





# 2019 RECENT ACQUISITIONS

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*Front Cover:*

Giuseppe Borsato 'A View of Venice taken from the Riva degli Schiavoni, looking West', (detail) cat. no. 5.

## Catalogue of Works

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



1.

JOHANN LEOPOLD AXTMANN

Fulneck 1700–1748 Prague  
Austrian School

Johann Leopold Axtmann was apprenticed to the famous horse painter Johann Georg de Hamilton and is perhaps his most important pupil. Sadly though details on his life are sparse. He is known to have moved to Vienna from Fulnek (which was a part of the Austrian monarchy until 1918) early on. As a result of his training, Axtmann specialised in painting horses set in country landscapes, much in the style of Hamilton, and showing the same intricate detail in the horses' actions and also bridle. He is known to have worked for Count Franz Joseph Czernin von und zu Chudenitz, a Czech noble whose family was one of the most prominent in Bohemia.

**A Rider on a Black Horse Performing a *Capriole* from *Haute École***

Oil on Canvas

14<sup>1</sup>/<sub>2</sub> x 18<sup>1</sup>/<sub>8</sub> inches (37 x 46 cms)

Signed

PROVENANCE: Private Collection USA







PROVENANCE: Private Collection, UK

NOTE: The officer depicted here, standing in what is almost certainly a European setting and probably in Germany as evidenced by the castle, is wearing a Hanoverian uniform. He is carrying a spontoon, sometimes called an esponton or half-pike. It was only about half the length of the traditional pike measuring only about six or seven feet and came into use in the mid-17th century and continued to be used up until the end of the nineteenth century. Apart from the very early days, its function was never really for combat but rather as a symbol of officer rank. Officers saluted with their spontoons while in drill formation and they could use them also to convey orders. Standing one vertically on the ground indicated a halt, while tilting the point forward signalled a forward movement and backwards ordered a withdrawal.

Its head was more elaborate than that of the pike and often had a pair of smaller blades on either side of the main one. The example held by the officer in this painting is Germanic in style and is typical of that style, being more ornate than the much simpler English ones. The double bubble between the cross guard and base of the double edged blade is common to the Germanic armies.

The officer's uniform, datable to the 1760s, has attributes common to foot soldiers of both Hanoverian and English armies in that they both wore red jackets (this remained the case up until 1837) and had the large silver gorgets. There were two Hanoverian regiments, who wore identical straw yellow facings and silvery white lace, to which this officer could have belonged: the Von Schele and the von Wangenheim.

## HUGH BARRON

London 1747–1791  
English School

Hugh Barron, although a fine portrait painter and pupil of Sir Joshua Reynolds, seemed just as likely destined to become a musician. He was a child prodigy on the violin and his ability was noted by various music lovers. He was invited to play his first concert on 23rd April 1760 at the Haymarket Theatre. It was billed as *The Solos of young Performers who never appeared in Concert* and featured musicians who were all aged between nine and thirteen. Events such as these, which demonstrated the great talent of youth, were popular in the eighteenth century and this concert had Gertrud Schmeling (later Mara) and the thirteen year old Barron on violin, James Cerveto on cello, and Esther Burney playing the harpsichord. The programme lists him as: “Master Barron, age 13, on the violin”. His younger brother William Augustus, although not participating in this concert, was a talented violoncellist.

Robert Walpole, in his *Anecdotes of Painting in England*, later observed that Barron had been a pupil of Felice di Giardini, the Royal Director of Music and leading violinist of his generation writing: “Painting is his profession but Musick is his amusement.” Other music lovers at the time, including Alexander, 10th Earl of Eglinton, Dr Charles Burney and James Boswell were equally impressed by the young Barron and Boswell wrote in 1763: “...a boy of great genius, both as a painter and a musician, who will probably be a man of great eminence.”

His father John was an apothecary at the Westminster Dispensary in Soho and it is not known what fostered the artistic drive and talent both in Hugh and his younger brother William Augustus who became a topographical landscape painter. So, despite being regarded as the best amateur violinist of his time, Hugh commenced his artistic training in 1764 at Fournier’s Academy and was then apprenticed to Reynolds from about 1764 to 1766. He exhibited his first portrait at the Society of Artists in 1766 while still living and working with Reynolds.

In 1767, he moved into his own premises in Panton Street, Soho and established his own studio there, continuing to exhibit at the Society of Artists up until 1778. He decided to travel to Rome to further his training and gain commissions and went via Lisbon in 1771 where he produced some conversation pieces for the British Colony. He arrived in Rome in October 1772 and remained there until 1778. The sculptor Thomas Banks, writing to Nathaniel Smith on 31st July 1773 from Rome, states that Barron “...has great merit in the portrait way... has the most of Sir Joshua’s fine manner of any of his pupils, and it is beyond doubt, that when he returns to England, he will cut a great figure in his way.”

Indeed, in Barron’s earlier portraiture such as the 1768 work just called *Lady* and now in the Corcoran Gallery in Washington, he was very close in style and technique to Reynolds. In fact, so close was this work in quality that it was previously thought to be by Reynolds and the reattribution came about only after cleaning when Barron’s signature and date was discovered. However, from about that time, while Reynolds’ influence can be still perceived, it becomes apparent that Barron had studied also the paintings of Johann Zoffany. He produced a number of works that are particularly redolent of Zoffany, a good example of which is the 1768 painting of the *Children of George Bond at Ditchleys*, now in Tate Britain.

Barron returned to England in 1778 and settled first at 7 King St, Covent Garden before moving and sending his works for exhibition at the Royal Academy from “Next door to Saville House, Leicester Fields”. He exhibited four times at the RA, from 1782 to 1786 with fairly minimal descriptions such as “Portrait of a Gentleman half-length” or “Portrait of an Officer” and his twenty-two exhibits at the S.A., all portraits, were similarly anonymous. There are some paintings where the sitter(s) can be identified such as “Portrait of Charles Edwin Wyndham and his son Thomas on a terrace” and “Conversation piece Portrait of the Perry Family in a woodland clearing.” “Portrait of a boy holding a cricket bat, a spaniel at his feet” is more descriptive but remains unidentified like the other gentlemen and officers.

He was elected a Fellow of the Society of Artists in 1771 and Director in 1772.

It would seem that this conflict of interest between painting and music persisted as throughout his life he continued to be regarded the best amateur violinist in the country. Whether this meant that he produced fewer paintings in his later years is unknown. The print maker Valentine Green produced mezzotints after two of Barron’s portraits, namely George Bridges Rodney, 1st Baron Rodney published 1st June 1780 and John Swan published in 1782. Copies of both of these are held in the collection of the National Portrait Gallery.

### A Portrait of an Officer standing before a Castle; a Military Encampment beyond

Oil on Canvas

36<sup>1</sup>/<sub>8</sub> x 28<sup>1</sup>/<sub>8</sub> inches (91.7 x 71.5 cms)

Signed and Dated “H:Barron Pinxt: 1767”



## CHRISTOFFEL VAN DEN BERGHE

Sint-Maartensdijk 1588/92–1628  
Middelburg Dutch School

Christoffel van den Berghe is a comparatively elusive painter, who is known only from documentary records, but whose oeuvre has been recently rediscovered and carefully studied.

He painted mostly in Middelburg and was probably the pupil of Ambrosius Bosschaert the Elder, the famous flower painter. He is most well-known for his still-life and landscape pictures, which show some influence from Jan Brueghel the Elder, Adriaen van de Venne and Mathijs Molanus. Two well-known pictures by him of summer and winter are in the Dordrecht Museum. There is currently only one known signed and dated (1617) flower still-life by van den Berghe, namely in the Johnson Collection, Philadelphia (Cat. 648) which illustrates very well his debt to Bosschaert. Indeed his skill was such in this genre that he was sometimes confused with his former master. There are thought to be about another five still-lives of different subjects (including a Vanitas in a private collection) by him. He also painted a few interior scenes both religious subjects (including subjects from the New Testament, and secular ones, including a kitchen interior dated 1642.

Van den Berghe was, at an unknown date, also commissioned to decorate the Church in Middelburg after it was damaged by fire. In 1619 he became a member of the Guild of St. Luke in Middelburg and in 1621 was elected Dean. A document dated 1626 states his intention to marry one Mayken Jans van Giffen, although she later refused to accept him as her husband.

### A Still Life of Façon de Venise Glasses, Finches, Thrushes, Blue Tits, a Kingfisher and Wan-Li Porcelain on a Stone Ledge

Oil on Panel

13 x 20<sup>7</sup>/<sub>8</sub> inches (33 x 53 cms)

Signed: 'CHRISTOFFEL VAN DEN BERGHE'

PROVENANCE: Private Collection, Burgundy

NOTE: A Game Still life by this artist is an exceptionally rare subject for a very rare painter. However, another rather larger game still life by the artist but on canvas is in the J.Paul Getty Museum, Los Angeles (71.PA.34). The birds depicted are also larger (a Bittern, a Goose and a Mallard) to suit the larger scale of the painting.

The use of the Chinese export porcelain in both game pieces is probably a detail he would have picked up from working with Bosschaert, the elder (as well as his other close family) whose mastery and obvious pleasure in depicting porcelain is well known.









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**Christ with St John the Evangelist and Nicodemus seated at a Table in a candlelit Interior**

Oil on Panel

87/8 x 6 1/2 inches (22.6 x 16.5 cms)

Signed and dated lower left: "CV/BERGHE/1617"

PROVENANCE: Mrs Speelman, London;  
with Sam Nijstad, The Hague, October 1957;  
Purchased in September 1958 by Dr. George S. Heyer, Jr. (1930-2015), USA

NOTE: This rare religious subject by the painter is dated 1617 and so, along with a flower still life in the Philadelphia Museum of Art, represents the earliest dated work by the painter.



5.

GIUSEPPE BORSATO

Venice 1771–1849  
Italian School

Giuseppe Borsato is best known for his architectural and landscape painting in the tradition of Canaletto and, more contemporarily, with 19th Century painters like Chilone, Migliara and Bison. During the French occupation of Venice he was a key figure in devising designs for official celebrations, in particular those of the triumphal entry of Napoleon into Venice in 1807. Borsato conceived a series of structures erected specially for this occasion and Baron Dominique Vivant-Denon commissioned six paintings from him describing the Venetian celebrations and the glory of the French Empire.

Having worked on the theatre in Treviso, Borsato was appointed “Scenografo Ufficiale” of the famous La Fenice theatre and he also became professor of ornamental art at the Venice Academy in 1812. His typically precise and detailed style produced pictorial, historical documents that closely recorded important events.

**A View of Venice taken from the Riva degli Schiavoni, looking West**

Oil on Canvas

21½ x 25¼ inches (54.8 x 64.2 cms)

Signed and Dated au Verso: ‘Borsato F. L’anno 1829’

PROVENANCE: French Private Collection, in the family of the owner since the 19th Century

NOTE: Vedute of Venice’s buildings were of particular interest to Borsato, but it was not just the exteriors that he depicted. He also painted important civic events inside the buildings, for example the ‘Presentation of the King of Lombardy in the Doge’s Palace’ (formerly with Rafael Valls) and the ‘Commemoration of Antonio Canova at the Scuola Grande della Carità’ (Museo d’Arte Moderna, Ca’Pesaro). His lively depictions of Venetian life, be it inside or out can be characterised, just like this painting, by vibrant colours and atmospheric noise and bustling activities.









## AUGUSTIN BRUNIAS

Rome c.1730–1796  
Roseau French School

Brunias was accepted into the Academy of St Luke in Rome in 1748. After some years of employment by Robert Adam, who had first taken on Brunias as an architectural draughtsman in Rome in 1756, Brunias accompanied Sir William Young to Barbados in 1764 (on “the first of six West Indian Voyages made by Sir William in his public employ”) as draughtsman. Young had been appointed President of the Commission for the Sale of Lands in the Ceded Islands of Dominica, St Vincent, Grenada, and Tobago (the recently captured Southern Caribbees) in 1764, and was appointed first British Governor of Dominica in 1770. Brunias’s work from this time on concentrates on subjects in the West Indies, in particular in Dominica, St. Vincent (where Young had purchased land), Saint Christopher and Barbados, painted for his patron and for the numerous white oligarchs who ran estates on the islands, such as Sir Patrick Blake and Sir Ralph Payne (Captain-General and Governor-in-Chief of the Leeward Islands).

Brunias appears to have returned to England in 1773 and was resident in Soho when he exhibited Dominican subjects at the Royal Academy in 1777 and 1779. First editions of engravings after his West Indian pictures were ‘Published by the Proprietor, No. 7 Broad Street, Soho’ (the address from which he submitted his two R.A. exhibits in 1779) in 1779–80. He returned to work in the West Indies in the early 1780s (Dominica and St Vincent were returned to Britain by the Treaty of Versailles in 1783) and settled there until his death in Roseau, Dominica, in April 1796.

Sir William Young’s office as Receiver and Governor closed on October 1774 and he returned to England. On his death in 1788 his son William inherited the baronetcy and estates in Tobago (where he was appointed Governor), Betsy’s Hope in Antigua, and Calliaqua and Pembroke in St Vincent.

### A Mulatto Woman with Attendants, Dominica

Oil on Canvas  
11 x 8 inches (28 x 20 cms)

PROVENANCE: Christie’s, London, 28th April 1977, lot 23;  
With the Parker Gallery, London;  
Private Collection, London;  
Christie’s London, 8th April 1998, lot 50;  
Private Collection, UK

NOTE: In the background can be seen Fort Young, built in 1770 and named after the first British Governor, William Young, who had ordered the construction of the fortress during the American War of Independence.

## WOUTER PIETERSZ CRABETH II

Gouda c.1594/5–1644

Dutch School

Wouter Crabeth was the son of the writer and politician Pieter Woutersz Crabeth. His grandfather, Wouter, had been a renowned glassmaker. He is thought to have been the pupil of Cornelis Ketel as well as Abraham Bloemaert in Utrecht, although this is a matter of some conjecture.

In 1613 he left Holland and travelled to Paris in 1615 and Aix-en-Provence a year later (possibly with the artist, Leonaert Bramer). He had reached Rome by 1619 and was to remain here as a member of the *Bentvueghels* for ten years. He lived with Bramer in the Strada della Croce and earned the nickname 'Almanack'.

In 1626 on his return to Gouda he was a member of the militia or *schutterij*, a post he evidently enjoyed as he became a captain two years later, the same year he married Adriana Gerritsdr. Vroesen.

His later work is characterised by the significance of his commissions, usually on a grand scale and for major religious institutions. The influence of Rome and particularly that of Caravaggio is very prevalent in these dramatic paintings, the 'Doubting Thomas' of c.1628 (SK-A-1965) in the Rijksmuseum being a particularly good example.



## A Portrait of a Gentleman

Oil on Copper

3<sup>3</sup>/<sub>8</sub> x 2<sup>1</sup>/<sub>2</sub> inches (8.5 x 6.5 cms)

Signed and Inscribed au verso: 'Wouter Crabeth / A 46'

PROVENANCE: Private Collection, France;  
Sale, Sothebys, Monaco, 2nd December 1989, lot 406;  
Sale Sothebys, London, 21st April 1993, lot 146;  
Private Collection, Italy

NOTE: Recorded at the RKD under IB00103216



Actual size





## ABRAHAM VAN DIEPENBEECK

's-Hertogenbosch 1596–1675

Antwerp Flemish School

Abraham van Diepenbeeck began his career as a pupil of his father Jan Roelofsz van Diepenbeeck, a distinguished painter on glass. Having moved from his native town of 's-Hertogenbosch, the young Diepenbeeck was elected a member of the glass painters Guild in 1623. By 1636 he had become a *burgher* of the City of Antwerp. In 1637 he married Catherine Heuvick and they had eight children. Catherine died and four years later, in 1652, Diepenbeeck married Anna van der Dort with whom he fathered a further four children. As a glass painter he was in great demand and the City of Antwerp bestowed an ever increasing number of commissions on him. One of his most celebrated works is the window in Antwerp Cathedral, painted in 1635 and still visible today. However, conscious of the fragility of works on glass, Diepenbeeck gradually scaled down his activities involving this medium and instead joined the studio of Pieter Paul Rubens.

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

## A Pair of Grisaille Portraits of a Lady and a Gentleman

Oil on Panel 'en grisaille'

11 x 9 inches (27.8 x 23 cms)

PROVENANCE: Collection of J.J. Chapuis according to a wax seal on the reverse;  
his sale, De Doncker and Vergote, Brussels, 4th December 1865, lots 113 and 114;  
bought as a pair by Henri Leroy, BFR 180

NOTE: One panel is marked with the panel mark of the maker François de Bondt (DB) who was active 1637–43 in Antwerp.

Chapuis erroneously identifies the sitters with William of Orange and his queen, Mary. The sitters are as yet unidentified but their portraits were undoubtedly intended for engraving.

Jean-Joseph Chapuis (1765–1864) was a important Belgian furniture maker whose works were included in the Empress Josephine's inventory at Malmaison at her death, as well as being part of other important collections. His formal training had been in Paris and the most important collection of his work is in the Musée Charlier de Saint-Josee-ten-Noode in Brussels.

## ADRIAEN VAN DIEST

The Hague 1655–1704 London  
Dutch School

**B**orn in The Hague in 1655, Adriaen van Diest was the son and pupil of the well-known marine painter Jeronymus van Diest. Like his father, he mainly painted seascapes but was also known to have produced some landscapes and animal pictures as well as a number of engravings.

In 1672, King Charles II invited Dutch craftsmen and artists to England where there was a growing market for paintings and especially portraits and marines. It is not surprising, therefore, that by 1673 van Diest emigrated to England along with a number of other Dutch painters, including the van de Velde family.

It seems highly likely that, once in England, van Diest went directly to the van de Velde studio and that Willem the Younger was his Master, as his copies of the latter's work are the truest and his style the closest to it of all Willem's followers. He is noted in the Painter Stainers Company in 1677 and was at that time living in Durham Yard (now Durham House Street), where he lived with Jan Karel van Beecq (1638–1722) whose painting style is very much in the style of van Diest's.

Van Diest was known to have worked in Bath and amongst his patrons there were the Duke of Granville and the Earl of Bath. Longleat House still contains a number of the artist's works. Horace Walpole notes that Lely owned seven paintings by van Diest.

Van Diest was working on a series of engravings of drawings which he never finished as he died before their completion in 1704.

### A Flag Ship preparing to leave the Anchorage; a Man-o-War firing a Salute beyond

Oil on Canvas

40<sup>1</sup>/<sub>2</sub> x 34<sup>1</sup>/<sub>4</sub> inches (103 x 87 cms)

PROVENANCE: Collection of Lord Berners, Faringdon House, Oxfordshire

NOTE: Berners was a particularly colourful and Bohemian character. He inherited the title (14th Baron Berners) and Faringdon from his uncle but did not move into the house until 1931 when his mother had ceased to live there. Visitors to Faringdon included Igor Stravinsky, Salvador Dalí, and H.G.Wells amongst others. They were always entertained by Berners and his lifelong companion Robert Heber-Percy. He was immensely eccentric, dying pigeons various colours depending on his moods and giving pearl necklaces to his dogs.

A larger scale marine painting (133 x 100 cms) and monogrammed by van Diest was with Rafael Valls in 2004.









**G. VAN DONCK**

Active 1627–1640

Dutch School

The exact dates of van Donck's birth are not known but he was very active in the years 1627 to 1640. He specialised in portrait painting usually on a small scale and his subjects are always finely studied and very well drawn. Today about ten portraits are known, as well as a few kitchen and market scenes and some rarer historical pieces. His oeuvre is close in style to that of the Amsterdam painters, Thomas de Keyser and Gonzales Coques. Van Donck was also an accomplished engraver, his best known work being the illustrations he executed for J.H. Krul's publication 'Pampiere Wereld' of 1644.

**A Portrait of a Gentleman, probably a Ship's Captain**

Oil on Panel

19<sup>1</sup>/<sub>4</sub> x 13<sup>3</sup>/<sub>8</sub> inches (49 x 34 cms)

Signed: "GDonck"

- PROVENANCE:** Hendrik Van Heteren ca 1730-1749, The Hague;  
 inherited by his son Adriaan Leonard van Heteren Gevers, The Hague sold between 1752 and 1808  
 possibly c.1770;  
 sale H. de Heuvel and J. Hackefort, 18 April 1816 Rotterdam lot 37;  
 before 1827 Collection of Baranowski, Vienna;  
 sale Baranowski 10-11 May 1827 lot 31;  
 Collection of Franz Jäger, Vienna until c.1850;  
 Collection of Joseph Winter, Vienna;  
 via inheritance to the collection of Baroness Auguste Stummer von Tarnok née Winter (1848-1896);  
 thence by descent in 2003 to a Private Collection, Austria.
- LITERATURE:** Hoet, Catalogus of Naamlyst etc, Amsterdam 1752 part II, p. 454;  
 Th. L.J. Verroen, 'Een verstandig ryk man', The 18th C collector Adriaan Leonard van Heteren, in  
 Achttiende eeuwse kunst in Nederland, Leids Kunsthistorisch Jaarboek 4 (1987), pp. 17-61-p.36;  
 Eva Geudeker, Het kabinet Van Heteren Gevers : een achttiende-eeuwse schilderijenverzameling  
 'waarvan de rénommée zo groot is', doctoraalscriptie UVA, 2005;  
 Katalog der Gemälde alter Meister aus dem Wiener Privatbesitz, Vienna 1873  
 (exhibition catalogue Vienna, K.K. Österreichisches Museum für Kunst und Industrie nr. 12;  
 O. Eisenmann, Die Ausstellung von Gemälden alter Meister aus dem Wiener Privatbesitze, in:  
 Zeitschrift für Bildende Kunst IX, Leipzig 1874, p. 59;  
 Theodoor von Frimmel, 'G.Donck', in: Repertorium für Kunstwissenschaft 12, Berlin 1889, p. 99-101;  
 Theodor von Frimmel, Kleine Galleriestudien, Bd. I, Lfg. 2, Leipzig 1892, S. 292 (illus); Theodor von  
 Frimmel, Verzeichniss der Gemälde im Besitze der Frau Baronin Auguste Stummer von Tarnok  
 (Galerie Winter), Wien 1895, p. 19, Nr. 41 (as G. Donck);  
 Thieme-Becker, Allgemeines Lexikon der bildenden Künstler, illus. 9, München 1902, p. 434,435.  
 A. von Wurzbach, Niederländisches Künstlerlexikon, Vienna and Leipzig 1906, vol 1, p. 413.
- EXHIBITED:** 1873, Vienna, K.K. Österreichisches Museum für Kunst und Industrie, nr. 12



11.

FELIX EIMERMANN

Active 17th Century  
Austrian School

Little appears to be known about Felix Eimermann except that he was of Austrian nationality. He was evidently a very accomplished painter of animals and, more specifically, dogs. It is impossible to be sure if he knew Heinrich Lihl, who specialised in animal portraiture, but their work undoubtedly shows many similarities, not least in the extensive inscriptions.

**A Portrait of a Smooth-haired Dachshund**

Oil on Canvas

27<sup>1</sup>/<sub>8</sub> x 34<sup>7</sup>/<sub>8</sub> inches (69 x 88.5 cms)

Signed "FELIX Eimermann", Dated "Ao: 1668" and extensively inscribed

PROVENANCE: Private Collection, France

NOTE: Individual portraits of dogs of this date are very rare and this example is all the more poignant for being an epitaph, presumably a commission from a patron (Herr Bosen) who had been particularly fond of his late favourite hound. The inscription reads:

*Durch hohe Fürsten Gnad war Ich Herr Bosen Geben,  
zuseinen treuen dinst, so lang Ich würde leben,  
die Haasen jagte Ich, Ich suchte Tachsen Farth,  
deswegen Ich auch selbst ein Tachs genennet ward.*

With the grace of grand princes, I was given to Master Bosen  
to serve him faithfully all my life.

I used to chase hares and I followed the scent of badgers.

Because of this I was called a badger myself."

[The English term dachshund is a combination of the German words of *Dachs*  
(badger) and *Hund* (dog).]

Taking the inscription and date into account would suggest that the Herr Bosen mentioned was Everhard Wilhelm von Bosen who died in 1710. Eimermann writes that he painted the portrait in Blauen which was a mountain peak in the southern Black forest in Baden-Württemberg.

Durch Hohe Fürsten Gnad war Ich Herr Bösen geben,  
Zu keinen Treuen diest, so lang Ich Würde leben,  
die Haaken jagte Ich, Ich nichte Tauchten Färth,  
deshwegen ich auch selbst ein Fuchs genemmet ward.



gemahlt in Oel von FELIX Eimermann No. 1669.







**JACOB FOPPEN VAN ES**

Antwerp c.1596–1666  
Flemish School

**J**acob 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 sets 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 Pair of Still Lifes with Grapes, Lemon, Bread and Hazelnuts on a Pewter Plate on a Table**

Oil on Panel

12<sup>3</sup>/<sub>4</sub> x 17<sup>1</sup>/<sub>8</sub> inches (32.2 x 43.5 cms)

Both Signed: 'I.V. ES'

**PROVENANCE:** Collection of David Ker (1750–1811), Portavo, County Down, Ireland;  
by descent to the previous owner.

**NOTE:** Fred Meijer points out that as Van Es never dated any of his works it is very difficult to accurately date individual works but looking at the compositional development of his oeuvre it would place this pair between 1640 and 1650.

## PAULUS CONSTANTIJN LA FARGUE

The Hague 1729–1782  
Dutch School

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

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

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

**A Pair of Topographical Views of Leiden: A View of the Zijlpoort, Leiden;  
A View of the Witte Poort, Leiden**

Oil on Panel

9½ x 12½ inches (24.1 x 31.8 cms)

Both Signed “P.C. la Fargúe pinx”.; the latter also dated /1773

PROVENANCE: Probably The Countess of Dudley sale, Christie’s London, 23rd November 1962;  
where purchased by H.Sabin for £ 160; Ex Collection of Gloria Heath, USA

**NOTE:**

City gates were often a hub of activity with travelers and merchants with their wares passing through, and they held particular topographical fascination for La Fargue in terms of the sheer variety of architectural shapes and forms they assumed. Two such examples from the city of Leiden are recorded in these paintings: the Zijlpoort and the Witte Poort.

Built in 1667 to the design of the city architect Willem van der Helm (1628–1675), Zijlpoort is one of only three of the original gates of Leiden to have survived, and is an elegant example of van der Helm’s classicizing style.

There had been a gate at Witte Poort in Leiden since the Middle Ages and La Fargue’s painting records the gate as it appeared following its 17th Century restoration. Just south of the gate was the De Rijn mill, owned by the father of Rembrandt, which survived until 1730 – sadly not long enough to have been recorded in La Fargue’s view. The Witte Poort was unfortunately demolished in the 1860s.

Two sets of pendants of Leiden citygates are known. One (which are no longer together) were at auction in 1841 and this pair which have recently re-emerged and were at auction in 1962. All four paintings were based on sketches La Fargue made in 1770/71 or earlier as a set of 8 Leiden citygates dated 1770 and 1771 are now in the City Archives in Leiden.

We are very grateful to Charles Dumas for his kind assistance with these paintings.









Actual size

## FRANS FRANCKEN II

Antwerp 1581–1642

Flemish School

Frans Francken was known for his pictures of Church Interiors, Biblical, Historical and Proverbial subjects as well as Genre compositions. He was, in addition, the first artist to paint accurate views of old picture galleries. He was a pupil of his father, Frans Francken the Elder, and he is the best known and most prolific of a large family of painters. He became a master of the Guild of St Luke in Antwerp in 1605 and subsequently deacon in 1616. He married Maria Placquet in 1607. Of their surviving children three became painters in their own right, Frans III, Hieronymous and Ambrosius. He is not known to have left Antwerp his entire life.

He is known to have painted figures for other artists like Bartholomeus van Bassen, and collaborated with painters such as Abraham Govaerts, Hendrik van Steenwyck the Younger, Alexander Keirincx, Josse de Momper as well as Pieter Neefs the Elder.

**Death playing the Fiddle to an elderly Gentleman, probably an Allegory of Avarice**

Oil on Panel

7<sup>5</sup>/<sub>8</sub> x 5<sup>7</sup>/<sub>8</sub> inches (19.4 x 15 cms)

Signed with Monogram: "FF"

NOTE: The reverse of the painting is stamped with the mark of panel maker Lambrecht Steens.

A subject repeated many times during his career by Francken the background scene is unique amongst this group of paintings and suggests that this is more than just a studio version of a popular composition.

The subject matter warns the spectator against Covetousness or Avarice as one of the Seven Deadly Sins. We can be under no illusion as to what the result may be from Francken's vivid depiction of the grinning and expectant figure of Death as a skeleton whose left foot is deftly placed on an hourglass. A further timely reminder of the perils of financial greed.

Another signed and dated version of this painting was with Salomon Lilian in 2011. The panel mark au verso was that of François de Bont. It is interesting to note how many different panel makers Francken used to supply the supports needed for what was clearly a popular subject.

**MARTEN JOZEF GEERAERTS**

Antwerp 1707–1791

Flemish School

**M**arten Jozef Geeraerts began his career as a pupil of Abraham Godyn in Antwerp where he appears to have spent most of his life. In 1731 he was elected a member of the Guild of Antwerp and later, in 1741, he was appointed a Director and Professor of the Academy.

Geeraerts specialised in very finely painted trompe l'oeil compositions which were much in the style of his contemporary Jacob de Wit. These two artists became the most important exponents of this artistic genre during the eighteenth century in Holland and Flanders. He gained many important commissions during his lifetime and was often given the commission over some of his illustrious contemporaries, for example Dirck van der Aa and Aert Schouman. Works can be found in large private residences all around Holland, as well as in royal houses, particularly for William V and in many public buildings (for example the Orphanage in Leiden). His pupil was the grisaille painter Pieter Joseph Sauvage.

**An Allegory of Charity Venus surrounded by Putti**

Oil on Canvas (Grisaille)

35½ x 47⅝ inches (90 x 121 cms)

PROVENANCE: Private Collection, France







## JAN JOSEFSZ VAN GOYEN

Leiden 1596–1656 The Hague  
Dutch School

Jan van Goyen was born and raised in Leiden. He is known to have sold his house there in 1629 to the artist Jan Porcellis, whose marine paintings were of some influence on van Goyen's early work. Of all his masters, however, Esaias van de Velde was much the most important, and his influence is the most traceable in van Goyen's brightly coloured early style.

By the early 1630s van Goyen had moved to the Hague where he became a member of the Guild and was granted citizenship in March 1634. Despite being a prolific artist, van Goyen had difficulty in selling his works throughout most of his career and was constantly trying to improve his financial affairs. His attempt at investing in tulip bulbs was a notorious disaster, but he fared somewhat better in his property speculations.

Jan Van Goyen was, with Salomon van Ruysdael and Pieter de Molijn, one of the principal exponents of the new Haarlem style of landscape painting. He chose modest scenes to paint, such as simple river landscapes, dilapidated farmhouses and ruined castles, which he rendered in a restricted range of colours. His monochrome landscapes of the late 1630s and 1640s epitomized Dutch landscape painting of the 17th century. His extraordinarily prolific output of paintings as well as drawings meant that his influence on Dutch landscape painting was substantial. As a result our record of 17th century life in Holland has benefited hugely from his oeuvre.



### A River Landscape with Buildings along the Bank

Oil on Panel

15½ x 20⅞ inches (39.5 x 53 cms)

Signed with Monogram and Dated: 'V G 1630'

PROVENANCE: Private Collection, France

NOTE: This painting can be compared to other works by the artist such as *A River Bank*, sold at Sotheby's, London, 19th April 1972; *A Coastal Town*, sold at Sotheby's, London, 9th July 1998, or *A Cottage and a Fisherman by a River Bank*, the latter signed with monogram and dated 1631 and currently in Glasgow Museum.



## WILLEM VAN HERP I

Antwerp 1614–1677

Flemish School

Willem van Herp began his career in Antwerp in 1626 as a pupil of Damiaen Wortelmans and subsequently became apprenticed to Hans Biermans (an artist mentioned in the literature but otherwise unknown to art historians). Van Herp was elected a member of the Guild in 1637. Some scholars consider that he was also a pupil of Rubens, noting the very Flemish approach to his compositions – especially in the draughtsmanship and colouring. He did not produce many works and his pictures are quite rare. Occasionally he provided the staffage figures in landscapes by Jacques d'Artois and in church interiors by Dirck van Delen.

He married to Maria Wolffort in 1654. She was the daughter of the painter Artus who had been in Antwerp since 1644. Together they had two boys, Norbertus and Willem II (both of whom became painters, albeit little known ones) and two girls, Maria Anna and Anna Maria.

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

## Elegant Figures in a Formal Garden by a Country House

Oil on Copper

31<sup>3</sup>/<sub>8</sub> x 41<sup>7</sup>/<sub>8</sub> inches (79.6 x 106.4 cms)

Signed : 'G.V.HERP'

PROVENANCE: Private Collection, Spain

LITERATURE: Joaquim Folch i Torres, "Una collecció de pintura antiga", D'Ací i d'Allà, December 1931, pp. 447 Illustr.

NOTE: This work is very unusual in the oeuvre of Herp but is a subject that has many precedents in Flemish painting. Depictions of houses and their gardens were popular subjects and made all the more so by Rubens whose depictions of his own country house and garden were very personal examples of the genre. His painting of *Het Steen* from 1636 remained in his personal collection until his death.

The formal Baroque gardens of the 17th Century were heavily reliant on symmetry and the principle of imposing order on nature. Its origins were from 16th Century Italy, particularly those of the Villa d'Este in Tivoli and the Borghese Gardens in Rome.

Jacques Fouquier's view of the Palace of Heidelberg and the *Hortus Palatinus* for commissioned by Frederick V in 1614 is the perfect example of the type.

The elegant couple seen here on the right are presumably the owners of the estate.











## GABRIEL-GERMAIN JONCHERIE

Paris 1798–1856

French School

Gabriel-Germain Joncherie exhibited at the Salon de Paris with great success from 1831 to 1844 where his trompe l'oeils earned much respect from the general public. He was living in the rue de l'Échiquier for most of his life and indeed his son, Hector, started exhibiting in the Salon in about 1843 from the same address.

He was, however, better known for his elaborate still lifes laid out with great imagination and a careful eye. His skill was also employed with interior scenes of great interest, usually with a window behind and the figures seated in the room lit by the opening. He was the master of the unusual subject in not only his trompe l'oeils but also his still lifes.

His draughtsmanship showed a skilled artist whose pictures are now, sadly, quite rare.

**The Shoemaker**

Oil on Canvas

15 x 18<sup>1</sup>/<sub>8</sub> inches (38 x 46 cms)

Signed and Dated: "Joncherie 1829"

PROVENANCE: Private Collection, France, for three generations

NOTE: Joncherie's even rarer interior scenes still display the originality of the artist to great effect. Joncherie cannot resist to touch on his better known compositions and is always hiding a small still life, which here sits on a table in the centre of the room. His love of perspectival play can be seen in the hung paintings and in particular the technically complicated drawing of the painting that hangs forward over the mantelpiece. A further excellent example of an interior by Joncherie is the superb 'Picture Gallery' of 1831 that was at auction in New York, December 2004. It shows the same originality of composition and technical mastery.



## CHRISTOPH JACOBSZ VAN DER LAMEN

Brussels c.1606/15–1651 Antwerp  
Flemish School

Christoph Jacobsz van der Lamen was a Flemish painter mainly of interior scenes much in the style of his contemporary Anthonie Palamedesz. He painted elegant figures in room interiors, usually playing music, drinking or gambling. These interiors are usually rather sparsely furnished with a fireplace, doorways and with a few maps or paintings on the wall.

Van der Lamen began his career as a pupil of his father Jacob van der Lamen and probably later worked with Frans Francken II. In 1636 he was made a member of the Guild in Antwerp and was married in 1642 to Maria Michielsen who bore him six children. Frans de Momper was a Godfather to their second son, Philips Frans. We know that in 1637 one of his pupils was Hieronymous Janssens who continued to work very much in the style of his master.

**An Artist in his Atelier painting at his Easel (possibly a self portrait)**

Oil on Panel

15<sup>3</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>3</sub> inches (39 x 49 cms)

Signed : ‘.. van der Lamen’

PROVENANCE: Private Collection, Italy

NOTE: A similar painting by van der Lamen was sold on 24th March 1999 in the Dorotheum (lot 164). This too depicts an artist in his studio and also uses some of the same objects on the table. It is just possible that our painting is a self portrait. It is believed that van der Lamen worked in the studio of Frans Francken II and the subject matter of the painting on the artist's easel may be an amusing nod/hommage to his master's work.







## STANISLAS VICTOR EDOUARD LÉPINE

Caen 1835–1892 Paris

French School

Lépine exhibited, amongst illustrious company, in the first Impressionist exhibition held in the gallery of the famous photographer Nadar in 1874. He can be regarded as one of the precursors to Impressionism. His debt to Jongkind, whom he held in high regard, and to Corot, who was to be his teacher during the 1860s, was evident throughout his life.

He came to painting late in life and was of humble origin. Only at the age of 18 did he decide to devote himself to painting and, having saved enough to buy paint and brushes, he taught himself by copying the masterpieces in the Louvre. Once his talent was recognised he began to develop the important artistic connections that helped him on his way. His initial meetings with Adolphe-Félix Cals and Théodule Ribot led to long friendships.

In 1859 he made his Paris Salon debut with a number of paintings of Caen and that same year he moved into a residence in Montmartre. The streets of Paris, the River Seine and Montmartre were to prove great influences on his paintings and he looked to them for his inspiration. Corot's mark is especially evident in these paintings.

Lépine, who was a quiet and modest man, was not successful financially and he struggled to make ends meet despite the fact that he was exhibiting regularly at the Salon. He eschewed the regular watering holes of his fellow artists and kept to himself. However, in an attempt to improve his financial situation he started to work with the dealer Pierre-Firmin Martin who sold the work of Corot, Millet and Cals. Martin introduced Lépine to Count Armand Doria who became an important patron. Nevertheless he still struggled and despite a further arrangement with Paul Durand-Ruel he was forced to organize a number of auctions at the Hotel Drouot. Interestingly his works fetched more than those of Monet, Renoir, Sisley and Morisot in a similar auction run by Monet.

The quiet and unassuming Lépine, whose subject matter and style were so reminiscent of Corot, finally achieved recognition when he was awarded two first class medals and a further third class medal in the 1889 Salon. Well-deserved as this success was, it came too late and Lépine died in 1892, penniless and almost totally paralysed, having won a medal at the Madrid Salon the year before.

**A View of Rouen**

Oil on Canvas

14<sup>1</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>4</sub> inches (36 x 21 cms)

Signed: "S.Lepine."

PROVENANCE: Private Collection, France

NOTE: The Cathedral of Notre-Dame de Rouen and the Monastery of Saint-Ouen can be clearly seen on the skyline. The likely spot chosen by Lépine to paint from is what is now the Quai Jean Moulin or the Boulevard Jean de Béthencourt.

## GIOVANNI LOSARDI (JAN LOSSAERT)

Antwerp, active in Rome 1600–1625  
Flemish School

Whilst we know almost nothing of Jan Lossaert's life we do know that having been born in Antwerp, he spent the majority of his life in Rome; hence the Italianisation of his name to Losardi.

His technique is clearly influenced by that of Johann Rottenhammer (1564–1625) who not only predated Losardi in Rome but typically painted brightly coloured and crisply drawn paintings on copper. One of Rottenhammer's greatest paintings of the same subject, now in the London National Gallery (NG6481), was painted in Rome about 1596/6 and should certainly be considered as a precedent for Losardi's painting.

The advantages of copper as a support were many. Not only was the support extremely stable, its smooth surface allowed for minute and very sharp detailing as well as giving the painting a luminosity not seen in works on canvas or panel.

**The Madonna in Glory with Saints**

Oil on Copper

18<sup>1</sup>/<sub>8</sub> x 14 inches (46 x 35.5 cms)

Signed lower right: "GIOANI LOSARDI F."

PROVENANCE: Private Collection, Austria

NOTE: The identifiable Saints depicted are Joseph, John the Baptist, Lawrence, Ignatius, Michael, Anne and Catherine









## NICOLAS MAES

Dordrecht 1634–1693 Amsterdam  
Dutch School

Nicolas Maes was the son of Gerrit Maes, a merchant from Dordrecht. He proved a precocious talent, joining the studio of Rembrandt at the age of 16, where he stayed until 1652/4. At 22 he returned to Dordrecht and married Adriana Brouwers, a widow. He moved to Antwerp between 1660 and 1665 when his style departs from that of the Rembrandt studio and veers more towards that of Jordaens. He had, however, returned to Amsterdam by 1678 and remained there until his death.

His early portraits, painted against a dark background, emphasise psychological aspects and are reminiscent of Rembrandt and Barent Fabritius. His early genre paintings also recall Fabritius in their realistic portrayal of quiet bourgeois life; a craftsman, a maid engaged in domestic duties, old men and women reading or praying. He paints with delicate tones of creamy white, lemon yellow and warm vermilion, with little blue. These show brightly against a warm brown background. Contrasts of light are carefully observed, as with Jan Lievens and Govaert Flinck. He also resembles these two artists in showing later a Flemish strain, especially in the portraits, which form a major part of his work. It is certainly his earlier work which displays his most powerful and psychologically intense subject matters and which betrays the debt to his master.

He also reflects the contemporary love of antique, mythological or allegorical disguise. The background is usually a twilight park with a view of the evening sky. The skilful distribution of light and shade and fine red and soft half-tones are among the charms of his colouring.



### A Portrait of a Gentleman in a feigned oval

Oil on Canvas

28<sup>3</sup>/<sub>4</sub> x 23<sup>1</sup>/<sub>4</sub> inches (73 x 59 cms)

Signed and Dated: "N.Maes 1663"

PROVENANCE: Private Collection, Belgium



23.

**FEDERICO MOJA**

Milan 1802–1885 Dolo  
Italian School

**F**ederico Moja was a pupil of Giovanni Migliara in the Brera Academy of Fine Arts from 1818 and came from a family of artists.

His earlier work was characterised by urban views and monastery interiors and he adhered strictly to the rules of his master when painting. It took a trip to France and Paris between 1830 and 1834 for him to break new ground and to relinquish the grip of his master's teaching.

By 1845 Moja was in Venice where he became professor of perspective in the Academy of Fine Arts. He regularly sent paintings to exhibitions in Milan and Turin, as well as in Venice.

In 1875 he retired to Dolo and continued to paint vedute. Amongst his pupils was Luigi Querena.

**A Pair of Views of Paris:**

**The Place Vendome busy with Figures and Carriages;**

**The Champs de Mars with Spectators watching a Military Tattoo**

Oil on Canvas

7½ x 9½ inches (19 x 24 cms)

Both Signed and Dated: "Moja 1853"

PROVENANCE: Private Collection, Italy







## PAULUS MOREELSE

Utrecht 1571–1638

Dutch School

Paulus Moreelse was the son of Jan Jansz Moreelse, a cooper from Louvain. According to van Mander, he was apprenticed to Michiel van Miereveldt, the well known portraitist from Delft. After leaving the studio of Miereveldt he travelled to Italy some time before 1596, where he received a great deal of commissions for portraits. It is for his portraiture that he is best known today. However, he also produced many religious, mythological and history paintings.

He joined the Saddlers Guild of Utrecht in 1596 (the Guild of St Luke was not founded until 1611). Moreelse was one of the founder members of the St Luke Guild and was the Dean no less than four times. He was also a teacher at the Drawing Academy alongside Abraham Bloemaert, who was to be a great influence on him.

In 1602, Moreelse married Antonia van Wyntershoven, by whom he had five children, and three years later he bought a large house on the Boterstraat. Moreelse had become a wealthy and well respected figure in Utrecht.

He owned several houses and became embroiled in the city's politics, gaining a seat on the city council in 1618 when both he and Joachim Wtewael petitioned the town council to resign. This seat afforded him many new opportunities as well as important civic commissions. He became a church warden, a captain of the Civic Guard and the Chief Treasurer of the City. He also turned his hand to architecture, designing a new enlargement of the city and a new city gate. Moreover, he was instrumental in the founding of Utrecht University in 1636.

Moreelse was a central figure in Utrecht city life, both artistically and politically. His art was infused with the influence of Miereveldt, combined with the exuberance of Mannerist painting in Utrecht.



## The Bird Nester

Oil on Canvas

29½ x 35½ inches (75 x 90 cms)

NOTE: This apparently unrecorded genre subject by Moreelse is a recent rediscovery and adds itself to only a few other examples of what is a very rare subject matter for the artist. His paintings of shepherdesses are perhaps the best known of the genre paintings, as well as the paintings of allegories of other beautiful young women displaying their jewels and looking into mirrors.

The inference here is that the young couple are plainly about to marry and build their 'nest' with further implications that this would lead to many children. It may of course be a marriage portrait but the female sitter seems to be close to the more generic paintings of pretty young women that Moreelse painted.

A painting in the same vein, but with a rather more lascivious subject matter, was in Amsterdam in 1938. This was painted on panel and dated 1629.



**PIETER NEEFS II**

Antwerp 1620–after 1675

Flemish School

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

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

**A Pair of Miniature Church Interiors: The Interior of a Church by Day;  
A View of the Side Chapel of a Church by Candle Light**

Oil on Ivory

1<sup>1</sup>/<sub>2</sub> x 2<sup>1</sup>/<sub>3</sub> inches (3.9 x 5.8 and 3.3 x 5.2 cms)

The former signed with Monogram and Dated: 'P.N.1650'.

PROVENANCE: Private Collection, Germany



Actual size





# CONSTANTIJN NETSCHER

The Hague 1666–1723

Dutch School

**B**orn in The Hague on 16th December 1668, Constantijn Netscher was the son and pupil of the well-known portrait painter, Caspar Netscher. Caspar died when Constantijn was just fourteen and the latter is not known to have had another tutor; indeed he continued to work closely in the style of his father.

Like his father, therefore, he became a portrait painter and he was encouraged by the principal personages of his time. Among his other patrons were the families of Wassenaer and Duivenvoorden, whose portraits he painted along with those of the Earl and Countess of Portland. Descamps records the great efforts by the Earl to persuade Netscher to visit England, but Netscher always refused on the grounds of ill health.

Although he principally painted portraits, Netscher also executed some domestic interiors and conversation pieces. He was received into the Society of Painters at The Hague in 1699, and was later appointed Director. In 1686 he was elected a member of the Town Guild. In 1709 he married Magdalena van Haansbergen, the daughter of another painter.

Constantijn was the younger brother of the renowned still-life painter, Theodor Netscher, and he had a number of pupils amongst whom were Conrad Roepel, Mathias Verheyde and Dirck Kendt. He died at The Hague on 27th March 1723.

## A Pair of Portraits of a Gentleman and his Wife with their pet Dogs

Oil on Canvas

20<sup>3</sup>/<sub>4</sub> x 17<sup>3</sup>/<sub>4</sub> inches (53 x 45 cms)

The former signed "Con.. Netscher/1708"; the latter "Con.. Netscher/1710"

PROVENANCE: Private Collection, France

NOTE: Framed in their original frames this pair of portraits are exceptional examples of early 18th Century Dutch portraiture

## GIUSEPPE RECCO

Naples 1634–1695 Alicante  
Italian School

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

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

**A Still Life of an Eel, a Cuttlefish, a Needlefish, Sea Bream, a Red Sea Bream hanging from a fishing Spear with Shellfish on a Stone Ledge**

Oil on Canvas

39<sup>3</sup>/<sub>4</sub> x 30 inches (101 x 76 cms)

Signed: " R.S.Rco"

PROVENANCE: Private Collection, Sweden





Basset, Sir James, Treasurer of the Navy

ÆTATIS 60.

A. 1626.



**BARTHOLOMAUS SARBURGH**

Trier c.1590–after 1637 Bern  
German School

**I**t is thought that Sarburgh was a pupil of Jan Anthonisz van Ravenstyn in The Hague. From 1620–23, however, he is documented as working in Bern, from 1621–1628 in Basel, then in Cologne in 1631 and from 1632 as a Master in The Hague again working as court painter to the Nassau-Orange family. He is known to have taken much influence from Holbein and his followers and there are a number of recorded copies of paintings by Sarburgh of Holbein's paintings (some which record now lost Holbein originals). His portraits display a grandeur and austerity that befits the importance of his sitters whose direct gaze immediately engages the viewer.

**A Portrait of Burgomaster Sebastian Spörlin (1565–1644), Three-Quarter Length, in a black Doublet with his Spaniel called Credit**

Oil on Panel

41<sup>1</sup>/<sub>8</sub> x 32<sup>3</sup>/<sub>4</sub> inches (104.5 x 83 cms)

Signed 'Barthol. Sarburgh Trevirensis Pinxit.', Inscribed 'AETATIS 60.' and 'CREDIT' and Dated 'Ao 1626"

PROVENANCE: Private Collection, Switzerland

NOTE: Sebastian Spörlin was painted by Sarburgh during his time in Basel and must have been an important commission for Sarburgh owing to Spörlin's position as Burgomaster. Spörlin (1565–1644) lived his entire life in Basel and from 1588 slowly worked his way up the ladder of officialdom within the city finally becoming Mayor in 1621.



## GIOVANNI SIGNORINI

Florence 1808–1864  
Italian School

**A**lmost nothing is known about the vedute painter Giovanni Signorini. What is certain is that he worked predominantly in Florence and faithfully recorded the daily life and the buildings of the city during the mid 1800s. His work is characteristically vibrant and colourful.

**A View of the Arno and the Suspension Bridge 'Ponte San Leopoldo' with Florence Old Town in the Background**

Oil on Canvas

11<sup>3</sup>/<sub>8</sub> x 16<sup>3</sup>/<sub>4</sub> inches (28.9 x 42.3 cms)

Signed lower Right: "Gio. Signorini fex. 1847"

PROVENANCE: Private Collection, Germany

NOTE: The Ponte San Leopoldo or Ponte alla Vittoria was erected in 1835. An iron suspension bridge it was built by order of Leopold II and joined three important provinces (Pisa, Livorno and Pistoia). Each metal pillar was topped by a marble finial and lions guarded the entrance to the bridge. When the Lorraine dynasty ended the bridge was named simply 'Suspension'. It was renamed Vittoria at the end of the First World War after the Battle of Vittorio Veneto. The Nazis destroyed it during the Second World War and it was subsequently rebuilt in its current guise.





### A Bacchanal in a Landscape

Oil on Canvas

25<sup>2</sup>/<sub>3</sub> x 31<sup>1</sup>/<sub>3</sub> inches (65 x 79 cms)

Signed, Inscribed and Dated: "HSWANEVELT/ FA. WOERDEN/1645"

PROVENANCE: Private collection, France

NOTE: This exceptionally Claudian landscape only illustrates further why Swanevelt was for so long thought to be the only pupil of Claude. Even the lightfooted figures display a great deal of influence of the great master. Bacchanalian subjects, while not unknown in the work of Swanevelt, are rarer as he tended to depict figures going about their daily lives rather than the mythological subject matter seen here. His mythological paintings are often more playful in their atmosphere and with erotic undertones (both a drawing (Teylers Museum inv O\*26) and a painting (private collection) are known of Satyrs chasing scantily clad nymphs).





## HERMAN VAN SWANEVELT

Woerden c.1603–1655 Paris  
Dutch School

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

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

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

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

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

We are very grateful to Anne Charlotte Steland for her help in writing this entry.

## NICOLAS ANTOINE TAUNAY

Paris 1755–1830  
French School

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

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

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

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

**Moses striking the Rock and drawing Water for the Israelites**

Oil on Canvas  
12<sup>3</sup>/<sub>4</sub> x 16<sup>1</sup>/<sub>8</sub> inches (32.2 x 41 cms)

PROVENANCE: Private Collection, Spain







## ESAIAS VAN DE VELDE

Amsterdam 1587–1630 The Hague  
Dutch School

**B**orn in Amsterdam in 1587, Esaias van de Velde was one of the most important figures in developing the tradition of naturalistic painting in Holland. He began his career as a pupil of Gillis van Coninxloo, the eminent landscape painter. In 1611 he moved to Haarlem and married Cateleyne Maertens and the following year he became a member of the Haarlem Guild. In 1618 he moved to The Hague where he also joined the Guild.

Esaias's earliest works are in the mannerist tradition, but by 1615 he had already moved away from the panoramic effect and high view point of his predecessors. His use of realism, fresh brushwork and directness of vision herald the subsequent accomplishment of his pupils, Jan van Goyen, Salomon van Ruysdael and Pieter de Neyn. Although primarily a painter of landscapes, Esaias is also known to have produced some genre and battle pictures, and he was recognised as an excellent etcher and draughtsman. His brother was the marine painter Willem van de Velde the Elder.

After moving to The Hague in 1618, Esaias became Court Painter to the Princes Maurits and Frederik Hendrik of Orange and he remained in their employment until his death on 18th November 1630.

**A Winter Landscape with the Flight into Egypt**

Oil on Panel

77/8 x 12 1/4 inches (20 x 32 cms)

Signed 'E.VAN.DEN.VELDE'

PROVENANCE: Collection van Diemen, Amsterdam;  
Collection Anna Maria van Diemen (later [from 1675] wife of Gerolamo Paressi);  
Ex Collection of Marchese Raffaello Mansi Orsetti, Lucca;  
Private Collection, Spain

LITERATURE: George S. Keyes, Esaias van den Velde, Davaco Publishers 1984, pp 122, n° 14; illus. plate n° 2;  
Wolfgang Stechow, "Esaias van de Velde and the Beginnings of Dutch Landscape Painting", *Nederlands Kunsthistorisch Jaarboek* 1, 1947;  
Stechow, Wolfgang, 'Dutch Landscape Painting of the Seventeenth Century', London, 1966, Illus. n° 168

EXHIBITED: Rome, Galleria Borghese: 'Mostra di Capolavori della Pittura Olandese', 1927, Cat N° 123.

NOTE: George S. Keyes believes this painting to date from 1611-1612. It is a pendant to 'Pilgrims travelling to Emmaus', currently in the collection of Oberlin College (cat. n° 7), Allen Memorial Art Museum, Inv. n° 1958.42.



## SIMON DE VLIEGER

Rotterdam Circa 1600–1653 Weesp  
Dutch School

Simon de Vlieger was born in Rotterdam and, although this remains unconfirmed, he was probably a pupil of Jan Porcellis. In his earliest paintings he adopted Porcellis' "grey" style of sea-painting but enriched and diversified it with strong contrasts of light and reflections and larger quantities of shipping of different types. The fantastic rocks looming out of a rough sea with ships in danger belong to his early period and recall Andries van Eertvelt and Hendrik Vroom. In 1623 he moved to Delft and joined the Guild. Only four years later he moved to Amsterdam and finally, although he maintained a house in Rotterdam, he moved to Weesp where he remained until his death.

In his best years he painted a calm or slightly ruffled sea with fishing-boats skilfully executed. The beach with jetties and landing-stages is depicted in detail and often forms a coulisse adroitly enhancing the effect of distance. The fully manned rowing-boats and frigates form a transition to similar themes in the work of Jan van de Cappelle and Aelbert Cuyp. De Vlieger's beach and dune pictures of the 1640s are characterised by the positioning of figures in groups extending well into the background. The perspective thus gained, together with intensified light effects, gives a convincing impression of the infinite remoteness of the horizon.

His later works include commissioned pictures of historical events (sea battles, landings and embarkations). He also occasionally painted forest landscapes with huntsmen or travellers, in the manner of Ruisdael and his pupils from Haarlem. His rarer genre scenes and portraits demonstrate his versatile and prolific talent in these fields. His major pupils were Willem van de Velde and Jan van de Cappelle, who reputedly owned 1300 drawings and nine paintings by de Vlieger.

**Shipping in a Stormy Sea**

Oil on Panel

22<sup>15</sup>/<sub>16</sub> x 32<sup>3</sup>/<sub>8</sub> inches (58.2 x 82.2 cms)

Signed '..VLIEGER' on spar, lower left

PROVENANCE: Private Collection, UK for at least 50 years







## HEERMAN WITMONT

c.1602–1684 Delft  
Dutch School

**H**eerman Witmont was one of the great exponents of *penschiderij* painting in 17th Century Holland. This notoriously difficult technique required an enormous amount of skill and patience to be successful. Just one slip would render the painting/drawing useless as the attention to detail, particularly in rigging and ship detailing, was central to the mantra of the artists who used this painstaking technique.

It is presumed that he began his career in The Hague before continuing on to Amsterdam to complete his training. He was elected a member of the Guild in Delft in 1644 where he seems to have specialised entirely in 'penschilderij' painting of marine subjects. He was especially adept in this technique which was best represented by William van de Velde the Elder. Allegedly he also illustrated letters to the Russian tsar (Alexis I) with watercolour paintings and drew patterns for the carpet weaver Aert Spierincx.

Witmont was a precursor of several other 'penschilderij' painters including Adriaen and Reynier van Salm.

**Shipping in a Rough Sea, a Penschilderij**

Penschilderij on Panel

17 x 22<sup>3</sup>/<sub>4</sub> inches (43.2 x 57.8 cms)

Signed: 'HWITMONT' on Spar, lower Right

PROVENANCE: In the family of the previous owner for the last 60 years



## FRANCESCO ZUCCARELLI, R.A.

Pitigliano 1702–1788 Florence  
Italian School

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

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

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



### A Pair of Pastoral Landscapes

Oil on Canvas

7<sup>1</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>2</sub> inches (18 x 19 cms)

PROVENANCE: Private Collection, Spain













# Museums and National Institution Collections

Which have purchased works of art from Rafael Valls Limited

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Cardiff	National Museum of Wales
Derby	Derby County Museum
Edinburgh	National Gallery of Scotland
Guildford	Guildford House Museum
Hull	Ferens Art Gallery
London	National Portrait Gallery The Tate Gallery The Museum of London Wellcome Institute National Maritime Museum, Greenwich
Oxford	Oxfordshire County Museum
Newmarket	National Museum of Racing
Preston	Harris Museum and Art Gallery
Sudbury	Gainsborough House

## Australia

Melbourne	National Gallery of Victoria
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## 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 Petit Palais
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 Koekoek
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

Amsterdam	Rijksmuseum
Dordrecht	Dordrechts Museum
S 'Hertogenbosch	Noordbrabants Museum
Rotterdam	Historisch 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
Ithaca	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	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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