

2009 RECENT ACQUISITIONS

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We are hugely grateful for the large number of people who have, as ever, helped us to collate this catalogue. We hope that you will find it as interesting as it was for us to put together.

Front Cover:

Henri-Pierre Danloux, *'A Portrait of a young Boy, traditionally identified as Lord Wood, half-Length, holding a Riding Crop'*, cat. no. 12

Back Cover:

Van Zelven, *'A Portrait of a Young Boy, Full Length in an embroidered Dress and a feathered Hat'*, (detail) cat. no. 38

Catalogue of Works

The catalogue is arranged in alphabetical order

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

1.

WILLEM VAN AELST

1627–c.1683

Dutch School

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

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

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

A Still Life of Dead Game with Falconry Equipment

Oil on Canvas

19½ x 16¼ inches (49.6 x 41.5 cms)

Signed and Dated 'Guillmo van Aelst 1675'

PROVENANCE: Private Collection, Northern France since 1920.





LUDOLF BACKHUYSEN

1631–1708
Dutch School

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

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

Unlike the Van de Veldes, who were more concerned with representing the technical aspects of sailing vessels and naval battles, Backhuysen depicted the perpetually changing climate and the magnificent skies of the Netherlands. Much of his work, moreover, glorifies Amsterdam and the mercantile trade that had made it a great city. With that aim in mind, he made his first etchings in 1701 at the age of 71, as he proudly stated on the title page of 'Y stroom en zeegezichten' (Views of the River IJ and the sea): a series of harbour scenes preceded by a representation of the 'Maid of Amsterdam' in a triumphal chariot.

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

A Dune Landscape with Figures

Oil on Canvas
21⁵/₈ x 26³/₄ inches (55 x 68 cms)
Signed: 'L. Backhuysen'

PROVENANCE: Private Collection, Germany

NOTE:

While beach and dune scenes are not totally unknown within the oeuvre of Backhuysen, this particular example seems unusual due to the smallest suggestion of the sea and coastal shipping, barely glimpsed between the dunes. The signal mast in the centre seems to dominate the painting, only the ingenious use of the high ground and tall building on the left balances the composition. The warm evening light infuses and unites the whole scene, while the accurate depiction of the cirrus clouds streaking the sky above suggests an impending storm and an end to the peaceful scene before us. It is possible that these are the dunes just outside the town of Egmond, identifiable by the tower depicted on the left.

We are grateful to Gerlinde de Beer for confirming the attribution to Ludolf Backhuysen and for pointing out that it is an outstanding late work by the artist.

NICHOLAS BERCHEM

1620–1683
Dutch School

Nicholas Berchem began his career as a pupil of his father Pieter Claesz, the famous still-life painter. As a young man he was apprenticed to Jan van Goyen and later in his career he worked with Claes Moyaert, Pieter de Grebber and Jan Wils. However, the landscape painter Jan Baptiste Weenix became his true mentor and, incidentally, also his father-in-law.

In 1642 Berchem was elected to the Guild in Haarlem and he married Catrijne Claes de Groot in 1646. In circa 1650 he travelled around Westphalia with his contemporary, Jacob van Ruisdael. Drawings by Berchem are testament to this. It is assumed that he went to Italy soon after this sojourn, although no documentary evidence exists to support this theory. Rather, it is based on the fact that his painting style changed around this time, becoming more personal and increasingly favouring the warmer tones so prevalent in his Italianate landscapes. Berchem was immensely popular as an artist right from the beginning of his career and his paintings were much sought after during his own lifetime. High prices were often recorded for his paintings in public auctions, both in the 18th and 19th Centuries.

Berchem presumably returned to Haarlem by 1653 when he is again documented in the city. He eventually left Haarlem in 1677, moving to Amsterdam, possibly to acquire more patrons. He died there in 1683.

Nicholas Berchem supplied the staffage in numerous paintings by different artists including Cornelis Poelenburgh, Gerrit Dou, Johannes Glauber, Isaac de Moucheron, Jan Baptist Weenix and Jacob van Ruisdael. Amongst his pupils were Karel du Jardin, Hendrick Mommers, Willem Romeyn, Jacob Ochtervelt and Pieter de Hooch.

A Rocky Southern Landscape with Two Peasant Women and their Flock and Cattle halting near a Stream

Oil on Panel

11⁵/₈ x 9¹/₂ inches (29.5 x 24 cms)

Signed and Dated: Berghem/ 1656

PROVENANCE: Pieter Rainer by 1834;
H. Wetzlar, Amsterdam

LITERATURE: C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke...*, vol. IX, Esslingen/Paris 1926, p. 138, cat. no. 300.

NOTE:

It is not known for certain if Berchem ever visited Italy as so many of his fellow painters did. The present composition is clearly reminiscent of the landscape of Italy, with familiar pine and cypress trees near a great farm estate. Another signed version of this composition, with minor differences, was recorded in the Alte Pinakothek, Munich, by 1904 (inv. no. 598) and is currently located in Bamberg, Bavaria. However, of the two, only the present work is dated. In the same year, Berchem painted another quite similar composition now in the Gemäldegalerie Alte Meister, Dresden. This large painting shows a shepherdess herding her cows and goats, but with the castle of Bentheim in the background. Many contemporaries such as Jacob van Ruisdael (1628/29–1682) visited Bentheim and used it as the centre of their work. As this work bears the same date, one is inclined to think that Berchem repeated these greater compositions on a smaller scale with a new Italianate tone, following the fashion of the day.





4.

NICCOLO DI GIOVANNI BETTI

Active 1571–1618

Italian School

Niccolo di Giovanni Betti was known as a painter primarily from a picture entitled ‘Il Saccheggio’ which was in the studio of Francesco I de’ Medici in Palazzo Vecchio. This painting is mentioned in records of the Academy of Drawing in Florence from 5th April 1571. Another work by Betti, an allegory of Patience, was recorded as hanging at the academy itself in 1618.

A Portrait of a Lady, probably Selvaggia di Baldo Fieravanti, Three-Quarter Length

Oil on Panel

40 x 30 inches (101.5 x 76 cms)

PROVENANCE: Collection of Marchesa Ginevra Campello Lancellotti

NOTE:

The known ‘pendant’ to this picture is a similar portrait of Niccolo Ferrini, identifiable by an inscription on a “cartellino” in his hand (which reads “Al Magnifico Niccolo Ferrini”). This fact would lead us to believe that our portrait depicts his wife Selvaggia, née di Baldo Fieravanti. The portrait of Ferrini remains unpublished and in a private collection.

The attribution to Betti stems from a study by Lisa Goldenberg Stoppato, based on the stylistic similarities between this portrait, its companion piece and the portrait of Rodolfo d’ Bardi in the Uffizi (Inv 1890, no 2425), commissioned from Betti in 1596 by the Accademia del Disegno. The picture is clearly Florentine and of the studiolo of Francesco I in the Palazzo Vecchio. An alternative attribution of Giovanni Maria Buttari (1535/40–1606) has been suggested by Professor Mina Gregori.

The quality of the work is indisputable and echoes those of the great painters of the Florentine Cinquecento such as Alessandro Allori, Michele di Ridolfo and Maso da San Friano.

The fashion of the sitter’s costume, an embroidered ivory silk dress under a black velvet coat with ornate shoulders and a ruched lace collar, would suggest a date for the execution of this painting of circa 1570. This may lead us to conclude that Selvaggia sat for this portrait shortly after her marriage to Niccolo Ferrari at the end of the 1560s.

JAN THEUNISZ BLANKERHOFF

1628–1669
Dutch School

A native of Alkmaar, Jan Theunisz Blankerhoff became a pupil of Arent Teerling at a very young age in 1640. Clearly he displayed a precocious talent as records show him moving between many masters. He was taught also by Peter Schayenberg, Cesar van Everdingen and Gerrit de Jong, finally gaining mastership of the Alkmaar Guild in 1649. He married Catherine Aerts van Wyck in 1654 and soon thereafter travelled to Italy, where he based himself mostly in Rome.

In an attempt to gather more artistic material and gain inspiration he joined the Dutch Fleet and witnessed a number of actions against the English between 1664–7. He earned great respect as a result and in 1669 was dispatched to Crete with the Fleet under the command of Count von Waldeck to help defend Candia (now Herakleion) against the Turks. Houbraken mentions that this direct approach lent his paintings ‘wonderful spontaneity and impeccable accuracy’. While serving he seems to have acquired the nickname of ‘Jan Maat’.

Blankerhoff gained important civic commissions through his ambition, particularly from the Amsterdam Admiralty, as a result of which he was highly sought after as a marine painter. His relatively early demise in Amsterdam was a sad loss to Dutch marine painting.

A River Estuary with Dutch Shipping in a stiff Breeze off a Coast, possibly Emden

Oil on Canvas

39 x 77⁷/₈ inches (99.5 x 197.5 cms)

Signed with Monogram: “BH”

PROVENANCE: Jean-Isidore Harispe, Count Harispe (1768-1855), created Maréchal of France in 1851

NOTE:

This painting must be considered one of the finest examples of Blankerhoff’s work. Much of his oeuvre is still erroneously attributed to Ludolf Backhuysen and Allaert van Everdingen (testament to his skill) and it is easy to see why in a painting of this superb quality. Blankerhoff often reused details from earlier paintings and drawings as well as motifs from earlier painters, particularly Willem van de Velde the younger. The large ‘driemaster’ seen here on the left is recognizable in a number of paintings by Blankerhoff, notably in the marvellous painting in the Doria Pamphili, Rome, of the Lighthouse at Genoa, albeit in a stronger wind. This vessel ultimately derives from a drawing by van de Velde.





painting can be found on this drawing: the baptismal font, the organ behind, the two holy water fountains on each side in the foreground, the two paintings hanging on the left representing the Virgin with Child and a male saint, perhaps St Francis or St Anthony Abbot, and the sculpted cartouche decorated with angels and St Paul on the right. Only the Dutch ceiling light is absent, despite the fact that its candles are the only source of light in the painting.

Some of the sketches represent interiors of existing churches, such as the Oude Kerk in Middelburg; most, however, originated in the artist's imagination, such as seems to be the case with the present painting, in which is depicted a rich Baroque interior, with numerous marble columns and pillars, of the baptistery in a Catholic church. In addition to views of church interiors by day, de Blicq also specialised in painting them by night, such as the present painting or the Interior of a Church by Candlelight (about 1656, oil on panel, 35 x 40 cm, Copenhagen, Statens Museum for Kunst). Here we find the same romantic and mysterious light illuminating the middle ground and plunging into darkness other parts of the empty baptistery.

DANIEL DE BLIECK

c.1610–1673
Dutch School

It is not known to whom the young Daniel de Blicck was apprenticed, but as early as 1648 we find him registered as a member of the guild of Middelburg. He was its dean between 1664–5 and became first dean in 1666. De Blicck was commissioned to decorate the 'Livre des Privileges' of the guild. He was possibly influenced by Dirck van Delen who was working in Arnemuiden, near Middleburg, and moved from early forays into portraiture to architectural painting.

In 1660 de Blicck moved to England, where he remained until 1664. Throughout this time he broadened his knowledge of architecture and became active as both a painter and an architect. A number of drawings exist, made for stonemasons, which show the influence of Vincenzo Scamozzi (1548–1616). He drew up the plans for a new warehouse for the East India Company in 1671 as well as drawings for the new Mint in the same year. He was buried in Middelburg in the old churchyard in 1673.

A Church Interior at Night

Oil on Panel

30³/₈ x 30³/₈ inches (77 x 77 cms)

Signed and Dated: 'D.D. BLIECK : F 1652'

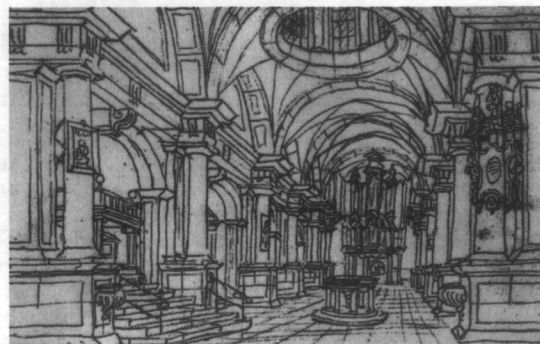
PROVENANCE: Private Collection, Scotland

LITERATURE: cf. E. Buijsen: 'Het Archief van een Architectuur-Schilder. Een tekenboekje van Daniel de Blicck', in *Antiek*, September 1995, p. 64, ill. 5

NOTE:

In the 1650s, Daniel de Blicck archived his work by drawing copies of his finished paintings on small sheets of paper. The drawings were then bound together by the artist in a small book now kept at the Rijksdienst voor de Monumentenzorg in Zeist, The Netherlands. The sheets contain loosely executed drawings of church interiors and palace exteriors and should be considered as 'ricordi' of paintings already executed by de Blicck, as is clear from a note on p. 82 in which the artist remarks in his own handwriting: 'van de voorgaende schetsen / heb ickse al geschildert, op / achte naer, soo dat ick der / 74 stucken geschildert hebbe / waer naer deze schetsen, na / de schilderien geschetszijn.' ('Of the preceding sketches, all but eight represent paintings I have already painted, so that I made seventy-four paintings, from which I made these sketches after the paintings were painted'.) Several of the sheets contain the inscription 'G', probably shorthand for the word 'geschilderd' ('painted'). One-third of the sheets can be related to known paintings by the artist, of which most are dated; these dates range between 1652 and 1659, and thus are from the period preceding his English journey. It should be assumed that de Blicck kept this record of his paintings for his own personal use, as an 'archive', consulting it whenever he wanted to repeat an existing design or devise a new 'archive'. The drawings book originally contained 95 numbered pages, of which 70 sheets are still preserved. Some of the missing pages have appeared on the art market, other pages should be considered lost or might re-appear in the future.

The present painting, bearing a date of 1652, falls within the period during which the drawings book was compiled by the artist and the composition can be related to the surviving drawing number 31 even if the drawing is cut in the upper part of the vault. This light change between the square size painting and the rectangular size drawing is not unusual and it appears also in the View of a Church Interior from 1653 in Utrecht (signed and dated, oil on panel, 93 x 112 cm, Centraal Museum) and its copy on sheet 6. However, all details of the present



Daniel de Blicck
Drawing, 97 x 151 mms
Rijksdienst voor de Monumentenzorg, Zeist

ABRAHAM BLOEMAERT

1566–1651
Dutch School

Abraham Bloemaert was a seminal painter in early 17th Century Utrecht. He was a superb draughtsman and engraver as well as painter, and the considerable volume of surviving works by him is testament to this. He is perhaps best known for his historical, biblical and mythological paintings, but he turned his hand to all subject matters with equal vigour. His uniquely colourful treatment of all these subjects set him apart from other contemporary artists. Bloemaert served his early apprenticeship with Gerrit Splinter, whose major influence had been Frans Floris. Consequently, Bloemaert's early paintings show a great debt to Floris as well as to Joost de Beer, who was also an early teacher of the young prodigy.

From 1580 to 1583, Bloemaert was in Paris, where he studied with Hieronymus Francken the Elder. Upon returning to Holland, Bloemaert settled in Utrecht, where he became a master of the Guild of St. Luke in 1611.

Bloemaert's early days in Utrecht exposed him to the work of Goltzius and Spranger and perhaps as a result his own work developed quickly to the level of his mature style.

Except for a brief interlude in Amsterdam between 1591 and 1593, Bloemaert spent the rest of his long successful career in Utrecht. Bloemaert married twice: the first time in Amsterdam, where his new wife died soon after their marriage, and the second time in Utrecht. He had six children, several of whom (notably Hendrick) went on to become painters in their own right. However, he also had an enormous impact on the painters of the following generation, and counted among his large number of students Hendrick ter Brugghen, Gerrit and Willem van Honthorst, Jan van Bijlert, Cornelis van Poelenburgh, and Jan Baptist Weenix. Bloemaert's influence was further disseminated by the many engravings made after his designs by his son Frederick and others.

Roman Charity

Oil on Canvas (Grisaille)
16¹/₄ x 13 inches (41.3 x 33.1 cms)

PROVENANCE: Anonymous sale, Paris, Paillet, 17 May 1774, lot 120;
Prince the Conti, Paris;
His sale, Paris, Remy, 8 April 1777, lot 796, for 80 francs, to Brisson;
E.A.E. sale, The Hague, Van Marle & Bignell, 21 November 1923, lot 24;
Anonymous sale, Amsterdam, Mak, 17 December 1929, lot 4 (as signed);
Anonymous sale, The Hague, Van Marle & Bignell, 15 March 1976, lot 16.

LITERATURE: M.G. Roethlisberger, Abraham Bloemaert and his sons. Paintings and prints, Doornspijk 1993, vol. I, pp. 151-2, cat. no. 110-1.

NOTE:

This painting is a smaller version, en grisaille, of the large, signed, capital painting by Abraham Bloemaert of Cimon and Pero, which is in the Kunsthalle, Kiel, and which can be dated circa 1610 (see Roethlisberger, p. 151).

The frequently illustrated story of Cimon and Pero has its origins in Greek, Roman and Etruscan myths and was recorded by ancient Roman historian Valerius Maximus in his *Factorum et Dictorum Memorabilium* (book IX:4). The incarcerated Cimon was condemned to death by starvation. His devoted daughter Pero, who had just given birth, saved her father from starvation by secretly nourishing him at her own breast. Pero was caught in the act by the jailor, but her selfless act of filial devotion impressed the official and won her father's release. The subject, also known as Roman Charity, became very popular with artists from the 16th Century onwards. The subject was depicted several times in Utrecht, among others by Dirck van Baburen and Paulus Moreelse, who all used a prototype of



Abraham Bloemaert
Chalk and brown Wash,
403 x 304 mms
Private Collection, Paris



Oil on Canvas, 210 x 158 cms
Signed c.1610
Kiel, Kunsthalle
(inv. no. CAU 51)



composition apparently derived from a Roman fresco from Pompei, in which all the basic compositional elements were present, and which may well have been discovered in the early 17th Century (see L.J. Slatkes, Dirck van Baburen. A Dutch painter in Utrecht and Rome, Utrecht 1965, pp. 81-3). Bloemaert, however, chose a very different type of composition for his representation of Roman Charity. In contrast with his contemporaries, most of whom preferred the horizontal composition in which the half naked, suffering Cimon is fully exposed and his battered face is clearly visible, Bloemaert chose a vertical composition which emphasised the seated woman, showing comparatively little of the aged man, but highlighting the softness of the woman in her face as well as in her pose. The mannerist handling of the figures softens any harshness of the subject depicted. By his choice of poses Bloemaert minimizes any physical contact, so that in his treatment of the theme, the somewhat awkward subject remains utterly discrete.

At least three elaborate preparatory drawings are known, (ie. J. Bolten, Abraham Bloemaert c.1565–1651. The Drawings, Leiden 2007, vol. I, pp. 207-8, cat. nos. 591-3, reproduced vol. II, p. 270), which reveal Bloemaert's invention and exploration of a thematic problem. A drawing from an early stage in the formulation of the final composition shows less physical restraint. A drawing in the A. Normand Collection in Paris, of equal size as the present grisaille, seems to be the final compositional basis for the painting in Kiel. According to Bolten the Normand drawing, although squared for transfer, looks like an independent end product (op. cit., vol. I, p. 208, cat. no. 593). This makes it more than likely that this grisaille was also an independent end product for Bloemaert who is known to have painted other compositions 'en grisaille'.



GIUSEPPE BONITO

1705–1789

Neapolitan School

Giuseppe Bonito's received his early training under the tutelage of the well established Neapolitan Master Francesco Solimena. His earliest works tended to be religious paintings, but he appears to have rapidly made a name for himself as a portraitist and moralist.

Bonito was one of the leading figures in the artistic life of Naples during the reign of Charles VII, the Regency of Tanucci and the beginning of the reign of Ferdinand IV. Indeed, in 1751 he was chosen as the official court painter to the King of Naples. By 1755 he had been appointed as Director of the Academy of Drawing and Composition as well as of the Manufacture of Tapestries. He was elected a Member of the Accademia di San Luca in Naples in 1752.

Bonito was noted especially for his use of colour in his compositions – an excellent example being his vigorously painted 'Charity' painted on the ceiling of the church of the Monte di Pieta in Naples, a work that is both well balanced, stylistically highly individual and noticeably free from academic constraints. His genre paintings in particular won praise from the 18th Century biographer De Dominici, who noted that he was highly regarded by many important individuals.

Bonito's portraits give a more accurate portrayal of contemporary society than do his moralistic paintings. The work of Bonito is often confused with that of Gaspare Traversi, although Bonito's style tends to be softer and more earthy by comparison.

A Portrait of a Young Man smiling and holding a Wine Bottle in one Hand and a Glass in the other

Oil on Canvas – tondo
15 inches (38 cms diameter)

PROVENANCE: Private Collection, Italy

JOHANNES BORMANActive *c.*1653–*c.*1660

Dutch School

Works by Johannes Borman are rare and little is known about his life. It is thought that he was originally from the Hague. He is recorded as having been a member of the Leiden Guild in 1658 but left shortly afterwards. It appears he then moved to Amsterdam where a number of his works are included in inventories between 1662 and 1699. Borman was clearly influenced by the work of Jan Davidsz de Heem. His first still-lives are characterised by their dark tonalities and strong light sources. He was an adept painter of leaves, which he often depicted as though they had been half eaten by insects.

A Still Life with Strawberries in a Wan-Li-Bowl, Apricots, Cherries and a Roemer on a draped Table

Oil on Panel

19³/₄ x 15¹/₂ inches (50 x 39 cms)

Signed: 'J Borman'

PROVENANCE: Private Collection, Munich, Germany





PIETER BOUT AND ADRIAEN FRANS BOUDEWYNS

1658–1719 and 1644–1711
Flemish School

Pieter Bout began his career as a pupil of Philips Wouwermans and in 1671 he was elected a member of the Guild in Brussels. Soon after this he travelled to Paris where he lived until 1677 when he returned to Brussels. Bout was married there on 9th August 1695.

Pieter Bout was a fine painter of landscapes with a sharp eye for detail. He worked in close collaboration with Adriaen Franz Boudewyns and was also known to have supplied the staffage to landscapes by other painters, including Lucas Achtschellinck and Jacques d'Arthois.

Adriaen Franz Boudewyns was a pupil of the little known landscape painter Ignatius van der Stock. He joined the Guild in Brussels in 1665 and later married there.

Boudewyns worked in the service of Louis XIV as a tapestry designer in the castle of Henneyan and, interestingly, his second marriage, on moving to Paris, was to the sister of Adriaen Frans van der Meulen. On his visits to Brussels and Paris he clearly became closely acquainted with his artistic contributor, Pieter Bout, and the resulting long term working relationship produced many fine collaborations.

Among his best known pupils were Andries Meulebeeck as well as his own nephew Adriaen.

A Landscape with Figures on a River Bank;

An extensive Landscape with numerous Figures gathered outside Buildings

Oil on Panel

11¹/₄ x 16 inches (28.5 x 40.5 cms)

PROVENANCE: Margaret Hoffman Collection, Philadelphia, Pennsylvania

NOTE:

The prominent buildings used here were presumably held in sketch books by the artists as they are repeated a number of times in compositions by Bout. Notably they are both used in a pair of paintings previously in the collection of the Earl of Haddington and sold at Christie's in the late Eighties.

11.

ALEXANDER VAN BREDAEL

1663–1720
Dutch School

Alexander van Bredael came from a long line of Bredael family artists. He was the third son of Peeter van Bredael, perhaps the best known painter of the dynasty. Born in Antwerp, Alexander followed in his father's footsteps, joining the Guild of St. Luke in 1685.

His finest paintings depict street scenes, market scenes and religious celebrations, populated with multiple figures. They give us an excellently accurate insight into town and city life at this date. Among his most accomplished works are the two fine examples in the Musée de Lille of 'The Ommegang Celebrations in Antwerp' and the 'Cortège' both signed and dated 1697.

Alexander van Bredael is believed to have taught Pieter Snayers circa 1694 as well as his own, equally successful, son Jan Frans.

A Market Scene with Street Performers and other Figures

Oil on Canvas
20¹/₈ x 27¹/₄ inches (51 x 69.7 cms)

PROVENANCE: Private Collection, England





HENRI-PIERRE DANLOUX

1753–1809
French School

Henri-Pierre Danloux, an orphan, was raised by his uncle and started his career as a pupil of Jean-Baptiste Lepicié and Joseph Vien. In 1775 he travelled to Italy where he soon came to the notice of Jacques Louis David. In 1771 he sent to the 'Exposition de la Jeunesse' his first painting representing 'Un Ivrogne Auprès d'une Table'. This was followed in 1773 with portraits of Préville and de Feuille from the Comédie Française. In 1782 he exhibited a number of works at the 'Exposition de la Blancherie', and in 1791 he was to hang his first picture at the Salon. During these years he moved between Lyon, Rome and Paris. Eventually, life in Paris became too dangerous and he was forced to flee to England to escape the French Revolution.

In England he rapidly gained an enviable reputation, which was established with the exhibition of the Foster Children at the Royal Accademy, in 1793. This earned him a number of commissions from British patrons. His commissions took him to Portsmouth in August 1795, and to Scotland in the autumn of 1796 where he painted the portrait of the Comte d'Artois, now in the Fitzwilliam, Cambridge, and the group portrait of the Family of the Duke of Buccleuch (private collection). Many of his works were subsequently engraved by a number of English engravers.

Upon his return to Paris in 1801 Danloux exhibited in 1802 at the Salon and again in 1806.

A Portrait of a young Boy, traditionally identified as Lord Wood, half-Length, holding a Riding Crop

Oil on Canvas
10½ x 8½ inches (26.7 x 21.6 cms)
Signed and Dated: 'P.H. Danloux/1798'

NOTE:

This portrait belongs to the period in Danloux's career after he had fled France and the Revolution for England in 1792. During these years he became strongly influenced by the fashionable English portrait painters; Thomas Lawrence, John Hoppner and, in particular, George Romney.

This work, dated 1798, is a fine example of the natural and spontaneous poses that characterize Danloux's portraits of children in landscapes.

Details such as the skillfully rendered riding crop are typical of the artist's enthusiasm for sitter's props, whilst illustrating the freer technique he had adopted at this late stage of his career, before his return to Paris.

FLEMISH SCHOOL 17th CENTURY

A Study of a Man on his Deathbed

Oil on Panel

6³/₄ x 7⁷/₈ inches (17 x 20 cms)

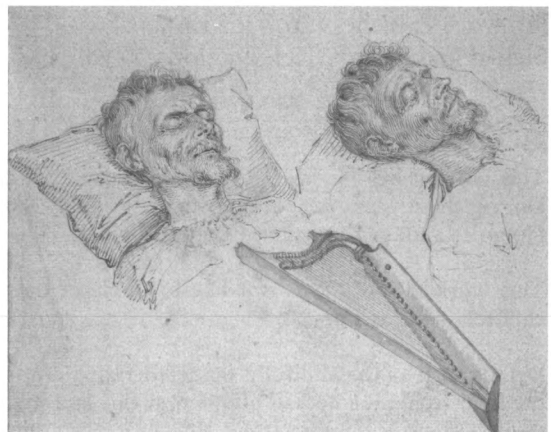
PROVENANCE: Private Collection, Germany

NOTE:

Death portraits have remained a seldom researched yet common subject matter throughout the History of Art. Some of the earliest examples of this genre are those of Jacques de Gheyn, notably that of Prince Maurice on his deathbed of 1625 (Rijksmuseum Inv. A 3023), and of Carol van Mander in the Stadel Museum, Frankfurt (Inv. no 800). Further examples can be found right up to the first half of the 20th Century and include works by Monet, van Gogh and Picasso, and in the 21st Century with Bill Viola, the video artist. While perhaps a little morbid, these drawings and paintings were treated as very personal mementoes by close family and friends in contrast to the images of better known individuals whose deathbed images were objects of wider public appeal. Certainly these images were not considered as taboo as they might be today. It is a mark of the changing times that most earlier examples were painted or drawn by artists with little connection to the dying man or woman, while more recent examples are more emotive and often created by someone closely associated with them.

As with many examples of this type of picture, the painter's attention is concentrated on the face and hair of the dying man, while the surrounding elements are treated more cursorily. Clearly, the identity of the dying man or woman is the focal point of these very important documentations of their last moments.

The panel has been prepared in the Flemish manner and the brushwork is quite painterly, pointing to a Flemish hand. It may be difficult to exactly identify the artist of this beautifully painted picture. However, the artist was without doubt working in Antwerp around in 1630. Similarly, speculation as to who is depicted may continue for some time.



Jakob II. de Gheyn, 1565–1625 (27334)

Karel van Mander on his Deathbed, 1606Graphische Sammlung im Stadel Museum,
Frankfurt a.M.Photographer: U. Edelmann - Stadel Museum -
ARTOTHEK





NICHOLAS VAN GELDER

c.1636–c.1676
Dutch School

The son of Pieter van Gelder, Nicolas was born in Leiden. He is mentioned a number of times in city archives there. He is known to have travelled to Sweden in 1661, where he settled and worked in Stockholm for several years. He subsequently travelled to Denmark and was probably in Copenhagen by 1673. His daughter was born there in 1688.

It remains unclear when van Gelder returned to Holland, but he appears to have died in Amsterdam around 1676.

Van Gelder painted still lifes of fruits and garlands, dead game and, more rarely, flowers. His compositions included silverware and cutlery, usually framed by backgrounds of curtains, tapestries or wall niches. The stylistic similarities between his earlier still lifes and those of Pieter de Ring suggest that he may have spent the early part of his career in the Leiden studio of the great master. By contrast, his later dead game still lifes appear strongly influenced by the works of Willem van Aelst.

A Still Life of Grapes, Peaches and Plums in a Basket and a Nautilus Cup, Walnuts and a Partly Peeled Lemon on a Stone Ledge draped with an Oriental Rug

Oil on Canvas

28³/₄ x 23¹/₄ inches (73 x 59 cms)

PROVENANCE: J.J. Merlo Collection, Cologne;
Sale, Haberle, Cologne, 1891;
Michel Collection, Mainz;
Sale 27th February 1917;
Sale Rudolf Lepke, Berlin, 1935;
Private Collection, Germany

JAN JOSEFSZ VAN GOYEN

1596–1656
Dutch School

Jan van Goyen was born and raised 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 attempts 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. His monochrome landscapes of the late 1630s and 1640s epitomized Dutch landscape painting of the 17th century. His extraordinarily prolific output of paintings as well as drawings meant that his influence on Dutch landscape painting was substantial. As a result our record of 17th century life in Holland has benefited hugely from his oeuvre.

Le Pigeonnier: An extensive Landscape with Peasants sitting on a Bank by the Ruins of the Casteel Brederode, Santpoort

Oil on Panel

15 x 19.5 inches (38.1 x 49.5 cms)

Signed and Dated: 'VGoyen 1641'

- PROVENANCE: With H. Roxard de la Salle, Nancy, Paris;
Sale, Paris, 28 March 1881, lot 13 (4,100 Frs to Richard);
With Laurent Richard, Paris;
Sale, Paris, 28 May 1886, lot 21 (2,000 Frs to Leclanché);
With Sedelmeyer, Paris;
With Dr. Max Wassermann, Paris;
Confiscated by the Einsatzstab Reichsleiter Rosenberg during the Nazi occupation, Paris, 4 March 1941;
Acquired for the collection of Reichsmarschall Hermann Göring, 11 March 1941 (inventory no. 795);
Returned to France and restituted to the heirs of Dr. Max Wasserman, 24 October 1947;
Sale, Palais Galliera, Paris, 26 November 1967, lot 14;
The Collection of the late Professor René Küss.
- LITERATURE: C. Hofstede de Groot, *A Catalogue Raisonné*, etc, VIII, London, 1927, pp. 94-5, no. 354.
H.-U. Beck, *Jan van Goyen*, II, Amsterdam, 1973, p. 69, no. 139, illustrated.
- EXHIBITED: Leiden, Gemeente Museum, Rembrandt, 1906, no. 18
Paris, Jeu de Paume, *Rétrospective des grands et petits maîtres hollandais*, 1911, no. 39

NOTE:

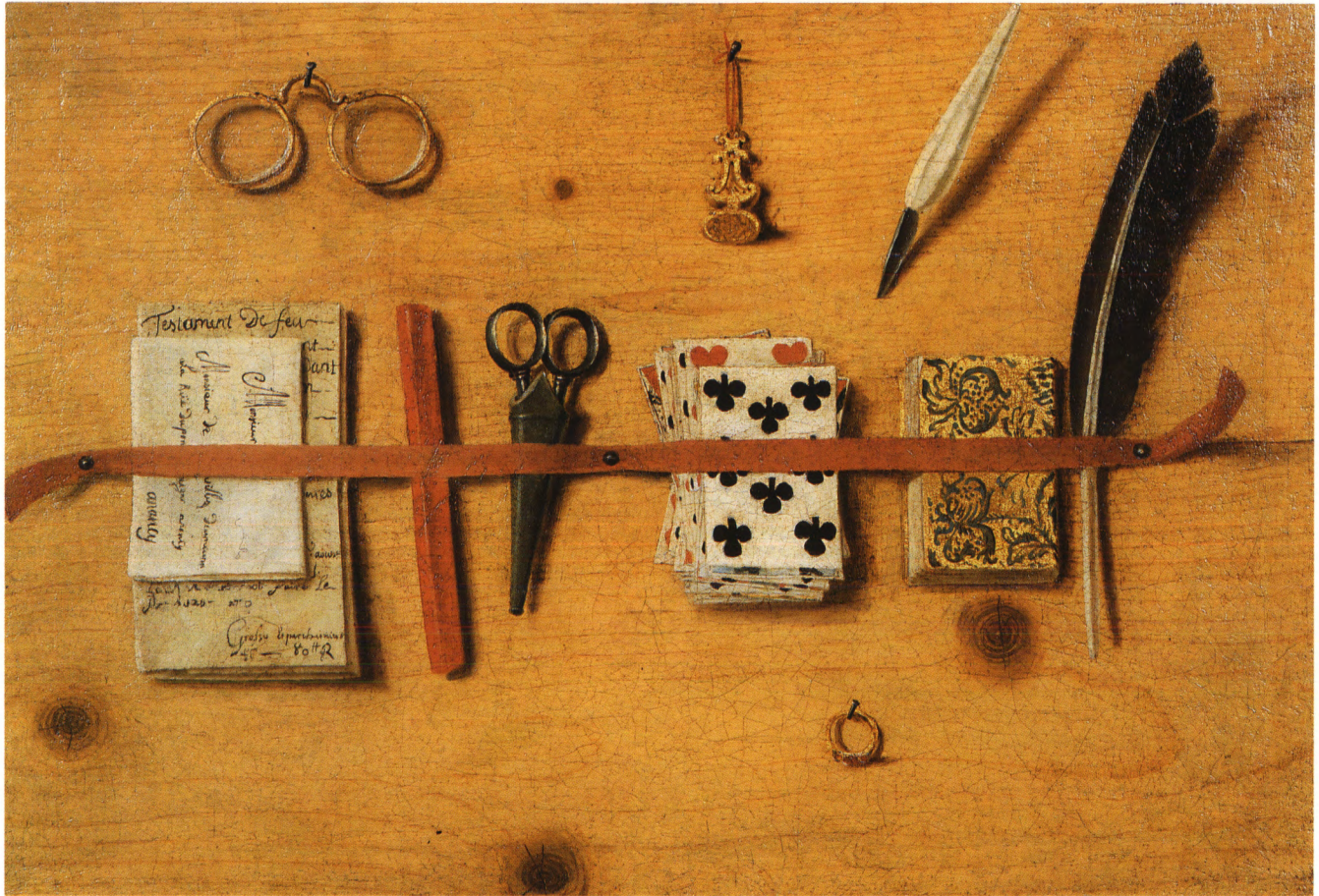
This work has been engraved by L. Lowenstam.

The Casteel Brederode in Santpoort can be identified in a number of other drawings by contemporaries of van Goyen; Jacob van Ruysdael in Dresden, Jan Wijnants in the Wallraf-Richards in Cologne and Jan Baptist Weenix in Brussels. The ruins lay a few miles northwest of Haarlem and the spot has been a popular subject with Dutch painters since the time of Goltzius.



Jan Baptist Weenix
Red Chalk, 278 x 356 mms
Musées Royaux, Brussels (no. 3988)





16.

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 he received a great number of commissions as a consequence. 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. 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.

A trompe l'oeil of Letters, a Gold Seal, Sealing Vax, a Pair of Scissors, Playing Cards, a Quill, a Quill Cutter, a Pince Nez and a Gold Ring

Oil on Canvas
15³/₈ x 21⁵/₈ inches (39 x 55 cms)

PROVENANCE: Private Collection, France

CHARLES-LEOPOLD VAN GREVENBROECK

Act. 1732–1758

Dutch School

Charles Leopold van Grevenbroeck was a painter of animated architectural landscapes and harbour scenes, based on details of Mediterranean landscapes. He was made court painter to Louis XV and became a member of the Académie in 1732. His most important royal commission was a series of panoramic views of Paris from the Champs Elysées, which are now in the Musée Carnavalet. He exhibited panoramic views of Paris regularly at the Salon from 1740 to 1744. He moved to Naples towards the end of his life and although his choice of subject matter changed subtly, his works remained stylistically very consistent.

A Mediterranean Harbour Scene

Oil on Copper

9 x 14 inches (23 x 36 cms)

Signed, Inscribed and Dated: 'F./ le Baron/ de/ Greven/ broeck; A.D. 1750/ Turein'

PROVENANCE: Private Collection, France





FRANCISCUS GYSBRECHTS

c.1620–after 1676
Dutch School

Franciscus Gysbrechts was born in the Dutch town of Leiden. It is not certain but it is most probable that he was related to the other important trompe l'oeil artist of the period, Cornelis Norbertus Gysbrechts (possibly his uncle). Both artists excelled in the rendering of trompe l'oeil and were without doubt the most inventive and imaginative painters of their time in this genre.

Franciscus Gysbrechts was elected a member of the guild of Leiden in 1674. His compositions are characterised by skillful and clear juxtapositions of objects ranging from globes, musical instruments, parchments and other objects often appearing out of open windows.

It seems highly likely that Franciscus accompanied Cornelis on his travels to Denmark. The fact that one of Franciscus' signed paintings turns up in inventory lists of the Kunstammer of the Danish Court dated 1689 and 1737, suggests that he too had contact with the Danish Court. The last recorded mention of him is in Antwerp in 1676 when he joined the Guild there.

A Trompe L'Oeil with a Vanitas Still Life and a Silver Gilt Chalice, a Candlestick, a Flute, Documents and other Objects on a Wooden Ledge with Paint Brushes, a Palette and other Painting Utensils

Oil on Canvas

57³/₄ x 38³/₄ inches (146.5 x 98.2 cms)

Signed: 'f Gysbregt'

PROVENANCE: Jacques Heinrich Bassenge I (1776–1840), Dresden, by 1812;
By descent to his son, Jacques Heinrich Bassenge II (1805–1893), Dresden;
By descent to his daughter, Friederike Bassenge (1832–1901), Dresden;
By descent to her daughter, Johanna Held, (1967–1923), Dresden, by 1926;
By descent to the previous owner, Germany

LITERATURE: O. Koetser, C. Brusati, *Illusions: Gijsbrechts: Royal Master of Deception*, Copenhagen 1999, p. 42. In this inventory list the painting was attributed to Cornelis, in spite of the signature by Franciscus;
A. van der Willigen en F. G. Meijer, *A Dictionary of Dutch and Flemish Still-life Painters Working in Oils 1525-1725*, Leiden 2003, p. 90.

NOTE:

This painting depicts a trompe l'oeil of a vanitas still life painting leaning against a wooden wall, accompanied by objects of a painter's workshop, such as the palette and the brushes. Trompe l'oeils such as this represent a small part of his oeuvre, as Franciscus focused more on pure vanitas paintings. It can be compared to a work by Cornelis, in Statens Museum, Copenhagen (inv. no. 242), which shows a similar composition and is also accompanied by painterly attributes. Both artists indeed used the same range of objects in their paintings. Typical for Franciscus is the skull with the open jaw in which often the same document is folded, together with other precious objects.

PHILIPS GYSELSAct. *c.* 1650–after 1663

Dutch School

While very little is known about this rare painter, he should not be confused with the Flemish Brueghelian painter Pieter Gijssels. Philips probably entered the guild in The Hague in 1650 and is presumably the same man mentioned in Breda in 1653/4 and 1663. He appears to have painted predominantly still lifes of which two examples can be found in the Schloßmuseum, Weimar. The RKD holds records of a Delft archive of 1650 in which is mentioned a ‘bancketge’ by Gysels. The volume of Gysels’ recorded oeuvre has been increasing steadily with the growing understanding of this working methods and stylistic characteristics.

A Memento Mori of a Skull and Bones

Oil on Panel

10½ x 19¾ inches (26.7 x 50.2 cms)

Signed: ‘P. GyseLs’

PROVENANCE: Private Collection, Belgium

NOTE:

This unusual painting of a ‘memento mori’ is completely unlike any other still life that Philips Gysels produced. The carefully organised composition and the intense close up aspect are meant to provoke maximum emotional impact. This panel may well have been fitted into a tomb or memorial of an important patron. It brings to mind the larger cadaver tomb paintings that depicted the decayed or decaying corpse of the deceased and which were usually placed below the tomb itself. These images were common decoration in European Churches in the 17th Century, but are now much rarer.

Vanitas paintings with such intensity are fairly exceptional as typically the artist would include other elements in the still life, such as globes, books, watches and hourglasses. The absence of other objects in this particular painting hints to its use in a tomb. The onlooker can have no illusion as to what is being suggested, owing to the lack of other distracting objects. The concept of the fragility and transience of life (the main role of a vanitas painting) is forced home by the skull and bones and, of course, by its setting.





GIJSBERT GILLISZ. DE HONDECOETER

1604–1653
Dutch School

While details of the artist's life are scarce, it is clear that his output was prolific. Many of his paintings show the influence of his father Gillis Claesz de Hondecoeter and his brother Gillis de Hondecoeter. He tended to specialize in animal and bird paintings in the manner of his relatives and Roelandt Savery, yet his work displays a strong individuality. He evidently passed on this quality to his son Melchior d'Hondecoeter, who was to become the finest painter of birds in 17th Century Holland and internationally renowned.

Gijsbert Gillisz. was born in Utrecht and died in the same city, having spent most of his working life in Amsterdam. It remains unclear whether or not he was a member of the Guild there, but he is recorded as a member of the Utrecht Guild in 1630.

Orpheus Charming the Animals

Oil on Panel
16 x 28³/₈ inches (40.5 x 72 cms)
Signed with Monogram: 'GDH'

PROVENANCE: Collection of Raoul de la Tullaye, no.37;
Private Collection, France

NOTE:

It is clear from the menagerie paintings by Gijsbert Gillis de Hondecoeter how he must have inspired his son to paint the elaborate and exotic compositions later in the 17th Century. Gijsbert also painted solely landscape paintings, which in turn bear the trademark of his father Gillis, but his bird paintings show him at his most original. Not only did he paint panels concentrating on three or four birds (usually chickens), such as the one in the Boymans van Beuningen, Rotterdam, but he displayed all his inventive skills by painting a whole menagerie of animals. Comparing the known examples of his menagerie paintings it is evident that he repeated a number of motifs. The rabbit in the foreground of our painting is repeated, but tucked behind a resplendent peacock in the larger panel (KMS1540) in Statens Museum for Kunst in Copenhagen. Furthermore, the peacock sitting crouched under the parrot can be found, along with a number of other smaller details in the background, in a larger panel sold at Lempertz in 1971.



Orpheus and the Animals
Oil on Canvas, 71 x 107 cms
Signed and Dated 1651
Lempertz, Cologne, 25th May 1971

ABRAHAM HONDIUS

c.1625–1695
Dutch School

Born in Rotterdam in 1625, Abraham Hondius is recognised primarily as a landscape painter. However, he is also known to have produced some battle scenes, biblical subjects, genre pictures and occasionally conversation pieces – very much reminiscent of Anthonie Palamedesz.

Although he occasionally included human figures in his landscape paintings, animals and particularly dogs were nearly always represented. He excelled in his portrayal of hunts and the savagery of animals by using bright fresh colours and a harsh sense of realism. His pictures of boar and stag hunts appear to have been strongly influenced by Flemish painters such as Jan Fyt and Frans Snyders.

In 1653, Hondius is recorded as marrying Gertruyd-Willems van der Eyck and he seems to have remained in Rotterdam until 1659, moving then to Amsterdam and, eventually, to England. He arrived in London circa 1666 and lived and worked in Ludgate Hill until his death in 1695.

The historian George Vertue amusingly records that Hondius was “a man of humour”, and this quality evidently endeared him to his English aristocratic patrons and helped promote his art, making him a recognized and much collected painter.

An elegant Stag Hunt with Carriages, Horses and Hounds in a panoramic Landscape

Oil on Canvas

24⁵/₈ x 31 inches (62 x 78.5 cms)

Signed and Dated: “Abraham Hondius / 1663”

PROVENANCE: Ex. Collection of Colonel M. H. Grant

LITERATURE: Possibly: Horace Walpole: ‘Anecdotes of Painting’, 1762;
Colonel M. H. Grant (F. Lewis Publishers Ltd.): “The Old English Landscape Painters”,
Vol I no. 21 (illustrated);
Exhibition, Leeds Art Gallery, Spring 1953, illus. pl. 1

EXHIBITED: London, The Arts Council of Great Britain, ‘Early English Landscapes from Colonel Grant’s Collection’,
1952, no. 23;





ANGELICA KAUFFMAN, RA

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 was self evident. 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 scandal 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.

A Portrait of the Duca di Chiesi, son of Livio Erba-Odescalchi, Duca di Bracciano and Vittoria Corsini, Half-Length, seated, wearing a red Velvet and Fur trimmed Jacket and Lace Collar

Oil on Canvas

24 x 20 inches (61 x 50.5 cms)

LITERATURE: Lady V. Manners & Dr. G.C. Williamson, *Angelica Kauffmann, R.A.; Her Life and Her Works*, 1976, p. 145; *Memoria Della Pitture Fatte d'Angelica Kauffman*, ed. IT Roma, 1998, p. 22

NOTE:

From a noble Roman family, the sitter was a descendant of Paolo Giordano Orsini, Duca di Bracciano (1537–1585) a hero of the Battle of Lepanto who had married Isabella de Medici, daughter of Cosimo I, Grand Duke of Tuscany. Further reinforcing the royal connections his sister Donna Maria Ottavia Odescalchi (1757–1829) had married Prince Giuseppe Maria Rospigliosi in 1775.

The sitter is recorded as sitting to Kauffman in December 1784 and the portrait cost him 24 Zecchini. Kauffman had recently returned to Italy in 1782, having spent the last sixteen years in England, and settled with her new husband Antonio Zucchi in Rome. Clearly already established within Rome society Kauffman's sitter's records illustrate that she was busy fulfilling portrait commissions not only for noble residents and foreign visitors to Rome but also for the Royal Family of Naples and of the Two Sicilies (Vaduz, Liechtenstein Collection.)

This elegant portrait is painted with delicate attention to detail, and on closer inspection the fur which lines the collar of the sitter's coat is almost tangible. It is comparable in style and composition to the portraits of Wolfgang Goethe, c.1787 (Goethe-National Museum, Weimer) and Johan Gottfried Herder, 1789 (Bregrenz, Vorarlberger Landesmuseum).

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 (Staatliche Kunstsammlungen, Dresden- no. 1091) points to him being in Antwerp during the late 1650s.

Later works by Luyckx are predominantly inscribed in French, which would indicate a move to France, although there seems to be no documentary evidence to support this. His paintings are mentioned in many inventories of collections in Holland, so 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.

A Still Life with Plums, Grapes, Peaches and a Pomegranate tied with a Blue Ribbon

Oil on Panel

13³/₈ x 9⁷/₈ inches (34 x 25 cms)

PROVENANCE: With William Katz, London;
Anonymous sale (Property of a Lady), Sotheby's, London, 12th December 1984





24.

JAN MORTEL

1652–1719
Dutch School

Jan Mortel was born in the city of Leiden, where he studied under Jan Porcellis van Delden (grandson of the well known marine painter). His meticulous technique was evidently much influenced by that of Jan Davidsz de Heem, although by comparison his paintings are imbued with a heightened sense of drama. Mortel's ability to paint fruit and flowers together with insects and butterflies (usually in a woodland floor setting) was truly remarkable.

In 1675 he was elected a member of the Guild in his home town of Leiden, although his activity as a painter is documented as early as 1668. In 1690 Mortel was appointed as the official artist working in the University of Leiden's botanical gardens.

The majority of his paintings are dated between 1675 and 1719 and he is known to have painted some portraits in addition to his still lives.

A Still Life of Strawberries in a Chinese Porcelain Bowl surrounded by Flowers and Butterflies

Oil on Panel

16³/₄ x 13⁵/₈ inches (42.5 x 34.5 cms)

Signed and Dated: 'Mortel 1696'

PROVENANCE: Private Collection, France



Jan Mortel
A Still Life of Fruit in a classical Garden
Oil on Panel, 44.1 x 35.9 cms
Signed and Dated 1690
Private Collection, USA

RENE NOURISSON

c.1610–c.1652
French School

René Nourisson was one of the most interesting of the early still life painters working in France in the first half of the 17th Century. He was a direct contemporary of Jacques Linard and both artists greatly influenced each other. Nourisson is well documented in early archives, where he is referred to as ‘peintre ordinaire du Roy’ working in King Louis XIII’s household between 1644 and 1645. Later in 1650 he is also recorded as being an ‘Officier de la maison du Roi’. The historians Anatole de Montaiglon and Jules Guiffrey have found that he is mentioned consistently between 1644 and 1652 as having received a modest 30 livres a year for his work. On 6th August 1646, Nourisson was married to Anne Duchastel and through his marriage was to come into close contact with other important painters of his age – Simon Vouet, Eustace Lesueur and Jacques Sarrazin amongst others.

Nourisson’s painting style was especially delicate and his rendering of still life displays a great sensibility. His compositions are carefully constructed with a keen sense of the subtle balance within each painting. An ‘inventaire’ of Catherine Coutard, the wife of Charles Eleonor Aubry (an important advisor to Louis XV), dated 22nd Decembre 1728 rue de la Verrerie mentions two flower paintings by the artist valued at 250 livres.

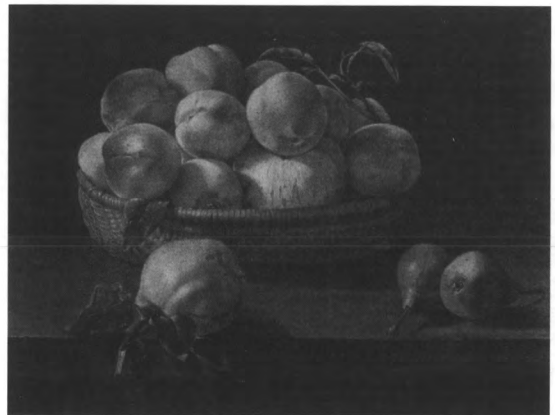
A Still Life of Peaches in a Blue and White Porcelain Bowl with Grapes on a Wooden Table

Oil on Panel
11 x 17³/₄ inches (28.1 x 45 cms)

PROVENANCE: Private Collection, Switzerland

NOTE:

A signed painting by Nourisson formerly with Rafael Valls shows many of the hallmarks displayed in this still life, particularly the delicate treatment of the downy fuzz on peaches that Nourisson paints almost like a subtle dusting of flour. The influence of Linard is evident here, not only in the composition but also in the method of painting the small twigs and leaves with their complicated twirls and furls. The comparatively stronger light and colour employed by the French painters set them apart from their Flemish counterparts, who used more subdued lighting. Some works by Jacob van Hulsdonck, in particular, show close affinity with those of Linard and Nourisson.



René Nourisson
A Still Life of Apples and Peaches
in a Wicker Basket
Oil on Panel, 34.3 x 44.5 cms
Signed
Private Collection, UK





CASPAR JACOB VAN OPSTAL (II)

1654–1717
Flemish School

A native of Antwerp, Caspar Jacob van Opstal studied under his father Caspar, the Elder. He was elected to the Antwerp Guild in 1676 and by 1698 had become its dean. Van Opstal enjoyed a considerable reputation as a painter of religious subjects and portraiture. He is recorded as having in excess of 35 pupils in his studio. This attests to the number of commissions he would have received, not only from the city of Antwerp itself but also from many other wealthy patrons.

Caspar van Opstal is known to have married Anne Marie Hofmans in 1681, but no further records exist regarding his family.

Sadly, many of his larger canvases had been badly prepared and as a result a great deal have suffered over the years.

An Allegory of Time, Work and Idleness

Oil on Panel
9³/₄ x 13³/₈ inches (24.6 x 33.3 cms)

PROVENANCE: Private Collection, Ile de France

NOTE:

The figure of Time offers the hard working man great riches and education, as well as plenty (the fruit, the corn, the farm), while the slothful man is offered only penury (empty dish, brambles, thistles) and punishment (the prison, the gallows and the rod and whip).

We are grateful for the help of Jan Kosten at the RKD in the cataloguing of this painting.

BONAVENTURA PEETERS

1614–1652
Flemish School

Bonaventura Peeters was born into a family of well known painters in Antwerp. He was the brother of Jan, Gillis and Catharina Peeters. He was most probably apprenticed to Andries van Eertvelt and then to Simon de Vlieger, many of whose stylistic characteristics Peeters adopted in his own works. As a young man he appears to have made many voyages at sea and, as his paintings show, he gained an intimate knowledge of the rigging of ships. He was also employed as a cartographer during the sieges of the towns of Calloo and Verebeek.

In 1634 Peeters was elected a member of the Guild in Antwerp. He collaborated at times with his brother Gillis and perhaps their most successful joint picture is that of the 'Siege of Calloo' which was painted in 1639 and had been commissioned by the Municipal Council of Antwerp.

Bonaventura was particularly well known for his stormy shipping pictures where he displayed his skill in portraying dramatic and theatrical interpretations of scenes, often with wrecked ships and bedraggled mariners. He never strayed far, however, from the Dutch tradition of realism and naturalism.

Bonaventura Peeters was a man of ill health, who travelled rarely in later life. He never married and spent his last days living in Hoboken with Catharina and Jan, supplementing his income as a respected poet.

Shipping in a Harbour with Figures assembling on the Quay or approaching in Rowing Boats in a Rough Sea

Oil on Panel
23¹/₄ x 41 inches (59 x 104 cms)
Signed with Monogram and Dated: "BP 1645"

PROVENANCE: Private Collection, Austria;
Private collection, France.

NOTE:

The harbour depicted here clearly represents a British port as an early form of the Union Jack flies over the tavern. Accurate identification is difficult, but it may well be one of the "cinque ports" on the Kent and Sussex Coast. These were Hastings, New Romney, Hythe, Dover and Sandwich.





JEAN PILLEMENT1728–1808
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, gaining 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.

A River Valley Landscape with Herdsmen and TravellersOil on Canvas
24⁷/₈ x 21⁵/₈ inches (63 x 55 cms)

PROVENANCE: Private Collection, UK

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. On his return from London Pot was an active member not only of Haarlem's vast defence force (he figures in Hals' group portrait of the St. Hadrian Company, *circa* 1633) but also of the harquebusiers. 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 three quarter length portraits, which are usually on a small scale.

A Portrait of a Gentleman in a Black Suit and a wide Lace Collar

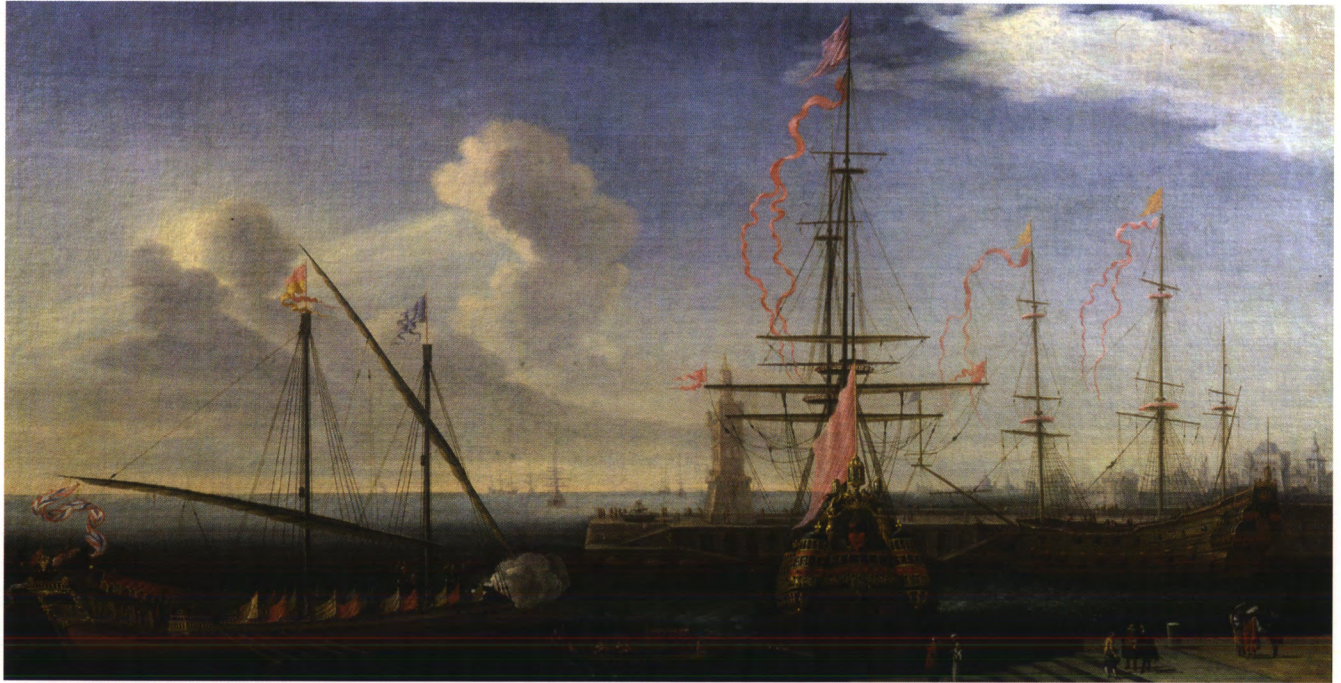
Oil on Panel

7³/₈ x 5⁷/₈ inches (18.7 x 14.8 cms)

PROVENANCE: Private Collection, Paris



(Actual size)



PIERRE PUGET

1620–1694

French School

Pierre Puget was the son of a stonemason and served his apprenticeship with a shipbuilder called Roman. By the age of seventeen he had worked his way to Italy and was in Rome in 1640. Here he was apprenticed to the painter Pietro da Cortona and contributed to the decorations in the Palazzo Barberini as well as in the Palazzo Pitti in Florence.

For several years Pierre Puget travelled between Italy and France producing paintings and sculptures in both Aix-en-Provence and Toulon, as well as working on painting commissions in Rome. In 1668 he was called to Paris to work on the Normandy house of the Marquis de Girardin. This introduction enabled Puget to acquire many more commissions, notably that of Nicholas Fouquet at Vaux-le-Vicomte through the intercession of a mutual friend, the famous architect Antoine Lepautre. However this potential boon in Puget's career was never to materialise as Fouquet was disgraced at the court of Louis XIV and his building plans were thwarted. As a result Puget returned to Italy.

Puget's success, however, had not gone unnoticed in Parisian circles and his return to France was ordered. He established himself in Toulon to work on the design and construction of naval boats and fighting men o'war, and in 1669 he was awarded a pension. He was to hold this post until 1679. Unfortunately he was not a favourite with the powerful Colbert and by 1679 the finer decorations on battleships had been reduced considerably and consequently Puget's dismissal was inevitable. As a painter Pierre Puget is somewhat unique, his attention to detail is truly remarkable and his draughtmanship whether in drawing or painting is exceptional. The Musee de la Marine in Paris holds some very fine drawings by Puget in its collection.

A Capriccio View of the Port of Genoa with a Galley and two Galleons

Oil on Canvas

27³/₄ x 52 inches (70.5 x 132 cms)

PROVENANCE: Private Collection, Spain

NOTE:

Typically for Puget, the architectural elements of the harbour have been taken from a number of different Mediterranean ports and used to create a capriccio, which in this case is closer to Genoa, particularly the lighthouse (La Lanterna). He also pays very close attention to the detailing of the prows of the ships – typical for a man who designed them. As yet the ships have not been identified but it is likely that they did exist as the treatment of their prows is so specific. A drawing in the Getty museum shows a Galleon depicted with similar attention to detail and the same position as the central Galleon in this picture. These ships are almost certainly Italian and the Galley on the left is possibly a papal Galley.

C. VAN DER RADT

Active mid 1670s

Dutch School

The painter C. van der Radt was previously known only by three interior paintings including a signed and dated genre scene of 1676, which displays a close affinity to the work of Godfried Schalcken. This flower still life is the second fully signed painting to emerge, although sadly it sheds no more light on the life of this extremely rare and talented painter. However, it certainly confirms his debt to the work of Schalcken as it clearly shows the influence of Schalcken's 'Vase of Flowers' in the Ward Bequest, Ashmolean (A592). Such detailed knowledge of the elder master's work must lead to the conclusion that van der Radt was at some stage in Schalcken's Dordrecht studio. He appears to have died a young man without seeing his indisputable talent develop.

A Bouquet of Roses, Poppies, Tulips, a Paper White, a Cornflower and a Crown Imperial Fritillary in a Sculpted Vase

Oil on Panel

19¹/₂ x 14³/₈ inches (49.5 x 36.5 cms)

Signed: 'C. van der Radt'

PROVENANCE: Private Collection, France





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 painted 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.

An extensive Rhenish River Landscape with Barges and Mountains beyond

Oil on Panel

6¹/₈ x 7¹/₈ inches (15.5 x 18 cms)

Signed with Monogram and Dated: 'HS 1654'

PROVENANCE: Coggeshall family of Milton and Bengall, Suffolk, according to the wax seal fixed to the reverse of the panel;
Probably acquired by Sir Thomas Fermor-Hesketh, 8th Bt., 1st Baron Hesketh (1881–1944), prior to 1923;
Frederick, 2nd Baron Hesketh.

LITERATURE: Probably, Anon. compiler: An Inventory of the Mansion and Contents, Easton Neston House, Towcester, 1923, typed document (Family Archive), as located in the Small Drawing Room;
Probably, Archibald Phillips, 16, Conduit Street, London W.1., Inventory and Valuation of the Household Furniture, Ornamental Effects, Pictures and other items at Easton Neston House, Towcester, Northants, February 1927, typed document (Family Archive), as located in the Small Drawing Room;
W. Schulz, Herman Saftleven, 1982, p. 146, cat. no 82, where listed as located at Easton Neston.

33.

DOMINIC SERRES

1722–1793
English School

Dominic Serres was born in Auch in Gascony and only came to England as a Prisoner of War in 1752, having been captured at sea. During his captivity he took up painting and his early works were evidently so successful that they gained him a number of commissions to paint country houses.

Serres made an important acquaintance in Charles Brooking, the leading shipping painter of the time, who gave him some instruction in marine painting. He clearly excelled at this particular art form and was to specialize in marine painting for the remainder of his life. When the RA was founded in 1768 Serres was immediately admitted and he exhibited there regularly, becoming its librarian in 1792.

Such was his success as a painter that he was retained by George II as official naval artist to the Crown from 1780.

Figures on a Mediterranean Quayside with Shipping beyond

Oil on Canvas

25 x 40¹/₈ inches (63.7 x 101.9 cms)

Signed with Initials and Dated: 'D.S. 1776'

NOTE:

The present, rather unusual exercise in the style of Vernet may be compared to an earlier work depicting a shore scene with shipping and bathers, signed and dated 1765, which was sold at Christie's, 20 December, 1942, lot 148.



Dominic Serres
Shore Scene with Shipping and Bathers
Oil on Canvas, 73.7 x 132 cms
Signed and Dated 1765
Christie's, London, 20th Dec 1942





34.

LUDOVICO STERN

1709–1777
Italian School

Ludovico Stern was the son of Ignaz Stern from Bavaria, who had settled in Rome in about 1700. Stern was a pupil of his father and was principally known for his religious paintings. From 1741 he was a member of the Confrerie des Virtuoses and in 1756 he was elected to the Academy of St. Luke.

His flower paintings are quite rare and the influence of Jean-Baptiste Monnoyer is evident in his depiction of the flowers and foliage. His paintings always display the flamboyance that is so typical of the Italian school of that period.

Roses, Convolvulus, Delphiniums and other Flowers in a Glass Vase

Oil on Canvas
17 x 11³/₄ inches (43 x 30 cms)



Ludovico Stern
Oil on Canvas, 49 x 64 cms
Private Collection, UK

35.

VERONICA STERN

1717-1801
Italian School

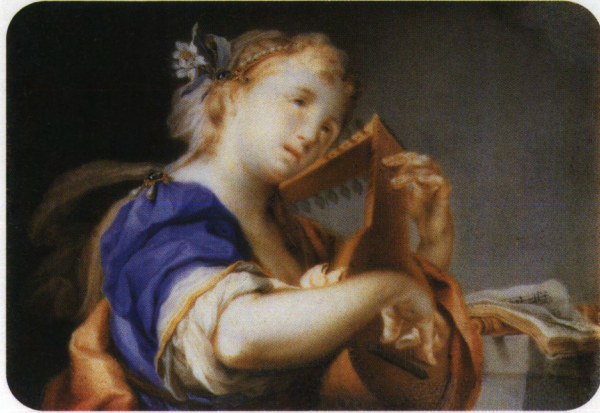
Veronica Stern was the daughter of Ignaz and sister of Ludovico Stern. Regrettably, very little else is known about this fine painter of miniatures. She did join the Accademia di San Luca in 1742 and remained in Rome throughout her life, marrying a Signor Telli.

A Lady playing the Lute wearing an Orange Shawl over a Blue Robe lined with White, a Jewelled Clasp at her right Shoulder, her Hair dressed with Pearls, Lilies and a Trailing Veil

Ivory
2¹/₈ inches (54 mms high)
Signed "Veronica/ Stern"

NOTE:

This is a rare work by Stern and it clearly shows the influence of her fellow member of the St. Luca Academy, Rosalba Carriera. Like Carriera, Stern was drawn to classical and mythological subjects, although she is perhaps better known for her portraits of the exiled Jacobites.



(Actual size)



HERMAN VAN SWANEVELT

1604–1655
Dutch School

Little seems to be known about the early career of Herman van Swanevelt. Born in Woerden he is recorded as being in Paris by 1623. After six years, he left Paris for Rome, where he remained until 1638. Swanevelt took the name 'L'Eremita' while in Italy.

From 1641 he appears to have been back in Paris, albeit sporadically. Finally, in 1643-44 he based himself permanently in Paris, where he became known as 'Armand'. He was elected 'peintre ordinaire du Roi' in 1644. During this second visit to Paris Swanevelt fully established himself in the city. He is recorded in marriage contracts twice; once in 1644 (he did not go through with the marriage, due probably to the controversy surrounding the marriage between a Protestant and a Catholic) and again in 1650 when he married a woman from a Protestant family.

Swanevelt is known to have been enormously successful in Paris and he generously provided loans to a number of individuals, many of which had not been repaid at the time of his death.

Herman van Swanevelt is thought to have been the pupil of Claude Lorrain. His work is much in the style of his illustrious master and is always characterised by fine draughtsmanship and strong prime colouring. His landscapes are always hot and sunny with blue skies, rich green and orange vistas. These are often filled with Biblical, Mythological or Arcadian figures. Swanevelt was also an accomplished engraver and many of his engravings have survived to this day.

An Italianate Landscape with Travellers and a Donkey on a Path

Oil on Canvas

19³/₄ x 29¹/₂ inches (50 x 75 cms)

Signed, Inscribed and Dated: 'H. Swanevelt/FA Paris/1647'

PROVENANCE: Private Collection, Switzerland

LITERATURE: To be included in Dr Anne Charlotte Steland's forthcoming catalogue raisonné on the artist, no. G1 23/N, illus G127/N.

NOTE:

A picture by Swanevelt in the Louvre (INV 1871) is very similar in composition to ours but is undated. The artist has made a number of changes in the figures, animals and buildings, but the structure remains essentially the same. Swanevelt was a prolific draughtsman and it seems likely that he re-used a particular drawing from life several times, given that it was such a successful composition.



Herman van Swanevelt
Oil on Canvas, 66 x 97 cms
c.1646
Musée du Louvre, Paris

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 studied 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. De Vois 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 strictly true as she was not rich and he was soon 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.

A Peasant Woman holding a Glass of Wine

Oil on Panel (oval)

5¹/₈ x 4¹/₈ inches (13.2 x 10.5 cms)

Signed: 'ADVois'

PROVENANCE: H. Blank, Newark, New Jersey, 1930;
Sotheby's, New York, 16th November 1949, lot 1;
Ex collection, Mr. Gustaaf Hamburger

NOTE:

This trony portrait was a common treatment of a simple character study, used extensively by the Leiden 'fijnschilderij'. The toper image was repeated a number of times by de Vois and one of his finest examples is in the Rijksmuseum (SK-A-457). Usually, however, the subject would have been male. The implicit invitation from the woman urges the viewer to enjoy her hospitality – perhaps in more ways than one!





VAN ZELVEN

Active early 17thC
Dutch School

A Portrait of a Young Boy, Full Length in an embroidered Dress and a feathered Hat

Oil on Panel

41⁵/₈ x 30 inches (105.8 x 76.3 cms)

Signed 'VAN ZELVEN' and Dated 1605

- PROVENANCE: Miss Margaret Jane Ashley, Rowan House, Dorchester; (+) Christie's, London, 25 July 1913, lot 135 (125 gns. to Colnaghi).
with M. Knoedler & Co, by 1913.
By inheritance to the uncle of the previous owner.
- LITERATURE: F. Howard, *An Illustrated Catalogue of the Second National Loan Exhibition, 1913-1914: Woman and Child in Art*, London, 1915, p. 98, no. LX.
H. Vollmer, *Allgemeines Lexikon Der Bilden Künstler von der Antike Bis zur Gegenwart Begründet von Ulrich Thieme und Felix Becker*, Leipzig, 1947, p. 455.
H. Gerson, *Ausbreitung und Nachwirkung der Hollandischen Malerie des 17. Jahrhunderts*, Haarlem, 1942, 2nd edition, ed., B.W. Meijer, Amsterdam, 1983, p. 460.
- EXHIBITED: London, Grosvenor Gallery, *The Second National Loan Exhibition. Woman and Child in Art, 1913-1914*, no. XL, as van Zelven, Danish School.

NOTE:

This portrait of a child, dated 1605, remains somewhat of a mystery. It is the only recorded work by an artist identified as 'Van Zelven', on the basis of the signature or inscription on the floor tiles in the lower right hand corner of the panel (see H. Vollmer, loc. cit.). The painting was last recorded in 1913–14 when it appeared at auction and was then shown at the Grosvenor Galleries in an exhibition devoted to *The Woman and Child in Art*, where the artist was intriguingly catalogued as being from the Danish School. Horst Gerson mentioned Van Zelven in passing in his 1942 book on Dutch 17th Century artists, placing this Northern artist for a period as a portraitist in the Danish court (loc. cit.). On the basis of style and costume, the painting seems to come from the Rhineland, either from the Eastern part of the Netherlands or from Western Germany, perhaps near Cologne, as it is close in style to the Cologne artist Gottfried von Wedig, who was active from 1608. The pose of the child echoes the traditional portrait format for an aristocratic adult male portrait: the child holds a breadstick in the same way a nobleman would hold a baton of rule, and he pats a large seated dog, thus asserting a familiar element of authority. A crystal glass pacifier or dummy is attached to chains of bright coral beads, which are worn like a sash and order, and once again indicate that the sitter is a boy, since a girl would have had a coral necklace (coral was worn by children as it was considered to have protective values). The ornate high hat, decorated with ostrich plumes and a heron aigrette, is a toque, which was fashionable for men from circa 1580 onwards, although the turned up red vizard is more unusual. The sitter wears a child's gown with a stylized floral pattern over a white petticoat embroidered in blackwork, often found in Dutch portraits of children, and an apron edged with lace and a feitel as a sort of bib. The pattern of folds on the starched and ironed apron add a lively sense of detail and movement to the picture, which remains beautifully preserved, with a richly impastoed surface.

We are grateful to Dr. Rudi Ekkart and Dr. Marieke de Winkel for their kind assistance.

GERRIT ZEGELAAR

1719–1794
Dutch School

At present, the painter Gerrit Zegelaar, who was born in Loenen aan de Vecht, is little known, but in his lifetime his work was included in two of the most prestigious art collections in Amsterdam, those of Jan Gildemeester and Gerrit Braamcamp. By 1743 Zegelaar had acquired a considerable reputation, judging from a poem accompanying a self-portrait in which he was praised as the 'Apelles from Loenen'. It has been suggested that he was deaf and dumb, although this is unsubstantiated. What is certain is that he married Maria van den Steen in 1757.

Gerrit Zegelaar was preoccupied with his own likeness, as is demonstrated by the considerable number of self-portraits that have come down to us. A striking example is found in a set of wall paintings for a house in Haarlem, in which the artist (with his brush) and his wife represent Winter in a series of the Four Seasons.

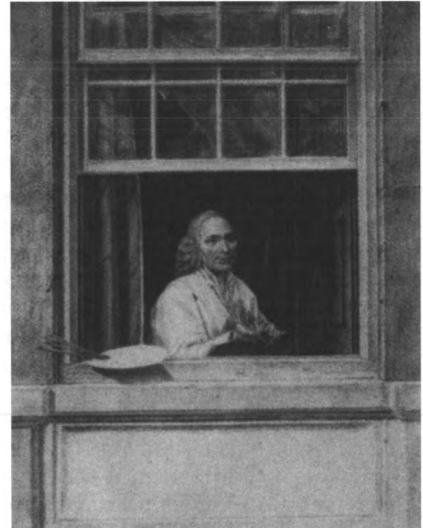
A Self-Portrait of the Artist, Half-Length, at a Window with a Palette and Paint Brushes on the Windowsill

Oil on Panel
10 x 8½ inches (27 x 21.5 cms)

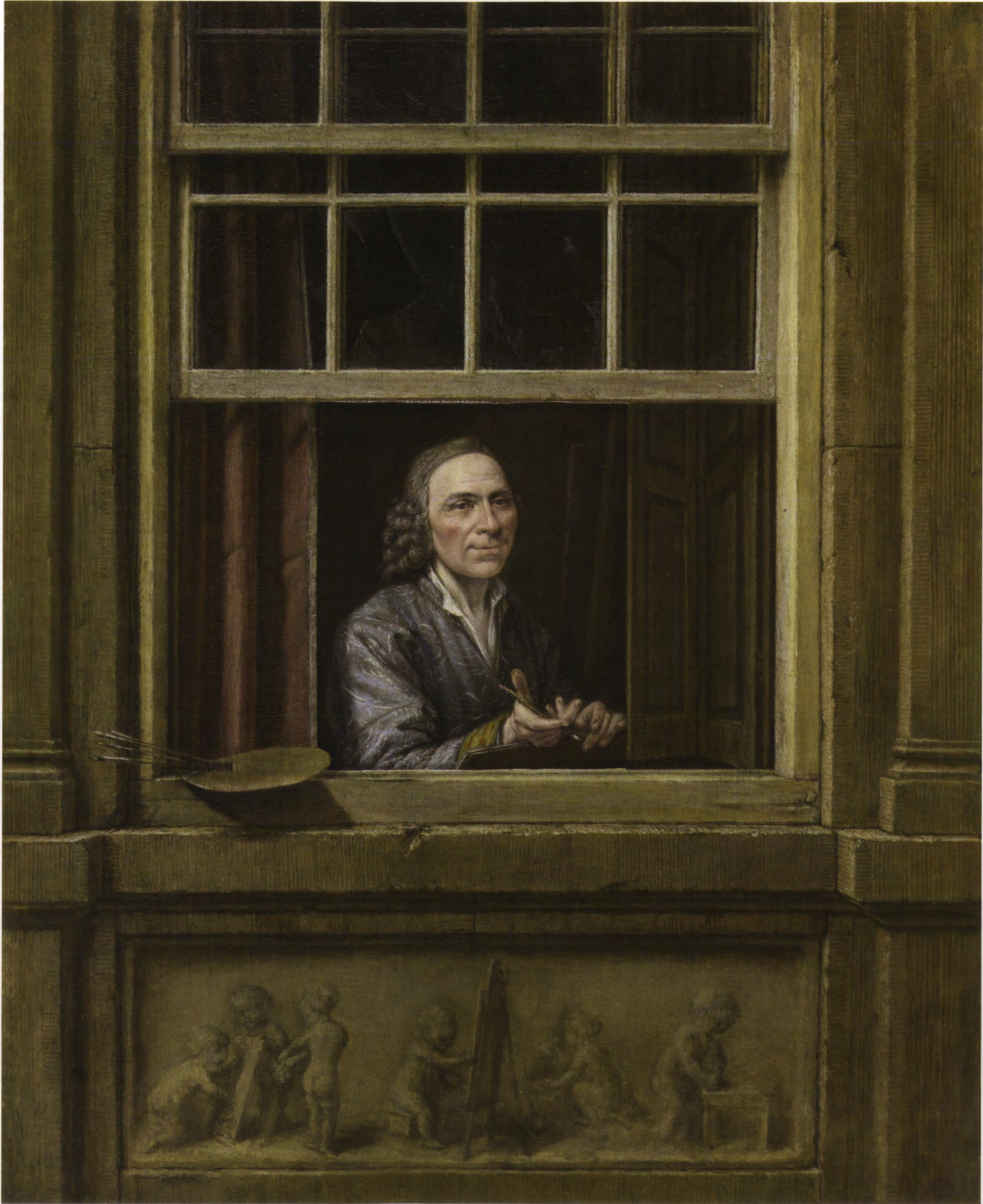
NOTE:

As with other known self-portraits by the artist, this work is a true trompe-l'oeil painting in its multi-layered representation of space and highly realistic rendition of different materials. Adding to the illusionistic quality of the work is the unique feature that the figure is painted on a separate panel, which is replaceable. The relief below the window shows putti working in a painter's studio, from stretching a canvas and preparing pigments to the very act of painting itself. The stone façade with the relief refer to the pictorial tradition of the Leiden school of fine painting, in particular the illusionistic 'niche-paintings' invented by Gerard Dou. However, the typically rippled hardstone ledge is a motif frequently used by Zegelaar: see, for example, the signed portrait of a vegetable seller, formerly with Kunsthandel P. de Boer, Amsterdam.

A preliminary study for this composition is in the Prentenkabinet, Universiteit Leiden (inv.no. PK049).



Gerrit Zegelaar
Watercolour
Prentenkabinet, Universiteit Leiden





FRANCESCO ZUCCARELLI, RA

1702–1788
Italian School

In 1757, when Richard Wilson returned to England from his sojourn in Italy, the so-called ‘Committee of Taste’ resolved that ‘the manner of Mr Wilson was not suited to the English taste, and that if he hoped for patronage he must change it for the lighter style of Zuccarelli’. Such a statement is indicative of the enormous popularity of Zuccarelli’s landscape paintings in England, for the artist arrived in London in 1752 and stayed for ten years. He then made a second visit from 1765 to 1771, during which time he became a founder member of the Royal Academy.

Francesco Zuccarelli spent his early years in Venice where he was much influenced by Marco Ricci, from whom he derived his successful, but seldom varying, format of rococo landscape compositions. These were much admired by his English patrons, amongst them George III. Zuccarelli’s landscapes are peopled by colourful peasants, shepherds and sometimes mythological characters who disport themselves in light and pretty pastoral settings. The feathery brushwork and delicate colouring contribute to their arcadian appearance, which particularly appealed to Robert Adam who employed the artist’s landscapes in a number of his decorative schemes.

Zuccarelli became very wealthy as a result of his success in London and the large number of engravings made from his paintings. He returned to Florence, his native city, in 1773, and retired to a monastery. Sadly, the government in Vienna abolished the monastery and Zuccarelli found himself in severe financial difficulty. He reluctantly returned to work, exhibiting at the RA right up until 1782.

A Pastoral Scene with Travellers making merry by a Water FountainOil on Canvas
11 x 15³/₄ inches (28 x 40 cms)

PROVENANCE: Private Collection, England

NOTE:

Chalk drawings in both the Albertina and the Hermitage depict similar romantic scenes of figures enjoying the gentle sound of a boy playing a flute. These drawings do not relate directly to the composition of our picture, but Zuccarelli appears to have been sufficiently inspired by the subject matter to explore it several times in the different mediums of oil and chalk.

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