

2005 RECENT ACQUISITIONS

RAFAEL VALLS LIMITED

OLD MASTER PAINTINGS

11 Duke Street, St. James's,
London SW1Y 6BN
Telephone: 020 7930 1144
Fax: 020 7976 1596

6 Ryder Street,
London SW1Y 6QB
Telephone: 020 7930 0029
Fax: 020 7976 1596

Email: info@rafaelvalls.co.uk Website: www.rafaelvalls.co.uk



Member of BADA & SLAD



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, Johnathan Wallis, Pieter van der Merwe, Kees van Schooten, Sam Segal, Joy Kearney, Richard Verdi, James Fell, Simon Waters, Ines Nieto, Donald Garstang and Marijke de Kinkelder. Their expertise and friendly advice has been invaluable in cataloguing the paintings.

Front Cover:

Adriaen van Diest, *A Meeting between the Admiral of the Fleet, the Vice-Admiral and the Rear Admiral with other ships close at hand*, (detail), cat no. 7

Back Cover:

Jan Davidsz de Heem, *A Still Life of Bunches of Grapes hanging from a Nail, with numerous insects including a Bumble Bee....* (detail), cat no. 12

Catalogue of Works

The Catalogue is arranged in alphabetical order

1. Willem van Aelst
2. Bartholomeus Breenbergh
3. Jan van Bylert
4. Lorenzo da Castro
5. Pieter Claesz
6. William Daniell, R.A.
7. Adriaen van Diest
8. Jean-Baptiste Greuze
9. Pieter Anthonhisz. van Groenewegen
10. Pieter Gysels
11. Jakob Philippe Hackert
12. Jan Davidsz de Heem
13. Jakob Heinrich Helbigk
14. Joachim van den Heuvel
15. Gerard Hoet, the elder
16. Melchior de Hondecoeter
17. George James A.R.A.
18. Cornelis Johnson van Ceulen
19. Angelica Kauffman
20. Nicolaes Lachtropius
21. Hendrick Frans van Lint
22. Carle van Loo
23. Hans Maler Zu Schwaz & Studio
24. Barent van der Meer
25. The Maestro de Osma
26. Giuseppe Recco
27. Jacob van Ruisdael
28. Mathys Schoevarchts
29. Gerard Seghers
30. Harmen van Steenwyck
31. Gerard Thomas
32. Jan Vermeulen
33. Lieve Verschuier
34. Jacob Ferdinand Voet
35. Simon de Vos
36. Jan Weenix
37. Cornelis Claesz van Wieringen
38. John Wootton
39. Thomas Wyck
40. Jan Wynants

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

WILLEM VAN AELST

1627–c.1683

Dutch School

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

At the young age of sixteen he was elected a Member of the Guild in Delft in 1643. Two years later he travelled to France and was to live there for a further two years. In 1649 he left for Italy where he was to gain an enviable reputation as a painter of still lifes and game pictures. He served as court painter to Ferdinand II de' Medici, the Grand Duke of Tuscany who was so impressed by the quality of his works that he bestowed on the artist several gold medals as well as numerous honours. It was in Italy that he met fellow countrymen Matthias Withoos and Otto Marseus van Schrieck. Many of the hunting accoutrements seen in Van Aelst's game still lifes appear to be of Italian manufacture or origin.

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

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

Amsterdam (Rijksmuseum), Antwerp, Berlin, Brussels, Caen, Cambridge, Cincinnati, Copenhagen, Delft, Florence (Pitti Palace and Uffizi), Glasgow, The Hague (Mauritshuis), Los Angeles (Getty), Munich, Oxford, Paris (Louvre), San Francisco, Stockholm, Toulouse, Vienna (Kunsthistorisches) and Washington

A Still life of Partridge and Hunting Paraphernalia Hanging above a draped Marble Ledge

Oil on Canvas

26 x 20⁵/₈ inches (66 x 52.5 cms)

Signed Guilio. van Aelst f

PROVENANCE: English Private Collection

The signature on the present picture, written in Italian recalls the artist's stay in Italy. Another version of this painting is in the Stedelijk Museum Het Prinsenhof in Delft. Oil on canvas, 65.5 x 53 cms, Signed and Dated 1688 which would date this canvas to around 1690.





Roethlisberger describes this as ‘a notable work in Breenbergh’s evolution as a figure painter’, and dated the work to the early 1630s. The subject is taken from Matthew VIII, 5-13 and Luke VII, 1-10. He cites a great many influences on Breenbergh in this painting, notably Pieter Lastman in the architectural setting, Nicolaes Moyaert in the subject matter (he painted this subject twice, once in 1629 and secondly in 1632) and the ‘heritage’ of Bril and Poelenburgh.

The columns are taken from the Temple of Antoninus and Faustina in the Roman Forum while the open landscape to the left leading to Capernaum displays further classical elements – the arch of the Pantani in the Forum of Augustus, S. Teodoro and the Torre delle Milizie. The obelisk also has origins in paintings by Heemskerck, Lastman and Saenredam and alludes to the Centurion’s old pagan faith.

Breenbergh treated this subject once more in 1637, repeating the figure of Christ turning to his right but placing the rather more diminutive figures in a more dramatic mountainous landscape. This painting is now in the Staatliche Kunsthalle, Karlsruhe.

Engraving: (Pietro Antonio) Martini, in reverse, 112 x 162 mm, in ‘Collection de 120 estampes ... Cabinet de M. Poullain’, Paris 1781, no. 19.

BARTHOLOMEUS BREENBERGH*c.*1599–1657

Dutch School

Documentation on the early career of Bartholomeus Breenbergh is limited but it appears that he was probably apprenticed to the landscape painter Paulus Bril in Rome after a brief traineeship in Amsterdam. Like his master, Breenbergh was to specialise in landscape painting and these beautiful compositions are always characterised by a light, often luminous yellow tone. Together with Cornelis van Poelenburgh, he was to rank as one of the most important Dutch Italianate painters of the period, depicting the Roman landscape with a distinctive Northern rendering and helping to bring this tradition back to the Netherlands.

Breenbergh lived in Amsterdam until 1619 and presumably on the insistence of his master he travelled to Rome where he met Poelenburgh. Together with Adam Elsheimer these artists were to be a major influence on his early work. From 1620 until 1627 he was to remain in Italy. At the age of thirty three he returned to Amsterdam, having spent some time in France, where he was known as 'Bartholomé'. In 1633 he married and remained in that city until his death in 1657. From *c.*1645 he began to paint predominantly narrative scenes, although much later his output begins to wane and it is thought that he became a merchant.

Breenbergh was also an accomplished portrait painter and draughtsman. While his portraits are exceptionally rare, his great many drawings remain in countless collections worldwide.

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

Angers, Cassel, Florence, Grenoble, Karlsruhe, London (British Museum, Courtauld and NG), Los Angeles (Getty), Munich (Alte Pinakothek), New York (Metropolitan), Paris (Louvre), San Francisco, Stockholm, and St. Petersburg.

Christ and the Centurion of Capernaum

Oil on Panel

14½ x 20 inches (37 x 51 cms)

PROVENANCE: M. Poullain, sale Paris, at Le Brun. 14 March 1781, lot 53, as one of Breenbergh's most precious works, bought by Comte de Merle for 1. 2000, a high amount;
W. Scott, sale London, Phillips, 14 April 1803, probably bought by;
Sir John Boyd, 2nd Bart;
his sale, Peter Coxe, London, 7th May 1805, lot 44, probably bought by;
Phillipe Panné;
his sale, Christie's, London, 26th – 29th March 1819, lot 78, sold for £42 to;
John Smith, dealer, London by whom sold to;
Christian William Huybens, February 15th 1820 for £60;
his sale London, G. Stanley, London, 26 March 1822, lot 116, sold for £35.14;
Dan Cevat, dealer, London, 1965;
Swiss Private Collection

LITERATURE: M G Roethlisberger, 'Bartholomeus Breenbergh, The Paintings', New York, 1981, no. 146, illus.

EXHIBITED: 'Bartholomeus Breenbergh, Joseph distributing corn in Egypt', Barber Institute of Fine Arts, Birmingham, 29th Oct 2004 – 23rd Jan 2005 & Bredius Museum, The Hague 12th Feb – 1st May 2005, cat. no.4

JAN VAN BYLERT

1597/8–1671

Dutch School

Jan van Bylert was born in Utrecht in 1603 and was the son and pupil of his father, the glass painter, Herman van Bylert. Later he was apprenticed to Abraham Bloemaert and travelled to France and Italy, where he stayed with Gerard Honthorst in Rome, becoming a founding member of the Schildersbent (the group of Dutch painters in Rome). Upon his return to Utrecht in 1624, he married and in 1630 was admitted as a member of the Guild. Here he became a committee member in 1655 and served also a second time from 1666–1669.

Bylert was very a versatile painter showing great invention in his compositions. His early work shows a great deal of influence of Caravaggio. On his return to Utrecht he became a part of the 'Utrecht Caravaggisti' whose paintings displayed a particular debt to the art of Caravaggio both in the dramatic chiaroscuro and composition. He produced a number of excellent portraits and small historical and mythological pictures.

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

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

Amsterdam (Rijksmuseum), Durham (Bowes Museum), London (NG), Metz, Oslo, Pasadena (Norton Simon) and Sibiu (Brukenthal Museum)

A Young Man Drinking a Glass of Wine, also known as 'The Jolly Toper'

Oil on Canvas

25½ x 21¾ inches (65 x 55.6 cms)

Signed

PROVENANCE: With C.M. Spink, London 1963;
Anonymous sale, London, Christie's, 25 November 1966, lot 87, for 650 guineas to C. Wood;
Ex-Collection of Baroness Eugene de Rothschild

LITERATURE: G.J. Hoogewerff, "Jan van Bijlert, schilder van Utrecht (1598–1671)", in *Oud Holland*, no. 80, 1965, 99.2-33, no.73;
P. Huys Janssen, *Jan van Bijlert, Catalogue Raisonné*, Amsterdam 1998, p. 141, cat. no. 111, reproduced plate 66

EXHIBITED: London, C.M. Spink, *Old Masters*, 1963, no.3

Paul Huys Janssen (see Literature) dates the painting to circa 1635–40. The Toper became a popular subject in 17th century Dutch art and illustrates Bylert's predilection for painting this type of 'tronie' portrait which was much in demand with collectors. Perhaps the first example of this type was the 'Merry Fiddler' by Gerard Honthorst of 1623 in the Rijksmuseum.





4.

LORENZO DA CASTRO

act. 1672–1686
Portuguese School

It seems that Lorenzo da Castro's early training was in Antwerp and his work displays some influence from Abraham Storck. His family had probably escaped the Jewish persecution by the Portuguese Inquisition in the early 1600s. It is probable that he is related to Laureys A Castro who was a Master of the Antwerp Guild in 1664–65. He was clearly well travelled and knew many of the Mediterranean ports such as Genoa, Malta and Lisbon. Many of his paintings are capriccio views of these ports. He also worked in England and possibly settled here around 1670. A number of commissions were given to him at this time, notably six pictures from William Cartwright. These pictures were bequeathed to Dulwich College in 1686 and along with Cartwright's collection formed the nucleus of the Dulwich Picture Gallery.

Lorenzo da Castro tended to stick to a certain composition with Mediterranean galleys, either at anchor or in stormy seas, on the left, while a densely populated shore, with exotically dressed figures, juts in from the right. There was a healthy demand for these types of paintings and were perhaps intended as a memento from individuals' travels along the Mediterranean coastline. He is also known to have painted a few portraits.

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

London (Dulwich Picture Gallery, National Maritime Museum and the Traveller's Club)

A Mediterranean Shipping Scene with a Harbour beyond

Oil on Canvas
28¹/₄ x 43¹/₂ inches (71.8 x 110.5 cms)
Signed

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.

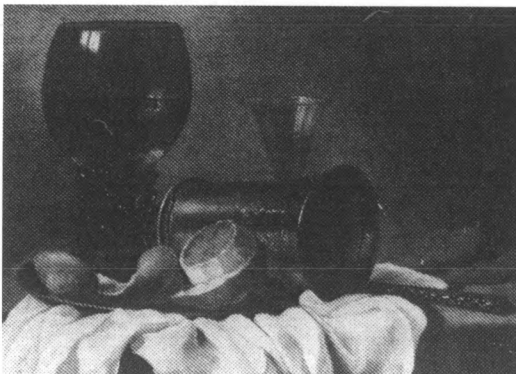
His son, Nicolaes Berchem, born in 1620 was to become one of the leading Italianate Dutch painters of his generation.

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

A Still Life of a Crab on a Pewter Plate, a Salt Cellar, a Roemer, a Knife, a Lemon and two Oysters on a Pewter Plate, all resting on a draped Table

Oil on Panel
12¹/₄ x 16¹/₈ inches (31.1 x 41 cms)
Indistinctly Signed

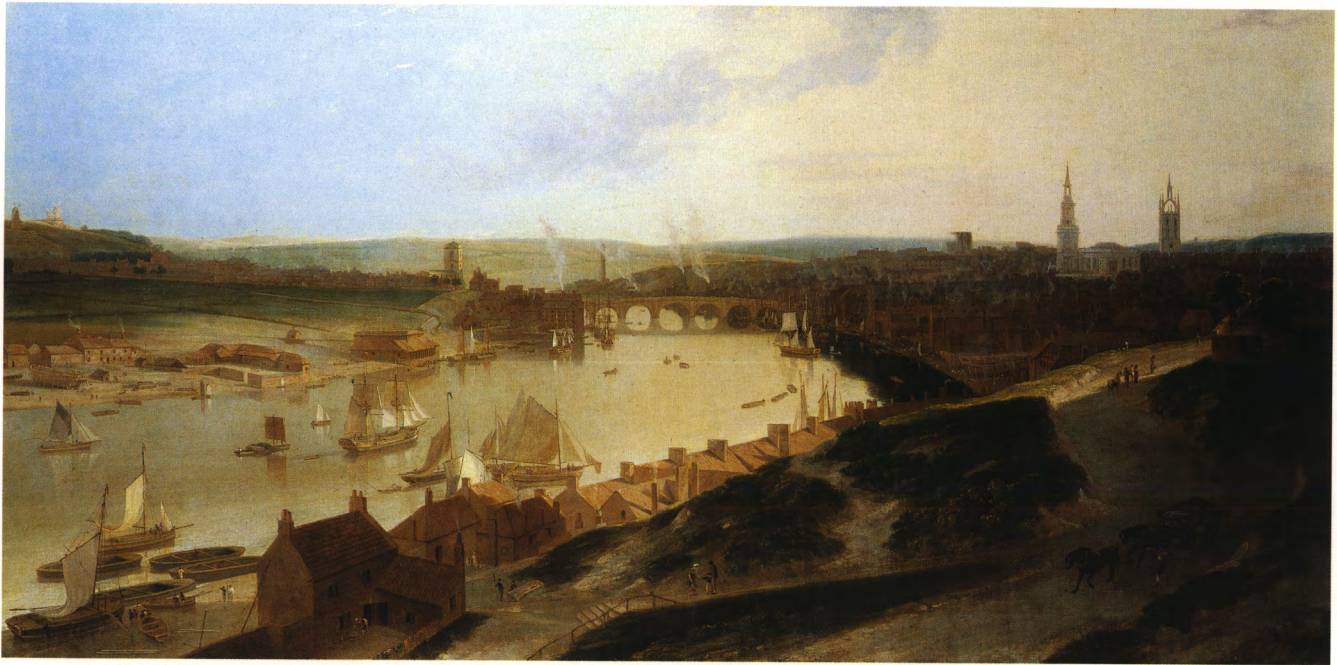
PROVENANCE: Otto Ekenberg, inherited from his father who purchased the painting in 1918;
By whom sold, London, Sotheby’s, March 24, 1971, lot 7;
Ex collection Alan Ackerman



Fred Meijer has proposed a date of circa 1645 for this painting. At the time of the sale in 1971 this painting was sold with a pendant (sold separately as Lot 6) and which N.R.A.Vroom states as being monogrammed and dated 1645. (See ‘A Modest Message’, 1980, vol 2, p. 31, no. 124, illus) The elements used within the still life by Claesz, for example the overturned crab and the salt cellar, are consistent with pictures dated around 1644/5. See for example, ‘Pieter Claesz’, Martina Brunner-Bulst, Lingen 2004, no. 128, p. 279.

Pieter Claesz
A Still Life with a Roemer and a Lemon
Oil on Panel, 31.5 x 40 cms
Signed and Dated 1645
Location Unknown





This fascinating view of Newcastle, exhibited at the Royal Academy in 1804, was probably painted in his London Studio between 1802/1803 and depicts the view over the Tyne before the High Level Bridge was built in 1849. In 1801 he began the first of many journeys throughout the British Isles. He travelled north to Durham, Northumberland, and Scotland, eventually returning to London in 1803 via the Lake District. At the Royal Academy exhibition in 1804, in addition to the present picture, {No 367} Daniell exhibited views of the cotton mills in Lanark, Scotland (no 408), a view of Stonebyers Lyn, Scotland (no 417), and two views of London (nos 488 and 494).

Newcastle was becoming a very important industrial centre at this time, with both coal and shipbuilding being the main industries. This painting depicts the road, [now the City Road] down to the River Tyne, with carts laden with stores moving down to the awaiting barges on the river, busy with sailing vessels around the port. The white church with the open spire on the right side to the picture is that of St Nicholas' church, which was made a Cathedral in 1882. {see William Bell Scott's watercolour of the Spire of St Nicholas TWCMS G 5264} The other church beside St Nicholas' is All Saints' church in Neville St. [now beside the Central Station]. The bridge in the far distance of the picture is the Old Tyne Bridge. A bridge had existed on this site since Roman times, but the first stone bridge was completed circa 1320. The church of St Ann's, built in 1768 from stone taken from the old church walls, is further to the viewer's right, and can just be seen depicted in J.W.Carmichael's painting.

The present picture depicts a popular view of the city. In 1835 a similar view was painted by John Wilson Carmichael entitled Newcastle from St. Ann's (Laing Art Gallery, Newcastle upon Tyne No.TWCMS:9629). Carmichael's view was painted from a slightly lower vantage point beneath the road which is depicted in the present townscape. The same row of terraced houses along the river bank is visible in both pictures, as is the boat-yard on the opposite bank and the old Tyne Bridge. The detail of the Daniell painting shows from where Carmichael might have gained the inspiration for his own picture.

The time of day depicted in this picture is noteworthy. The sunlight falling on the path to the right of the painting gives an indication that it is about 4'o'clock in the afternoon of a winter's day. This can be confirmed by the smoke rising from many of the dwellings in an area around the two churches in the city centre. The factory chimneys are still smoking beyond the Old Tyne Bridge, where the shot tower is also visible. On the opposite banks there are boat building yards, and a coaling yard. At this time, with the aid of constant dredging the Tyne was navigable by quite large vessels, although the sea at Tynemouth was some fifteen miles away.

Although Daniell has used his love of ships and ports to emphasise this extensive view of the city, attention should be drawn to the right centre of the painting which, at first, depicts a rather dull impression of the city centre. Close examination will reveal a hive of activity on the river bank with boat building yards and vessels and figures and his detailed depiction of rows of small urban houses, each with smoking chimneys are emphasised by the more spacious surroundings on the far bank. On the shore just below the city, in the right centre of the painting, two vessels are under construction, or being re-fitted.

It should be noted that William Daniell, particularly at this period, worked in oil with the hand and touch of a watercolourist, and perhaps that also of an engraver. Some of his small studies of the vessels in the left foreground can be compared to his watercolour of A View on the Estuary of the River Leven, (painted on the 2nd September 1814 – Leger Galleries London 1988.) In this drawing pentimenti can be observed with chinese white giving substance to the sails of the vessel. A similar method of painting appears in his Newcastle view, where the use of glazes on the sails replaces the Chinese white of the watercolour.

WILLIAM DANIELL, R.A.

1769–1837
English School

William Daniell worked predominantly as a topographical draughtsman and engraver in aquatint. His works included *Oriental Scenery* (1795–1808) – published after a tour of India in 1794 with his uncle, the artist Thomas Daniell. Daniell entered the Royal Academy schools in 1799, where in 1807 he was elected Associate, and in 1822 a full academician.

William, a mere twenty five years old on the return from India, now began to make a name for himself. By 1802 he had exhibited at the Royal Academy a 'View of London'. This oil painting followed a published aquatint of the same in 1800, no doubt produced from a watercolour. Then followed a series of views of London, and the docks, which engaged him up to 1813. On the *Elevated View of the New Docks and Warehouses ... in the Isle of Dogs* he 'cleared 200 guineas'. Together with other related views he now appears to have given his best. Perhaps, in initially unrewarding subjects, he managed in a miraculous way to combine the severe buildings, perpendicular forests of masts with the austere beauty of mudflats, and the backs of rivermen's cottages and houses.

Taking a high view point, a technique that he continues to use in his series 'A Voyage around Great Britain', which he commenced in 1814, in conjunction with William Ayton, William Daniell manages to turn a dull commercial view into a fascinating panorama of river life which recalls Canaletto.

Between the publication of the London views comes the first of many tours in the North of England. His journey, probably between 1801 and 1803, can be traced from his exhibition at the Royal Academy, and at the British Institute. Durham, and Newcastle 1804, Edinburgh, and on into the heart of Scotland and back to the Lake District, and finally Lancaster.

He returned to London to an incredible work load. Engravings of natural history, engravings of the fauna of Africa for his younger brother Samuel; interspersed with major exhibition work relating to India, together with other engravings of the East. Now began what perhaps was to be his magnum opus, a *Series of Views, A Voyage Round Great Britain*, comprising eight volumes, folio, containing 308 coloured aquatints, the engraved surface 6 x 9 inches. These begin and end at Lands End, Cornwall: Commencing Jan 1st, 1814.

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

Cardiff, London (Courtauld, NMM, NPG, RA) and San Francisco

A View of Newcastle on the River Tyne

Oil on Canvas
37¹/₄ x 72¹/₂ inches (94.5 x 184 cms)

PROVENANCE: D. Park, c.1970 (as T.M. Richardson);
Guy Rennick, Farnham Park, purchased 1976

LITERATURE: Thomas Sutton, F.S.A. 'The Daniells, Artists and Traveller', The Bodley Head, 1954, p.113-114

EXHIBITED: Royal Academy, 1804, no. 367



John Wilson Carmichael
A View of St. Anne's, Newcastle
Oil on Canvas
Laing Art Gallery

ADRIAEN VAN DIEST

1655–1704
Dutch School

Born in The Hague in 1655, Adriaen van Diest was the son and pupil of the well-known marine painter Willem van Diest. Like his father, he mainly painted seascapes but was also known to have produced some landscapes and animal pictures as well as a number of engravings.

In 1672, King Charles II invited Dutch craftsmen and artists to England where there was a growing market for paintings and especially portraits and marines. It is not surprising, therefore, that by 1673 van Diest emigrated to England along with a number of other Dutch painters, including the van de Velde family.

It seems highly likely that, once in England, van Diest went directly to the van de Velde studio and that Willem the Younger was his Master, as his copies of the latter's work are the truest and his style the closest to it of all Willem's followers.

Van Diest was known to have worked in Bath and amongst his patrons there were the Duke of Granville and the Earl of Bath. Longleat House still contains a number of the artist's works.

Van Diest was working on a series of engravings of drawings which he never finished as he died before their completion in 1704.

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

Augsburg, Brunswick and London (The National Maritime Museum, Greenwich and Hampton Court).

A Meeting between the Admiral of the Fleet, the Vice-Admiral and the Rear Admiral with other ships close at hand

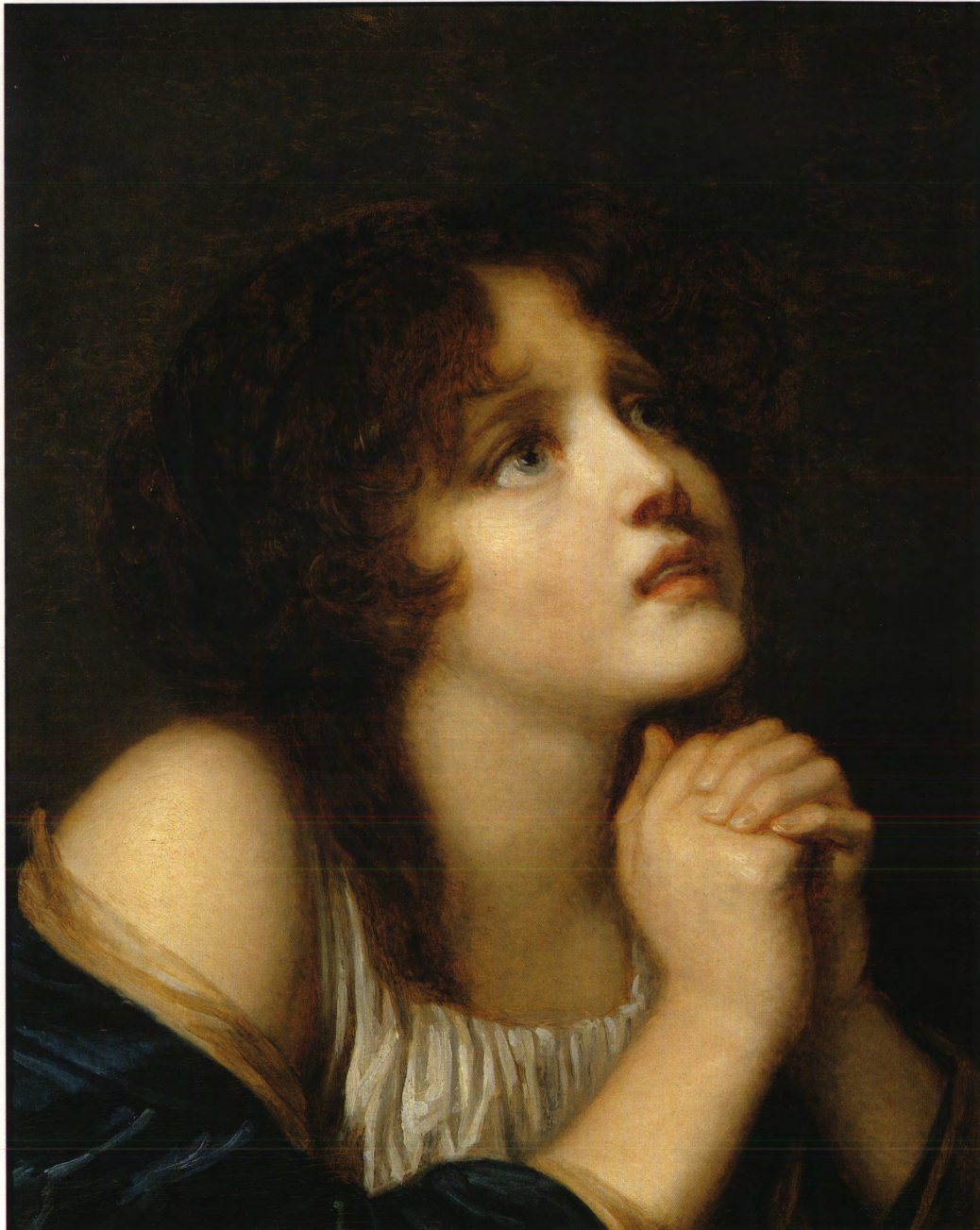
Oil on Canvas
52¹/₄ x 39¹/₂ (133 x 100 cms)
Signed

PROVENANCE: Private English Collection

It is not yet clear exactly what occasion this painting represents. However, it is probably specific and sometime in the 1690s or very early 1700s. The flagship in the foreground is that of the Commander-in-Chief, the Admiral of the Fleet, represented by the Union (flag) flying at the main. Behind is the flagship of the fleet Vice-Admiral with the Union at the fore and finally its Rear-Admiral, flying the Union at the mizzen. At the period, this combination of Union flags was specific to a squadron under the Commander-in-Chief for the time being (Admiral of the Fleet then being an appointment, not a rank as such) which has only two other flag-officers in it.

The monogram on the stern of the Admiral's flagship suggests the reign of William III, after the death of Queen Mary in December 1694. The Admiral of the Fleet at this stage was Sir George Rooke, who was in this position until 1703 (apart from a brief stint in 1696–97 when it was the Earl of Berkeley). This dating would point to an occasion during either the War of the English Succession (or League of Augsburg, 1689–1697) or the War of the Spanish Succession (1702–13).





The painting was originally owned by Duclos-Dufresnoy, the artists' solicitor and a major collector of his works.

The painting then passed into many more prestigious collections throughout the 19th century and was probably acquired by a Russian collector at the end of the century. This resulted in inscriptions on the reverse of the picture and for a while the picture was on loan to the Hermitage Museum.

This picture of a young girl at prayer, dated 1779, is an adaptation of the central figure in a painting by Greuze in 1777, 'La Malédiction Paternelle: le fils ingrat' in the Louvre. In the picture in the Louvre, the young girl implores her brother not to abandon his family, whereas in this picture the model is altered to become the subject of a psychological analysis.

This picture was frequently copied by Greuze's students in his studio. A copy of beautiful quality signed by Jeanne-Philiberte Ledoux is in a French private collection.

JEAN BAPTISTE GREUZE

1725–1805
French School

Jean Baptiste Greuze was born and trained as a painter in Lyon. He moved to Paris in 1750 and was named an associate member of the Académie Royale de Peinture et de Sculpture in 1755 on the strength of a triumphant group of paintings that included genre scenes, portraits and studies of expressive heads (têtes d'expression). These remained the essential subjects of his art for the next fifty years, except for a brief, concentrated and unsuccessful experiment with history painting in the late 1760s, which was to affect his later genre painting deeply. His refusal from the membership of the Académie as a History painter in 1769 left him a broken and humiliated man. This may have had something to do with his antagonistic approach to his contemporaries who had become increasingly infuriated with his arrogance.

Though his art has often been compared with that of Jean-Siméon Chardin in particular and interpreted within the context of Neo-classicism in general, it stands so strikingly apart from the currents of its time that Greuze's accomplishments are best described, as they often were by the artist's contemporaries, as unique.

He was greatly admired by connoisseurs, critics and the general public throughout most of his life. His pictures were in the collections of such noted connoisseurs as Ange-Laurent de La Live de Jully, Claude-Henri Watelet and Etienne-François, Duc de Choiseul. For a long period he was in particular favour with the critic Denis Diderot, who wrote about him in the Salon reviews that he published in Melchior Grimm's privately circulated *Correspondance littéraire*. Diderot wrote, "Courage, my friend Greuze, go ahead and moralize with your paintbrush, and always continue in this manner!" His reputation declined towards the end of his life and through the early part of the 19th century, to be revived after 1850, when 18th-century painting returned to favour, by such critics as Théophile Thoré, Arsène Houssaye and, most notably, Edmond and Jules de Goncourt in their book 'L'Art du dix-huitième siècle'.

By the end of the century Greuze's work, especially his many variations on the Head of a Girl, fetched record prices, and his Broken Pitcher (Paris, Louvre) was one of the most popular paintings in the Louvre.

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

A Young Girl at Prayer

Oil on Panel
8 x 12¹/₄ inches (20.5 x 31.3 cms)
Signed and Dated 1779

PROVENANCE: Duclos-Dufresnoy (1733–1794); his Sale, Paris, 28 August 1795, lot 26;
Prosper Dupré; his Sale, Paris 27 April 1867, lot 3 (9,850 francs);
Prince Paul Demidoff, Villa San Donato, Florence;
his Sale, Paris, 21-22 February 1870, lot 125 (10,200 francs);
E. Secrétan; his Sale, Paris, 1 July 1889, lot 120: sold for 17,500 francs to Bousod (acting as agent to Secrétan);
A. Lefebvre, Roubaix; his Sale, Paris 4 Mars 1896, lot 61;
Galerie Sedelmeyer, Paris, 1896;
Hermitage Museum (acc Wildenstein);
Wildenstein Gallery, London, 1938.

LITERATURE: H. Beraldi, *Les Graveurs du XIXème siècle*, Paris, 1890, pp.154-157;
J. Martin, C. Masson and C. Mauclair, 'Catalogue raisonné de l'oeuvre peint et dessiné de J.-B. Greuze', Paris, 1906, no.744

EXHIBITED: Galerie Sedelmeyer, Paris, *The Third Hundred Paintings by Old Masters belonging to the Sedelmeyer Gallery*, 1896, no.78
Wildenstein Gallery, London, *Women of France in the XVIIIth century*, April-May 1938, no.9 (on loan from the Hermitage Museum in Leningrad)



Jean-Baptiste Greuze
La Malédiction Paternelle: Le fils ingrat
Oil on Canvas
Laing Art Gallery

PIETER ANTONHISZ. VAN GROENEWEGEN*c.*1600–1658

Dutch School

Pieter van Groenewegen was born in Delft and was elected a member of the Guild there in 1626. He travelled to Rome where he specialised in painting accurate and detailed architectural compositions of Rome and other Italian views and joined the 'Bentveughel' circle here in the 1620s. Groenewegen painted with a delicacy of colour reminiscent of Bartholomeus Breenbergh who he met in Rome and was greatly influenced by him.

He was clearly a wealthy individual as in 1633 it is recorded that he lived at 'Het gouden hooft', Voldersgracht 1 in Delft which he rented for 230 Guilders a year. His paintings were bought by the father of Johannes Vermeer, who was an art dealer. One of Groenewegen's paintings appears in the background of Vermeer's 'Lady at the Virginal' in the National Gallery, London.

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

Amsterdam (Rijksmuseum)

An Italianate Landscape with a Figure herding Goats and a Capriccio of a ruined Building

Oil on Panel

19¹/₄ x 28¹/₄ inches (49 x 72 cms)

Monogrammed and Dated 1639





10.

PIETER GYSELS

1621–1690
Flemish School

Pieter Gysels was born in Antwerp, the son of Peeter Gijssels. He joined the studio of Jan Boots in 1642, and it was here that he learnt to paint still lives and landscapes which displayed the strong influence of Jan Brueghel I and II. He was elected a member of the Guild in Antwerp in 1650 and was married in the same year on the 13th November to Joanna Huybrecht. He was to have an extensive family.

Gysels abilities as an artist were much admired in his own lifetime and he was to acquire an excellent reputation for fine draughtsmanship and strong colouring. Most of his compositions are on a small scale.

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

Amsterdam, Antwerp, Darmstadt, Dresden, Frankfurt, The Hague, Munich, New York (Metropolitan), Oslo, Paris (Louvre), Schwerin, St Petersburg and Washington

A Still Life of Fruit and Flowers, including Roses and Convolvulus, together with Melons, Peaches, Plums, Pears and Cherries. A Jay and a small Monkey are feeding in the foreground

Oil on Canvas

7¹/₂ x 10¹/₄ inches (19 x 26 cms)

Signed

JAKOB PHILIPPE HACKERT

1737–1807
German School

Jakob Philippe Hackert was the son of Philippe Hackert, the portraitist. He worked firstly with his father and subsequently with his uncle in Berlin. From 1775 he was working with Blaise Nicolas Le Sueur in the Berlin Akademie. These formative years in the Akademie were important for the development of his landscape painting as he spent a great deal of time studying and copying the work of the Dutch old masters as well as those of Claude Lorrain. In 1765, he moved to Paris and gained a fine reputation for his perspective views.

He lived mostly in Italy, moving between Rome, Naples and Florence and gained a great many commissions especially from Catherine the Great of Russia and Ferdinand of Naples, to whom he was appointed court painter. His final years were spent in Florence where he not only continued to paint landscapes but was also able to indulge more openly in his production of engravings. At around this time he is known to have befriended Goethe who was to prove fairly influential in his use of colour. Perhaps his finest publication was the 'Traité pour l'instruction de la peinture de paysage' published in 1803.

The artist's work can be found in most major museums and institutions around the world.

A Pack Donkey in a mountainous Landscape with a Monastery beyond

Oil on Copper
14 x 11 inches (35.8 x 27.7 cms)
Signed and dated Philipp Hackert 1804

PROVENANCE: Private Collection, Buenos Aires



Jakob Philippe Hackert
A Goat and a Kid in a Landscape
Oil on Panel, 35 x 26.5 cms
Signed
Staatliches Museen, Berlin

This small copper belongs to a little documented group of studies painted by the artist in the mountain landscape in Careggio near Florence. They are well suited to his love of animals and his tendency to paint in minute detail (C. Nordhoff, Jakob Philippe Hackert, Vol. II, Berlin 1994, p. 158, bei WVZ-Nr.322). These studies are all on the same format and painted on copper. In 1802, Hackert wrote to the Grafen Dönhoff that he painted "not only goats, but also donkeys from nature so that they may lead to finished paintings". (C. Nordhoff, Jakob Philippe Hackert, S. 204, bei WVZ-Nr.447).

Hackert painted several paintings of this nature in 1804, not least this donkey but also images of cows and goats, one of which he exhibited in September 1806 at the Berlin Academy.





JAN DAVIDSZ. DE HEEM

1606–1684
Dutch School

Jan Davidsz de Heem was the son of David de Heem. He was born a Catholic in Utrecht, where his father was a musician. Although it is not known who his teacher was, his early fruit still lifes were greatly influenced by Balthasar van der Ast. In 1625 Johannes de Heem, which is how he usually signed his early works, moved to Leiden with his mother, stepfather and sisters. In 1626 he married Aletta van Weede and they had three children, one of whom, Cornelis, was to become an accomplished still life painter in his own right. It was in Leiden that he established his reputation as a still life painter, and where he came into close contact with Pieter Potter. He was also at this time influenced by Pieter Claesz in Haarlem and J. Jansz den Uyl in Amsterdam but it is not known whether de Heem actually visited either of these towns. He is last recorded in Leiden in 1631 and from there he travelled to Antwerp where he joined the Guild in 1636, becoming a Burgher of that city in 1637. The Antwerp years were his most productive and where he established his great reputation. After his wife's death in 1644 he married Anna Ruckers, they had six children, including Jan Jansz de Heem. By 1665 he is recorded in Utrecht and by 1667 he seems to have closed his Antwerp studio but after the French invasion of the North Netherlands in 1672, de Heem moved back to Antwerp, where he died.

De Heem's lasting testament to still life painting was his extraordinary skill at painting the most naturalistic of textures, delicate shades of light and detail. His rapid development from his earliest pictures, so indebted to van der Ast and Claesz, to his more mature and individual style covers a great number of influences but such was his prowess that he surpassed many of the great masters who had given him inspiration in the first place.

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

Amsterdam (Rijksmuseum), Antwerp, Arras, Berlin, Bordeaux, Brussels, Budapest, Caen, Cambridge, Dublin, Florence, Geneva, The Hague (Mauritshuis), London (Wallace Collection), New York (Metropolitan and Memorial), Ohio (Toledo), Ottawa (National Gallery) Paris (Louvre), Pasadena (Norton Simon), Rotterdam, St. Petersburg (Hermitage), Stuttgart, Vienna (Liechtenstein), Washington (National Gallery), and Zurich

A Still Life of Bunches of Grapes hanging from a Nail, with numerous insects including a Bumble Bee, a Grasshopper, Beetles, a Red Admiral Butterfly, and a Silver Gilt embossed Cup and Cover and Glasses on a Ledge draped with a green velvet Cloth

Oil on Canvas

28¹/₂ x 34³/₄ inches (72.3 x 88.1 cms)

Signed

PROVENANCE: Robert Hutcheson, his sale, Christie and Manson April 4th 1851, lot 117;
Here bought by Chaplin;
Donald Graham, Airthrey Castle, Bridge of Allan, Scotland;
His sale, Knight Frank and Rutley, 1944;
Private English Collection

The tradition of grape still life painting can be traced back to the tale of Zeuxis painting of grapes in a basket. So life-like was the painting that a bird flew down to try to peck the grapes. Not only was it a challenge artistically to paint the subtle play of light on the surface of the grapes (as well as the gilt cup) but they were also deeply symbolic to Christians. The genre was especially popular in 17th Century Holland but had been an important subject matter for earlier masters such as Caravaggio and Spanish artists, for example Juan Fernandez el Labrador.

De Heem has enlivened this elaborate festoon of grapes with numerous insects. His legendary attention to detail is not found wanting in this extraordinary example of his painstaking technique. Each leaf and tendril of the vine is treated with equal importance as the grapes, ears of corn, glasses and gilt cup.

We are grateful to Fred Meijer of the RKD who dates this painting to second half of the 1660s. Fred Meijer intends to complete a monograph and catalogue raisonné of the work of Jan Davidsz. de Heem by the 400th anniversary of his birth, 2006.

JAKOB HEINRICH HELBIGK

active 1737–1746

German School

Little seems to be known about the early history of this painter but he is known to have been actively working between 1737–1746 in Hamburg. It is obvious that he was clearly influenced by some of the early works in the theme of Trompe L'Oeil executed by the Dutch painter Edwaert Collier and the French painter Wallerand Vaillant. He was to specialise in these paintings to the exclusion of anything else.

In 1737 he was elected Master of the Guild in Hamburg. An early reference to his pictures can be found in a Hamburg auction catalogue in 1789.

A Trompe L'Oeil of a Letterack

Oil on Canvas

33 x 26³/₄ inches (83.7 x 67.8 cms)**A Trompe L'Oeil of an Engraving, a Comb, a Letter and an Almanac.**

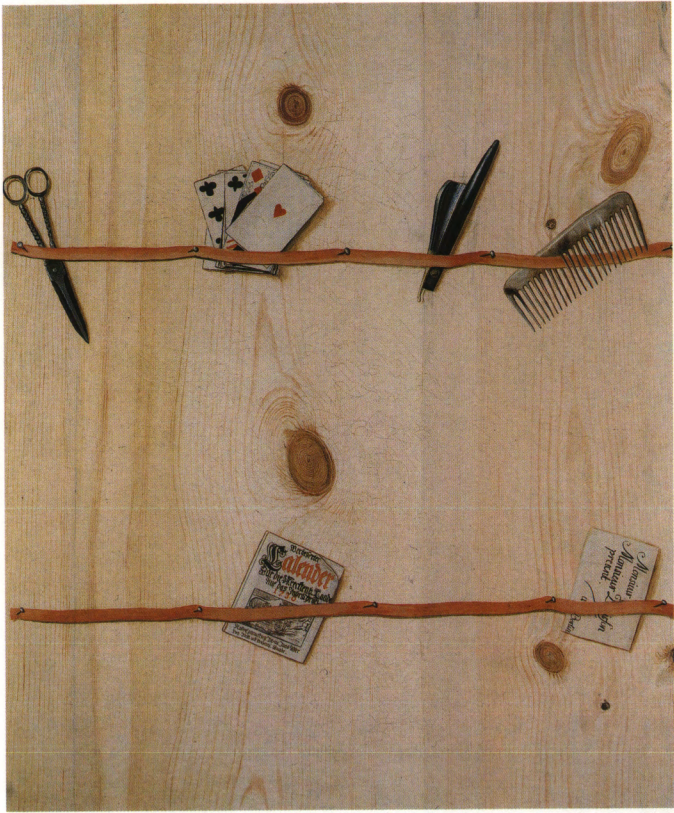
Oil on Canvas

29.55 x 24.03 inches (75 x 61 cms)

Signed

LITERATURE: Thieme-Becker, Bd. XV1, S. 324

The engraving, depicting the moments before the Flagellation of Christ is most likely to be after the German born Dutch etcher and engraver, Peter Schenck who published a great number of religious etchings in his lifetime.





14.

JOACHIM VAN DEN HEUVEL

c.1610–1636
Dutch School

Joachim Van den Heuvel was active in Utrecht in the first half of the 17th century, and previously his oeuvre has been confused with that of Pieter de Bloot (Rotterdam 1601–1698) and Maerten Stoop (Rotterdam c.1620–1647 Utrecht). Like these artists he specialised in rural genre scenes, but van den Heuvel typically incorporates numerous animated figures into his tightly conceived compositions.

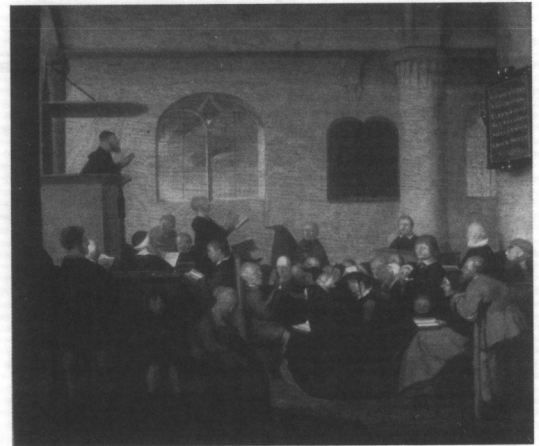
Very little recorded evidence exists for van dan Heuvel although it is known that he presented a scene of sick people visiting a Doctor to the Hospital of St. Job in Utrecht in 1635. He is then thought to have died of the plague a year later in that same city.

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

London (Wellcome Institute) and Utrecht (Catharijneconvent)

A Mountebank at his Stand in a Rural Fair, with a Church in the background.

Oil on Panel
20¹/₂ x 15³/₄ inches (52 x 40 cms)



Joachim van Heuvel
A service in the Village Church
Oil on Panel
Signed
Museum Catharijneconvent, Utrecht

15.

GERARD HOET I

1648–1733

Dutch School

Gerard Hoet began his career as a pupil of his father Moses Hoet and later became apprenticed to Cornelis van Poelenburgh.

He was born in Bommel but when this town was taken by the French armies in 1672, he decided to travel to The Hague where he was commissioned to work for Gerard Salis. From here he moved to Paris. He returned to Holland a year later via Brussels, finally settling in Utrecht where he founded a drawing Academy in 1696 with Hendrick Schoock. In 1715 he was elected a member of the Guild in The Hague.

In his lifetime Hoet's paintings became very popular and commanded high prices. He painted mostly religious and mythological subjects as well as a number of genre subjects and portraits. He wrote and published a book on drawing in 1712 and also produced some very exceptional engravings.

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

Amsterdam (Rijksmuseum), Avignon, Bergamo, Copenhagen, Glasgow, The Hague, London (Dulwich), Los Angeles (Getty), Pasadena (Norton Simon), St. Petersburg (The Hermitage), Stockholm, Utrecht and Vienna.

A Market scene with a quack Doctor handing out his Potions

Oil on Canvas

25 x 34⁵/₈ inches (63.5 x 88 cms)

Signed





MELCHIOR D'HONDECOETER

1636–1695
Dutch School

Melchior d'Hondecoeter was a pupil of his father, Gysbert d'Hondecoeter, in Utrecht. He started work in the Hague and by 1663 had settled in Amsterdam. After his father's death in 1653 he continued studying under his uncle Jan Baptist Weenix, whose works were to prove more influential to the young artist.

D'Hondecoeter seldom departed from the subject matter of depicting wildfowl, poultry and other exotic species of birds in landscape and farmyard settings. He was acknowledged even in his own lifetime as the master of Dutch bird painting, although many extremely fine still lives by Hondecoeter also exist. These consist mostly of dead game with hunting implements and show just as much attention to detail as in his paintings of live birds.

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

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

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

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

A Still Life of a Forest Floor with a Frog, various small Songbirds and a Woodcock

Oil on Canvas
32 x 25¹/₂ inches (81 x 65 cms)
Indistinctly Signed

This is a very rare example of a forest floor still life by Hondecoeter. The painting clearly shows a huge influence of Otto Marseus van Schrieck to whom the National Gallery painting was originally attributed before A. Bredius correctly identified it as being by Hondecoeter and along with two other paintings in Cassel and Schwerin (both also dated 1668) and a painting which appeared at Christie's, London, December 2002, Lot 63 this is an important addition to his oeuvre and presumably is of about the same date in execution.

We are grateful to Fred Meijer, Sam Segal and Joy Kearney who have all independently endorsed the attribution.



Melchior d'Hondecoeter
**Birds, Butterflies and a Frog among
Plants and Fungi**
Oil on Canvas, 68.3 x 56.8 cms
Signed and Dated 1668
National Gallery, London

GEORGE JAMES A.R.A.

active 1755–1795
English School

George James' early career was spent in the studio of Arthur Pond, the portrait painter from Bath. He appears to have met with considerable success before deciding to travel to Italy. In 1755 he is recorded as being in Naples and later travelling on to Rome. He was to return to London in 1760 in the company of Biagio Rebecca; his assistant. However, it was not long before James' restless character came to the fore and they parted company after a quarrel.

George James exhibited regularly at the Free Society of Artists (1762–63), the Society of Artists of Great Britain (1764–69) and the RA from 1770–79 and 1789–90. He was made an associate of the academy in 1770. His oeuvre consists mostly of portraiture apart from a large 'Death of Abel' which he exhibited in 1764.

George James' personal life appears to have been somewhat turbulent and it is known that having married a rich heiress in around 1780, he decided to abandon his artistic career and settle down in Bath. Here he was to acquire a certain reputation as a 'Bon Vivreur'. In around 1789 – at the start of the French Revolution – James travelled to Paris where somewhat foolishly he embroiled himself in dangerous politics. This subsequently led to his arrest and finally to his demise in 1795.

A Portrait of a Lady, full length, Seated on a Rock holding a Parasol, with a Child holding a Basket of Fruit standing nearby.

Oil on Canvas
76 x 59½ inches (193 x 151 cms)

EXHIBITED: Possibly exhibited at the Free Society of Artists 1762, No. 19, as 'A whole length portrait of a lady of Netturio, a seaport in the Pope's territories'.

It is more likely that the Netturio mentioned in the Free Society listings is actually Nettuno, a town 60 kms south of Rome on the coast.

A Portrait of a Lady, full length, Dressed in Italian Costume with a basket of fruit resting on a stone ledge and a small dog seated at her side. An entrance to a town, with numerous figures, lies beyond.

Oil on Canvas
76 x 59½ inches (193 x 151 cms)

EXHIBITED: Possibly exhibited at the Free Society of Artists, 1762, No. 35, as 'A whole length portrait of a lady at Petrella, in the Kingdom of Naples'.

Petrella (now Petrella Tifernina) was in the region of Molise now known as the Province of Campobasso







18.

CORNELIUS JOHNSON VAN CEULEN

1593–1661
Dutch School

The family of Cornelius Johnson came from Cologne originally, settled in Antwerp, and from there went to London, having fled to England from religious persecution in the Low Countries. In 1593 Cornelius was born and was baptised in the Dutch Reformed Church in Austin Friars on 14th October in the same year. In 1622 he married and had one son called Cornelius.

On 5th December 1632 Johnson was sworn as 'his Majesty's servant in ye quality of Picture Drawer', but by 1636 Cornelius had left London to live in Kent and in 1643, at the outbreak of the Civil War, his wife persuaded him to move to Holland. In that same year he entered the Guild of Middelburg, but was in Amsterdam by 1646 and continued to work in Holland up until his death in 1661.

His early work reflects an Anglo-Netherlandish style, with influences from the early work of Gheeraerts and the later work of Nicholas Hilliard. He was Court painter for James I and Charles I and was a direct contemporary of Daniel Mytens.

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

Amsterdam, Brussels, Cologne, London (Hampton Court and National Portrait Gallery) and The Hague.

A Portrait of a Lady wearing an Orange Silk Dress and a Green silk Shawl

Oil on Canvas
29½ x 24 inches (75 x 60.8 cms)
Signed and Dated 1657

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, NPG), Los Angeles (LACMA), Paris (Louvre), Princeton, St. Petersburg, Stuttgart, Vienna, Virginia and Washington (NMWA).

Fatima the Fair Sultana; A Woman in Oriental Dress, three quarter length

Oil on Copper
3³/₄ x 2³/₄ inches (9.5 x 7 cms)

Engraved in 1779 by Francesco Bartolozzi. Published on December 14th 1779 by J. Walker. Mentioned in Andrew Tuer's, *Bartolozzi and his Works,* London, Vol II, p.125, no. 1317 and A. De Vesme & A. Calabi, *Francesco Bartolozzi, Catalogue des Estampes,* Milan, 1928, p. 336, no. 1282 as 'Ovale. Jeune femme assise, vue jusqu'aux genoux, et de face de la main gauche elle s'ajuste un voile sur la tête: le coude droite sur une table et la main pres de la joue'.

The present work can be regarded as a 'fancy' painting of a whimsical subject. However, an earlier description of a fair Sultana named Fatima exists in a letter from Mary Wortley Montagu to her sister in 1718: 'I was led into a large room, with a sofa the whole length of it ... where I was desired to repose till the Sultana appeared ... but she did not seem to me to have ever been half so beautiful as the fair Fatima I saw at Adrianople'.



actual size



NICOLAES LACHTROPIUS

Act. 1656–c.1700

Dutch School

Nicolaes Lachtropius is recorded as working in Amsterdam and Alphen on the Rhine as a specialist flower painter. One record also mentions him as a brewer. He proved a precocious young artist and very early in his life began to paint some remarkable still life paintings. Much of his work is evidently influenced by the works of Otto Marseus van Schrieck and Mathias Withoos, especially in his forest floor compositions. He depicts flowering shrubs, mushrooms and butterflies, lizards and snakes with extraordinary accuracy of detail. His elaborate and exuberant flower paintings are distinguished also by fine drawing and colour contrasts, reminiscent of Willem van Aelst and Anthonie de Lust.

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

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

A Still Life of Roses, a Tulip, a Carnation and other Flowers in a Gilt Bronze Mounted Bowl on a Marble Ledge with a Snail, a Red Admiral Butterfly and other Insects

Oil on Canvas

17 x 12³/₄ inches (43 x 32.2 cms)

HENDRICK FRANS VAN LINT

1684–1763
Flemish School

Hendrick Frans van Lint began his career as a pupil of his father Peter van Lint, the well-known figure painter, but it is to Peter van Bredael that he owes most of his influence. In around 1700 he made his first visit to Rome and the city made a lasting impression on the artist. Following the death of his mother in 1710, he returned briefly to Antwerp for a few months before returning definitively to Rome. It was then that he joined the 'schildersbent' and became known as 'lo Studio'.

Van Lint married, in 1719, Ludovica Margaretha Tassel and four years later they had their first child, Giacomo, who also became a vedute painter. They had ten children in all and he was devastated when his wife died in 1744. His entry into the 'Congregazione Artistica dei Virtuosi al Pantheon' earlier in the year did little to console him. He was elected chancellor of this same institution in 1752.

His finely detailed compositions, beautifully executed, with very careful use of line were very typical of the work of this very talented painter. His sense of colouring is very particular and his sharply drawn landscapes are exceptional.

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

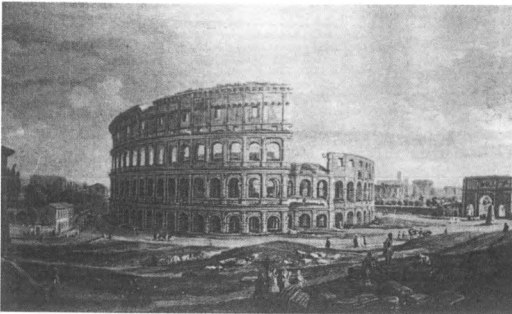
Brunswick, Edinburgh (National Gallery), Prague (Rudolfinum) Rome (Doria Pamphili), Turin.

A View of the Colosseum and the Arch of Constantine in Rome

Oil on Canvas

18¹/₄ x 28¹/₄ inches (46.4 x 71.8 cms)

Signed Roma/Enrico van Lint detto Studio 175?



Hendrick Frans van Lint
A View of the Colosseum

Oil on Canvas, 20.5 x 40.5 cms

Collection the Duke of Richmond, Goodwood

LITERATURE:

Comparative Literature:

A. Busiri Vici, Peter, Hendrick e Giacomo Van Lint; Tre pittori di Anversa del '600 e '700 lavorano a Roma, Rome 1987, p. 55, cat. No. 32, reproduced.

A similar painting, of slightly smaller dimensions, is in the collection of the Duke of Richmond, Goodwood House, 20.5 x 40.5 cms, oil on canvas.





CARLE VAN LOO

1705–1765
French School

Carle Van Loo (or Vanloo) is the most important painter of the van Loo family and was, in the mid 18th century, arguably the most important painter of his generation in Paris. His father Louis died in 1712 and his elder brother Jean-Baptiste took him under his wing. In 1714 they moved to Rome where Vanloo began his apprenticeship with the painter Benedetto Lutti and the sculptor Pierre Legros le jeune. Then in 1719 they moved to Paris and his reputation began to rise. He helped his brother with a great many commissions and won the first prize for drawing while still very young at the Académie Royale followed quickly by the prestigious Prix de Rome.

He eventually returned to Rome after experiencing some financial problems together with his nephews Louis-Michel and François (also painters) and his later rival François Boucher. Apart from a brief stay in Turin he lived largely in Rome until 1733 when he returned to Paris. During this time he painted several important trompe l'oeil frescoes and mythological subjects. He was decorated by the Pope in 1731 in recognition of his work.

After his return to Paris his importance as a painter was becoming increasingly widely appreciated. He was accepted as an Academician in 1735 and was to occupy most of the major positions within the Academy, becoming Director in 1763. He gained many highly important commissions, notably for the royal family and Louis XV. He was appointed 'Premier Peintre du Roi'. A large number of his works can be found at Fontainebleau and Versailles.

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

Aix, Bordeaux, Boston, Connecticut (Wadsworth Atheneum), Geneva, Glasgow, London (Wallace), Los Angeles (Getty, LACMA), Lyon, Marseille, Nantes, New York (Metropolitan), Orléans, Paris, Potsdam, Quebec, Rome (Doria Pamphili), Rouen, St. Petersburg, San Francisco, Stockholm, Turin, Vienna, Virginia and Washington

A Portrait of William, 1st Viscount Bateman, of Shobdon Court, near Leominster, Herefordshire

Oil on Canvas

31³/₄ x 25¹/₂ inches (80.3 x 64.5 cms)

Signed

The sitter, William, 1st Viscount Bateman, of Shobdon Court, near Leominster, Herefordshire (circa 1695–1744) was the son of Sir James Bateman. In 1720 he married Lady Anne Spencer, daughter of Charles, 3rd Earl of Sunderland, by his wife, Anne, daughter of John Churchill, 1st Duke of Marlborough. He was made a Knight of the Bath in 1732. He later died in Paris in semi-official exile, where he must have been painted by Van Loo.

HANS MALER ZU SCHWAZ & STUDIO

c.1485–c.1529
German School

Sadly documentary evidence of Hans Maler's early life is non-existent but it is generally accepted that he was born in Ulm circa 1485. Stylistically, he could probably be linked with Bartolomeus Zeitblom (1455/60–1520) as his teacher in Ulm. He is recorded in Schwaz in 1517 (from where he gets his monicker) and although it seems he probably died there it is known that he travelled widely within the Tyrol working for important noble patrons as well as the Imperial Court at Innsbruck.

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

Allentown, Chicago, Florence (Uffizi), New York (Metropolitan), Paris (Louvre) and Philadelphia

A Portrait of Anne of Hungary (1503–1547), at the Age of 20, Head and Shoulders, Wearing a Red and Gilt – Embroidered Dress with a Black Cape, together with a Black and Gold Headdress adorned with a piece of Gold and Pearl Jewellery.

PROVENANCE: P. de Boer, Amsterdam;
Private Collection, Netherlands



The sitter was Anne Jagellon, the daughter of King Ladislao of Hungary and Bohemia, who inherited the throne on the death of her brother Louis II. She was married in 1521 to the Archduke Ferdinand of Austria and was thus the sister-in-law of Emperor Charles V. The precise drawing, the minute attention to detail of embroidery, fabrics and jewellery are characteristics of Maler's formal style of court portraiture, but their simplicity of outline and soft colouring give his female sitters in particular an appealing gentleness. During his stay at the court of Innsbruck, Maler painted Anne of Hungary's portrait on several occasions, and a number of other workshop versions are known.

An almost identical version of this portrait, dated 1521, is in the Ferdinandeum, Innsbruck (see H. von Mackowitz, *Der Maler Hans von Schwaz*, Innsbruck 1960, pp. 43-5 and 82, cat no. 19, reproduced plate VIII, fig. 22). The age of Anne of Hungary on the Innsbruck version is 17 years whereas the present version is painted two years later in 1523, when Anne was 20 years of age. Von Mackowitz mentions three other portraits of Anne of Hungary from 1523 but in a different position and attire (idem, pp. 82-3, nos. 22-24, reproduced figs. 23 and 24).

Hans Maler zu Schwaz
Anne of Hungary
Oil on Panel, 51 x 38 cms
Signed, Inscribed and Dated 1520,
Age 16
British Collection

• A N N A • R E G I N A •

Anno Etatis 20

1523





BAREND VAN DER MEER

1659–1702
Dutch School

Barend van der Meer began his career as a pupil of his father the landscape painter Jan Vermeer the Elder of Haarlem. His brother was also a landscape painter, Jan Vermeer the Younger. Barent was to specialise in still life painting, his fruit pieces with precious tableware and silver vessels, generally composed on a Persian carpet, recall those of Willem Kalf, with which they have in common subdued chiaroscuro and elegant gradations of tone. Some of his pictures are elaborate in composition, an effect enhanced by stone tables or marble slabs, which are nearly always sculpted. The centre is often occupied by Baroque cabinet pieces such as ivory vessels, Venetian and nautilus goblets and large Delft vases. His rendering of silverware is especially remarkable.

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

Munich (Altepinakothek) and Vienna (Kunsthistorisches Museum)

A Still Life of a Grouse Hanging from a Nail en trompe l'oeil

Oil on Canvas

29¹/₄ x 21¹/₂ inches (74.3 x 54.7 cms)

Signed

PROVENANCE: Private English Collection

This is a highly unusual composition for van der Meer and appears to be unique within his oeuvre.

EL MAESTRO DE OSMA

Active c.1470/80–1500
Spanish School

The Master of (Burgo de) Osma trained in Burgos, within the circle of Diego de la Cruz. His sobriquet derives from a series of works painted for the Cathedral of Burgo de Osma, in the province of Soria, four of which remain in the Cathedral museum today. He was active within Burgos, Valladolid and Soria during the last quarter of the 15th century and specialised in devotional images, such as the present work, produced in response to the reformation of the Spanish Catholic Church, following the fall of Granada and the unification of the kingdoms of Aragon and Castile.

The Virgin and Child

Oil on Panel

8½ x 11 inches (21.3 x 28.3 cms)

PROVENANCE: Private English Collection

LITERATURE: Typical of many Castilian works of this date, this painting reflects an earlier Netherlandish prototype, the figure of the Virgin taken directly from Rogier van der Weyden's celebrated work of Saint Luke Painting the Virgin in the Museum of Fine Arts, Boston (reproduced in M.J. Friedlander, *Early Netherlandish Painting*, Leyden 1967, vol. II pl. 118 no. 106c). This small, devotional panel can be compared closely to the artist's painting of Christ Crowned with Thorns in the Los Angeles County Museum of Art, inv. no. 53.52 (reproduced in the exhibition catalogue, *The Age of Van Eyck*, Bruges Groeningemuseum, 15 March-30 June 2003, p. 268, no. 120)



Maestro de Osma

The Man of Sorrows

Oil on Panel, 73.3 x 62.2 cms

Los Angeles County Museum of Art.
Gift of Dr and Mrs Herbert T. Kalmus





26.

GIUSEPPE RECCO

1634–1695
Italian School

Giuseppe Recco was born in Naples the son of the celebrated still life painter Giacomo Recco. His works are steeped in the Neapolitan tradition of still life painting but with a rather more distinct quality in his painting that displays a light more commonly seen in the Caravaggesque painters.

Later in life he was invited by King Carlos II to paint at the court in Madrid, it is thought on the recommendation of Luca Giordano. He was to receive the order of Calatrava and indeed was to sign his last few works 'Eques Recco'.

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

Aix, Besançon, Dijon, Hanover, Ljubljana, Madrid, Nantes, Naples, New York (Metropolitan), Orléans, Rome, The Hague (Bredius), Troyes and Vienna

A Still Life of a Crab, Shells and Coral

Oil on Canvas

8³/₄ x 13 inches (22.2 x 33.2 cms)

JACOB ISAACKSZ. VAN RUISDAEL

1628–1682
Dutch School

Jacob van Ruisdael was undoubtedly the greatest and most influential landscape painter of the Dutch school in the seventeenth century. His formative years were spent in Haarlem, where he was 'presumed to be' a pupil of his father Isaac Jacobsz. van Ruisdael and was influenced by his uncle Salomon Jacobsz. van Ruysdael.

In 1648 he entered the Guild of Haarlem and in 1656 or 1657 Ruisdael made the short move from Haarlem to Amsterdam where he remained, returning in 1681. His early works are simple in composition, gradually becoming more spectacular with attention being paid to the effects of light and shade. After 1650 he painted more imposing landscapes which became increasingly more melancholic. In his later period, he painted Scandinavian mountain landscapes which show a great deal of influence from Allart van Everdingen, and some rare views of Amsterdam.

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

Amsterdam, Antwerp, Berlin, Besançon, Bonn (Musée Provincial), Brussels, Cologne, Detroit, Dresden, Edinburgh, Haarlem, Frankfurt, Florence (Pitti Palace), Hanover, Leningrad, London (National Gallery and Wallace Collection), Madrid, New York (Metropolitan), Orléans, Paris, Rotterdam and Vienna.

A Landscape with a Waterfall, a Footbridge and a small Village beyond

Oil on Canvas

27¹/₂ x 21³/₈ inches (69.9 x 54.2 cms)

Signed

PROVENANCE: Private Collection, Russia (Count Gontovitch);
With Paul Cassirer, Berlin, 1924–5;
Otto B. Schuster, Amsterdam;
With Van Diemen, Amsterdam and Berlin, c.1929–30;
With P. de Boer, Amsterdam, c.1933;
Anon sale, London, Christie's, 14th May 1965, lot 123;
With X. Scheidwimmer, Munich, 1972;
Private Collection

LITERATURE: J. Rosenberg, 'Jacob van Ruisdael', Berlin, 1928, p.80, no. 125, reproduced plate CIV, fig. 148;
'The Burlington Magazine', July 1929, reproduced;
S. Slive, 'Jacob van Ruisdael, A Complete Catalogue of His Paintings, Drawings and Etchings', New Haven & London 2001, p. 158, no.142, illus.





MATHYS SCHOEVAERDTS

c.1665–c.1710
Flemish School

Mathys Schoevaerdt began his career as a pupil of A.F. Boudewyns in Brussels in 1682. He specialised, like his master, in depicting town views, village scenes and port compositions which showed the great influence of Jan Brueghel I. Fish Markets and Kermesses were also very popular and he received many commissions for such views.

His paintings are usually small and often on copper or panel. We do know that he was employed by Jacques d'Arthois to add the staffage to some of his pictures. Even his own Master, Boudewyns, commissioned him to add figures and animals to his compositions.

He was elected a member of the Guild of St. Luke in 1690 and served as Dean from 1692–6. He was also known to have produced some engravings and etchings.

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

Antwerp, Berlin, Brussels, La Fere, Florence, Le Havre, Montpellier, Paris (Louvre), Rennes and Stockholm

A Coastal Landscape with Merchants and Peasants

A Coastal Landscape with Fishermen loading their Catch

Oil on Panel
5¹/₈ x 7 inches (13 x 17.7 cms)
Signed

GERARD SEGHERS

1591–1651
Flemish School

Gerard Seghers was the younger brother of Daniel Seghers and was to begin his artistic career as a pupil of Hendrick Van Balen and later of Abraham Janssens. He is recorded as living in Antwerp in 1603. Seghers subsequently travelled to Italy and then to Madrid where he was to work on numerous commissions for King Philip III.

Upon his return to Antwerp in 1620 he was elected to the 'Chambre de Rhetorique'. In 1621 he married Catharine Wouters and late in 1637 was elected a court painter to Prince Ferdinand. Then in 1646 he was elected Master of the Guild and after the death of Rubens he was to become one of the richest and best known of all the artists working in Antwerp.

Gerard Seghers was to teach many students in his Atelier including Theodore Willeborts, Peter Franchois, Bosschaert and possibly Jan Miel. The historians D'Argenville as well as Deschamps were both convinced that Seghers visited England though Walpole denies this fact.

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

Bordeaux, Brunswick, Caen, Copenhagen, Dijon, Florence, Ghent, Helsinki, Ljubljana, Paris (Louvre), St. Petersburg, Schleissheim, Toulouse and Vienna (Kunsthistorisches)

Noli me Tangere

Oil on Panel

17¹/₄ x 12¹/₂ inches (44 x 32 cms)

Signed and inscribed 'au verso'

"Gerardo Seghers fecit ... Del J. Neefs"



Jacob Neefs after Gerard Seghers
Noli me Tangere
Engraving, 453 x 322 mm
Vienna, Albertina

PROVENANCE: Possibly the collection of Jacob Neefs due to the inscription 'au verso'; French Private Collection

This panel was probably produced as a basis for an engraving by Jacob Neefs. This composition is repeated in a considerably larger format (222 x 177cms) painted for the Pfarrkirche in Bingen and which today resides in the Landesmuseum Rheinland-Pfalz in Mainz (for both the engraving and canvas see D. Bieneck, 'Gerard Seghers 1591–1651, Leben und Werk des antwerper Historienmalers', Lingen, 1992, p.220, no A119 and A 119a, illus).

It is interesting to note that the larger canvas omits the small embalming pot at the foot of Christ, while it is clearly depicted in the engraving. This reinforces the idea that our panel was painted before the large canvas and was the basis for Neefs' engraving.

'Au verso' bears the panel mark of Antwerp used between 1619 and 1638 and the maker's mark of Guiliam Gabron (1614–c.1658).



Gerard Seghers
Noli me Tangere
Oil on Canvas, 222 x 177 cms
Landmuseum Rheinland-Pfalz,
Mainz





HARMEN VAN STEENWYCK

1612–after 1655
Flemish School

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

Steenwyck's compositions are usually filled with game, fruit and flowers and sometimes he included 'Vanitas' elements as well. His paintings are very distinctive in style and so were much appreciated in his own lifetime. It is also likely that he collaborated with other Delft artists for the figures in some of his paintings.

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

Amsterdam (Rijksmuseum), Antwerp, Basle, Bucharest, Budapest, Caen, Gotenberg, Groningen, Karlsruhe, Leiden, Niort, Oxford and Wurzburg.

A Still Life of Fish and other Food with a large Bellarmine Jug on a Tabletop

Oil on Panel
27¹/₂ x 37¹/₄ inches (70 x 94.5 cms)

LITERATURE: L. Helmus, 'Fish, Still Lives by Dutch and Flemish Masters 1550–1700', exhibition catalogue, Centraal Museum, Utrecht, 2004, no. 44, p. 309, illus.

EXHIBITED: 'Fish, Still Lives by Dutch and Flemish Masters 1550–1700', Centraal Museum, Utrecht, 2004, no. 44

The elaborate composition and greater attention to detail point to the likelihood that this painting dates from the early part of Steenwyck's career *c.* 1640–5. The bellarmine jug and the plucked game birds were a regular feature of Steenwyck's still lives. It is possible that this still life symbolises the four elements (fish – water; birds – air; vegetables and fruit – earth; bellarmine and dish – fire).

GERARD THOMAS

1663–1720
Dutch School

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

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

Antwerp, Gotha and 's-Hertogenbosch

A Sculptor's Studio

Oil on Canvas
15¹/₂ x 20 inches (39.1 x 50.9 cms)

Other autograph versions of this composition are known, such as a signed work sold in Cologne, Lempertz, 21-23 November 1985, lot 224.





JAN VERMEULEN

Act *c.* 1652–after 1661
Dutch School

Sadly there is very little documentary information on Jan Vermeulen, or Van der Meulen, who must have been one of the leading painters of ‘Vanitas’ still-lives of the seventeenth century working in Haarlem. He belongs to the circle of Pieter Potter, Pieter van Steenwyck and the early Jan Davidsz. de Heem. He sometimes signed his works with initials or ‘Vermeulen’ or ‘van der Meulen’.

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

Augsburg, Copenhagen, The Hague (Bredius and Mauritshuis), Nantes and Prague.

A Vanitas Still Life with a Violin

Oil on Panel

19¹/₄ x 25⁵/₈ inches (49 x 65.1 cms)

PROVENANCE: French Private Collection

We are grateful to Fred Meijer for suggesting this attribution on first hand inspection. He points out the similarities between this painting and the early works of Vermeulen.

LIEVE VERSCHUIER

c.1630–1686
Dutch School

Lieve Verschuier was the son of the sculptor Pieter Cornelis Verschuier and it is believed he began his career as an apprentice of Julius Porcellis and later of Jacob Bellevois.

Before 1652, we know he was working in Amsterdam, probably with Simon de Vlieger. It is known that he travelled to Italy but not for how long. He moved soon after to Rotterdam and joined the Guild in 1656, becoming Dean in 1678. It is also likely that he visited England at some point as he painted a number of English historical subjects. Interestingly, some of his paintings are documentations of contemporary marine activity and the Rijksmuseum owns one such painting.

Verschuier often depicted views of the Meuse at Rotterdam in a gentle breeze. His early work is distinguished by close observation of clouds and he was particularly concerned with the depiction of atmospheric tones. Typical of his style are short ripples running in the same direction and caught by the sun's rays at a low angle (probably a lighting effect influenced by his Italian trip). As in the later work of Willem van de Velde, there is a more formal and less restful touch about his sea-battles and naval reviews, which show exactitude of detail and gave him the opportunity to delineate particular ships.

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

Amsterdam (Rijksmuseum), Budapest, Dublin (National Gallery), Hamburg, London (NMM), Munich, Rome (Corsini Gallery), Rotterdam and Vienna (Liechtenstein).

A Calm River Scene with small Dutch Vessels at a Jetty

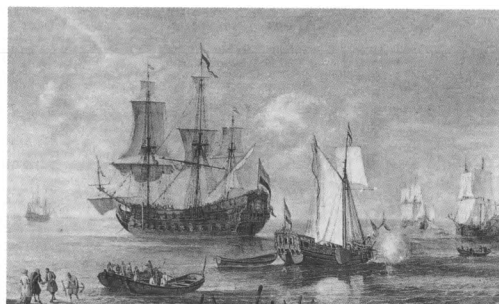
Oil on Canvas
34 x 44 inches (86 x 112 cms)
Signed

PROVENANCE: Mecklenbourg and Pereire Collection, Paris;
Private Collection, London;
With John Mitchell & Sons, London, 1976;
Professor Joachim Wetzger, Berlin

LITERATURE: J. Kelch, in 'Hollandische Malerei aus Berliner Privatbesitz', exhibition catalogue, Berlin, Kaiser-Friedrich-Museums-Verein, 1984, p. 160, cat. no. 79, reproduced in colour p. 161

EXHIBITED: Berlin, Kaiser-Friedrich-Museums-Verein, 'Hollandische Malerei aus Berliner Privatbesitz', 1984, no. 79

The yacht on the right occurs in another work by Verschuier, signed and dated 1653 and formerly in the Moller collection, Thorncombe Park, Surrey and subsequently with Rafael Valls.



Lieve Verschuier
A Dutch Man of War in calm Waters
Oil on Canvas, 67.7 x 111.1 cms
Signed and Dated 1653
Formerly with Rafael Valls Gallery





JACOB FERDINAND VOET

1639–c.1700
Flemish School

Ferdinand Voet was born in Antwerp but little is known about his early training, although it is recorded that he moved to Rome in 1663 possibly travelling through France. He remained there until about 1670. Later he travelled around Italy, achieving notable success in Turin, Florence and Rome. He was patronised by many members of the Papal court and aristocracy, particularly Queen Christina of Sweden who was resident in Rome, as well as a great number of English patrons on their Grand Tour. It is evident that the work of Carlo Maratta proved to be of great influence to his work. His success, however, was short lived and he was forced into exile in 1678. He returned to France where he again found favour with members of the French court. He returned briefly to Antwerp before settling finally in Paris in 1689.

Voet's reputation rests upon his accomplishments as a portrait painter. His style displays the influence from both French and Italian Baroque portraiture. Herein lay his success. His ability to depict any material with consummate skill and imbuing his sitters with a calm nobility added to the drama of the lighting gained him countless commissions.

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

Berlin, Budapest, Florence, Helsinki and London (NPG).

A Portrait of Ortensia Mancini, Duchesse de Mazarin, half length, in a Black Dress with Lace Trim, decorated with yellow Ribbons

Oil on Canvas
29¹/₄ x 23³/₄ inches (74.3 x 60.5 cms)

Ortensia Mancini, Duchesse de Mazarin (1646–1699) was a great society beauty in her day. She married Armand Charles de la Porte de la Meilleraye with whom she had a son. She was a controversial figure in life and at one time became one of King Charles II of England's mistresses.

SIMON DE VOS

1603 –1676
Flemish School

Simon de Vos began his career as a pupil of Cornelis de Vos to whom he was probably related. In 1620, at a remarkably early age, he was elected a member of the Guild in Antwerp in. He subsequently moved to the studio of Peter Paul Rubens and here collaborated on numerous commissions that the great master had received. He was highly regarded in his day and was painted by van Dyck in the series of grisaille portraits of the most eminent men in his time. These were subsequently engraved by Paul Pontius.

Simon de Vos was regarded by no less an eminent judge of painting, namely Sir Joshua Reynolds, as one of the finest painters and draughtsmen of his time and to a certain extent he was right. De Vos's sense of draughtsmanship is always acute and extremely accurate and his colour palette is always bright and vibrant. He executed numerous important religious commissions, notably 'The Resurrection' for the Cathedral in Antwerp, 'The Descent from The Cross' for the Church of Saint-André and 'Saint Norbert receiving the Sacraments for the Abbey of Saint-Michel'. As a painter of genre and portrait subjects he had a certain sense of vitality and humour. There is an evident influence from the works of David Teniers. It seems he spent his entire life in Antwerp.

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

Antwerp, Barnard Castle, Brussels, Grenoble, Lille, London (NG) Lyon, Oslo, Paris (Louvre), Rotterdam, St. Petersburg and Toulouse

Elegant company at a feast in a palatial interior, with a forrtune teller.

Oils on Panel

21¹/₂ x 29¹/₂ inches (54.6 x 75 cms)

PROVENANCE: Ex Collection of The Duke of Westminster, Eaton House, Cheshire





JAN WEENIX

1640–1719
Dutch School

Jan Weenix began his career as a pupil of his father, Jan Baptist Weenix in Utrecht and afterwards at Huis ter Mey. He is known to have worked with his cousin Melchior d'Hondecoeter and both were to influence each other a great deal.

From 1664 to 1668 he is recorded as working at the Guild of Painters in Utrecht. It is thought that he settled in Amsterdam in around 1677 having possibly spent some time in The Hague. He married in 1679 and it was at this stage in his career that his reputation as a still life painter began to gain him a great deal of work. His appointment as court painter to the Elector Palatine, Johann Wilhelm, in 1702 was the high point of his lifetime. The twelve vast canvases painted for the Elector's Bensberg Castle in 1712 and 1714 are among his masterpieces.

Furthermore he became known for his Italianate landscapes which drew much influence from his father. However, it is his balance of the two genres, landscape and still life, which sets him apart from his contemporaries. His large canvases were invariably to form part of major interior decorative schemes in many of the important houses of the nobility at the time.

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

Amsterdam (Rijksmuseum), Antwerp, Boston, Brussels, Budapest, The Hague (Bredius), Helsinki, London (NG, Wallace, Dulwich), Miami, New York (Metropolitan), Ottawa, Paris (Louvre), St. Petersburg and Vienna (Liechtenstein).

A Still Life of Game Birds, Partridge, a Hare and a Kingfisher, with a Basket of Fruit at the Foot of a Stone Urn, an ornamental garden with a Fountain beyond

Oil on Canvas

48 $\frac{1}{2}$ x 39 $\frac{1}{4}$ inches (123 x 99.8 cms)

Signed and Dated 1706

PROVENANCE: Private Collection before 1953

This painting dates from the first decade of the 18th century, Weenix's most successful and accomplished period. In works such as this, the spacious design, together with the decorative accessories of classical statuary and manicured Italianate gardens all reflect the increasing influence of French taste on Dutch art at this period. Weenix, who was unquestionably the dominant and most celebrated Dutch exponent of this genre, adopted a compositional formula which evidently more than satisfied the requirements of his increasingly international clientele and freely adapted or repeated motifs from one work to another. Thus the elements of the hare, the basket of fruit and the boy carrying a basket in the present work all recur, for example, in another Gamepiece painted in 1705 and later in the collections of the Dukes of Hamilton (sold London, Christie's, 8 December 1995, lot 47). Two copies of the present composition are known: that from the Neuwstraten collection sold Paris, Drouot, 10-11 May 1904, lot 32; and another from the Lundens collection sold Amsterdam, Roos, 18 November 1913, lot 107.



Jan Weenix
A Still Life of Game in an Italianite Landscape
Oil on Canvas, 122 x 163 cms
Signed and Dated 1705
Formerly with Christies 8th December 1995

CORNELIS CLAESZ VAN WIERINGEN

c.1580–1633
Dutch School

Cornelis Claesz van Wieringen began his painting career as a pupil of Hendrick Vroom and together with this artist they rank as the co-founders of early Dutch sea-painting. Some of his early works can be confused with those of his master's, a good example being the 1621 work of the siege off Gibraltar which was commissioned by the Dutch Admiralty. Wieringen is mentioned in Haarlem in 1597 and it is assumed that he remained here for the rest of his life. He was governor of the guild more than once and helped to restructure their outdated organisation, as a result he gained a number of very important commissions from the city. He was a close friend of Hendrick Goltzius, who executed woodcuts after some of his drawings, as well as Cornelis van Haarlem.

Wieringen was especially fond of depicting large warships in fine detail and using bright local colours. His drawing is always precise and correct, helped by the fact that he was a sailor and he has a good sense of perspective. In later works his tonality is greyer and closer to Simon de Vlieger.

Historical pictures of a maritime nature were of special interest to Van Wieringen and by his hand there are numerous views of Spanish warships arriving off the Coast, the Capture of Mediterranean fortresses, and historical and diplomatic maritime receptions.

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

Amsterdam (Rijksmuseum), Haarlem (Frans Hals Museum), London (NMM), Madrid (Prado) and The Hague (Bredius)

A Coastal View with the town of Vlissingen beyond

Oil on Panel

25¹/₄ x 37¹/₂ inches (64 x 95 cms)

Monogrammed

PROVENANCE: C.van der Feer Ladèr Collection;
Fredrik Muller, Amsterdam, October 1952, no.593;
Private Venetian Collection, Italy

LITERATURE: Weltkunst 1931;
L. Bol, 'Die H'llandische Marinemalerei des 17. Jahrhunderts', Braunschweig, 1973, p.34, illus. 32

EXHIBITED: Boymans van Beuningen Museum, Rotterdam, "An exhibition of Dutch Sea and River Landscapes of the 17th Century" 22nd Dec 1945 – 3rd Feb 1946. p.35, cat no 72;
Van Abbe Museum, Eindhoven, August / September 1948;
'Ons Element', Dordrechts Museum June/July 1951

Although this is a view of a real place, van Wieringen has treated the panorama of Vlissingen with a great deal of artistic freedom to make a more pleasing composition.





JOHN WOOTTON

1682–1764
English School

John Wootton was born in the small parish of Snitterfield in 1682, and became a pupil of Jan Wyck. It is widely thought that he had travelled to Italy as part of his early training but as yet no evidence has been found to support this.

By 1706 Wootton had married Elizabeth Walsh and moved to London where he began to find great success. He married a second time after the death of Elizabeth, to Rebecca Ruty, the daughter of a successful merchant. He was a subscriber to the first English Academy of Drawing and Painting in 1711 and was Steward of the Virtuosi Club of St. Luke's in 1717. From 1714 Wootton's reputation went from strength to strength and he spent his last years in a large house in Cavendish Square, a highly fashionable part of London. Interestingly, this property had recently been developed by his great patron Edward Harley. Wootton's pre-eminent position in England in the first half of the eighteenth century as a painter of sporting and landscape subjects was to go virtually unchallenged for almost four decades.

Among his royal patrons were King George II and his estranged son Frederick, Prince of Wales. His painting reflected the interests of the nobility and landed gentry and identified them with country life and its pursuits and he spent a great deal of time travelling to and from their country houses.

His paintings can be found in many institutions and important private collections around the country as well as a number of other important institutions around the world.

An Italianate Landscape with Figures beside Ruins

Oil on Canvas

42½ x 38 inches (108 x 96.5 cms)

PROVENANCE: With Thos Agnew and Sons, London between 1907 and 1930;
Anon sale (Property of a Gentleman), Christie's, London, 29th May 1959, lot 142, as Hubert Robert, 200 gns to Black;
English Private Collection

LITERATURE: For related literature see: Arline Meyer, 'John Wootton, 1682–1764, Landscapes and sporting art in early Georgian England', exhibition, Kenwood, London, 1984

This landscape is typical of the type that Wootton started to paint from the mid 1710s and is greatly influenced by those of Gaspar Dughet. In 1722 George Vertue wrote ' Mr J Wootton has bravely distinguished himself in his late paintings of Landshcape. very much like the pictures of Gaspar Poussin. both as to Invention, Design and Colouring, he haveing studied from several pieces of that masters painting has perfectly enterd into his Manner.' ('Notebooks', Vol I). Wootton was commissioned in 1714 by Edward Harley to paint about forty landscapes in this manner, each enthused with the stoic philosophical ideals of Nicolas Poussin and Salvator Rosa.

Several of the figures in this painting can be recognised in other landscapes by Wootton. Indeed the figure of the old man on the right can ultimately be linked to Raphael's figure of Diogenes sprawled on the steps in the School of Athens. The standing and crouching figures discoursing amongst the ruins also have many precedents in the work of Dughet.

The distinctive rock arch in the background is another element that Wootton has gleaned from the work of Dughet, Poussin and also Claude. Wootton has used this as a 'picturesque' detail (along with 'the sublime' this was a popular form at the time and vitally important to architecture and landscape gardening, illustrating his close friendship with Alexander Pope and William Kent) rather than a classical quotation from a Roman fresco that the earlier painters may have known.

THOMAS WYCK*c.*1616–1677

Dutch School

Thomas Wyck was a Haarlem landscape and genre painter of the Italianate School. He joined the St. Luke's Guild in that city but it is uncertain exactly when. He painted many interior scenes but also made a reputation for himself specialising in outdoor scenes, mostly with merchants resting outside an inn or tavern or travellers resting on the road. He made extensive use of Roman ruins in these scenes and more often the composition is centred around an arch. He made a lengthy stay in Italy, particularly in Rome and given the number of drawings of views of Naples it is assumed he visited there as well.

Wyck produced copious drawings during his travels in Italy, especially in and around Naples. Many were used for his compositions executed in Haarlem upon his return to Holland. When Charles II took the throne after the Restoration, he travelled to London and produced some spectacular views of London, both before and after the Great Fire of 1666. It is not known exactly whom he studied with but it is assumed he knew well the work of Pieter van Laer, whose pseudonym (Il Bamboccio) led to the creation of a specific group of Netherlandish painters in Rome and to which Wyck was a member.

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

Amsterdam (Rijksmuseum), Berlin, Caen, Dresden, The Hague, London (Courtauld), Oslo, St. Petersburg, San Francisco, Vienna (Kunsthistorisches) and Washington.

Travellers Resting in an Italianate Landscape

Oil on Panel

20 x 17 inches (50.8 x 43.2 cms)

Signed

PROVENANCE: Private English Collection





JAN WYNANTS

1631/2–1684

Dutch School

Jan Wynants was primarily a landscape painter of the Haarlem school. His father was a dealer in that city and his early works are shady forest landscapes with views of cottages or sheds under trees, rather in the style of J. Vermeer van Haarlem the Elder. He is recorded as working in Rotterdam in 1653 and later returning to Haarlem in 1657. He actually settled in Amsterdam in 1660 where he stayed the remainder of his life and where he is mentioned as a both a painter and a publican.

His principal works depict the hilly dune landscapes with their trees and bushes and winding sandy paths animated with villagers, herdsmen, riders and sportsmen. The mountainous background sometimes has a southern character, as do the accessory houses or ruins. The foreground is often occupied by a felled tree-trunk, a large stump and plants with big leaves. The prevailing tone is a delicate brownish-grey. His best work is distinguished by a silvery, harmonious interplay between the atmosphere, the cloudy sky and the forest depths. The large pictures of his later period, with a foreground of withered oaks, are somewhat theatrical.

It is thought he painted no figures himself, those in his early works generally being added by Barent Gael or Philips Wouwerman, the later ones by Johannes Lingelbach or Adriaen van de Velde. Dirck Wyntrack was known to have often painted waterfowl in the foreground of his pictures. Adriaen van de Velde was among Wynants' pupils, as was the rare artist N de Vree, who imitated his late works. Wynants' dune pictures may be confused with those of Jan Wouwerman.

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

Aix, Amsterdam, Bath, Berlin, Brussels, Cambridge, Copenhagen, Dresden, Dublin, Frankfurt, London (NG, Wallace, Dulwich), Miami, Milan, Ohio (Cleveland), Oslo, Prague and Vienna.

A Wooded Landscape with a Bridge over a Stream and a Cottage Beyond

Oil on Canvas

28 x 21¹/₄ inches (71 x 54 cms)

Signed

PROVENANCE: With H. Jungeling, The Hague, 1965;
With Galerie Vogel, Lucerne;
Anonymous sale, Lucerne, Fischer, 18 June 1969, lot 579;
Collection of Dr. Alois Arquint

LITERATURE: Weltkunst, 1971, p. 1585
K. Eisele, Jan Wynants, Stuttgart 2000, p.200, cat. no.D1

Museums and National Institution Collections

Which have purchased works of art from Rafael Valls Limited

United Kingdom

Bath	Holburne Museum of Art
Birmingham	City of Birmingham Museum and Art Gallery
Cardiff	National Museum of Wales
Edinburgh	National Gallery of Scotland
Guildford	Guildford House Museum
Hull	Ferens Art Gallery
London	National Portrait Gallery The Tate Gallery The Museum of London Wellcome Institute
Oxford	Oxfordshire County Museum
Newmarket	National Museum of Racing
Preston	Harris Museum and Art Gallery
Sudbury	Gainsborough House

Belgium

Brussels	Musées Royaux des Beaux Arts de Belgique
----------	---

Canada

Toronto	Royal Ontario Museum
---------	----------------------

France

Paris	Assemblée Nationale
Strasbourg	Musée des Beaux Arts

Germany

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

Israel

Jerusalem	Israel Museum
-----------	---------------

Japan

Osaka	National Museum of Art
-------	------------------------

The Netherlands

Amsterdam	S 'Hertogenbosch Noordbrabants Museum
Utrecht	Catharijneconvent
Woerden	Stads Museum
Rotterdam	Historich Museum

Spain

Madrid	Academia de San Fernando
--------	--------------------------

Sweden

Stockholm	National Museum of Sweden
-----------	------------------------------

Switzerland

Basel	Kunst Museum
-------	--------------

United States of America

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

Central America

Puerto Rico	Ponce Museum
-------------	--------------

Printed by

nicholson+bass

Telephone: (028) 9034 2433

Photography by

DAVID BROWN

Telephone: (01449) 766 597