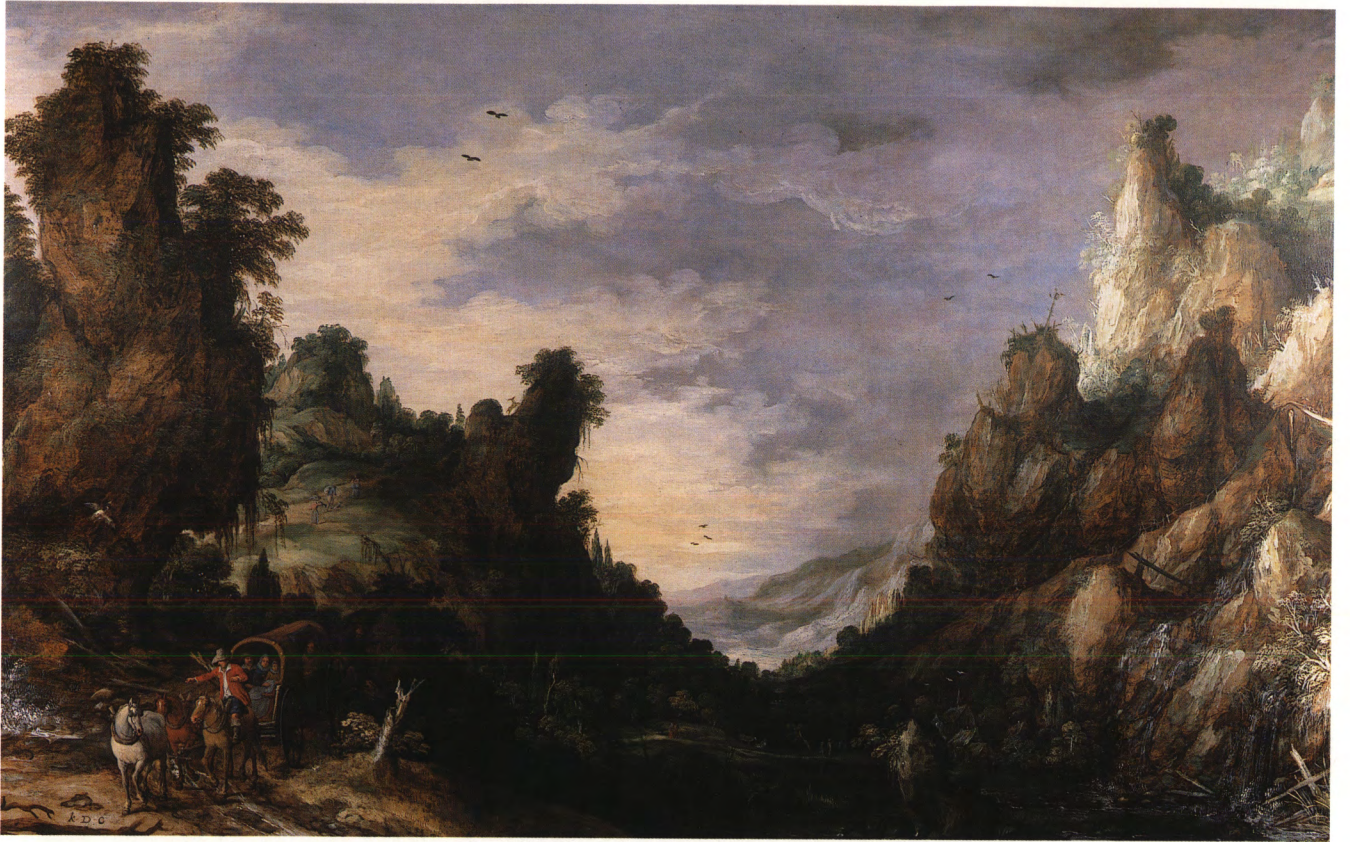
Berlin, Bern, Dresden, Dublin, Florence (Galerie Royale), Frankfurt, Houston, London (Victoria & Albert, National Portrait Gallery), Los Angeles (LACMA), Paris (Louvre), Princeton, St. Petersburg, Stuttgart, Vienna, Virginia and Washington (NMWA).

Diana preparing for the Hunt

Oil on Copper
7½ x 6¼ inches (19 x 15.5 cms)
Signed with Initials

Engraved, F. Bartolozzi, 1780





22.

KERSTIAEN DE KEUNINCK

c. 1560 –1632/3

Dutch School

Kerstiaen de Keuninck was an important exponent of early landscape painting from Courtrai. He was the son of Hendrik de Keuninck, a linen draper. De Keuninck spent most of his life in Antwerp where in 1578 he became a member of the 'Armenbus' (the poor-box) of the Painters Guild. In 1580 he was admitted to the St. Luke's Guild in Antwerp.

Unlike many of his contemporaries, de Keuninck did not travel to Italy, preferring to stay in Antwerp specialising in painting fantastical wooded mountain landscapes, often with small mythological or biblical figures. He was clearly greatly influenced by the early landscape painters such as Joos de Momper, Gillis van Coninxloo and Roelandt Savery.

A mountainous Landscape with Travellers

Oil on Panel

26¹/₂ x 41 inches (67 x 104 cms)

Signed with Monogram

PROVENANCE: Private Collection, France

HARMEN LOEDING

c.1637–after 1673
Dutch School

Harmen Loeding is purported to have begun his career as a pupil of Jan Davidsz de Heem, whose work very clearly influenced him. He specialised in elaborate breakfast still life compositions and became particularly skilled at depicting velvet cloth that was usually draped under each Still life. Sadly little is known about the life of this talented painter except that he was born in Leiden and became a member of the guild there in 1664. His talent was such that his work is often confused with the other Leiden painter, Pieter de Ring.

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

Cassel and Schleissheim

A Still Life of Lobsters and Cherries in a porcelain Bowl, a partly-peeled Lemon on a pewter Platter, a small silver Box, a Roemer and Oranges on a partly-draped Table Ledge

Oil on Panel

23 x 17⁷/₈ inches (58.4 x 45.4 cms)

PROVENANCE: F. Rothman, Berlin 1930s;
Professor Bilfinger, Heidelberg, 1957

EXHIBITED: Brussels, 'Natures mortes hollandaises', E. Zarnowska, ed., 1929, no.55, as 'Jan Davidsz de Heem'





LUCA LONGHI, CALLED RAPHAEL OF RAVENNA

1507–1580
Italian School

Little appears to be recorded about the early life of Luca Longhi but it is evident that his work is strongly influenced by Giovanni Bellini and a number of other Venetian painters of his circle. Francesco Francia, as well as Baldassare Carrari and indeed Giorgio Vasari (who recorded him in his Lives of the Artists) were to inspire Longhi in many aspects of his works, most of which were religious compositions and usually of the Adoration. He also painted a number of historical subjects but he was most accomplished in his portraiture, depicting many local dignitaries.

His religious paintings often included portraits of the donors, beautifully rendered and true to life. His well known 'Circumcision' painting in Ferrara contains the portraits of Dante, Michelangelo and Titian.

His native city Ravenna (where he remained his entire life) also commissioned some important works many of which survive today, including the Altarpieces in the Churches of San Vitali, Santa Agatha and San Domenico.

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

Bergamo (Accademia Carrara), Berlin, Budapest, Ferrara, Milan and Ravenna

The Adoration of the Shepherds

Oil on Canvas
34 x 28³/₄ inches (86.4 x 73 cms)
Signed and Dated 1560

WILLIAM MARLOW

1740–1813

English School

William Marlow was an English topographical and landscape painter working in both oils and watercolours. He was born in Southwark in 1740 and was apprenticed to Samuel Scott in 1754. At this time he also studied at St. Martin's Lane Academy. He was influenced by the works of Richard Wilson and Joseph Vernet as well as his teacher. After his studies he toured England extensively and from 1765 he travelled at his leisure through France to Florence, Rome and Naples making many drawings along the way in both France and Italy which he used as studies for his paintings.

On his return to England in 1766 he painted views of country houses, including Castle Howard in 1772. During this time he exhibited at the Society of Artists of Great Britain and at the Royal Academy between 1788–1796 and again in 1807. However by about 1785 he had retired to Twickenham and painted only for his own amusement. His paintings of the Italian campagna can sometimes be confused with those of Richard Wilson.

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

Dublin (National Gallery), London (Victoria and Albert Museum) and Manchester.

A View of the Thames from the Lambeth bank with Westminster Bridge and the Abbey beyond. In the left foreground the barge building yard of Messrs Peach and Larkin; a large barge and other vessels on the river and a rowing boat in the left foreground.

Oil on Canvas

18½ x 25 inches (47 x 63.5 cms)

Signed

Marlow's more uncharacteristic view of the Thames is taken from the Lambeth side, not far from his native Southwark. The newly completed Westminster Bridge (October 1750) and the Abbey can be seen in the distance, the foreground shows the everyday life of the river rather than the more usual panorama produced by his master Samuel Scott. Painted in about 1780 Marlow again shows his interest in construction and the more humble side of riverside activity. (Compare his Royal Academy painting of the building of the Adelphi). In the foreground a lady and gentleman are being rowed by two watermen; a Thames barge and other vessels beyond. On shore a vessel is being caulked (the planks being tarred to waterproof them), and other barges are drawn up on the mud banks. This view is taken from the area downstream of the Kings Arm Steps and roughly opposite Whitehall Stairs on the other side, at the beginning of the bend in the river. This area according to Rocque's map of 1746 was at that time entirely composed of timber yards. There were numerous yards all along this bank, which was particularly muddy, so no doubt boat building operations also took place on this side of the river at this location.





ACHILLE ETNA MICHALLON

1796–1822

Achille Etna Michallon was a very talented and precocious young painter who first exhibited at the Salon at the age of fifteen in 1812 causing much excitement at the time. He was brought up by his uncle, the sculptor Guillaume Francin, after his father Claude Michallon (also a sculptor) and his mother had died in 1813. He drew from life very early on and studied under the neo-classical greats, Jacques-Louis David, Pierre Henri de Valenciennes and later Jean-Victor Bertin and Alexandre Hyacinthe Dunouy. His first known works date from 1812, although he was aided financially by Prince Nicolai Yusupov for about four or five years from 1808 after the Prince had seen some of his work in David's Studio. The Duchesse de Berry was to become one of his important patrons later on.

In 1817 he won the 'Grand Prix' for historical landscape painting, which had just been created and which earned him a place as 'pensionnaire' at the Ecole de France. His career already full of promise was cut short by his untimely death in Paris in 1822. His most celebrated pupil, Jean Baptiste Camille Corot, was to become one of the great exponents of 19th century landscape painting in France.

Michallon's career finished almost as quickly as it had started but in his short lifetime he had gained a huge following and induced generous patronage. He avoided the repetitiveness of earlier landscape painters and introduced a hint of romanticism as well as drama and grandeur that became more apparent during his stay in Rome between 1817 and 1821. His paintings show a close knowledge of Poussin that is reflected in his landscapes and the combination of his individual technique with the drama of the 17th century artist created a unique and highly successful style.

Museums where examples of the artist's work may be found are:

Bowes Museum, Cambridge (Fitzwilliam), Chantilly, Clamecy, Le Puy (Montpellier), Mulhouse (Orleans), Paris (Louvre), Perpignon, Rochefort, San Francisco

A Wooded Landscape with Figures and Mountains beyond

Oil on Canvas

12³/₄ x 16¹/₈ inches (32.5 x 41 cms)

Signed and Dated 1815

PROVENANCE: Principi Aldobrandini Borghese, Florence;
Thence by descent to Scipione Aldobrandini Borghese (1871–1927);
Italian Private Collection

MARIA VAN OOSTERWYCK

1630–1693
Dutch School

Maria van Oosterwyck was born to protestant parents in Nootdorp, near Delft. Her father, Jacob, was a minister. Houbraken records her as being apprenticed to Jan Davidsz. de Heem in Utrecht, although there is some uncertainty about this. Her first studio was allegedly in her grandfather's vicarage in Delft. She is first recorded in Amsterdam in 1675 living opposite Willem van Aelst with her maid Geertje Peeters, to whom she taught her trade. She remained here never having married until about 1689, when she moved to her nephew's vicarage in Uitdam, north of Amsterdam. She stayed here until her death in 1693.

She had shown an exceptional talent at an early age and became increasingly in demand, receiving commissions from the French nobility and even Louis XIV. Later she was to work for the King of Poland, the Stadthouder William III as well as the Emperor Leopold and the Elector of Saxony. She showed enormous generosity from the proceeds of her paintings, in particular buying the freedom of Dutch sailors enslaved by Barbary pirates.

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

Berlin, Cincinnati, Dresden, Florence, London (Hampton Court), Karlsruhe, The Hague and Vienna.

A Still Life of a Poppy, a Snowball, pink and yellow Roses, Carnations, Grapes, Blackberries, an ear of Wheat and sprigs of Oak and Holly suspended by a Ribbon from a Nail, with a Red Admiral, a Cabbage White, a Grasshopper and a Spider

Oil on Panel
15³/₄ x 12³/₄ inches (40 x 32.4 cms)
Signed

PROVENANCE: Thomas Kerr;
Christie's, London 1 February 1902, lot 139;
F. Holbrooke, Bladon Castle, Burton upon Trent;
Christie's, London 6 March 1905, lot 91





SEBASTIAN PETHER

1790–1844
English School

Sebastian Pether began his career as a pupil of his father Abraham Pether. He is best known for his landscape paintings often depicting moonlight subjects. His clever use of light make for dramatically lit scenes with vigorous contrasts between light and dark which were highly appreciated in his day. He was also renowned for painting eruptions of volcanoes, conflagrations and setting suns.

Sebastian Pether exhibited regularly between the years 1812 and 1832 at the Royal Academy and at Suffolk Street. In 1826 it is recorded that he exhibited a large work at the Royal Academy of Versuvius erupting (no.174) which he later presented as a gift to the Royal Manchester Institution. This painting is unfortunately now destroyed.

Examples of the artist's work can be found in Sunderland.

A View of the Bay of Naples with Vesuvius erupting on the night of the 22nd of February 1822.

Oil on Canvas
28 x 36¹/₂ inches (71.2 x 92.7 cms)
Signed and Dated 1822

In the years 1738 and 1748 respectively the Greco-Roman cities of Herculaneum and Pompeii, which had been destroyed in A.D. 79 by a volcanic eruption, were re-discovered in the hills near Naples. As excavation got under way the discoveries began to have a widepread influence on contemporary art and culture, as people everywhere struggled to understand the magnitude of the disaster. Thousands of people visited Herculaneum and Pompeii as part of the Grand Tour and brought back artefacts and mementoes. Many artists emphasised the dramatic elements of the event with detailed representations of more recent eruptions of Versuvius. Pierre-Antoine Jacques Volaire is perhaps the best known of this group of artists who were so profoundly affected by this occurence and the natural phenomena of an eruption. In this painting Pether gives his own personal approach to the devastation, depicting the distraught figures in nineteenth century dress.

CORNELIS VAN POELENBURGH

c.1586–1667
Dutch School

Cornelis van Poelenburgh began his career as a pupil of Abraham Bloemaert. From 1617 to 1625 he worked in Rome, later travelling to Florence where he worked for Cosimo II de Medici, the Grand Duke of Tuscany, returning to Utrecht in 1626. He was exposed to the work of Adam Elsheimer while in Rome and his small luminous paintings on copper were to stay with Poelenburgh for many years. He became firm friends with Rubens during this time and in 1627 was commissioned by the States of Utrecht to paint a picture for the Princesse Amalia van Solm for which he was paid the princely sum of 575 florins.

In 1638 he travelled to London and was quickly integrated into the artistic community there. He became enormously popular very quickly and enjoyed considerable aristocratic patronage for his small classical landscapes, usually on copper. He returned to Utrecht in 1641. He is also known to have added the staffage to paintings executed by other painters, including Jan Both, Willem de Heusch, Herman Saftleven and especially Hendrick van Steenwyck.

Poelenburgh was only elected to the Utrecht Guild in 1646 but that should not detract from the fact that he was one of the most important first generation Dutch Italianate (or 'schildersbent') painters. His early works show a huge debt to Bartolomeus Breenbergh, and indeed they are sometimes very difficult to tell apart. Poelenburgh, however, seemed more adept at the depiction of Italian light. Such was his following that he was patronised by some of the most important figures of the time. As well as the Grand Duke, he painted pictures for Prince Frederick Henry of Orange Nassau, King Charles I and Emperor Frederick V. His enamel smooth landscapes generated a large following and he continued to influence painters late into the 18th Century.

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

Aix, Amiens, Copenhagen, Dresden, Florence (Pitti and Uffizi), Frankfurt, Geneva, Helsinki, Los Angeles (Getty), Madrid (Prado), Maryland (Walters), Milan, Ottawa, Stockholm, St. Petersburg, Toulouse and Venice.

An Italianate Landscape with a Herdsman and Cattle by Ruins

Oil on Copper

8¹/₄ x 6¹/₂ inches (21 x 16.6 cms)

Signed

PROVENANCE: Catherine the Great, Tavrichesky Palace, 1783, inv no. 1162;
Bolshoi Tzarskoselskiy Collection (Tsarskoje Selo), from 1859, inv
no. 5655

LITERATURE: Minikh Catalogue compilation, Labensky, 1797, no 1425

The inventory number (now removed) can be clearly seen in the lower right hand corner in the illustration.

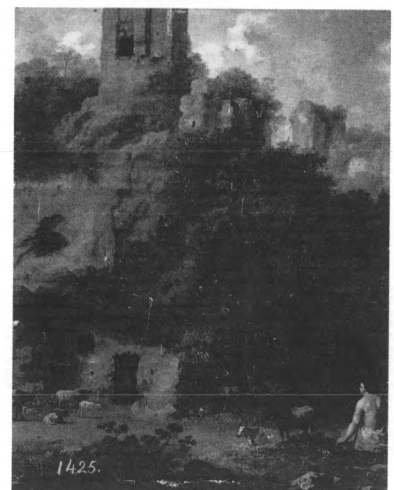


Illustration before cleaning, clearly showing the inventory number.





30.

JORIS PONSE

1723–1783
Dutch School

Joris Ponse was born in Dordrecht in 1723 and began his career as a pupil of Aart Schouman, the celebrated painter of exotic birds and wildlife. Unfortunately we know very little of Ponse's early life although it appears that he travelled to Amsterdam early in his career where he painted mostly flower and game pictures. He also gained a number of important commissions for other works including some tapestry designs, building a name for himself as a talented and successful decorator. It is known that Abraham van Strij, the genre painter, studied under him for a while.

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

A Still Life of Flowers and Fruit on a Stone Ledge with a dead Hare in a Landscape

Oil on Panel
36³/₄ x 30¹/₄ inches (93.5 x 77 cms)
Signed

EXHIBITED: Leger Gallery, London 1958

HERMAN SAFTLEVEN

1609–1685
Dutch School

Herman Saftleven was the son of Herman Saftleven the Elder and the younger brother of Cornelis Saftleven. He moved from Rotterdam to Utrecht in 1632 marrying Anna van Vliet, the daughter of the architectural painter Hendrick, a year later. He remained in his adopted city for the rest of his life and had four children (two sons and two daughters). He became a citizen in 1659 and recorded a great number of views of the city over the years. His record of the city before and after the devastation caused by a storm in 1674 have proved invaluable for historical records.

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

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

Amiens, Amsterdam, Berlin, Brussels, Budapest, Copenhagen, Dresden, Durham (Bowes), Edinburgh, Frankfurt, London (National Gallery), Los Angeles (Getty & LACMA), Munich, Rotterdam, San Francisco, Stockholm, St. Petersburg, Utrecht and Vienna (Kunsthistorisches).

A Rhineland Landscape with Boats and Figures

Oil on Panel

11¹/₂ x 15 inches (29 x 38 cms)

Signed and Dated 1670

PROVENANCE: Royal Collection, Hanover;
Provincial Museum, Hanover, cat. 1931, no.55;
Helbings, Munich 2nd July 1931, no. 225;
Gösta Svenson (1911–1996), Göteborg

LITERATURE: W. Schulz, 'Herman Saftleven', Berlin/New York, 1982,
no.170 illus 46





WILLIAM SARTORIUS

Active 1725–1779
English School

William Sartorius was a member of the famous Sartorius family of sporting and shipping painters. It is thought that the family originated from Nuremburg in Germany.

William, or G. W. Sartorius, specialised in still-life painting and exhibited a number of his compositions at the Free Society in London between 1773 and 1779.

A Still Life of Game, Fish, Fruit and Vegetables with two Pheasants in an open wicker cage with a Blackamoor Servant behind

Oil on Canvas
55 x 60³/₄ inches (139.5 x 154.5 cms)
Signed

PROVENANCE: Lord Newborough, Bodvean Hall, Caernarvonshire

This extraordinarily elaborate Still life is seemingly unique within Sartorius's oeuvre. Usually his paintings are on a considerably smaller scale and each subject is treated individually, i.e. fruit and flowers, fish and game. In this painting he has combined all aspects of Still life to create a wealth of food from land, sea and air. His curious decision to place all the objects in a cave (the roof of which is visible in the top right corner) along with a black servant, who reaches for some celery is unusual.

A number of Still lives were exhibited at the Free Society by Sartorius between 1773 and 1779, but it is impossible to tell whether this masterpiece of English Still life was one of the paintings mentioned, due to the rather indistinct and cursory descriptions.

ROELANDT SAVERY

1576–1639
Dutch School

Roelandt Savery was one of the most important Dutch painters of landscapes, animals and flower Still lives of his time. He had moved from the southern Netherlands (probably due to religious persecution) to Haarlem as a child and by 1591 was studying with his younger brother, Jacob and later with Hans Bol in Amsterdam.

His work was much influenced by that of the Flemish painters Jan Brueghel the Elder and Gillis van Coninxloo and imitated their intimately drawn landscapes with fantastical rocks and ruins. He was the first Dutch painter to include tame and wild animals in his compositions. These were well represented in his depiction's of Paradise, Noah's Ark and the Flood, as well as Orpheus charming the Beasts.

As well as working for King Henry IV of France and Emperor Matthias in Vienna, he was also Court painter to the Emperor Rudolph II and his fine hunting scenes and mountain landscapes are highly suggestive of his travels around Prague and the Tyrol. Rudolf's exotic menagerie also served as a source of inspiration for his animal paintings. Savery settled in Utrecht in 1619 and remained there for the rest of his life and according to Houbracken died a madman.

His delicate flower still-lives were generally depicted in a stone niche and his lifelike frogs, lizards, beetles, butterflies and grasshoppers enhanced the realistic compositions. His pictures were usually signed and dated and of medium size. These Still lives played an integral part in the development of flower painting in the Netherlands.

Willem van Nieulandt, Allaert van Everdingen and Gillis d'Hondecoeter were all pupils of Savery. His influence was widespread and apart from his pupils he played an important part in the early progression of Herman Saftleven II and Jacob van Ruisdael.

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

Cambridge (Fitzwilliam), Frankfurt, London (NG), Los Angeles (Getty), New York (Metropolitan), Oslo, Paris (Louvre), Pasadena (Norton Simon), Prague and Washington

A Wooded River Landscape with Deer, Goats and Lizards by a Waterfall and Cattle, Swans and Storks by the Banks of a River, a Castle beyond

Oil on Panel
22 x 34 inches (55.8 x 86.3 cms)
Signed

PROVENANCE: Claude Aubry, Paris

LITERATURE: The Burlington Magazine, June 1958, no.663,
Illustrated
K.J. Mullenmeister, 'Roelant Savery: Die Gemalde mit kritischem Oeuvrekatalog, Freren, 1988, p. 394

A drawing relating to the composition in black chalk with red wash (12⁹/₁₆ x 16³/₁₆ inches) is in the Getty Museum, California (83.GB.381)



Roelandt Savery
A Landscape with a Waterfall
Black chalk and red wash, 32 x 41.4 cms
Signed
The J. Paul Getty Museum, Los Angeles





HENRY SINGLETON

1766–1839
English School

Orphaned at an early age Henry Singleton was apprenticed to his uncle, the miniature painter Joseph Singleton. Later he was enrolled at the Royal Academy School and he was to exhibit at the Royal Academy regularly from 1780 until his death in 1839. In 1788 he was awarded a gold medal and received much praise from Sir Joshua Reynolds.

Henry Singleton was also an accomplished engraver and his works were very much appreciated in his own lifetime. As a portrait painter he was very accomplished and his historical pictures were especially well received. The artist was also to exhibit at the Society of Artists and at the British Institution. At the Royal Academy he was to exhibit a total of 285 works during his lifetime.

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

Frankfurt, Leicester, London (National Portrait Gallery and Victoria and Albert Museum) and Paris (Louvre)

The Storming of the Bastille

Oil on Canvas
18¹/₈ x 24 inches (46 x 61)

An inferior version or copy of this painting which shows the decisive moment of the French Revolution on the 14th July, on metal, 66.5 x 72.5 cms, in oval format, is in the Carnavalet Museum, Paris.

July 14th, 1789 saw one of the bloodiest events of the French revolution. The Bastille prison had been the symbol of the absolute monarchy which France had been suffering under for so long. The drama unfolded in the early morning hours, with the looting of the Invalides prison as the mob searched for arms to fight an expected attack from the royalist army. They found a vast number of muskets but no ammunition. Rumour had it that the Bastille was where they would find this ammunition.

To the people of Paris, the Bastilles was a symbol of Brutality and totalitarian power. It was a formidable structure with walls ten feet thick and towers some ninety feet high. The Bastille was also heavily guarded. Temporarily halted by the sight of the cannons, the crowd milled around outside the prison with their useless weapons in their hands. A delegation was invited into the prison by the Governor of the Bastille, Bernard de Launay. When they did not return the mob became angry, fearing that they had been detained. A second delegation entered and soon reappeared with the message that the Governor had adamantly refused to surrender. The delegates also had the information that the cannon pointing at the crowd were not loaded.

The cry of 'We want the Bastille!' went up amongst them, forcing the army to become fearful and withdraw to the Champ de Mars. Meanwhile a group of youths climbed onto a perfumier's shop built against a wall of the prison and dropped into the courtyard. They rushed to open the drawbridge killing one of the crowd, in their haste. The mob, was now able to rush into the prison's courtyard.

The army opened fire and several of the protestors were cut down. Fierce fighting followed and carried on late into the evening. Finally the mob got their hands on some cannons and dragged them into position to blow open the gates of the prison. Many soldiers now urged their Governor to surrender. Instead de Launay threatened to blow up the whole prison. Finally, pressure put on him by his soldiers changed his mind and he surrendered. Before long however, his severed head was paraded to the mob.

The prison only held seven prisoners. But the storming of the Bastille had done more than release these seven men. It was an immensely powerful symbolic defeat for the King, spurring the Revolutionaries on to further their cause. Upon learning that the Bastille had been taken, King Louis XVI asked an aid, 'Is this a revolt?' The answer came swiftly: 'No, sire. It is a revolution.' Two days after the storming of the Bastille, the National Assembly ordered that this symbol of despotic power be burned to the ground.

HENDRICK VAN STEENWYCK II

c.1580–1649
Flemish School

Hendrick van Steenwyck the Younger was a Flemish painter of architecture who chiefly painted church and dungeon interiors in the style of his father, Hendrick van Steenwyck the Elder, and whose pupil he was. It is presumed he lived in Antwerp, although he is never mentioned as a member of the guild. After his father's death in 1617, Steenwyck pursued a flourishing and prolific career in England. He had left London by about 1640, having returned to the northern Netherlands with his wife Susanna, also a painter, who is later mentioned as a widow living in Leiden.

While working at King Charles I's court, Steenwyck worked with van Dyck a great deal and executed the background perspectives in a number of his portraits. His style was meticulous and crisp with very careful attention to detail, more so than his father. He uses a lower horizon giving less of a sense of space in his pictures but nevertheless his works show an acute grasp of perspective. His colours are sometimes bright, although a prevailing tone of grey-yellow is more common. He worked with a great many painters as well as van Dyck, notably Jan Brueghel I, Frans Francken I and II and Daniel Mytens.

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

Dresden, London (National Gallery), Los Angeles (Getty), Madrid (Prado), Pasadena, Paris (Louvre) and St. Petersburg

The Liberation of Saint Peter

Oil on Panel
15¹/₂ x 19³/₄ inches (39.3 x 50.4)

Steenwyck painted this subject a great number of times in his lifetime. It appealed not only to his artistic attention to architectural detail, but also enabled him to use dramatic lighting, as well as depicting a religious subject matter different from the very typical church interiors.



Hendrick van Steenwyck
The Release of St Peter
Oil on Panel, 71.2 x 106.8 cms
Signed
Formerly with Rafael Valls.





HERMAN VAN SWANEVELT

1604–1655
Dutch School

Little seems to be known about the early career of Herman van Swanevelt but we do know that having been born in Woerden he was in Paris by 1623. Here he stayed for six years leaving for Rome in 1629 and living there until 1638. He is thought to have been the pupil of Claude Lorrain and took the name 'L'Eremita' while in Italy. From 1641 he is recorded in Paris a second time, but was never there for any great length of time.

In 1643–44 he moved to Paris permanently and became known as 'Armand'. He was elected 'peintre ordinaire du Roi' in 1644. It was during this second visit to Paris that he became better known and fully established himself in the city. He is recorded in marriage contracts twice, once in 1644 which was not completed (probably due to the controversy surrounding the marriage between a Protestant and a Catholic) and secondly in 1650 when he married a woman from a Protestant family. He is known to have been enormously successful in Paris and he generously provided loans to a great deal of individuals, many of which had not been repaid at his death.

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

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

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

Amiens, Bordeaux, Bredius, Budapest, Cleveland, Copenhagen, Florence (Pitti Palace), Los Angeles (Getty and LACMA), Paris (Louvre Museum), Rome (Colonna Gallery), San Francisco, Vienna (Kunsthistorisches), Washington and Woerden.

An Italianate River Landscape with Travellers conversing on a Path and Peasants fishing from a Boat beyond

Oil on Canvas
30³/₈ x 40¹/₄ inches (77 x 102.2 cms)
Signed and Dated 1654

PROVENANCE: Private English Collection

FRANZ WERNER VON TAMM

1658–1724
German School

Franz von Tamm began his career in his native city of Hamburg as a pupil of Dietrich von Sosten and Joachim Pfeiffer. His early career showed a leaning towards historical paintings but he soon changed to still life, which he painted solely for the remainder of his life. As well as travelling to Vienna, he was also in Rome from 1685 to 1691. Here his paintings were held in high esteem and his reputation flourished. He was introduced into the Flemish/Italian circle of painters by Gasparo Vanvitelli and worked with a number of them, notably Pieter van Bloemen and Karel Vogelaer. Perhaps his preferred artistic collaborator was Carlo Maratti who painted the figures in his larger compositions. It was Maratti who gained him a number of important commissions with Roman patrician families, which helped his reputation to spread further across Europe.

Franz von Tamm's use of colour is particularly striking, using brilliant blues, yellows and greens. His drawing is accurate and assured and his later pictures from the last years of the seventeenth century up to his death in 1724 are regarded as his best oeuvre.

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

Dresden, Milan (Ambrosiana) and Vienna

A Pair of Still Lives of Flowers including Chrysanthemums, Convovula, Carnations and Narcissi in glass Vases resting on stone Ledges

A Pair

Oil on Copper

12³/₄ x 10 inches (32.4 x 25.5 cms)

Signed and Dated 1699

PROVENANCE: Dr. Thomas Sherlock, Bishop of London (1678-1761), by circa 1750, by whom bequeathed to his nephew;
Sir Thomas Gooch, 3rd Bt. (1720-1781), Benacre Hall, Suffolk, and by descent at Benacre in the Sherlock Gooch family until the early 20th Century





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. 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.

His paintings can be found in most major and minor institutions around the world.

An Interior of an Inn with a Dog and Kitchen Utensils in the Foreground, two Figures near a Fireplace beyond

Oil on Panel
11 x 14¹/₄ inches (28 x 36.2 cms)
Signed

SAMUEL DE WILDE

1748–1832
English School

Samuel de Wilde was born in 1748 of Dutch extraction but as a young man he moved to London where he became one of the leading painters of theatrical subjects. His portraits are of a very remarkable quality and are particularly perceptive. He was very highly regarded for the portrayal of each individual's character, painting the foibles of the actors so true to life. He was to exhibit at the Royal Academy from 1778 until 1821.

De Wilde was also an accomplished draughtsman and engraver and his works are represented in a number of British museums including the Victoria and Albert Museum, the National Portrait Gallery, Manchester, Oxford and the British Museum itself. The famous Garrick Club in London also houses an exceptional collection of his works.

John Bannister as Sylvester Daggerwood and Richard Suett as Fustian in A Scene from 'New Hay at the Old Market' by George Coleman

Oil on Canvas
32 x 29¹/₄ inches (81.5 x 74.5 cms)

PROVENANCE: Major Richard Rawnsley, Well Vale, Lincolnshire

EXHIBITED: 'The Georgian Playhouse', Arts Council Exhibition 1975, no.127

The painting depicts two famous actors of the late 18th century; John Bannister in the character of Sylvester Daggerwood and Richard Suett as Fustian in George Coleman's celebrated play 'New Hay in the Old Market'. Bannister (1760–1836) was the son of Charles Bannister, singer and comic actor. He was coached by David Garrick, appearing as Dick in 'The Apprentice'. Like his father he became principal actor at The Drury Lane Theatre as well as The Haymarket.

The play was written by George Coleman the Younger (1762–1836) who was manager of the Haymarket Theatre. It was first performed there on 9th June 1795 and became a favourite piece, revised and revived by Coleman at the Haymarket on a number of occasions. Like the play, de Wilde's painting of Bannister and Suett proved popular.

Sylvester Daggerwood and Fustian are provincial actors waiting for an audition in the antechamber in a manager's house. In this picture Fustian (on the right) has just woken Daggerwood, who hands him a playbill. The furled paper in Fustian's pocket is his tragedy, 'The Humane Footpad', which he later attempts to read to Daggerwood. The scene ends with the news that the manager has left without seeing them, having gone to discuss 'particular business' with Mr Bannister Jnr and Mr Suett.

De Wilde has tidied up the original costumes in his desire to capture theatrical elegance. Daggerwood (Bannister) stands on the left, with a black tricorne hat under his left arm. He wears black shoes with bows, black stockings and breeches, a long green coat with a white lining and large brass buttons, a white waistcoat and a black stock. Suett has a black tricorne hat, black shoes, white stockings, black breeches, and a brown coat and a red waistcoat.

Two other variations are known, one in the collection of The Garrick Club, and another in the collection of The Shakespeare Memorial National Theatre Trust.



Samuel de Wilde
John Bannister and Richard Suett
Oil on Canvas, 83.2 x 73 cms
Signed and Dated 1797
The Garrick Club, London





FRANCISCO DE ZURBARAN AND WORKSHOP

1598–1664
Spanish School

Francisco de Zurbaran was born in the small village of Fuente de Campos, near Badajoz in Estremadura. His ancestry was probably Basque. His parents, country peasants, were to send him to Seville at a very early age in 1614, where he was apprenticed to a little known master named Pedro Diaz Villanueva. An early work painted in 1616 and entitled Purissima was to show his already well developed temperament in its execution. It seems that he was to seldom visit the workshops of other already well established artists, such as Pacheco, but appears to have very quickly been accepted as one of them by many of the Cognoscente and men of letters of the city. It was at this time that he was to forge a strong friendship with the young Diego Velazquez, who was a year older than him.

The brilliant artistic milieu, which flourished in Seville at this time, took quickly to Zurbaran, although in 1625 he decided to establish himself in a small town called Llerana near to his birth place. He had just completed his most important early work; the decoration for the chapel of San Pedro in the cathedral. He was to marry and he fathered a number of children. In 1629 he was invited back to Seville.

In these years many of the important religious orders began commissioning work to glorify their history. Thus, Sanchez Cotan executed his famous cycle of pictures for Granada in 1625 and Carducho his remarkable works painted between 1628 and 1638 for the church of Paular. Zurbaran was to produce his wonderful series of paintings for the Dominican Convent of San Pablo. By this time his reputation had reached Madrid and possibly with the intervention of Velazquez, he was to begin work for the newly built palace of The Buen Retiro for the King. During this period Zurbaran received many commissions and executed numerous paintings of the highest quality including, in 1633, the famous series for Jerez and in 1638 his cycle of works for Guadalupe. It is at this time that the King apparently addressed him as 'Zurbaran, the painter for the King and indeed the King of all the painters'.

After 1640, Zurbaran appears to have suffered a personal crisis. Having lost his wife he remarried and had more children. He left Seville for Madrid where his friendship with Velazquez appeared to have endured just as strong as it was in early years. His life became more and more reclusive and his production much reduced and less impressive. He was to die on 27th August 1664.

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

Barcelona, Boston, Buenos Aires, Cleveland, Genoa, Grenoble, Las Vegas, London (National Gallery), Madrid (Prado), New York (Metropolitan), Paris (Louvre), Pasadena, Sao Paolo, San Diego, St. Petersburg (The Hermitage), Washington and Wisconsin

The Virgin presenting the Habit of Mercy to St. Peter Nolasco

Oil on Canvas

42¹/₂ x 32 inches (108 x 81 cms)

PROVENANCE: El Convento de La Merced Descalza de Sevilla, today le Convento de San José, circa 1635–40; Seized by Marechal Soult and taken to the Alcázar where the painting appears in the inventory of 1810 with no 328 (see: Gómez Imaz., A., 'Inventario de los cuadros sustraídos por el gobierno intruso en Sevilla en el año de 1810', Seville, 1986); Marechal Soult Collection, Paris, circa 1815; Duc de Dalmatie Collection, Saint-Amans-Soult (Tarn), circa 1960; Private Collection, France

LITERATURE: P. Guinard, 'Zurbaran et les peintures espagnols de la vie monastique', Paris, 1960, p. 158, no. 406
P. Guinard, 'Los conjuntos dispersos o desaparecidos de Zurbarán' en 'Archivo Español de Arte', 1947, pp. 179

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Brussels	Musées Royaux des Beaux Arts de Belgique
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Strasbourg	Musée des Beaux Arts

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Madrid	Academia de San Fernando
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Sweden

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Switzerland

Basel	Kunst Museum
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