

# 2012 RECENT ACQUISITIONS

## **RAFAEL VALLS LIMITED**

OLD MASTER PAINTINGS

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*Front Cover:*

Edwaert Collier, 'A Trompe L'Oeil of a Letter Rack on a Wooden Board with Newspapers, a Feather Quill, a Letter Knife, Sealed Letters, Sealing Wax and a Coin hanging from a blue Ribbon', (detail) cat. no. 10

*Back Cover:*

Henri-Pierre Danloux, 'A Young Boy pleading with his older Sister for the Return of his Polichinelle Doll', (detail) cat. no. 11

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

1.

LUDOLF BACKHUIZEN

1630–1708  
Dutch School

Ludolf Backhuizen 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 Backhuizen 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, Backhuizen 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.

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

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

Amsterdam, Antwerp, Berlin, Brussels, Cologne, Copenhagen, Florence, Glasgow, The Hague, London, Moscow, Munich, Orleans, Paris, Rotterdam, Stockholm, Stuttgart and Vienna (Kunsthistorisches Museum).

**A Coastal Scene with a Fishing Boat moored at a Jetty and a Man O' War anchored out to Sea**

Oil on Canvas

20½ 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

NOTE: We are grateful to Gerlinde de Beer who has accepted the attribution in full having examined the painting at first hand.





## CLAES BELLEKIN

1620–c. 1675

Dutch School

Claes Bellekin was born in Amsterdam and is known to have worked in Kampen from 1645–60. He travelled to Copenhagen in 1668 and remained there until 1675. It is clear from the subject matter of his paintings that Bellekin met Cornelius Norbertus Gysbrechts who had established himself in Copenhagen around that time. A number of paintings by Gysbrechts depict violins, albeit together with other items. Most of these are in the collection of the Royal Museum of Fine Arts in Copenhagen.

Another painting by Bellekin, dated 1669 and depicting a seated old man, is in Ledreborg Castle, Denmark. A dead game still life by him, also appeared on the market in Amsterdam in 2002.

**A Trompe L'Oeil of a Violin and a Violin Bow hanging from a Red Silk Ribbon on a Deal Wood Panel**

Oil on Canvas

35½ x 25½ inches (90 x 65 cms)

Signed on the reverse of the original canvas: "C. BeLLeKin : f"

- PROVENANCE: H. Castenschiold, Borreby Castle, 23rd October 1936  
From 1960–65, Collection of Mr C. Falbe Hansen, Attorney, Copenhagen;  
Collection Jan Friis-Hansen, Copenhagen
- LITERATURE: Paul Gammelbo: *Dutch Still Life Painting from the 16th to the 18th Centuries in Danish Collections*, 1960, no 264, illus. p. 171.
- EXHIBITED: "Kunstforeningen" exhibition: *Dutch Still Life Painting from the 16th Centuries in Danish Collections*, 1965, no 6.
- NOTE: It is possible that the musical instrument depicted here was made by Hendrick Jacobsz (1629–1699), a well known violin maker and contemporary of Bellekin. It is also interesting to note that a very similar painting by Jan van der Vaart (1647–1721) is presently hanging at Chatsworth House in the collection of the Dukes of Devonshire. It seems likely that van der Vaart also drew his influence from Gysbrechts, although this cannot be confirmed.



**CORNELIS BILTIVS**

1653–1686  
Dutch School

**C**ornelis Biltius was the son of Jacob Biltius, who was also a well-known painter of trompe l'oeil still lifes. Born in The Hague, Cornelis moved with his father to Amsterdam circa 1661 and then to Maastricht circa 1666. In 1670, he went to Germany where he was active in Cologne, Bonn, Würzburg and Nuremberg.

Cornelis' trompe l'oeil and game still lifes were virtually identical to those of his father, both stylistically and in subject matter. Were it not for either artist's methodical habit of signing his works it would be very difficult to tell them apart.

At Schloss Bruhl near Cologne there are three pictures of this type depicting harness, game and hunting gear in front of a white wall. Merlo mentions three paintings, two of which are signed and dated 1672 and 1673, respectively.

There is some resemblance between the work of Cornelis Biltius and that of the Cologne still-life painter J. M. Hambach, who may have been influenced by him.

**A Trompe L'Oeil Still Life depicting two Great Spotted Woodpeckers and a Green Woodpecker hanging from Nails**

Oil on Canvas

24<sup>5</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>2</sub> inches (62.5 x 47 cms)

Signed: "C. Biltius. fecit."

PROVENANCE: Private Collection, Rhineland, Germany





C. G. G. G. G.



## SALOMON DE BRAY

1597–1664  
Dutch School

Salomon de Bray was a member of the ubiquitous artistic dynasty of de Bray's. It is believed he began his artistic training under Jan Pynas, Nicolaes Moeyaert and Pieter Lastman in Amsterdam, later moving to Haarlem where he started drawing lessons in the small academy in Haarlem created by Karel van Mander, Hendrick Goltzius and Cornelis van Haarlem. Certainly his training ended here under Goltzius and van Haarlem. It is thought that he may also have studied poetry and architecture.

In 1615 he became a member of the Civic Guard of St. Adriaen in Haarlem, as well as a member of the Chamber of Rhetoric called *De Wijngaertranke*. Here he may have met his wife, Anna Westerbaen, sister of the painter Jan Westerbaen. They were married in 1625. De Bray finally became a member of the Guild of St. Luke in 1630, serving as Dean twice and on the board from 1632–41. His new charter for the Guild, written in 1631, was never ratified.

His blend of Dutch naturalism and classicism proved popular with patrons and together with Jacob van Campen he worked on the Huis ten Bosch in The Hague. However, he never forgot his architectural and poetic training and worked as a town planner for the Haarlem city council. His ambitious plans for the northern extension of the city were partly implemented after his death. His book *Architectura Moderna* on the buildings of Hendrick de Keyser served as an excellent biography on the architect.

He is known to have had ten children of whom three, Jan, Dirck and Joseph, were excellent painters in their own right. Tragically, though, the plague of 1664 in Haarlem killed not only Salomon himself but also his wife Anna and four of his children.

### The Pentecost

Oil on Panel

15 x 20½ inches (38.1 x 52.1 cms)

Signed and Dated: "SBray. 1654"

PROVENANCE: Possibly Margaret Roberts, Ashville, North Carolina; her charity auction, Private Collection, North Carolina, USA

NOTE: There are a number of preliminary drawings for this painting. One was in the Witt collection and published in Von Moltke's article on de Bray, a second is in the Crocker Art Museum in Sacramento (Inv 1871.25) and a third, a black and red chalk drawing of this painting, signed and dated 1654, was sold at Christie's Amsterdam, 11th November 1996, lot 138 (illus below).

The unpublished Sacramento drawing repeats the composition without the arched top and predates the painting by eight years so it is perhaps the most likely preliminary drawing for our painting. He was clearly working and developing this project for a number of years as the Witt drawing shows a very different idea for the composition.

We are very grateful to Friso Lammertse for his assistance with this painting. It is to be included in his forthcoming catalogue raisonné on the artist.



**FRIEDRICH BRENTEL**

*c.* 1580–1651  
Alsacienne School

**F**riedrich Brentel was the son of Georges Brentel the Elder with whom he was apprenticed in the early years of his career in Laugingen. It was in the city of Strasbourg that he established himself permanently, becoming a citizen in 1601, and here that he produced some of his finest works.

Brentel was to become one of the most remarkable of a group of artists working in gouache in this Alsacienne city in the early years of the seventeenth century. He established a very successful and busy workshop and taught many well known artists in the same medium, including Johann Wilhelm Baur and his own children, Jean-Friedrich and Anna-Maria.

Many of his compositions were based on works of other famous artists such as Rubens, Jordaens, Dürer and van Dyck. Possibly his best works are incorporated into the two volumes of the book of hours of Guillaume de Bade, now in the collection of the Bibliothèque Nationale in Paris. His works are always of exquisite quality.

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

Berlin, Paris and Strasbourg

**A fantastical Palace with Figures strolling through the Grounds and a Gondola in the Foreground**

**A River Landscape with a Village and Figures, swimming, washing Clothes, shearing Sheep and drinking in the Inn**

Gouache on Vellum

8<sup>3</sup>/<sub>4</sub> x 7 inches (22 x 17.5 cms)

PROVENANCE: Private Collection, Florence, Italy





6.

**ABRAHAM BRUEGHEL**

1631–1690  
Flemish School

**A**braham Brueghel was born in Antwerp as the second son of Jan Brueghel the Younger. He was a pupil of his father and very early on must have showed a precocious talent, for his father recorded the sale of a painting by his son (dated 1646), when Abraham was only fifteen. Before he was eighteen, Abraham was sent to Italy where he was to remain for the rest of his life. He entered the service of Prince Antonio Ruffio in Sicily and in 1659 he settled in Rome. He married there in 1660. Soon after 1671, Abraham Brueghel is recorded as living in Naples and it is probable that he died there.

During the early stages of his career, Abraham Brueghel painted in the style of his father, but when he arrived in Italy, he immediately turned to painting garlands in the manner of Daniel Seghers and worked in collaboration with Carlo Maratta and Luca Giordano amongst other Italian figure painters. However, Abraham Brueghel is best known for his large fruit and flower compositions on canvas which he completed in the last thirty years of his life. His characteristically dramatic compositions were reinforced by his spirited brushwork as well as the dark backgrounds and the brightly lit fruit and flowers. As a result of his years in Rome his paintings are infused with the drama of the Italian Baroque.

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

Amsterdam, Bordeaux, Brussels, Florence (Pitti Palace), Nantes, Paris, Prague, Rome (Pamphili), Rotterdam, St. Petersburg, Stockholm and Turin.

**Roses, Jasmine, Primroses and other Flowers in an Urn on a Stone Ledge**

Oil on Panel

21<sup>3</sup>/<sub>4</sub> x 13<sup>1</sup>/<sub>2</sub> inches (55.1 x 34.3 cms)

Signed, Dated and Inscribed: "ABrueghel F. Roma 1670"

PROVENANCE: With Eugene Slatter Gallery, London, 1944;  
Private Collection, UK

PIETER BRUEGHEL THE YOUNGER

1564–1638  
Flemish School

As one of the main exponents of one of the best known Flemish artistic dynasties, biographical details on Pieter Brueghel the Younger are quite scarce. He began his career in Brussels as a pupil of his father Pieter Breugel (sic) the Elder whose work was to remain a major influence throughout his career. He moved to Antwerp in 1578 and subsequently may have become a pupil of Gillis van Coninxloo.

In his early career he primarily interpreted the numerous works of his father's. It was only in the last twenty years of his life that he began to find his own creative path and branch away from his father's work. Certainly the earlier, sometimes slavish copying of his father, who was a master draughtsman, taught him to draw with an exceptionally fine line and many of his works have extensive underdrawing.

His reputation remained strong and remains so today as one of the defining bucolic landscape painters of his generation. A portrait of Pieter Brueghel the Younger by Anthony van Dyck was included in the illustrious work *Iconographia* and the inscription on his portrait labelled Brueghel as "ANTVERPIAE PICTOR RURALIUM PROSPECTUUM".

In 1585, he was elected a member of the Guild in Antwerp and in the same year he married Elisabeth Goddelet. The couple had seven children, one of whom, also called Pieter, later became his pupil. Other famous artists were to be found in his busy studio including Gonzalez Coques, François de Grooten, Frans Snyders, Andries Daniels and Jean Garet. He also collaborated with Joos de Momper by supplying the staffage in the former's landscapes.

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

Amsterdam (Rijksmuseum), Antwerp, Basel, Berlin, Brussels, Budapest, Copenhagen, Dresden, Florence (Uffizi), Madrid (Prado), Milan, Munich, New York, Rome, Stockholm, Turin and Vienna.

**A Mountainous Landscape – La Source**

Oil on Panel (tondo)  
Diameter: 6<sup>5</sup>/<sub>8</sub> inches (17 cms)  
Signed "BREVGHEL"

NOTE: The present work is a variant of one of a set of four views of a river, now in the National Gallery, Prague. In these four scenes, compositions of his own devising, Pieter the Younger directs himself away from the influence of contemporary world landscapists, such as Joos de Momper, Lucas van Valkenborch, and his father and brother, toward achieving a smaller, more intimate view.







8.

ANTONIO DE BRUGADA

1804–1863

Spanish School

Antonio de Brugada was a Madrilenian painter who studied at the Academia de San Fernando from 1818 to 1821. He was clearly an active student and not only in artistic life, as he was exiled for political reasons to Bordeaux. After this exile he went to Paris to study under Théodore Gudin, the French maritime romantic painter. He met Goya in Bordeaux and became friendly with the older master. It is believed he painted a portrait of him here but this is now lost.

Brugada's paintings are very typical of the Romantic era of painting and show the influence of his tutor as well as his Dutch contemporaries. He was known mostly for his seascapes but did not only paint maritime subjects. In 1841 he was appointed court painter to Isabella II and was awarded a number of honours for his artistic achievements.

His paintings are held in many public Spanish Institutions.

**A Corrida de Toros in the Plaza de Carabanchelalto, Madrid**

Oil on Canvas

28<sup>3</sup>/<sub>4</sub> x 36<sup>1</sup>/<sub>4</sub> inches (73 x 92 cms)

Signed: "Bru...a"

PROVENANCE: Private Collection, France

## GIUSEPPE CANELLA

1788–1847  
Italian School

Giuseppe Canella was born in Verona in 1788, the son of the architect Giovanni Canella. Together they created stage sets and this may have had an influence on the stage-like city scenes Giuseppe chose to paint. He moved to France in 1823, dividing the ensuing ten years between Fontainebleau and Paris and exhibiting at the Salon in 1826 and 1827. On his return to Italy he moved to Milan but he spent the last years of his painting career in Venice teaching at the Accademia di Belle Arti. He died in Florence. There appears to be no record of Canella travelling to Spain but so many views exist, particularly of Madrid, that he is likely to have stayed there for an extended period.

Canella was an especially skillful painter of topographical subjects which were painted meticulously and always very accurate in detailing. His bustling street scenes, usually on a small scale, are wonderful examples of the romantic ideals that many people held for contemporary city life.

#### A View of Paris with “La Madeleine” under Construction

Oil on Panel

5 1/8 x 7 inches (13 x 17.5 cms)

Signed and Dated: “Canella, 1827”

PROVENANCE: Private Collection, Switzerland

NOTE: La Madeleine is one of the key buildings at the end of a direct line of sight from the Place de la Concorde. It is an iconic Parisian building and was finally completed in its present guise in about 1828 to the designs of Pierre-Alexandre Vignon. Interestingly, Canella has painted the church towards the end of its construction and before the conclusion of the competition held in 1928–9 for the sculptural frieze that would adorn its pediment. This would suggest that Canella was sitting in situ painting *en plein air*.



Eglise de la Madeleine today



(actual size)



## EDWAERT COLLIER

1641/2–1708  
Dutch School

**E**dwaert 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 it is alleged he was forced to move to London with great haste following controversy and three troubled marriages dating from 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 of a Letter Rack on a Wooden Board with Newspapers, a Feather Quill, a Letter Knife, Sealed Letters, Sealing Wax and a Coin hanging from a blue Ribbon**

Oil on Canvas

24 x 18 inches (61 x 46 cms)

Signed with Inscription: "ffor M E Collier att London"

PROVENANCE: Private Collection, UK

NOTE: Collier's letter racks are found in various formats both upright and horizontal. While the upright ones tend to employ wooden boards as a background, the horizontal ones have dark backgrounds. Both types usually contain the same implements in varying combinations and arrangements.

The Crown and W motif on the folded speech alludes to the reign of William III, giving us a *terminus ante quem* of about 1702 for the painting. In all likelihood it refers to the speech given by William III to Parliament on Tuesday the 25th November 1690, which reaffirmed the fundamental constitution of the English government and upheld the legal right of William and Mary to rule the country. The Guinea coin of William's reign (after the death of Queen Mary in 1694) was produced from 1695 to 1701 and was inscribed William III Dei Gratia. The painting then dates from 1695 to 1701.

The dating on the various documents does not seem to be totally accurate but the approximate dates on the London Gazette would point to a more exact year of either 1696 or 1699. It is clear that Collier was not overly concerned with absolute precision.



## 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 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 Prévaille and de Feuille from the Comédie Française. In 1775 he travelled to Italy where he soon came to the notice of Jacques Louis David who was most impressed by the young Danloux, the latter having produced a piercing portrait drawing in pencil of the great master (see de Portalis, p.12, illus). 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 Paris Salon. During these years he moved between Lyon (1783), Rome and Paris (1785 and 1789). Eventually, life in Paris became too dangerous and Danloux was forced to flee to England to escape the Revolution.

In England he rapidly gained an enviable reputation, which was initially established with the exhibition of the Portrait of the Foster Children at the Royal Academy 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 Young Boy pleading with his older Sister for the Return of his Polichinelle Doll

Oil on Panel

7<sup>1</sup>/<sub>4</sub> x 6<sup>1</sup>/<sub>2</sub> inches (18.4 x 16.6 cms)

Signed: “H Danloux”

PROVENANCE: Collection of the Artist;  
sold by him, Galerie Lebrun, the sale of Pope’s paintings, January 1792 together with its pendant;  
there purchased by Auguste-Gabriel Godefroy;  
his sale, Boileau, Paris, 2nd April 1794, lot 114, sold for 235 livres to Naudou;  
Binney Collection, Boston during the beginning of the 19thC;  
By descent to the previous owner.

LITERATURE: Possibly, R. de Portalis, ‘Henri-Pierre Danloux’, 1910, p.15 and p.50

NOTE: Danloux’s portraits of young children are amongst the most charming examples of child portraiture in the late 18th Century and many seem to have been painted in Britain. That is not to say, of course, that he had not been much in demand for this genre while still in France. It is perhaps testament to the remarkable painting of ‘the Masters Foster’ that his child portraiture flourished in the United Kingdom during this time.

Typically Danloux includes a prop (here the doll) that serves to inject life and movement into the picture. This was a technique he employed in many of his portraits and it helped to further endear the sitters to the onlooker. In ‘The Masters Foster’ the simple inclusion of a cricket ball and cricket bat gives the two sitters a connection. A portrait formerly with Rafael Valls Ltd again shows a young boy (illustrated here) holding something in his hand (a whip), while in the current portrait the playful interaction over the doll adds further appeal. The doll would appear to be French. Interestingly a similar doll appears in a larger and more complex family group of ‘La Famille Mégret de Sérilly’ clutched closely by the little Girl standing to the left of her Father. A painting by Jacques Thouron after Danloux is in the Louvre, département des Arts graphiques (RF 6950).

De Portalis mentions two *tableautins* which Danloux had kept in his own collection and which subsequently he wished to sell before his enforced exile to England. They were sold in Pope’s sale at Galerie Lebrun in January







(actual size)

1792 and, as Danloux's wife wrote in her Journal "ont été bien vendues". One was *La Petite Couturière* and its pendant *Le Petit Polichinelle* (presumably our painting).

This sale and these paintings mark a sad and important moment in the life of Danloux and his wife. Mme Danloux, who started her Journal as a memento of her husband: "Je veux lui donner une preuve de mon attachement entenant la promesse que je lui ai faite et je commence ce Journal..." was distraught at his departure: "Aujourd'hui 11 Janvier, à 11 heures du matin, mon mari est parti pour Londres. Cette séparation cruelle pour nous deux me laisse un vide affreux"

She dined that evening with her friend, La Comtesse de Busnes, who was to be a great support to her at this time. Two days later she went with the Comtesse to see her husband's paintings sold at Lebrun.



## ALEXANDRE-FRANCOIS DESPORTES

1661–1743  
French School

**A**lexandre Desportes was a painter of sporting and animal subjects as well as a very accomplished portraitist. He was born in Champagne, the son of a labourer. During the early part of his career Desportes painted decorative scenes, including theatre sets, and he also spent some time working in the Chateau d'Anet and at Versailles for Louis XIV. In 1695 he left for Poland where he was appointed Court Painter to King Jean Sobieski and he painted portraits of the King and other members of the royal family. Following the death of the King in 1696, Desportes returned to France and thereafter dedicated himself almost exclusively to sporting pictures. He became Court Painter to Louis XIV and decorated a large number of the royal residences, including the Château de Chantilly, the Hôtel de Bouillon and the Châteaux of La Muette and Compiègne.

Desportes became a member of the Académie in 1699 and in 1704 was made its adviser. In 1712 he travelled to England, where he was received with great acclaim. On his return to France he was commissioned by the Gobelins Tapestry Factory to design eight large sporting compositions and he used the King's hounds as models for this commission, portraying each dog individually.

Desportes continued to paint until his death in 1743 at the age of 82. He left a large number of canvases and his work can be seen in the following museums:

Bordeaux, Budapest, Fontainebleau, Hanover, Geneva, Le Havre, Lille, London (Wallace Collection), Moscow, Munich, Paris (Louvre), Stockholm and Versailles.

**A Still Life with a Hare and a Grey Partridge, Apricots in a Basket as well as Mushrooms, Artichokes, Asparagus and a Rose Bush**

Oil on Canvas  
35<sup>1</sup>/<sub>4</sub> x 46<sup>3</sup>/<sub>4</sub> inches (89.6 x 118.5 cms)  
Signed and Dated : "Desportes / 1735"

PROVENANCE: Consuelo, 9th Duchess of Marlborough (1877–1964);  
By descent in the family

NOTE: This superb example of a still life by Desportes displays many of the motifs he used in other comparable paintings. A similar rose bush appears in a number of paintings, notably a fine example in the Louvre and another in the Musée de Beaux Arts in Lille, dated 1724 and 1720 respectively. The hanging hare and tightly bound bunch of asparagus with artichokes appear in further examples as does the basket of apricots. The rich display of flowers, fruit, vegetables and game is a veritable abundance of food and Desportes excelled at depicting this theme. His vibrant colouring only adds to the opulence of the banquet laid out in front of the observer.

## FRANCHOYS ELAUT

1589–1635  
Dutch School

**F**ranchoy Elaut is a rare still life and figure painter born in 1589 in Haarlem. Sadly there is very little information available on his work. The town chronicler of Haarlem, Ampzing, mentions his *banketjes* in 1628, lavishing praise on them. Elaut is known to have painted a few genre paintings as well as very rare tronie portraits. Regrettably, so little literature exists on the artist that charting his career is very difficult. However, it is clear he was held in high regard by his contemporaries, as Ampzing illustrates, and the fact that contemporary inventories list several of his works is proof that he was already collected in his own lifetime.

Examples of the artist's works can be found in Cambridge (Fitzwilliam Museum) and in Schwerin (Staatliches Museum). An excellent signed and dated still life is in the museum in Leiden and a further example is in a private collection in New York. Elaut's monogram is always in the same format and his works are usually dated in the same format as well.

**The Head of an old Man in Profile**

Oil on Panel

19½ x 16¾ inches (49.5 x 42.5 cms)

Signed in Monogram and Dated: "F.E. Ao 1632"

PROVENANCE: Galerie Internationale, The Hague in 1943;  
Sale, Vendue Huis, The Hague, 3/4 November 1981, lot 199;  
Private Collection. Switzerland

LITERATURE: Fred Meijer, *Oud Holland*, vol. 109 (1995) pp. 18-28, illus fig. 5

NOTE: This highly unusual tronie study of an old man is possibly unique within Elaut's oeuvre. The artist is known mostly for his still lifes, which are closer in style to those of his fellow Haarlem artist, Pieter Claesz. This head is more akin to the Leiden painter Jan Lievens, or indeed to Rembrandt, than to other Haarlem painters who could be expected to paint this sort of subject matter (such as Pieter de Grebber). Whether Elaut visited Leiden or Amsterdam is uncertain, but given his close proximity to the capital city it seems likely that he would have done so and come into direct contact with the work of Rembrandt and Lievens. Fred Meijer mentions an inventory from 1631 of artwork belonging to Hendrick Willemsz den Abt. The list includes two such tronie heads and ours is possibly one of them.





## PAULUS CONSTANTIJN LA FARGUE

1729–1782  
Dutch School

**B**orn in The Hague, Paulus Constantijn La Fargue was a talented painter, draughtsman and printmaker. He was the most prolific member of a family of topographical artists, which also included his brothers Jacob Elias, Isaac Louis and Karel, as well as his sister Maria Margaretha.

Like many 18th-century Dutch topographical artists Paulus Constantijn began his career by painting wall decorations. In the late 1750s he worked in collaboration with his younger brother Jacob Elias for patrons such as the French Ambassador to The Hague, Louis-Auguste-Augustin, Comte d’Affry, and the English envoy, Sir Joseph Yorke. In 1761 he joined Pictura, (at the same time as Jacob Elias) and in 1768 he was recorded as a pupil at the Academy in The Hague. Paulus’ best works are townscapes and landscapes, although he also represented current events and painted portraits. Paulus’ sepia drawings from the mid-1750s depict the countryside around The Hague and the Haagse Bos, with buildings playing only a minor part. In these he concentrated particularly on the luxuriant foliage of the trees. Townscapes first appeared in his work in the early 1760s and gradually came to dominate both his drawings and paintings. His topographical paintings, usually small, reflect the influence of Jan van der Heyden. The two best-known, however, are large-scale views of The Hague: *View of the Hofvijver* (1762; The Hague, Historisch Museum) and *View of the Grote Markt* (1760; London, National Gallery). They are topographically accurate, with lively colours and crowded staffage. Besides The Hague and its environs, Paulus depicted Rotterdam and, during the 1770s, views in and around Leiden, Haarlem and Amsterdam.

In addition to paintings he executed topographical watercolours and series of etchings and book illustrations.

### The Amsterdamse Poort, Haarlem

Oil on Panel

12<sup>15</sup>/<sub>16</sub> x 17<sup>13</sup>/<sub>16</sub> inches (32.8 x 45.3 cms)

Signed and Dated: “Paulus. Constantijn La Fargue pinx 1778”



The Amsterdamse Poort today

FLEMISH SCHOOL 17TH CENTURY

**A 17th Century Ebony Cabinet with fourteen inset Painted Panels**

Mixed Media

21<sup>1</sup>/<sub>8</sub> x 24 (51<sup>1</sup>/<sub>2</sub> x 29) ins (54 x 61 [overall 131 x 74 cms])

PROVENANCE: Private Collection, UK

NOTE: This typical example of a 17th Century Flemish ebony cabinet is decorated with various bucolic landscapes probably from the studio of Isaac van Oosten. Usually the four seasons are depicted in some format throughout the paintings on the drawers and this is no exception, although the season predominantly represented here is summer. Each drawer hides a further, secret, drawer behind it. The central door opens to reveal a mirrored 'room' with a chequered floor, where once prized items were displayed as part of a collector's *kunstkamer*. The base is contemporary with the cabinet.







## GERMAN SCHOOL, CIRCA 1610

**Boar Hunting in a Verdant Landscape**

Gouache on Vellum heightened with Gold  
7<sup>1</sup>/<sub>4</sub> x 20<sup>1</sup>/<sub>2</sub> inches (18.3 x 52 cms)

NOTE: This fascinating and early gouache of a boar hunt may have once been part of a larger album. The obviously highly skilled artist spared no expense in materials or details. Gold heightening is used to emphasize the scattered fires as well as the horses' bridles. Stylistically the gouache is reminiscent of much earlier manuscript illuminations and the richness in decoration harks back to the International Gothic style.

Hunts of this type were commonplace in Eastern Europe and Flanders during the early 17th Century. The artist has chosen one viewpoint to describe several different elements of the hunt. The numerous canvas screens were usually erected in a funnel shape and individual animals, be it a boar or a stag, were then driven into ever narrowing spaces by men on horseback and dogs (which are depicted here wearing spiked caps to protect them against being gored by the boars). As always in these scenes there are numerous spectators who watch safely from behind the screens. The lack of leaf on the tree suggests that this was an autumn and winter pursuit. The artist has managed to portray many facets of the hunt in one panoramic overview, which makes this a particularly fine example of its type.

## CORNELIS CORNELISZ. VAN HAARLEM

1562–1638  
Dutch School

Cornelis van Haarlem was born into a wealthy family from Haarlem. During the Spanish siege of Haarlem his parents abandoned the city when he was only 10, leaving both the house and their son in the care of Pieter Pietersz, who was to become Cornelis' teacher.

In 1579 he travelled to France, gaining some knowledge of the Fontainebleau school of painters, but was to get no further than Rouen due to an outbreak of the plague. He is subsequently recorded as living in Antwerp where he joined the studio of Gillis Coignet. He remained here for only a year, returning to Haarlem in 1580. In 1584, together with Karel van Mander and Hendrick Goltzius, Cornelis helped to found the Haarlem Academy in 1584.

In 1603, he married Maritgen Arentsdr Deyman who, in her own right, had considerable wealth. Later he was to father an illegitimate daughter who would ultimately become the mother of Cornelis Bega. Frustrated with the arcane systems governing the Guild of St. Luke, he joined the Catholic Guild of St. Jacob in 1626. In 1630, he rejoined the St. Luke Guild revising its structure, conferring a higher status on the role of art and artists in 17th Century Haarlem.

Known mostly for his elaborate mannerist paintings of mythological, biblical and historical subjects the artist gained many important commissions for the town of Haarlem. His earlier paintings are infused with his youthful influences, those of his guardian Pieter Pietersz, his teacher Gillis Coignet and travels in Northern France. Only towards the end of the 17th century did he fully establish his own style and his later paintings are characterised by their smaller scale and a greater concentration on genre subjects as well as a warmer, less dramatic palette. He was greatly admired in his own lifetime for his painting of nudes, skill in foreshortening and dramatic compositions. His renown influenced a great number of contemporary artists and his teaching in the Academy continued this tradition. His paintings are almost all signed with his characteristic monogram and dated.

His works can be found in most major institutions around the world.

### A Head and Shoulders Portrait of a Lady with a Tiara

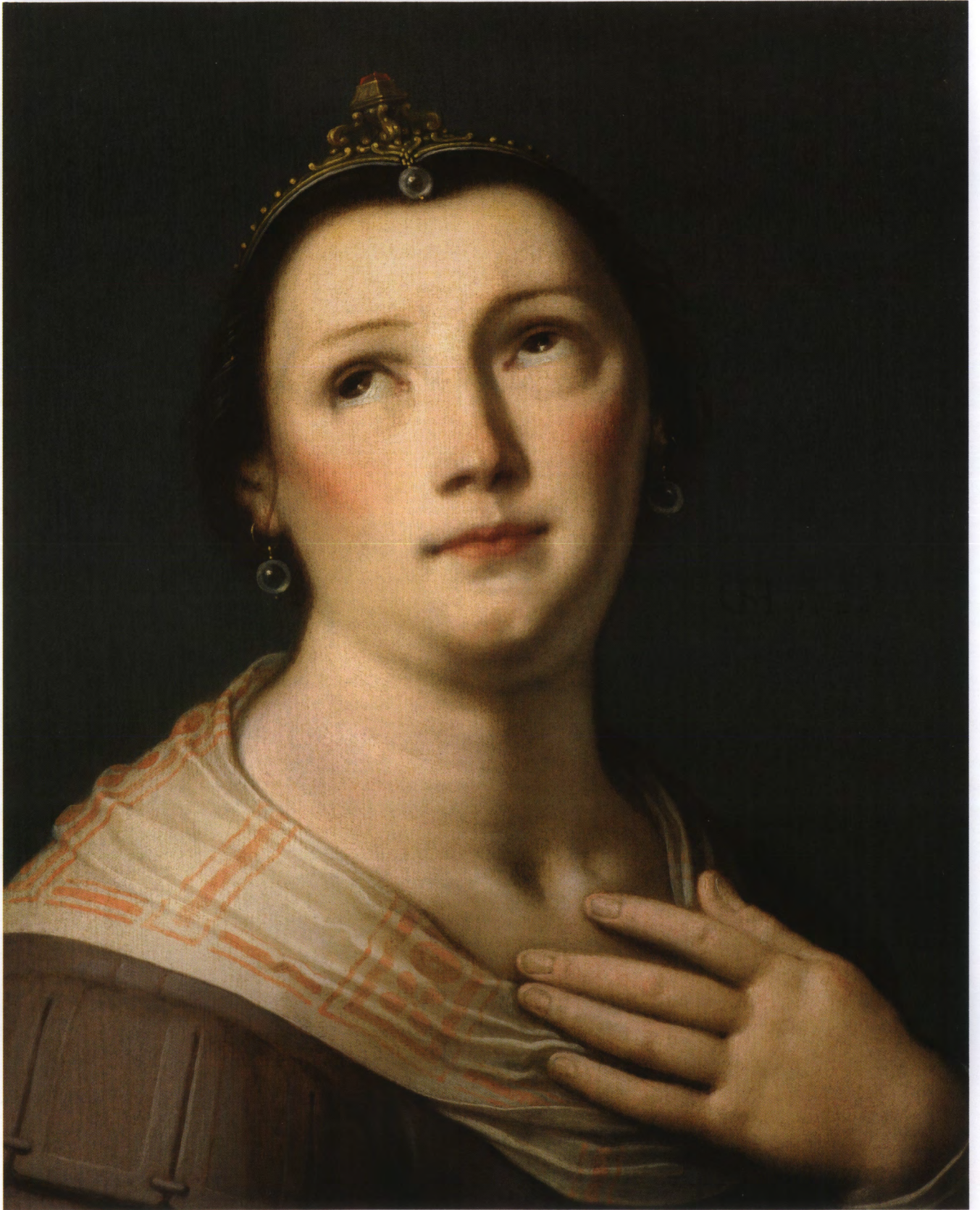
Oil on Panel

14½ x 11 inches (37 x 28 cms) Signed with Monogram and Dated: "CH 1629"

PROVENANCE: Ex Collection A. Perdrisot, Paris

LITERATURE: Pieter J.J. van Thiel, 'Cornelis Corenlisz van Haarlem (1562–1638), A Monograph and Catalogue Raisonné', Doornspijk, 1999, cat. 272, p.402 and 143, illus 322.

NOTE: There is a similar 'Head of a Woman' in the Fitzwilliam Museum and Pieter Thiel discusses in the literature the possibility that this painting, as well as the Fitzwilliam example, may be studies for the larger painting of Mary Magdalene in the Pushkin Museum in Moscow. Facially both bear very striking resemblances to the Pushkin picture. However, van Haarlem was a master of subtle changes in physiognomy and with these delicate adjustments he gave his tronie heads masculine or feminine characteristics with very little difficulty. There are many of these tronie heads and it is clear from their number and highly finished quality that they were popular with his patrons and made to be sold individually.





**JAKOB PHILIPP HACKERT**

1737–1807  
German School

**J**akob Philipp Hackert was the son of Philippe Hackert, the portraitist. He worked initially with his father and subsequently with his uncle in Berlin as well as 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 works of the Dutch old masters as well as those of Claude Lorrain. In 1762 he was invited to Sweden by Adolf Friedrich von Olthof, the Swedish Councillor. He spent three happy years in Sweden before moving to Paris in 1765. Once established in France he 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 in 1786. Sadly in 1799 he had to flee Naples from invading French troops and spent his final years in Florence, acquiring a small estate in S. Piero di Careggi nearby, 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.

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

**A Pair of Swedish Landscapes:**

**A Landscape with a Couple by a Waterfall whilst in the Distance Farmers are burning Woodland to be used as Rye Fields;**

**A View of the Fayence-Factory in Marieberg near Stockholm with Fishing Boats and Fishermen unloading their Catch**

Gouache on Vellum

6<sup>1</sup>/<sub>8</sub> x 7<sup>3</sup>/<sub>4</sub> inches (15.5 x 19.5 cms)

One Signed: “P.H. Hackert. f. 1768.”

PROVENANCE: Chevalier Jean-Louis-Antoine le Vaillant de Damery (1723–1803);  
Private Collection, France

NOTE: The pictures bear the following inscriptions, respectively:  
“*Coupe de bois mise en feu en Suède pour y semer du seigle/ nommée Swedee-Land*”  
and  
“*Vue de Marieberg près de Stockholm*”

We are very grateful to Dr Claudia Nordhoff for her assistance in identifying the earlier provenance for these gouaches. An extensive report on the gouaches is available on request.

**DIRCK HALS**

1591–1656  
Dutch School

**B**orn in Haarlem, Dirck Hals was a genre painter and the brother of Frans Hals, under whose influence he painted conversation pieces in the manner of Willem Buytewech and Esaias van der Velde. Hals occasionally copied figures from pictures by Buytewech, but his work is distinguishable from that of the latter by his freer grouping and superior gift of narrative. He devoted special attention to the costumes of the fashionable world of his time, taking great care in the drawing of materials and wide-brimmed hats. He influenced a generation of later painters, in particular the styles of Willem Duyster, Pieter Codde, Jacob Duck, Simon Kick and Anthonie Palamedesz, respectively.

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

Amiens, Amsterdam, Cologne, London (National Gallery), Stuttgart, Paris (Louvre) and Haarlem.

**An Elegant Couple Taking a Stroll Beside a River**

Oil on Panel

8<sup>3</sup>/<sub>16</sub> x 6<sup>1</sup>/<sub>2</sub> inches (20.8 x 16.4 cms)

PROVENANCE: Private Collection, UK

NOTE: The composition relates to a panel, 20.7 x 16 cm., by Dirck Hals, which was with Kunsthaus J. Boehler, Munich, 1929. See: B. Nehlsen-Marten, *Dirck Hals 1591–1656 Oeuvre und Entwicklung eines Haarlemer Genremalers* (Weimar, 2003), ill. p. 369.

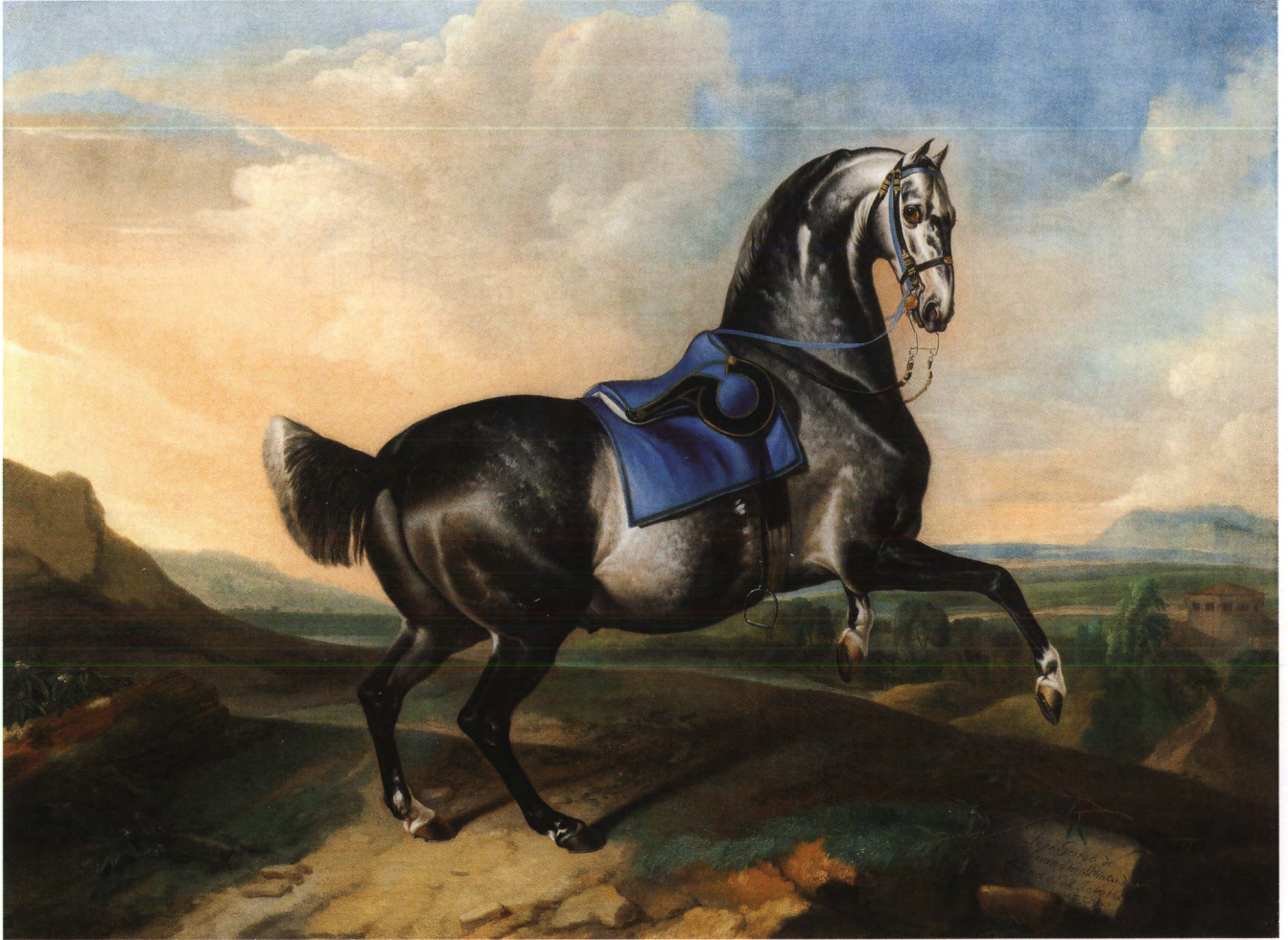
A similar earlier painting (circa 1620) was with Rafael Valls Limited, Oil on Panel, 36.8 x 28.6 cms.







(actual size)



## JOHANN GEORG DE HAMILTON

1672–1737  
German School

Johann Georg was the son of Jacob de Hamilton, a still life painter, who had arrived in Belgium from Scotland, and younger brother of painter Philip Ferdinand de Hamilton, who settled in Vienna in 1698. J.G. de Hamilton and both his brothers specialised in animal pictures and were instrumental in popularising the genre in the countries of Central Europe.

Johann Georg was a successful painter who transformed later Dutch hunting still lifes into a reworked, refined and sophisticated genre. In 1700 he came to Vienna, where he worked mostly for the Imperial Court and the princely families of the Schwarzenbergs and the Liechtensteins. In 1710 he accepted a permanent position from Prince Adam Francis Schwarzenberg and received accommodation in his castle of Wittingau.

Hamilton was appointed Court Painter to Karl VI in 1718, from which time he concentrated his attention on the Emperor's celebrated Lippizzaners. These stallions were of Italo-Hispanic origin and were famous for their high step, long manes and tails, and handsome 'Roman noses'. The horses for the Imperial Riding School were chosen from this stock and bred in a variety of colours. (It was only in the nineteenth century that they were bred in pure greys and blacks following a change in fashion). They would most likely have been bred at the famous Eisgrub stud belonging to the Liechtensteins. This was the grandest royal stable of the Baroque age, built in 1688 by Fischer von Erlach and described by him as a "palace for horses".

Primarily a painter of horses, Hamilton has been referred to as the Viennese Wootton. He was a careful observer, and his action pictures of the school of Vienna, like those by Baron d'Eisenberg at Wilton House, are a documentary record of the greatest importance. The beauty of the piebald horses was celebrated with a gallery devoted to equine portraits commissioned for the Garden Palace at Vienna. In the nineteenth century these paintings were moved to Feldsberg, a palace on the Austrian border.

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

Budapest, Dresden, Gratz, Milan (Abrosiana), Stuttgart and Vienna

### **A Dapple Grey Lipizzaner Stallion with a Blue Saddle in a Landscape**

Oil on Canvas

19<sup>1</sup>/<sub>4</sub> x 25 inches (49 x 63.5 cms)

Signed and Dated: "Jean George de Hamilton Peintre du Cabinet d: S.M.I et cathol 1729"

PROVENANCE: Fideikommiss Heinrich Adelman von Adelmansfelden;  
Private Collection, Southern Germany

NOTE: The inscription stands for: Peintre du Cabinet de Sa Majesté Imperiale et catholique.

## WILLIAM HUGGINS

1820–1884  
English School

The artist was born in Liverpool in 1820 and is not to be confused with the earlier maritime painter, William John Huggins (1781–1845). Huggins shared many characteristics with George Stubbs, revealing a precocious talent for drawing and painting. Aged only 15, he won a prize at the Liverpool Mechanics Institute where he studied before entering the Liverpool Academy Schools with Richard Ansdell in 1835. Huggins spent much time at the Zoological Gardens in Liverpool studying the animals as well as following Wombwell's Menagerie from place to place. It was not until 1850, however, that he became a full member of the Liverpool Academy.

Like Stubbs who, much to his own annoyance, was never able to rid himself of the label 'horse painter', Huggins was unable to escape from the description 'animal painter', despite his evident dislike of it.

In the first half of the 19th Century, as in the 18th Century, the hierarchy of painting was comparatively rigid and being an animal painter did not carry as much weight as being either a portrait or landscape painter. However, in Liverpool there was only a limited market for history painting during that period and, like elsewhere in the provinces, portraits, landscapes and animal paintings were popular instead. Ben Marshall (1768–1835) a Leicestershire painter, once said "I discover many a man who would pay me 50 guineas for painting his horse who thinks 10 guineas is too much for painting his wife".

Huggins' technique is very particular to him as he employed a very distinctive glazing of colours on his prepared boards and canvasses. Typically he used a white millboard as the ground for his transparent glazes.

His knowledge of animal anatomy was profound. E. Rimbault Dibdin in his article on Liverpool-born animal painters (*Art Journal*, 1904) praised him as a master: "Both as an executant in paint, and as a consummate expert in knowledge of animal form and character, Huggins was qualified to out-distance both Landseer and Ansdell". It was only his shy and slightly eccentric character that stopped him from doing so.

Museums where examples of the artist's work can be found include Blackburn and Liverpool.

### Two Pumas in a Landscape

Oil on Panel 19<sup>3</sup>/<sub>4</sub> x 26 inches (50.2 x 66 cms) Signed and Dated: "W. Huggins 1840"

PROVENANCE: Ex Collection, the Master of Kinnaird;  
with Ackerman & Johnson, 1966 from whom purchased by;  
Mary Lou Cashman, Illinois

EXHIBITED: Oscar and Peter Johnson Ltd., The Lowndes Lodge Gallery, November 1966, no 39.





## SIR THOMAS LAWRENCE, PRA

1769–1830  
English School

Sir Thomas Lawrence was the foremost British portrait painter of his age and his paintings epitomised the Regency style. His early life was spent in Bristol and Bath where, as an infant prodigy, he was drawing remarkable pencil likenesses at the age of ten. In 1787 Lawrence came to London where he attended the Royal Academy Schools for three months. He exhibited his first oil portrait at the Royal Academy in 1788, but it was his full length portrait of Queen Charlotte (exhibited in 1790) that established his reputation as the finest portrait painter in the new romantic style.

Lawrence succeeded Sir Joshua Reynolds as Painter in Ordinary to the King in 1792. At this time he painted several historical and religious pictures such as “Satan Summoning his Legions”. However, the demand for his Society portraits left him little time to pursue this theme. His reputation was further enhanced when he was commissioned by the Prince Regent to paint all the principal characters in the downfall of Napoleon. This became the great series of portraits now hanging in the Waterloo Chamber at Windsor. Lawrence exhibited at the Royal Academy up until his death in 1830 and became President of the Academy in 1820. He is widely regarded as one of the most accomplished British portrait painters of all time.

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

Amsterdam, Budapest, Dublin, Hanover, Liverpool, London (National Gallery, Wallace Collection and National Portrait Gallery), Munich, Paris (Louvre), Versailles and Windsor.

**A Portrait of Mrs. Henry Ker-Seymour, Seated, Half-Length, in a White Dress, her left Arm resting on an Orange Mantle**

Oil on Canvas  
30 x 25 inches (76.2 x 63.5 cms)

PROVENANCE: (Probably) Blakeslee sale; Mendelssohn Hall, New York, 6 April 1905;  
with Thomas Agnew & Sons, London;  
Frederick Sassoon (d. 1917);  
By inheritance to the previous owner.

LITERATURE: K. Garlick, ‘A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas Lawrence’, *Walpole Society*, XXXIX, 1964, p. 269.  
K. Garlick, *Sir Thomas Lawrence: A Complete Catalogue of the Paintings*, Oxford, 1989, p. 217, no. 453 (as whereabouts unknown).

NOTE: Harriet, daughter of Peter Beckford of Stepleton House, Dorset, author of *Thoughts upon Hare and Fox Hunting*, married her neighbour Henry Seymour, later Ker-Seymour, of Hansford House. This portrait had evidently been begun before 14 February 1806, when a balance of 18 pounds and 8 shillings of the price of 35 guineas was outstanding.

23.

JULES-CESAR DENIS VAN LOO

1743–1821  
French School

The artist was the son and pupil of the religious, historical and genre painter Carle van Loo, painter to Louis XV. He visited Italy and was a guest at the Villa Medici in Rome. He set much store by studying the masters of the Renaissance and also visited many of the historic sites which fired his imagination.

Van Loo was particularly fascinated by the effect of snow in his landscapes and painted many winter scenes. He also liked to contrast the cold and unforgiving landscapes with a fire placed in the foreground. This contrast gave the spectator some feeling of warmth in these otherwise bleak landscapes. In 1784 he was received at the Académie and he exhibited regularly at the Salon from 1784 until 1817.

In 1791 he went to Turin and studied the mountainous Piedmont region. A fine example of works he executed during his stay there is the painting of 'First Snow in Piedmont' in the Louvre.

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

Cherbourg, Compiègne (Musée National du Château), Paris (Louvre), Toulouse, Turin (Galleria Sabauda).

**A Winter Landscape with the Convent of San Cosimato near Tivoli**

Oil on Canvas 19½ x 23½ inches (49.5 x 59.5 cms)  
Signed and Dated: "Cesar Van Loo / -1813-"

PROVENANCE: Private Collection, France

NOTE: The painting is unlined and on its original canvas and in its original gilded Empire frame. The picture is also extensively inscribed 'au verso'.

*"san Cosimat / couvente de religieuses / près Tivoli. Dept / de Rome"*

*"César van LOO. Peintre de la / Ci devant académie Royale / de Paris"*

The Convent still stands today but it is now a hospital in a largely residential area and has changed somewhat since van Loo painted it. Originally it was founded by the Benedictine Order in the 10th century, but in 1234 it became a nunnery. At the time that van Loo painted it, it was a summer residence for the Colonna family.







## VICENTE LÓPEZ PORTANA

1772 –1850  
Spanish School

Vicente López Portana was a highly important portrait painter in Madrid during the 19th Century. Born in Valencia, many historians consider him to be second only to Goya in terms of importance. López painted anyone of any importance in Madrid during the first half of the 1800s, but he also found time to paint religious, allegorical and mythological scenes.

A prodigiously gifted youth López learnt his trade at the very early age of thirteen under Antonio de Villanueva. After winning many prizes he gained a scholarship to study at the Academia San Fernando in Madrid. He returned to Valencia in 1790, becoming vice-director of painting at the academy where he had studied as a boy. However, in 1814 López received his most important appointment, having been summoned to the court of Ferdinand VII. Along with Goya he was given the joint post of first court painter, replacing Maella, who had been one of his strongest sources of influence during his student years in Madrid. López subsequently stayed in Madrid for the remainder of his life. He became director of the Academy of San Fernando in 1817 and curator of the Prado in 1823.

His two sons Bernardo and Luis López y Piquer became celebrated artists in their own right.

**St. Anthony the Abbot**

Oil on Canvas laid on Panel

16 x 12 inches (40.5 x 30.5 cms)

Signed: "Vte. Lopes. f"

PROVENANCE: Private Collection, West Dorset, UK

NOTE: This is the modello for the finished painting of the same subject in Valencia Cathedral painted when López was just 22 years old.



St. Anthony the Abbot in situ today.

## PIETER MULIER CALLED "CAVALIERE TEMPESTA"

c.1637–1701  
Dutch School

**P**ieter Mulier the Younger was the pupil of his father, the renowned marine painter, in Haarlem. While he began his career by painting the same subject matters as his father Mulier the Younger later gravitated towards landscapes, with a particular emphasis on stormy landscapes, which earned him the nickname, "Tempesta".

In around 1667 he went to Antwerp and befriended a Carmelite friar who persuaded him to move to Rome where he shared an apartment with Pandolfo Reschi. He found great success in Rome and took on several assistants. During his time in Rome he gained an important patron in the Duke of Bracciano, who supported a number of the leading artists of the day. Tempesta married the sister of one of his assistants but this marriage did not end happily. Having moved to Venice and then Genoa he murdered his wife in order to marry his mistress. He was soon charged with murder and sentenced to death, but influential friends had his sentence reduced to one of imprisonment. Houbracken records that he was in prison for 16 years and only released when the French besieged Genoa in 1684. It is unclear where he escaped to; possibly Piacenza or Milan under an assumed name.

His work forms an important bridge between the earlier classical landscapes of Gaspard Dughet and Claude Lorrain and the later work of Marco Ricci, as well as the drama of Salvator Rosa. His colouring shows a great influence from Venice and he may have witnessed many a dramatic storm while in that city. He also collaborated with other artists, like Jan Frans van Bloemen, who would sometimes paint the staffage for his pictures.

His work is well represented in many minor and major institutions around the world.

**Pan and Syrinx in a River Landscape**

Oil on Canvas  
30 x 39 inches (76 x 99.5 cms)  
Signed: "Cavaglio Pietro fecit / 1700 Tempesta"

PROVENANCE: Private Collection, Germany





## PIETER MULIER

*c.* 1610–1659

Dutch School

Pieter Mulier was born in Haarlem and was apparently a pupil of Salomon van Ruysdael. Certainly, this is a possibility judging by his paintings and influences. Other sources of inspiration for him were unquestionably Jan van Goyen as well as Jan Porcellis. These three great painters of marine pictures no doubt exerted a great influence on Mulier and it is just possible that Mulier met van Goyen when he visited Amsterdam in 1647.

Mulier's paintings usually depicted threatening skies with rainy squalls and choppy seas. He tended to reuse a number of motifs from other paintings in differing guises, reversing them and combining them in different compositions. The three master lying becalmed in the background was a common feature and almost a signature detail for him.

He is known to have married in 1635, becoming a member of the St. Luke's Guild in 1638. His best known pupils were Frans de Hulst and his son Pieter Mulier II, called Tempesta, whose marine paintings took on a considerably more Italianate mood.

**A Pair of Seascapes:**

**Low Tide on the Dutch Coast, with a Hoy on the Foreshore and other Coastal Craft at Anchor nearby;**

**British Frigates and other Vessels offshore in a Swell with a Dutch Hoy, traditionally identified as the Minerva of Vlissingen, heading out to Sea**

Oil on Panel

10<sup>1</sup>/<sub>2</sub> x 12<sup>1</sup>/<sub>2</sub> inches (26.7 x 31.8 cms)

Both Signed with Monogram: "PM"

**PIETER NEEFS II**

1620–after 1675

Flemish School

**P**ieter Neefs the Younger studied painting under the auspices of his father in Antwerp. His father had been a highly regarded and accomplished painter of architectural interiors and the tradition continued with his son. Neefs the Younger is known to have collaborated with a number of different artists, not least his own father, which can lead to attributional confusion. Frans Francken III, David Teniers the Younger and Bonaventura Peeters were the other known painters who provided the staffage to his interiors. His output was as large as that of his father and the many comparable examples of his work provide us with valuable insight into his artistic development within the genre.

It appears that Neefs the Younger never entered the Antwerp Guild, despite his long artistic career. This seems unusual, but it may have been because of his close working relationship with his father that he was never admitted.

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

Basel, Budapest, Kasel, Strasbourg, The Hague, Valenciennes and Vienna.

**A Pair of Church Interiors within feigned Marble Ovals, one by Day and the other by Night**

Oil on Copper

5 x 6½ inches (13 x 16.8 cms)

One Signed and Dated : “P.N. 1651”

PROVENANCE: Private Collection, Germany







## SIR HENRY RAEBURN

1756–1823  
English School

**H**enry Raeburn was one of the foremost portrait painters of his generation. Along with Romney, Reynolds and Gainsborough he defined British portraiture as a genre to be admired and enjoyed. He eschewed the softer “French” style of Allan Ramsay, his fellow Scot, in favour of a more dramatic and realistic rendering of the subject.

Born in Edinburgh, Raeburn was mostly self taught and began his artistic life as a miniaturist, but his precocious talent and eager desire to paint caused him to start painting on a larger scale very early on in his career.

Raeburn visited London on his way to Rome in 1784 where he met and was encouraged by Reynolds. On his return in 1786 he was acknowledged as a force to be reckoned with amongst his contemporary painters and his move back to Edinburgh a year later catapulted him to the top of the artistic establishment. When David Martin died in 1797 Raeburn had already surpassed and eclipsed him as Scotland’s leading portraitist. He painted many of the great and good of the Scottish capital and was a highly important figure in the educated society of the city.

His virtuoso brushwork and dramatic palette distinguishes his portraits from the ordinary and his decision to remain in Edinburgh rather than to settle in London meant that his career flourished. As a result we are blessed with many wonderful portraits by this bravura painter.

### A Portrait of a young Indian Woman, probably a Princess

Oil on Canvas

30 x 25 inches (76.2 x 63.5 cms)

PROVENANCE: R.L. Skofield;  
Parke-Bernet Galleries Inc., sale February 1, 1940, lot 79;  
Purchased by Sir John Marjoribanks, The Lees, Coldstream;  
R.L. Cawood

EXHIBITED: Sir Henry Raeburn Exhibition, Edinburgh, 1876

NOTE: Perhaps one of the finest portraits of an Indian Bibi is of “Jemandee” by Thomas Hickey in the National Gallery of Ireland. Indian wives, or Bibis, were brought back from India by their British husbands returning from duty on the subcontinent and usually treated with great respect and courtesy by British society. Certainly, to have their portrait painted by one of the foremost portraitists of the day was no insignificant undertaking.

Some Bibis, however, were abandoned by their husbands on their return. Perhaps the best known of these was H el ene Beno t (Bennett), the Indian wife of General Beno t de Boigne. She was a sister of Bibi Faiz Baksh, a Begum of Oudh. The couple returned in 1797, but he deserted her and his two children shortly thereafter for Ad le d’ Osmond, the daughter of the French Ambassador. H el ene continued to live in their house in Enfield, moving to Sussex after the death of her daughter.

We are very grateful to Professor Duncan Thomson for his help regarding this portrait. Professor Thomas dates the painting to c.1815. This would suggest that the sitter was a well regarded and fully accepted member of Edinburgh Society, although she remains as yet unidentified.

The following quote comes from a certificate about the picture issued by Mr W. Roberts in April 1932: “Probably no greater contrast could be set up than one between the women of Scotland and those of India. In painting portraits of the former no one has ever approached Sir Henry Raeburn, and in this beautiful portrait of an Indian Lady – probably a Princess – we have amazing evidence of his versatility.”

## DOMENICO REMPS

2nd half of 17th century

Italian School

Little is known about Domenico Remps. We do know, however, that he was active in Venice in the late seventeenth century, as a signed and dated work has been recorded. It is thought he might have come from Germany or the low countries. We also know of a pair of trompe l'oeils by Remps that are listed in the inventories of the Medici Collection. Furthermore, the China Cabinet in the Museo dell'Opificio delle Pietre Dure in Florence is believed to be his work.

As Eduard Safarik and Francesca Bottari noted in their publication, 'La Natura Morta in Italia', Remps was considered to be one of the first artists of the Seventeenth century to specialise in pictures exhibiting optical illusions, of which this picture provides a fine example.

**A Trompe L'Oeil with Engravings and Letters, a Quill and a Pair of Spectacles pinned to a Wall**

Oil on Canvas

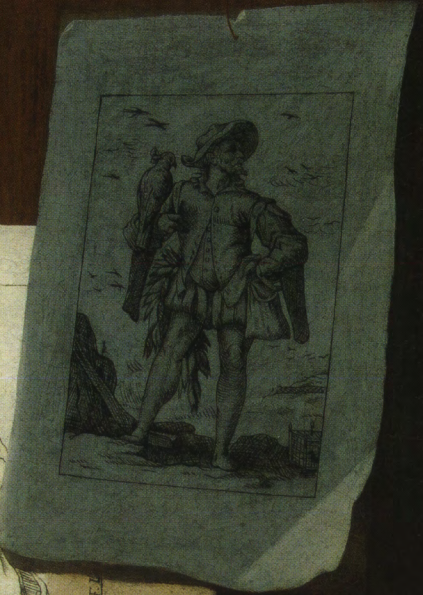
28<sup>3</sup>/<sub>4</sub> x 24<sup>3</sup>/<sub>8</sub> inches (73 x 62 cms)

Extensively inscribed

PROVENANCE: Private Collection, France



Monsieur Gerardo Wilhelms  
C.C.



Instrumentum P  
stionis et De  
Conh

Die 24. Octobris 1717. v. l. G. B.  
Monsieur Gerardo Wilhelms  
C.C.

Signor  
de Venetia  
Scrive in  
Contratto  
Venetia

Monsieur  
Pere a



## ADELE ROMANY

1769–1846  
French School

**A**dèle Romany's name was initially Jeanne-Marie Mercier. She was an illegitimate daughter of the Marquis de Romance, Captain of the Guard, and of Jeanne-Marie Mercier, a married lady. She was legitimised at the age of nine and took her father's name "de Romance". As an adult she changed her first name from Jeanne-Marie to Adèle. In 1790 she married a painter of miniatures called François-Antoine Romany with whom she had one daughter, Aglaé-Aimée. After their divorce in 1793 she had two illegitimate children by two different men: Louise-Lucie Cosnefroy de Saint-Ange and Edmond-Jules Feline.

Romany trained in the studio for female artists directed by the wife of the painter Jean-Baptiste Regnault. She painted some genre scenes and also mythological and allegorical subject matters, but from the very beginning she was most interested in portrait painting. She exhibited at the Paris Salon between 1793 and 1833, showing more than 80 works there. At the Salon of 1808 her prolific talent was acknowledged by Napoleon, who awarded her a gold medal. In this first decade of her artistic career she was praised by critics for the 'life-like appearance' of her sitters as well as their 'grace'. Romany's portraits enjoyed great success in Paris. She was commissioned to paint a series of actors' portraits to decorate the Comédie Française theatre, depicting them in the costume of their favourite roles.

#### A Portrait of a Family with their Pug in a River Landscape

Oil on Canvas  
38<sup>1</sup>/<sub>2</sub> x 51<sup>3</sup>/<sub>4</sub> inches (97.8 x 131.3 cms)

PROVENANCE: Private Collection, USA

NOTE: This *conversation piece* group portrait is typical of Romany's early formal portraiture which still shows a great deal of influence from Regnault. The portrait does not seem to have been exhibited at the Salon. A similar portrait of 1804 depicting the family of the artist (illus. below) does show some compositional development that would suggest a very slightly later date for our group portrait. The somewhat stiff, formal vision of her family contrasts with the more carefree rendition in our picture of the two elder children, who impart some movement to the painting despite the formality of the group on the right.



Oil on Canvas, 113 x 146, Signed and Dated 1804

## GEORGE ROMNEY

1734–1802  
English School

George Romney was perhaps the most fashionable artist of his day. However, he was also a slightly tragic figure who eschewed the Royal Academy and its trappings of artistic success and recognition, as well as leaving his wife and son to a life of solitude in Kendal from 1762 (his departure for London) until shortly before his death in 1802.

He was a precocious young man, the third son of John Romney, a cabinet maker from Lancashire. He left school at the age of 11 and joined his father's business where he displayed a most promising talent for working wood. He particularly enjoyed making violins which he played throughout his life. Aged 15 he learnt art informally from a local watchmaker by the name of John Williamson. Only when he was apprenticed to Christopher Steele in Kendal at the age of 21 did any formal training begin.

Romney married Mary Abbot in 1756 and they soon had a son. Initially, Romney had been separated from his young family due to his work commitments in York but Steele agreed to release him to continue on his own and the young family was soon reunited. He worked as a portraitist, landscape and historical painter in Kendal until 1762 when he made the decision to move to London.

From the onset Romney clashed with the establishment and with Joshua Reynolds, who, it is said, was directly behind the decision to reduce the second prize for the Royal Society of Arts competition from 50 guineas to 25 for Romney's painting of "The Death of General Wolfe" in 1763. His decision to ignore the RA and its advantages of patronage (as well as royal patronage) did not stand him in good stead and his early years in London were ones of great hardship.

He visited Paris in 1764 to study the old masters there and again won second prize at the RSA in 1765. In 1769 he was to paint a groundbreaking portrait of Sir George Warren. The portrait was exhibited at the Free Society of Artists and it provided the foundations for his future reputation. Romney started to exhibit at the Chartered Society of Artists in 1770.

In 1772 he set out on a Grand Tour of France and Italy with his great friend, the miniaturist, Ozias Humphrey. They travelled all over Italy and spent 18 months in Rome, where they met Pope Clement XIV and devoted much time to studying the works of Raphael.

On his return to London in 1775 Romney was considerably in debt, having been encumbered with the debts of his brother Peter as well as his own. However, the Duke of Richmond came to his assistance and along with his circle of friends, commissioned a large number of portraits from the artist. It was at this time (1782) that Romney met Emma Hamilton who was to become his muse and the subject of over 60 paintings that are rated as some of his most powerful works.

In 1799 he returned to Kendal exhausted and in ill-health. His wife who had remained devoted to him, despite almost forty years of absence, nursed him in his final years until his death in 1802.

**A Portrait of Lady Emma Hamilton as Cassandra, Half Length, in a White Robe, a Laurel Wreath crowning her Head**

Oil on Canvas (tondo)  
25 inches (63.5 cms)

PROVENANCE: William Hayley, friend of the artist, poet and biographer of Cowper, and by inheritance to; Captain G. Godfrey, by 1877, and by descent to his grandson; C. Knight Watson; Christie's, London, 12 May 1888, lot 26 (230 gns. to Davis); E.L. Raphael, London, by 1900, and as late as 1904; with Thomas Agnew & Sons, London; Frederick Sassoon (d. 1917); By inheritance to the previous owner

LITERATURE: Hayley, *Life of Romney*, 1809, pp. 164 and 172, illustrated; T.H. Ward and W. Roberts, *Romney: Essay and Catalogue Raisonné*, London, 1904, II, p. 182, no. 5c.

EXHIBITED: London, Royal Academy, *Exhibition of the Works of the Old Masters*, 1877, no. 222 (lent by Capt. G. Godfrey); London, Grafton Gallery, Spring 1900, no. 102 (lent by E.L. Raphael).





NOTE: This portrait was reproduced as a stipple engraving by C. Watson for Hayley.

The life of Emma Lady Hamilton was both extraordinary and, in the end, tragic. Her beauty and vivacious character took her from humble origins as the daughter of an illiterate blacksmith to becoming the mistress and, later, wife of the diplomat, antiquarian, collector and vulcanologist Sir William Hamilton (1730–1803), the King's Minister Plenipotentiary at the Bourbon Court in Naples. Subsequently, she became the mistress of the celebrated naval hero, Lord Horatio Nelson. The beauty that captured the hearts of both Hamilton and Nelson exerted a similarly magnetic attraction on the imagination of several of the leading artists of the day and none more so than Romney. Romney had first met her when she was still the mistress of his friend, the Hon. Charles Greville (1749–1809), a keen art collector who was later responsible for introducing her to his widowed uncle, Sir William Hamilton. Greville had brought her to Romney's studio in Cavendish Square to sit for the portrait that was engraved as *Nature* (Frick Collection, New York) and she soon became Romney's favourite muse and model, providing the inspiration for dozens of fancy portraits drawn from the worlds of literature and mythology.

In this portrait Romney portrays Lady Hamilton as *Cassandra*, daughter of King Priam and Queen Hecuba of Troy in Greek mythology. *Cassandra's* beauty caused the God Apollo to grant her the gift of prophecy, but when she failed to return his love, Apollo put a curse on her so that no one would ever believe her predictions. Combining deep understanding with powerlessness, *Cassandra* exemplified the tragic condition of mankind.

William Hayley (1745–1820), the celebrated poet and author of *Life of Romney*, in whose possession this picture is first recorded, was a close friend of the artist, to whom he had been introduced in 1776. Hayley was also admired by Lady Hamilton who claimed to have heeded the advice that he gave in his didactic poem *Triumph of Temper*, of 1781, in which he sought to teach young women the virtues of a pleasant nature.



## ADRIAEN CORNELISZ. VAN SALM

1657–1720  
Dutch School

**A**driaen Cornelisz. van Salm was a schoolmaster and textile merchant as well as a marine painter working around the town of Delftshaven, near Rotterdam. He married Annetje Roelofs van de Veur in 1686 and that same year he began teaching in Schenderloo. By 1693 he was back in Delftshaven, but it was not until 1706 that he joined the Guild of St. Luke in Delft as a master draughtsman; obviously *penschilderij* was regarded as a drawing skill rather than a painting skill at this time.

According to Wurzbach, van Salm visited the Cape (although this is totally unconfirmed) and completed a number of paintings and engravings. Whaling subjects were of particular interest to van Salm and these, along with his naval action scenes, are perhaps the most interesting of his works, although rarer village scenes are also known.

The art of the grisaille, or *penschilderij*, was perfected in Seventeenth century Holland and arguably the greatest exponent and probable inventor of the medium is Willem van de Velde the Elder. Most grisailles were drawn with a reed pen or brush on a prepared white ground with Indian Ink. The support was usually an oak panel, although canvas could be used. Shade and variations in tone were produced in the way a print or engraving would be, that is by cross hatching and parallel strokes of the pen. This technique was particularly suitable for very fine work and allowed a greater degree of detail. It did, however, leave very little margin for error, requiring patience and a steady hand.

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

London (British Museum, Greenwich Maritime Museum and Victoria & Albert Museum) and Rotterdam.

### Shipping in a Stormy Sea

Penschilderij on Panel

6<sup>3</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>8</sub> inches (17 x 18.1 cms)

Signed: "A. Salm"

### A River Landscape with Figures resting on a Path

Penschilderij on Panel

6<sup>7</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>8</sub> inches (17.4 x 18.1 cms)

Signed: "A.SALM"

PROVENANCE: In the collection of Sam and Lily Nijstad from 1956.

## ISAAC SOREAU

1604 – after 1644

Dutch School

Isaac Soreau began his career as a pupil of his father Daniel Soreau. He was born in Hanau, a town near to Frankfurt, in 1604. Documentary evidence records him here until 1626 when he appears to have left the town. He is thought to have died in Frankfurt. Soreau specialised in acutely observed still life compositions and his style is closely formed upon the Antwerp tradition of Osias Beert and Jacob van Hulsdonck, although his work is distinguished by a more translucent quality. It is very likely, though, that he worked in Antwerp for a time, as a flower still life, which appeared on the market in 1998, was painted on a panel bearing an Antwerp mark.

According to Sandrart, the protestant Daniel Soreau had fled Antwerp to Hanau shortly after 1599, bringing with him a strong Flemish heritage, which would influence the traditional artistic style in this area of Germany. Studying with his father, the young Isaac must have been fascinated by his family's artistic origins.

Soreau tended to paint bowls or baskets of fruit, often placed on a wooden shelf, the grain of which is painstakingly replicated. Absolute perfection of finish and intense clarity are distinctive of his works on panel. His paintings are imbued with a graceful simplicity that set him apart from the still life painters of this period. His choice of objects was restrained and his bouquets of flowers display an elegance unique to Soreau.

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

Hamburg, Schwerin and Stockholm

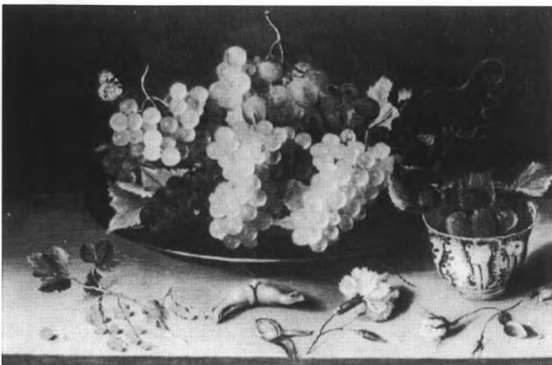
### A Still Life with Grapes, Peaches, Plums and Redcurrants in a Basket

Oil on Panel

19 x 25<sup>1</sup>/<sub>4</sub> inches (48 x 64 cms)

PROVENANCE: Private Collection, Spain

NOTE: The only known signed work by Isaac Soreau is a still life in the State Museum, Schwerin, no. 967, signed and dated 'I. Soreau 1638' (illus below). To a large degree because of this signature, pictures by Soreau have frequently been attributed to his brother, Jan Soreau, who died in 1626. Gerhard Bott in his *Stillebenmaler des 17. Jahrhunderts Isaak Soreau-Peter Binoit*, Darmstadt, 1962, showed that all works attributed to the two were in fact by Isaac.







34.

FRANCIS SWAINE

c. 1715–1782  
English School

**F**rancis Swaine has been confused with another Francis Swaine who was a Messenger for the Navy but who died in 1755.

The marine artist, Swaine was much influenced by Peter Monamy, who was also his teacher for a time. He married Monamy's daughter, Mary, in 1749 and they had two children, one of whom they named after his grandfather. Monamy Swaine was to become a marine painter in his own right. Charles Brooking was another contemporary and a close friend of both Swaine and Monamy, although much of his work is more obviously influenced by Willem van de Velde the Younger. Certainly these three painters employed the formula used by van van de Velde to great success but all display a considerably more informed knowledge of English shipping and its Navy.

Swaine exhibited his works regularly at both the Free Society and the Society of Artists from 1761 until his death in 1782.

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

London (Victoria & Albert Museum and National Maritime Museum) and Manchester.

**A Squadron of the Red heaving to in a heavy Swell with the Flagship of the Vice-Admiral in the Centre**

Oil on Canvas  
26 x 39<sup>3</sup>/<sub>4</sub> inches (66 x 101 cms)

PROVENANCE: Private Collection, UK

## AGOSTINO TASSI

c. 1580–1644  
Italian School

**A**gostino Tassi was a volatile and violent man whose artistic career gained great acclaim but ultimately led to sordid revelations that mired him in controversy.

Born the son of a furrier, Domenico Buonamici, in Perugia, he insisted that he was of noble birth and took the name Tassi to add weight to his story of his adoption by Marchese Tassi.

Details of his early life are obscure but he is thought to have worked in Livorno and Florence where it is alleged he was a slave on the Grand Duke's convict galley. The nature of his crime is unknown but it gave him an opportunity to study naval vessels at first hand, which, in turn, provided much inspiration for his earliest paintings.

It is believed that he was subsequently a pupil of Paul Bril in Rome and certainly one can see this influence in his landscapes. It is known that he worked with Orazio Gentileschi here for Pope Paul V. This assignment was to have disastrous consequences.

In 1612, Tassi was imprisoned for the rape of Artemisia Gentileschi, whom he had met while working with her father. The seven month trial revealed plenty more about his character. Not only had he plotted to murder his wife but he had also raped his sister-in-law and planned to steal some of Orazio's paintings.

Tassi was eventually imprisoned for only a year (a leniency which must have been obtained through the intervention of a higher authority). It certainly did not seem to impede on his artistic reputation as Tassi was also the teacher of Claude Lorrain (from 1625), who had been hired to grind his colours. Tassi's studio was very busy with noble commissions and a number of Roman *palazzi* house his decorative schemes, notably the Quirinale (1611), the Rospigliosi (1611–12) and the Doria Pamphili (1635).

### Peasants Feasting and Carousing in an Italianate Landscape with Ruins, a Church beyond

Oil on Copper

10<sup>3</sup>/<sub>4</sub> x 13<sup>1</sup>/<sub>4</sub> inches (27.2 x 33.7 cms)

- PROVENANCE: Purchased from the Gallery of the Trinitari, Via Condotti, Rome – as by Elsheimer (according to a label on the reverse);  
Art Market, London;  
Collection of Malcolm Waddingham, London
- LITERATURE: M. Waddingham: “*Alla ricerca di Agostino Tassi*” in *Paragone*, vol. 139, 1961, pp. 18-19, plate 18;  
*The Art of Claude Lorrain*, exhibition catalogue, London 1969, p. 56, no 126b.
- EXHIBITED: London, Arts Council of Great Britain, *The Art of Claude Lorrain*, 7 November – 14 December 1969, no. 126b.
- NOTE: Malcolm Waddingham points out that the style and treatment of the painting point more towards the *Bamboccianti* than to a direct link with Claude, although the dancing figures in the centre of the composition can certainly be considered a prototype for Claude. The most Claudian features are the foliage of the tree and the small gaps in the leaves that allow light to break through.  
He dates the painting to about 1625.







## NICOLAS ANTOINE TAUNAY

1755–1830  
French School

Taunay was the son of Pierre Antoine Henri Taunay, a painter for the porcelain factory at Sèvres and began his apprenticeship at the age of thirteen with François Bernard Lépicier. He subsequently studied with Nicolas Guy Brenet and Francesco Casanova. He was admitted to the Académie Royale de Peinture in 1784. He was very highly regarded by his fellow painters and it is said that Fragonard bought Taunay's first painting.

Taunay liked to work outdoors and his neoclassical landscapes certainly show a convincing freshness that can only come from painting 'en plein air'. In 1776 he travelled to Switzerland with Jean-Louis Demarne, producing a great number of studies from nature. On his immediate return to Paris he exhibited at the 1777 Salon de Jeunesse. Taunay's Swiss sojourn gave his landscapes a dramatic backdrop in which to accommodate his minutely detailed and bustling figures.

From 1784 until 1787 he was in Rome studying at the French Academy thanks to sponsorship from a number of his peers, and this visit was to prove invaluable to his artistic development. In 1805, now back in Paris, he was one of the artists chosen to depict the events surrounding Napoleon's campaign in Germany. Following Napoleon's exile, Taunay joined the artistic mission to Brazil in 1816 as a guest of the Portuguese King John VI who, exiled to Brazil, wanted to create an Academy of Arts and introduce Neoclassical painting to Rio de Janeiro. The landscape and atmosphere of Brazil were to have the same profound effect on Taunay as had the landscape of Switzerland and his pictures gained a Brazilian richness as a result. However, he grew frustrated with delays in the creation of the Academy and with the appointment of the director and returned to Paris in 1821. His three sons, Adrien-Aimé, Félix-Emile and Thomas-Marie-Hippolyte, remained in Brazil and left their own artistic legacy. Even today Taunay is considered by some to be a Brazilian painter.

He was finally made a Légion d'Honneur in 1824 and remains a very important figure in the French Neoclassical tradition as well as its founding member in Brazil.

### A View of a Town Square with an Auction taking place

Oil on Canvas

11<sup>1</sup>/<sub>2</sub> x 15<sup>3</sup>/<sub>4</sub> inches (29.5 x 40 cms)

PROVENANCE: Collection of the Marquis de Colbert;  
By descent through the House of Bourbon

NOTE: There are three extant versions of this painting. One was at Sotheby's in 1989 (22nd November, lot 433) which was the painting exhibited at the Salon in 1796. The second smaller version (the same size as our painting) from the Leroux collection is now in the Staatliches Kunsthalle, Karlsruhe. The 19th Century art critic, Philippe Burty commented that it was the "plus joli tableau de ce maître", and that the figures were painted with "infiniment d'esprit". Claudine Lebrun Jouve postulates that our version (previously unrecorded) may have been the one that Taunay kept for himself in his studio; perhaps supported by the fact that these other two versions are signed and on panel, whereas ours is on canvas. The subject of the painting was not uncommon among French painters and real life scenes such as this were common practice following a death. They were usually held on the spur of the moment with little forewarning and without a catalogue and often in front of the house of the deceased. Taunay seems to have chosen a generic townscape (perhaps more Roman than Parisian) for the location of his auction but he depicts the characters at these events with a sharp eye. From the apparent vendor (the seated woman fanning herself) to the various *amateurs* who crowd round the objects and to the auctioneer himself, each is imbued with their very own sense of character. There is no doubt that the smaller scale version has considerably more intensity than the larger one. The paintings for sale are also apparently generic. Dare one speculate that the one small landscape in a gilded frame on the easel is an amusing addition by the painter? Does it give the merest suggestion of one of his own landscapes?

## DAVID TENIERS THE YOUNGER

1610–1690  
Flemish School

**D**avid 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 amongst some of the best known images in western art). 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 but very soon remarried; his second wife, Isabelle de Fren, was to die in 1683. In 1663 Teniers was one of the founders of the Academy in Antwerp and was appointed its first director.

Teniers is known as an important painter of landscapes, genre scenes and portraits. His early style was similar to 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.

His paintings can be found in most major and minor institutions around the world.

**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

NOTE: Teniers treated the subject of hermit Saints a great many times in his life, in particular Saint Anthony and Saint Jerome. He was drawn to their private torment and contemplation and he seized the opportunity to paint a grotto in an Italianate setting, a common feature in his work and one he returned to time and again for many different subjects.  
Another fine example of St. Jerome in a familiar setting is in the Wemyss collection near Edinburgh.





## ABRAHAM DE VRIES

c. 1590–c. 1650  
Dutch School

There is little documentary information about the early years of this artist and he is thought to have been born in either Rotterdam or the Hague. The fact that he paid the reduced fee required of native sons when he joined the painters' guild of the latter in 1644 strongly suggests that he was from that city. Some of the best documentation of his life comes from his obsessive tendency to sign, date and inscribe his portraits with the city he was working in at the time.

De Vries travelled extensively throughout the Netherlands and France, not spending long in any place. He was probably in Lyons from 1613 (judging from an inscription on a landscape drawing). Subsequently, he was in Rotterdam in 1617, in Aix-en-Provence in 1623 and 1624, and then in Toulouse and Montpellier (1625), Bordeaux (1626), Paris (1627-29), and Antwerp (for a few months in 1628, and perhaps in 1632). In 1633 he was certainly in Amsterdam and in that year he executed an important commission for The Regents of the city orphanage, but only a year later he had joined the painters Guild in Antwerp. In 1635 he was to execute what is arguably his masterpiece, the beautiful portrait of the painter Simon de Vos, which probably gained him the invitation to paint for the Infante Ferdinand in Brussels in 1636.

In 1639 de Vries is documented as being in Amsterdam as well as Rotterdam and in 1643 he was in The Hague, making his will there in 1648.

His portraiture perfectly combines the Flemish and Dutch traditions of this discipline. In amalgamating van Dyckian flamboyance with the solemn Amsterdam style of Thomas de Keyser he emerges with his own unique style; one in which his sitters are instilled with great character, animation and liveliness.

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

Amsterdam (Rijksmuseum), Basel, Cologne, Dresden, Florence, Leiden, Munich, Rotterdam, Vienna (Kunsthistorisches Museum)

### A Portrait of a Man holding a Ring, probably a Jeweller

Oil on Panel

25<sup>3</sup>/<sub>4</sub> x 19<sup>7</sup>/<sub>8</sub> inches (65.3 x 50.4 cms)

Signed, Inscribed and Dated: "Fecit Lutetia A / de Vris Hollandus / Ao 1629."

PROVENANCE: Collection of Sir Percy Saunders, Lexton Park, Colchester; his sale where purchased by the father of the previous owner for £10.0.0; thence by descent.

LITERATURE: Jacques Foucart, 'Abraham de Vries en France', Bulletin de la Société d'Histoire de l'Art Français, 1980, pp.129-135, illus 3.

NOTE: This portrait, presumably of a Parisian jeweller, was painted on one of de Vries' many visits to Paris. He travelled extensively through France and was in Paris no less than four times, although usually for only a year at a time. De Vries commonly signed his portraits in Latin and he always referred to Paris as Lutetia, the city's Gallo-Roman name. Typically for de Vries this portrait presents a highly animated man with whom we are tempted to converse. We can truly gain a sense of his undoubtedly colourful character. As Foucart mentions in his article, the artist knew how to portray "*la savoureuse presence humaine*". A considerably reduced version of this portrait, and attributed to de Vries, is in the Musée des Beaux Arts d'Orléans (inv 1454). The literature mentions documentation in the Louvre that refers to our portrait as "*Portrait présumé d'un orfèvre*".

## JAN WEENIX

1640–1719

Dutch School

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

From 1664 to 1668 he is recorded as working at the Guild of Painters in Utrecht. It is thought that he settled in Amsterdam in around 1677, having possibly spent some time in The Hague. In 1679 he married Pieterella Backers and together they had 13 children. It was at this stage in his career that his reputation as a still life painter began to gain him a great deal of work. His appointment as court painter to the Elector Palatine, Johann Wilhelm, in 1702 was the high point of his lifetime. The twelve vast canvases painted for the Elector's Bensberg Castle in 1712 and 1714 are among his masterpieces.

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

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

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

### A Portrait of the Merchant A. v. Goor by a Harbour with a Servant, a Dog and a Monkey

Oil on Canvas

30<sup>7</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>2</sub> inches (78.3 x 69.6 cms)

Signed and Dated: "J Weenix / f 1686-"

PROVENANCE: Collection of Baron Roosen, Maastricht;  
Collection of Mathieu Neven, Cologne until;  
Auction, Claisen, Cologne, 17th March 1879, lot 242;  
Private Collection, Germany

NOTE: Fred Meijer of the RKD has pointed out the similarity between this portrait and another of 'Abraham van Bronckhorst' in the Amsterdam Historisch Museum (Inv. Nr. SA 8345), dated 1688. It is a formula that Weenix applied to a number of his male portraits and one that was clearly popular with his clientele.









## JOHN WOOTTON

1682–1764  
English School

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

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

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

The works of John Wootton can be found in many institutions and important private collections around the country as well as a number of other important institutions around the world.

### A Pair of Classical Landscapes with Hunting Parties

Oil on Canvas

13<sup>3</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>8</sub> inches (34 x 30 cms)

One signed with Monogram: "JWo" the other in full: "JWootton"

PROVENANCE: Private Collection, UK

NOTE: The landscape with the Huntsman blowing his horn is repeated in another painting, which was previously in the collection of the Brigadier Neilson, sold at Christie's London, 18th November 1983, Lot 10.

# Museums and National Institution Collections

Which have purchased works of art from Rafael Valls Limited

## United Kingdom

Birmingham City of Birmingham  
Museum and Art Gallery

Cardiff National Museum of Wales

Derby Derby County Museum

Edinburgh National Gallery of Scotland

Guildford Guildford House Museum

Hull Ferens Art Gallery

London National Portrait Gallery  
The Tate Gallery  
The Museum of London  
Wellcome Institute

Oxford Oxfordshire County Museum

Newmarket National Museum of Racing

Preston Harris Museum and Art Gallery

Sudbury Gainsborough House

## Belgium

Brussels Musées Royaux des Beaux  
Arts de Belgique

## Canada

Toronto Royal Ontario Museum

## France

Paris Assemblée Nationale  
Musée Carnavalet

Pau Musée National du Château de Pau

Châlons-en-  
Champagne Musée des Beaux-Arts  
et d'Archéologie

Strasbourg Musée des Beaux Arts

## Germany

Braunschweig Herzog Anton Ulrich  
Museum

Karlsruhe Karlsruhe Staatliche Museum

Kleve Staatliche Museum Haus  
KoekKoek

Ulm Ulm Deutsches  
Brotmuseum

Weinsberg Museum of Weinsberg

## Israel

Jerusalem Israel Museum

## Japan

Osaka National Museum of Art

## The Netherlands

Amsterdam S 'Hertogenbosch  
Noordbrabants Museum

Rotterdam Historich Museum

Utrecht Catharijneconvent  
Centraal Museum

Woerden Stadsmuseum

## Spain

Madrid Academia de San Fernando

## Sweden

Stockholm National Museum of  
Sweden

## Switzerland

Basel Kunst Museum

## United States of America

Baltimore The Walters Art Gallery

California Stanford University  
Collection

Chicago Institute of Chicago

Dartmouth Hood Museum of Art

Los Angeles The John Paul Getty Museum

Michigan Detroit Institute of Arts

Minneapolis Minneapolis Museum of Art

Mississippi Lauren Rogers Museum of  
Art

Oregon Portland Museum of Art

Rhode Island Rhode Island Museum of  
Art

Texas Blaffer Foundation  
Museum of Fine Arts  
Houston

## Central America

Puerto Rico Ponce Museum