

2006 RECENT ACQUISITIONS

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OLD MASTER PAINTINGS

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ACKNOWLEDGEMENTS

We are extremely grateful to everyone who helped and guided us through the compilation of this catalogue. Their expertise and friendly advice has been invaluable in cataloging the paintings. This year we also held an exhibition on Jan Davidsz de Heem, his Influences and his Followers. We enjoyed the project immensely and were pleased by the reaction to it. It was certainly an educational experience in more ways than one. Particular thanks must go to Fred Meijer for his vast knowledge and eagle eye and Marina Aarts who helped us with a number of loans. We only hope that our next exhibitions are as insightful and successful.

Front Cover:

Angelica Kauffman, *A Portrait of Barbara Dall'Armi, half length, wearing Classical Dress*, (detail), cat no. 20

Back Cover:

Nicholas van Verendael, *A Still Life of Variegated Tulips and other Flowers* (detail), cat no. 33

Catalogue of Works

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

JUAN DE ARELLANO

1614–1676

Spanish School

Juan de Arellano was the first Spanish artist to make a specialty of the genre of flower still life painting. In doing so, he responded less to the examples of his Spanish predecessors than to those afforded by flower paintings by Europe's most renowned specialists, which by the mid 17th Century were well represented in the royal and aristocratic collections of Madrid. Like the other great painters of the century, notably Van der Hamen and Pereda, he created a style that was uniquely his and thus places him among the most important European specialists. A successful businessman, he appears to have organised an efficient workshop that produced highly decorative works, many of them signed and of a consistently high quality. Arellano contributed as much as any artist to giving Baroque Madrid an opulence that helped to relieve the austerity of its Habsburg heritage.

In his biography of Arellano, Antonio Palomino tells us that the artist studied with the Madrid painter Juan de Solis and that, after trying to make a career as a figure painter, he reached the age of 36 without having achieved distinction or success of any kind. Palomino states that, having realised that he could not make his mark as a figure painter in Madrid, he tried copying some flower paintings by the Roman specialist Mario Nuzzi (1603–1673), thus discovering his natural gift for the genre. But even before this, he seems to have been influenced by the style of Flemish painters, notably Daniel Seghers, known in Spain as El Teatino, so it was with both these influences that Arellano forged his own mature and individual style.

Arellano's earliest known flower paintings date from the mid 1640s and by the early 1650s he had achieved an extraordinary level of competence. In 'Festoon of Flowers with Cartouche surrounding a Landscape', one of a pair of paintings in the Museo del Prado, he has adopted a format, as well the incisive draughtmanship familiar with Daniel Seghers. With its polished surface and fine resolution of detail, this work from Arellano's early maturity seems to reflect the interest in botany that typifies much of Northern flower painting. However, by the late 1650s this sensibility was replaced by a more sensuous and decorative manner that was more Italianate.

The apogee of Arellano's career occurred in the 1660s and 1670s. By then he had developed a wide-ranging repertoire of compositions and sizes that reflected an evident craze for flower pictures among Madrid's gentry. Although he did paint overdoors, garlands, and sprays tied with ribbons, he mostly painted bouquets. These were often produced in pairs, depicting a limited range of flower species arranged in bulbous glass vases, decorated metal urns or open-work baskets. In his later pictures the meticulous technique and even light of the earlier works have been replaced by a broad painterly facture and strongly contrasted light and shade that emphasise form over detail. The fluent manner of these works allows little room for the botanical particulars of his early works. The emphasis instead is on immediacy and grace, and on the decorative impact of the whole. Often it seems as if a breeze is ruffling through the petals and leaves.

In the early 1670s, Arellano painted a number of large compositions depicting baskets of flowers that are among his most ambitious works. Several series of these seem to have existed. Of one of these series seven known examples survive, all of nearly the same size, with identical open-work baskets containing a profusion of flowers, as though they had just been picked from a garden and awaited arranging in vases. Very likely these monumental flowerpieces were intended as overdoor or overwindow decorations in a single grand room in one of Madrid's noble mansions.

Arellano's major pupils were Bartolome Perez, who later became his son-in-law, as well as his own son José.

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

Blois, Lille, Madrid (Prado), Narbonne, Paris (Louvre) and Rennes

Roses, Clematis, a Tulip and other Flowers in a Glass Vase on a wooden Ledge with a Butterfly

Oil on Canvas, 22²/₃ x 17¹/₈ inches (57.5 x 43.5 cms), Signed 'juan de arellano'

PROVENANCE: Lensgreve S. Schulin, Frederiksdal, Denmark

NOTE:

This early flower painting by Arellano seems more indebted to the Flemish masters than the flamboyance of Mario Nuzzi and can therefore be dated to the early 1650s.





2.

JOHANN-FRIEDRICH BAUMANN

1784–1830
German School

Johann-Friedrich Baumann was born in 1784 in the town of Gera but appears to have travelled to the city of Dresden where studied under the painter Schönau. He was to become in his lifetime a well known and respected portrait painter.

A Portrait of a Gentleman, presumably 'Herr Wills', half length, with a Letter at a Desk

Oil on Canvas

30⁵/₈ x 24⁵/₈ inches (77.8 x 62.5 cms)

Signed and Dated 'J. F. Baumann/px: 1827' and Inscribed

NOTE:

The appearance of the book on Friedrich von Schiller, the famous German poet and philosopher, appears to have no direct significance. The letter is inscribed and addressed to 'Herr Wills', but there is no known individual connected to Schiller called Wills. It is most likely that this young man was an enthusiastic follower of the works of Schiller.

3.

JACOB BOGDANI

1658–1724

Hungarian School

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

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

The pictures for which he is best known and ost highly regarded are the canvases usually crowded with groups of exotic wild fowl displaying all their colourful finery to their best. His ornithological knowledge is unsurpassed at this time in both the wide range of species he painted and the extent of knowledge he displays in the details of their plumage.

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

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

Lilies, Roses, Morning Glory and Other Flowers in a Basket on a Marble Plinth by a Fountain in a Garden

Peonies, Convolvulus, Chrysanthemums and Other Flowers in a Sculpted Urn on a Marble Table, a Park Beyond

Oil on Canvas

31³/₄ x 57 inches (80.7 x 144.8 cms)

One Signed 'J. Bogdani' (lower right), the other 'J. Bogdani' (lower left)

PROVENANCE: The Property of the Earl and Countess of Guilford (lot 184);
Probably Francis North, 1st Earl of Guilford (1704–1790) and by descent with the Earls of Guilford, Waldershare Park, Dover, Kent.

LITERATURE: Waldershare Park Catalogue no 73.

NOTE:

These overdoors by Jacob Bogdani came from Waldershare Park, Dover. The original house was built for a wealthy merchant from Sandwich, Sir Robert Furnesse, Bt., reputedly to designs by Inigo Jones. It then passed by inheritance to Sir Robert's daughter, Katherine, wife of the 1st Earl of Guilford, and has been the home of the North's, Earl's of Guilford, ever since. Among the more illustrious members of his family, ennobled in 1554, is the 2nd Earl, who as Lord North was Prime Minister during the American War of Independence.



Waldershare Park, Dover





JACOB BOGDANI

1658–1724

Hungarian School

A Peacock and a Peahen together with a Jay. A Hoopoe, a Lapwing, a Red Parrot, a Guinea Fowl and other Birds in a wooded Landscape

Oil on Canvas

51 x 59½ inches (129.5 x 151.1 cms)

PROVENANCE: Private Collection, England

LITERATURE: This painting is to be included in the forthcoming catalogue raisonné of the works of Jacob Bogdani by Diana Brooks

NOTE:

Jacob Bogdani frequently used peacocks (*Pavo cristatus*), much favoured as ornamental birds in aristocratic parks, as the focus of his compositions. Here the magnificent, partially-albino peacock is surrounded, anti-clockwise from the top centre, by a blackbird (*Turdus merula*), a black-capped lory (*Lorius lory*), a great tit (*Parus major*), a jay (*Garrulus glandarius*), a hoopoe (*Upupa epop*), a partially-albino helmeted guinea fowl (*Numida meleagris*) with her chicks, a lapwing (*Vanellus vanellus*), a peahen (*Pavo cristatus*) and a partially-albino blackbird.

The birds are a mixture of species native to England, such as the blackbirds, lapwing and great tit, and more exotic birds such as the hoopoe (a summer visitor to Europe, only found in aviaries in Britain). The hoopoe is displaying its magnificent buff and black crest, as it characteristically does upon alighting. Bogdani is an acute observer of the stance and habits of birds. Like the famous Dutch bird painter Melchior de Hondcoeter (1636–1695), who studied birds in oil sketches, Bogdani must have had a large fund of drawn or painted studies as reference material, as the same birds appear in several compositions. The peacock appears in 'A peacock and other exotic birds in a park' which was with Richard Green in 1995. The same peahen can be seen in one of a small group of pictures which hung from the 18th Century until recently at Hitchen Priory, home of Bogdani's neighbours, the Radcliffe family. The great tit hanging upside down from a branch reappears (in reverse) in 'Farm birds with a macaw and a Tom Tit' in a tree in the Victoria and Albert Museum, London (London, Richard Green, Jacob Bogdani c.1660–1724), exh. cat. by Miklos Rajnai, no.16, illus. in colour).

The group of a helmeted guinea fowl with her chicks, a favourite Bogdani motif, can be seen in several paintings including (in reverse image) 'Birds in a landscape' in the British Royal Collection, cat. no.478 (see Oliver Millar, *The Tudor, Stuart and Early Georgian Pictures in the Collection of Her Majesty the Queen*, London 1963, pp.165-6). This painting and its companion 'Birds in a landscape' (Royal Collection cat. no.479; Millar op. cit., p.166) is part of a group of works by Bogdani presumed to record the birds in Admiral George Churchill's famous aviary at Ranger's Lodge, Windsor. These works were bought by Queen Anne from the Admiral's executors after his death in 1710. This group reappears in 'Curassow and guinea fowl in a landscape', one of a group of four signed paintings by Bogdani which was with Leggatts in 1825 and in a private collection in the West Country in 1993. The black-capped lory is also in this picture.

GIUSEPPE BORSATO

1771–1849
Venetian School

Giuseppe Borsato is best known for his architectural and landscape painting in the tradition of Canaletto and, more contemporarily, with 19th Century painters like Chitone, Migliara and Bison. During the French occupation of Venice he was a key figure in designs for official celebrations, in particular those of the triumphal entry of Napoleon into Venice in 1807. Borsato conceived a series of structures erected specially for this occasion and Baron Dominique Vivant-Denon commissioned six paintings from him describing the Venetian celebrations and the glory of the French Empire.

After Borsato's work on the theatre in Treviso, he was named 'Scenografo Ufficiale' of the famous La Fenice theatre and also became professor of ornamental art at the Venice Academy in 1812. His typically precise and detailed style produced pictorial, historical documents that closely recorded important events.

The Reception of the Representative of the Holy Roman Emperor, Francis II of Lombardy-Venice at the Doge's Palace

Oil on Canvas

25¹/₄ x 35³/₄ inches (64 x 91 cms)

Signed and Dated 'Borsato.F.1815'

PROVENANCE: Italian royal collection

NOTE:

The present picture depicts the reception of the official representative of Lombardy-Venice in the Salle dei Pregadi at the Doge's Palace. This room was used by the Senate to receive Venetian ambassadors who came to account for their foreign missions. The Senate discussed matters of power and authority with the Grand Council. These members were named Pregadi, invited annually by the Grand Council.

The sumptuously decorated ceiling of this room; an ornate fresco by Tintoretto was equally matched by the large scene situated behind the throne representing the dead Christ held by the angels and the Doge in the presence of their patron saints. The large pictures on the left hand wall, separated by clocks showing the constellations and Lunar cycles, are the work of Palma il Giovane and glorify the Doge of Venice.





HENRY PERRONET BRIGGS

1791–1844
English School

Henry Perronet Briggs was born in Walworth, Durham, where his father held a position in the Post Office. In 1811, Briggs moved to London to train in the Royal Academy schools. From 1813 he settled for a while in Cambridge, working as a portrait painter for the University colleges but soon returned to London where he forged a career as a historical painter, working in the style of Reynolds. For the final ten years of his life, however, he returned to portrait painting. From 1814 until his death, he exhibited regularly at the Royal Academy and at the British Institution. His success was recognized with his election as Royal Academician in 1832.

Thackeray rated him first in his Order of Merit, a list of best contemporary painters (Fraser's Magazine, 1838), describing him as 'at the very least [...] out and out the best portrait-painter of the set'. He died on 18th January of consumption. Although he died in London, he held some connection with the city of Hull: his painting of 'The Romans Teaching the Arts to the Ancient Britons' was presented to the Hull Mechanics Institute (now in the Ferens Art Gallery, Hull), and his death was announced in the Hull Advertiser.

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

Hull and London (Dulwich, NMM, NPG, Tate)

A Portrait of Niccolò Paganini

Oil on Canvas
31 x 19 inches (78.5 x 48.5 cms)

PROVENANCE: Ex Collection Lord and Lady Menuhin

NOTE:

Niccolò Paganini (1782–1840) the virtuoso violinist and composer often referred to as 'the father of modern violin technique', was a great role model for Yehudi Menuhin who recorded many of his compositions. In 1945, he recorded the violin soundtrack to a film of Paganini's life entitled 'The Magic Bow', which starred Steward Granger and Phyllis Calvert.

JOSE CAMPECHE

1751–1809

Puerto Rican School

Jose Campeche is regarded as the greatest 18th Century Puerto Rican painter. He was already highly esteemed by his contemporaries, and there is a reference to him in contemporary literature from 1789 as ‘the inimitable painter Jose Campeche’. He was the son of a one-time black slave (of Don Juan de Rivafrecha, one of the canons of San Juan Cathedral), Tomás de Rivafrecha y Campeche and a white mother, Maria Jordán y Marqués. Although there is very little information about his education, Rene Taylor believes he must have learnt the technique of painting from his father, who was a gilder, decorator and painter and that he must have later dedicated himself to the studying of paintings in churches and houses in the capital. However, it seems that his main source of inspiration were European engravings as it was for most Latin American artists at the time.

In contrast to the majority of Spanish colonial painters, Campeche not only painted religious scenes, but also worked in other genres, mainly portraits. Historically these are the most valuable today, as they provide us with a fascinating insight into the lives of the upper classes of San Juan at a time of profound economic change. They all show a deep influence of the Spanish painter Luis Paret y Alcazar, who was exiled to Puerto Rico during the years between 1775 and 1778. The art historian Gaya Nuno maintains that a bond of friendship was soon established between Campeche and Paret, and under Paret’s guidance Campeche developed an interest for portraiture, becoming – in the words of his sitters – ‘the only physiognomist in this city and island’.

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

New York (Brooklyn) and Puerto Rico (Ponce and University Museum)

A Portrait of an Elegant Lady

Oil on Canvas

42 x 33³/₄ inches (106.7 x 85.6 cms)

PROVENANCE: Private collection, New York

NOTE:

This painting is a fine example of Campeche’s rococo portraits under Paret’s influence, and it was probably painted during the early 1780s. The artist’s portrait of the ‘Wife of Governor Dufresne’ (Museum of the University of Puerto Rico) dated 1782, and the portrait of ‘Dona Maria Catalina of Urrutia’ (Museum of Arte Ponce) dated 1788 show the same kind of composition and fashion. All three ladies are depicted in lavish interiors of the 18th century type. The walls are decorated with typical Rococo flamboyance. All three ladies wear the same style of dress, with swept-up hair (a Chapeau en Pouffe). The elegant lady in this painting must have been an important member of the Puerto Rican aristocracy, to judge by her elaborate attire and expensive details such as the diminutive timepieces at her waist (also seen in the portrait of ‘Dona Maria Catalina of Urrutia’) and the portrait miniatures on her wrists that possibly depict her parents. The tradition of holding a fan and a silk handkerchief is gleaned from 16th and 17th Century Spanish portraiture and helped to reinforce the sense of elegance and wealth.

Campeche’s portraits are usually smaller in scale and on panel, but the dating of the dress and larger scale suggests this painting is an early example of his work.



Jose Campeche
A Portrait of
Doña Maria Catalina de Urrutia
Oil on Panel, 15⁵/₈ x 11³/₈ ins
Dated 1788
Museo de Arte Ponce





GIOVANNI ANTONIO CANAL, CALLED CANALETTO

1697–1768
Italian School

A pupil of his father Bernado, a theatrical designer, Canaletto was brought up in Venice and is thought to have visited Rome in about 1719. His first independent works date from the 1720s and his resplendent paintings of Venetian views – a genre first made popular by Luca Carlevarijs – soon found a ready market among visitors to Venice, in particular English noblemen on the Grand Tour. (As early as 1725, one writer had noted that the young Canaletto ‘inevitably amazes everyone here who sees his works, which are in the manner of Carlevarijs, but light shines out from the sun’).

It was early in his career that Canaletto met an Englishman resident in Venice, Joseph Smith, who established a profitable business relationship with the young painter. Through the British Consul in Venice between 1744 and 1760, Smith arranged the sale of Canaletto’s topographical paintings to many of his countrymen and most of the artist’s work eventually passed through his hands. His success in promoting the artist meant that Canaletto soon enjoyed an unrivalled reputation as a vedutista. Encouraged by Smith, Canaletto paid two visits to England, once in the late 1740s and again in the early 1750s.

He remains one of the most widely recognisable and copied Venetian painters of all time and his paintings are found in most minor and major institutions across the world.

A View of S. Francesco della Vigna: Church and Campo with numerous figures in the foreground

Oil on Canvas

13³/₄ x 9 inches (33.5 x 23 cms)

PROVENANCE: Commissario Mauro Pellicoli, Bergamo;
With Arthur Tooth, London;
Mrs Evans, Hampstead by 1946;
with F.A. Drey, London by 1950;
Rose Forsyth Strachan, New Orleans

LITERATURE: W. G. Constable, Canaletto Giovanni Antonio Canal 1697–1768, 1962, vol.II, p.313, no.296, vol.I, reproduced plate 57
L. Puppi, *L’Opera completa del Canaletto*, Milan, 1968, p.102, cat no.129B, illustrated
W. G. Constable, *Canaletto: Giovanni Antonio Canal 1697–1768*, rev. by J. G. Links, 1976, vol.II, p.334, no.296 I, vol.I, reproduced plate 57.
L. Puppi, *L’Opera completa del Canaletto*, Milan, 1981, p.102, cat.no.129B, illustrated.
A. Corboz, *Canaletto Una Venezia Immaginata*, Milan, 1985, vol.II, p. 632, cat.no. P227 (illustrating the entire picture) dateable to 1731-1746
W. G. Constable, *Canaletto: Giovanni Antonio Canal 1697–1768*, rev. by J. G. Links, 1989, vol. II, p.334, no.296 I, vol I, reproduced plate 57.

NOTE:

The present painting is one of three known fragments of a painting depicting the view across the Campo towards the facade of the church of San Francesco della Vigna in Venice. Before the painting was divided it was in the collection of Commissario Mauro Pellicoli of Bergamo at which point it measured 19 by 30 inches. It was photographed by the Scientific Laboratory, Brera Museum, Milan and this image was reproduced in Links in 1976 (W.G. Constable, *op.cit.* vol.II, pl.201). Constable suggests that the whole painting may also at one time have been in the collection of John Henderson, 3 Montague Street, Russell Square, London before 1857. As the central panel was sold at Sotheby’s on 15th July 1937, the painting must have been divided some time prior to that year. This painting depicts the right wing of the facade of the church with adjacent buildings. The central section, which was last offered at Sotheby’s on 14th June 1961 as lot 113, depicts the church portal. The left section, which was sold at Christie’s on 7th July 1972 as lot 12 and where it was bought by Strachus, depicts the left wing of the facade, with adjacent buildings and a well (private collection, exhibited in *Masterpieces from Yorkshire Houses*, York City Art Gallery, January – March, 1994, cat.no. 35, illustrated.)



Giovanni Antonio Canal, called Canaletto
**Across the Campo towards
San Francesco della Vigna**
Oil on Canvas, 19 x 30 inches

PIETER CASTEELS III

1684–1749
Flemish School

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

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

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

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

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

London (Courtauld Institute), Barnard Castle (Bowes Museum), Cambridge (Fitzwilliam Museum), Glasgow (Kelvingrove Museum), Lubeck Art Gallery, Yale Centre for British Art, USA and also in many private collections in England

A Peacock and Chickens with Other Birds Beyond in the Garden of a Neoclassical Villa

Oil on Canvas

60³/₄ x 65³/₈ inches (154.3 x 166 cms)

Signed and Dated 'PCasteels F 1720'

PROVENANCE:

Miss P. M. Horne, The Manor, Shipton-on-Cherwell;

With Leggatt Brothers, London, 1969;

From whom acquired by Edmund Roche, 5th Baron Fermoy (1939–1984), for the dining room at Eddington House;

Private Collection





10.

LAURENS CRAEN

c.1635–bet. 1663 & 1670

Dutch School

It is not known where Laurens Craen was born but he is recorded in the town of Middelburg before 1649 and although much of his life remains undocumented he was to become one of the leading still life painters emanating from there. He was heavily influenced by Jan Davidsz de Heem and his followers, though he was to execute some very beautiful and complex compositions demonstrating his own very distinctive style. Lobsters, herrings and especially decorative vine tendrils were important and regularly used details in his paintings as were half-peeled lemons, oysters, clay pipes and wine glasses. Combining all these elements, his pictures form wonderful 'breakfast still lives'.

Craen's pictures became very popular in his own lifetime and public auctions from 1645 to 1651 record works being sold at these sales. His first dated works appear from 1646. It seems he was elected a member of the Guild in 1655 and remained so until 1664.

A Still Life of Peaches, Grapes and a Melon on a silver Plate on a wooden Table

Oil on Canvas

28½ x 25 inches (72.5 x 63.5 cms)

Signed and Dated 'Laurens Craen.f.1649'

PROVENANCE: English Private Collection

JOOST CORNELISZ DROOCHSLOOT

1586–1666
Dutch School

Joost Cornelisz Droochsloot was a Dutch painter of Village scenes. He became a member of the Utrecht Guild in 1616 and married in 1618. In 1620 he bought a house which he paid for over twelve years by painting pictures. He had a number of pupils including his son, Cornelis. Jan Peterson, P. van Straesborgh, Steven de Leeuw and Jacob Duck were also apprenticed to him in the early years of their careers.

He predominantly painted village scenes, which in his early period resembled the work of Esaias van de Velde. He usually painted a broad village street leading into the distance with houses on both sides. Village activity is depicted with numerous figures and a moral note is often struck: people nursing the sick or feeding the poor. His less frequent historical and biblical scenes date from his early period. He often repeated his compositions with slight alterations and his pictures are usually signed in full or with an interlaced monogram.

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

Amsterdam, Dresden, Dublin, Hanover, Helsinki, Madrid and St. Petersburg

A Hurdy-Gurdy Player and other Musicians before a Cottage

Oil on Panel

13⁵/₈ x 19³/₄ inches (34.5 x 50 cms)

Signed with Initials and Dated: 'JDS 1659'

NOTE:

Hurdy-Gurdy players were a popular subject matter in painting and images dating from the early 14th Century where it was usually angels that were depicted playing the instrument. Later on during the 16th and 17th Centuries the subject matter broadened until it became acceptable to depict the player on his own. Previously symbolic of love it seems here that Droochsloot has chosen a more anecdotal depiction of a charming village scene. The accompanying musicians are playing something close to Spike Fiddles which are an unusual instrument for Dutch paintings and are thought to originate in Persia. These though appear to have pig's bladders as a resonance box and are being played upside down if they are spike fiddles.





12.

CORNELIS ENGBRECHTSZ

1460/65–1527
Flemish School

One of the leading painters of 16th Century Leiden and the teacher and collaborator of Lucas van Leyden, Engebrechtsz adapted some of the dramatic power of the Antwerp Mannerists to develop a uniquely expressive characteristic of his work.

He married Elysabeth Pietersdr circa 1484 who bore him six children, the three sons becoming painters in their own right. He is thought to have travelled between 1482 and 1487 to Antwerp and Brussels but his name appears very regularly in tax records in Leiden from 1487 so it is unlikely he travelled much after this date.

Little is known of Engebrechtsz's training, and few of his early works survive. As Leiden's preeminent painter, Engebrechtsz earned commissions from the town council and other important institutions, though he painted mainly biblical subjects. His large, prolific workshop trained many leading painters, and Engebrechtsz's acclaim seems to have attracted students from outside Leiden. When these students brought to Leiden the Mannerist style then popular in Antwerp, Engebrechtsz incorporated selected elements into his own art. He amassed a considerable fortune and estate during his life illustrating his success and high regard he was held in.

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

Copenhagen, Leiden, Los Angeles (Getty) and New York (Metropolitan)

Christ on the Road to Calgary

Oil on Panel

10¹/₈ x 7¹/₂ inches (25.7 x 19 cms)

PROVENANCE: With Newhouse Galleries, New York;
Private Collection, New York since circa 1970

NOTE:

The turbulent energy and exaggerated emotionalism of this composition, populated with small, slender figures in 'contrapposto' poses and dressed in elegant clothing, as well as the bright colouring, became hallmark traits of the mature, Mannerist style of Cornelis Engebrechtsz. As demonstrated in this delicate panel he favoured warm colours and enamelled glazes applied in many layers to create immensely colourful compositions. The costumes he depicted were usually fanciful creations. Engebrechtsz particularly enjoyed painting the exaggerated draperies and poses as a means of illustrating his refined drawing and technical skills. The relative freedom of Mannerism allowed him this whimsical approach to deeply religious subjects.

JAN-BAPTIST VAN FORNENBURGH

Active 1608–1649
Dutch School

Jan-Baptist van Fornenburgh was an interesting painter whose origins can be traced to Antwerp but who worked mainly in the Hague. He is recorded here from 1629 to 1640. Van Gelder notes that he was influenced by the painter de Gheyn and early in the 1620s the Bosschaert dynasty also formed a strong influence on the young artist. Van Fornenburgh's signature has sometimes been mistaken for that of Johannes Bosschaert with the 'F' inscribed for 'fecit'.

The artist's work is mostly in oil on panel, but he did execute several exquisite gouaches on vellum. These are of excellent quality and are very rare. Two comparable examples are in the collection of the Westfälisches Landesmuseum in Munster.

Van Fornenburgh became a member of the Guild of St. Luke in The Hague and is mentioned on several occasions from 1629 onwards in the records of that Guild.

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

The Hague (Gemeentemuseum) and Munster (Westfälisches Landesmuseum)

A Still Life of Grapes, Peaches, a cut Melon and various Shells resting on a Stone Ledge with a Glass Vase with Flowers in a Niche beyond

Oil on Panel
27¹/₂ x 36 inches (70.1 x 91.3 cms)
Monogrammed 'iBF'

PROVENANCE: German Private Collection



Jan-Baptist van Fornenbergh
A Still Life of Flowers in a Vase
Gouache on Vellum, 13³/₄ x 9¹/₂ inches
Signed. Formerly with Rafael Valls





14.

ABRAHAM GOVAERTS

1589–1626
Flemish School

Abraham Govaerts was born in Antwerp and worked there all his life. He was the son of Elisabeth Yselstein and Willem Govaerts, a dealer in paintings and second hand clothes. He entered the Guild in 1607 and was clearly very successful early on as he bought two houses on St. Janstraat next to his parents. He married Isabella Gillis in 1622 and served as deacon to the Guild in 1623/4. He was primarily a landscape painter, much influenced by Jan Brueghel I whose pupil he was, and later by Gillis van Coninxloo.

Govaerts is characterised by his precise leaf painting, and while his compositions as a whole are artificial, the details in the vegetation, such as the ferns and other plants in the foreground, are rendered in a very naturalistic way.

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

Budapest, The Hague, Milan and Orléans

A Wooded Landscape with Figures along a Path and a Stream in the Foreground

Oil on Panel

13¹/₂ x 25¹/₄ inches (34 x 64 cms)

NOTE:

This painting depicts his favourite subject of a profusely wooded forest, peopled by elegantly dressed hunters, which is both dominated and framed by the trunks of immense trees in the foreground. The recession is indicated by marked diversions of light and dark areas and he has painted his typical vistas down tunnels of trees with a hint of light at the end.

Evidently an early work, this picture can be compared to a similar painting which appeared at auction in Paris at Drouot on the 30th May 1975, lot 112. A slightly later work in the Musée des Beaux Arts in Orléans also bears comparison.

JAN JOSEFSZ VAN GOYEN

1596–1656

Dutch School

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

By the early 1630s van Goyen had moved to The Hague where he became a member of the Guild and was granted citizenship in March 1634. Despite being a prolific artist, van Goyen had difficulty in selling his works throughout most of his career, and was constantly trying to improve his financial affairs. His efforts at investing in tulip bulbs was a notorious disaster but he fared somewhat better in his property speculations.

Jan van Goyen was, with Salomon van Ruysdael and Pieter de Molijn, one of the principal exponents of the new Haarlem style of landscape painting. He chose modest scenes to paint, such as simple river landscapes, dilapidated farmhouses and ruined castles, which he rendered in a restricted range of colours.

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

Amsterdam (Rijksmuseum), Antwerp, Berlin, Brussels, Hamburg, London (National Gallery), Paris (Louvre) and Vienna (Kunsthistorisches Museum)

An Estuary Landscape with Figures in Rowing Boats off a Jetty

Oil on Canvas

19³/₄ x 28¹/₂ inches (50 x 72.5 cms)

Signed with a Monogram and Dated 1647

PROVENANCE: Florence, Lady Fermor-Hesketh (1858–1924);
Sir Thomas Fermor-Hesketh, 8th Baronet, later 1st Baron Hesketh, her son (1881–1944);
Baron Hesketh, Easton Neston, Northants

LITERATURE: Hampton & Co, Inventory of the contents of St. Serfs, Roehampton, taken following the death of Florence, Lady Fermor-Hesketh, November 1924, p.1, and referred to in a list of items from St. Serfs coming to Easton Neston on 10th November 1925;
AP 1927, P.8, item 9, £300, as hung in the Smoking Room





(actual size)

16.

FRANCESCO GUARDI

1712–1793

Italian School

Francesco Guardi can, with all conviction, be called the greatest of the Venetian landscape and Vedute painters of the 18th Century. He began his career as a pupil of his father, Gian Domenico, as did his elder brother Gian-Antonio Guardi. Cecilia, the artists's sister married Gian Battista Tiepolo and was to become the mother of Gian Domenico Tiepolo. They proved a truly artistic family. His father had been a pupil of Sebastiano Ricci, an artist who was to have a strong influence on the young Francesco.

Guardi's great contribution to Italian Venetian landscape painting was his uniquely nervous spirited approach to his drawing with a wonderful 'wet' application of paint to the surface of both canvas and panel.

His topographical compositions are carefully constructed and often depict figure groups. His capriccio views are delightful and bright, almost the complete antithesis of Canaletto, whose carefully composed pictures lack completely the verve and drama of his contemporary.

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

Amiens, Brussels, London (National Gallery), Milan (Ambrosiana), Munich, New York (Metropolitan Museum), Paris (Louvre), St. Petersburg, Venice and Vienna (Kunsthistorisches Museum)

An Architectural Capriccio with an Arch and Figures in the Foreground

Oil on Panel

7¹/₄ x 5¹/₂ inches (18.3 x 14.2 cms)

NOTE:

This picture will be reproduced in the forthcoming Catalogue Raisonné on the work of Francesco Guardi by Professor Dario Succi, who dates the picture to 1787–1790.

JOHANN-MICHAEL HAMBACH

active 1672–1686
 German School

Johann-Michael Hambach is not mentioned a great deal in contemporary literature but he is known to have been active in Cologne in the second half of the 17th Century. A 'Michael Hambach' is mentioned as a master of the Guild in 1673. He is also known to have participated in the 1680 revolt against corruption in the Cologne Court for which he was convicted in 1686.

He is known mostly for trompe l'oeil paintings and still lifes of food (mostly hams and cheeses on tables). His still lifes show some influence of Willem Claesz Heda but his treatment is stylistically a very individual handling of the subject whereas his larger trompe l'oeil paintings display a strong influence on the part of both Jacobus and Cornelis Biltius. Presumably Hambach knew both painters and their vast trompe l'oeils of weaponry and game particularly as Cornelis was working for the Cologne court up to 1670. It is not known if they met but one must assume that they did. After 1670 Hambach, in all probability, filled the void caused by Biltius' departure for this genre of painting.

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

Cologne (Wallraf-Richartz), Munich (Alte Pinakothek, Bayerische Staatsgemäldegalerie) and Schleissheim

A Trompe l'oeil of a Wooden Rifle Rack, a Regimental Banner, Two Single-Barrelled Rifles, A Silesian Tschinke, Horse Saddle with tack and Other Weaponry Hanging on a White Wall

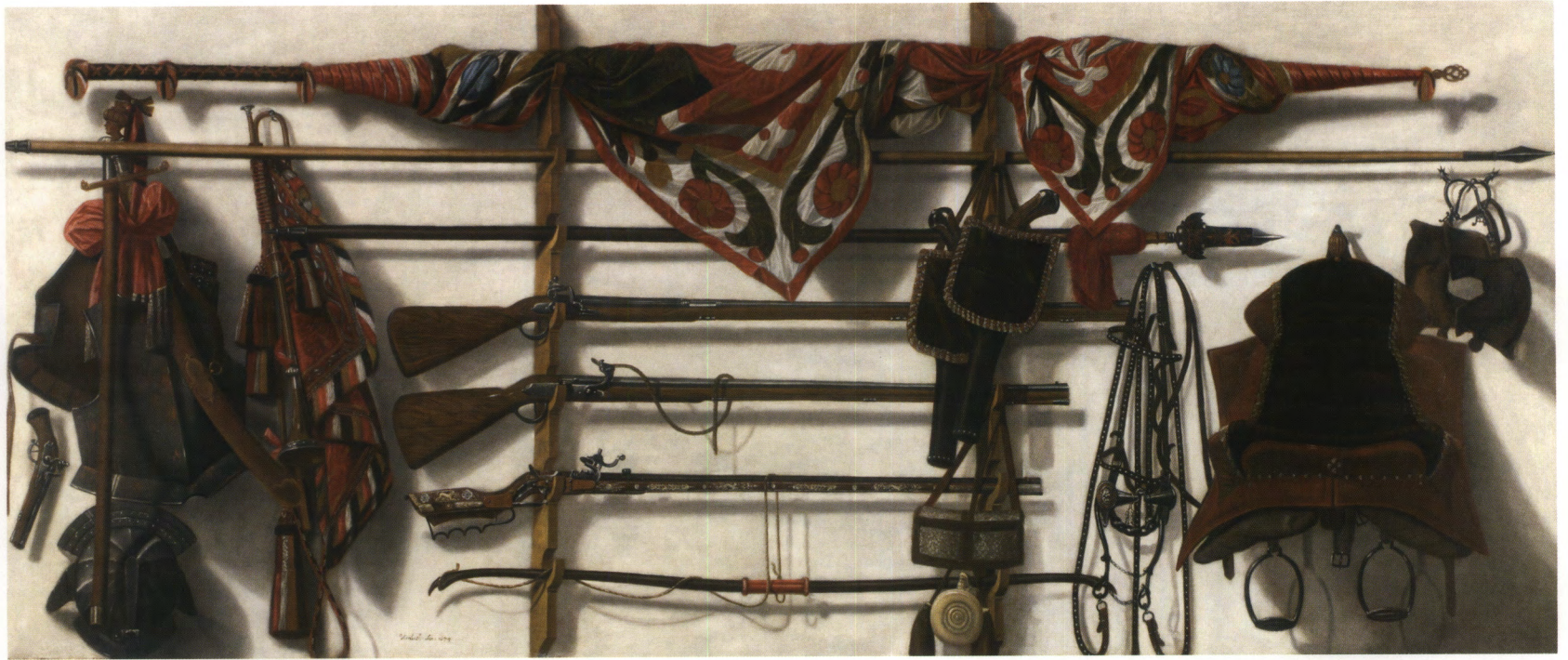
Oil on Canvas
 50 x 130¹/₂ inches (127 x 331cms)
 Signed and Dated 'JMHambach 1674'

PROVENANCE: Possibly the picture of 'Waffen & Pferdegeschirr' in the collection of J.J.Merlo in 1863 (acc. G. Parthey);
 Dutch Private Collection

LITERATURE: Possibly G. Parthey, 'Deutscher Bildersaal, Verzeichniss der in Deutschland vorhandenen Maler aller Schulen' (part 1), Berlin, 1863, p.544

NOTE:

The weaponry contained within the picture include (left to right) a flintlock pocket pistol, a curved blade with the head of a Turk on the hilt (similar to Sinclairsäbel), the breast and back armour of a Pikeman, a lobster Helmet, a clarion with a signal flag. On the rack from top to bottom are a regimental flag, a pikeman's lance, a sponnton, a flintlock rifle, a matchlock musket, a Silesian tschinke, a longbow along with a pair of saddle holsters for pistols, a munitions bag and an ivory priming flask. On the right is a head collar and a saddle with stirrups and spurs.





(actual size)

18.

WOLFGANG HEIMBACH

c.1613–c.1678
German School

Little is known about this interesting German painter whose compositions are invariably on a small scale. He was born at Ovelgonne near Pinneberg in 1613, although certain biographers consider 1600 to be his birth date. He was the son of a bookkeeper at the corn exchange who was known because of a disability as ‘the Ovelgonne mute’! He certainly travelled to Holland and Italy. Here he met Gerrit van Honthorst, who was to have a strong influence on his work. After travelling to Utrecht his painting took a dramatic turn towards the Caravaggesque movement, particularly in his use of artificial light. In Rome he gained a number of important commissions around 1645 and a letter of 1646 mentions Ferdinando II, the Grand Duke of Tuscany as a patron. He lived for some years in Denmark where he became a successful Court painter.

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

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

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

A Portrait of a Young Girl wearing a Lace Trimmed Dress and holding a Fan

Oil on Panel

3½ x 2¾ inches (9 x 7 cms)

PROVENANCE: Henniker Collection, Newton Hall, Essex;
Bulwer Collection, Heydon Hall, Norfolk, 1949;
Private English Collection

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 17th 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 Dead Game with a Hare, a Cock Pheasant and a Partridge, a Hunting Bag, a Net and a Flintlock Rifle

Oil on Canvas
37¹/₂ x 33 inches (95 x 84 cms)
Signed: 'M de hondecoeter'

PROVENANCE: Ex Coll, Baron de Beurnouville, Paris;
His sale, 9th May 1881, lot 344;
Their bt by M. Baer for 4550 Francs;
French Private Collection

NOTE:

This composition proved to be a tried and tested layout for Hondecoeter and he must have been very successful with it, given the number of times he repeated similar examples in differing formats with other exotic game or backgrounds. The hare was presumably in his stock of drawings and is nearly always depicted with its right leg suspended by string from a branch.





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. She was also well known for her 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 finally settled in Rome in 1782. The years from 1782 to 1795 were her most productive and she was greatly helped by the support of Zucchi after whose death in 1795 she became less active. 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)

A Portrait of Barbara Dall'Armi, half length, wearing Classical Dress

Oil on Canvas
24³/₄ x 20¹/₂ inches (63 x 52 cms)
Signed: 'Angelica/Kauffman/Pinx: Roma/1795'

PROVENANCE: Commissioned by the sitter's husband Signor Dall'Armi, a merchant of Monaco and paid for on 4th April 1795 (88 crowns);
Hawkins, by whom sold at Christie's 10th July 1887, bought by Colnaghi for £73.10.

LITERATURE: Lady Victoria Manners and G.C. Williamson, *Angelica Kauffman, R.A., Her Life and Her Works*, 1924, p.95, 166, 233

NOTE:

This portrait dates from the final phase of Kauffman's career, when she left England with her new husband, Antonio Zucchi. During this period she painted some of her finest works, both for English patrons with whom she kept in close touch and for important continental patrons such as Grand-Duke Paul of Russia and King Frederick of Naples.

During these productive years Kauffman kept a detailed Memorandum of Paintings and this portrait is listed under the entry for April 1795: 'For Signor Dall'Armi of Monaco, a merchant, an oval life size head, the portrait of the wife of the above named. 40 Zecchini, paid for by the above on 4th April with 88 crowns.'

The painting is in its original frame.

21.

ROBERT-JACQUES-FRANCOIS-FAUST LEFEVRE

1755–1830
French School

Robert Lefevre began his artistic career when, after being entreated by his father to take up a legal career, he literally walked to Paris to study Art. He soon returned to Caen.

Later he was to be apprenticed to Jean-Baptiste, Baron Regnault in Paris and was to execute here a number of notable works for the decoration of the Château d'Airel. In Paris he gained a considerable reputation as a portrait painter and later he was to become the first Imperial Court painter – a post conferred on him by the King Louis XVIII. He also worked for the most important aristocratic families of the day.

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

Amiens, Avignon, Colmar, Liege, Paris (Louvre), Rouen and Versailles

A Group Portrait of a Young Mother with her Two Children

Oil on Canvas

50¹/₂ x 37¹/₂ inches (128 x 95.5 cms)

Signed: 'Rt Lefèvre fecit'

PROVENANCE: Possibly from the Collection Leopold duc d'Albany (1853–1884), youngest son of Queen Victoria.





CORNELIS LE LIENBERGH

1626–after 1680
Dutch School

Little is known about the artist's life until he entered the Painter's Guild in The Hague in 1646. Subsequently, Lelienbergh's name appears regularly in the records of that city. Dated paintings are found between 1650 and 1680 and it is assumed that the artist died shortly after 1680.

Lelienbergh was considered to be The Hague's most important still-life painter in the 1650s and early 1660s and he was prolific in his execution of this subject. His earliest examples were compositionally simple and extremely meticulous, but gradually he turned towards more monumental trophy pieces that display a dramatic use of chiaroscuro, crisp colouring and bold brushstrokes. He worked at the same time as Melchior de Hondecoeter in the Hague and it is likely that they drew influence from each other.

His works are extremely unique in their handling and conception, and influences are hard to find. However, it is likely that Carel Hardy was an influence and it is possible that he would have seen paintings by Elias Vonck. Later on Willem van Aelst and Willem Kalf could have played their part in moulding this exceptionally gifted and prolific painter.

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

Amsterdam, Berlin, Dresden, Munich, Rotterdam and Vienna

A Hare, a Duck and a Partridge with a Wicker Basket of Pears, a Cabbage, Parsnips, Artichokes on a Stone Ledge in a Kitchen Interior

Oil on Canvas
54¹/₈ x 43³/₄ inches (137.5 x 111.1 cms)
Signed 'C Lelienb. f'

PROVENANCE: Suermondt Collection, Aachen;
Anonymous sale, Lempertz, Cologne, 5th May 1937, lot 244

LITERATURE: The picture, which is unusual in terms of its size and elaborate subject matter, is likely to be a late work by the artist when it has been noted that his paintings became more ambitious and influenced by the work of contemporary Flemish painters such as Adriaen van Utrecht.

JEAN BAPTISTE MARTIN

1659–1735
French School

Jean Baptiste Martin, also known as Martin des Batailles, was the son of Pierre Martin and began his career as an engineer under General Vauban. This illustrious General recognised that Martin had a great ability and talent in painting and recommended him to Louis XIV. The King let him study under Adam Frans van der Meulen and upon the death of the latter, he became the official court painter of battle scenes for the King. He had already accompanied the King on his campaigns of 1688 and 1689 and now in his official capacity accompanied him to the Siege of Mons in 1691 and of Namur in 1692.

In 1710 Martin painted, for the Duke of Lorraine, the history of Charles V in eighteen paintings which were hung in the Chateau de Luneville and were reproduced in 1717 as tapestries at the Gobelins factory in Nancy. They were later transported to Vienna.

There are more than forty of his canvases at Versailles.

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

Avignon, Caen, Versailles and other major museums in France

An Equestrian Portrait of Henri François de Foix de Candalle (1640–1714), in an Extensive Landscape, before a Fortified Castle, possibly the Château de Vincennes

Oil on Canvas

26³/₄ x 22³/₄ inches (68.1 x 58 cms)

Inscribed: Henry Francois De Foix De Candalle/Duc Et Paire De France

PROVENANCE: Stephen Ram Esq. (according to a label on the reverse).

NOTE:

Henri François de Foix de Candalle, Duc de Randan, Marquis de Sennecey, was born in 1604 and succeeded to the title on the death of his brother, Jean Baptiste Gaston de Foix de Candalle in 1665. He served with the army at the Battle of Tounay in 1667 and was made a Chevalier of the Orders of Saint Louis and Saint Esprit in 1688. Little is known of his military career other than the fact that he inherited a Cavalry regiment from his father in 1652. The unit served in the Franche-Courte and in Rousillon in the 1660s but was reduced to one company during the peace of 1668–71. Reactivated in the later years it campaigned in the Low Countries and again in the Franche-Courte until 1674 when Henri sold it to the Marquis de Biran.

This painting possibly belongs to a series of paintings of French aristocratic ladies on horseback in Skokloster's Castle in Sweden. Another painting, presumably from the same series, of 'Mme La Comtesse de Soissons' was also with Rafael Valls and also depicts the Château de Vincennes in the background.



Jean Baptiste Martin
La Comtesse de Soissons riding
Oil on Canvas, 25¹/₂ x 22 inches
Inscribed. Formerly with Rafael Valls



Henry François De Foix De Candalle.
Duc Et Pair De France .



24.

THE MONOGRAMMIST GR

c.1550–1570
German School

A Portrait of a Nobleman, Bust-Length, Wearing a Doublet and a White Lace Collar.

Oil on Canvas

24³/₄ x 20⁵/₈ inches (63 x 52.4 cms)

Signed and Dated: 'GR/ ANNO 1556'

PROVENANCE: Mr Coray-Stoop, Erlenbach-Zurich;
By whose Estate sold, Luzern, Fischer, 29 July 1925, lot 61, bought back on behalf of a family member;
Her descendant Stoop, Bloemendaal;
Private Collection.

NOTE:

This unidentified artist appears to have been active in the town of Nuremberg in the early 1550s (see G.K. Nagler, *Die Monogrammisten ...*, vol. III, Munich 1863, p. 88). Another portrait by this artist, dated 1563, is in the townhall of Nuremberg. Friedlander attributed this portrait to Anthonis Mor (1519–1575), according to a note in the R.K.D.

AERT VAN DER NEER

1603–1677

Dutch School

Aert van der Neer began his career as a steward to the Lords of Arkel near Gorinchem where he first lived. Shortly after, he started painting, probably as a result of meeting Joachim and Rafael Camphuysen. He married Lysbeth Govertsz and circa 1632 moved to Amsterdam. His eldest son, Eglon Hendricks was to be a successful elegant interior painter in his own right.

Van der Neer is one of the most important of the Amsterdam landscape painters producing some very personal moody compositions of landscapes, especially by moonlight. His snow and skating pictures were highly valued in his own time and this characteristic silvery colouring with warm yellows, light red and light blue are very rare. The golf players and skaters who animate the scenes are drawn with extraordinary skill.

By 1659 he was the owner of an Inn but by 1662 appears to have found himself seriously in debt, dying impoverished in 1677.

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

Amsterdam, Antwerp, Bergamo, Berlin, Brussels, Copenhagen, Detroit, Geneva, The Hague, Helsinki, London (NG, Wallace), Los Angeles (LACMA), Madrid, New York (Metropolitan), Ohio (Cincinnati), St. Petersburg, San Francisco, Vienna and Washington (NG)

A Landscape with a Milkmaid and Cows, a Church beyond

Oil on Panel

8⁷/₈ x 12³/₄ inches (22.6 x 32.4 cms)

Signed and Dated A.v. Neer 41

NOTE:

This hitherto unrecorded picture is an early work that displays all the characteristics of his early style. It was not until the mid 1640s that we begin to see more of the brooding night scenes that we are mostly familiar with and which characterise his later work.





CASPAR NETSCHER

c.1639–1684
Dutch School

Both the birthplace and date of birth of Caspar Netscher are uncertain, but it is known that he was born sometime between 1635 and 1639 in either Heidelberg or Prague. What is certain, however, is that he trained under Gerard Terborch in Deventer and went on to spend most of his early career in The Hague, where he settled in 1661. From his master, Terborch, he took his predilection for depicting costly materials – particularly white satin.

He painted genre scenes and some religious and mythological subjects, but from about 1670 he devoted himself almost exclusively to portraits, often of members of the Court circles in The Hague. His reputation was such that King Charles II invited him to England.

His work, elegant, frenchified, small in scale, and exquisitely finished, influenced Dutch portraiture into the 18th Century. His followers included his sons Constantijn (1688–1723) and Theodoor (1661–1732).

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

Amsterdam (Rijksmuseum), Budapest, Cassel, Copenhagen, Detroit, Florence (Uffizi), Geneva, The Hague (Mauritshuis), London (NG, NPG, Wallace), Lyon, Madrid (Prado), Munich, New York (Metropolitan) and Paris (Louvre)

A Portrait of Duke Friedrich August of Saxe-Eisenach (1663–1684)

Oil on Panel
10¹/₄ x 7¹/₂ inches (oval) (26 x 19 cms)
Signed and Dated: 'C Netscher 1677'

PROVENANCE: Hannover Princely Collections:
 Schloss Georgengarten;
 Herrenhausen Anlage 1893;
 Fideikommiss-Galerie 1905;
 Schloss Blankenburg circa 1929;
 Cumberland-Galerie;
 George V;
 Ernst- August- Kunstgegenstände.

NOTE:

Friedrich August was the brother of Georg Ludwig and the son of Ernst August, Herzog von Braunschweig und Lüneberg and Sophie, Princess von der Pfalz. Both brothers enjoyed an illustrious military career, particularly in action against the Turks and he is here depicted in antique armour in anticipation of this.

CONSTANTIJN NETSCHER

c.1669–1723

Dutch School

Born in The Hague on 16th December 1668, Constantijn Netscher was the son and pupil of the well-known portrait painter, Caspar Netscher. Caspar died when Constantijn was just fourteen and the latter is not known to have had another tutor, and continued to work closely in the style of his father.

Like his father, therefore, he became a portrait painter and he was encouraged by the principal personages of his time. Among his other patrons were the families of Wassenaer and Duivenvoorden, whose portraits he painted along with those of the Earl and Countess of Portland. Descamps records the great efforts, by the Earl, to persuade Netscher to visit England, but Netscher always refused on the grounds of ill health.

Although he principally painted portraits, he was also known to have executed some domestic interiors and conversation pieces. He was received into the Society of Painters at The Hague in 1699, and was later appointed Director. In 1686 he was elected a member of the Town Guild. In 1709 he married Magdalena van Haansbergen, the daughter of another painter.

Constantijn was the younger brother of the renowned still-life painter, Theodor Netscher, and he had a number of pupils amongst whom were Conrad Roepel, Mathias Verheyde and Dirck Kendt. He died at The Hague on 27th March 1723.

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

Amsterdam, Avignon, Blois, Brussels, Haarlem, Hanover, The Hague, Lille, London (National Portrait Gallery), Moscow, Paris (Louvre), Rotterdam and St. Petersburg (Hermitage)

A Portrait of a Young Boy, Full Length, in a Salmon Coloured Gown with a Lace Trimmed Apron and a Lace Bonnet, holding a Crop and a Toy Horse, by a partially Draped Column with a View to a Garden beyond

Oil on Canvas

19¹/₄ x 15³/₄ inches (49 x 40 cms)

NOTE:

This charming example of child portraiture is particularly interesting as it shows detailed studies of two child's toys, namely the elaborately decorated wooden horse on wheels and the little wooden bird lying on its side. The classical bust depicted in the background is possibly of the child's mother and represents the importance and standing of the family (also reinforced by the fluted column), while the relief of putti playing reminds us of the joys and playfulness of childhood.





SALOMON VAN RUYSDAEL

1600–1670
Dutch School

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

It is generally considered that Salomon's best work was done after 1645. His compositions became larger and his figures bolder and more colourful. The use of a strong black line for delineation is characteristic of his work at this time. Well observed white clouds drift across bright blue skies and water plays an increasingly significant role in the compositions of these later paintings.

From 1650 onwards, Salomon's subject matter became increasingly diverse, and he painted some town views in winter, beach scenes and even a number of proficient, but rare, still lifes, generally incorporating dead birds. Van Ruysdael attracted many followers, including a number of fellow Haarlem artists such as Wouter Knyff, Willem Kool, Frans de Hulst and Cornelis van der Schalcke.

Examples of the artist's work can be found in most major and minor institutions around the world.

A River Landscape with Fishermen in Rowing Boats Lifting Traps Near a Bank, a Ferry with a Cattle and a Farm Beyond

Oil on Panel
20³/₈ x 22¹/₂ inches (51.7 x 57.2 cms)

- PROVENANCE: Nardus;
A.C. Mees, Ellecom;
His Sale, Amsterdam, Mak van Waay, 22 January 1947, lot 1565;
Dr. Hans Wetzlar, Amsterdam, by 1952;
By whom sold, Cologne, Lempertz, 19 November 1954, lot 11;
Where bought by Dr. P. Ludowigs, Wulfrath;
By descent, German Private Collection.
- LITERATURE: Collection Dr. H. Wetzlar, Amsterdam 1952, p. 19, cat. no. 79, reproduced;
W. Stechow, Salomon van Ruysdael, Berlin 1938, p. 115, cat. no. 400;
W. Stechow, Salomon van Ruysdael, Berlin 1975, p. 131, cat. no. 400.
- EXHIBITED: Amsterdam, Kunsthandel J. Goudstikker, Catalogus der Tentoonstelling van werken door Salomon van Ruysdael, January-February 1936, p. 14, cat. no. 5 (on loan from A.C. Mees).
- NOTE:
Stechow dates the painting to circa 1635.

HENDRICK VAN STEENWYCK II

Circa 1580–1649
Flemish School

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

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

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

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

An Interior of a Crypt with five Figures illuminated by the Light from a Fire

Oil on Copper

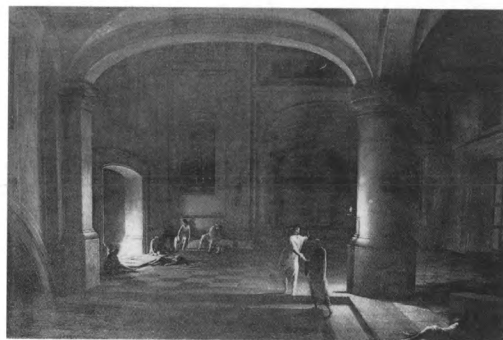
4³/₄ x 7¹/₂ inches (12 x 18.5 cms)

Indistinctly Monogrammed and Dated: 'HV? / 1634'

PROVENANCE: Peter Greenwood Esq;
Private Collection since early 1960s, England

NOTE:

Hendrick van Steenwyck was also an accomplished painter of fire and candlelit interiors and painted a number of these almost miniature paintings. They are characterised by an extraordinary attention to detail and a strong emphasis on line and drawing of the architectural elements while the atmospheric light catches details he wanted to highlight. Interestingly a rare drawing in the Getty of 'A Crypt of a Church with two Men sleeping' (85.GG.42) displays many similarities, particularly the large round pier supporting the springing vault, front right which is prominent in the foreground of both pictures. Steenwyck depicted this vaulted interior a number of other times, in differing sizes, and usually depicting the 'Liberation of St. Peter'. One was at Christie's, 14th July, 1978, Lot 200 the other at Christie's, 7th March 1980, Lot 53.



Hendrick van Steenwyck
**A vaulted Interior with the
Liberation of St. Peter**
Oil on Panel, 28¹/₄ x 40¹/₂ ins
Signed and Dated 1635





ABRAHAM JANSZ. STORCK

c.1635–1710
Dutch School

Of the three Storck, or Sturck brothers, the most prolific and accomplished was Abraham. Almost none of Johannes's work has survived and a number (about fifty) paintings (and seventy five drawings) can be ascribed to Jacobus with any certainty. Abraham trained and worked with his father, Jan Jansz Sturck (a *fijnschilder* painter) and his brother Johannes who was fifteen years his senior. Also his fellow Amsterdam marine painter, Ludolf Backhuysen, had a considerable influence on his work, however. He joined the Guild of St. Luke in Amsterdam in 1688 when he married Neeltje Pieters van Meyservelt. Abraham's work encompassed all manifestations of marine painting, such as naval battles, topographical and imaginary harbour scenes, Rhine views, and best of all, his views of recreational sailing and boating on the Amstel and Vecht rivers. It was not only Backhuysen but also Jan Abrahamsz Beerstraten who was to prove influential, especially in his naval battle paintings and townscapes. The two artists were close friends despite the age gap and they were also distantly related by marriage.

Abraham's work is distinguished by skillful draughtsmanship and the use of bright colours, two characteristics that were eminently suitable for his numerous depictions of Italian coastal and harbour scenes. These often contain prominent architectural and sculptural features which are recognisable, although the compositions themselves are imaginary as he is not recorded as ever having travelled to Italy.

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

Amsterdam (Historisch Museum, Rijksmuseum), Cambridge, Dresden, Greenwich, The Hague, Dublin, Minneapolis, Paris (Musée de la Marine, Louvre), Vienna and Weimar

A Coastal View with Dutch Shipping off the Bay of Smyrna with a State Barge

Oil on Canvas

23½ x 31 inches (59.7 x 80.7 cms)

Signed 'A:Storck'

PROVENANCE: with Leger Gallery, London, 1954;
Sir Steven Runciman C.H;
Private English Collection

NOTE:

Smyrna, now Izmir in Turkey, was a highly important town and trading centre in the Ottoman Empire where, by the end of the 17th Century, all the major European powers maintained consuls. In 1677 the French traveller Tavernier wrote that to Smyrna 'all the Western Fleets are most regularly bound, that came formerly no farther than Lighorn'; he went on to describe the town vividly as 'a great city built like an Amphitheater, upon the descent of a Hill... neither so great nor so beautiful as it formerly was, as may be easily conjectured by the Ruines of certain Edifices that remain upon that Hill... where the ancient City stood.' (The Six Voyages of Johan Baptista Tavernier, London, 1677, p.32). These qualities of Smyrna, well-known to many merchants, are precisely those detailed so carefully by Storck here. Indeed it is likely that the present picture was commissioned in Amsterdam by a merchant with specific trading interests in the Levant.



Cornelis de Bruijn
A view from Smyrna from across the Bay
Hebrew University of Jerusalem

Dr. Pieter Roelofs will include this picture in his forthcoming catalogue raisonné. He points out that the picture belongs to a series of exotic harbour scenes painted by Storck in the early years of his career, noting that Storck never visited the Mediterranean, but instead drew his inspiration from the prints and drawings of other artists; a point reinforced by Marijke de Kinkelder of the RKD. Dr. Roelofs has pointed out that a drawing of Smyrna can be found in the Rijksprentenkabinet, Rijksmuseum, Amsterdam (inv. no. RP-T-1902-A-4589). This scarcity highlights how rare a painted view of Smyrna from this date truly is, despite the keen contemporary interest in the Near East evinced by the publication of lavishly illustrated works such as those by Grelot and Chardin. Storck also probably took much of the composition from the print of Smyrna by Cornelis de Bruijn in the Hebrew University of Jerusalem.

JAN PHILIPS VAN THIELEN

1618–1667
Flemish School

Jan van Thielen was born the son of Libertus van Thielen, a wealthy family in Mechelen. He began his career as a pupil of Theodor Rombouts and then soon after as the only pupil of Daniel Seghers. In 1632 he travelled to Antwerp and was elected a member of the Guild there in 1642. His work is much influenced by that of his master, Seghers, and his use of strong colour and drawing is equally as good.

Van Thielen particularly favoured painting rich bouquets and garlands of flowers and he occasionally collaborated with other artists such as Erasmus Quellinus who would complete the cartouches that surround van Thielen's still-lives. He is known also to have collaborated with Seghers on a large work commissioned by the Abbey of St. Bernard near Antwerp.

He was particularly known for his fine drawing of insects which he carefully interdispersed – usually amongst all the foliage and flowers in his compositions. He presumably moved back to Mechelen later in life as he is mentioned as joining the Guild there in 1660.

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

Amsterdam (Rijksmuseum), Antwerp, Brussels, Dijon, Florence (Uffizi) Grenoble, Lille, Lisbon, Madrid (Prado), Milan and Vienna (Kunsthistorisches Museum)

Roses, Narcissi, Tulips and other Flowers in a Glass Vase with a Butterfly

Oil on Panel

16¹/₂ x 11³/₄ inches (42 x 30 cms)

EXHIBITED: With Leonard Koetser, London, Autumn exhibition, 1960.





ADRIAEN PIETERSZ VAN DE VENNE

1589–1662
Dutch School

Adriaen van de Venne was a Dutch painter of figures and genre subjects. He was largely self-taught but also studied with Simon Vaux and Hieronymus van Diest who probably taught him the grisaille technique.

In 1607 he went to Antwerp and afterwards stayed at Middleburg where he lived from 1614 to 1624. His earliest pictures show a great deal of influence of Jan Brueghel the elder and the moralistic subject matter of Pieter Bruegel the elder. He was talented in many disciplines and became an illustrator, print designer, political propagandist and portrait painter working with his brother Jan. In 1625 he moved to The Hague and joined the Guild. It was then that he painted portraits of the King of Denmark and his family and was employed at Court there. Holland's leading writers employed him to illustrate their books amongst whom was Jacob Cats.

From 1627, Van de Venne was working mainly in grisaille, depicting groups of beggars and vagabonds, peasants and women quarrelling, illustrations of Dutch proverbs and figures symbolising worldly poverty and misery. Less often he painted historical and biblical subjects and portraits, although when he did, it was with a distinct freshness of style. He became dean of the Guild in 1640 and continued his successful illustrations and pictures until his death in 1662.

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

Amsterdam, Berlin, Budapest, Copenhagen, Geneva, The Hague, Hamburg, Geneva, Los Angeles (Getty), Ohio (Allen), Paris (Louvre), Rotterdam, St. Petersburg and Stockholm

'Armoë Soeck List': Poverty Leads to Cunning

Oil on Panel 'en grisaille

7³/₄ x 9³/₄ inches (19.5 x 24.5 cms)

Signed, Dated and Inscribed: Adr van d Venne 1636'

PROVENANCE: Anonymous sale, London, Christie's, 6 March 1942, lot 140 (as dated 1626);
Anonymous sale, Amsterdam, Christie's, 17 November 1994, lot 74;
Private Collection.

NOTE:

The proverb *Armoë soeckt list* also occurs in a number of grisailles and polychrome paintings representing 'A blind organ grinder and a woman with a rumbling pot' (see A. Plokker, *Adriaen Pietersz. van de Venne (1589–1662). De grisailles met spreukbanden*, Leuven/Amersfoort 1984, pp. 66-71, nos. 19-20, and E. Buijsen, L.P. Grijp, *Music and Painting in the Golden Age*, The Hague/Zwolle 1994, pp. 306-11, no.43). In *Tafereel van de belacchende werelt* (Den Haag 1635), a book written by the versatile Van de Venne himself, the meaning of this verb is explained on pp. 66-7:

'Arremoe soeckt list,	Poverty leads to cunning,
Daar geen Rijcken op en gist.	Of which a rich man has no idea.
Om de Kost wordt veel versonnen,	Much is plotted to make a living,
Kost wordt ongelijck gewonnen'	Livelihood is unequally earned.

The figures of the blind man leaning on the lame woman were used more often in similar poses by Van de Venne (see for instance L.J. Bol, *Adriaen Pietersz. van de Venne. Painter and Draughtsman*, Doornspijk 1989, p.84, reproduced p. 80, fig. 68A)

Infrared photography done by Drs. Edwin Buijsen has revealed underdrawing in the man and woman in the foreground as well as in the group of beggars to the right. The sketchy nature of the underdrawing is typical for the working procedure of Van de Venne dated after 1627–36. The cursory lines only provisionally indicate the position and shape of the figures, which were further determined during the paint stage. The underdrawing contains even less information than in most of his earlier grisailles. In paintings by Van de Venne dated after 1637 no underdrawings have so far been detected with infrared suggesting that from then on he prepared his works directly in paint.



Infrared photograph of painting showing underdrawing. Taken by Drs Edwin Buijsen (with a Nikon Coolpix 5700 equipped with a Kodak Wratten 87C filter).

NICHOLAS VAN VERENDAEL

1640–1691

Flemish School

Few facts seem to survive about the life of this very remarkable Flemish master of the art of flower painting. He was born in Antwerp and began his career under the tuition of his uncle or possibly his father, Willem Verendael. At seventeen he was elected a member of the Antwerp Guild. The artist quickly reached the height of his career and at the age of twenty-two painted the remarkable still-life which is now in the Metropolitan Museum in New York. The list of illustrious artists with whom he worked and co-signed paintings is testament to the high regard with which he was held at this early stage (for example Jan Davidsz de Heem).

In 1669 he was married to Catharina, daughter of the sculptor M. van Beveren, and continued to live in Antwerp until his death in 1690.

Verendael must be ranked the most distinguished Flemish painter of flowers of the generation after Seghers. He incorporated all the bright and brilliant pure colours of Van Kessel, de Heem and Seghers in his compositions, depicting flowers and leaves in exquisite detail. Verendael usually favoured a fine glass vase set centrally on a stone ledge, often with a niche in the background, and, like Seghers, he kept these backgrounds dark and retained a fairly symmetrical arrangement even in his later work.

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

Antwerp, Dresden, Glasgow, New York (Metropolitan) and St. Petersburg (Hermitage)

A Still Life of Variegated Tulips, A Rose, Carnation, An Iris and other Flowers in a Glass Vase, Resting on a Stone Ledge Draped with a Cloth, together with a Tiger Moth

Oil on Canvas

22¹/₈ x 17 inches (56.3 x 43 cms)

- PROVENANCE: The Earl of Plymouth;
With Leonard Koetser Gallery, London, 1950 (Witt Library mount);
Graham Baron Ash Esq., Wingfield Castle, Diss, Norfolk;
His sale ("Property removed from Wingfield Castle"), London, Christie's, 4 October 1967, lot 128, 780 gns. to Leggatt's;
With Leggatt Bros., London;
Ex Coll. the Hon. Bobby Wills
- LITERATURE: Flemish Art 1300–1700, exhibition catalogue, London, Royal Academy of Arts, Winter Exhibition 1953-4, cat. no. 341, reproduced p.60.
- EXHIBITED: London, Royal Academy of Arts, Flemish Art 1300-1700, Winter Exhibition 1953-4, no. 341





NICOLAAS VERKOLJE

1673–1746

Dutch School

Nicolas Verkolje was born in Delft and died in Amsterdam. He studied under his father Jan Verkolje, who unfortunately died when Nicolaes was still only twenty. He was however by then, almost fully trained and was able to make a living on his own. Like his father he was a versatile artist producing portraits, mythological scenes, genre scenes and ceiling paintings. He was also a highly accomplished mezzotint artist. He travelled widely and his work shows that he was inspired by the style of Adriaen van der Werff. In 1700 he moved to Amsterdam and was to remain there until his death.

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

Amsterdam (Historisch), Berlin, Brussels, Dresden, Düsseldorf, Enschede, Hoorn, Oslo, St. Petersburg, Stuttgart and Paris

The Presentation in the Temple

Oil on Canvas

24¹/₄ x 26³/₄ inches (61.6 x 67.7 cms)

Signed: 'N.Verkolje'

NOTE:

Another painting of the same subject, but with many differences is the signed and dated picture by Nicolaes Verkolje of 1742 in the Westfälisches Landesmuseum, Munster.

ARIE DE VOIS

1631–1680
Dutch School

Arie (or Ary) de Vois, the son of an organist in Leiden, began his career as a pupil of Nicholas Knüpfer in Utrecht and later with Abraham van den Tempel in Leiden. He was elected a member of the Guild in Utrecht in 1653 and became headman in 1664. He was dean twice in 1662–4 and 1667–8. He was highly regarded by his contemporaries and collectors clamoured to buy his paintings. He married Maria van der Vecht in 1656 and Houbraken accuses him of becoming lazy after this because she was wealthy. This was not true as she was not rich and he was to prove quite prolific in his output.

Arie de Vois's technique was always very fine and his drawing accurate with a lot of attention paid to details such as silks and furs. He was regarded as one of the best of the Leiden school of 'Fijn Schilder' painters and it is evident that he was much influenced by Gerard Dou and Frans van Mieris. Some of his portraits of a courtly type set in park landscapes at evening also show the influence of Caspar Netscher and Nicholas Maes.

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

Amsterdam, Antwerp, Cassel, Chartres, Frankfurt, Geneva, The Hague, London (Wallace Collection), Paris (Louvre), Pommersfelden and St. Petersburg

A River Landscape with a Shepherd with his Herd on a Path conversing a Woman

Oil on Panel
10³/₄ x 12¹/₂ inches (27.5 x 32.1 cms)
Signed: 'AVois'

NOTE:

Only two other landscapes by De Vois are recorded at the RKD, The Hague.





SEBASTIAN VRANCX

1573–1647
Flemish School

Sebastian Vrancx was an early Flemish landscape and genre painter who became a pupil of Adam van Noort II. The compositions of his outdoor scenes are of popular life, village streets, fairs and receptions, always executed with the same fine degree of detail. His figures are very well drawn, with bright individual colouring. Fairly often his subject matter is taken from religious or allegorical characters and he is known to have contributed figures to landscapes by Joos de Momper and Jan Brueghel. Vrancx painted numerous army camps, which were often repeated by his pupil, Pieter Snayers. He is widely acknowledged as the first painter of battle and military pictures in Holland.

His wide range of subject matter also extended to winter scenes of towns with numerous figures playing on the ice. He occasionally painted pictures with church scenes, interiors and Renaissance buildings. Despite having studied in Italy, Vrancx remained faithful to the Flemish scene. Most of his works bear the interlaced monogram SV and his full signature is rare.

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

Amsterdam, Antwerp, Berlin, Cassel, Copenhagen, Hanover, Madrid (Prado), Melbourne, Paris (Louvre), St. Petersburg and Vienna

An Autumn Landscape with Figures picking Grapes and various other activities associated with the 'vendage' and the making of wine

A Summer Landscape with Figures harvesting while others rest and bathe

A Pair

Oil on Canvas

46³/₄ x 63³/₄ inches (119 x 162 cms)

SIR BENJAMIN WEST, P.R.A.

1738–1820
American School

Benjamin West was born in Swarthmore, Pennsylvania, the son of a rural innkeeper. He travelled briefly to New York where he rapidly built up a reputation as a portrait painter. In 1760 he was sent to Europe under the patronage of wealthy Philadelphians, and arrived in Rome in the same year, later moving to Bologna and on to Florence and Venice. The Italian trip forged his style, absorbing ancient, renaissance and contemporary Neoclassical art.

In 1763 West arrived in London with the intention of spending a short time there, but his reception was tremendous and he quickly decided to settle permanently. In 1765 he was elected a member of the Incorporated Society and three years later was one of the founding members of the Royal Academy. On 24th March 1792, after the death of Sir Joshua Reynolds, he became the President of the Academy.

Possibly one of Benjamin West's most well known paintings was the famous Death of General Wolfe, painted in 1771, as a result of which George III named him the royal history painter, although he later lost royal favour when he publicly praised Napoleon and visited him in Paris, (oddly, George III seems to have forgiven his outspoken support of the American revolutionaries). West specialised in historical scenes, both of medieval content as well as contemporary events, and later in life produced religious paintings as well. He was certainly the first American artist to achieve an international reputation and despite living most of his life in England profoundly influenced American painting.

Examples of the artist's work can be found in most major and minor institutions around the world.

A Portrait of Peter Beckford (1672/3–1735)

Oil on Canvas, 57¹/₂ x 45¹/₂ inches (146 x 115.2 cms)
Signed and Dated, 'B. West/ 1797'

PROVENANCE: Commissioned by William Beckford, Fonthill Abbey, Wiltshire;
By descent to Susan Euphemia, his daughter, who married Alexander, 10th Duke of Hamilton;
Thence by descent to his grandson William, 12th Duke of Hamilton (1845–1895), by whose estate sold,
Christie's, 6th -7th November 1919, lot 75, bt. Tooth;
John R. Morron, by whom bequeathed to the Metropolitan Museum of Art, New York.

LITERATURE: Albert Ten Eyck Gardner, "Beckford's Gothic Wests," Metropolitan Museum of Art Bulletin, XIII, October 1954, pp. 41-49;
A. Gardner and S. Feld, American Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art: I Painters born by 1815, 1965, pp. 34-35;
R. Kraemer, Drawings by Benjamin West and His Son Raphael Lamar West, 975, p. 71; M-Hamilton-Philips, "Benjamin West and William Beckford: Some Projects for Fonthill," Metropolitan Museum Journal, XV, 1981, pp. 158-64, fig. 2;
H. von Erffa and A. Staley, The Paintings of Benjamin West, 1986, p. 490-492, cat. no. 592.

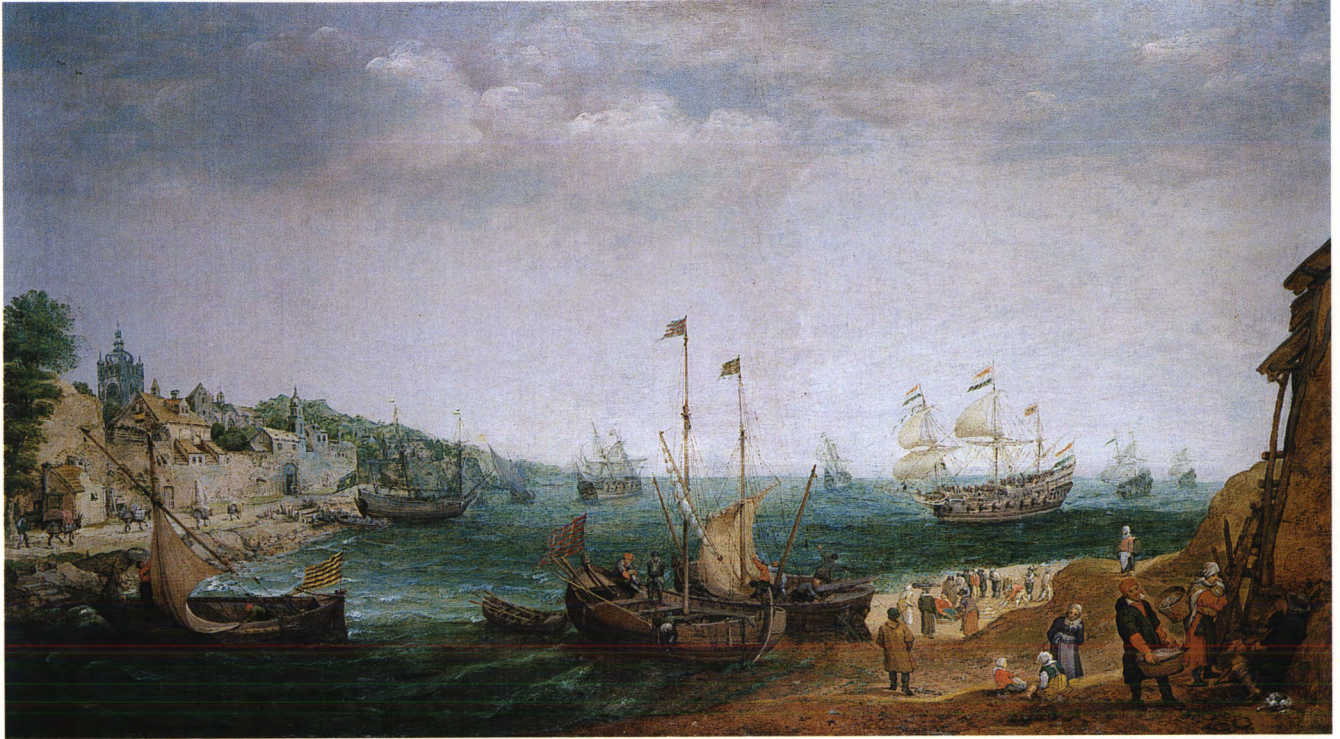
NOTE:

The sitter was the son of Peter Beckford (1643-1710) and his second wife, Anne Ballard. At his death he was the wealthiest planter in Jamaica and was said to "be in possession of the largest property real and personal of any subject in Europe" (C. Leslie, A New History of Jamaica, 1740, p. 267). He was also a politician and served as Speaker of the Jamaican Assembly and as Comptroller of Customs. He married Bathshua Herring, and was the grandfather of the famous connoisseur and collector, William Beckford of Fonthill. The sitter's Van Dyck costume has sometimes led scholars to identify the sitter as Peter Beckford, William Beckford's great-grandfather, but an inscription on the portrait of the sitter's wife identifying her as Bathshua, would seem to preclude this. The present portrait was one of four portraits by Benjamin West in the collection of William Beckford, and these may have hung in the Oak Parlour in the South transept of Fonthill Abbey where Beckford normally dined (see Erffa and Staley, op. cit. p. 492). The portrait was painted long after the sitter's death, and William Beckford may have commissioned the portrait, together with that of his wife as posthumous mementoes of his grandparents. Both portraits passed by descent to Beckford's daughter, Susan Euphemia, who married Alexander, 10th Duke of Hamilton. Both works were sold in the Duke of Hamilton's estate sale in 1919 and eventually entered the collection of the Metropolitan Museum of Art. The other two portraits by West are of Mrs William Beckford, William Beckford's mother, and Elizabeth, Countess of Effingham, the sitter's daughter. Both works hang in the National Gallery of Art in Washington.



Sir Benjamin West, PRA
A Portrait of Mrs Beckford
Oil on Canvas,
57¹/₂ x 45¹/₂ ins, Signed





ADAM WILLAERTS

1577–1664
Flemish School

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

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

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

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

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

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

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

A Coastal Landscape with Fishing Boats, Men-of-War and Other Shipping, Fishermen Unloading their Catch and a Fortified Town in the Foreground

Oil on Canvas

26¹/₂ x 45¹/₄ inches (67 x 114.9 cms)

Signed and Dated: '1617/AD Willarts'

PROVENANCE: With Gebr. Douwes, Amsterdam before 1933;
By whom sold, Amsterdam, Mak van Way, 28th November 1933, lot. 365;
Private Collection, The Netherlands

LITERATURE: L.J.Bol, 'Die Hollaendische Marinemalerei des 17. Jahrhunderts, Braunschweig, 1973,
p.65, reproduced p.66, fig. 62.

NOTE:

Bol mentions the particular skill that Willaerts shows in depicting the sunshine on the buildings on the left as well as displaying his maritime knowledge. This cleverly balanced composition shows Willaerts at the height of his career as his paintings began to show a great deal more maturity and understanding than can be detected in his earlier works.

39.

ADAM WILLAERTS

1577–1664
Flemish School

A Shipyard with Shipwrights busy in the Construction of a Naval Vessel

Oil on Panel

15¹/₂ x 11³/₄ inches (39.2 x 30 cms)

Signed with a Monogram

PROVENANCE: D.M. van Moppes, sale; Christies, London, 28 June 1974, lot 45;
With S. Nijstad, The Hague, 1975

LITERATURE: J.Briels, 'Vlaamse Schilders in de Noordelijke Nederlanden in het begin van de Gouden Eeuw 1585-1630' Haarlem, 1987, pp. 388-9, fig.509;
R. van Gelder and L. van Wagenaar, 'Sporen van de Compagnie, de VOC in Nederland' Amsterdam, 1988, p. 16, illustrated;
J. Giltaij and J. Kelch, 'Lof der Zeevaart, De Hollandse zeeschilders van de 17e eeuw' Rotterdam, 1996, pp. 120-1, no. 14, illustrated.

EXHIBITED: Rotterdam, Museum Boymans van Beuningen, Berlin, Staatliche Museen zu Berlin, Lof der Zeevaart, De Hollandse zeeschilders van de 17e eeuw, 1996, pp. 120-1, no. 14, illustrated.





PHILLIPS WOUWERMAN

1619–1668
Dutch School

Philips Wouwerman is believed to have studied with Frans Hals in Haarlem, although his earliest paintings show the influence of Pieter van Laer and Jan Asseljin. He went to Hamburg *c.*1638 and reputedly worked with Evert Decker for a very short time. He married a catholic girl, Annetje Pietersz van Broeckhof, causing great consternation amongst his family. He had, however, returned to Haarlem by 1640 and entered the Guild.

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

Wouwerman was a naturally talented artist and a sensitive colourist who had a feeling for narrative and atmosphere. He was an avid horse painter, and no other Dutch artist rendered these animals with such skill, or in such a variety of contexts as he. His principal pupils were his brothers Pieter and Jan and Barent Graat, although his influence was enormous on many other artists well into the 18 Century. He died a very wealthy man in his native city.

Examples of the artist's work can be found in most major and minor institutions around the world.

A Grotto with Travellers Unloading a Wagon, a Gypsy Fortune Teller, a Blacksmith and Other Figures

Oil on Canvas

18¹/₂ x 20¹/₂ inches (46.8 x 52 cms)

Signed with a Monogram: 'PLW'

PROVENANCE: William Tripp, Cotham, near Bristol;
F. Coates Esq.;
Edgar Asheton Bennett Esq., 1930;
B. Koetser, London, 1969-70;
Anonymous sale, Christie's London, 17 June 1975, lot 70.

LITERATURE: (Possibly) J. Smith, *A Catalogue Raisonné.*, London, 1842, supplement, p. 224, no. 249;
(Possibly) C. Hofstede de Groot, *Beschreibendes und Kritisches Verzeichnis der Werke der Hervorragendsten Hollaendischen Maler des XVII. Jahrhunderts*, Esslingen, Paris, 1908, II, p. 555, no. 928.

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