

2008 RECENT ACQUISITIONS

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OLD MASTER PAINTINGS

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ACKNOWLEDGEMENTS

This last year has seen us holding a commemorative exhibition on the work of Angelica Kauffman, which was a great success. A number of people who visited mentioned that their opinion of her had been enhanced as a result. This was very gratifying indeed for all concerned with the hard work behind the exhibition. Our thanks again must be extended to Angela Rosenthal for her enthusiasm and expertise in the development of the show.

As ever with the collation of a catalogue of recent acquisitions there are a number of people to thank for their invaluable contributions and words of advice. We are extremely grateful to Dr Bettina Baumgärtel, Dr Veronica Bogdan, Dr Marcus Burke, Charles Dumas, Dr Fabrice Faré, Peter Finer, Christine Jackson, Georg Laue, Fred Meijer and Drs Sander Paarlberg.

We look forward to another year of welcoming you to the gallery if ever you are in London.

Front Cover:

Hendrick Gerritsz. Pot, *'A Portrait of a Gentleman in a black Costume with a white Ruff and a black Hat, holding a Pair of Gloves, standing full-Length before a draped Table'*, cat. no. 26.

Back Cover:

Gabriel Gresely, *'A Trompe L'Oeil of a rock crystal Amulet, a Pince-Nez and an Etching with a Portrait of Rembrandt and a Soldier'*, (detail) cat. no. 12.

Catalogue of Works

The catalogue is arranged in alphabetical order

1. Pharamond Blanchard
2. Hans Bollongier
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4. Lorenzo da Castro
5. Louis de Caullery
6. Claude Louis Chatelet
7. Pieter Jacobsz. Codde
8. Charles Eschard
9. Pieter Fontijn
10. French School 17th Century
11. Bartolomé González
12. Gabriel Gresely
13. Willem Claesz. Heda
14. Gillis Claesz. de Hondecoeter
15. Christophe Huet
16. Julius Caesar Ibbetson
17. Italian School 17th Century
18. Cornelius Johnson van Ceulen
19. Hans Jordaens III
20. Angelica Kauffman, R.A.
21. Alexander Keirincx
22. Carstiaan Luyckx
23. Maria van Oosterwyck
24. Adriaen Jansz. van Ostade
25. Jean Pillement
26. Hendrick Gerritsz. Pot
27. Giuseppe Recco
28. Martino Rota
29. Salomon van Ruysdael
30. Cornelis Saftleven
31. Herman Saftleven
32. Aernout Smit
33. Pieter Snayers
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35. Paul de Vos
36. Jan Baptist Weenix
37. Jacob de Wit
38. Jan Wyck
39. Jan Wyck
40. Frans Ykens

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

1.

PHARAMOND BLANCHARD

1805–1873
French School

Born in Lyon in 1805, 'Pharamond' (Henri-Pierre-Leon) Blanchard studied under Charles-Abraham Chasselet and Antoine-Jean Gros. He lived in Chatou near Paris from 1849 and made many journeys to Madrid between the years of 1825 and 1836. The artist first arrived there in 1825 to assist in the production of the 'Real Colección litográfica', a project he abandoned when he found a ready clientele for his watercolours and portraits. Blanchard briefly returned to Paris in 1835 and exhibited at the salon of 1836, but he was soon back in Madrid with the painter Adrian Dauzats in order to buy paintings for Louis Philippe d'Orléans.

Pharamond Blanchard was very well travelled and he journeyed to places as distant as Northern Africa, Mexico, Russia and Germany. He is best known for painting genre scenes as well as historical and military subjects based on the numerous drawings and sketches that he produced on his travels.

A Wedding Procession in Seville

Oil on Canvas

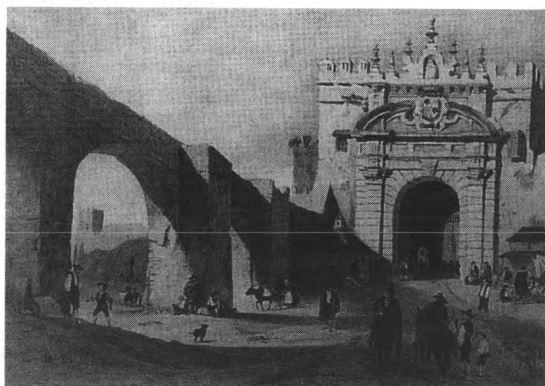
58³/₄ x 89³/₄ inches (149 x 228 cms)

Signed and Dated: 'Pharamond Blanchard/ Cadiz 1837'

PROVENANCE: Private Collection, Vienna

NOTE:

The design of the gate to the back of the composition is loosely based on that of the 'Puerta de Carmona' in Seville. Blanchard is attempting to recreate the ambience and essence of the wedding celebrations rather than concentrate on absolute geographical accuracy.



Puerta de Carmona, Seville
by Pérez Villaamil





J. L. A. 1840.

HANS BOLLONGIER*c.*1600–1672/5

Dutch School

Hans Bollongier was born in Haarlem and little appears to be known about his early career. From 1623 to 1642 he is officially recorded as living and working as a member of the Guild in this town. His contemporary, the historian Ampring, notes that he was well known as a painter of still-lives and flowers. His style is very much influenced by Balthasar van der Ast and Ambrosius Bosschaert. He chiefly painted uniformly composed bouquets of large flowers in vases, usually including intricately drawn insects and always painted on panel. The vases are usually of plain glass and his backgrounds are commonly dark or grey. Works by Bollongier are rarely left undated and thus allow art historians to collate a chronologically accurate insight into his development as an artist.

Unusual subjects such as genre scenes that have been attributed to him in the past are now generally considered to be the work of his brother Horatio.

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

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

A Still Life of Carnations, Roses and Cyclamen in a Glass Vase on a Stone Ledge with a Cricket

Oil on Panel

17³/₄ x 12¹/₂ inches (45 x 32 cms)

Signed with monogram and dated: 'H.B. A° 1640'

PROVENANCE: French Private Collection;
Sale Hotel George V, Paris, 17/6 -80, lot 19;
Peter de Boer, Amsterdam, 1980;
Dutch Private Collection;
Peter Tillou, London;
Private Collection, USA, 1994

ELIAS VAN DEN BROECK

c.1650–1708
Dutch School

Having begun his career in 1665 as a goldsmith, Elias van den Broeck became a very accomplished flower and still-life painter as a pupil of Cornelis Kick. He is also believed to have worked with J. D. de Heem in Utrecht and Ernst Stuven, although it is from Otto Marseus van Schrieck that he draws most influence, particularly in his 'forest floor' still lifes. He joined the Antwerp Guild in 1673, having moved there with de Heem, and was soon recognized for his extraordinary attention to detail. This was to prove his undoing as jealous rivals spread rumours that he stuck actual butterfly wings to his paintings. A famous court case is mentioned in which he was made to paint a wing in front of an audience, so proving his innocence. However, his reputation had been irreparably damaged and he was forced to return to Amsterdam in 1685 to continue his career.

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

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

Amsterdam, Antwerp, Cologne, Copenhagen, Geneva, Hanover and Rotterdam.

A Still Life of Fruit, a Bird's Nest, two Mice, Butterflies and other Insects and two Entwined Snakes

Oil on Canvas

19¹/₈ x 15¹/₂ inches (48.5 x 39.5 cms)

PROVENANCE: Private English Collection

NOTE:

A similar painting of a Forest Floor with a Bird's nest is in the Boijmans van Beuningen Museum, Rotterdam, inv. no.1278.





4.

LORENZO DA CASTRO

active 1672–1686
Portuguese School

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

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

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

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

Whaling in an Estuary

Oil on Canvas
21⁷/₈ x 23³/₄ inches (55.5 x 60.3 cms)

NOTE:

In the middle of this painting an anchored Dutch vessel flies the Dutch ensign and the Dutch 'Double Prince' flag of the Amsterdam Admiralty. Somewhat further in the distance an English Man of war, flying the flag of Saint George and the Senior ensign of the Royal Navy, sets sail towards the horizon.

Both the Dutch and the English participated in the very profitable whaling trade. The control of the hunting territory near Spitzbergen, above Norway, created multiple quarrels between the two fishing fleets and resulted in the split of the hunting territory. The Dutch were granted the Island of Amsterdam and a bay between the island and the mainland. In return the English received Bell Sound, Safe Harbour in Ice Sound, Horizon Bay on the South of Foreland as well as English Harbour and Magdalena Bay to the North of Amsterdam Island. Following this division, the Dutch initially dominated the trade, but by the 1780s the English had reestablished themselves as the leaders in this very lucrative practice.

Dutch whaling was very much a product of the early 17th C and the economic drive of the Noordsche Company, an offshoot of the Dutch fleet. Whaling in Holland reached its peak around 1680 and, not surprisingly, depictions of this practice was a favoured subject of Dutch maritime artists during this period.

LOUIS DE CAULLERY

active 1555–1622
Flemish School

Louis de Caullery appears to have fulfilled the role of a 17th century social commentator in his depiction of palace and court interiors and carnival scenes. His brightly coloured and finely detailed paintings are important documents of courtly life in the late 16th and early 17th centuries. His figures are characterized by an elongated finesse and usually occupy the space as a frieze toward the front planes of the painting.

It is not known exactly where or under whom de Caullery studied, but he is recorded to have been accepted into the Guild of St. Luke in Antwerp in 1602. The possibility that he visited Italy should not be dismissed as a number of his paintings depict Italian buildings (notably Castel Sant'Angelo in Rome) and the depth of his understanding of classical architecture is evident in many representations of Renaissance courtyards.

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

Hamburg, Madrid (Prado) and Paris (Louvre).

A Palace Interior with elegant Figures dancing and conversing; over the Mantelpiece is seen a large painting of the Tower of Babel and to the Right is what appears to be a depiction of the Escape from Troy.

Oil on Panel

28 x 19³/₄ inches (71 x 50 cms)

PROVENANCE: Private Collection, Germany





CLAUDE LOUIS CHATELET

1753–1794
French School

Claude Louis Chatelet was an immensely successful painter in his day, working mostly for Parisian patrons. He owes his success to the Abbé de Saint-Non, who sponsored the visit to Italy that was to inspire his painting. As a contemporary of Hubert Robert he was hugely influenced by the work of this artist and in his own art he combined the classical ambiance of Robert with the decorative beauty of Claude Joseph Vernet.

Chatelet travelled widely through Europe and made many sketches of his environs. A great number of paintings within various institutions depict landscapes in Switzerland, Italy and England. Marie-Antoinette was a major patron of Chatelet and commissioned a large number of paintings from him. He later became an ardent republican and a member of the revolutionary tribunal. Chatelet was arrested in the purge that followed 9th Thermidor (i.e. the fall of Robespierre on the 27th July 1794). He was subsequently tried, sentenced and executed on the guillotine.

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

Paris (Louvre), Fontainebleau, Orleans.

A Pair of River Landscapes with Figures sitting on the Rocks by Waterfalls

Oil on Canvas
24½ x 34½ inches (62.3 x 88 cms)
Signed and Dated: 'Chatelet. 1788'

PROVENANCE: French Private Collection

NOTE:

It is most likely that these landscapes are derived from the many drawings Chatelet made around Paris. The bridges are recognizable from a number of sketches he made 'en plein air' but bear no exact resemblance to any particular place.

PIETER JACOBSZ CODDE

1599–1678
Dutch School

Pieter Codde was most probably a pupil of Frans Hals. Nevertheless, his works seem more influenced by those of Anthonie Palamedesz and Jacob Duck and his dated paintings from 1625 until 1646 are similar in subject matter to theirs. Codde tended, however, towards more elegant interiors and family groups and his paintings produced before 1640 are characterized by a silvery tonality. The drapery of his subjects often shimmers in the light in a manner perhaps most akin to Duck. Later on in his oeuvre the overall tone of his pictures becomes a deeper golden brown.

In 1623 Pieter Codde was married to Marritge Aerents Schilt, but they separated in 1636 because of her ill conduct. In 1637 he completed one of his most important early commissions, namely the large group portrait of the 'Arquebusiers of Amsterdam', which had been started by Frans Hals but left unfinished. By 1672 he was living in comfortable circumstances in Amsterdam and had been instrumental in editing out doubtful paintings from the collection of the princes of Orange. The great painter Willem Duyster and Albert Jansz became pupils of his.

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

Amsterdam (Rijksmuseum), Brussels, Dresden, Haarlem and Paris (Louvre).

An elegant Company on a Terrace

Oil on Panel

17¹/₄ x 21⁵/₈ inches (43.8 x 55 cms)

PROVENANCE: With the Brod Gallery, London

NOTE:

This panel is a relatively early work, datable by its subject matter to before the mid 1640s. After this time Codde painted only portraits and a few history paintings. The composition is unusual among the artist's genre subjects in depicting the figures on a terrace rather than in the usual interior.





CHARLES ESCHARD

1748–1810
French School

Charles Eschard was a native of Caen but received his initial training with Jean-Baptiste Deschamps in Rouen. He was also to a certain degree self-taught through his study of the Dutch Masters in Holland.

Eschard was accepted into the Académie in 1782 and exhibited at the Paris Salon several times. His panoramic views of France and Holland and his scenes recording festival days proved very popular. He was quickly identified as an excellent draughtsman and engraver, choosing to engrave his own view paintings as well as a series of genre subjects of local tradesmen.

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

Alençon, Danzig, Grenoble and Rouen

A Russian Landscape with Peasants resting by an Isba

Oil on Canvas

18¹/₂ x 22 inches (47 x 56 cms)

Signed and Dated: 'Ch. Eschard 1806'

PROVENANCE:

Versailles, Hôtel des Cheval-Légers 24th February 1962 no 50;

LITERATURE:

Catalogue from the exhibition 'Charles Eschard, Peintre, dessinateur et graveur', Caen, Musée des Beaux-Arts, 1984, no 94, reproduced.

NOTE:

This picture is one of a small group of Russian views executed both in oil and in drawing, such as the drawing entitled 'Paysan Russe, marchand de volaille' (see op. cit. supra no 12, reproduced). A picture bearing the same title and with similar measurements was auctioned in Versailles, Hôtel Rameau, 14-15 June 1967, lot no. 12 (see op. cit. supra, no. 95).

PIETER FONTIJN

1773–1839
Dutch School

A little known painter and draughtsman, Fontijn was a native artist to Dordrecht and is best known for his genre scenes in the same vein as Abraham van Strij. He was a pupil of Willem van Leen and Pieter Hofman and the colouring of his paintings reflects their influence. He is also known to have painted a number of miniatures, hunting scenes and trompe l'oeils with humorous or lascivious undertones.

The Fallen Woman

Oil on Canvas

89 x 55 inches (226 x 140 cms)

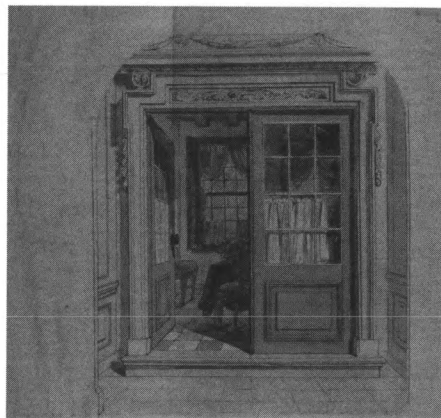
Inscribed. Monogrammed(?) and Dated "Belegering/en/bloedige/verovering/van het fort/Rosenheim/ B.V. P:F 1809"

PROVENANCE: French Private Collection

NOTE:

The Inscription on the book translates as 'The Siege and bloody conquest of the fort of Rosenheim' and is probably a tongue in cheek allusion to the painting's subject matter. The Lady holds a rose in her left hand which further completes the allusion.

This trompe l'oeil was probably intended as an amusing addition to a blank wall or blind window within a courtyard. These trompe l'oeils are rare although there are a number of records known. Dordrecht Museum, in particular, holds an interesting study for just such an example by Abraham van Strij. The tradition of this elaborate type of trompe l'oeil began really with Samuel van Hoogstraten whose wonderful 'View down a Corridor' of 1662, at Dyrham Park is perhaps one of the finest examples.



Abraham van Strij
A Design for a Trompe l'Oeil view through to another Room
Watercolour and Ink on Paper
Dordrechts Museum





10.

FRENCH SCHOOL 17TH CENTURY

c.1600

A Still Life with a Sword, an Engraving and a Silver Tazza with Grapes and Peaches

Oil on Canvas

31³/₄ x 38¹/₂ inches (80.5 x 97.8 cms)

Dated 1630

PROVENANCE: Private Collection, Italy

NOTE:

The depicted engraving is a portrait of Balthasar Gerbier (Middelburg 1592–1667 England), a Dutch/English diplomat, writer and arts advisor to Charles I. The actual engraving was executed by Paul Pontius after van Dyck.

BARTOLOMÉ GONZÁLEZ

1564–1627
Spanish School

Bartolomé González was born in Valladolid in 1564. He is most highly regarded as a portraitist at the Spanish royal court, but he painted a number of religious scenes as well (e.g. *The Flight into Egypt* in the Prado). His teacher appears to have been Patricio Caxés (c.1544–1611), who imparted some Italian influence on the young González. They would certainly have worked at El Escorial together.

He was employed by King Phillip III to work on numerous portraits of members of the Spanish royalty, many of which were intended to be sent abroad to foreign embassies. González is recorded at court in 1606 and was made an official court painter in 1617. He is known to have worked in Valladolid, Burgos Lerma and at El Escorial.

González was certainly influenced by the most important portraitist of the time, Juan Pantoja de la Cruz (who, in turn, had been apprenticed to a portrait painter of great influence, namely Alonso Sanchez Coello). From Pantoja he soon learnt the value of linear draughtsmanship and the rendering, in meticulous detail, of the intricacies of fine materials and jewels. He remains one of the major artists of his generation, devoted almost entirely to painting sumptuous and elegant portraits. He is known to have succeeded Pantoja at his death in 1608 as the painter of the series of royal portraits for the palace of El Pardo.

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

Budapest, London (Lord Clarendon), Madrid (Prado, Instituto Valenciana de Don Juan), Nuremburg, St. Petersburg and Worcester

A Portrait of the Infante Don Fernando de Austria

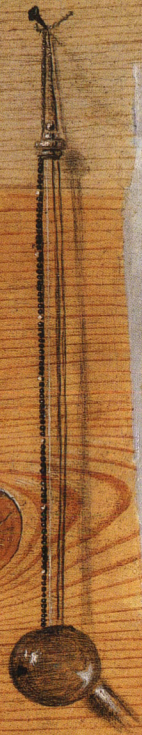
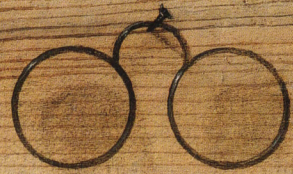
Oil on Canvas
72 x 42½ inches (183 x 108 cms)

PROVENANCE: Spanish Private Collection

NOTE:

This portrait was painted shortly after Bartolomé Gonzalez was appointed court painter in 1617 and before Don Fernando's cardinalship in 1619.





12.

GABRIEL GRESELY

1712–1756

French School

Born on 8th January 1712 in L'Isle-sur-le-Doubs, near Montbéliard, the son of a well-known glass maker, Gabriel Gresely was a self-taught artist who came to Paris to improve his artistic technique.

Gresely was shocked to discover that one of his paintings had preceded him to the city and was being sold as the work of a renowned master. Exposing the fraud gained him considerable notoriety, creating his reputation, and subsequently he was inundated with work. Gresely's talent quickly came to the notice of the Comte de Caylus who acquired a number of works by the artist.

Gresely was forced to leave Paris because of poor health and he moved to Besançon in his native province. He continued to work there producing portrait, genre still life and trompe l'oeil subjects until his death in 1756.

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

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

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

A Trompe L'Oeil of a rock crystal Amulet, a Pince-Nez and an Etching with a Portrait of Rembrandt and a Soldier

Oil on Canvas

12 x 14½ inches (30.5 x 37 cms)

NOTE:

The monogram AV on the engraving may allude to the little-known engraver AV who is mentioned in Bénézit. The engraving mixes two distinct figures from two very different schools. The self-portrait of Rembrandt on the right is loosely based on the known etching in the Pierpoint Morgan Library. The other figure appears to be based on a figure by Salvator Rosa.

The amulet was an object that was often given to children to protect them from evil (see for example the portrait of the Infant Felipe Prospero, by Velazquez in the Kunsthistorisches Museum, Vienna).

WILLEM CLAESZ HEDA

1594–1680
Dutch School

Willem Claesz Heda was born in Haarlem in 1594 and was ultimately to become one of the leading still life painters of the Dutch school of the 17th century. Early works by him are very rare and depict religious and sometimes historical subjects characterised by the use of strong colours. The year 1629 seems to mark a turning point in Heda's artistic development when he begins to concentrate on monochrome banquet pieces, and with this subject matter he appears to have found his natural niche in painting.

As a still life painter Heda ranks as one of the most accomplished in this field and it is interesting to note that Rubens owned two paintings by him. His popularity waned during the 18th century (despite his illustrious patron) but in the mid 19th century his work was reappraised and recognized for the quality that sets him apart from his contemporaries.

Much of Heda's work is in the style of Pieter Claesz but his construction is more elaborate. The reflection of a white napkin in pewter, gold and silver utensils is very well observed. His later pictures are more crowded and full of small objects. Flowers, leaves and tendrils never appear. Heda is known to have painted some vanitas pictures, of which there is an example in The Hague, but these are very rare. His son Gerrit Willemsz became one of his more talented pupils as were Marten Boelema de Stomme, Cornelis Mahu and Cornelis Kruys.

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

Antwerp, Berlin, Budapest, Darmstadt, Dresden, Dublin, Frankfurt, Ghent, The Hague, Hamburg, London (National Gallery), Madrid (Prado), Munich, Oslo, Paris (Louvre), Rotterdam, San Francisco, St. Petersburg, Stockholm, Vienna and Washington.

A Still Life with a Silver gilt Cup, a Venetian wine Glass, a beer Glass, a Roemer, a Silver Tazza and Plates, a Knife, a Pie on a Dish as well as Nuts, Cherries and a Lemon on a draped Table

Oil on Panel

28³/₈ x 35¹/₂ inches (72 x 90 cms)

Signed: 'HEDA 1638'

PROVENANCE: Private Collection, Lisbon

NOTE:

This previously unrecorded Still Life by Heda dated 1638 is an important addition to his oeuvre. Typically for a Still Life of this date he bunches together an elaborate group of luxurious objects which juxtapose the simple, cool background and the crisp white tablecloth. The elements within the Still Life were used many times in varying compositions and with various small changes. The gilt cup, for example, may be topped by St. George, Athena (?) or, as in this case, Poseidon. Heda can never be accused of repetition, his newly conceived ideas are established by a continuously evolving scheme of the familiar elements.

Circa 1636 the perceived view of the table seems to become more expansive. The illusion for the spectator is of taking a step back from the table and viewing a wider and more elaborate composition. After closer analysis, from an apparently random and chaotic cluttering of objects, one discerns a careful arrangement into a pyramidal form with complex planes within the painting. The pewter plates at the front poise tantalizingly on the edge of the table. This snapshot in time means a seconds difference between ordered clutter and a total collapse from the slightest nudge. The tazza on its side and the delicate glass reinforce this sense of vulnerability.





GILLIS CLAESZ DE HONDECOETER

c.1570–1638
Dutch School

Gillis Claesz de Hondecoeter was the second Hondecoeter in a long line of successful painters. Religious persecution drove his father Nicolaes Jansz. de Hondecoeter from Antwerp to Delft and as a result the artistic Hondecoeter dynasty came to the Dutch Netherlands. Gillis Claesz married in Utrecht in 1602 and moved to Amsterdam in 1615 with his already large and expanding family (one of his sons, Gijsbert, was to become an accomplished painter in his own right and the famous artists Melchior de Hondecoeter and Jan Weenix were both grandsons of his). He was widowed in 1628 but remarried soon afterwards.

Gillis Claesz was accepted into the Guild in Amsterdam in 1636 and became one of the major landscape painters of his time.

His technique is very distinctive with much attention given to the detail of foliage and, in particular, to the twisted gnarled tree trunks and stumps that fill his usually small panel landscapes. This technique was probably acquired from his early apprenticeship to the famous landscape painter Gillis van Coninxloo. Hondecoeter's preoccupation with biblical themes, such as Noah's Ark and Adam and Eve, where the landscape composition is filled with domestic and fantastic animals, is testament to his appreciation of this master's art (although a great number of his compositions owe a debt to Roelandt Savery). In his larger landscape compositions Hondecoeter's work is often compared to that of Esaias van de Velde, although his colouring is somewhat greener than that of van de Velde with yellowish brown tones.

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

Amsterdam, Amiens, Berlin, Dresden and Stockholm.

A Mountainous Landscape with Travellers

Oil on Panel

11⁷/₈ x 18¹/₈ inches (30 x 46 cms)

Signed with Monogram: 'G. DH'

NOTE:

This is an unusual painting for Hondecoeter in its simplicity and bold use of the rocks. There are comparative paintings, notably one in the Brukenthal Museum, Sibiu and another owned by Mrs N. de Boer. Both paintings are monogrammed in exactly the same form.

15.

CHRISTOPHE HUET

1694–1759

French School

Little information is available about the life of Christophe Huet. It is clear, however, that he was the brother of Nicolas Huet the Elder, known as a painter of animals and still lifes. He was also the uncle of Jean-Baptiste, a major painter of country scenes and animals as well as a watercolourist, designer and engraver, who worked with the important French artist Boucher.

Christopher Huet established himself, along with his contemporaries La Joue and Gillot, as a painter of charming, decorative subjects popular in 18th century France. He also painted Chinese scenes for the Hôtel de Rohan and the Opéra. Such was his success that he owned a substantial country house in Bagnolet.

It has been acknowledged that he was the creator of a series of singerie pictures at Chantilly, originally attributed to Antoine Watteau.

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

Nantes, Valenciennes and Vire.

A Miniature Pug and two African Grey Parrots in a Landscape

Oil on Canvas

28³/₈ x 35⁷/₈ inches (72 x 91 cms)

Inventory Label on the Reverse: 'Duchesse de Luynes/ Château de Dampierre/ no 291"

PROVENANCE: Duchesse de Luynes, Château de Dampierre, France;
Spanish Private Collection

NOTE:

The Château de Dampierre in its present guise was built by Honoré d'Albert de Luynes, Duc de Chevreuse to plans drawn up by Jules Hardouin-Mansart circa 1675. The de Luynes family had inherited the château from Marie de Rohan, Duchesse de Chevreuse in 1663. The Duchesse de Luynes was lady-in-waiting to Queen Marie, wife of Louis XV, and it is presumably through her connection at Court that she learned of Huet's work. She remained a close confidante of the Queen, despite the presence of Madame de Pompadour, and the Duc's memoirs provide some fascinating anecdotes and insights into life at the court of Louis XV.





JULIUS CAESAR IBBETSON

1759–1817

English School

The English landscape painter Julius Caesar Ibbetson, the so-called ‘Berghem of England’ (B. West), was largely self taught and learned his trade through copying and restoring Old Masters. From about 1785 he began to exhibit London scenes at the RA but, despite a prolific output, he struggled to stay out of debt, probably largely due to his vast number of children. He travelled with wealthy patrons to different parts of the UK and even received a position in the retinue of Colonel Cathcaerst, the ambassador to China. The untimely death of the ambassador, however, meant that Ibbetson had to return to London more in debt than ever before.

In 1794 the artist’s wife died, followed by eight of his children, and he fell seriously ill as a result. During his illness most of his possessions were stolen and he spiralled into a debt-ridden, drunken existence not helped by his close friendship with the artist George Morland. His creditors hounded him from London and he moved to the Lake District in 1798 travelling around the north of England and Scotland to paint. A brief return to London in 1800 and remarriage further enraged his creditors and he moved to Masham in 1805 where he lived very frugally whilst carrying out a great number of commissions. To an extent he was able to re-establish himself here.

Ibbetson remains one of the more important British landscape painters and he is accredited with depicting nature more faithfully than contemporary artists such as de Louthembourg and Morland. Of the vast number of works that he produced many are represented in art institutions throughout the world and particularly in the UK.

A View of Roslyn Castle

Oil on Canvas

24 x 35⁷/₈ inches (61 x 91 cms)

Indistinctly Signed and Dated: ‘J. Ibbetson 1812’

PROVENANCE: J. Pulleine, Clifton Castle;
Lady Curzon-Howe, Clifton Castle;
The Dowager Lady, Teynham;
her sale, Christie’s, 22nd Nov 1974, lot 92;
Private Collection, Switzerland

LITERATURE: Rotha Mary Clay: ‘J.C. Ibbetson, 1948, pp. 68’

EXHIBITED: Exhibited in Leeds 1868, no. 1126.

NOTE: Engraved as ‘Washerwomen at Lasswade’



Roslyn Castle today



Julius Caesar Ibbetson
Roslyn Castle
Oil on Canvas, 19¹/₂ x 23¹/₂ inches
Collection Sir Alec Martin

ITALIAN SCHOOL 17TH CENTURY

A Pair of Paintings depicting several different Bird Species, both native and exotic:

Oil on Slate

10³/₄ x 15 inches (27.5 x 38 cms)

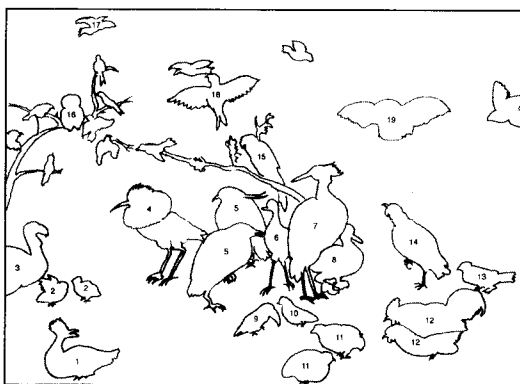
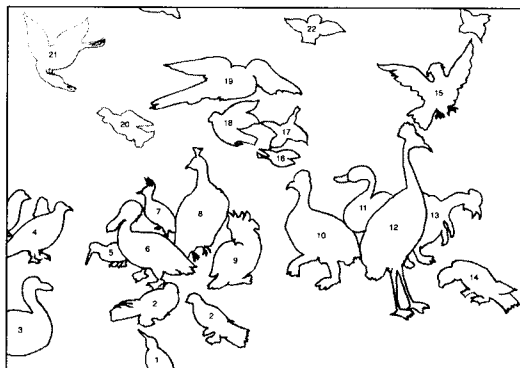
PROVENANCE: French Private Collection

NOTE:

Key to bird species:

A:
 1. Woodcock 2. Pigeon 3. Goose 4. Pheasant 5. Woodcock 6. Pelican 7. Touraco 8. Peacock 9. Salmon Crested Cockatoo 10. Cassowary 11. Swan 12. Crowned Crane 13. Double-wattled Cassowary 14. Double yellow-headed Amazon 15. Buzzard 16. Bullfinch 17. Green Woodpecker 18. Gold Macaw 19. Scarlet Macaw 20. Sparrow Hawk 21. Heron 22. Little Owl

B:
 1. Female Goosander 2. Quail 3. Turkey 4. Male Ruff 5. Night Heron (male and female) 6. Eurasian Purple Gallinule 7. Heron 8. Mallard Drake 9. Toucan 10. Green Woodpecker 11. Partridge 12. Domestic Cock and Hen 13. Jay 14. Pheasant Cock 15. Scarlet Macaw 16. Little Owl being mobbed by small birds 17. Bullfinch 18. Female Great Spotted Woodpecker 19. Tawny Owl







CORNELIUS JOHNSON VAN CEULEN

1593–1661
Dutch School

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

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

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

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

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

A Portrait of a Lady, possibly Mary Chetwynd, Bust-Length, in a red Brocade Dress with a Lace Trim, a Miniature with her Coat-of-Arms hanging from her Neck, in a painted Oval with a Marble Surround.

Oil on Canvas

29⁷/₈ x 25¹/₈ inches (76 x 63.8 cms)

Signed and Dated 'C J fecit/1628'

NOTE:

The sitter's pendant displays the heraldic device of 'azure a chevron' between three mullets, the coat-of-arms of the Chetwynd family. The Chetwynds were influential landowners and churchmen in Staffordshire in the 17th century. The age and unmarried status of the sitter would suggest a most likely identification as Mary Chetwynd, only daughter of Sir Walter Chetwynd of Ingestre, Sheriff of Salop (died 1638). She later married George Digby of London.



Ingestre Hall, Chetwynd Family Seat

19.

HANS JORDAENS III

*c.*1595–1644

Flemish School

According to the famous art historian van Mander, Hans Jordaens was the pupil of Cornelis Cornelissen. However, it seems likely that he was the son and pupil of Hans Jordaens II, who died in Antwerp in 1653. If so, it follows that the date of birth assigned to Hans Jordaens must be incorrect. On the 26th of November 1617 he married Maria van Dyck, the daughter of Siger van Dyck. She died in Antwerp in 1652.

Jordaens' work consisted mostly of landscape compositions with figures, usually in a mythological or religious setting. He was also known to have provided the staffage in paintings by other contemporary artists. In 1620 he is recorded as having been elected a member of the Masters' Guild of St. Luke in Antwerp.

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

Antwerp, Budapest, St. Petersburg (Hermitage), The Hague and Vienna

The Israelites Crossing the Red Sea

Oil on Panel

13³/₄ x 19¹/₃ inches (35 x 49 cms)

Signed: 'A. Jordaens. F.'

Stamped on the Reverse with the Cipher of the City of Antwerp

PROVENANCE: Private Collection, Chile

NOTE:

Jordaens treated this subject several times with varying compositions. (See in particular examples in Berlin and the Hague). As well as the Crossing he painted a number of other stories surrounding the Exodus of the Israelites, notably 'The Destruction of the Egyptian Army in the Red Sea' and 'Moses striking the Rock'.





NOTE:

This particular subject was painted by Angelica Kauffman three times in her lifetime. The earliest composition, dated 1769 and exhibited at the RA in that same year, is now owned by the Parkers at Saltram House. The second version was completed in 1786 and was painted for her great British patron, George Bowles. This composition is now known only through the engraving by Facius of 1786. It is clear that Kauffman enjoyed the subject matter and was experimenting with the compositional layout. Her earliest scheme was very typical of her early historical and mythological paintings.

The third and final treatment of the subject was conceived circa 1789 for Catherine the Great and along with its pendant "Servius Tullius sleeping in the Suite of King Tarquinius" were the largest pictures ever painted by Kauffman. Both paintings are extensively described in Kauffman's Memorandum of Paintings (Rome, Feb 1785 and Rome, Dec 1789) and now reside in the Academy of Arts in St. Petersburg. It is for the Achilles composition that this fully worked sketch was completed. Infra-red photographs reveal the carefully planned underdrawing and also, interestingly, the squaring up of the canvas to enable the translation onto the final, much larger scale. A small oil sketch on paper was at the Dorotheum in 2004 and illustrates just how carefully she worked on the composition.

Our painting belonged to the Marquess of Curzon and was sold by him in 1931 (along with a number of other paintings) at Christie's, where it subsequently reappeared 36 years later. In this sale it was erroneously connected to the Facius engraving (Bowles version) and the Saltram version which was exhibited at the RA in 1769.

Angela Rosenthal, in her book 'Angelica Kauffman, Art & Sensibility', discusses the metaphorical comparison of Achilles wielding the sword with that of Kauffman wielding her brush and pen. Kauffman was continually battling the establishment and their views of women painters. It seems likely that, given her composition, she had seen David's 'Oath of the Horatii' which had been exhibited in Rome in 1784. Certainly there are comparisons here, although David displays a noticeable division between the sexes, while Kauffman deliberately blurs the contrast, depicting Achilles as 'an icon of both feminine and masculine strength.'

ANGELICA KAUFFMAN, R.A.

1740–1807

Swiss-Austrian School

Born in Chur in Switzerland, Angelica Kauffman spent most of her childhood in her family's home town, Schwarzenberg in Austria. The daughter and pupil of Joseph Johann Kauffman she received academic training in various North Italian cities and latterly in Florence (1762) and Rome (1763). Throughout her life she showed a prodigious talent in not only painting and music but also in languages. 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 (she and Mary Moser were the only women bestowed with this honour). Sir Joshua Reynolds was one of her firmest supporters, which led to murmurings in London society. Her natural grace and charm melted the heart of many an establishment figure and indeed she was constantly fighting off rumours of affairs with her male sitters.

In 1767 Kauffman was duped into marrying a faux Swedish count, a scam which caused huge controversy and nearly ruined her reputation. Using his influence, Reynolds successfully extracted her from the marriage.

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. Her famous 'Memorandum of Paintings' was one result of this stay in Italy and allows us a valuable insight into her working practise and her choice of subjects.

Kauffman was an immensely fashionable figure in London society and much in demand as the leading painter of Neo-Classical subjects of her day attracting a large number of royal and aristocratic patrons. Her works were emulated and reproduced to the extent that people talked of 'Kauffman fever'. 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).

Achilles discovered by Ulysses amongst the Daughters of Lycomedes

Oil on Canvas

40 x 51 inches (102 x 127.5 cms)

PROVENANCE: The Duke of Sutherland;
The Marquess of Curzon, Kedleston Hall, Derbyshire;
His sale, Christie's, 10th July 1931, Lot 122, Sold £110.5.0 to
Boot;
His sale, Christie's, 7th July 1967, Lot 20, Sold £252.0.0;
Old Hall Gallery, Iden, Sussex, until 1969;
Thomas Capozello, Flushing Meadows, New York

LITERATURE: Lady Victoria Manners and G.C. Williamson, 'Angelica Kauffman, R.A., Her Life and Her Works', 1924 p.184;
Oskar Sandner, 'Angelika Kauffmann und Rom', Exhibition Catalogue, Rome, 1998, p. 29-30, fig. 22;
Angela Rosenthal, 'Angelica Kauffman, Art & Sensibility,' 2006, New Haven and London, p.201, illus. 103

EXHIBITED: Bregenz/Vienna 1968/69, 'Angelika Kauffmann und ihre Zeitgenossen', Vorarlberger Landesmuseum/
...sterreichisches Museum für Angewandte Kunst.



Angelica Kauffman
Achilles discovered
Oil on Canvas, 257 x 317 cms
Academy of Arts, St. Petersburg

ALEXANDER KEIRINCX

*c.*1600–1652
Flemish School

Alexander Keirincx was a Flemish-Dutch landscape painter, much influenced by Gillis van Coninxloo and the early Flemish landscapists. His early work is impasted, with strong brown tints, somewhat hard in colour and with minutely painted foliage. His landscapes – rich in trees, yellowish-green in tone and including a distant vista – may be recognised by their clear composition and by the large oaks with hanging branches. His later landscapes, under Dutch influence, are richer in tone and are pale green or light brown.

In 1619 he was elected a member of the guild in Antwerp and was married there on 18th June 1622. He lived and worked in Antwerp until 1626 when he left for England and received commissions from King Charles I as well as from members of the nobility. A number of interesting Scottish views by Keirincx bear witness to this visit. He appears to have returned to Amsterdam in 1643 and later to have travelled to the city of Utrecht. Here his extensive landscapes became very popular and we know that he employed other artists like Cornelis van Poelenburgh, Paul van Hillegaert, Sebastian Vrancx, Esaias van de Velde and David Teniers to paint the staffage in his compositions.

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

Aachen, Antwerp, Copenhagen, Dresden, Edinburgh, The Hague, Hamburg, Hanover, London (Tate), Rotterdam, St. Petersburg and Utrecht.

A Wooded Landscape with a Poultry Seller, Travellers and Dogs on a Path beyond

Oil on Panel

26 x 37⁵/₈ inches (66 x 95.5 cms)

Signed: 'A. Keirincx'

PROVENANCE: The Henry Janssen Collection, U.S.A;
By descent to his daughter, Helen Janssen Wetzel;
Her sale, Sotheby Parke Bernet, New York, 9th October 1980 lot 6;
French Corporate Collection





CARSTIAAN LUYCKX

1623 – after 1658

Flemish School

Carstiaan Luyckx was apprenticed to the flower painter Philip de Marlier from 1640 transferring to the studio of Frans Francken III in 1642.

He entered the Antwerp Guild in 1645 and is documented here up to 1653 when he had a son. Dating his oeuvre is difficult as only two dated works are known from 1650. A collaboration with David Teniers II and Nicolaes van Verendael (now in Dresden) points to him being in Antwerp during the late 1650s.

His later works are largely inscribed in French, indicating a move to France, although there seems to be no documentary evidence to support this. His paintings are mentioned in many inventories around Holland. He clearly travelled widely and was keenly collected by patrons. He is also mentioned briefly in Amsterdam in 1652 and in Utrecht in 1649 as taking part in a charity auction.

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

Brunswick, Budapest, Dresden, Dublin and Vienna (Liechtenstein Collection)

A Garland of Fruit surrounding an image of the Visitation

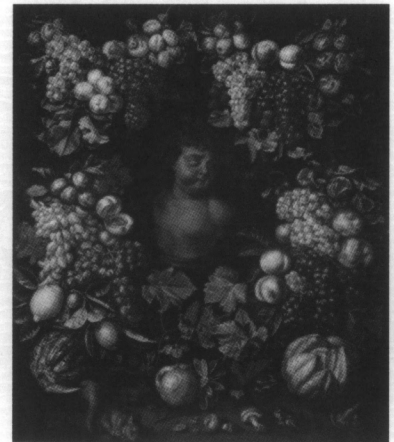
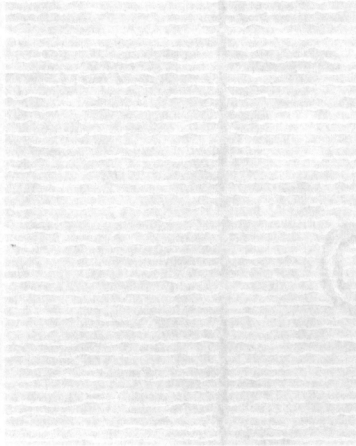
Oil on Canvas

51¹/₄ x 38¹/₂ inches (130 x 98 cms)

PROVENANCE: French Private Collection

NOTE:

Garlands of this magnificence are rare in the work of Luyckx, although he painted a great number of lesser examples. A similar garland was on the art market in Spain in 2002.



Christiaan Luyckx
A bust of Bacchus surrounded by a Garland
 Oil on Canvas, 146 x 119.5 cms
 Formerly with Caylus, Madrid

23.

MARIA VAN OOSTERWYCK

1630–1693
Dutch School

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

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

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

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

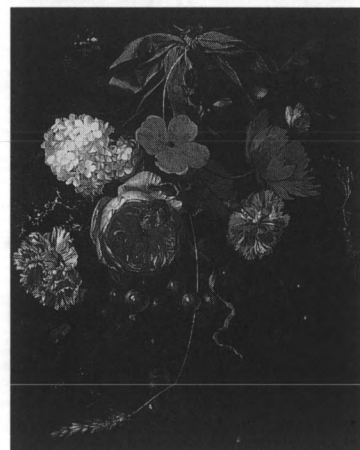
A Swag of Roses, Carnations and other Flowers, Grapes, an Orange and Berries together with a Butterfly

Oil on Canvas
19³/₄ x 16¹/₂ inches (50.2 x 42 cms)

NOTE:

We are grateful to Fred G. Meijer for confirming the attribution to Maria van Oosterwijck.

For comparison see the painting formerly with Rafael Valls, Oil on Canvas, 40 x 32.4 cms, Signed.



Maria van Oosterwyck
A Garland of Flowers hanging from a Nail
Oil on Canvas, 40 x 32.4 cms
Signed
Formerly with Rafael Valls Ltd





EXHIBITED: Rotterdam, Rotterdamsche Kunstkring, Catalogue de la Collection Goudstikker d'Amsterdam, 11-26 June 1927, no. 52;
Amsterdam, Catalogue des Nouvelles Acquisitions de la Collection Goudstikker, October-November 1927, no. 98.

NOTE:

Van Ostade recalls his teacher Adriaen Brouwer in this vibrant study. Van Ostade was well known for such studies, of which two (one dated 1642) can be found in the Boijmans-van Beuningen, Rotterdam and one (c.1646) in the Rijksmuseum, Amsterdam (inv. no. A302). Professor Schnackenburg believes this panel to be an early sketch, datable to circa 1637 and relates it to the artist's pen sketches.

Both Dr Hiltraud Doll and Professor Schnackenburg have independently confirmed the attribution to Ostade.

ADRIAEN JANSZ. VAN OSTADE

1610–1685
Dutch School

Adriaen van Ostade was probably a pupil of Frans Hals in Haarlem, although his influence is not easily discernable. Of more significance is the fact that Adriaen Brouwer was studying under Hals at the same time and his influence is clearly evident in the young Ostade's work. It was Brouwer's sketchy and powerful technique in the rendering of coarse peasant interiors that particularly impressed him, and while Ostade chose to paint similar subject matters, he did so in a more precise and refined manner.

Rembrandt's influence can also be traced in Ostade's work after about 1640; his interiors became calmer, his palette warmer and he employed a brown chiaroscuro to great effect. He still favoured cluttered compositions, revelling in drawing the disorganised utensils and debris of everyday life.

His paintings dating from 1650 to 1660 display greater finesse and his subjects seem awash with bright light; in later works the light appears cooler by comparison.

Ostade's reputation rests on his copious genre paintings and peasant figure studies. Quieter paintings of farm and kitchen interiors in which the emphasis is on the still-life element are considerably more unusual in his oeuvre.

Ostade was successful and prolific throughout his long career. He joined the Haarlem Guild in 1634 and was its commissioner in 1646, 1661 and dean in 1662. His first wife, whom he wed in 1638, died only four years later. By 1657 he was married again; this time to a wealthy woman from Amsterdam. With the exception of his regular trips to Amsterdam, Ostade remained in Haarlem throughout his life.

Among Ostade's more illustrious pupils were his brother Isaac, Jan Steen, Cornelis Dusart and Cornelis Bega.

Adriaen Jansz. van Ostade was an extremely prodigious painter (Hofstede de Groot mentions over 900 paintings by him) and examples of his work can be found in numerous museums and institutions across the world.

A Study of a Peasant Smoking a Pipe

Oil on Panel

6 x 5³/₈ inches (15.1 x 13.7 cms)

Signed and Dated 'AVOstade 1637.'

PROVENANCE: with F. Kleinberger, Paris;
Baron August Janssen, Brussels, 1910;
with Jacques Goudstikker, Amsterdam, by 1927;
Looted by the Nazi authorities, July 1940;
Recovered by the Allies, 1948; in the custody of the Dutch
Government;
Restituted to the heir of Jacques Goudstikker, February 2006

LITERATURE: C. Hofstede de Groot, 'Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten Holländischen Maler des XVII Jahrhunderts', Stuttgart/Paris, 1907-28, III. no. 172;
W. Martin, 'Catalogue de la Collection de peintures du Baron Janssen', Brussels, 1923, p. 126, no. 85;
C. Wright, 'Paintings in Dutch Museums. An Index of Oil Paintings in Public Collections in The Netherlands by Artists born before 1870', London, 1980, p. 355. Old Master Paintings: An illustrated summary catalogue, Rijksdienst Beeldende Kunst (The Netherlandish Office for the Fine Arts), The Hague, 1992, p. 232, no. 1998, illustrated.



Adriaen van Ostade
The Merry Peasant
Oil on Panel, 16.5 x 14.5 cms
Signed
The Rijksmuseum,
Amsterdam (inv A 3020)

JEAN PILLEMENT

1728–1808
French School

Jean-Baptiste Pillement, the Lyon-born painter and draughtsman, left Lisbon for England in 1754, a step ahead of the Inquisition whose interest in the young Frenchman had been aroused by his espousal of free-thinking ideas. He arrived in London at the height of the rage for Chinoiserie when, in James Cawthorn's words 'quite sick of Rome and Greece / We fetch our models from the wise Chinese...' and '...o'er our cabinets Confucius nods, / Midst porcelain elephants and China gods'.

Pillement adapted his many talents to the taste of the moment in the various countries where he lived and worked throughout his long career. He turned his hand to those exquisite drawings of Chinese figures for engravers which earned him his important position in eighteenth century art and decoration. He attracted a number of important clients including David Garrick. In the summer of 1757 the famous actor paid Pillement for the decoration of two rooms in his country villa; the first, and larger, of these was in the Chinese taste, while the second contained landscapes in the Dutch manner, another of the artist's specialities.

Pillement was in France again between 1760 and 1761 before visiting Italy and by 1763 was in Vienna. He worked in Poland for a number of years, garnering the title Premier Peintre du Roi because of his work for Stanislas August Poniatowski. He divided his time between Paris and London during the 1770s. In 1776 he exhibited at the Salon du Colisée and was awarded the title Peintre de la Reine with an annuity for having provided paintings for the Petit Trianon in 1778. Pillement retired to Pezenas, near Narbonne in 1789. Four years later the elderly artist returned to Lyon, where he died in 1808.

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

Bordeaux, Carcassonne, Lyon, Madrid, Montpellier and Oporto.

A Coastal Landscape with Figures on a Rock

Oil on Canvas

21³/₄ x 17³/₄ inches (55 x 45 cms)

PROVENANCE: Collection of the Henri Family, Zurich;
 Collection of the Nyon Family, Zurich;
 Collection of the Usteri Family, Zurich





HENDRICK GERRITSZ. POT

c.1585–1657
Dutch School

While Hendrick Gerritsz. Pot was clearly influenced by Frans Hals it appears that his first teacher was Karel van Mander. A native of Haarlem, he was director of the Guild between 1626 and 1635, although during that time he visited London (from 1631 to 1633) and worked for the royal family. He was an active member of Haarlem's vast defence force (he figures in Hals' group portrait of the St. Hadrian Company, circa 1633) and the harquebusiers on his return from London. Pot moved to Amsterdam late in his life (exactly when is not known) and remained there until his death.

While he painted a wide range of subject matters such as guardroom interiors and allegories, Hendrick Gerritsz. Pot is best known for his elegant full or 3/4 length portraits, which are usually on a small scale.

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

Amsterdam, Berlin, Florence, Haarlem, The Hague, Indianapolis, London (National Portrait Gallery and the Wallace Collection), Paris (Louvre), Rotterdam, Uffizi)

A Portrait of a Gentleman in a black Costume with a white Ruff and a black Hat, holding a Pair of Gloves, standing full-Length before a draped Table

Oil on Panel
13¹/₄ x 10³/₄ inches (33.7 x 27.1 cms)

NOTE:

In both style and pose this painting is comparable to the portrait of Charles I in the Louvre. It is highly likely that this painting dates from Pot's English period.

GIUSEPPE RECCO

1634–1695

Italian School

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

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

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

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

A Still Life of Roses, Carnations, Tulips and other Flowers in a glass Vase, with Pastries and Sweetmeats on a pewter Platter and earthenware Pots, on a stone Ledge in front of a red Curtain

Oil on Canvas

30⁵/₈ x 51¹/₂ inches (77.8 x 130.9 cms)

Signed 'GiuseppeRecco'

PROVENANCE: Private Aristocratic Collection, Spain since the 19th Century

NOTE:

A similarly constructed painting, although somewhat larger, is illustrated in Luigi Salerno's, 'La natura morta italiana 1560–1805', Rome, 1984, p.218, no.52.10, private collection. The picture can be dated to the 1670s. It is interesting to note the subtle combination of so many elements from other schools of still life painting, such as the Roman, Spanish and Flemish traditions. There are many precedents in these schools which Recco would have known and used to create this extremely beautiful composition and one of the finest examples of still life by Recco without fish.





PROVENANCE: Collection of the Marquis de Remisa, Madrid, 1840;
Collection of Don Aureliano de Beruete y Moret, Madrid;
Trotti & Cie, Paris, 1910;
Purchased by the Hispanic Society of America, New York, 31st Dec. 1910 and deaccessioned Oct. 2007

LITERATURE: The Hispanic Society of America Handbook, New York, 1938, p. 17, illustrated. as 'Alonso Sánchez Coello, portrait of Rudolph II, Holy Roman Emperor'.
G. Heinz, 'Studien zur Porträtmalerei an den Höfen der österreichischen Erblande,' Jahrbuch der Kunsthistorischen Sammlungen in Wien, no. 59, 1963, pp. 114-6, illustrated no. 108, as 'Martino Rota'.
T. DaCosta Kaufmann, The School of Prague. Painting at the Court of Rudolf II, Chicago, 1988, no. 17.3, pp. 29, 226-7.

MARTINO ROTA

1520–1583
Italian School

Martino Rota was born around 1520 in Sebenico in Dalmatia. He studied in Venice, Florence and Rome where he worked primarily as a printmaker. He is known as one of the last disciples of Marcantonio Raimondi, reproducing the works of Titian, Raphael and Michelangelo in etchings and engravings. He settled in Venice in 1558, engraving the works of Titian and producing copies of such famous print series as Dürer's Little Passion. His printed oeuvre consists of around 120 works, half of which are portraits. In 1568 Rota left for Vienna, where he served Maximilian II as Imperial Counterfetter Maler and Bildhauer. After the death of Maximilian II in 1576, Rota served Rudolf II, receiving a salary from the emperor until May 1582. He died in Vienna before September 1583.

A Portrait of Archduke Ernst of Austria, three-quarter Length, in Armour

Oil on Canvas

43⁵/₈ x 35⁷/₈ inches (110.8 x 91.1 cms)

NOTE:

This painting, long thought to be a portrait of Rudolf II by Alonso Sánchez Coello, was identified as a portrait of Rudolf's younger brother Ernst (1553–1595) in the early 1960s (G. Heinz, 'Studien zur Porträtmalerei,' p. 114). It was one of three portraits of the sons of Maximilian II painted by Martino Rota in Vienna around 1580. The portrait of Maximilian III (1558–1618) is now in Vienna (Kunsthistorisches Museum) and the portrait of Rudolf II (1552–1612) is thought to be lost. DaCosta Kaufmann has described the portrait of Archduke Ernst as one of Rota's finest works and it certainly displays both the artist's talent for portraiture and his familiarity with the elements that make up court imagery (T. DaCosta Kauffman, op. cit., Chicago, 1988, p. 29). Indeed, Rota's training as a printmaker can be seen in his schematic treatment of fabrics and his focus on the engraved portions of Ernst's armor. The dating of the portrait to around 1580 on stylistic grounds is supported by the fact that Ernst was made regent of Inner Austria during that year and a portrait of this type would have been appropriate to commemorate his appointment. Three bust length portraits of Rudolf II, Ernst and Maximilian III by Rota, all in the Kunsthistorisches Museum, Vienna, are thought to be reduced versions of his three-quarter-length portraits.

Archduke Ernst was the second son of Maximilian II. Together with his brother, Rudolf II, he was educated at the court of his uncle Philip II in Spain. After an unsuccessful bid for the Polish crown he was made Regent of Lower Austria in 1576, Governor of Inner Austria in 1580, and Governor of the Spanish Netherlands in 1593, a post he held for only two years before he died in February 1595. While Rota served Rudolf II in Vienna, Ernst's court painters in the Netherlands included Hendrik de Clerck, Tobias Verhaecht, and Otto van Veen, whose name appears in archducal accounts recording payments for several portraits. In van Veen's portrait of Ernst, known only through a print by Gisbert van Veen (the artist's younger brother), Ernst appears as a resolute military commander wearing the order of the Golden Fleece and surrounded by imagery boasting his military successes in Hungary. Other images of Ernst include portrait medals by Antonio Abondio and Conrad Bloc, his tomb effigy in Brussels, and a miniature in an English private collection (see A. van de Put, 'Otto Vaenius and Archduke Ernest,' *The Burlington Magazine*, vol. 37/no. 211, October 1920, p. 189, fig. A). Ernst was also a collector of art and in 1594 the citizens of Antwerp presented him with the famous series of the seasons by Pieter Brueghel the Elder, three of which are now in Vienna, one in New York and one in Prague. He owned at least two other paintings by Brueghel, a Conversion of St. Paul and a Peasant Wedding, both dated 1567 and both now in the Kunsthistorisches Museum, Vienna.

The armour worn by Ernst is part of the so-called 'Dreiprinzengarnitur' in Vienna. See: Bruno and Christiane Thomas, "Die Sogennante Dreiprinzengarnitur in Wien," *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, Bd. 79 (1983), pp. 19-42. The armour (currently missing) was intended for use in the foot tourney (or armed combat on foot) and can be dated to circa 1572. With the help of drawn, engraved, painted portraits, and armour fragments, Bruno Thomas established that there were once also armours for cavalry use decorated in an identical fashion. The Kunsthistorisches Museum has a pair of vambraces (forearm guards) which are the remains of one of the lost cavalry armours.



Martino Rota
Archduke Ernst of Austria
Brown Ink on paper, 27.1 x 19.9 cms
Museum of Fine Arts, Budapest

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 the influence of Esaias van de Velde (who practised in Haarlem from 1610 until 1618) is apparent. 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 painted 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, albeit 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 a Ferryboat and Fishing Boat with a Man Shooting Ducks, a Town Beyond

Oil on Panel

25¹/₄ x 35 inches (64.3 x 89 cms)

Signed: 'S. V. R'

PROVENANCE: The Hon. Bobby Wills Collection, Farmington Lodge, Gloucestershire

NOTE:

Comparing this landscape with other dated works by Ruysdael it would seem to date from the late 1630s or early 1640s.





CORNELIS SAFTLEVEN

1607–1681
Dutch School

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

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

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

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

Amsterdam, Brunswick, Budapest, Dresden, Dublin, Hamburg, Hanover, Paris (Louvre), Rotterdam, Stockholm, St. Petersburg and Vienna.

The Temptation of Saint Anthony

Oil on Panel

10½ x 13¾ inches (26.5 x 34.7 cms)

Signed and Dated: 'C. saft.Leuen./1629'

NOTE:

A comparable composition by Saftleven, also signed and dated 1629, was in the Herweg Collection, Recklinghausen (see W. Schultz, 'Cornelis Saftleven', Berlin/New York 1978, p. 184, no. 508). The fantastical figures appear in many of the allegorical fantasies that he painted, in particular the Goat and the Boar.

HERMAN SAFTLEVEN

1609–1685
Dutch School

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

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

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

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

A wooded panoramic Landscape with Peasants by a Cottage, a Castle beyond

Oil on Panel

13½ x 17½ inches (34 x 44.5 cms)

Signed, Inscribed and Dated 'au verso': "Herman Saftleven f. Utrecht / Ann° 1667"

PROVENANCE: Private Collection, France

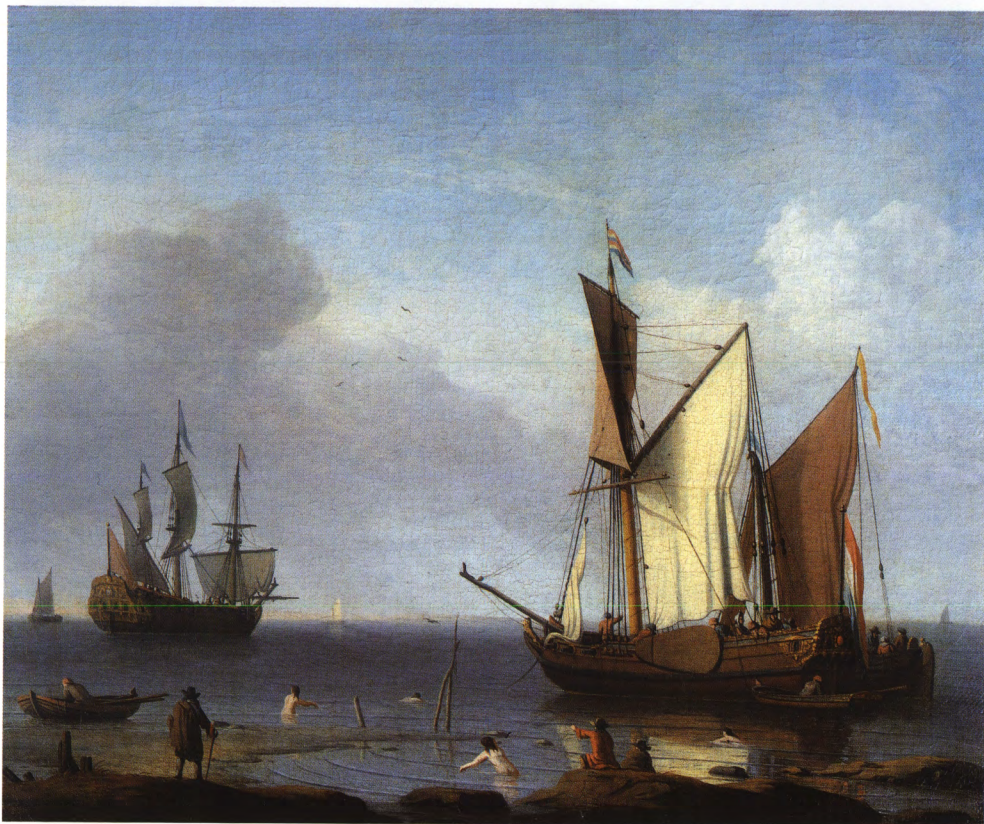
NOTE:

A drawing relating to this painting is in the Hamburg Kunsthalle, see Wolfgang Schulz, 'Herman Saftleven' cat. no. 1052, illus 213. Schulz dates the drawing to circa 1677.



Herman Saftleven
An extensive panoramic Landscape
Black chalk on Paper, 19.6 x 30.5 cms
Hamburg, Kunsthalle, Kupferstichkabinett, 1963-340





32.

AERNOUT SMIT

c.1641–1710

Dutch School

Aernout Smit began his career as a pupil of Jan Theunisz Blankerhoof, the well known shipping painter. His early paintings clearly show the influence of his master, especially in the technique employed in painting waves. However his later pictures are stylistically closer to Ludolf Backhuizen.

Smit must have travelled quite extensively as his rendering of southern seas and his views of Greenland were probably painted from nature.

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

Copenhagen, Darmstadt, Karlsruhe, Schwerin and Utrecht

A Pair of Marine paintings:

A Dutch Admiralty Yacht running out to meet a Man-o'-War;

Dutch Chalks moored off a Beach

Oil on Canvas

13¹/₄ x 15¹/₂ inches (33.7 x 39.4 cms)

One signed

PIETER SNAYERS

1592–1667

Flemish School

Pieter Snayers was born in Antwerp and became a pupil of Sebastian Vrancx. He established himself quickly as a fine painter and was master of a studio in Antwerp by 1613. He married Anna Schut in 1618, becoming a member of the Brussels Guild in 1628. Several eminent people patronised him, including the court of Isabella, Cardinal Infante Ferdinand, Leopold Giuillaume, Don Juan of Austria and Prince Piccolomini.

Snayers painted mostly battle scenes, which tended to depict the victories of his patrons. He paid close attention to every detail, even painting the correct number of buttons on men's uniforms. His paintings are, in this sense, useful for historical reference. His other particular interest was painting hunting scenes with vast panoramic views in forests or in snow. His style developed throughout his life becoming more elaborate and varied.

His style developed throughout his life becoming more elaborate and varied. He painted large scale infantry and cavalry battles, the events of which are not historically accurate but owe more to his brilliant imagination.

Pieter Snayers died in Brussels in 1667. His pupil Adam Frans van der Meulen became well known in his own right and even surpassed his master.

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

Aix-en-Provence, Amsterdam, Antwerp, Berlin, Brussels, Budapest, Donai, Kassel, Lille, Madrid (Prado), Orléans, Stockholm, Toulouse, and Vienna.

A Panoramic View of the Siege of St. Omer

Oil on Canvas

75 x 88³/₈ inches (190 x 224.5 cms)

PROVENANCE: With Katz, Dieren;
Dutch Private Collection;
With Hoogsteder, The Hague, 1980;
H. L. Visser Collection, Wassenaar

NOTE:

Situated on the borders of territories frequently disputed by the French, Flemish, English and Spaniards, Saint Omer was under siege from the early Middle Ages onwards. After it came to the Low Countries in 1493 as part of the Spanish dominion, the French continued to make futile attempts against it between 1551 and 1596; in 1638 (under Cardinal Richelieu, this is probably the scene depicted here) and again in 1647. It was only in 1677, after seventeen days of siege that Louis XIV finally forced the town to capitulate.

The Thirty Years' War (1618–48) was of particular significance in the Low Countries, whose territories were the subject of fierce disputes between the Habsburg rulers, the French and the Dutch. Among the best known records of this conflict are the large canvases of Snayers, who moved from Antwerp to Brussels, where he became court painter to the Habsburgs and was renowned for his precisely detailed aerial views of sieges and battlefields, recording some of the most momentous historical events.

This painting is probably part of the series in the Prado, Madrid, which includes views of Gravelines, Breda and Lerida.





34.

PIETER SNIJERS

1681–1752

Flemish School

Pieter Snijers was born in Antwerp and became apprenticed to the studio of Alexander van Bredael at the tender age of 13. He was accepted into the Guild of Brussels in 1705, the Guild of Antwerp in 1707. Apart from reportedly visiting England, Snijers remained in Antwerp until his death.

Through his inherited wealth Snijers was able to amass an important collection of paintings for himself. It also allowed him the freedom to experiment artistically; hence his wide range of subject matters (he painted a number of portraits while in London).

Snijers married Maria Catherina van der Boven in 1726, buying a house in 1739. He spent his later years painting and producing engravings both after his own work and that of other Old Masters.

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

Abbeville, Amsterdam (Rijksmuseum), Antwerp, Brussels, Cambridge, Frankfurt, Liège, London (National Gallery), Oxford, Paris.

A Still Life with Onions, Cabbages, Carrots and other Vegetables in two Reed Baskets on a Wooden Floor

Oil on Copper

8 x 10½ inches (20.2 x 26 cms)

Signed: 'P. Snijers'

PROVENANCE: Collection of a European Noble Family descended from Peter Paul Rubens

NOTE:

A similar painting, although slightly smaller, is in a private collection in Belgium.



Pieter Snijers
A Still Life of Vegetables
Oil on Copper, 20.4 x 16 cms
Signed
Private Collection, Belgium

35.

PAUL DE VOS

1595–1678

Flemish School

Paul de Vos was the brother of the well known portrait painter Cornelis de Vos, and it is probably through him that he was influenced by the great Rubens and Frans Snyders (his brother-in-law). He was a pupil of Denis van Hove in 1602 and then David Remeus in Antwerp. He was made a guild member in 1620.

De Vos' compositions and warm colouring show that he was familiar with the works of Rubens and Snyders and indeed he may well have worked with them both. There are many pictures by him in Spain as he worked for the court there for some time, as well as for the Archduke Albert.

Unusually, Paul de Vos rarely signed his paintings.

Paintings by de Vos can be found in museums and institutions around the world.

A Hunting Scene: Dogs chasing two Fauns, a Landscape beyond

Oil on Canvas

47¹/₄ x 98¹/₈ inches (120 x 249 cms)

PROVENANCE: Spanish Private Collection





JAN BAPTIST WEENIX

1621–1660
Dutch School

The son of a well regarded house painter, Weenix began his career as a pupil of Jan Micker and later of Abraham Bloemaert and Nicholas Moyaert. In 1639 he was married in Amsterdam to Josina de Hondecoeter, daughter of Gillis.

Weenix spent the years 1643–1646 in Rome, where his works soon caught the eye of Cardinal Giovanni Battista Pamphili who later was to become Pope Innocent X. It was no doubt to honour his new patron that the artist decided to Italianise his name to Giovanni Battista Weenix. This created a 'terminus ante quem' as pictures signed in this way date from after 1647.

He returned to Amsterdam and shortly afterwards moved to Utrecht where he settled and became the 'Commissair of the Guild of Painters' in 1649. Here he came into contact with both Cornelius Poelenburgh and Jan Both.

From 1656 Weenix lived in the Chateau 'de Huys-Termeyen where he taught his two pupils – his own son Jan and his wife's young nephew Melchior de Hondecoeter.

The marriage between Jan Baptist Weenix and Josina de Hondecoeter led to the joining of two of the most important artistic families of 17th century Holland. Melchior de Hondecoeter developed into one of the foremost bird painters of the 17th century under the tutelage of Weenix.

The quality of Weenix's work never weakened throughout his lifetime, displaying a profound knowledge of classical and anatomical detail. The Italianate evening light that bathes many of his subjects (notably the harbour scenes) creates a unity and atmosphere that is particular to this master.

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

Amsterdam (Rijksmuseum), Berlin, Budapest, Copenhagen, Detroit, Geneva, The Hague, St. Petersburg, London (National Gallery and Wallace Collection), New York (Metropolitan Museum) and Paris (Louvre).

A Landscape with an English Springer Spaniel chasing Birds in the Sky, a Bowl of Meat in the Foreground.

Oil on Canvas
61⁷/₈ x 71³/₄ inches (157 x 182 cms)
Signed: 'Gio. Bapt./ Weenix'

PROVENANCE: With Thomas Agnew & Sons;
Collection of a European Noble Family descended from Peter Paul Rubens

JACOB DE WIT

1695–1754

Dutch School

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

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

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

Amiens, Amsterdam, Brussels, Budapest, Frankfurt, Haarlem, Kasel, Paris, Rotterdam and St. Petersburg.

An Allegory Representing the Fates and Mercury

Oil on Canvas

13½ x 16⅛ inches (34.4 x 40.8 cms)

PROVENANCE: With D. Katz, Dieren, before 1940;
Goudstikker-Miedl, who bought it from Katz on 7 August 1940, (according to the Goudstikker-Miedl files at the R.K.D.);
With Goudstikker- Miedl 1940, where bought by A private collector, Danzig, on 28 March 1944, for 1.250 guilders;
Private Collection, Germany

NOTE:

Following the tradition of Rubens, Jacob de Wit often made oil sketches for his ceiling paintings as an intermediary stage between his preliminary drawing and the final work. These designs were intended as the artist's 'showcase' and would be submitted to his patron for approval or further comment.

The sketch features two of the Three Fates (Schikgodinnen) typically represented by female figures either spinning and measuring or cutting off the thread of life. The upper figure, clad in yellow drapery, is both holding the shears to snip the thread and a bale of wool. She is accompanied by one of the other Fates, who is also carrying wool.

The inclusion of Mercury and Triton (a river god) could possibly allude to an allegorical representation of the textile trade, an idea that is supported by the prominent position of the sheep. A tentative interpretation of this design, therefore, is that it might have been intended for a cloth merchant's dwelling.





38.

JAN WYCK

c.1640–1702

Dutch School

Jan Wyck was a Dutch painter of battle and hunting scenes. He was a pupil of his father Thomas Wyck, whom he accompanied on a journey to England in 1660.

Wyck is best known for his lively battle scenes and hunting landscapes that depict figures and animals in full cry or waiting before the hunt.

In 1676 he married for the second time in England and he appears to have remained here until his death in 1702.

Jan Wyck received many valuable commissions during his stay in England and became closely associated with the court surrounding King William III, whom he painted on numerous occasions. He also illustrated a book on hunting and falconry.

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

Bath, Dublin, Hampton Court, London (National Portrait Gallery), Montauban, St. Petersburg (Hermitage) and Yale (Mellon Centre).

A Pair of elegant Hunting Scenes:

An elegant Hunting Party resting under a Tree, a River and a Village beyond;

An elegant Hunting Party resting near a Fountain

Oil on Canvas

19⁵/₈ x 15¹/₄ inches (49.8 x 38.5 cms)

One signed: 'J Wyck', the other 'JWijck'

NOTE:

Both pictures bear small labels on the reverse with inventory numbers.

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Bath, Dublin, Hampton Court, London (National Portrait Gallery), Montauban and St. Petersburg (Hermitage).

Stag Hunting beside the River Don, with the Village of Sprotborough beyond

Oil on Canvas

46 x 74½ inches (117 x 189 cms)

Signed with Monogram: 'JW'

PROVENANCE: W. Saber, 17 Duke Street;
Sale, Christie's, 27th July, 1928, Lot 101 as J. Wootton, £160 to Agnew's;
From there purchased by A. Jahre, Feb 1935 for £275 (stock no. 8053)

NOTE:

The depicted landscape has been identified as the village of Sprotborough (or Sprotbrough), near Doncaster, on the River Don. The absence in this painting of an otherwise prominent building, Sprotborough Hall (which was erected in 1670 as the seat of the Copley Family), suggests that the picture was painted some time during the 1660s. A presumably later painting by Wyck depicts the Hall in the same setting after its construction. The Hall was demolished in the latter part of the 19th century.

In the distance can be seen the Church of St. Mary the Virgin, built in 1176.



Jan Wyck
View of Sprotborough Hall
Oil on Canvas, 42 x 72½ inches
Formerly with David Dallas





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Brotmuseum
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Osaka National Museum of Art

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Sweden

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