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Front Cover:

Peter Simon Verelst 'A Still Life with a Partridge hanging from a Nail', (detail) cat. no. 29.

Back Cover:

Mattheus van Helmont 'The Scribe's Office', (detail) cat. no. 9.

Catalogue of Works

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

1.

NICASIUS BERNAERTS

Antwerp 1620–1678 Paris
Flemish School

Nicasius Bernaerts was a pupil of Frans Snyder in Antwerp from 1634. After finalizing his studies he travelled to Italy. He was to travel between Paris (after his initial visit in 1643) and Italy before settling in Antwerp from 1654–9 and gaining entry to the St. Luke's Guild. Thereafter he returned to Paris where he remained until his death.

In Italy he became known as Monsù Nicasio and was championed by Ferdinando II de Medici, the Tuscan Grand Duke. After his final move to Paris he was admitted to the Académie Royale in 1663 on the back of his presentation of a large Still Life of Dead Game (Dijon, Musée des Beaux-Arts). In 1665 his work gained royal approval when Louis XIV employed him to paint the animals in his Ménagerie for the decorative scheme in the octagonal salon at the Versailles Ménagerie. At the same time he was painting designs for tapestries for the world renowned Gobelins factory.

Sadly, the end of his life was spent in poverty after he became an alcoholic. Nonetheless, he could pride himself on having taught one of the great still life painters of the next generation in 18th Century France, Alexandre-François Desportes.

A Blackbuck Antelope in a Landscape

Oil on Canvas

53¹/₈ x 40¹/₂ inches (135 x 103 cms)

PROVENANCE: Private Collection, UK

NOTE: The *'Inventaire des tableaux du roy rédigé entre 1709 et 1710'* by Nicolas Bailly (1659–1736) lists the royal Ménagerie paintings that decorated the octagonal room. There are a number of missing paintings from the ménagerie and it is possible that our painting represents the same animal as *'une espèce de chevreuil'* or the *'gazelle'*. While we know the sizes of these missing paintings (which rules out our painting as a Ménagerie decoration) it is clearly the same animal from the king's collection. The animals from the Ménagerie are all described at some length in Claude Perrault's *'Mémoires pour servir à l'histoire naturelle des animaux'*, Paris, 1671 (as well as their internal organs after dissection). Furthermore the painting is in its original Louis XIV frame which would point to a French provenance of some importance.

We are grateful to Vincent Delieuvin for his assistance in identifying this painting as one of the possible missing paintings as he continues his work on Nicasius Bernaerts.

The Blackbuck or Indian Antelope is found in India and Nepal and it is possible that Louis XIV's connections with the Eastern hemisphere meant that the Blackbuck found its way back as part of the trade negotiations between France and the East. Most probably through the French East India company, which Louis had initially helped to finance. The outstanding dramatic image of a Blackbuck by Jean-Baptiste Oudry (Staatliches Museum Schwerin) painted nearly 70 years later is also possibly evidence of a history of the same animal in successive kings' ménageries.







2.

GIUSEPPE CANELLA

Verona 1788–1847 Florence
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 and prolific painter of topographical subjects, which were painted with meticulous attention to detail. 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 the Louvre, the Académie des Beaux-Arts, the Pont des Arts and the Pont Royal from the Square du Vert-Galant on the Île de la Cité

Oil on Board

7 x 9⁷/₈ inches (17.5 x 25 cms) Signed and Dated: 'Canella 1807'

PROVENANCE: Private Collection, France

3.

JOHN CLEVELEY THE ELDER

Southwark, London c.1712–1777
English School

John Cleveley was one of the most eminent maritime painters of his generation and was born and died in Southwark, London. He was the son of a joiner whose intentions for his son were clear after he was apprenticed to a joiner in 1726. He lived and worked in part of the Royal Dockyard in Deptford, London, from about 1742 as a shipwright. Indeed throughout his life he continued to be regarded as such. Letters of administration in his wife's possession in 1778 refer to him as 'carpenter belonging to His Majesty's Ship 'Victory' in the pay of His M[ajest]ys Navy'.

From 1745, however, Cleveley began to paint ships as well as to build and repair them. He frequently combined in his paintings detailed depictions of people and architecture, retaining topographical accuracy while always displaying his extensive knowledge of shipbuilding. He was an early exhibitor at the Free Society of Artists in London, and two of his three sons, John Cleveley the Younger and his twin brother, Robert Cleveley, also became painters after working in Deptford's Royal Dockyard. His third son James was the ship's carpenter on the 'Resolution' during Cook's last voyage to the Pacific, 1776–80.

The East Indiaman *Princess Royal* in two Positions at the Downs

Oil on Canvas

31½ x 44½ inches (80 x 113 cms)

Signed and Dated: 'J.Cleveley Pinx 1771'

NOTE: In this work Cleveley has adopted a conventional formula for a ship portrait, showing the vessel both from its starboard side and its stern off a fortified harbour town, possibly Sheerness. The 499-ton 'Princess Royal' undertook two voyages for the East India Company, both of which visited China. The first voyage took place between 1770–71, the second between 1772–74. The owner of the vessel was Alexander Hume, while the captain on both voyages was Robert Ker. There is a similar but smaller work with minor variants in the collection of the National Maritime Museum in Greenwich. It would therefore be a plausible suggestion that both of these works were commissioned by the owner of the vessel to commemorate her maiden voyage. He may then have gifted the slightly smaller version to her Captain (Robert Ker) and retained the present version for himself.





LAURENCE J. COSSE

Düsseldorf act. 1759–1837 London
English School

Lawrence Cosse was of German extraction, born in the City of Düsseldorf, and he received his initial training in this city. In 1784 he travelled to London, where he was to spend the remainder of his life. He exhibited works at the Royal Academy, the British Institution and the Suffolk Street Gallery until 1837. Cosse was a very fine draughtsman and engraver and he painted genre scenes as well as landscapes with figures.

The Affliction of Providence Relieved by Attention: A wounded Sailor beside a Model of the HMS Vanguard with Children playing

Oil on Canvas
20 x 24 inches (50.8 x 60.9 cms)
Signed: "L. Cossé"

PROVENANCE: The Collection of Sir Albert Richardson, P.R. A.

LITERATURE: S. Houfe, 'Poor Jack: The Mendicant Sailors of Regency London', *Country Life*, 3 May 1979, p. 1381-2, fig. 3.;
T. Pocock, *Nelson's Women*, London, 1999, p. X, no. 7, illustrated.

EXHIBITED: London, Royal Academy, 1804, no. 282.

NOTE: As a result of the campaigns of the Napoleonic Wars (1790–1815), which saw European countries raise troops for their armies on an unprecedented scale, London was beset with unemployed disbanded soldiers seeking work following their dispersal at the end of the conflicts. By 1810, at the height of activity, the navy increased in size to roughly 140,000. However, this figure plummeted to about 20,000 after 1815. Large numbers of these men were thrown back onto the charity of the seaports or their home towns, relying on the strict and sparse resources set forth under the Poor Laws, a system that was codified by 1898 to provide relief to the destitute. Able-bodied seamen had some hope of finding work, but provision for the maimed and wounded was inadequate at best. In 1815, with the overwhelming influx of mendicant sailors into London, artists found rich subjects to depict amongst the resourceful beggars trying to make a living. Some, like J.T. Smith, a talented etcher and Keeper of Prints at the British Museum, depicted beggars such as John Johnson, *Black Joe*, in caricature-like poses. Others, such as the present work, were more sentimental. In this painting, Cossé, depicts a crippled sailor and his family begging for funds before a model ship, into which a young girl, possibly his daughter, drops a penny, whilst his small son tips the contents of his hat, hopefully filled by the largesse of his audience, into the model. Cossé, whilst playing to the hearts of his audience, gives a stark reminder of the cause of this man's distress in the posters on the wall - one reads *Destruction to the Flotilla*, another *Repair the Victory*, whilst a third gives a patriotic reminder of the strength of a nation that went forward from the victory over Napoleon to become the prime power in Europe, *England For Ever*, a sentiment that reflected the feeling at the commencement of the rise of the British Empire to its Imperial height. It is the *Destruction to the Flotilla* and the use of the Vanguard which is a clear reference to Nelson's victory at the Battle of the Nile.

The ship's model shown here depicts HMS Vanguard or "Nelson's Vanguard" in its fifth guise. It was a Third Rate of 1609 tons with a crew of 589 and 74 guns. It was completed at Deptford in 1787, commissioned in 1790 and finally broken up in 1821 after use as a prison ship in Plymouth. She saw plenty of action serving in the Channel, the Mediterranean, the West Indies and the Baltic. Her finest hour was hoisting Nelson's flag in 1798 and seeing considerable action at the Battle of the Nile.

GERBRAND JANSZ VAN DEN EECKHOUT

Amsterdam 1621–1674

Dutch School

A Portrait of the Artist's Father, Jan Pietersz van den Eeckhout (1584–1652), half-length behind a window sill and a green curtain *en trompe l'oeil*

Oil on Canvas

33 x 27¹/₄ inches (84 x 69 cms)

Signed, Inscribed and Dated 'AE 66/G-B Eeckhout/1651'

PROVENANCE: G.N. Marten, Great Britain, 1893. with Lawson Peacock, London, 1921.

Mr. Edward Rogers Wood (1866–1941) and Mrs. Euphemia Wood (1867–1950), and by inheritance to her nephew, and by descent to the previous owner, Canada.

LITERATURE: A. Bredius, 'De "Old Masters" in de Royal Academy, 1893', *De Nederlandsche Spectator*, 10, 1893, pp. 77. J.G. van Gelder, 'Gerbrand van den Eeckhout als portrettist', *Kunsthistorische medelingen van het Rijksbureau voor Kunsthistorische Documentatie* 4, 1949, pp. 15-17, fig. 2. V. Manuth, *Mit den Augen des Sohnes: Gerbrand van den Eeckhouts Porträts seines Vaters*, in E. Buijsen, Ch. Dumas, V. Manuth, eds., *Face Book: Studies on Dutch and Flemish Portraiture of the 16th-18th Centuries*, Leiden, 2012, pp. 276-277, fig. 6.

NOTE: Although Gerbrand van den Eeckhout's father, Jan Pietersz. van den Eeckhout, sat for his son on at least three occasions (in 1644 and twice in 1651), the present portrait distinguishes itself by the painter's tangible depth of feeling for the sitter. Perhaps that depth of feeling – so well captured and conveyed in paint – was what led the noted Rembrandt School scholar, the late Werner Sumowski, to opine that it was amongst Gerbrand's finest pictures.

Conceived in the penultimate year of Jan's life, the mood is contemplative. As well, it is the only known portrait wherein Jan does not sport a hat – enabling us to see the subject as the artist himself did, in the relative informality of the family house. A goldsmith by training (as his signet ring signals), Jan dramatically elevated his social station when in early 1633 – less than two years after the death of his first wife, Grietje Claesdr. Leydeckers (1586–1631) – he wed Cornelia Willemsdr. Dedel (1594–1660), daughter of a wealthy Delft brewer and director of the East India Company (V.O.C) there.

Probably in 1632, and almost certainly before 1633 (the year of the Eeckhout-Dedel betrothal), Jan had sat for a deft portrait by Jacob Adriaensz. Backer (1608/9–1651). Considering Jan's rather ordinary standing – as a privileged but typical Amsterdam burgher – the fact that four portraits of him have come down to us, by two artists with direct links to Rembrandt van Rijn (1606–1669), is remarkable for the period.

The attractive format of the portrait – with its falling green curtain (*en trompe l'oeil*) conceits – is noteworthy not only for its pictorial flourish, but its engagement of Rembrandt and Rembrandt School conventions. Gerbrand had been in the studio of the master from 1636–1641, and it is no mere coincidence that two of his three portraits of his father make use of the curtain scheme. In addition to Rembrandt himself (the Edinburgh and Kassel pictures spring to mind), Ferdinand Bol made considerable use of *trompe l'oeil* – not least in his self-portrait of 1648 in Springfield, and it also appears in portraits by Govaert Flinck of the 1640s and 1650s.

Returning to Jan Pietersz. van den Eeckhout, the ability to study portraits of him from 1632/33, 1644, and 1651 (on two occasions, as mentioned), in side-by-side photographs, allows a rare view – for the pre-photographic era – into one single, aging face of a person without title. The effect of the features captured throughout, by both Backer and young Eeckhout, from the early 1630s to the early 1650s, underscores a countenance of continuity – the immutable nature of a proud Amsterdam citizen.

Here is a man of skilled craft, of family, of duty, of God. Indeed, in all his likenesses, Jan, of Mennonite confession, appears a consistently earnest, stern, and contemplative character. What sets apart this portrait, however, appears to be its tacitly memorializing nature, not long in advance of Jan's death. One really wonders whether Gerbrand knew that his father – a figure he evidently held in highest esteem – was drifting toward the 'vanishing point' at the date of this sitting.

The present portrait was formerly in the collection of Edward Rogers Wood (1866–1941) and his wife, Euphemia (1867–1950). Edward Wood and his younger brother Frank Porter Wood (1882–1955) were prominent Canadian financiers and art collectors, whose illustrious collections of old master paintings were amongst the earliest and most significant in Toronto. The Wood brothers were clients of the legendary, albeit irascible, picture dealer Sir Joseph Duveen (1869–1939). Down to the present, Frank Wood remains the greatest patron of the Art Gallery of Ontario, having bequeathed the museum Dutch and Flemish paintings by Van Dyck, Frans Hals, Rembrandt, and Ruisdael, and in other schools, works by Thomas Gainsborough and Titian, amongst others. The dignified portrait of Jan Pietersz. van Eeckhout is known to have hung in dining room of the beaux-arts mansion of the Edward Woods – a structure later left to the University of Toronto, and subsequently, transferred to Glendon College, York University.





JACOB FOPPEN VAN ES

Antwerp c.1596–1666

Flemish School

Jacob van Es was born in Antwerp, probably in the year 1596, and the earliest reference to him is in 1617 when he became a Master of Antwerp. (He was finally elected a member of the Guild of St. Luke in 1645). By 1618, a year later, he had already married Joanna Claessens and started a family. He eventually had seven children, all baptised in Antwerp, and it is of interest to note that he chose artists like Jacob Jordaens, Cornelius Schut and Deodat del Monte to be Godparents to them.

Van Es seems to have spent his whole working life in Antwerp and we know that he had several pupils – Jacob Gillis in 1621 and Jan van Thielen in 1623. His paintings were much prized in his own lifetime and Rubens was known to have owned two paintings by him. These appeared as lots 311 and 312 in the auction held after Rubens's death in 1640. Contemporary documents, in the form of collection inventories in Antwerp, prove that other artists and collectors already owned works by van Es in the seventeenth century.

The striking simplicity of van Es' work draws him apart from his contemporaries. His oeuvre displays a coolness that is missing from so many of the more elaborate compositions painted by his fellow artists. His style is uniquely eye catching and everything is painted with great care and close attention to even the smallest detail.

A Still Life of Roses, Tulips and Narcissi in a Stoneware Vase

Oil on Panel

18⁷/₈ x 14¹/₈ inches (48 x 36 cms)

Signed "JACOB.VAN.ES"

PROVENANCE: Private Collection, Switzerland;
Sale, Galerie Fischer, Luzern, 21st-25th November 1972, lot 2494 where purchased by Maria van Es;
Collection of Maria van Es, The Hague

NOTE: This still life is thought to date from 1620-1660.

Workshop of DOMENIKOS THEOTOKOPOULOS, called EL GRECO

Candia, Crete 1541–1614 Toledo
Spanish School

Saint James the Less

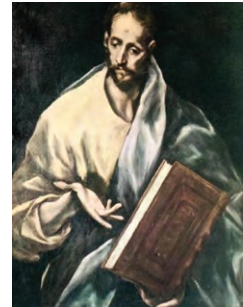
Oil on Canvas

10¹/₄ x 8¹/₂ inches (26 x 21.5 cms)

PROVENANCE: Private Collection, England

NOTE: The Apostle St James the Less is generally regarded as the same person as James ‘the Lord’s brother’, mentioned by St Paul (Gal. 1:19), who became the first bishop of Jerusalem. Though ‘brother’ could here apply to any male relation, it came to be taken in the strict sense and was the source of the tradition that represents Christ and the Saint somewhat alike in appearance. This similarity is helpful in identifying St James in scenes such as the Last Supper. It was sometimes given as the reason for the kiss of Judas, because the soldiers then knew which man to arrest. According to early sources James was martyred by being thrown from the roof of the Temple and then stoned and beaten to death.

Typically for El Greco he depicts St. James the Less and the other saints from his series of disciple paintings, in his own unique way, veering away from the conventional representation of them. The three quarter length painting of St. James the Less, which is in the Museo del Greco in Toledo (c.1612), shows the full intention of the master in life scale.



Nonetheless, the pathos and deep psychological angst, of which El Greco was a master of portrayal, is intensely evident in this small devotional painting. The date of this painting is undoubtedly contemporary to that of El Greco. From the beginning of the 1580s, when he had settled in Toledo, he had a large studio which had a significant output. At its height circa 1600 the studio occupied 24 rooms, a garden and a patio. One of the most popular subjects widely produced by the studio were the Apostle cycles. The small scale of this painting suggest it may well have been used as an aide memoire by his pupils or as an individually devotional piece that was easily transported. Other examples of St James the Less, but in slightly differing poses, are in the Hyde Collection Art Museum, Glen Falls (c.1595) and The Art Institute of Chicago (1614).





PIETER VAN HANSELAERE

Ghent 1786–1862

Belgian School

Pieter van Hanselaere studied at the Academy of Ghent with Pierre van Uffel and subsequently in Paris in 1809 at the Académie Royale under none less than Jacques- Louis David. It appears the French master was a positive influence on the young artist, as shortly after his return to Ghent in 1814 he had won the prize for historical painting. The prize money enabled him to travel to Italy.

Hanselaere's early career concentrated mostly on portraiture, which he accomplished with very high levels of finish. He eventually travelled to Italy in 1816, studying first in Rome and then Naples. His patrons were high ranking officials and in Naples the Royal Court. His self portrait of 1824, painted in Naples, depicts a confident young man clearly at the height of his powers.

On his return to Ghent in 1828 Hanselaere competed to earn a position as a Professor in the Academy, which he won in 1829. He amassed a considerable fortune as a result of his success and owned a number of properties on a prestigious street in Ghent (Rue Coutre du Marais).

In 1844 he finished and exhibited his *chef d'oeuvre*, a huge painting of Philip van Artevelde leaving Ghent with his army to fight Louis II in 1381. The highly critical response he received affected him deeply and he never fully recovered from this critical mauling. The tragic death of his only son in 1862 hastened his passing and his life, which had shown such promise before 1844, came to an untimely end.



A Young Girl in Italian Dress spinning Wool in a Landscape

Oil on Canvas

40¹/₄ x 33⁷/₈ inches (102 x 86 cms)

Signed and Inscribed: "PVHanselaere / Ft. Gand. / 1837"

PROVENANCE: Private Collection, France

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 Teniers and by Adriaen Brouwer. In 1646 he was elected a member of the Guild in Antwerp. In 1674 Helmont left Antwerp, allegedly due to his unruly character and the 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 may have 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 is known to have contributed the staffage to landscapes by his fellow contemporary, Jacques d'Arthois.

The Scribe's Office

Oil on Canvas

10³/₄ x 11³/₄ inches (27 x 30 cms)

Signed: 'M V/ Hellemont/ f'

PROVENANCE: Private Collection, Scotland





MELCHIOR D'HONDECOETER

Utrecht 1636–1695 Amsterdam
Dutch School

Melchior d'Hondecoeter was a pupil of his father, Gysbert d'Hondecoeter, in Utrecht. He started work in the Hague and by 1663 had settled in Amsterdam. After his father's death in 1653 he continued studying under his uncle Jan Baptist Weenix, whose works were to prove more influential to the young artist.

Hondecoeter seldom departed from the subject matter of depicting wildfowl, poultry and other exotic species of birds in landscape and farmyard settings. He was acknowledged even in his own lifetime as the master of Dutch bird painting, although many extremely fine still lives by Hondecoeter also exist. These consist mostly of dead game with hunting implements and show just as much attention to detail as in his paintings of live birds.

A natural draughtsman with brilliant powers of observation, Melchior excelled at catching the movement of birds in full action. He often included turkeys or cockerels duelling, or birds of prey flying in to attack, which added considerably to the drama of his work. One of his most interesting innovations was to cut off plants or birds at the edge of a painting, a technique that greatly increases the feeling of naturalness. Melchior introduced classical features into many of his paintings which tends to give them a slightly Italianate feel.

Hondecoeter's works were highly regarded in late seventeenth century Holland, and were to greatly influence many of the 18th century painters of the same genre.

A Still Life of a Grey Partridge, a Brambling and a Bullfinch beside a Green Velvet Game Bag and a Stone Capital

Oil on Canvas

17¹/₁₆ x 15¹/₈ inches (43.4 x 38.4 cms)

Signed: 'M de Hondecoeter'

PROVENANCE: Private Collection, UK

NOTE: Typically for Hondecoeter in his small scale game still life paintings he has alluded to some detail of classical architecture, which lies next to the objects and game. He employed the same motifs in his larger bird paintings and it may be that he is attempting to link his paintings to Italy and grander ideas. A single curled feather lies in the foreground, breaking the otherwise tight composition of the game and thereby adding a little more interest to the arrangement.

JEAN-PIERRE LOUIS LAURENT HOUEL

Rouen 1735–1813

French School

Jean-Pierre Houel was a painter, engraver and draftsman who had been sent to the Rouen Academy at the age of fifteen. It was here that he was made aware of the 17th Century Dutch and Flemish landscape masters who were to have a profound effect on him. He published a book of engravings in 1758 and found an influential patron in the Duc de Choiseul whose property he painted in a series of six views in 1768.

The following year he was accepted into the Académie in Rome and on his subsequent Grand Tour he gained an enormous amount of artistic material and influence. The gouache vedute he produced were revealed at the Paris Salon in the early 1770s and were received with much critical acclaim.

From 1776 to 1779 Houel travelled in Sicily, Lipari and Malta and the resulting topographical views in oil and watercolour were published in lavishly illustrated travel books. His landscapes were highly atmospheric and in particular those painted in watercolour. While he employed a more 'French' palette than they had, the influence of the earlier Netherlandish painters was never to leave his painting.

In his later years Houel illustrated two treatises on elephants and further drawings of other animals suggest that he was about to embark on further zoological volumes. Sadly, his death was to cut short any such ambitions.

**A Landscape with three Gentlemen on Horseback, Duck shooting**

Oil on Copper

5³/₈ x 10⁵/₈ inches (13.5 x 27 cms)

Signed: 'hoüel f'

PROVENANCE: Collection of Augustin Dupré, until 1833; Private Collection, France

LITERATURE: R.Trogan & Ph. Sorel, '*Augustin Dupré (1748–1833), graveur général des Monnaies de France. Collections du musée Carnavalet*', Paris, 2000, no. 18

NOTE: According to a label on the reverse of the original frame, the picture was in the collection of Augustin Dupré until 1833, the year of his death. Born in 1748 and trained by the sculptor David, Dupré went on to become the 14th Graveur général des Monnaies de France. He was at the forefront of the coin and medal design and mint operation for both Louis XVI and Napoleon Bonaparte as well as Thomas Jefferson and Benjamin Franklin. The composition created by Dupré for the 5-franc piece represented the French republic for almost 200 years.



We are grateful to Claudine Lebrun for her kind assistance in adding to the provenance of this painting.





12.

JAN VAN HUYSUM

Amsterdam 1682–1749

Dutch School

Interestingly, Jan van Huysum regarded himself as a genius of landscape painting. While his lyrical, classical landscapes are exceptional examples of their type, it is for his still life paintings of fruit and flowers that he is now widely regarded as one of the great masters of the 17th and 18th Centuries.

He was the pupil of his father, Justus van Huysum who was also a flower painter. His brother Jacob was a botanical painter and published a great number of books. It is said that his grandfather Jan was also a decoration painter, mostly of doorways and screens. His elaborate still lives must have been influenced by some of Jan Davidsz de Heem's more flamboyant compositions and his flower paintings certainly influenced many later generations of painters, notably Jan van Os.

It is, as a result, the still lives that gain most attention in van Huysum's oeuvre, but his Italianate landscapes are no less finely painted and still show the same attention to detail that he would have bestowed on an ant or a drop of water.



An Italianate River Landscape with a Waterfall and a Figure on a Path, a Villa and Mountains beyond;

An Italianate River Landscape with Travellers Crossing a Bridge and a Figure on Horseback, a Village beyond

Oil on Canvas

9³/₄ x 7¹/₄ inches (24.8 x 19.6 cms)

One Signed with Initials: "Jan. V.H."

PROVENANCE: By descent at Lulworth Castle to Herbert Weld (1852–1935);

Given by him to his niece;

By descent to the previous owner

13.

JOHN KNOX

Paisley, Glasgow 1778–1845 Keswick
Scottish School

Born in Paisley in 1778, John Knox was the pupil of Alexandre Nasmyth. Principally a painter of landscapes, he mainly exhibited views of Ben Lomond, Edinburgh, Glasgow and Dublin.

Two of his pupils, Horatio Mac Culloch and Sir Daniel Macnee, went on to gain considerable notoriety. Between 1829 and 1849, Knox exhibited at the Royal Academy, the British Institution and Suffolk Street. He died in Keswick on 15th January 1845.

A View from the Greenwich Observatory of the Royal Naval College and the Queen's House with London beyond and Figures in the Foreground

Oil on Canvas

97/8 x 14 inches (25.1 x 35.6 cms)

NOTE: The Royal Naval College was one of Christopher Wren's masterpieces and built between 1696 and 1712. It encompasses another early architectural masterpiece, the Queen's House, this time by Inigo Jones and built between 1616–1635 for Anne of Denmark, the Queen of King James I.

The Royal Observatory was built on a site chosen by Wren and was commissioned by Charles II in 1675.

A painting by Knox of 'Regent's Park and Decimus Burton's Colosseum from Primrose Hill' was with Rafael Valls in 1991 (no.21 Recent Acquisitions).







JOHANN JAKOB KOLLER

Zurich 1746–1798 Amsterdam
Swiss School

There is very little known about the illusive painter Johann Jacob Koller. He is clearly an artist of great talent and is known from a number of engravings, watercolours and drawings but his paintings are rare. The Rkd records a number of Swiss landscapes from before his move to Holland. He is known to have been in Frankfurt for a year in 1776 and subsequently moved to Amsterdam where he remained up until his death. He shows a great deal of influence from the La Fargue family of painters as well as Isaac Ouwater and it is probable that he knew their work.

A Sailing Barge and other Shipping on the River Amstel looking south from the Outskirts of Amsterdam

Oil on Panel

12³/₄ x 20¹/₈ inches (32.3 x 51.2 cms)

Signed and Inscribed: "J Koller. / Pinxit."

PROVENANCE: Probably Sale, Jan Pekstok, Amsterdam, 17th December 1792, lot 58, 8fl to Yver (Rkd-HdG694555);
Probably Sale, Abraham Dykman, Amsterdam, 17th/18th July 1794, lot 18 (Rkd- HdG694556)
Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire;
By descent to Lady More (née Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire;
By family descent to the previous owner

LITERATURE: T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 6 (small drawing room).

NOTE: We are extremely grateful to both Charles Dumas and in particular Bert Gerlagh for their kind assistance in identifying the location of this painting.

The view is taken just south from the Hogesluis Bridge. On the left is the Weesperzijde with the Inn 'De Ijsbreker' (The Ice-Breaker) and to the right is the Amsteldijk with a number of other Inns including 'De Steene Brug' (the Stone Bridge). Small bridges run over the ditches that run inland through the meadows on both sides. In the far distance the 'runmolen' (tanning mill) can be seen on the Omval, a small spit of land near the present day Amstel Station.

JACQUES PHILIPPE II DE LOUTHERBOURG

Strasbourg 1740–1812 Chiswick
French School

Jacques Philippe de Louthembourg was born in Strasbourg and began his career as a pupil of his father, the famous miniaturist Jacques Philippe Louthembourg the Elder. Having rejected a religious calling he decided to become a painter. He was apprenticed to Charles-André van Loo in Paris and subsequently Francesco Giuseppe Casanova and was to become a very accomplished landscape, maritime and animal painter. In 1767 he was elected a member of the Academy in Paris.



He spent much time travelling in Switzerland, Germany and Italy. However, in 1771 he decided to move to England where he was soon much appreciated and in great demand. One of his earliest commissions was from none other than David Garrick for the decoration of the Drury Lane Theatre and scenery designs. His ingenious constructions and the effects that he produced earned him much praise, in particular from Joshua Reynolds. His 'Eidophusikon' (images of nature) became popular events and William Beckford commissioned a spectacle at Fonthill. However, the audience's hunger for regular performances meant he couldn't keep up with the pace of producing new ideas and it had to stop. In 1781 Louthembourg became a member of the Royal Academy. He was also to become an accomplished military painter, as well as an engraver.

In 1789 he temporarily gave up painting to pursue alchemy and the supernatural, in particular faith-healing. It was claimed that he and his wife had cured two thousand people between December 1788 and July 1789 by 'divine manuductions'. Louthembourg died in Chiswick in 1812.

An Artist's Soul borne up to Heaven

Oil on Canvas

50¹/₈ x 40 inches (127.1 x 101.7 cms)

Signed and Dated: 'P.I. de Louthembourg 1791.'

PROVENANCE: Purchased by William James from David Isaacs, 6 August 1901 for £50 (the frame cost a further £35); Collection of Edward James

LITERATURE: West Dean Park, Inventory, 1894-. WDMS. 3332, 'Oil painting by de Louterbough [sic]. Frame/carved wood, old / £35. Isaacs. 1901. £85'; West Dean Park, Inventory, 1912, Vol. I WDMS. 336, p. 240 – THE MORNING ROOM – P. I. de Louthembourg. 1701, Angels with a young girl ascending to Heaven; 49 x 39.

NOTE: Philippe-Jacques de Louthembourg was a highly innovative historical painter, particularly during the 1790s. Dated 1791, this intriguing and well-preserved picture, which displays the artist's technical virtuosity and taste for a vivid and fresh palette, is, apart from a drawing of the Apotheosis of Captain Cook, a unique example in the artist's career.

It is possible that Louthembourg knew the subject depicted in our painting. Apart from the similarity to some of the historical paintings that he was producing at this time for Thomas Macklin's Bible project, there seems no reason to paint such a unique painting. It is tantalising to suggest that the subject of the apotheosis may be Penelope Brooke, the only daughter of Sir Brooke Boothby (1744–1824), the subject of Joseph Wright of Derby's extraordinary portrait in the Tate (NO4132). Penelope died tragically at the age of 5 in 1791 (the date of Louthembourg's painting) and her father never fully recovered as a result. She had been portrayed by Joshua Reynolds, aged 4 in a portrait now known as 'The Mob Cap' and her father was devoted to her. After her death Brooke commissioned an apotheosis from Henry Fuseli (Wolverhampton Art Gallery, OP79) as well as the Boothby monument by Thomas Banks in St Oswald's in Ashbourne. Both depict Penelope as looking quite a bit older than she actually was and it may well be the same in this painting by Louthembourg. Whoever she was, her identity remains an unanswered question for now, but she must have been well known and well liked by Louthembourg.



Edward James was an important patron and confidant of some of the leading Surrealist painters of their generation, René Magritte and Salvador Dalí amongst others. Having left university in Paris, he collaborated with other leading lights of the avant-garde circle, namely Paul Eluard and André Breton. He famously collaborated with Dalí on the Mae West lips sofa and the Lobster telephone which were made by Green & Abbott. West Dean was inherited from his father, William, who had bought the house and most of its contents from the Peachey family.

We are grateful to Olivier Lefeuvre for his assistance with this painting. It was unknown to him until its recent discovery.





A colourful and powerful character he was portrayed many times in his lifetime. Perhaps the most celebrated likeness is that of Alonso Sánchez Coello's portrait from 1565 now in the Monasterio de las Descalzas Reales in Madrid portraying him as the mighty military commander in full armour.

Later on he was depicted in a portrait attributed to Juan Pantoja de la Cruz (circa 1570) now in the Prado (inv. P01148). Early portraits are less well known but two by Coello stand out: one in the Art Institute of Chicago which has a bust portrait from c.1559 (inv. 1954.293) and a full length that was with Caylus, Madrid, painted at the same date and now in a private collection. Our portrait was also most probably painted in 1559 when the sitter was only 12 years of age.



CRISTOVAO DE MORAIS

Benifayo, Valencia 1531–1588 Madrid
Portuguese School

Cristóvão de Morais was mostly active between 1551 and 1571. His family was almost certainly of Castilian origin. It is possible that he studied in Antwerp at some point in his career and it is equally presumable that he met the famous painter Antonis Mor, who had travelled to Portugal in the years 1550 and 1552.

We know that, in 1551, Morais decorated a bed for the bedroom of the great Catherine of Austria, wife of King Juan of Portugal. In 1554 he was appointed to the panel assessing the artistic merit of works by other contemporary painters. This is an interesting appointment as it shows the degree of influence that he exerted over the Portuguese Court at this time.

The last fully documented commission he received was that of an altar piece for the church of the *Convento de la Concepcion de Beja* in 1567. This work is unfortunately now lost. In *La sala del Candilón* at the *Monasterio de las Descalzas Reales* in Madrid, an institution founded by the King's mother Juana of Austria, there is a fine full length portrait of King Sebastián I of Portugal. This work is fully signed 'Christophorus a morales faciebat' and on the column is a full inscription dated 1565, thus placing the sitter at 11 years of age. This painting had probably been presented to the convent by the Queen herself. Another portrait of King Sebastián painted later, possibly in 1571, and commissioned by Catharine of Austria is now in the collection of the *Museo Nacional de Arte Antigua* in Lisbon.

A Portrait of Don Juan de Austria (1547–1578), Commander of the Spanish Fleet and Governor of the Netherlands under the Habsburgs

Oil on Canvas
637/8 x 36 inches (162 x 91.5 cms)

PROVENANCE: Private Collection, Italy; Purchased there by the previous owner's father in the 1960s;
Private Collection, Switzerland

NOTE: Don Juan de Austria was a significant figure in the Court of his half-brother, Philip II of Spain, best known for his victory of the Turks at the Battle of Lepanto in 1571. He was the illegitimate son of Charles V, the Holy Roman Emperor and Barbara Blomberg, a singer and burgher's daughter.

As a small child of three he was removed from his mother's care (who had hastily married Hieronymous Kegel, a Brussels courtier) and put in the care of an ally of Charles, Adrien de Bois. He, in turn, sent the child to live with a Belgian court musician Franz Massy and his Spanish wife Ana de Medina. As a new family they moved to Leganés and he began his Spanish upbringing. At the age of seven he was sent to live with Don Luis de Quijada and his wife, Doña Madalena de Ulloa near Valladolid. Jeromín, as he was then known, began his aristocratic life in this household and became aware of his significance when he was summoned by Charles in 1558 to live at the monastery in Yuste with his adoptive parents.

Charles hoped that his illegitimate son would pursue a life in the clergy and made provision in his will that he should be provided with a royal stipend. At Charles' death his heir, Philip II, embraced Juan as a brother and revealed to him his true relationship to the powerful Holy Roman Emperor. From then on Don Juan was treated as not quite royalty but still as a key member of the family. Indeed he even carried the infant nieces of Philip (the Princesses Isabella Clara Eugenia and Caterina Michaela) to the font for their Baptism.

Don Juan was sent to the Complutense University in the company of Don Carlos (the ill-fated son of Philip and Elisabeth de Valois) and Alessandro Farnese. This was following Charles' wishes to the letter and was in preparation of his ecclesiastical career. His development at this stage couldn't have been further from his father's wishes. He learnt to womanize voraciously (probably via influence from Farnese). Don Juan had two illegitimate daughters from his dalliances.

When he received news of the revolt of the Moriscos in Granada he immediately offered his services and eventually in 1569 he was appointed commander-in-chief of the military after two Generals had fallen out over tactics. His military career was set.

His death was sudden and probably due to typhus. Farnese was to be his successor as Governor General of the Netherlands (appointed by Don Juan himself). He was given a hero's funeral and eventually his own place of burial in the Escorial.

PIETER NASON

Amsterdam 1612–circa 1688 The Hague
Dutch School

Pieter Nason is thought to have been a pupil of Nicolas Eliasz Pickenoy in Amsterdam in around 1632, as well as of Jan van Ravenstyn. Most of his career however was spent in the Hague and it was here that he gained access to the St. Luke's Guild in 1639. His highly polished technique is certainly close to that of Pickenoy, but the sense of gravitas that his sitters exude owes a debt to Ravenstyn.

Together with a number of other painters he founded the 'Confrerie Pictura' in the Hague in 1656, and in 1662 he worked for William Frederick, Prince of Nassau-Dietz.

Nason was thought to have been in London in 1663-4 and subsequently in Cleves and Berlin in 1666. During this time he worked at the court of the Elector of Brandenburg. The subjects of his paintings were always well to do and aristocratic patrons in fashionable dress. He is known to have painted a few still lifes, one of which is in Copenhagen.



A Portrait of a Gentleman with a White Collar and Cuffs holding a Pair of Gloves

Oil on Canvas

33 x 26³/₄ inches (84 x 68 cms)

Indistinctly Signed and Dated: 'PNason f / 16.1(?)'

PROVENANCE: Private Collection, Belgium

NOTE: We are grateful to Sabine Craft-Giepmans of the RKD for her help in confirming the attribution of painting as by Nason. The date is likely to be 1661, painted three years before the superb 'Portrait of a Man with a Skull' (illustrated here) and now in the Dulwich Picture Gallery, as well as the 'Portrait of an unknown Man' in a sale at Sotheby's 9th May 1995, lot 119.







JEAN MARC NATTIER

Paris 1685–1766

French School

The son of Marc Nattier, the portrait painter and Marie Courtois, a miniaturist it seems that his career was already directed down a preordained path. Although he aspired to be a history painter, near financial collapse in 1720 forced him to concentrate on the more lucrative subject of portraiture. As a result he became one of the key court portrait painters of 18th century France.

His uncle was the illustrious Jean Jouvenet, the history painter, who along with his father Marc, enrolled Jean Marc in the Académie Royale in 1703. He made engravings of the Marie de Medici cycle after Rubens and published them in 1710 which in turn made his name for him. As an extraordinarily precocious young artist who had won the Academy's first prize at the age of fifteen he decided not to go to Rome, instead choosing to travel to Amsterdam in 1715 where he painted the tsar Peter the Great and the Empress Catherine. A single-minded and determined young man he also turned down an opportunity to go to Russia and instead painted a few historical paintings for the tsar.

After 1720 Nattier became the preferred painter for the ladies of Louis XV's court and he can be directly accredited with the revival of the allegorical portrait, depicting his sitters as Greco-Roman goddesses or mythological figures. He became immensely fashionable. As a result his portraits are in most public collections around France.



A Portrait of Fernando de Silva Alvarez de Toledo, Duke of Huescar, Twelfth Duke of Alba (1714–1776)

Oil on Canvas

32 x 26 inches (81 x 66.5 cms)

Signed and Dated: "Nattier Pinxit 1749"

PROVENANCE: Baronne Charlotte de Rothschild, wife of Nathaniel de Rothschild (1825–1899);
Baron Arthur de Rothschild (through apportioning) (1851-1903);
Baron Henri de Rothschild (1872–1947);
Anonymous sale, March 14, 1975, Paris, Palais Galliera, lot 42, as Portrait of Louis XV (rectified under no. 42 bis, as Portrait assumed to be of Fernando de Silva y Alvarez de Toledo).

NOTE: Fernando de Silva y Alvarez de Toledo was a general and a Spanish diplomat. From 1746 until 1749 he was Ambassador to the Spanish King at the Court of Louis XV in France. He is depicted with all the attributes of a man of his rank: the chain of the great Spanish "Toison d'or" (Order of the Golden Fleece), bestowed on him by Philip V in 1746, the medals and Ribbons of Calatrava and the Order of the Holy Spirit given to him by Louis XV in 1749 (this is the blue sash worn from right shoulder to left hip). The date of this portrait would seem to suggest that it was a special commission for the award of this very Order.

On the verso, a printed label, "COLLECTION de Monsieur le BARON ARTHUR DE ROTHSCHILD," and a red wax seal with the Rothschild arms and motto, "*Concordia, Industria et Integritas.*" The number 26 is inscribed twice on labels in brown ink.

Inscription, top center, on stretcher in pencil: "à M. le Baron Arthur de / Rothschild" and further down, "antich^{re} haute." On the bottom in pencil: "91^c4" and in red paint: "6070 F".

An extensive essay on the painting is available on request.

REINIER NOOMS (CALLED ZEEMAN)

Amsterdam c.1623–1664

Dutch School

Nooms was a maritime painter known for his highly detailed paintings and etchings of ships and seascapes. However, it was not until his later years that he started painting and drawing, following a seemingly drunken career as a sailor.

It is not known how he acquired his skill as an artist, but his accurate, extensive knowledge of ships is evident in all of his work. Due to this his work served as an example to other artists of how to depict ships. Nooms was widely travelled; we know that he visited Paris, Venice and Berlin, as well as possibly sailing along the coast of North Africa.

One of his favourite subjects were the Dutch victories in the Anglo-Dutch wars. This is made evident in his grand depiction of the *Amalia*, the flagship of the admiral Maarten Tromp in 'Before the Battle of the Downs' painted *circa* 1639 (National Maritime Museum, London).

In the 1650s Nooms made a series of highly detailed and precise etchings and topographical images of ships or shipping. These etchings served as an example of the highest degree for many other artists, including the likes of the 19th century French etcher Charles Meryon.

A calm coastal Landscape with Shipping and Figures by the shore

Oil on Canvas

12½ x 17⅞ inches (32.1 x 45.4 cms)

Signed: "R. Seeman"

PROVENANCE: Sir John Campbell, 2nd Marquess of Breadalbane (1796–1862), Taymouth Castle (and possibly previously in his apartments at Holyrood house, Edinburgh), and by descent to his sister; Lady Elizabeth Pringle (d. 1878), and by descent to her daughter; The Hon. Mrs. Robert Baillie-Hamilton, Langton, Duns, near Berwick, Scotland (d. 1912), and by descent to her sister; Magdalen, Lady Bateson Harvey (d. 1913), and by descent to the great-nephew by marriage of Sir Robert Bateson Harvey; Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C., Langton, Duns., Berwickshire, and by descent to; Collection of Audrey Marigold Morgan-Grenville (Baroness Ironside), Priory House, Essex





ISAAC OUWATER

Amsterdam 1748–1793

Dutch School

Isaak Ouwater was born in Amsterdam on 16th March 1750, and began his career there. He later travelled and worked in other Dutch towns, including Utrecht and Haarlem.

Ouwater was principally a painter of town views in the tradition of Jan van der Heyden and his paintings always contain a lot of activity, charm and vitality. He shows particular care and precision in the drawing of topographical views populating them with acutely observed figures. Many of the buildings he depicted still stand today and his paintings serve as interesting historical records of life in Holland at the time.

Ouwater returned to live in Amsterdam in 1772 and died there on 4th March 1793.

A View of St Bavo Cathedral in the *Grote Markt*, Haarlem

Oil on Canvas

23¹/₄ x 30 inches (59 x 76 cms)

Signed: 'I. Ouwater'

PROVENANCE: Private Collection, Maastricht, the Netherlands

21.

JAN PEETERS

Antwerp 1624–1678

Flemish School

Jan Peeters was a Flemish painter of sea-pieces, who was born in Antwerp in 1624. He was the pupil of his brother, Bonaventura, whose style he later continued. He was a Master in 1645 in Antwerp and after the death of Bonaventura he went to live in Hoboken with his sister, until they both moved back to Antwerp in 1654, in which year Jan was married.

Peeters was well travelled and recorded drawings made in situ by him are known from France, Italy, Sweden, Libya, Cairo and Jerusalem. The double sided drawing of Tripoli and Satalia in the Devonshire Collection at Chatsworth is perhaps the finest of these examples.

His work, although similar in style to that of his brother Bonaventura, was harder and more dramatic; the sky in particular. He painted Oriental sea battles of his own invention and, less often, he painted winter scenes with sport on the ice, whaling scenes and some landscapes.

His pupils included his son Jan Frans, and his daughter Isabelle and Adriaen van Bloemen.

Shipping in a Choppy Sea with a pod of Dolphins swimming in the foreground

Oil on Canvas

23¹/₄ x 32¹/₄ inches (59 x 82 cms)

Signed with Monogram: "IP"

PROVENANCE: Private Collection, Château de Villepreux, France





BERNARDO POLO

Zaragoza c.1630 –c.1700
Spanish School

In 1995 Peter Cherry together with William Jordan proposed to name an anonymous Spanish still life painter, evidently originating from Zaragoza, the Master Pseudo- Hiepes. Numerous pictures have been attributed to this artist in the intervening years, but recently a still life from a private collector representing a sliced melon, figs, apricots and plums all resting on a silver dish has come to light sporting a full signature of Bernardo Polo. It is also interesting to note that for some years now, a number of Italian experts have baptised this same painter, (who appears to have executed some forty identifiable pictures), the 'Master of the Lombard Fruit Bowl', most of these paintings having been found in Spain.

According to the historians Palomino and Ceán Bermudez, Polo became a widely renowned painter whose fame travelled to the city of Madrid and indeed to the royal court as well at the end of the 17th Century. It is interesting to note that the first reference to the artist appears in the inventory of the collection of the House of Don Francisco Arguillur, the canon of El Pilar de Zaragoza, on the 2nd August 1655, in which are listed four still lifes of flowers and fruits described as 'Originales de Bernardo'.

Polo is also recorded as marrying Luisa Perez de Leon in 1668.

The Conde de la Viñaza also notes that the chapter of La Seo de Zaragoza paid Polo in the last years of the 17th Century the sum of 285 libras for his work painting the ceiling and canvases for the chapel of the San Pedro Arbués in Zaragoza. Judging by the style and execution he must also have worked on the chapel 'del Sacramento' and 'de la San Blas' in the Cathedral of Huesca.

A Set of six Still Lifes

A Still Life with a Watermelon on a Pewter Dish, beside a Gilt-Mounted Bluestone Urn of Flowers

A Still Life with Plums and Figs in a Gilt-Mounted Bowl, with a Gilt-Mounted Urn of Flowers to the Right

A Still Life with a Watermelon on a Pewter Dish, beside a Gilt-Mounted Bluestone Urn of Flowers

A Still Life with Plums and Figs in a Gilt-Mounted Bowl, with a Gilt-Mounted Urn of Flowers to the Right

A Still Life with a Lacquered Chest, a Bowl of Fruit, a Vase of Flowers: an Artichoke and a Pomegranate on the Ledge beneath

A Still Life with a Cardoon on a Table and two Pewter Plates as well as a Vase of Flowers on Display on the Shelf above

Oil on Canvas

28³/₄ x 44¹/₈ inches (73 x 112 cms)

PROVENANCE: Noble Collection, Spain, for at least five generations

ADAM PYNACKER

Schiedam 1620/1–1673 Amsterdam
Dutch School

Adam Pynacker was born in Schiedam in 1620/21, spending the majority of his life there and only moving to Amsterdam in 1661.

According to Houbraken, Adam Pynacker was supposed to have spent some three years in Italy, circa 1645. His first teacher was probably his father, a glass painter from Kerckhoven. Like his father, Adam was a wine merchant for a short while and through this job he would have met the Delft artist Adam Pick who encouraged him to start painting. Pynacker is recorded briefly in Delft between 1649 and 1657. In 1658 he married the daughter of Wybrand de Gheest and converted to Catholicism. After twelve years in Amsterdam he returned to his home town where he remained until his death. He specialised almost exclusively in Italianate landscape painting, the primary inspiration being the work of Jan Both whose paintings he is known to have studied. Pynacker also painted a number of Mediterranean scenes, though these are seldom identifiable.

Pynacker preferred brighter colours to Jan Both, often introducing sharp blues and reds rather in the manner of Nicholas Berchem. Pynacker's most easily recognisable characteristics are in his treatment of foliage and vegetation, which give some of his paintings an almost surreal effect. He closely observed and meticulously rendered details of shiny, glossy and often wildly contorted trees and plants, some of which are individually picked out by shafts of light in the foreground. He is esteemed as one of the most imaginative and romantic of the Dutch Italianate landscape painters.

A Shepherd with his Flock on a Path in a River Landscape

Oil on Panel

9½ x 13¾ inches (24 x 35 cms)

Signed: "A.Pynacker"

PROVENANCE: Private Collection, Southern Germany





ARY SCHEFFER

Dordrecht 1795–1858 Paris
Dutch School

The son of Johan Bernard Scheffer, the portrait painter and Cornelia Lamme, the miniaturist Ary Scheffer showed signs of talent early on and by the age of 11 was at the drawing academy in Amsterdam. In 1808 the father was appointed court painter to Louis Bonaparte in Amsterdam but he died a year later. The young Ary was encouraged by Willem Bilderdijk to move to Lille to further his studies.

In 1811, together with his mother and followed later by his brothers, he moved to Paris. He and his brother Hendrik entered the Ecole de Beaux-Arts as pupils of Pierre-Narcisse Guérin, the great neoclassical painter. Barely a year later Scheffer started exhibiting at the Salon. His first major commission was from the Marquis de Lafayette in 1819 and as a result he gained entry into the influential political circles of 19th Century Paris.

In 1830, Scheffer had a daughter, Cornelia, although the identity of her mother was kept something of a secret, perhaps to avoid scandal. She became an artist in her own right.

He was made an associate member of the Royal Institute of the Netherlands in 1846 but resigned in 1851. In between he had been awarded the coveted medal of the Légion d'honneur in 1848. As a passionate political supporter of the royal family he was heavily embroiled with the uprisings in Paris and escorted the royal family in their escape from the Tuileries. However, having seen the savagery of the Government forces at first hand he withdrew from political life and even refused to paint the family of Napoleon III.

He married in 1850 to Sophie Marin (the widow of General Baudrand, whom Scheffer had painted in 1832) and later that year became a French citizen. He continued to travel widely within Europe and as a result his commissioned paintings and in particular his portraits are well known across Europe. His paintings of literary subjects (Dante, Byron, Goethe) are some of his finest and most emotive works.

A heart condition that had affected him during his later travels eventually put paid to his activities and his life reached a peaceful end in his summer house in Argenteuil, now fittingly called the *Musée de la vie Romantique*.

*La Marseillaise* – A bozzetto

Oil on Canvas

7½ x 9½ inches (19 x 24 cms)

Signed and Dated: “A: Scheffer 1826”

PROVENANCE: Charles Gillman Currier and Caroline Sterling, Paris and subsequently Jackson, Tennessee; Private Collection, Philadelphia

NOTE:

La Marseillaise was painted by Scheffer in about 1826 but is now lost. The final composition is known only from an engraving in the reverse by E. Leroux of 1835.

This representation draws its inspiration from the historical narrative given by Jules Michelet in his ‘History of the French Revolution’ published between 1847 and 1853: “Contrary to popular belief, it was not during a family dinner that the sacred song was created. It was amid an emotional crowd”. A coloured engraving by the Gihaut brothers of 1830 and inspired by Scheffer’s painting, called ‘Arise!’ is in the Carnavalet museum. There were a number of other works linked to the painting and a copy was believed to have been in the collection of a Mr. Coutan in 1834.

The only other convincingly autograph preparatory sketch by Scheffer is that of the oil sketch on panel (48 x 66.5 cms) now in the Dordrechts Museum (DM/S/29). This cursory and rapidly sketched panel shows less detail than our sketch – the couple embracing to the left differ here and they are shown facing towards us rather than with their back to us in the final version. The background is only suggested in the larger Dordrecht panel. It is interesting to see the process and progress of his thoughts between the two bozzetti and what we know of the final painting.



NICOLAES STEENWIJK

Breda 2nd Half of the 17th C
Dutch School

There is next to nothing known about this very rare painter. The art historian Jacob Campo Weyerman (1677–1747) mentions a painter of still lives active in Breda in the second half of the 17th Century. He was a painter of mostly Vanitas subjects of the name N Steenwijk. Weyerman records him (in *'De Levens-Beschryvingen der Nederlandsche Konst-Schilders en Konst-Schilderessen'*, The Hague, Vol III, 1729, p.21/22) as a complicated character: 'While the quality of his brushwork exceeded his manners by far, he drowned and wasted whatever he could reach and get a hold on. This account is followed by a curious anecdote exemplifying of the artist's life and his self-destructive, obstinate eccentricity.'

This appears to be the first signed work by the artist to appear. An old label au verso also refers to the painter. This is a fine example of a clearly immensely talented painter who has sadly been lost in history. He seems to have taken influence from a number of artists, perhaps Dirck de Bray being the closest. He uses the elements of a Vanitas as well as the much rarer use of a Bird of Paradise skin and this use of disparate elements with no clear major influence puts the artist very much into his own, highly original bracket.

A Still Life with a Bird of Paradise, Cowry Shells, a Watch and a Portrait Medallion of Emperor Leopold I

Oil on Canvas

23³/₈ x 19¹/₂ inches (59.5 x 49.5 cms)

Signed: 'Steenwyck'

PROVENANCE: Sale, Frankfurt am Main, as by Abraham van Steenwijk, 24th April 1923, lot 162;
Private Collection, Rheinland-Pfalz.

NOTE: A label au verso reads (Nic. Steenwijk / B ed.)

The combination of Leopold's medallion profile (at the time the most powerful man in the Western hemisphere) as well as the Cowry shells from the Indian ocean and the Bird of Paradise alludes to the trading reach and power of the Holy Roman Empire.

These bizarre (to their eyes) and striking Birds of Paradise were first introduced to Western eyes early in the 16th Century by Magellan on the return from his expedition of 1522. Paintings and watercolours of them mostly depict the skins of birds, which had been sent back to Holland from the Dutch East Indies. Early European painters had never had any opportunity to paint live examples of these exotic animals and therefore had to rely on either skins or stuffed examples sent home from these colonies. The traders in these skins often removed their feet and wings for them to serve as decorations, but this led to misconceptions and misrepresentations of them, namely that these birds never settled and flew eternally. Looking at 17th Century paintings, in particular paintings of Paradise like landscapes, the birds are depicted shooting through the sky like fireworks with long trailing feathers shooting out behind them.

These skins were of great value and, like other early 17th Century fashions, notably the ones for collecting exotic shells and tulip bulbs, were much sought after. The species depicted here is most likely the Greater Bird of Paradise or *Paradisaea apoda*. The suggestion in this painting is that the collector depicted in the miniature was a well travelled man and must have had connections to trade in the Dutch East Indies. Rembrandt executed two studies of Birds of Paradise on a single sheet (now in the Drawing Department of the Musée du Louvre and exhibited in their exhibition entitled "Rembrandt et son Ecole, Dessins du Musée du Louvre", Paris, 1988–89, no. 26) and in the inventory made of his possessions after his death, it is recorded that he owned a stuffed Bird of Paradise.





DAVID TENIERS THE ELDER

Antwerp 1582–1649

Flemish School

David Teniers the Elder was born in Antwerp in 1582, the son of the silk and cloth merchant, Juliaen Teniers, and his second wife Johanna van Maelbeecke. He registered in 1595 as a pupil of his older brother Juliaen, who had become a master in the Antwerp painter's guild in that very same year. Shortly thereafter, David must have travelled to Rome, where he became well acquainted with Adam Elsheimer (1578–1610). This must have occurred at some point between 1600 and 1605. By 1605–06, he was back in Antwerp where he registered as a master in the *Liggeren* (membership list) of the Guild of Saint Luke.

In October 1608 Teniers married Dymrna de Wilde, whose dowry included three houses and several rents. The bride's father, who had died in 1600, was a sea-captain in the Spanish fleet. From this marriage came one daughter and five sons. Four of the boys chose their father's occupation and, in time, embarked upon their own artistic careers. The eldest of these was David Teniers the Younger, who was already famous in his lifetime, and hence completely overshadowed the accomplishments of his talented father.

Having failed to repay his loans, David the Elder knew many years of financial hardship. He was consequently imprisoned several times in the Steen, in 1623, in 1625, and again in 1629. During the 1630s, David the Younger came to his father's aid; he was in the position to do so because he was already a successful artist. As a result, David the Elder decided to set his professional life on a different course. Together with his wife, he started a business in art dealing. However, both father and son must have worked together in this new venture. In July 1649, David the Younger settled outstanding debts of his father. Two weeks later David the Elder was ill and drew up his will, together with his wife. Shortly after the document was completed, he died.

When Teniers the Elder returned from Italy he mainly produced, in addition to several altar pieces for provincial churches, cabinet paintings depicting histories derived from the Old and New Testament, Greek and Roman mythology and ancient history. We have dated works from his hand from 1608 onwards. These demonstrate that he initially based his style on that of Adam Elsheimer, although he adapted aspects of the German master's style in a rather inventive way. In Flanders he was the only artist making Elsheimerian cabinet paintings, but unfortunately, this style failed to take hold in Antwerp. Teniers was not able to compete with the more mannerist, decorative tradition of painting that was represented at the time by such artists as Hendrik van Balen the Elder, Frans Francken the Younger and their followers. This may in part explain the financial pressures that weighed so heavily upon him.

Joseph telling his Brethren about his Dreams (Genesis 37: 1-11)

Oil on Copper

17³/₄ x 22¹/₁₆ inches (45 x 56 cms)

PROVENANCE: Sir Francis Blake (c.1737–1818), 2nd Baronet, of Twizell Castle and Tilmouth Park, High Sheriff of Northumberland;
 Sir Francis Blake (1774–1860), 3rd Bt, of Twizell Castle and Tilmouth Park, Member of Parliament for Berwick-upon-Tweed;
 His sale, 26 January 1876, lot 62; where purchased by Edward John Fooks (1851–1920), solicitor in Langton Green, Kent;
 By family descent (as a work of Adam Elsheimer) until 2013

NOTE: An extensive essay by Guido M.C. Jansen is available on request.

ANDREA URBANI

Venice 1711–1798 Padua
Italian School

Andrea Urbani was born in Venice in 1711, and formed a formidable reputation as a poet, architect and painter, completing numerous set designs for the theatre, as well grand decorative schemes for the church, for example at the Cathedral of Udine, as well decorating the interiors of some of the most important private palazzi and villas for the nobility of the Veneto. Due to the scarcity of easel paintings by Urbani his reputation suffered, but it has been much rehabilitated since the 1960s, and he is now rightly considered one of the most important interior painters of the Venetian Republic during the *settecento*. His reputation during his lifetime was such that between 1760 and 1763 he was called to Russia where he was employed at the Court to work on the decoration of the Winter Palace in St Petersburg.

A Trompe L'Oeil with Flowers, a Drawing, Scissors, a Watch, Plates and a Jug and a Letter on a Wooden Shelf

Oil on Canvas

20½ x 25¼ inches (52 x 64 cms)

Signed: 'And:Urbani'

PROVENANCE: Private Collection, Italy

NOTE: Most notably influenced by Giambattista Tiepolo, he must also be noted for his frequent changes of style. Indeed this exciting new discovery of the only known signed still life by Urbani, shows an interesting reflection upon the works of the Cremonese artist Antonio Gianlisi (circa 1677–1727), whose style of *trompe l'oeil* paintings is very similar, for example the signed picture which was offered London, Sotheby's, 14 December 2000, lot 81, and leads to the tantalising possibility that the picture may represent a keystone, with which to reattribute pictures to Urbani, which have previously been attributed to other artists.





CORNELIS VERBEECK

Haarlem c.1590–c.1637

Dutch School

Cornelis Verbeeck was probably the pupil of Hendrick Cornelisz Vroom in Haarlem. There is little documentary evidence in Haarlem concerning his artistic career, but he was certainly elected to the Haarlem Guild in 1610. Other documents allude to a troubled individual, permanently in trouble with the authorities. This penchant for violence earned him the nickname ‘*Smit*’ for *smijten* (smiter). Despite this he married Pietersdr in 1609 and they had three daughters and a son.

As was usual in the early days of Dutch sea-painting, he laid much stress on the careful and exact delineation of ships in all their details, of their rigging, canon and large flags. In a manner reminiscent of the earliest marine painters, the foreground is often in shadow and the sea represented with great breakers, among which dolphins swim and casks and planks of wood are seen floating. The artist often painted rough seas with ships drifting on to a dangerous rocky coastline. An excellent example of this is in the Museum of Maritime History at Amsterdam.

His early pictures are identifiable by a tenuous relation between the ship and the water, but his later work shows a better understanding of this and he begins to depict the sea in a more realistic manner.

A Coastal Scene with War Ships and Fishing Vessels, with Figures on the Shore

Oil on Panel

4¹/₈ x 8³/₄ inches (10.6 x 22.3 cms)

Signed with Monogram: “CVB”

PROVENANCE: Private Collection, UK;
With Rafael Valls Ltd. until 1998;
Private Collection, Germany until 2016

SIMON PIETERSZ VERELST

The Hague 1644–1710/17 London
Dutch School

Simon Verelst was by far the most accomplished of the Verelst family of painters. He was born in The Hague, became a pupil of his father, the genre and portrait painter Pieter Verelst, and was probably elected a member of his local guild before moving to England in 1668. Samuel Pepys is alleged to have met him in April 1669 in his studio where he saw a very realistic still life.

The French influence in Verelst's still lives insured that his work was well received by the court of Charles II and he was greatly assisted by the patronage of the King's mistress, Louise de Keroualle, Duchess of Portsmouth and also by the second Duke of Buckingham. He is thought to have visited Paris briefly in 1680. Amongst his pupils were Maria Verelst (the daughter of Herman Verelst) and Louis Michiel.

Verelst's style is individual; his long sojourn in his adopted London meant that he was out of the mainstream of European still life painting. His dramatic still lifes with asymmetrical or diagonal compositions are comparable to the work of Abraham Mignon and Rachel Ruysch. The *chiaroscuro* effect of lighting a painting's focal point and setting it against a warm, dark background is also typical of his work.

A Still Life with a Partridge hanging from a Nail

Oil on Canvas

30 x 24⁷/₈ inches (76.2 x 63 cms)

Signed: "S. Verelst fecit"

PROVENANCE: Sale, Sotheby's London, 5th July 1933, lot 27;
Sale, Bukowski, Stockholm, 27th November 1996, lot 333;
Private Collection, Sweden





ANDRIES VERMEULEN

Dordrecht 1763–1814 Amsterdam
Dutch School

Andries Vermeulen was a Dutch painter of landscapes and, more occasionally, marine subjects. He often included figures, horses and cattle in his landscapes and particularly excelled in painting winter scenes with figures skating on the frozen canals of Holland. He also made many copies after works of the seventeenth century Dutch landscapists Aelbert Cuyp and Meindert Hobbema.

Andries was born in Dordrecht in 1763 and studied under his father Cornelis Vermeulen the Younger, an ornamental painter and picture dealer. For much of his life he lived and worked in Amsterdam, where he died in 1814.

A Frozen River Landscape with Skaters and Children on the Ice, Pigs and a Wagon on a Road by a Cottage

Oil on Canvas

34¹/₄ x 50¹/₂ inches (87 x 128.3 cms)

Signed and Dated: 'A Vermeulen/ 1813'

PROVENANCE: Collection of Sir Jasper and Lady More, Linley Hall, Shropshire

EMILE JEAN-HORACE VERNET

Paris 1789–1863
French School

Emile-Jean-Horace Vernet came from a long line of talented artists and was the grandson of Claude Joseph Vernet and son of Carle Vernet. Appropriately, he was born in the Louvre while his parents were sheltering there during the Revolution.

Stylistically Vernet reacted against the more formal classification of the Davidian school and instead depicted his subjects in a less idealized fashion. Nevertheless, he was held in high regard for the historical accuracy of his paintings as well as the speed in which he painted.

He gained many very important commissions, not least from King Louis-Phillipe, who was one of his most prolific patrons. After the fall of the Monarchy he continued to work for the newly appointed Emperor, Napoleon III. During the Crimean War he travelled with the French Army and was the 19th Century version of what we now know as an 'embedded' journalist. His adherence to the facts gave rise to an amusing anecdote: When asked to remove a widely despised general from a painting he retorted, 'I am a painter of history, sire, and I will not violate the truth'.



A Gentleman Hunting with his Dog in a Landscape

Oil on Canvas

24¹/₄ x 19³/₄ inches (61.5 x 50 cms)

PROVENANCE: Private Collection, France





JAN VONCK

Torun, Poland 1631–c.1664 Amsterdam
Dutch School

Jan Vonck was the son of the artist Elias Vonck and, like his father, was a painter of hunting still-life compositions, specialising in painting dead birds and animals.

He began his career as a pupil of his father in the 1640s in Amsterdam. He was also influenced by Adriaen van Utrecht, as well as Jan Baptist Weenix, Jan Fyt and Melchior de Hondecoeter. Reminiscences of the Flemish style are also noticeable in his large hunting scenes, which are clearly influenced by Frans Snyders.

His fish still-lives are rarer and belong to the Amsterdam School style. Rarer paintings of live animals are known, in particular a work presently in the Staatliche Kunstsammlungen Dresden (Inv Nr. 1637), where he collaborated with Jacob van Ruisdael to provide the animals within his landscape composition.

Finches and a Snipe hanging from a Hook, with the Barrel of a Rifle and a Calling Card in the Foreground

Oil on Panel

21¹/₄ x 10 inches (53.8 x 25.4 cms)

Signed, Inscribed and Dated: "H.J. Vonck/Fecit/A 1663"

PROVENANCE: Private Collection, France;
Sotheby's London, 9th July 1969, lot 52;
Collection of the late Brian Sewell

EXHIBITED: 11 Bury Street, St James's, London Gallery, W. A. Martin and B. Sewell. 'Paintings by Old Master and English Artists', 24 November 1970 – 2 January 1971, no 18.

GERRIT VAN VUCHT

Schiedam c. 1610–1697
Dutch School

Gerrit van Vucht was born in Schiedam and in his career was to become a very accomplished still-life painter. In 1666 he was elected a member of the Guild and was later, in 1675, to become one of its masters.

Vucht's still-lives show an affinity, in colour and composition, with those of Harmen and Pieter van Steenwijck. Books, a globe, vases and bottles are painted in careful detail on the corner of a table with a cloth crumpled in a characteristic fashion. The general tone is as a rule yellowish-brown and the background light-grey. The objects, closely piled together, sometimes have an allegorical significance. His still- lifes of grapes and other fruit in a bowl are rare. His pictures are usually small and are very easy to recognise. While a known inventory of 1648 mentions 57 of his pictures, only about 30 of them are known today.

A Pair of Still Lives:

A Still Life with Smoking Attributes such as Pipes and a Burner;

A Still Life with a Wine Glass and sliced Herring on a Plate

Oil on Panel

8¹/₄ x 8³/₄ inches (20.8 x 22.3 cms)

PROVENANCE: Private Collection, Ireland





FREDERICK-AUGUST WENDEROTH

Kassel 1819–1884 Philadelphia
German School

Frederick-August Wenderoth, the son of the painter Carl Wenderoth, was born in Kassel and was active in the areas of painting, photography, engraving and lithography. He was most famous for his portraits as well as his paintings of animal and landscape subjects.

Having lived in Paris for some time and travelled throughout Algeria, Wenderoth emigrated to the United States in 1849, together with his friend Carl Christian Nahl. Upon his arrival he stayed with the artist Louis Nagel in New York.

In 1850, driven by gold fever, Wenderoth and Nahl made their way by boat via Panama and Havana to San Francisco to try their luck in the Yuba River. Soon Wenderoth was drawing the people of the mountains and capturing their likeness in Daguerro type. In the ensuing time he produced paintings and lithographic prints of mountain scenes that he sold, first in Sacramento and, from 1852, in San Francisco where Wenderoth established himself producing Daguerro types, paintings and illustrations for, amongst others, the Newspaper Harper's Weekly. This, in turn, led to more extensive travelling, notably to the South Sea and Australia.

Seraskier, the Riding Stallion of the Elector William II of Hesse, in a Circus Setting with Head Groom, Withard, and a Groom in Turkish Costume

Oil on Canvas

17¹/₄ x 23 inches (44 x 58.3 cms)

Signed with Monogram: "AW" and Dated 1843

PROVENANCE: Collection of the Artist;
Purchased by the Committee of the Hessische Kunstverein;
Collection of Gottlob Engelhard;
Collection of G. Windemuth;
Private Collection, Switzerland

NOTE: Seraskier, a piebald stallion, was bred in 1826 in the Beberbeck stud from two Arab horses in the possession of Elector Wilhelm II of Hesse. The gentleman kneeling before the stallion has been identified as head groom, Withard. The gentleman in oriental dress is believed to have been the groom responsible for Seraskier in particular.

Seraskier was renowned for its outstanding intelligence, endurance and speed and hailed as the best and noblest horse in Hesse. He served as the Elector's riding stallion until the summer of 1843 when this scene was painted. The animal, apparently possessed a "hefty temperament", refused to let any but the most accomplished riders stay in the saddle, a fault which eventually caused it to be 'decommissioned' from the royal stud and sold to Captain von Eschstruth zu Kassel. The stallion was then sold to G. Windemuth, Chief Police Commissioner ("his 112th, and last, horse") and several others after him, all of whom found the stallion too difficult to manage. Seraskier died of colic in the summer of 1849.

Wenderoth had originally painted this picture for his own use and requested that the stallion be brought to the Bellevue stud on 8-10 occasions for the purpose. Upon completion the painting was exhibited at the *Hessische Kunstverein*, whose committee bought it for 35 *Louis d'Or*. Subsequently auctioned, the work was bought by Court Buildings Inspector Gottlob Engelhard who, in turn, sold it to G. Windemuth, the stallion's former owner.

Interestingly, Seraskier has here been depicted as being prepared to take part in a circus performance; an advertisement to the right of the composition establishes the setting as "Circus Olympicus". Behind a draped curtain can be glimpsed a performance in full flow and to the front are various circus accoutrements such as hoops and what appears to be castagnettes.

RICHARD WESTALL R.A.

Norwich 1765–1836
English School

Richard Westall, whose brother William was also a painter and engraver, moved from his native Reepham in Norwich to London in 1772 and was first apprenticed with a silver engraver. He began his studies at the Royal Academy School of Arts in 1785. He became an Associate Member of the Academy in 1792 and was elected an Academician on February 10, 1794.

Although he had success as a book illustrator, Westall exhibited paintings regularly at the Academy from 1784 until his death. He treated nearly every type of subject from religious and historical scenes and landscapes to portraits of distinguished individuals such as Milton, Byron, and Nelson. His portraiture is reminiscent of Sir Thomas Lawrence, with whom he shared a house from 1790–1795 at 57 Greek Street in Soho. However, Westall was also considered an outstanding artist of the picturesque and chose to paint and illustrate many scenes derived from famous literature including Homer, the Bible, Chaucer, Milton, Shakespeare, Lord Byron, and Sir Walter Scott.

Although he suffered financial reversals late in life and had to sell his valuable collection of paintings, Westall did become in 1827 the drawing-master of the future Queen Victoria. As the official history of the Royal Academy noted, “the beautiful drawings made by our gracious Sovereign and her refined taste in art, evince that good use was made of the instruction which Westall was able to render his Royal pupil.”



Faust and Lilith, (*Faust preparing to waltz with the young Witch at the Festival of the Wizards and Witches in the Hartz Mountains*), 1831

Oil on Canvas

977/8 x 681/2 inches (248.4 x 174 cms)

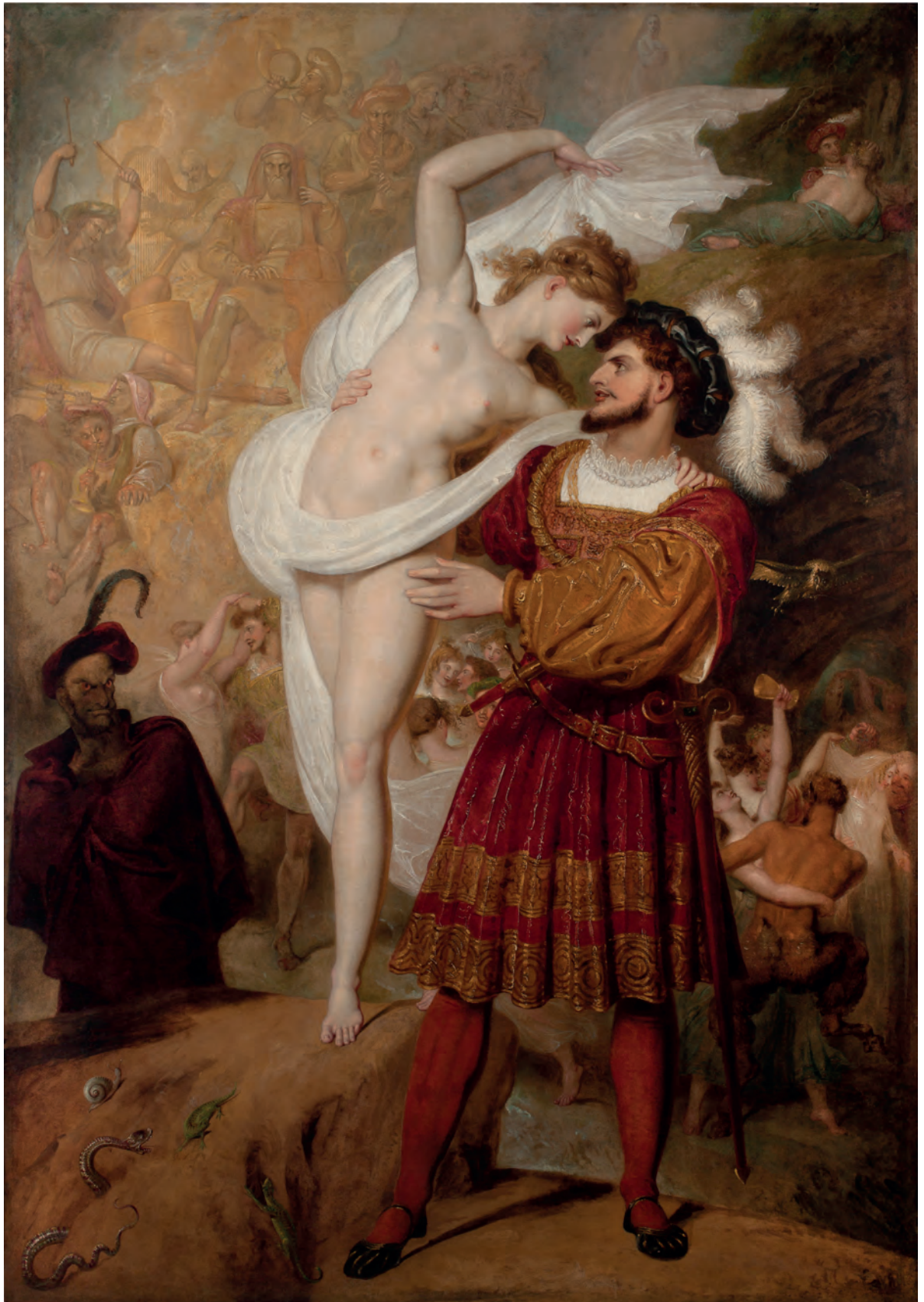
PROVENANCE: Westall's estate sale, Phillips Son & Neale, London, May 9, 1837, no. 611;
sale Bonham's, London, 1968;
W. A. Martin and Brian Sewell, London;
sold to Peter Langan, London 1972;
Langan's Restaurant, London, until 2012.

LITERATURE: M. Passavant, *Tour of a German Artist to England*, London, 1836, (reprint 1978), vol. 1, p. 232.
Algernon Graves, *The Royal Academy of Arts: A Complete Dictionary of Contributors and their work from its foundation in 1769 to 1904*, London, 1905 (reprint 1970), vol. 4, p. 230.

EXHIBITED: Royal Academy, Somerset House, London, 1831, no. 33.
Paintings by Old Masters and English Artists, W. A. Martin and Brian Sewell, London, November 24, 1970 – January 2, 1971, no. 19.

NOTE: In 1831 Westall exhibited at the Royal Academy two large paintings derived from the text of Goethe's *Faust*. The first was described as “Margaret at Church, tormented by the Evil One,” and the second as “Faust preparing to dance with the young Witch at the Festival of Wizards and Witches in the Hartz Mountains.” Unfortunately the first picture has disappeared, but the present work attests to both Westall's originality and knowledge of contemporary cultural trends.

Goethe, who, at his death in 1832, was called in the English press “the most celebrated literary man of modern times,” published his drama *Faust* in 1808. When his *Memoirs* had been published in English in 1824, *The Morning Post* inquired, “Who has not read his singular and harrowing *Faust*?” And at the time Westall came to paint his scenes from it, the work was described as a “wild and fearful drama.” *Faust* had



become something of an international phenomenon, inspiring many other art forms. In 1816 both the major German painter Peter Cornelius (1784–1867) and the German illustrator Moritz von Retzsch produced a series of prints taken from scenes in Goethe's drama. Retzsch's "outlines," as they were known, were then engraved by Henry Moses and published in 1821 and 1832 in an English edition. Both of these German artists did not illustrate the scene of Faust dancing with the Witches, but rather, in the one case Faust and Mephistopheles surrounded by demons and creatures in the mountain setting, and in the other they are seen standing in the midst of the wild orgy but observing the appearance of Margaret in the background.

It was the great poet Percy Bysshe Shelley who first translated key parts of *Faust*, including the Walpurgisnacht in the Hartz Mountains, for an English audience. This was published as "May-Day Night" first in a journal of 1822 and then in the volume *Posthumous Poems* prepared by his widow in 1824. According to a contemporary review of this, "Mr. Shelley from kindred genius and associations was more equal to the task than any man on earth, and did this volume contain nothing else, the world of thought and imagination would exclaim, 'All hail.'" What was supposed to be the first full English translation was made by Lord Francis Leveson Gower in 1823, but it was poorly done and left untranslated many sections, including the Walpurgis Night scene, so it was excoriated by Goethe and others. Gower's second edition of his Faust translation, now complete, was published in 1825. In May of that same, "a Romantic Drama with Music" by various composers entitled *Faustus* was presented at the Drury-Lane Theatre. This was a pastiche using characters from Goethe's *Faust* but a whole different plot. The famous actor Mr. Terry both spoke the Prologue and played the role of Mephistopheles. This would have been of little significance if the great French artist Eugène Delacroix had not seen one of the performances. It inspired him to read the original in French and to produce in 1828 one of his earliest Romantic masterpieces, a series of lithographs for a French translation of Goethe's *Faust*. But Delacroix, following Cornelius and Retzsch, also did not illustrate the scene of Faust dancing, but he chose instead the more ghoulish subject of Faust and Mephistopheles at the Walpurgisnacht fest observing the specter of the deceased Margaret. Also in 1828, The Literary Institution in London presented two free lectures by a German expert on "Goethe's celebrated and magnificent allegory – *Faust*." Then portions of an opera based on *Faust* written by the popular composer Louis Spohr were performed in London in 1830 and 1831. Later a ballet derived from the same source was also staged there in 1833.

Thus Westall, who was apparently the first English artist to treat the Faust story, had a number of sources on which to draw for inspiration when he came to paint his large canvas. It is Gower's translation which is credited as the source of Westall's scenes in the Royal Academy catalogue, but the more poetic version by Shelley may also have been known to him, so here follows the translation of the relevant passage by both:

Shelley:

Faust: What is that yonder? Mephistopheles: Mark her well. It is Lilith. Faust: Who?

Mephistopheles: Lilith, the first wife of Adam. Beware of her fair hair, for she excels

All women in the magic of her locks;

And when she winds them round a young man's neck, She will not ever set him free again.

Faust: There sit a girl and an old woman — they Seem to be tired with pleasure and with play.

Mephistopheles: There is no rest to-night for any one; When one dance ends another is begun;

Come, let us to it. We shall have rare fun.

[Faust Dances and Sings with a Girl, and Mephistopheles with an old woman] Gower:

Faust: What female form is that? Mephistopheles: Remark her well:

Lilith her name, first wife of him who fell – Your parent Adam. Look that you beware Her glancing toilette and her flowing hair:

If with that guise the sorceress lure The passing youth she holds him sure. Faust joins the dance. There is thus a bit of confusion or ambiguity in the text as to whether Faust actually dances with Lilith or with a different young witch. In either case, Westall was clearly intrigued by the subject and sought to make Faust's partner the most seductive of women. Other aspects of his painting also adhere to information supplied in the original text, most especially the musical back drop against which the scene of unbridled lovemaking takes place. As related by Mephistopheles in Shelley's version:

A sound of song
beneath the vault of Heaven is blown!
...The witches are singing!
The torrent of a raging wizard song Streams the whole mountain along.
...See yonder, round a many-coloured flame A merry club is huddled altogether;...
I hear them tune their instruments — one must Get used to this damned scraping.
...An hundred bonfires burn in rows, and they Who throng around them seem innumerable;
Dancing and drinking, jabbering, making love; Now tell me, friend,
What is there better in the world than this

Westall derives from this a whole raucous orchestra performing in the glowing light at the upper left above dancing revelers. The painter freely invented such aspects of the composition. Certain details, like the plumed beret for Mephistopheles, he might have derived from either Retzsch's or Delacroix's illustrations. Likewise the prominent foreground presence of the snakes, salamanders, and snail described in Goethe's text are also evident in those sources. But Westall, adhering again more closely to the original source, also included an owl and a bat to enhance the macabre setting. In addition, while not making it his chief subject, as had Delacroix, Westall indicates the next key incident of the text — the disturbing apparition of Margaret to Faust — by placing her in a penumbra of light just visible above the bat wing-like veil of Lilith at the upper right edge of the painting.

To achieve his composition, Westall made a detailed preparatory sketch. This focuses on the close proximity of the two central figures, their two profiles suggestively touching. In critiques of Westall, it was rightly noted that "one may always discern the artist by the expression of his figures' eyes," and that is certainly the case here. To indicate Lilith's seductive power over the human, she is placed standing on a rock, so that she seems to tower over and be about to envelop Faust. The crux of the painting is Faust, in all his elaborate well-painted finery including brilliant red leggings, set against the white, otherworldly nudity of the beautiful witch. In keeping with the text, Westall emphasizes her elaborate tresses. Cast in shadows, Mephistopheles, wrapped in a great cloak, observes the attempted seduction with glowing red eyes.

One of the criticisms of Westall was that he often repeated his figure types, and here the Faust is certainly much like his King Henry IV. And he is also not too dissimilar to Westall's *Wild Huntsman* painted in 1831 and given in 1834 by the Duchess of Kent to Queen Victoria. The striking, balletic figure of the nude witch is a bit more unusual for Westall, who did not often paint nudes, but a similarly rare and chaste nude by him had appeared earlier, also as part of a pair of pictures in his *Flora Unveiled by Zephyrys*. He employed a nearly identical figure of Eve for his illustration to Milton.

For his dancing witch Westall had a number of possible sources of inspiration. One may have been a famous Titian — *Perseus and Andromeda*. This was originally painted for Phillip II of Spain but had come via France to England in 1795 and entered the collection of Lord Yarmouth, later third Marquess of Hertford, who in 1819 lent it to the British Institution whereafter it was in his residence at Dorchester House which was eventually to become The Wallace Collection. However, Westall has characteristically lessened the sensual nature of Titian's nude to create something cool and more reminiscent of marble sculpture than flesh. It could hark back to a classical prototype, such as the relief of Perseus and Andromeda in the Capitoline Museum, Rome, or to more recent British neo-classical sculptures of standing nudes, such as Richard Westmacott's *Nymph and Cupid* of 1827. Another frequent source of Westall's imagery, as pointed out by contemporary critics, like the German painter Johann David Passavant, who had in fact seen the Faust paintings in the 1831 exhibition, was the Swiss-born artist Henry Fuseli. One thinks particularly of the "gravity-defiant" Titania (as Robert Rosenblum described her) in his painting of ca. 1790 now in the Tate.

Naturally such a major pair of paintings made an impression at the Royal Academy exhibition. The critical reaction ranged from appreciation of Westall's elegance and originality to criticism of his hard, inflexible style [see the full texts in the Appendix]. As Samuel Redgrave noted of Westall in 1878, "his large pictures in oil did not find purchasers and are now little known." The Faust paintings did indeed remain unsold in Westall's lifetime, and following his estate sale, this painting did not emerge until the later 20th century, when there was more openness to the painter's unique blend of erotic, Romantic ardor and cool, Neo-classical form to illustrate one of the great works of 19th-century literature. The theme of Goethe's Lilith was later to reappear in English art in several works by the Pre-Raphaelite painter Dante Gabriel Rossetti.

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Which have purchased works of art from Rafael Valls Limited

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London	National Portrait Gallery The Tate Gallery The Museum of London Wellcome Institute National Maritime Museum, Greenwich
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
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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
Jülich	Museum Zitadelle Jülich
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

Baltimore	The Walters Art Gallery
California	Stanford University Collection
Chicago	Institute of Chicago
Dartmouth	Hood Museum of Art
Ihaca	Herbert F. Johnson Museum of Art, Cornell University
Los Angeles	The John Paul Getty Museum
Michigan	Detroit Institute of Arts
Minneapolis	Minneapolis Museum of Art
Mississippi	Lauren Rogers Museum of Art
Nebraska	Joslyn Art Museum
Oregon	Portland Museum of Art
Rhode Island	Rhode Island Museum of Art
San Diego	The San Diego Museum of Art
Texas	Blaffer Foundation Museum of Fine Arts Houston
Yale	Yale Center for British Art

Central America

Puerto Rico	Ponce Museum
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