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ACKNOWLEDGEMENTS

We are extremely grateful to the following for their generous help in the writing of this catalogue: Mme Florence Arfan, Bettina Baumgärtel, Clare Browne, Charles Dumas, Elizabeth Einberg, Christine Jackson, Rica Jones, Rebecca Long, Laure Jacquin de Margerie, Fred Meijer, Pieter van der Merwe, Mirjam Neumeister, Susan North, Wendy Wassyng Roworth and Mercedes Volait.

Front Cover:

Willem van de Velde, the younger 'A Seascape with a Passing Storm', (detail) cat. no. 31.

Back Cover:

Martin van Dorne *A Trompe L'Oeil of Swags of Fruit and Flowers Pinned to a White Wall together with Moths and other Insects*, (detail) cat. no. 7.

Catalogue of Works

The Catalogue is arranged in alphabetical order

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

1.

GERRIT BERCKHEYDE

Haarlem 1638–1698 Amsterdam
Dutch School

Gerrit Berckheyde was born in Haarlem and was the sixth child of Cornelia and Adriaen Berckheyde. There is much misunderstanding about Gerrit's early career and apprenticeship, but it is likely that he learnt much from his elder brother Job.

Somewhat surprisingly, neither brother is thought to have formerly trained with an architectural specialist. As both artists's careers progressed, Job became more well known for his genre subjects in contrast to Gerrit's more austere architectural and townscape views. Until recently, it was thought that Job provided the staffage for many of Gerrit's views. However, as greater information becomes available about Gerrit's other collaborators such as Johan van Huchtenburg, Dirck Maas and Johannes Lingelbach, this seems increasingly unlikely.

Gerrit travelled to the Rhine in the 1650s and ventured as far as Heidelberg, during which time he was to paint German city views including Cologne. As there are no dated works from this decade it is rather difficult to determine his itinerary.

What is known, and is referred to by Houbraken, is the clever way in which both brothers came to the attention of their eventual patron, the Elector Karl-Ludwig. The brothers acquainted themselves with the route that the Elector took each day in Heidelberg and with this in mind 'planted' several works prominently in an arcade window along this very route. The ruse succeeded and Karl-Ludwig, on seeing the works, demanded to know who had painted them. The meeting went well and both brothers enjoyed for some time the privileges bestowed on court artists with money, gold medallions, quarters in the palace and permission to follow the hunt.

Although the Berckheydes had achieved a great deal, they eventually left the confines of the court and returned to Haarlem where Gerrit notably became a member of the Guild of Saint Luke in 1660. Here he settled and became well known for his architectural views. In these works the main attention was paid to the architecture of his surroundings rather than to the staffage which was almost incidental to him and, as already mentioned, often added by others. His views represented mainly the cities of Amsterdam, the Hague, Haarlem and Cologne.

In 1691, the artist is recorded as an official commissioner of the Guild (there are several references to fines which he incurred through late arrival or forgetting his keys!) – a position of some influence. Gerrit's demise came in 1698 when, taking a short cut through the garden of Alexander Vos, he fell into the Brouwersvaart and drowned.

A View of the Moated Castle of Muiden with Figures walking on a Path or Fishing from a Boat

Oil on Canvas

20½ x 24½ inches (52 x 62 cms)

Signed: "Gerrit Berck Heyde"

PROVENANCE: With Schaeffer Galleries, New York City; Collection of Walter Weber;
his sale Christie's, 31st May 1935, lot 124, sold for £105.0.0 [100 gns] to;
Colonel Reginald Badger by 3rd June 1935;
Inherited by his widow Betty;
Gifted to previous owners, Private Collection, Suffolk, UK

LITERATURE: *Kastelen en landhuizen in de Nederlandse kunst*, Jaarboek Kastelenstichtig Holland en Zeeland 2005,
p. 7-48, ill. 15.





JAN BRUEGHEL THE ELDER

Brussels 1568–1625 Antwerp
Flemish School

Jan Brueghel the Elder was the second son of Pieter Brueghel the Elder, and was one of the most eminent early Flemish seventeenth century masters. He became famous for his flowerpieces, landscapes, genre scenes and allegories and was nicknamed ‘Velvet Brueghel’ because of the delicacy of his brushwork.

He was born in Brussels in 1568 and studied under Peter Goetkindt. Between 1589/90 and 1596, he travelled extensively in Italy visiting Naples, Rome and Milan and during this period he became closely acquainted with Cardinal Borromeo who was to become a devoted and important patron. Brueghel returned to Antwerp in 1596, became Master of the Guild of St Luke in 1597 and Dean of the Guild in 1602. He visited Prague in 1604 and there his work was admired by Emperor Rudolf II.

Brueghel was appointed a painter at the Court of Archduke Albrecht VII and the Infanta Isabella Clara Eugenia in Brussels in 1606 where he became highly esteemed. In 1613, he visited the Low Countries with Peter Paul Rubens and Hendrik van Balen, both of whom he collaborated with on numerous occasions. He also collaborated with other artists including Josse de Momper, Frans Snyders and Sebastiaen Vrancx.

Admired and patronized throughout Europe, Brueghel’s paintings are distinguished by a profusion of detail and painted with the delicacy of a miniature. Such qualities earned him the other monikers ‘Flower’ and ‘Paradise’ Brueghel. He died in Antwerp in 1625.



A Still Life of Roses and other Flowers in a Bowl and in a Vase on a Table

Oil on Copper

5 x 7³/₄ inches (12.7 x 19.5 cms)

PROVENANCE: Private Collection, France

NOTE: We are grateful to both Fred Meijer and Dr. Mirjam Neumeister for endorsing the attribution to Jan Brueghel I.

Fred Meijer has pointed out that the composition is related to several floral compositions by Jan Brueghel I, but on a larger scale. The left half repeats a still life of a bowl of flowers in the Prado, Madrid (cat. no 1422) and the right half is identical to a painting recently on the market in Germany, which is combined with a wreath.



Both paintings originate from circa 1617. It is probable that Brueghel painted this little copper as a gift for a patron circa 1618. Flower paintings on this scale by Brueghel I are exceptionally rare. Meijer mentions another small painting on copper which is oval (9.5 x 7.7 cms) and previously in the Weldon Collection, New York, comparing the distinctive handling of this painting with our picture.



3.

GAETANO CHIERICI

Reggio Emilia 1838–1920

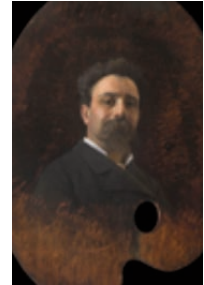
Italian School

Gaetano Chierici was born in Reggio Emilia in 1838. He studied in Florence between 1858 and 1866, returning to Reggio Emilia after his studies. He became a very accomplished painter of peasant family scenes, portraits and figure subjects. As well as these, he was well known for his charming paintings of children, his favourite subject. His agricultural upbringing in Reggio Emilia meant he was particularly attuned to these simple and charming depictions of peasant life.

His participation in exhibitions at the Brera Academy 1869 marked the beginning of his success as an artist. Well received by critics and clients and he became instantly popular and sought after.

Chierici exhibited throughout Italy in Milan, Naples, Parma, Florence and spent several years in England, exhibiting at the Royal Academy between 1877 and 1881. He also exhibited his works in the United States in Boston with his works commanding high prices.

His Self Portrait in the Uffizi of 1881 shows him as a confident and dashing man whose charm can only have matched his artistic talent. He became the Director of the Workers' School of Drawing of Reggio Emilia from 1882 until 1907 which is now named after him and he was the Socialist mayor of his home town for two years from 1900. His success made him a wealthy man and he died a man of some substance in the town of his birth.



A Portrait Study of a Young Boy in a Black Hat, Bust-Length

Oil on Paper laid on Board

25⁵/₈ x 31⁷/₈ inches (65.1 x 81.1 cms)

Signed: "G. Chierici"

PROVENANCE: Private Collection, Brescia, Italy





4.

ANTHONIE CLAESZ II

Amsterdam 1607/08–1649

Dutch School

Born in Amsterdam it is clear that Anthonie Claesz was largely influenced by Balthasar van der Ast in his early years. It is also widely assumed that he was his Master. He is himself recorded as the Master of Gillis Peeters in 1631, as well as later on his son Anthonie Claesz III. He made a visit to England in 1632 and was certainly back in Amsterdam by 1635.

His later work displays his debt to Hans Bollongier and Jacob Marrel, albeit with very much his own signature style.

Roses, Tulips and other Flowers in a Glass Vase

Oil on Panel

21.79 x 15.01 inches (55.3 x 38.1 cms)

Signed and Dated: "Anthony Claesz fecit. 1641."

PROVENANCE: With Schäffer Galleries Berlin 1932;
With Newhouse Galleries, according to a label on the reverse;
Private collection USA

LITERATURE: F.Meijer, A. Van der Willigen, *A Dictionary of Dutch and Flemish Still-life painters working in Oils, 1525-1725*, Leiden 2003, p. 62

EXHIBITED: L.J. Bol, *Goede Onbekenden*, Utrecht 1982, p.81, plate 9

NOTE: Fred Meijer of the RKD has confirmed the attribution on first hand inspection.

5.

EDWAERT COLLIER

Breda 1641/2–1708 London
Dutch School

Edwaert Collier was born in Breda and possibly trained in Haarlem, where he was first recorded as a Guild member. He moved to Leiden in 1667, joining the Guild in 1673, and remained there until 1693, when 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 Letters, an Engraving of Erasmus of Rotterdam (1466–1536), a Quill a Pocket Watch, a Stick of Red Wax and other Objects

Oil on Canvas

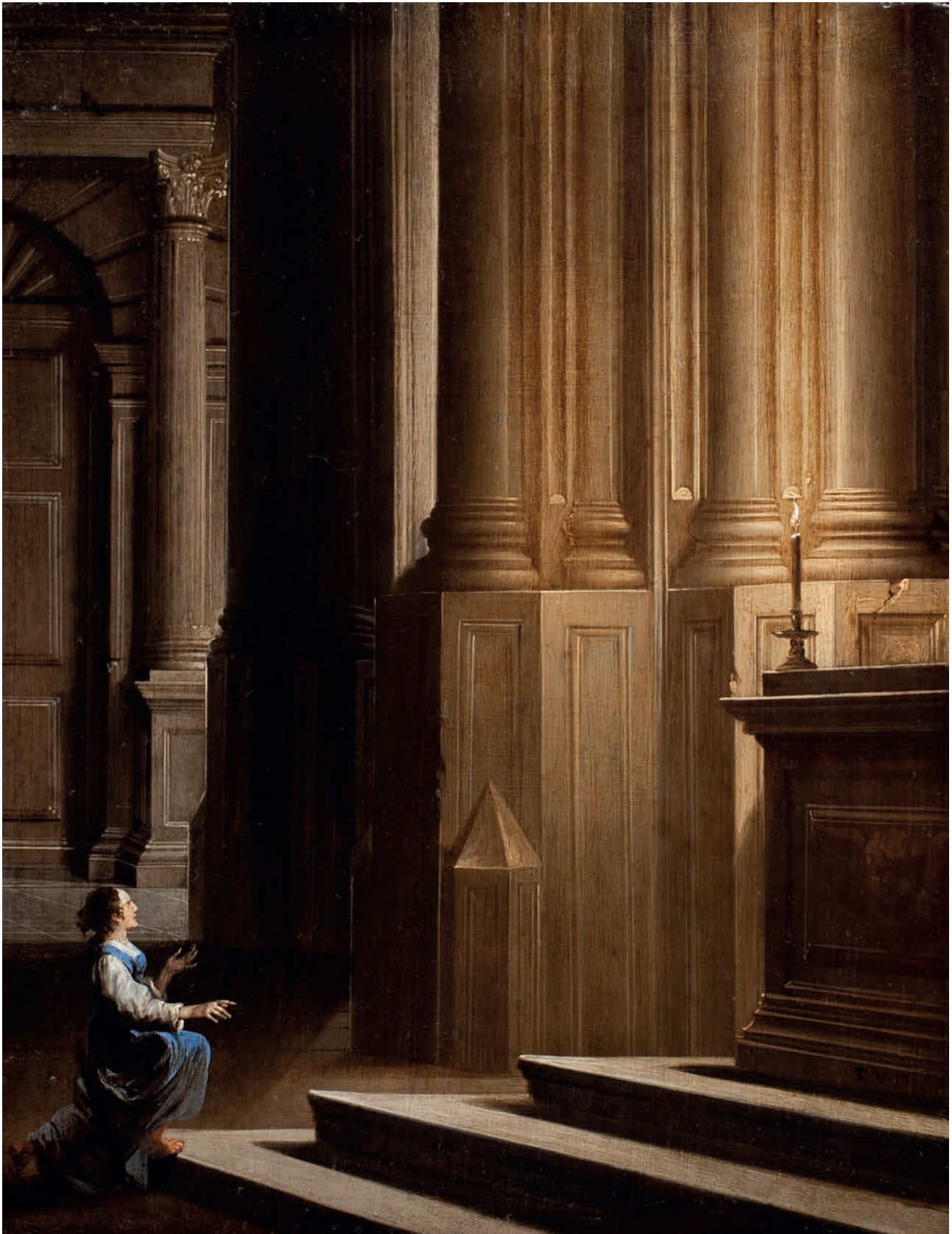
21¹/₄ x 26³/₈ inches (54 x 67 cms)

Signed and Inscribed: "Edward Collier/Painter at /Leyden"

NOTE: It is likely that this letter rack dates from Collier's second sojourn in Leiden. Clearly inscribed 'Leyden' the use of the London Gazette and the transcript of 'Her Majesty's' speech would suggest that he had already been in London. 'Her Majesty' would refer to Queen Anne who came to the throne in 1702. If the dating on the Gazette can be assumed to be correct (although this has been shown to be not always one hundred percent accurate in Collier's paintings) then this painting dates from 1706.

Erasmus was a popular subject in Collier's work (and of course throughout the Netherlands) although usually as a single print pinned to a wooden background by wax seals, rather than tucked into a letter rack. This was clearly a client specific requirement and one that he could easily change depending on the request.





DIRCK VAN DELEN

Heusden 1605–1671 Arnemuiden
Dutch School

Dirck van Delen probably began his career as a pupil of Frans Hals but soon discovered his abilities as a very remarkable painter of architectural compositions. He concentrated on painting interiors of palaces, great halls, fictional church interiors and extensive garden panoramas with consummate skill. His paintings show the same attention to architectural detail as those of the celebrated master of this subject Hendrick van Steenwyck.

In 1639 van Delen was elected a member of the Guild in Middelburg and records show that he paid his annual subscription there until 1666. In his early years van Delen travelled to Italy and it is probable that he was there in 1623, but by 1625 he was married and back in The Netherlands, living in Middelburg. However he was to settle in nearby Arnemuiden, where he became master of the toll house. From 1628 he was almost continually a member of the town council, usually as a burgomaster. From September 1668 to September 1669 he is recorded as living in Antwerp. He was widowed three times and had at least one son, though no child survived him. At his death in 1671 his estate was quite considerable, clearly augmented by his success as a painter.

It is interesting to note that van Delen collaborated with a number of other well known painters of his generation, providing the architectural elements in their paintings. These included Jacob Duck, Pieter Codde, Phillips Wouwermans, Dirck Hals, Anthonie Palamedsz and Willem van Herp. This is a clear example of the high regard his fellow artists held him in.

A Lady kneeling before an Altar in a candlelit Church Interior

Oil on Panel

11½ x 9 inches (29 x 23 cms)

Signed with Initials: "D V D"

PROVENANCE: Private Collection, UK

NOTE: This mysterious painting is full of atmosphere and is an excellent example of the mastery of van Delen in his handling of light and shade. The bright candle throws out a strong golden light that catches the kneeling figure, emphasizing her devotion. The simple use of the strong vertical of the darkened column between the devotee and the altar serves to add more drama to this small but striking panel.

MARTIN VAN DORNE

Louvain 1736–1808
Flemish School

Martin van Dorne grew up in the town of Louvain and began his working career there. It is not known with whom he was apprenticed but he evidently studied carefully the works of the seventeenth and eighteenth century masters of still life painting. Some of his simpler flower still lifes display the influence of Gerard van Spaendonck and these tend to display many of the characteristics of this genre at this date.

His trompe l'oeil paintings always show more invention and are almost unique in their compositions and imaginative use of both flowers, plants and fruit. These, in particular, demonstrate his undoubted skill and attention to detail.

A Trompe L'Oeil of Swags of Fruit and Flowers Pinned to a White Wall together with Moths and other Insects

Oil on Canvas

26⁷/₈ x 33³/₄ inches (68 x 85.6 cms)

Signed, Inscribed and Dated: 'M. van Dorne/Lovaniensis F/1770'

PROVENANCE: Barbara, Countess of Shaftesbury, 1822;
Sir Henry Webb Bart, by November 10th, 1857 (according to a label on the reverse);
Lady Naomi Mitchison, CBE, Carradale House, until 1999;
With Rafael Valls Ltd, 2001;
Collection of Mrs Barbara Overland, Jersey

NOTE: A similar composition to the flower bouquet at bottom centre was with Marshall Spink Ltd.
A Trompe L'Oeil of Flowers and Insects on a Slab, Signed and Dated 1771.



Naomi Mitchison (née Haldane) was a Scottish novelist and poet of some repute, writing over ninety books. She was also a staunch feminist who was repulsed by her title after her husband Gilbert Mitchison had become a life peer.





LE CHEVALIER ANTOINE DE FAVRAY

Bagnolet 1706–1798 Malta
Maltese School

Documentation on the young master is very sparse and he is first mentioned in 1738 as a ‘pupil’ of the recently appointed director of the Académie de France in Rome, Jean-François de Troy. What happened before this is a matter of speculation but, in all likelihood, Favray was in Paris learning his trade and must have caught the attention of de Troy. Favray was officially appointed ‘pensionnaire’ at the Académie in 1739 under considerable pressure from de Troy. His paintings during the Roman sojourn are directly influenced by those of his mentor and only his move to Malta broke this strong bond.



It is thought that he moved to Malta in 1744 after meeting a number of Knights the Order of St. John in Rome. Another deciding factor was the influence exerted on the young artist by Count Giuseppe Isidoro Marchesi, who was to become a close confidant and patron of his in Malta. Favray's first stay in Malta lasted until 1761 and was an artistically fulfilling period in his career during which he produced some of his most charming work, notably the ‘Portrait of a Young Maltese Lady’ and ‘Maltese Ladies Paying a Visit’ (both now in the Louvre), as well as a number of portrait commissions.

His subsequent departure to Turkey came as a surprise after a Turkish galley, sailed by mutinous Christian prisoners, sought refuge in Valletta harbour. Following a great deal of diplomatic negotiation the galley was returned to Turkey with de Favray as a passenger. De Favray arrived in Constantinople in January 1762. Here, under the protection of two successive French Ambassadors, the Marques de Vergennes and the Marques de Saint Priest, he enjoyed a further period of busy patronage. He was also accepted into the Académie in France, an honour which allowed him to exhibit at the Salon. His panoramic views of Constantinople and pictures of the Ottoman Empire of the late 18th century are wonderful documents of life there as well as beautiful paintings in their own right.

Favray returned to Malta in 1771 via Marseille and was never to leave again. He continued to send pictures to the Salon intermittently and from 1775 enjoyed considerable patronage from a newly appointed French Grand Master, Emmanuel de Rohan, in particular with portraits of his patron which were dispatched to all corners of Europe. His journey to Turkey was not forgotten and he continued to reminisce in a number of pictures of life in the Orient.

Favray spent his final years helping to tend the sick (he was nominated as an ‘almoner’) at the Holy Infirmary of the Knight's Order, where he eventually became a patient himself. One of his last self-portraits show a kindly and wizened elderly man who had seen much of the world and successfully recorded a great deal of it on canvas and paper.

A Family playing Cards in a rustic Interior

Oil on Canvas

16¹/₄ x 12⁷/₈ (41.5 x 32.5 cms)

Signed: “favray/Romae”

PROVENANCE: Private Collection, France

NOTE: Painted between 1738 and 1744, this charming and intimate early picture clearly shows the influence of Jean-François de Troy before his move to Malta. Its high finish and wonderful depiction of family interaction makes this a masterpiece of his early oeuvre.

HENRY FERGUSON

The Hague c.1655–1730 Toulouse
English School

Henry Ferguson was the son of the distinguished still life painter William Gowe Ferguson. He was educated in England and worked here in his early years. Later on he travelled to Toulouse and while in France he worked with the Dutch painter Adriaen van der Cabel, who had established himself in Lyon.

Henry Ferguson is remembered mainly as a painter of landscapes with ruins executed in dark tones with contrasting light effects. Occasionally he painted genre scenes with subjects such as groups of soldiers feasting and travellers being held up by brigands. According to Horace Walpole, Ferguson also painted small portraits while he was employed by the portrait painter Godfrey Kneller to paint the backgrounds for his portraits. Sadly, none of these have survived.

A Sarcophagus adorned with a Bas-Relief representing The Discovery of Erichthonius by the Daughters of Cecrops, set amongst Ruins in a Classical Landscape

Oil on Canvas
15 x 19¹/₄ inches (38 x 49 cms)

PROVENANCE: Private Collection, Rome

NOTE: A much larger and more elaborate painting was with Jack Kilgore, New York. However as always with Ferguson the format remains the same. An elaborate classical frieze is set in a classical Italianate landscape with various other fragments from antiquity scattered around the painting.

The two entwined serpents are probably an illusion to the story in the Frieze. Erichthonius was the son of Athena and Hephaestus, who had tried to seduce Athena in his smithy. Erichthonius was half man and half serpent as a result of the unwanted advances of Hephaestus. The three daughters of Cecrops (Herse, Pandrosus and Aglaurus) were entrusted with the care of the infant, albeit in a box which they were commanded never to open. Having opened and discovered the monstrous figure of Erichthonius when they could not control their curiosity any longer, all went insane and threw themselves off a cliff to their death.







10.

JEAN-BAPTISTE GALLET

Lyon 1820–1848
French School

Jean Baptiste Gallet was born in Lyon in 1820 and studied from 1834 to 1840 under the tutelage of Augustin-Alexandre Thierriat at the Ecole des Beaux-Arts in Lyon, where he enrolled using the name 'Gallay'. Like his master he specialised in painting flower and fruit still lifes and he exhibited from 1842 to 1843 in Lyon and in Paris from 1847 until his early death in 1848.

A Still Life with Branches of Cherry Blossom, Periwinkle and Viburnum together with a Butterfly

Oil on Canvas

15¹/₈ x 12 inches (39.4 x 30.5 cms)

Signed and Dated: "Jn. Bte. Gallet / 1846."

PROVENANCE: Collection of Adele Bloom, Palm Beach, USA

11.

HENRI GASCARS

Paris 1635–1701 Rome
French School

Although French born and in Paris for nearly forty years Gascars really only attained major success in England. He had moved there at the request of Charles II's mistress, Louise de Kerouaille, circa 1674. By no means an unknown in his native France it was the patronage of the Duchess of Portsmouth (Kerouaille) that set him on a path of immense wealth. His flamboyant style combined with a marked lack of interest in physiological detail immediately appealed to the frivolous court of Charles II. Indeed, Gascars painted many of the characters of the Court, not least a long list of lovers of the King.

Shortly before 1780 he sensibly realized he had had his moment and left London to return to Paris. He may also have seen the rising threat from anti-Catholic and anti-French feeling. These were a direct result of the 'Popish Plot' conceived by Titus Oates and the Exclusion Crisis that banned the catholic Duke of York from assuming the throne after Charles' death.

Soon after his return to Paris, he was elected a member of the Académie Royale and from there he travelled to Rome where he enjoyed further success until his death.

A Portrait of a Noble Lady connected to the Court of Charles II, in a Silk Dress and a Lace Bonnet with her Lap Dog

Oil on Canvas

30¹/₈ x 25 inches (76.5 x 63.6 cms)

Indistinctly signed: 'G...'

PROVENANCE: Private Collection, France

NOTE: We are very grateful to Susan North and Clare Browne of the V&A who have identified that the sitter's dress is unusual in its depiction of 'real fashionable dress' rather than the fanciful drapery that often adorned women's portraits of this date. She wears a nightgown of white silk satin lined with blue silk satin which had become popular in the 1660s. Underneath is a bodice and petticoat of figured silk. The lace is particularly exceptional (reinforcing the view that the sitter is of some standing) and is a Flemish bobbin lace characteristic with the 1670s. Not only does it trim the sheer linen apron but also her elaborate hood.

The lap dog (probably a King Charles spaniel) can be compared to a similar dog in a portrait of Louise de Kerouaille in the Auckland Art Gallery, New Zealand (1952/17/1).





JOHANN-MICHAEL HAMBACH

Cologne act. 1672–1686
German School

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

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

A Trompe L'Oeil with a Gun Rack, a Standard, two Pikes, a Sword and other Objects, all hanging against a Wall

Oil on Canvas

64⁷/₈ x 82⁷/₈ inches (164.8 x 210.5 cms)

PROVENANCE: Private Collection, Spain;
With Rafael Valls, London, 2005;
Private Collection, Spain.

NOTE: A large fully signed and dated canvas of 1674 by Hambach was with Rafael Valls in 2005. It is thanks to this that we are able to fully attribute the painting as a work by Hambach.



Previously attributed to Vicente Victoria by Pérez Sánchez, it was Peter Cherry and Bill Jordan who questioned the attribution of a number of trompe l'oeils to Victoria and instead pointed to their Dutch origins, especially Biltius. The two heavily trimmed paintings in the Duke of Osuna's collection and previously attributed to Victoria by Pérez Sánchez are almost certainly by Biltius.

JUAN VAN DER HAMEN Y LEON

Madrid 1596 – Circa 1632
Spanish School

Juan van der Hamen was born in Madrid of Flemish parents. He rapidly became a leading member of a small group of still-life painters in Madrid. He was the son of Jehan van der Hamen, a Flemish courtier who had moved to Madrid before 1580. The young van der Hamen inherited his father's honorary positions at court serving King Philip III and King Philip IV. As a painter of still-life compositions he is unsurpassed and his use of a precocious 'tenebrismo' was particularly innovative.

His early works show a certain influence of Flemish paintings but in reality his study of the works of Sanchez Cotan was far more influential. At a later date certain works reflect an association with Italian still-life painters, particularly Crescenzi, who was recorded as being in Madrid by 1616 and Bonzi, some of whose works were already in Spanish collections at this date.

Van der Hamen's influence on later artists, especially in still-life painting, was very marked and it is evident that he had a workshop which produced versions of his compositions. Unfortunately little is known of the identity of the members of this workshop, many of whom were very accomplished artists in their own right.

Juan was the brother of Lorenzo van der Hamen, the influential writer and through him he moved in literary circles. He became a friend of Lope de Vega who dedicated a number of poetic eulogies to him.

A Chocolate Service with a Wooden Box of Packed Chocolate, two lacquered Gourd Drinking Bowls, a Wooden Milk Whisk, Napkins, a Spoon and Pastries on a Pewter Plate

Oil on Canvas

10⁸/₉ x 14³/₈ inches (27.7 x 36.5 cms)

Inscribed with Inventory No: 1.82.

PROVENANCE: Anonymous sale, New York, Christie's, 12 January 1996, lot 131 (as Francisco Barrera); Private Collection, USA

NOTE: The picture is inscribed on the reverse: *no.17./Vanderhamen y/ Leoni * Juan 1632/ no.Madrid 1596.no 163'*.

We are grateful to Professor William Jordan for confirming the attribution and for dating the painting to circa 1621. Professor Peter Cherry also concurs with the attribution.

The present work is a recently rediscovered painting and a rare addition to the oeuvre of Juan Van der Hamen y León. This wonderful composition represents a chocolate service: a round, wooden box tilted at an angle, two black lacquer drinking cups and a wooden whisk for blending melted chocolate with milk. By the 17th century, chocolate became a popular commodity following the Spanish colonization of Mexico. The napkins and the drinking cups are also reminiscent of the New World with their mimic patterns; these were very much in vogue at the time.

Antonio Ponce, one of the most promising assistants in Van der Hamen's workshop, quoted his master's composition in a larger still life, see below. In fact, in his early career, Ponce was known to create still life pastiches, combining various elements, each of his master's invention. The present work, with its sensitivity of brushwork, is without a doubt a lost original by Van der Hamen which his student repeated for his own compositions.







JOHANN GEORG DE HAMILTON

Brussels 1672–1737 Vienna
German School

Johann Georg was the son of James de Hamilton, a still life painter, who had arrived in Belgium from Scotland, and younger brother of the painter Philipp 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, after 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.

A Rearing Black Stallion in a Landscape

Oil on Copper

11½ x 14½ inches (29 x 37 cms)

PROVENANCE: Galerie S. Kende, Vienna (1935); Private Collection, Vienna

NOTE: The painting is in a period carved Austrian frame which may be its original frame.

MATTHEUS VAN HELMONT

Antwerp 1623 – after 1678 Brussels
Flemish School

Mattheus van Helmont may have begun his career as a pupil of David Teniers, in any case he was heavily influenced by his contemporary and by Adriaen Brouwer. In 1646 was elected a member of the Guild in Antwerp. In 1674 he left Antwerp allegedly due to his unruly character and large debts he had accrued and established himself permanently in Brussels.

He specialised in Flemish peasant scenes and kermesses as well as sunny market scenes which would indicate that he had travelled to Italy at some time in his career, although this is highly unlikely.

Certain biographers like Bryan considered that he travelled to Paris where he was introduced to King Louis XIV who much appreciated his work. This is probably incorrect as it was most likely his son, Jan, who was born in 1640, who was to make this journey.

Matheus van Helmont was known to have contributed the staffage to landscapes by his fellow contemporary, Jacques d'Arthois.

A Drinker with a Stoneware Pitcher and a Smoker with a Pipe

Oil on Canvas

7³/₄ x 7²/₃ inches (20 x 19.5 cms)

Signed and Dated: "M V Hellemont /1649"

PROVENANCE: Private Collection, France



(Actual size)



GASPAR VAN DEN HOECKE

Antwerp c.1585 – before 1648
Flemish School

Gaspar van den Hoecke was a Flemish Baroque painter of flower, still-life, small devotional cabinet paintings and larger historical and religious paintings. In Antwerp he painted much in the style of his contemporary Frans Snyders – big kitchen scenes filled with game, fruit and vegetables were very much to his taste and he produced numerous examples of such pictures. These appear to have disappeared or more likely to have been re-attributed to Snyders and his studio. These big still-life compositions were very popular with the wealthy Burghers of Antwerp and Brussels. He was also clearly influenced by Rubens whose flamboyant style proved so influential both to van den Hoecke and many of his contemporaries.

Gaspar van den Hoecke was the father and teacher both of Robert and Jan van den Hoecke, as well as Justus van Egmont. Little is known of his early life, although he became a pupil of Juliaen Teniers in 1595 and was a member of the Antwerp Guild in 1603. He married Margriet van Leemputte who died in childbirth in 1621, having given him four sons and subsequently Marguerite Musson with whom he had a further three sons.

The Adoration of the Magi

Oil on Panel

97/8 x 8 inches (25 x 20.5 cms)

Signed: “gaspar van Hoecke. In. f.”

PROVENANCE: Private Collection, UK

NOTE: This flamboyantly coloured panel is a typical example of the kind of devotional panel that van den Hoecke is so well known for. Elements of the composition he repeats, albeit with subtle changes, in other devotional paintings. The pigments that van den Hoecke used have stood the test of time well and are still as vibrant today as they were when he painted his panels. This obviously points to good studio practice as well as the fine tradition of panel painting from his native city.

17.

CHARLES HOGUET

Berlin 1821–1870

German School

Charles Hoguet was born in Berlin in 1821 and was apprenticed to the seascape painter Wilhelm Krause. He later travelled to Paris where he continued his artistic training under Bertin, Paul Delaroche, Hildebrand and Jean Baptiste Isabey. Hoguet is known to have visited England before returning to Germany in 1848 and settling for good in the German capital.

In 1869 Hoguet was admitted as a member of the Berlin academy. Charles Hoguet won medals in Paris in 1848 as well as one in Berlin in 1859.

‘Souvenir de Paris’: a Parisian Street Scene at Les Halles with a Market in progress

Oil on Canvas

43³/₄ x 30⁷/₈ inches (111 x 78.5 cms)

Signed and Dated: “Hoguet 65.”

PROVENANCE: Private Collection, The Netherlands

NOTE: Painted in 1865; the title of the picture is inscribed on the stretcher.

This scene likely depicts a historical view of the Market by the Fontaine des Innocents which was demolished in 1860. The same market was depicted by Giuseppe Canella and John James Chalon in paintings both in the Musée Carnavalet.

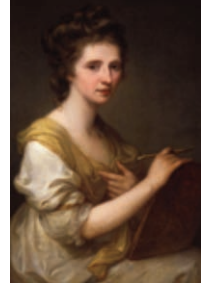




ANGELICA KAUFFMAN, R.A.

Chur 1741–1807 Rome
Swiss-Austrian School

Born in Chur in Switzerland, Angelica Kauffman spent most of her childhood in her family's home town, Schwarzenberg in Austria. The daughter and pupil of Joseph Johann Kauffman she received academic training in various North Italian cities and latterly in Florence (1762) and Rome (1763). Throughout her life she showed a prodigious talent not only for painting and music but also for languages. She was accepted into the Accademia di San Luca in Rome at the precocious age of 23 and was an important figure in the founding of the Royal Academy in London (she and Mary Moser were the only women bestowed with this honour). Sir Joshua Reynolds was one of her firmest supporters, which led to murmurings in London society. Her natural grace and charm was self evident. Indeed, she was constantly fighting off rumours of affairs with her male sitters.



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

In 1781 she married Antonio Zucchi, the landscape painter and draughtsman. They moved first to Venice and finally settled in Rome in 1782. The years from 1782 to 1795 were her most productive and she was greatly helped by the support of Zucchi after whose death in 1795 she became less active. Her famous 'Memorandum of Paintings' was one result of this stay in Italy and allows us a valuable insight into her working practise and her choice of subjects.

Kauffman was an immensely fashionable figure in London society and much in demand as the leading painter of Neo-Classical subjects of her day, attracting a large number of royal and aristocratic patrons. Her works were emulated and reproduced to the extent that people talked of 'Kauffman fever'. The influence she had on her contemporaries and followers continued well into the 19th century.

A Portrait of Mary Tisdal reading a Book in an Arcadian Landscape with Sheep grazing around her

Oil on Canvas
24³/₄ x 29³/₄ inches (63 x 75.5 cms)

PROVENANCE: Mrs. Hugh Morgan, Cottles Town and Cork Abbey, Ireland;
probably by descent to her daughter Catharine, Mrs. Robert Stearne Tighe, Mitchells Town, Ireland;
the Tighe family, Ashgrove, Ellesmere, Shropshire, to around 1924;
with Frost & Reed, no 6162 until bought by previous owner in 1985;
Private Collection, USA

LITERATURE: Lady Victoria Manners and G.C. Williamson, 'Angelica Kauffman, R.A., Her Life and Her Works,' 1924, p.39

NOTE: Mary Tisdal was the daughter of the Rt. Hon. Philip Tisdal (1703–1777), the Irish Attorney General and Mary (nee Singleton). During her travels in Ireland in 1771, Kauffman was patronized by Mrs Tisdal and visited the Tisdal family in their house in Leinster Street, Dublin and Stillorgan House, Co. Dublin, painting the family a number of times.



The pendant to our painting is now in The Art Institute of Chicago. The portrait of 'Mrs Hugh Morgan and her Daughter' (1960.873) portrays Mary's Sister, Elizabeth and her Niece and was painted during the same year. Both paintings are the same size and presumably complimented each other as the compositional diagonals echo each other in reflection.

SIR GODFREY KNELLER

Lübeck 1646–1723 London
English School

Sir Godfrey Kneller was the most distinguished painter of Baroque portraits in England, although occasionally he did paint religious subjects.

He was born in Lübeck, the younger brother of the portrait painter Johann Zacharias Kniller. His early career began in Leiden but in the early 1660s he became a pupil of Ferdinand Bol and Rembrandt in Amsterdam and his first dated portrait is 1666. Between 1672 and 1675 he travelled to Rome and Venice. In Rome he studied under Carlo Maratti and Bernini and in Venice he established his reputation as a fine portrait painter. He was briefly in Nuremberg and Hamburg from 1674.

He came to London in 1676 and immediately won the patronage of the Duke of Monmouth. As a result of this in 1679 he painted the king and remained the most famous and successful portrait painter in England until his death. In 1680 he was appointed Principal Painter to the King after the death of Peter Lely and retained this post until his death. He was made a Knight in 1692 and a Baronet in 1715.

In 1685/8 he visited Versailles to paint Louis XIV for Charles II and travelled to Brussels in 1697 to paint the Elector of Bavaria for William III. Both these visits influenced his style.

He created a new portrait format, the Kit-Cat – which showed only one hand, for his 48 portraits of the members of the Kit-Cat Club (the political and literary leaders of the Whig establishment), which can now be seen at Beninbrough. The style had a profound influence on British eighteenth century portraiture. His other series of 10 ‘Hampton Court Beauties’ painted for William III was a homage to the earlier series painted for Charles II by Lely and its success won him his knighthood.

A young Artist working in his Studio with a Still Life of Fruit, a Lute, a Violin and a Globe

Oil on Canvas

53¹/₃ x 69¹/₈ inches (135.4 x 175.4 cms)

NOTE: Tentatively it may be possible to identify the young artist here as a self portrait, although the artist is not engaging the onlooker as directly as one might expect. The ‘Self Portrait as a Draughtsman’ in the Cook Collection in Bedford dates from 1670 and along with another self portrait (circa 1665) that resurfaced last year (also with Rafael Valls Ltd) it may be possible to attribute this as a second early (pre 1670) self portrait, probably while still in the studio of Ferdinand Bol.





EDWARD LEAR

Holloway 1812–1888 San Remo
English School

It is hard not to use superlatives when describing a life such as Edward Lear's. A prolific and brilliant artist, composer and illustrator, he is better known as a poet and author. His artistic output deserves just as much praise as his unique nonsense poetry and indeed his artistic technique is a very unique one too. It renders many of his watercolours and oils instantly recognisable.



Lear's prolific and cheerful production was not reflected by his personal life. The penultimate (and youngest surviving) child of Ann Skerrett and Jeremiah Lear, he was one of twenty one siblings. He was raised by his eldest sister, Ann, who moved out of the family home with him when he was just four owing to the family's limited resources. She doted on Edward and continued to act as his mother right up until her death when he was almost fifty.

He suffered from many ailments; bronchitis, asthma, fits of deep depression that he referred to as 'The Morbids', partial blindness later in life and continuing epileptic fits which caused him great personal embarrassment. These as much as anything undoubtedly added to his attacks of depression.

His private life did not fare much better. His unrequited homosexual love for his travel partner (and lifelong friend) in Greece, Franklin Lushington did not improve his depressive nature. He made two attempts at marriage proposals to the same woman forty six years his junior but the only companions who gave him solid friendship was his Albanian chef, Giorgis, who he always complained was a terrible cook and his cat, Foss, who died two years before him at 'Villa Tennyson' in San Remo. He was first recognised as a talented draughtsman when he was employed by the Zoological Society as an ornithological illustrator. Then in 1832, the Earl of Derby employed him to illustrate his private menagerie at Knowsley Hall.

Widely travelled he visited Greece, Egypt, India, Ceylon (Sri Lanka) and Italy where he ultimately settled. The vast number of watercolours and drawings produced on the travels were used later for more worked up paintings and illustrations for his books on his travels. His last works were illustrations for Tennyson's poems and a small volume was published towards the end of his life.

Lear died of heart disease at Villa Tennyson having lived a long life despite his numerous ailments. His lonely burial in San Remo was a melancholic reflection of his life.

A View of the Forum Romanum with the Temple of Venus and San Francesca Romana

Oil on Canvas

10³/₄ x 14³/₄ inches (27.3 x 37.5 cms)

Signed, Inscribed and Dated: '13 / E. Lear f. 1841'

PROVENANCE: Robert Crewe-Milnes, 1st Marquess of Crewe, Crewe Hall, Cheshire and from 1901 Crewe House, Curzon Street; Mary, Duchess of Roxburghe

LITERATURE: Crewe House, London, Inventory vol. 2, 1914;
p.90: Corridor from Entrance Hall to Staircase;
Catalogue of Pictures at West Horsley, vol.3, p.69

NOTE: Lear painted an oil sketch on paper a year earlier of the same view and this is now in the Yale Centre for British Art (B1980.33). It was presumably painted on the spot as its cursory treatment of the details would suggest. It gives us an interesting insight into his working process. There are also a number of watercolour studies, now in the Tate Gallery, of around the same date but not all were worked up into finished oils.



CORNEILLE DE LYON, also called CORNEILLE DE LA HAYE

The Hague c.1500–1575 Lyon
French School

Corneille de Lyon was born in the Hague, but moved to Bruges early on before finally settling in Lyon, where is recorded as working and living in 1533. Here he was quickly employed at the Court by Queen Eleanor and later by the Dauphin Henri II. He became a French national in 1547 and by 1551 is recorded as ‘peintre et valet de chambre’ of Henri II. Later he gained a number of commissions from King Charles IX. In this same year he was visited by the Papal Ambassador of the Republic of Venice, Giovanni Capelli, who was to leave some fascinating memories regarding his meeting with the artist – “un peintre excellent qui, en outre des belles peintures qu’il nous exhiba, nous fit voir toute la cour de France, tant gentilshommes que demoiselles, représentés sur beaucoup de petits panneaux avec tout le naturel imaginable”.

The historian Brantome, relates that Corneille de Lyon met Catherine de Medici on the 24th June 1564 in person and as a result received many important commissions from her. In his portraits he portrayed many of the most powerful and influential figures of the age. In 1569, after much religious persecution against the Huguenots he converted his faith together with his wife, family and their servants. He was finally buried in the cemetery of the Jacobite convent in Lyon in 1575.

A Portrait of a Gentleman, Bust Length, with a Black Velvet Cap

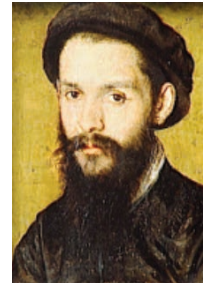
Oil on Panel

7¼ x 5¾ inches (18.4 x 14.60)

Inscribed au verso ‘Brontinus PINSIT ANNO M.D.L.XI’

PROVENANCE: Private Collection, USA

NOTE: Comparable in quality, composition and background is the portrait of Clément Marot in the Louvre (RF 1949–12). Although the Louvre panel is a little smaller, the artist has paid the same minute attention to detail, especially in his beard and in this sitter’s lazy eye, not wishing to soften his obvious imparity. Also typical of Corneille is the subtle shadow that falls on the olive wall behind him, an understated detail that he often employed suggesting a greater depth to the painting, pushing the sitter forward which gives him a more three dimensional quality than some of his more two dimensional ‘relief’ type portraits. The soft blacks and subtle changes of tone in the black tunic is a further mark of the extremely high quality of this portrait.



Remarkably, Corneille did not use any preparatory drawing in his portraiture which is even more astonishing given the attention to detail that he achieves in his portraits.





JAN MORTEL

Leiden 1652–1719

Dutch School

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

In 1675 he was elected a member of the Guild in his home town of Leiden, although his activity as a painter is documented as early as 1668.

In 1690 Mortel was appointed as the official artist working in the University of Leiden's botanical gardens.

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

An Orange, a Lemon, Roses and Strawberries in a *Wanli* Kraak Bowl on a Stone Ledge, before a sculpted Urn, a Statue of Fortuna in a Garden beyond

Oil on Panel

19½ x 15 inches (49.6 x 38.1 cms)

Signed: "Mortel . fec"

PROVENANCE: Sale Sotheby's, London, 29 April 1937, lot 70;
Private Collection, United Kingdom

NOTE: The *Wanli* bowl of strawberries is a popular motif in the work of Jan Mortel. Typically as in a number of his still lives Mortel places the composition in a classical garden setting overlooked by a classical statue. The dark stormy skies that light the painting usually fills the scene with a dramatic sense of lighting, again a characteristic feature of his work.

LOUIS EMILE PINEL DE GRANDCHAMP

Beaune 1831–1894 Paris
French School

Louis Emile Pinel de Grandchamp was a popular orientalist painter of genre scenes and portraits. His portraits were less well known and were clearly special commissions, while the genre scenes tended to be more generic and heavily influenced by the fifteen years he spent in Constantinople, Tunis and Egypt after 1849.

Pinel had been a pupil of Hippolyte Dubois and François Eduoard Picot at the Écoles des Beaux Arts, both of whom exerted some influence on Pinel in their Orientalist and Neoclassical styles, respectively. He exhibited at the Salon in 1894.

A Portrait of a Young Boy, Full Length, in Oriental Costume with his Toys

Oil on Canvas

46½ x 35½ inches (118 x 90 cms)

Signed, Inscribed and Dated: “E. de Grandchamp / Le Caire, 1860”

PROVENANCE: Private Collection, France

NOTE: We are very grateful to Mercedes Volait for her assistance in trying to identify the young sitter. Clearly the young boy is from a family of some means which narrows down the possibilities. There were two well known and well established French families that had ‘gone native’. One was the Linant de Bellefond family, the other Colonel Sève (aka Soliman Pacha). Likewise he might be a son of Léon Bécclard, the general consul from 1859-60 or of Felix Helouis, the chancellor in 1860. The final possibility and perhaps reinforced by the inclusion of a tarboosh on the seat behind, is that he is a young prince from the Ottoman ruling family.





GIUSEPPE RECCO

Naples 1634–1695 Alicante
Italian School

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

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

A Still Life of Watermelon on a Silver Plate with Roses in a Vase

Oil on Canvas

21³/₄ x 27 inches (55 x 68.5 cms)

Signed with Initials "G.R."

PROVENANCE: Private Collection, Spain

NOTE: The glistening watermelon is characteristic of the work of Recco who was particularly adept at rendering texture. The contrasting soft red flesh with the hard pips and the smooth but cold silver plate were just what he revelled in painting. This unusually simple still life by Recco is focussed in its portrayal of the fruit and it is this intensity which gives it so much potency as an image.

25.

HANS VAN SANT

Haarlem act. 1630–1653

Dutch School

Hans van Sant is relatively anonymous in documents of the time but from the few dated works we know of it is possible to place him in Haarlem during the mid 16th century. He is not recorded as a member of the Guild and it is likely that he was an extremely gifted amateur, but he must have had some artistic training as his works are typical of the types of still life being painted by Willem Claesz Heda, Pieter Claesz and Floris van Schooten.

A Still Life with a Ham, a Bread Roll, Lemons and a Roemer on a Table draped with a white Cloth

Oil on Panel

28¹/₈ x 22¹/₂ inches (71.5 x 57 cms)

Signed: "NVS SANT"

PROVENANCE: Private Collection, France





AERT SCHOUMAN

Dordrecht 1710–1792 The Hague
Dutch School

Aert Schouman started his painting career as a pupil of Adriaan van der Burg to whom he was apprenticed for eight years. He came from the town of Dordrecht and was head of the Guild there from 1742 until his death. However, he moved to The Hague in 1748 becoming regent of the Drawing School there in 1751 and it is here that he really spent the majority of his working life. He is known to have been in Middelburg in 1761 and in Great Britain in 1765. His founding of the 'Confrerie' in The Hague (of which he was headman from 1752–62) encouraged a blossoming art scene in both Dordrecht and his adoptive city.

Schouman specialised in pictures of birds in the manner of Hondecoeter and Weenix but with more flamboyant (and typically 18th Century) colouring and composition. But he was also a prodigious talent in many other areas such as glass engraving and printmaking, as well as a collector and dealer. He also painted portraits and a few historical and genre compositions. His most celebrated works of this type are his depictions of scenes from Ovid's Metamorphosis.

His thriving studio produced a number of talented Dordrecht painters and his pupils included Joris Ponse, Jan van Os, Jacobus Vonck and Martinus Schouman.



Ornamental Fowl in a Landscape

Oil on Canvas

82³/₄ x 37 inches (210 x 94 cms)

Signed and Dated: "A.Schouman. / 1759"

PROVENANCE: Private Collection, Spain

NOTE: It is likely that this elaborate painting is from a decorative scheme that was once part of a number of paintings set into the wall of a room. This would also account for its irregular and typically rococo shape. The birds depicted include (top to bottom): Spotted Woodpecker (?), domesticated Pigeons, Silver Pheasant, Great Curassow and a red crested Pochard.

27.

JAN SPAAN

Amsterdam c.1742–1828

Dutch School

Known for his prints, drawings, watercolours and paintings of Amsterdam and its environs there is otherwise little information about Jan Spaan. He certainly joined the Guild in Amsterdam in 1772.

A View of the Kloveniersburgwal and Rusland in Amsterdam

Oil on Canvas

15 x 20⁷/₈ inches (38 x 53 cms)

Signed: 'J Spa..' and Inscribed au verso and Dated 1767

PROVENANCE: Private Collection, Switzerland

NOTE: The preliminary drawing for this painting is in the Stadsarchief in Amsterdam (010097015230).

Sadly the elegant building on the left hand side of the bridge, as we look at it, has been substantially remodelled but the building on the right still stands. The typical raising bridge of this date has also been replaced by a more modern permanent bridge.







28.

JOHANNES SPILBERG

Düsseldorf 1619–1690
German School

Johannes Spilberg initially trained with his father J. Spilberg, moving from 1640 to Amsterdam to further his education. He since moved to Antwerp to take up an apprenticeship with Govaert Flinck. Arriving back in Düsseldorf Spilberg became Court painter to the Count Palatine Wolfgang Wilhelm von der Pfalz-Zweibrücken-Neuburg (1578–1653) and later to his son Philipp Wilhelm (1615–1690).

A Portrait of a Gentleman in a Black Costume and a tall Hat, standing by a Table draped with a Red Cloth

Oil on Canvas

46½ x 38 1.4 inches (118 x 97 cms)

Signed “Joh. Spilberg”, Dated 1649 and Inscribed “Aetatis 33”

PROVENANCE: Private Collection, Germany

FRANCIS SWAINE

London 1725–1782
English School

Francis 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 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 de Velde to great success but all display a considerably more informed knowledge of English shipping and its Navy.

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

A Frigate and other English Shipping near the Coast

Oil on Canvas

33¹/₄ x 46 inches (84.5 x 117 cms)

Signed: "F.SWAINE"

PROVENANCE: With Rupert Preston, London, in 1966;
Private Collection, France

EXHIBITED: "Seascape Paintings by Willem van de Velde the Elder and Younger and their English Followers", Rupert Preston, London, 1966, no 20.

NOTE: The Frigate appears to have the Union Jack aloft the main mast which would normally have indicated the presence of the Admiral of the Fleet on board.





PIETER TILLEMANS

Antwerp 1684–1734 Norton, Suffolk
English School

Peter Tillemans was born in Antwerp, the son of a diamond cutter, and came to England in 1708 with his brother-in-law Peter Casteels, when they both worked as copyists for a picture dealer called Turner. He achieved some renown for his copies of works by David Teniers, and his knowledge of horses was probably gained from copying the battle scenes of the French painter Jacques Courtois. He is recorded in Kneller's Academy from 1711, although he is not known widely for his portraiture.

Tillemans' importance, however, rests on the fact that he was one of the most prominent of the early British sporting artists and he was especially favoured for his views of country houses and rendering of topography. He became a member, and in 1725 Steward, of the Virtuosi Club of St. Luke to which Wootton and Seymour also belonged. He was a close friend of Wootton's and they often collaborated on their larger commissions, given to them by the likes of the Earls of Spencer and Derby, and Dukes of Devonshire, Rutland and Somerset.

Amongst his pupils were Pieter Angellis, Arthur Devis and Josef Frans Nollekens, as well as Byron's grandfather, the amateur watercolourist, William Byron.

Riders Approaching a River with a view of Calais beyond

Oil on Canvas

19³/₄ x 46 inches (50.2 x 117 cms)

PROVENANCE: Private Collection, UK

NOTE: Tillemans has loosely based this composition on a 'View of the Port of Calais' after a painting by Adam Frans van der Meulen. This large print by Robert Bonnart and Adriaen Frans Boudewyns was part of a series of the Conquests and Battles of Louis XIV. He has followed the cityscape of Calais closely while placing the viewer and the riders much closer. One detail he has taken straight from van der Meulen is the horseman on the left of the painting who holds a rearing white stallion. The dramatic twist of the body of the white horse helps to guide the viewers eye into the painting. A highly technical use of a sort of repoussoir figure that balances the composition with the tree and riders on the opposite side.

WILLEM VAN DE VELDE THE YOUNGER

Leiden 1633–1707 London
Dutch School

Willem van de Velde the Younger was probably the most important shipping painter of the Dutch school of the Seventeenth century. He was the son of Willem van de Velde the Elder and brother of Adriaen van de Velde.

At an early age he was apprenticed to Simon de Vlieger. He combined exceptional ability as a draughtsman with his master's expert handling of tones and light, though his own style tended more and more towards the use of colour. His skill in composition is of the first importance, involving the exact observation of the time of day, atmosphere, clouds, wind and waves, the set of a ship's sails and her position in the water. His figures are well drawn and though small at the beginning of his career, they later assume greater importance in the picture.



In 1672 or 1673 van de Velde went to England and together with his father produced large quantities of drawings and some paintings for the numerous commissions they received from the English nobility. Upon his father's death in 1693, Willem the Younger became the official Court marine painter to the King.

A Seascape with a Passing Storm

Oil on Canvas

14 x 24½ inches (35.5 x 62 cms)

Signed au verso on the original canvas: 'w.v.velde f'

PROVENANCE: Mrs. Barnard, Care Castle, Yorkshire;
With H.M. Clark, London;
Acquired from the above circa 1920-25 by Wilhelm Caspar Escher, Zürich;
Thence by descent in Private Collection, Switzerland

LITERATURE: R.E.O. Ekkart, in the exhibition catalogue, '*Verborgen. Nederlandse en Vlamse schilderijn uit de 16de en 17de eeuw uit de collectie W.C. Escher*', Utrecht, Centraal Museum, 2002, pp. 17, 20, reproduced fig. 6.

NOTE: Apparently this painting was unknown to Robinson when compiling his Catalogue raisonné on the works of the van de Veldes. Dr Jan Kelch has endorsed the attribution and dates it from the late 1650s to early 1660s.





SIMON DE VOS

Antwerp 1603–1676
Flemish School

Simon de Vos began his career as a pupil of Cornelis de Vos to whom he was not related. In 1620, at a remarkably early age, he was elected a member of the Guild in Antwerp. He subsequently moved to the studio of Peter Paul Rubens and here collaborated on numerous commissions that the great master had received. He was highly regarded in his day and was painted by van Dyck in the series of grisaille portraits of the most eminent men in his time. These were subsequently engraved by Paul Pontius.

Simon de Vos was regarded by no less an eminent judge of painting, namely Sir Joshua Reynolds, as one of the finest painters and draughtsmen of his time and to a certain extent he was right. De Vos's draughtsmanship is always acute and extremely accurate and his colour palette is bright and vibrant. He executed numerous important religious commissions, notably 'The Resurrection' for the Cathedral in Antwerp, 'The Descent from The Cross' for the Church of Saint-André and 'Saint Norbert receiving the Sacraments for the Abbey of Saint-Michel'. As a painter of genre and portrait subjects he had a certain sense of vitality and humour. There is an evident influence from the works of David Teniers in this aspect. It seems he spent his entire life in Antwerp and is known to have been the master of Jan van Kessel I.



A Cavalier King Charles Spaniel

Oil on Panel

11³/₄ x 8³/₄ inches (29 x 22 cms)

Signed "S. Vos Felic"

PROVENANCE: Collection of Antenor Patiño (1894–1982) Paris;
Pieter de Boer, Amsterdam, by 1954;
Sale, Christies, 6th June 1974, lot 154;
With Brian Koetser Gallery, London, by 1975;
Douwes Fine Art, Amsterdam;
C.P.A. & G.R Castendijk, Rotterdam;
Private collection, Germany

NOTE: This highly unusual painting of a spaniel that is probably a portrait of a favourite dog, was often reused and appeared in other more typical paintings by de Vos. Notably in his 'Music making Company' which is in the Schoenobadist, Vienna, and 'Elegant Company Dining at a Richly Laden Table in a Garden' that was sold at Phillips, London in December 1997. It is the immediacy of the image and its unfamiliar subject that instantly sets this painting apart from his usual work.



BARTHOLOMEUS VAN WINGHEN

Active 1664 – after 1669
Flemish School

Bartholomeus van Winghen is a painter whose only known oeuvre includes three signed and dated paintings from 1664 (German private collection), 1667 (formerly with Gallery Sanct Lucas in 1964) and a garland from 1669 (Berkeley Castle, Glos). From the Southern Netherlands and most likely Antwerp, he was clearly heavily influenced by Nicolaes van Verendael. The crisp treatment of petals, especially the roses and carnations, as well as the glistening dew drops, all point to the Antwerp masters artistic impact on van Winghen.

A Vase of Tulips, Peonies, Lilacs, Roses, Jasmine and other Flowers with two Butterflies on a Draped Stone Ledge

Oil on Canvas

27¹/₄ x 21¹/₂ inches (69.2 x 54.5 cms)

Signed and Dated: “Bo. van Winghen fe 1670” and Inscribed “B. van Winghen” au Verso

PROVENANCE: Private Collection, France

NOTE: This painting is an exciting addition to the artist’s known oeuvre and further enhances our view of him and his growing reputation as a still life painter of flowers.





JACOB DE WIT

Amsterdam 1695–1754
Dutch School

Jacob de Wit was born in Amsterdam and from the age of nine until thirteen was apprenticed to the artist Albert van Spiers (a painter and decorator of Amsterdam canal houses who had lived in Rome) with whom he studied for three years. In 1710 de Wit moved to Antwerp to live with his wealthy uncle Jacomo and to work under the direction of Jakob van Hal (1672–1750). Here he studied the works of van Dyck and Rubens, producing many drawings after their paintings, notably the famous ceiling paintings in the Jesuit church by Rubens, now sadly destroyed. He was elected to the Guild here in 1714. In around 1715 he returned to Amsterdam after his uncle had refused to fund his proposed journey to Rome.



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

De Wit became immensely wealthy in his own lifetime. Both he and his wife bought houses on the Keizersgracht and he had even become a collector of paintings himself, amassing a fine collection.

An Allegory of Autumn

Oil on Canvas (Grisaille)
32½ x 33½ inches (82.5 x 85 cms)
Signed 'JD Wit/F'

PROVENANCE: With Rafael Valls Ltd;
Collection of Mrs Barbara Overland, Jersey

Two Allegories *en Grisaille***Summer**

Oil on Canvas (Grisaille)
33 x 27¾ inches (83.8 x 69.6 cms)
Signed 'J. de Wit'. and dated 1741

Autumn

Oil on Panel (Grisaille)
35⅞ x 28½ inches (91 x 71.6 cms)
Signed 'J. de Wit'. and dated 1745

PROVENANCE: With Rafael Valls Ltd;
Collection of Mrs Barbara Overland, Jersey

35.

JAN DE WITT

Dordrecht 1625–1672
Dutch School

Jan de Witt is another example of a highly talented painter whose extant oeuvre so far stands at only one painting. Clearly heavily influenced by the work of Jacob van Hulsdonck and Isaac Soreau his work can be dated to the second quarter of the 17th Century. It is of course possible that some of his unsigned works have been given to Soreau or Hulsdonck but from his single work available he seems to have a little more invention and populates his paintings with more as well as using a slightly blonder palette. Certainly his draughtsmanship cannot be questioned, as this beautifully crisp and well composed panel shows.

A Still Life of Figs, Plums and Strawberries, Peaches, Cherries in a Delft Bowl together with a Vase of Flowers on a Table

Oil on Panel

16³/₄ x 20¹/₂ inches (42.5 x 52 cms)

Signed: "jan de witt fecit"

PROVENANCE: Private Collection, France







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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
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Canada

Toronto	Royal Ontario Museum
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Denmark

Hillerød The Museum of National History,
Frederiksborg Castle

France

Paris	Assemblée Nationale Musée Carnavalet Fondation Custodia, Collection Frits Lugt
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
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Karlsruhe	Karlsruhe Staatliche Museum
Kleve	Staatliche Museum Haus Koekkoek
Ulm	Ulm Deutsches Brotmuseum
Weinsberg	Museum of Weinsberg

Israel

Jerusalem	Israel Museum
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Japan

Osaka	National Museum of Art
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The Netherlands

S 'Hertogenbosch	Noordbrabants Museum
Rotterdam	Historich Museum
Utrecht	Catharijneconvent Centraal Museum
Woerden	Stadsmuseum

Spain

Madrid	Academia de San Fernando
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Sweden

Stockholm	National Museum of Sweden
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Switzerland

Basel	Kunst Museum
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United States of America

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California	Stanford University Collection
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Dartmouth	Hood Museum of Art
Los Angeles	The John Paul Getty Museum
Michigan	Detroit Institute of Arts
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Mississippi	Portland Museum of Art
Oregon	Rhode Island Museum of Art
Rhode Island	Blaffer Foundation
Texas	Museum of Fine Arts Houston

Central America

Puerto Rico	Ponce Museum
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