

2011 RECENT ACQUISITIONS

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OLD MASTER PAINTINGS

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Front Cover:

Robert Griffier, *'A Chinese Goose, two Egyptian Geese, Muscovy Ducks, Doves, a Jay and a Lapwing in a Classical landscape'*, (detail) cat. no. 19

Back Cover:

Willem van Herp, *'A Bordello Scene with Ladies carousing and drinking with their Clients'*, (detail) cat. no. 22

Catalogue of Works

The Catalogue is arranged in alphabetical order

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39. Gerard de la Vallée
40. David Vinckboons

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

1.

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, all of whom 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 Coastal Scene with a Fishing Boat moored at a Jetty and a Man O' War anchored out to Sea

Oil on Canvas

20 1/2 x 26 inches (52 x 66 cms)

Signed with Monogram: "L.B. 16.."

PROVENANCE: Vixseboxse Art Galleries, Cleveland, Ohio, 1973;
Private Collection, Asheville, North Carolina





2.

ABRAHAM CORNELISZ. BEGEYN

1637–1697
Dutch School

Born in Leiden in about 1637, Abraham Begeyn appears not to have studied with any particular master. We find his name mentioned as a member of the Guild of St. Luke between the years 1655 and 1667.

In 1659 he travelled to Naples having already been to France. In 1672 he was back in Amsterdam and later, in 1681, travelled to The Hague where he lived for four years. In 1683 he was elected a member of the Guild in The Hague. In 1688 Begeyn was summoned to Berlin where he rapidly came to the notice of the Grand Elector. He soon became the leading Court painter.

As a painter of animals he was as important as Nicholas Berchem and Jan Asselijn, and many of his landscapes recall the work of Jan Baptist Weenix, especially in the treatment of foliage. Begeyn typically paints landscapes with pillars, arches and flights of steps in the antique manner, placing in the foreground large lifelike clumps of thistles or weeds. His paintings are usually signed.

A Mediterranean Harbour Scene with Elegant Figures talking with a Gypsy and Oxen pulling a Cart

Oil on Canvas
28¹/₄ x 38¹/₂ inches (72 x 98 cms)
Signed: "ABegeyn"

PROVENANCE: Private Collection. Germany

NOTE: Begeyn painted a number of Mediterranean scenes and nearly always with a small group of elegant travellers strolling around the harbour. In this case a gypsy woman is presumably offering to read their fortune, as the outstretched hand of the elegant lady would suggest. A further, particularly fine, example is in the Hermitage, St. Petersburg, where a similar elegant couple stroll through a harbour. Many of the compositional elements present in the Hermitage example are repeated in our painting.



Seashore, Oil on Canvas, 90 x 118.5 cms,
State Hermitage Museum, St. Petersburg

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 also, incidentally, his father-in-law.

In 1642 Berchem was elected to the Guild in Haarlem and he married Catrijne Claes de Groot in 1646. In about 1650 he travelled around Westphalia with his contemporary, Jacob van Ruisdael. Drawings by Berchem are testament to this. Although no documentary evidence exists to support this, it is assumed that he went to Italy soon after this sojourn. His painting style changed around this time, becoming more personal and gradually adopting 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 as being in the city. He finally left Haarlem in 1677, moving to Amsterdam, possibly to acquire more patrons. He died there in 1683.

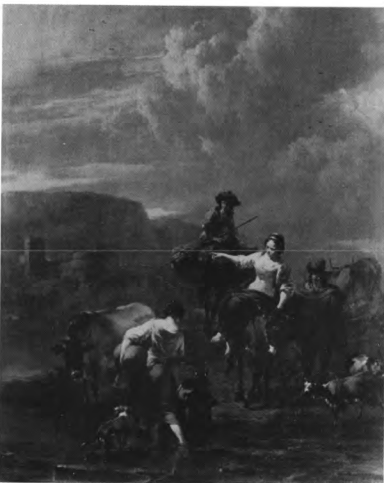
Nicholas Berchem supplied the staffage in numerous paintings by many artists including Cornelis Poelenburgh, Gerrit Dou, Johannes Glauber, Isaac de Moucheron, Jan Baptist Weenix and Jacob van Ruisdael. Amongst his pupils were Karel du Jardin, Hendrick Mommers, Willem Romeyn, Jacob Ochtervelt and Pieter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

A Peasant Woman Carrying a Goat under her Arm

Oil on Canvas laid on Panel
5³/₄ x 3¹/₈ inches (14.6 x 7.9 cms)

PROVENANCE: Edward Cheney of Badger Hall, Shropshire.
Christie's, London, 29 April 1885, lot 119 as 'N. Berchem' (2 gns. to Speed).
H. Fearnside Speed.

NOTE: This study of a female peasant carrying a goat relates to the figure in the foreground of the picture by Berchem, recorded in the collection of Baron Nathaniel von Rothschild by 1926 and sold at Christie's South Kensington on the 12th December 1980, lot 57.



A Landscape with Herders,
Private Collection,
Ex Christie's South Kensington



(actual size)



4.

ABRAHAM VAN BEYEREN

1620–1690
Dutch School

Abraham van Beyeren began his career in his native town of Leiden, where he was a pupil of his uncle, Peter de Putter. He is first recorded here in 1639. He left Leiden in 1640 and moved to the Hague where he was immediately admitted into the Painter's Guild. He became one of the founder members of the 'confrerie pictura'. In 1656 he was elected a member of the Guild in Delft. Despite spending extended periods in the Hague, he never settled for long in any one city and was in Amsterdam in 1672 and Alkmaar in 1674. He died in Overschie at the considerable age of 70 years.

Van Beyeren is best known as a painter of elaborate 'pronck' still lives of fruit, flowers and fish, whereas his marine paintings are considerably rarer. His maritime influences came from Simon de Vlieger and of course Jan van Goyen.

His 'breakfast' and fish still-lives are distinguished by deep colours and an almost impressionistic style, which effectively depicts the almost wet surface of the fish. The painter and his easel are often seen reflected in a pewter or silver jug. Still-lives dating from the later part of his oeuvre are more elaborate and more obviously influenced by the work of Jan Davidsz. de Heem.

A Still Life with a Lobster, a Gilt Cup, a Tazza, a Nautilus Shell, a Wan Li Bowl and a Clock together with a Lemon, Grapes, Peaches and Cherries

Oil on Panel
32¹/₈ x 27¹/₈ inches (81.5 x 69 cms)
Signed with Monogram: "AB"

JACOBUS BILTIVS

1633–1681
Dutch School

Jacobus Biltius was the son of Bartolomeus van der Bilt and was born in The Hague. He worked as an apprentice in The Hague under the tutelage of still life painter Carel Hardy. It appears that he travelled to Amsterdam in 1661. He is documented as being established in Maastricht between 1666 and 1670. From 1671 until 1678 he is recorded as working in Antwerp, having been accepted as a Guild member by 1672. His last years were spent in Bergen op Zoom.

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

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

A Still Life with two Quail hanging from a Nail, together with Hunting Paraphernalia such as Stakes, Nets and Bird Call Whistles

Oil on Canvas
25½ x 17¾ inches (65 x 45 cms)
Signed and Dated: "Jac. Biltius. fecit. 1679"

NOTE: Surrounding the picture is a trompe l'oeil painted frame.

Fred Meijer from the RKD has pointed out that a similar composition dating from the same year is in Statens Museum for Kunst in Copenhagen (Inv. No. KMS 3029, oil on canvas 67.5 x 50 cms).



A Trompe L'oeil of Dead Game,
Oil on Canvas, 67.5 x 50 cms,
Statens Museum for Kunst,
Copenhagen (KMS 3029)





PIETER BOEL

1622–1674

Flemish School

P Pieter Boel was surrounded by artists from birth. His father Jan was an engraver and art dealer. His uncle, Quirin Boel the Elder, worked as an engraver, as did Pieter's brother Quirin Boel the Younger. It is thought that Boel began his career as a pupil of Frans Snyders and later of Johannes Fyt, two artists who were to shape his future artistic output. Indeed Fyt's handling of paint was to prove most influential on the younger artist.

In the late 1640s Boel travelled to Rome and Genoa, staying with his uncle Cornelis de Wael, who was also an artist and art dealer. In 1650 he became a master of the Antwerp Guild and that same year married he Maria Blanckert, with whom he had four children.

In 1668 he moved to Paris, where he supplied designs to the Gobelins factory. Boel was honoured to be made Peintre Ordinaire to Louis XIV six years later but, sadly, died that same year. Some of his most fascinating works, in the form of oil sketches and drawings of animals and birds, are now housed in the Louvre and go some way to showing just how dedicated and skilled he was as a painter of these subject matters. His sons Jan Baptist and Balthazar Lucas were both pupils of his, as was the painter David de Coninck. All of them followed his example, specialising in animal and bird painting. His influence extends further than to his immediate pupils, however, and can be traced well into the 18th century. The animal painters François Desportes and Jean-Baptiste Oudry were to glean much technical knowledge and inspiration from studying his substantial oeuvre in France.

A Still Life with Dead Game and Songbirds in the Snow by a Bird Trap

Oil on Canvas

217/8 x 27 1/2 inches (55.5 x 70 cms)

Signed with Initials: "P.B."

PROVENANCE: A.M. Lindenmeyer-Christ, Basel

LITERATURE: Edith Greindl, 'Les Peintres Flamands de Nature Morte au XVIIe Siècle', 1960, oeuvre cat no. 3, p.339

EXHIBITED: Paris, Musée de L'Orangerie, 'Rubens et son temps', 1936, p. 4, no. 2.

JACOB BOGDANI

1658–1724
Hungarian School

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

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

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

His son-in-law and also his pupil, Tobias Stranover, was also extremely successful as a bird painter in his own right.

A Still Life of Flowers including Tulips, Peonies, Irises and Carnations in an Urn resting on a Stone Ledge with a Melon, Pomegranates, Grapes and Peaches as well as a Bull Finch, a Yellow Hammer and a Red Admiral Butterfly

Oil on Canvas
36 x 50 inches (91 x 127 cms)

PROVENANCE: Mrs Constance Ward, The Kinnaird Estate, Perthshire, Scotland



Peonies, Convolvulus, Chrysanthemums and other Flowers in a sculpted Urn on a Marble Table, a Park beyond, Oil on Canvas, one of a pair, 80.7 x 144.8 cms, Signed, Private Collection





8.

PIETER BOUT

1658–1719
Flemish School

It is claimed that Bout began his career as a pupil of Philips Wouwermans. 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. Records show that Bout was married there on 9th August 1695.

Pieter Bout was a painter of landscapes in the same vein as Jan Brueghel I. 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. Paintings solely by him are quite rare but his oeuvre, nonetheless, is quite extensive.

A Herdsman and a Maid milking the Cows with Sheep and Goats in a Landscape, a Farmhouse beyond

Oil on Panel
7½ x 9½ inches (19 x 24 cms)
Signed indistinctly: "P. B..."

FERDINAND DE BRAEKELEER

1792–1883
Flemish School

Ferdinand de Braekeleer was a native of Antwerp, where he was born into a poor family. He became apprenticed to Mathieu van Bree, the noted history painter, who accepted him into his art school. His talent was soon recognised by the Antwerp Académie and he won several prizes there in 1809 and 1811, finally culminating in a distinguished entry into the Paris Salon of 1813 with Aeneas carrying Anchises. He turned his hand to any subject matter that would enhance his reputation, from historical to religious and genre scenes. It was not until 1819 and his award of the Antwerp 'Prix de Rome' that he received full recognition. He was joined in Rome by van Bree and together they visited Naples, Ancona, Florence, Bologna and Venice. His love for Italy is reflected in the large number of sketches and paintings he completed there.

On his return from Italy, Braekeleer became a curator at the museum in Antwerp whilst continuing to enjoy a successful painting career. His well established studio produced many talented painters, not least his sons, Ferdinand and Henry, and his nephew, Jacques.

A Portrait of an Art Dealer surrounded by his Collection of Old Master Paintings

Oil on Panel

12¹/₄ x 9³/₄ inches (31 x 24.5 cms)

Signed: "Ferdinand de Braekeleer"

PROVENANCE: Private Collection, Belgium





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 lives. 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 but his flower paintings always have a unique personality of their own despite these influences, characterised by a voluptuous technique that gives his still lives a richness not found in other painters.

Parrot Tulips, Poppies, Roses, Morning Glory, Narcissi and other Flowers in a Glass Vase with Acorns and a Snail on a Ledge

Oil on Canvas
30 x 22³/₄ inches (76.2 x 57.8 cms)
Signed: "E.V.D. Broeck."

PROVENANCE: Private Collection, UK

11.

FRANÇOIS BUNEL II & STUDIO

c.1552–c.1599

French School

François Bunel was born in Blois and hailed from a family of gifted artists, his grandfather Jean being the doyen of this artistic dynasty.

During his early career he served as manservant and court artist with the King of Navarre, whom he accompanied on his travels. One of Bunel's finest early works is the superb portrait of Henri IV as a child, now in Versailles.

Bunel is known to have lived in Tours from about 1580, but his subsequent movements are not well documented. He is thought to have died in Paris.

The Catholic League in Procession

Oil on Canvas

21³/₄ x 38⁷/₈ inches (55.3 x 98.8 cms)

NOTE: After the death of Henri III, France underwent a turbulent period, with a resurgence of the Wars of Religion and the League of Catholics, who controlled Paris, opposing the rule of the Protestant King Henri IV. Two major protests took place in 1590 and 1593, the year Henri converted to Catholicism, and it is possible that this composition represents one of these. There are many extant versions of this composition in several variations and sizes. There are three very different examples in the Musée Carnavalet in Paris showing the multi varied arrangements that Bunel and his studio worked with. Others are in the Museums of Bourges, Rouen and Valenciennes and a further example, smaller and on copper, was sold at Christie's, Paris, 26 June 2003, lot 19. The subject was also engraved a number of times by Petrus Kaerius (1571–c.1646) and others. The Bibliothèque Nationale Française houses a number of fine examples, one of which (FRBNF41500236) is engraved in three parts and is extremely close to our painting and more so than any other variant painting.



La procession de la Ligue, Engraving in three parts,
Bibliothèque Nationale Française, Michel Hennin Collection





EDWAERT COLLIER

before 1633–1708
Dutch School

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

Collier's preferred subjects were 'Vanitas' compositions with musical instruments, books, a globe and a nautilus-shell, piled together on the corner of a table, on a velvet cloth with gold fringes. He excelled at painting open books, sheets of paper with writing or drawings on them, rich jewellery and pearl necklaces. However, he is most highly regarded for his trompe l'oeil subjects in which he cleverly pins letters, pamphlets and writing instruments on to a wall, holding everything in place with strips of red material. His smaller portraits are rare and lack the originality he displays in his trompe l'oeils.

A Trompe l'Oeil depicting an Engraved Portrait of Samuel Slater attached to a Panelled Wall with red Lacquer

Oil on Canvas

19³/₈ x 15³/₄ inches (49 x 40 cms)

Signed and Dated: "E Collier. fecit Anno 1695"

PROVENANCE: With Hazlitt, Gooden and Fox, London;
Robert and Angelique Noortman Collection, Château de Groote Mot

NOTE: Samuel Slater (1629–1704) was a clergyman and elected minister. He was a zealous Puritan and a staunch proponent of Richard Cromwell. He was vicar of Stoke-by-Nayland and then lecturer at Bury St. Edmunds, whence he was ejected for non-conformity following the restoration of the monarchy. Having settled in London by the 1680s Slater remained a dissenter and a Presbyterian throughout his life, but fared slightly better under William III after the Revolution of 1688. Somewhat surprisingly perhaps, his published sermons sold extremely well.

The likeness represented here is probably R. White's engraving of 1692.

A Trompe L'Oeil of an Engraving of a Portrait depicting Desiderius Erasmus, affixed to Pine Panelling with Red Lacquer Seals

Oil on Canvas

14¹/₄ x 12³/₈ inches (36 x 31.4 cms)

Signed: "E. Collier"

13.

EDWAERT COLLIER

before 1633–1708

Dutch School

A Trompe L'Oeil of a Letter Rack

Oil on Canvas

19¹/₃ x 24 inches (49 x 61 cms)

Signed: "Mr E Collier"

PROVENANCE: Private Collection, UK



His Majesty
MOST GRACIOUS
SPEECH

to both Houses
PARLIAMENTS
On Monday the Twentieth

For
Mr Collier
Painter at
London



14.

ISAAC DENIES

1647–1690
Dutch School

Isaac Denies was presumed to have been born in Delft and, although it has been impossible to confirm, it seems highly likely that he was a pupil of Willem van Aelst in Amsterdam in the late 1660s. Their styles are very close in technique and composition and his work can sometimes be confused with that of his master.

Denies is twice mentioned in Delft records from 1686 as a purchaser of a house and referred to as a 'painter at Delft'. Apart from that, very little is known of his movements.

Despite his relative anonymity in public records his output was large and his subject matter varied. The finest paintings by Denies tend to be his flower still lifes and game pieces, his fastidious rendering of feathers and hairs being eminently suited to the painting technique he would have learnt from van Aelst.

His death was recorded in Delft, but he was buried in Amsterdam, which might suggest that he had returned there shortly before his death.

A Still Life of a Partridge and Hunting Paraphernalia hanging above a Marble Ledge

Oil on Canvas
29 x 22⁵/₈ inches (74 x 57.5 cms)
Signed: "Isaac Denies f."

PROVENANCE: Private Collection, Cologne, Germany

LITERATURE: Walther Bernt: Die Niederländischen Maler des 17. Jahrhunderts, München 1960, Vol.1, pl. 4 as by Willem van Aelst.

ABRAHAM VAN DIEPENBEECK

1596–1675
Flemish School

Abraham van Diepenbeeck began his career as a pupil of his father Jan Roelofsz van Diepenbeeck, a distinguished painter on glass. At an early age he was elected a member of the glass painters Guild in 1623. Later, in 1636, he was to become a full city councillor of the City of Antwerp. In 1637 he was married to Catherine Heuvick and fathered eight children. He remarried in 1652 to Anna van der Dort following the death of Catherine four years earlier and had a further four children. As a glass painter he was in great demand and the City of Antwerp were regularly commissioning more and more pieces. One of his most celebrated works is the window in Antwerp Cathedral, painted in 1635 and still visible today. However, conscious of the fragility of works on glass, Diepenbeeck gradually scaled down his activities involving this medium and instead joined the studio of Pieter Paul Rubens.

Here he flourished and became a close friend of the great painter, often asking specifically to help his master on particularly important commissions. Much of his most important work, however, was in the field of grisaille oil sketches and engravings. He visited Italy twice, once in 1627 and again in 1638, this time with Jan Thomas van Ypern. He was a fervent Jesuit and, as a result, much of his work is highly religious with a great deal of mysticism, which became more evident in later life. So much so that it began to affect the quality of his work. Despite this, commissions came quickly to him and some of his most accomplished works were produced in England. One particularly brilliant example was produced after he was summoned by King Charles I to work on a project covering the campaign of William Cavendish, the Duke of Newcastle. Having completed this commission he returned to Antwerp, where he remained until his death.

A Pair of Grisaille Paintings depicting Saints:

Saint Jeanne de Valois holding a Crucifix, with the Christ Child running up to her holding a Basket with the Crown of Thorns;

Saint Francis of Assisi holding a Crucifix, with the Lamb of God beside him

Oil on Panel 'en grisaille'

9⁷/₈ x 5¹/₈ inches (25 x 13 cms)

The former Signed with Monogram "AD"

PROVENANCE: Traditionally thought to have formed part of the Brand Hollis Collection, The Hyde, Ingatestone, Essex

LITERATURE: The engravings based on these pictures are meticulously described in J.S Renier: "Catalogue de l'Oeuvre de Michel Natalis graveur Liègeois", Liège 1871, pp. 58-59, cat. nos 48 and 50.

NOTE: These small paintings are characteristic works by van Diepenbeeck, datable to circa 1650 or shortly afterwards. They were painted in preparation for Michel Natalis' engravings of the same subjects. Both panels are inscribed au verso with the initials A.A. and brushed with old inventory numbers 91 and 92, respectively.





SIMON JOHANNES VAN DOUW

c.1630–after 1677

Flemish School

Simon Johannes van Douw was born and educated in Antwerp. The exact date of his birth is not known, but he is recorded as having been elected a member of the Guild of that city in 1654. Later, in 1656, he was also to be made a member of the Guild in Middelbourg. On the 23rd of July of the same year, he married Johanna Soolmaeckers and was to father two sons and two daughters by her. In 1666 they moved to Rotterdam.

Van Douw is best known for his cavalry skirmish and equestrian scenes, very much in the style of Philips Wouwerman. He was a careful draughtsman and his drawing style displays many characteristics of Wouwerman in its attention to detail, although there is no factual evidence of them having worked together. Some of the better known pupils of van Douw include Pieter van Bloemen, Cornelis de Fonteyn, Nicholas de la Hague and Pieter Verpoorten. All are known to have been working with him between the years 1666 and 1674. The majority of his works are signed.

A Horse Market in the Piazza Quirinale, Rome

Oil on Canvas

33 $\frac{1}{2}$ x 47 $\frac{1}{4}$ inches (85 x 120 cms)

Signed: "S V DOUW ft"

PROVENANCE: Private Collection, Switzerland



The Quirinale today

17.

JAN KAREL VAN EYCK

*c.*1649–*c.*1700

Flemish School

Jan Carel van Eyck was the son of Nicolaas van Eyck, an Antwerp painter of largely military scenes, and the brother of Nicolaas the younger. It is certain that he was apprenticed to Erasmus Quellinus in 1669 and that he painted busy scenes of everyday life in 17th Century Holland. He is known to have been travelling extensively in the mid 1670s, after which time there is very little evidence as to his whereabouts or activity. However, the signed and dated works known to us clearly prove that he was still very active during the 1680s.

A Pair of extensive Town Scenes in Winter with Figures skating and carousing on Frozen Canals

Oil on Canvas

29¹/₄ x 33 inches (75 x 84 cms)

One Signed and Dated: “i.C.V.Eÿck. F / Ao. 1685(?)”

PROVENANCE: Private Collection, France





HIERONYMUS GALLE

1625–1679
Flemish School

Galle was apprenticed in 1636 to the Antwerp master Abraham Hack, who was also the teacher of Jan van den Hecke. Later known documentation relating to the artist dates from 1645, when he was admitted to the Antwerp Guild. Galle specialised in flower still-lives and his technique is very distinctive. Some of his compositions recall the work of Nicolaes Verendael, but his flowers are more compactly arranged and there is less contrast in the lighting. His compositions range from festoons in front of niches (Uffizi in Florence, dated 1665) to full floral bouquets in glass, brass or decorated terracotta vases. These vases were made in Raeren, and the artist seems to have had a preference for them, as they appear relatively often in his paintings.

Galle is also recorded in Rome between 1661 and 1662, but this visit does not appear to have influenced his style at all. The last mention of him in public documents is the record of his death in 1679 in Antwerp.

Peonies, Morning Glories, a Tulip and other Flowers in a Glass Vase on a Stone Ledge

Oil on Canvas

12³/₄ x 10³/₄ inches (32.4 x 27.2 cms)

PROVENANCE: With Leger & Son, London;
Private Collection, California, USA

ROBERT GRIFFIER

1688–c.1760
Dutch School

Robert Griffier was the son of Jan Griffier and, like his father, specialised in painting topographical views along the Rhine. His attention to detail is every bit as good as his father's and, like him, his perspective drawing is very correct. Many views of the Rhine are somewhat fantastic, but recognisable buildings and topography are often incorporated into his compositions, with steep river banks and castles and village scenes. Unusually, he also painted a number of bird and animal pictures, which marked quite a departure from his landscapes. These were clearly influenced by Melchior de Hondcoeter but do not lack any of the expressive power of the great master.

Like those of his father, Robert Griffier's Rhenish landscapes were influenced by Herman Saftleven, who had first developed Rhineland river views with such minute detail in the late 1640s. The Rev. M. Pilkington in his 1798 'Dictionary of Painters' describes Robert Griffier as having 'distinguished himself extremely by his views of the Rhine, in which he introduced a number of figures very delicately touched in the manner of Herman Saftleven'.

Although Robert Griffier was born in London he studied in Rotterdam and subsequently travelled to Amsterdam, where he lived for many years. During the late 1750s he returned to England, where his Rhineland landscapes were in great demand.

A Chinese Goose, two Egyptian Geese, Muscovy Ducks, Doves, a Jay and a Lapwing in a Classical landscape

Oil on Canvas

60¹/₄ x 56³/₄ inches (153 x 144 cms)

Signed: "R GRIFFIER"

PROVENANCE: Rt. Hon. The Earl of Shrewsbury and Waterford;
With Leger Galleries, London;
The collection of Bèatriz and Antenor Patiño

LITERATURE: C.E. Jackson: Bird Painting in the Eighteenth Century, Woodbridge, Suffolk, 1994, p. 72, reproduced p. 73.

NOTE: Previously titled "An Egyptian Goose and other African Birds in a River Landscape" while in the collection of the Earl of Shrewsbury, this inaccurate title is testament to the general lack of interest in the accuracy in the descriptions of exotic species. These paintings were instead enjoyed for their decorative and artistic qualities. Our painting was probably a record of a particular collection of waterfowl with the other, more common, birds added for effect. By 1785, the Egyptian goose was fairly widespread in Britain, having first appeared in St. James's Park in the mid-seventeenth century. The Muscovy duck was an earlier visitor to Europe, having been introduced by the Spanish from Cartagena in the sixteenth century.





JOHANN GOTTLIEB HACKERT

1744–after 1791
German School

The brother of Jakob Phillip, he also studied under Blaise Nicolas Le Sueur in Berlin. He joined his brother in Paris in 1766 and then journeyed to Italy in 1768. On their travels they spent many hours working together and sketching in the campagna. Unlike his brother, however, Johann Gottlieb came to England and exhibited regularly at the Royal Academy and the Society of Artists during the years 1771 to 1791.

A View of the Temple of Minerva Medica in Rome with a Cowherd and Peasants on a Path

Gouache on Paper

10 x 14 inches (25.5 x 35.5 cms)

Signed, Inscribed and Dated: "Le Temple de la Minerva Medica à Rome Johann. G. Hackert f.1770"

PROVENANCE: Private Collection, Scotland

JAKOB PHILIPP HACKERT

1737–1807
German School

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

Having travelled to Italy with his brother in 1768, he stayed there for most of his life, moving between Rome, Naples and Florence. He gained a great many commissions, notably from Catherine the Great of Russia and Ferdinand of Naples, to whom he was appointed court painter. His final years were spent in Florence, where he not only continued to paint landscapes but also was able to indulge his passion for engraving. At around this time he is known to have befriended Goethe, whose opinions and advice were to prove fairly influential in his use of colour. Perhaps his finest publication was the 'Traité pour l'instruction de la peinture de paysage', published in 1803.

A View of the Temple of the Sibyl, Tivoli, with Figures resting under the Trees by the River

Gouache on Paper

10 x 14 inches (25.5 x 35.5 cms)

Signed, Inscribed and Dated: "J. Philipp Hackert. / f. 1770 Le Temple de la Sibille à Tivoli"

PROVENANCE: Private Collection, Scotland

PHILIP FERDINAND DE HAMILTON

*c.*1664–1750
Flemish School

The artist was the eldest of three sons of the Scottish still life painter, James de Hamilton, all of whom became painters in the courts of Central Europe. Philip Ferdinand began his career as a pupil of his father but was inspired mostly by the Dutch Masters. He was in Vienna by 1705 when he became Court Painter to the Emperor Joseph I. He held the same position for his successor, the Emperor Charles VI, and later for the Empress Maria Theresa. During this period Hamilton often signed his works with the initials appertaining to his official title: *Suae Caesareae et Romanorum Maiestatis Curtialis Pictor* (Court Painter to his Majesty the Roman Emperor).

His compositions are predominantly of dead game, interspersed with rare, albeit excellent still-lives.

Many critics consider his work to be of particularly good quality and he is regarded as being probably the most outstanding member of this artistic family.

An Anglo-Arabian Horse in a Spanish Dress Saddle standing in a Landscape

Oil on Canvas
32 x 43¹/₄ inches (81 x 110 cms)

PROVENANCE: Private Collection, Frankfurt, Germany





22.

WILLEM VAN HERP

1614–1677
Flemish School

Willem van Herp began his career as a pupil of Damian Wortelmans and subsequently became apprenticed to Hans Birmans. He was elected a member of the Guild in 1638. Some scholars consider that he was also a pupil of Rubens, noting the very Flemish approach to his compositions – especially in the draughtsmanship and colouring. He did not produce many works and his pictures are quite rare. Occasionally he provided the staffage figures in landscapes by Jacques d’Artois and in church interiors by Dirck van Delen.

His subject matter has close links with his contemporaries Joos van Craesbeeck, Matthew van Helmont and Gillis van Tilborgh, though his draughtsmanship is finer and much more fluid by comparison.

A Bordello Scene with Ladies carousing and drinking with their Clients

Oil on Panel
18 x 14³/₄ inches (45.5 x 37.5 cms)
Signed: “G.V. HERP”

PROVENANCE: Private Collection, France

LOUIS JEAN FRANCOIS LAGRENÉE

1724–1805
French School

Louis Jean Francois Lagrenée was born in Paris in 1725. During his early career he worked in the studio of Carle Vanloo. The variety in his choice of subject matter displays a broad knowledge of historical, religious, mythological and genre subjects. Louis' brother, Jean-Jacques Lagrenée (1739–1821) known as 'the younger', was also a history painter and engraver.

Lagrenée spent four years in Rome and won the Prix de Rome in 1749. Returning to Paris in 1755 he was admitted as a member of the Académie Royale upon presentation of *The Rape of Dejanira*, now in the Louvre.

By 1760 Lagrenée had achieved an enviable reputation and status and that same year Catherine the Great invited him to Russia. Between 1760 and 1762 he held the office of head of the Imperial Academy of the Fine Arts in St. Petersburg. On his return to Paris he received a large number of commissions, notably that of *The Audience of St. Louis with Pope Innocent IV*, painted between 1769 and 1773 for the Chapel of Saint Louis at the Ecole Militaire.

Between the years 1781 to 1785 Lagrenée was awarded the Directorship of the Académie de France in Rome. Here he painted arguably his most well known painting of *The Widows of an Indian Chief*.

When he returned to Paris he received a pension from the King and lodgings at the Louvre. After the Revolution, the Republic allowed him to continue his work as a professor at the Ecole des Beaux-Arts. Napoleon made him chevalier of the Legion of Honour and rector of the Ecole des Beaux-Arts in 1804.

Bellona calling Mars to War by handing over the Reins to her Chariot

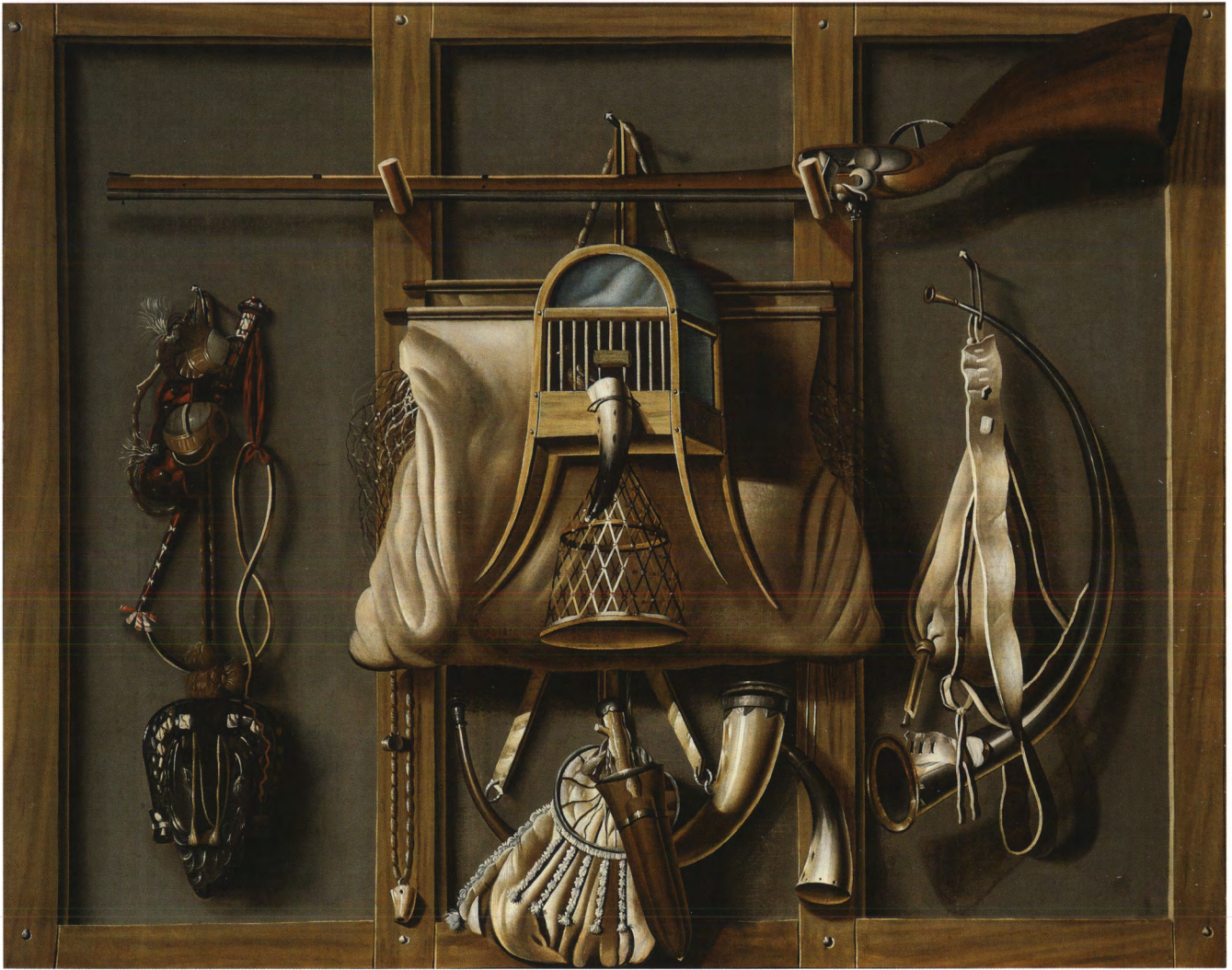
Oil on Canvas
25¹/₂ x 36¹/₂ inches (64.8 x 92.7 cms)
Signed: "L. Lagrenee"

PROVENANCE: Private Collection, USA

LITERATURE: Marc Sandoz, 'Les Lagrenée: 1 - Louis (Jean François) LAGRENEE 1725–1805', *Editart-les Quatre Chemins*, 1983, pp. 301, no. 442

NOTE: We are grateful to Dr. Christoph Vogtherr of the Wallace Collection for his continuing research into this painting.





24.

JOHANNES LEEMANS

1633–1688
Dutch School

Johannes Leemans began his career in The Hague and he and his elder brother Antonie became two of the leading painters of Trompe l'Oeil painting in Holland. He was to spend his entire life in the Hague, bar one brief stay in Amsterdam circa 1671. Interestingly, he was also a wine-merchant. All the attributes for shooting, fowling and netting are incorporated into his pictures. Leemans gained a fine reputation in his lifetime, satisfying the taste of courtiers in the Hague for this sort of paintings. He also influenced other still life painters such as Cornelis Biltius and both Cornelis and Franciscus Gysbrechts.

A Trompe L'Oeil of Hunting Equipment

Oil on Canvas

38¹/₄ x 47¹/₄ inches (97 x 120 cms)

Signed and dated: "Johannes Leemans / 1665"

PROVENANCE: Anonymous sale, Mak van Waay, Amsterdam, 4 November 1974, lot 204;
With A.C. Beeling, Leeuwarden, by 1974;
Sale, Viscount Chandos, a.o., Sotheby's, London, 19 March 1975, lot 34, illustrated;
With Marshall Spink, London, by 1980;
Private collection, Switzerland

EXHIBITED: Three centuries of flower and still life painting, 1600–1900, Marshall Spink, London, 1980–81.

JOHANNES LINGELBACH

1622–1674
Dutch School

A native of Frankfurt, the young Johannes Lingelbach led a cosmopolitan life with his family travelling extensively to Amsterdam, Paris, Italy and Germany, eventually settling in Amsterdam circa 1650. His longest stay was in Italy, particularly Rome, where he was an active and important member of the Bamboccianti group of Dutch painters. Early in his career he was influenced by Pieter van Laer, but his mature style of Italianate genre painting influenced a whole generation of painters as well as gaining him huge popularity as a staffage painter to some of the great Dutch landscape painters of the 17th Century, including Meindert Hobbema, Philips de Koninck and Jan Wynants.

It is believed that he served his apprenticeship with Philips Wouwerman in Haarlem and there are elements of the master's style in his work. However, Lingelbach developed his own unique approach with a subtle chiaroscuro in his figures.

In 1653 he married Trutje Hendricks Vouw in Amsterdam and they lived in Reestraat close to the Prinsengracht. The artist was to remain in Amsterdam until his death in 1674.

Market Day in a Roman Square with Market Sellers offering their Wares

Oil on Canvas

21³/₄ x 28 inches (55 x 71 cms)

Signed and Dated: "I.LINGELBACH.f/1668"

PROVENANCE: Private Collection, Belgium

NOTE: It is possible that this is a view of San Lorenzo in Luciana or San Giorgio al Velabro with the Villa Medici at the top of the Spanish Steps in the background. Like many of Lingelbach's Roman views there is a certain amount of artistic licence and capriccio involved.





GIACOMO VAN LINT

1723–1790
Flemish School

Giacomo van Lint was born in 1723 into a profoundly artistic family. He had nine siblings, all of whom showed remarkable artistic talents and his father was the renowned painter of landscape and topographical views, Hendrick Frans van Lint. His father's influence was evident in his work, but he tended to prefer painting vedute of Rome and its environ rather than the large Arcadian landscapes favoured by his father. They were not slavish copies, however, and his own distinct sense of individuality comes out in these pictures.

As Busiri Vici observes, little else is known about this talented but enigmatic painter.

A View of the Colosseum, Rome, with Figures and Carriages in the Foreground and the Arch of Constantine in the Distance;

A View of the Basilica of Maxentius, Rome, with Figures and Carriages in the Foreground

Oil on Canvas

11½ x 18 inches (29 x 46 cms)

One Signed, Inscribed and Indistinctly Dated: "G: VAN LINT / A ROMA 174." the other Signed and Indistinctly Dated: "Go VAN LINT / 17.."

PROVENANCE: Private Collection, Germany

LITERATURE: For further information see: Andrea Busiri Vici, Peter Hendrick and Giacomo van Lint, Ugo Bossi, Editore, 1987, Rome

ISAAC NICKELE

act. 1660–1703

Dutch School

Isaac van Nickele was most probably a pupil of Pieter Saenredam and became a member of the Guild of Haarlem in 1660. It appears that he was originally a glassmaker in the Haarlem factory but that he since changed his profession to painting. The only other mention of him in public documentation is as a member of the civil guard in 1689.

He was a painter of church interiors of the later period. His pictures are, as a rule, free representations of St. Bavo's or the Nieuwe Kerk at Haarlem. The illusion of depth is enhanced by skilfully drawn figures, and the artist is at pains to give a full and accurate depiction of the interior: the spectator looks straight down the central nave.

Nickele's method of one-point perspective was extremely similar to that of Saenredam's technique. However, to add a more dramatic feel, Nickele usually elongated and exaggerated the perspective. Most of his pictures are small in size and on panel and the large majority are signed and dated within the last decade of the century.

An Interior of St. Bavo's Church, Haarlem

Oil on Canvas

69 x 59 inches (175 x 150 cms)

Signed and Dated: "Isaak van Nickele / 1696"

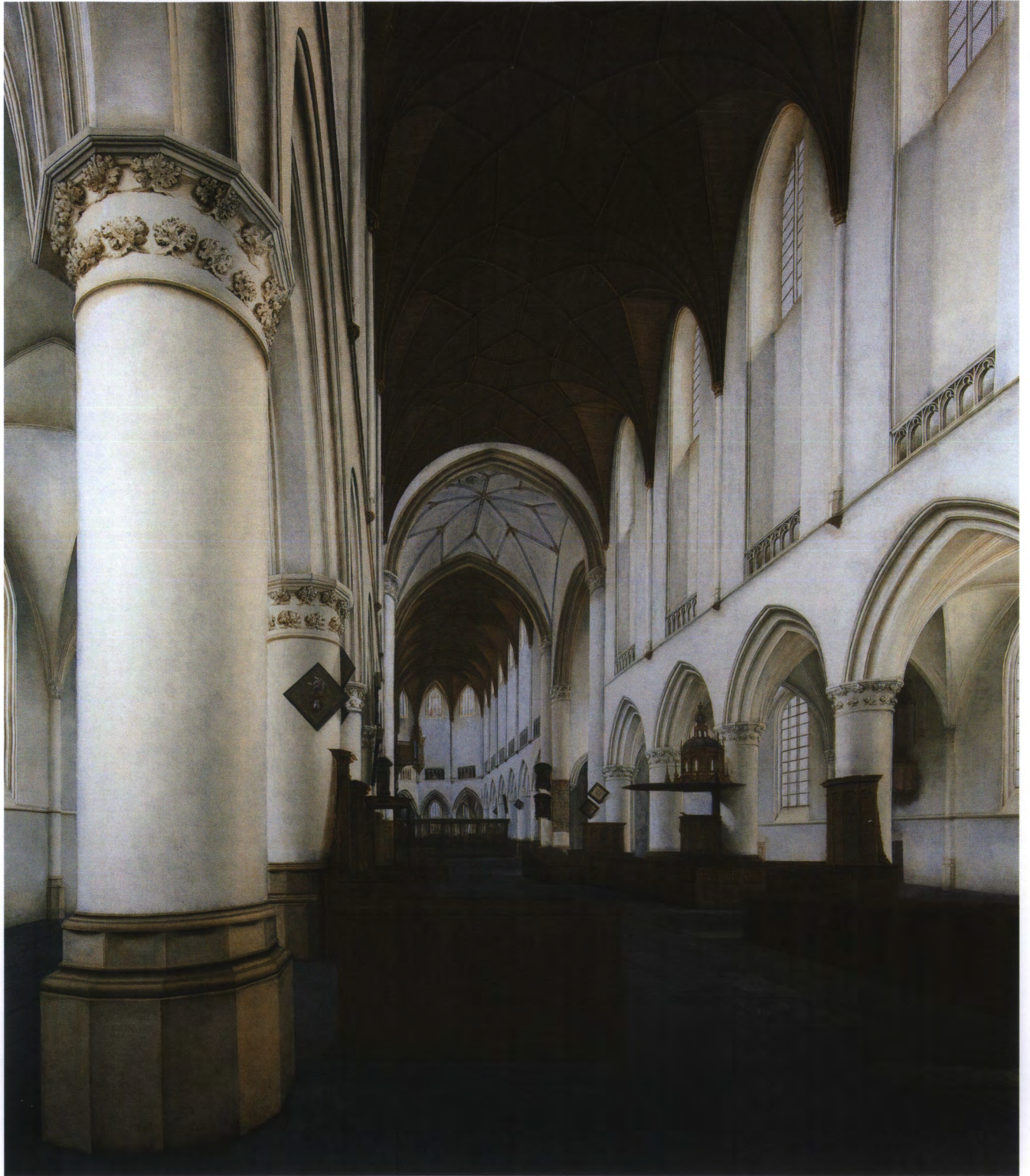
PROVENANCE: Private Collection, Belgium

NOTE: This painting is unprecedented in scale in Nickele's oeuvre and must therefore have been a special commission. It may even have served as a trompe l'oeil similar to the superb example of Westminster Abbey by Samuel van Hoogstraten in the Dordrechts Museum. It is tempting to suggest also that Nickele was striving to emulate his presumed master, whose monumental church interiors must have served as a major influence on this large canvas. The painting by Saenredam in the National Gallery of Scotland in Edinburgh is an excellent example of this.

The view of St. Bavo shows Nickele at the height of his painting abilities and of his mastery of perspective manipulation. It is almost tempting to step into the painting and one cannot fail to be overcome by the vast space that seemingly stretches out in front of the beholder. Whether the artist intended to add figures at a later stage is not known, but the result is a fascinating view of one of 17th century Holland's most important churches.



Pieter Jansz Saenredam, *The Interior of St. Bavo's church*, Oil on panel, 174.8 x 143.6 cms, National Gallery of Scotland, Purchased by Private Treaty with the aid of the National Heritage Memorial Fund, the Art Fund (William Leng Bequest) and the Pilgrim Trust 1982 (NG 2413)





(actual size)

ISAAC VAN OSTADE

1621–1649
Dutch School

Isaac van Ostade was an important Haarlem genre and landscape painter. He was a pupil of his brother, Adriaen van Ostade, to whom he was indebted for his compositions of barns and interiors with peasants. His works are distinguished by their picturesque quality, both in choice of subject and use of light.

The interior scenes are largely from his earlier period, for in the late 1640s Ostade tended to depict mainly outdoor scenes with peasants in front of inns or winter landscapes with numerous figures on sleighs or skating. In general, Ostade used a warm, glowing palette, with one or two highlighted features in the foreground such as a white horse or colourfully attired peasants.

Figures Butchering a Hog outside a Farm Gate

Oil on Panel

7½ x 5¾ inches (19 x 14.6 cms)

Signed and Dated: "I van Ostade 1644"

PROVENANCE: Collection Lefebvre, Tournai, (no. 31);
Collection Pièrard, de Valenciennes, Paris March 20, 1860, No. 63 (930 francs);
L. Cottreau, Paris, May 30, 1870 (no. 8);
Private Collection, USA

LITERATURE: C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, Volume III, London, 1910, p. 486-7, No. 157.

ANTHONIE PALAMEDESZ

1601–1673
Dutch School

Anthonie Palamedesz was the son of an engraver who specialised in engraving on precious and semi-precious stones. He began his career as a pupil of M.J. van Miereveldt of Delft and possibly later became apprenticed to Hendrick Pot.

In 1621 he entered into the Guild of Delft and from 1653 to 1673 was a director of that Guild.

In 1630 the artist married Anna Joosten van Hoorendyck and they had three children. He appears to have remarried in 1660 to Angje Woedewort.

Palamedesz's early works are reminiscent of those of Dirck Hals and Willem Duyster with their freshness and colour. His later work is darker in tone. He became very well known as a portrait artist and was much in demand in Amsterdam. Anthonie Palamedesz taught his son, the battle scene painter Palamedes Palamedesz, with whom he lived in Amsterdam. Ludolf de Jongh is also known to have studied under him.

An Interior with Figures playing Cards

Oil on Panel
7⁷/₈ x 8 inches (20 x 20.5 cms)
Signed: "A. Palamedes"

PROVENANCE: Private Collection, Brussels





30.

SEBASTIAN PETHER

1790–1844
English School

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

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

A View of Vesuvius in Eruption taken from the Harbour of Naples at Night

Oil on Canvas

12³/₄ x 15³/₄ inches (32.5 x 40 cms)

Signed and Dated: "S. Pether 1823"

PROVENANCE: The Viscount Hood, Guard's Club, Pall Mall;
Christie's, 15th May 1908, lot 141: "S. Pether 1823 Vesuvius at Night 12³/₄ x 15³/₄ in", sold for £1.5s.0d to Nash;
Private Collection, UK

FRANS POURBUS I

1545–1581
Flemish School

Frans Pourbus the Elder began his career as a pupil of his father, Peeter Pourbus, in Bruges. From 1562 he was to work in the studio of Frans Floris. It appears that he seduced Susanna Floris, the niece of his master before leaving for an extended voyage to Italy. In 1569 he married Susanna, having already produced a child, the future Frans Pourbus the Younger. In the same year he was elected a member of the Guild in Antwerp, but kept his citizenship of Bruges.

The strict technique exercised in his work was inherited from his father. This, combined with a certain mannerist fluidity, acquired from his master Floris as well as from his studies in Italy, enabled him to create some very remarkable work. An excellent example of this is the triptych of 'Jesus amongst the Doctors' in the Cathedral of Saint Bavon in Ghent, as well as the 'Raising of Lazarus' and 'the Judgement of Solomon', both in the Cathedral in Tournai.

Frans Pourbus' reputation as a portrait painter grew rapidly, and today one can see some of his finest examples in the Wallace Collection, London – a 'Portrait of a Gentleman' of 1574 and a 'Portrait of a Man drinking' of 1575 in the Landesmuseum in Brunswick. At around this time he founded a studio of his own and amongst his pupils were his son Frans the Younger, Gortzius Geldorp, Gabrielus da Bresson and Neeter Codde.

The Adoration of the Magi

Oil on Panel

20 x 26¹/₄ inches (50.8 x 66.7)

Signed and Dated: "F. POURBUS INVENTOR/ 1564"

PROVENANCE: Ex. Collection of John Appleby

LITERATURE: It is interesting to note the existence of a large polyptych in the church of St.-Gilles in Bruges, "The Hemelsdale Polyptych". The right hand panel of the central part shows many similar details and elements to our panel. Expert opinion is divided as to the extent of the involvement of Peeter and Frans in this polyptych. The traditional attribution had been to Frans, but recent scholarship has also pointed to the participation of Peeter. The central predella of the Flight into Egypt bears the date 1564, exactly the same date as our panel. This may give further support to the attribution of the polyptych to Peeter (certainly in the case of the Adoration panel). Frans uses many similar details in this very early depiction of the same scene. If this is the case, then it gives an interesting insight into the workings of the Pourbus workshop and the extent of Peeter's influence on Frans.



Peeter Pourbus and Frans Pourbus I, *The Hemelsdale Polyptych*,
Oil on panels, St.-Gilles, Bruges





MARTIN FERDINAND QUADAL

1736–1808
Austrian School

Martin Ferdinand Quadal (or Chwátal) was born in Niemtschitz in Moravia and travelled widely across Europe throughout his career. He studied at the Akademie der Bildenden Künste in Vienna and subsequently in Paris in 1767, where he gained employment with Louis-Joseph, Prince de Condè, specialising as a painter of horses. During the 1770s his travels took him further afield and records show him working in England and Ireland and exhibiting his portraits and hunting scenes at the Royal Academy. He exhibited here in 1772–3, 1791 and finally in 1793. In 1784 he travelled to Italy, stopping in, amongst other cities, Rome and Naples. He appears to have visited Vienna again in 1787 and he is recorded in the Netherlands in 1794 and Hamburg in 1796.

Quadal eventually settled in St. Petersburg, where he famously recorded the Coronation in 1797 of Paul I and Maria Fyodorovna (the painting is now in the Saratov State Art Museum). He died in St. Petersburg that same year.

Two Dutch Rabbits with a Cabbage Leaf

Oil on Canvas

15³/₄ x 21⁷/₈ inches (40 x 55.5 cms)

Signed and Dated: "M.F. Quadal. F. 1779"

JOHANN MELCHIOR ROOS

1659–1731
Dutch School

Johann Roos was the second son and pupil of Johann Heinrich Roos, the celebrated landscape and animal painter. For a time he lived in Italy and upon his return to Germany he settled in Nuremberg as a portrait artist and painter of historical subjects as well as landscapes.

It is interesting to note that because of his brother Philip Peter's success in landscape painting he adapted his choice of subjects at the end of his career, concentrating almost exclusively on landscape and animal pictures. Roos was to execute many important commissions throughout his career, but perhaps his most important patron was the Landgrave of Hesse Kassel.

Four Brown Bear Cubs Playing in a Landscape

Oil on Canvas

34¹/₄ x 27¹/₄ inches (87 x 69 cms)

Signed and Dated: "JMRoos./fecit.1718."

PROVENANCE: Private Collection, Germany



Bears near a Cave, Oil on Canvas,
Schloßmuseum Schloß Friedenstein
(SG 535)





MARTEN RYCKAERT

1587–1631
Flemish School

Marten Ryckaert was a member of a highly artistic dynasty. His father David I was to be his early teacher and his elder brother David II and his nephew David III were to become successful and prolific genre painters. It was actually due to his second master, the landscape painter Tobias Verhaecht, that his talent for landscape painting became apparent. A trip to Italy early in his career greatly influenced his feeling for light and the way in which he would represent it in his paintings. The similarities in his work with the early landscapes of Jan Brueghel I show how much impact his second master, his contemporaries and his travels had on him.

Ryckaert entered the Antwerp Guild in 1611 and remained there until his death. He became very close friends with Anthony van Dyck whose remarkable portrait of him is now in the Prado. Owing to a birth defect, Ryckaert only had one arm, a condition which would have hindered lesser people, but his large oeuvre attests to his strong character and great skill as a painter despite his handicap.

Narcissus by a small Waterfall with his Dogs beside him, an extensive River Landscape beyond

Oil on Panel
14¹/₄ x 19¹/₈ inches (36 x 48.5 cms)

PROVENANCE: Private Collection, France

JORIS VAN SON

1623–1667
Flemish School

Joris van Son was born in Antwerp and was to become one of the leading still life painters of his day. He appears not to have been apprenticed to any particular master but it is evident that he must have seen works by his contemporary rival Jan Davidsz de Heem. Van Son was elected to membership of the painter's Guild in 1644 and married in 1656 to Cornelia van Heulens.

He painted fine compositions of fruit, flowers, shellfish, plates, glass goblets and metalware. Many of his still-lives are signed and dated. Less often he would paint garlands of flowers and fruit for large Baroque cartouches in the manner of Daniel Seghers and he is notable for his special attention and skill in the drawing of foliage.

Among his pupils were Jan Pauwel Gillemans the Younger and Frans van Everbroeck.

Apricots, Grapes in a Wan-Li Kraak Blue and White Bowl on a Table Ledge, with a peeled Lemon, Celery, Cherries and Walnuts before a Landscape

Oil on Canvas
16⁹/₁₆ x 23⁵/₈ inches (42 x 60 cms)
Signed: "J VAN SON"





A Pair of Landscapes:

A Wooded Landscape with Figures and Farm Animals in the Foreground, an extensive Landscape beyond;

An Italianate Landscape with Ruins on the Summit of a Rocky Outcrop with Figures and Animals below.

Oil on Panel (tondo)

Diameter 10 inches (25.5 cms)

Both Inscribed 'au verso': "H van Swanevelt"

PROVENANCE: Private Collection, Manchester, UK

NOTE: We are very grateful to Dr Anne Charlotte Steland for help in writing this entry. Dr Steland has confirmed the attribution to Swanevelt, dating the works to his later years in Paris. She compares them to two paintings in her recent catalogue raisonné on the artist: One can compare them to a landscape, signed with monogram, in a sale at Amsterdam, Christie's 2006 (cat. 2010, no. G 1, £; fig. G 176) and to a "tondo" in a private collection at Pittsburgh/ U.S.A. (cat. 2010, no. G 2, 99; fig. G 177).

HERMAN VAN SWANEVELT

c.1603–1655
Dutch School

Little is known about the early career of the Dutch Italianate painter Herman van Swanevelt. Born probably in Woerden in about 1603, he is recorded as being in Paris in 1623. In France he met relatives of his mother, who was a granddaughter of the famous painter Lucas van Leyden. It is not known when he left for Rome, where he is recorded in 1627/1628 by his friend Giovanni del Campo, who stated in February 1637 that he had known Swanevelt for nine years. In Rome he lived in a house in the parish of San Giuseppe a Capo le Case together with other artists. He became a member of the ‘Schildersbent’, the unofficial community of the Dutch and Flemish artists in Rome (where he acquired the nickname ‘hermit’), as well as a member of the official Accademia di San Luca. Because his name was difficult to pronounce and spell by Italians, he usually was called ‘Monsieur Armano’ or ‘Monsù Armano’.

In 1633/ 1634, both he and Claude Lorrain, who was of the same age as Swanevelt, painted the first “revolutionary” pictures, showing the sunlight of a fresh morning, of a warm afternoon or a glowing evening sky. The light bathes the whole landscape, spreading from the horizon towards the shadowy foreground, where only the figures and some details are hit by sunlight. In Rome Swanevelt painted a series of decorative paintings for Cardinal Antonio Barberini, nephew of Pope Urban VIII, as well as for El Buen Retiro, one of the palaces of the Spanish king Philip IV, as well as four fresco-friezes in the Palazzo Pamphilj in Piazza Navona for Cardinal Giambattista Pamphilj, (after 1644 Pope Innocence X), and two frescoes in the vestry of S. Maria sopra Minerva in 1634 (only one now remains). His Roman pictures are extremely atmospheric and most of them, according to the halls in Roman palaces, are of a rather large size. They are often filled with biblical, mythological or arcadian figures. His last dated Roman work is a drawing (London, Courtauld Galleries, inv. no. 4483), signed with monogram and dated “RO. / 1641”. In March 1641 he received a payment from Cardinal Antonio Barberini and evidently left Rome soon afterwards for Florence. Subsequent inscribed paintings and drawings suggest that he was also in Venice in 1642 and in Woerden again in 1644.

By 1643 Swanevelt was back in Paris, where he stayed until his death in 1655. He left Paris several times to visit his family in Woerden and once in 1649 for a short stay in Rome. In 1644 a first marriage contract is mentioned. He did not go through with the marriage, probably due to the controversy surrounding a marriage between a Protestant and a Catholic. In the same year he was elected ‘peintre ordinaire du Roi’. In 1650 he married Suzanne Rousseau from a protestant family, the sister of his pupil Jacques Rousseau. Also in 1650 he obtained royal permission to publish his etchings, most of which were produced in Paris. He is known to have been very successful in Paris and generously provided loans to a number of individuals, most of which had not been repaid at the time of his death. The inventory of his estate of 1657 shows that he died a wealthy man, leaving behind his young wife and a daughter called Judith. In Paris he lived in two different places in the parish of St. Nicolas-des-Champs and was known as ‘Monsieur Armand’, later as ‘Herman d’Italie’. It would appear that he never had a studio with assistants and pupils, neither in Rome, nor in Paris. M. Szanto argues, that “it seems obvious, that Swanevelt [in Paris] wished to control his reputation by personally managing the distribution of his works, be they painted or engraved.” (See: M. Szanto, *Burlington Magazine*, C XLV (2003), no. 1200, p. 199–205). The same seems to have been true while he worked in Rome.

About 1646 Swanevelt participated in the decoration of the Cabinet de l’Amour in the Hôtel de Lambert de Thorigny together with other painters, one of whom was Jan Asselijn, who left Paris before August 1646. During his years in Paris he worked for wealthy and influential art collectors. Most of these commissions are smaller, adjusted to the size of rooms in Parisian houses, and are filled with herdsmen and – women, peasants and travellers.

Interestingly, Swanevelt was not a pupil of Claude, as literature has claimed for centuries. Although Swanevelt is less well known than Claude, he was nevertheless a most influential innovator in landscape painting, a successful painter, who worked for the most prominent art connoisseurs and collectors of his lifetime, one of the best Italianate draughtsmen and a famous etcher, whose etchings spread his new ideas and were sought after right up to the time of Goethe.

DAVID TENIERS THE YOUNGER

1610–1690
Flemish School

David Teniers was the son and pupil of David Teniers the Elder and lived in Antwerp, joining the Guild in 1632. In 1637 he married Anna, the daughter of Jan Brueghel I. His output was prolific and it seems this success was in part due to his good working relationship with the Antwerp art dealers. David Teniers became a central figure in Antwerp, holding the prestigious post of Master of the Chapel of the Holy Sacrament in the St. Jacob's Kerk from 1637 to 1639. He also became dean of the Guild of St. Luke from 1644–5. These positions in turn gained him many important commissions from highly important and wealthy patrons in the Southern Netherlands, notably Antonine Triest, Bishop of Bruges.

By 1647 Teniers was working for Archduke Leopold Wilhelm and was made his court painter in 1651 (Teniers' paintings of his private Gallery are well known images). In 1650 he moved from Antwerp to Brussels to be nearer his illustrious patron. Teniers was devastated by the loss of his wife in 1656 and remarried very quickly to Isabelle de Fren. In 1663 he was one of the founders of the Academy in Antwerp and was appointed its first director. His second wife died in 1683.

Teniers is known as an important painter of landscapes, genre scenes and portraits. His early style was like that of Adriaen Brouwer, who was a great influence on him, but his later personal style is lighter, with stronger local colours and well-drawn figures which became of increasing importance within his landscapes. The fulfilment of his work can be seen in the many variations of harvest and village dancing scenes. His later work is less inventive and the colours lose their vibrancy and tone. His depiction of wine kegs, kitchen utensils and furniture are detailed, with small areas of some paintings constituting still-lives in themselves. He painted religious subjects, mythology and scenes of ghosts and witches and, of course, his well-known genre-type pictures of anthropomorphic cats and monkeys.

Even in his own lifetime, paintings by Teniers were highly prized and he is known to have contributed figures to the landscapes of several contemporary artists, especially those of Jacques d'Arthois.

St. Jerome in the Wilderness

Oil on Panel
97/8 x 133/4 inches (25 x 35 cms)
Signed with Monogram: "DT f"

PROVENANCE: Private Collection, Glasgow, Scotland





LUCAS VAN UDEN

1595–1672/3
Flemish School

The artist began his career as a pupil of his father, Artus van Uden, and became a member of the Antwerp Guild in 1627. As a landscape painter he painted a number of landscape backgrounds for Rubens, typically Flemish in their use of the bluey green aerial perspective and often dramatic views of rocky river valleys.

Despite being largely self taught and having his very own unique style it is clear that he was greatly influenced by Rubens and the other great landscape painter of the day, Paul Bril. His collaboration with his contemporaries, in particular Rubens and Teniers, shows just how well regarded he was by his fellow painters. Indeed, figures of travellers and wayfarers, biblical or mythological characters were often contributed by David Teniers, Hendrik van Balen, Pieter van Avont and Gonzales Coques. P.A. Immenraet and his daughter Marie (from his marriage to Anna van Woelput in 1627) were pupils of his.

A Pair of Landscapes

A Mountainous Wooded River Landscape with Cowherds and their Cattle;

An Extensive Wooded Landscape with Travellers on a Track, a Town beyond

Oil on Copper

7¹/₈ x 10 inches (18.2 x 27.4 cms)

Both Signed with Initials: "L.V.V."

GERARD DE LA VALLÉE

before 1605–after 1667
Flemish School

Sadly, little is known about De La Vallée, who was a highly accomplished landscape and history painter. He became master of the Antwerp Guild in 1626 and is subsequently rarely mentioned in documents, but an entry as a witness to the marriage of his friend G. Forchondt to N. Lemmens.

It is clear from his landscapes that his style was heavily influenced by the paintings of Abraham Govaerts, who was the Dean of the Guild at the time of his induction. His method of plunging perspectives down dark forest paths is particularly reminiscent of the older master. Many of his paintings remain unidentified. However, a fine series of signed paintings reside in the church of San Francisco in Bogota.

The Death of Cleopatra

Oil on Copper
27¹/₄ x 33⁷/₈ inches (69 x 86 cms)
Signed: "G De la vallee fecit"

PROVENANCE: Collection of Luis Cadosero, Madrid

LITERATURE: Jan de Maere & M. Wabbes: *The Illustrated Dictionary of 17th Century Flemish Painters*, Brussels, 1994, illus, Vol. 3, p. 732.





DAVID VINCKBOONS

1576–1632
Flemish School

David Vinckboons was born in Mechelen and began his career as a pupil of his father, Philip Vinckboons, who specialised in landscape painting in tempera. The family moved to Antwerp and later to Amsterdam. In 1602 he married Agneta van Loon and lived in a bohemian area of Amsterdam. They had ten children in all, many of whom were to become very successful as cartographers, architects and engineers.

Vinckboons possessed a special talent for painting small landscapes with very finely detailed forest and town scenes, rather in the style of Roelandt Savery, Jan Brueghel the Elder and Gillis van Coninxloo. Often he would paint open spaces in villages and towns, peopled with numerous lifelike figures dancing, feasting and merry-making. The larger colourful figures in his genre scenes of soldiers, beggars and children in procession are akin to those of Pieter Brueghel the Younger. Less often he painted biblical and historical themes such as his panel of *The Sermon of Christ*, now in the Hermitage. His park landscapes with tiny, elegant figures in court attire are especially charming. His carefully executed landscapes with great oak trees were usually painted from a high viewpoint, as were village streets, churches and imaginary castles.

A Wooded Landscape with Elegant Figures Hunting

Oil on Panel
10⁷/₈ x 19³/₄ inches (27.5 x 50 cms)

PROVENANCE: Private Collection, Spain

LITERATURE: Jan Briels: *Peintres Flamands au Berceau du Siècle d'Or Hollandais*, Antwerp, 1997, p. 220, plate 338.

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