



Madama Adela hija de Rugero Conde de Carcalona, hermana de Ermesenda Condesa de Barcelona: Casó con Don Guillen Dapifer de Moncada primero del nombre. Señor de Moncada, hijo de Don Gaston de Moncada segundo, cerca del año 1030. Tamayo Memorial del Marques de Aytona. fol. 4.

Don Guillen Dapifer de Moncada, primero del nombre. Señor de Moncada, hijo de Don Gaston de Moncada segundo; casó de segundo matrimonio con Madama Adela hija de Rugero Conde de Carcalona, y hermana de Ermesenda Condesa de Barcelona, cerca del año 1030. Tamayo Memorial del Marques de Aytona. fol. 4.

2020 RECENT ACQUISITIONS

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Front and Back Cover:

Louis Gentile, Il Cousin 'A Double Portrait of Adele, Daughter of the Comte de Carcasonne, together with Don Guillen Damiser de Moncada in Commemoration of their Marriage circa 1030', (detail) cat. no. 14.

Catalogue of Works

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

1.

JAN ASSELIJN

Dieppe c.1610–1652 Amsterdam
Dutch School

Jan Asselijn was born in Dieppe, into a French Huguenot family. He received his early training in the studio of Jan Martszen de Jonge, whose influence can clearly be seen in Asselijn's earlier battle scenes painted before 1630. The major impact on his painting and drawing was that of Pieter van Laer, the leading light of the *Bamboccianti*, and Jan and Andries Both. His extensive travels in Italy from 1635 to 1644, particularly around Rome, and his membership of the *Bentvueghels* deeply affected his painting. As a result the large number of drawings he completed here depict life in the Roman *campagna* as well as fill his paintings with the renowned magical Italian golden light. His small stature and withered hand gained him the nickname of *petit Jean Hollandais* and *Krabbetje* amongst his fellow Bentvueghels. This may seem cruel but only illustrates the high regard his fellow painters held him in.

Asselijn returned to Holland via France and, according to Houbraken, married Antonette Huwaart from Lyon in 1645. He was briefly in Paris in 1646 working with his brother-in-law Nicolaes de Helt Stockade and Herman van Swanevelt in the Hôtel Lambert. He then settled in Amsterdam where he remained for the rest of his life. He became friends with Rembrandt who made an engraving of him in 1647. His masterpiece 'The Threatened Swan' (Rijksmuseum SK-A-4) is one of the most renowned images of Dutch seventeenth century painting. He remains one of the most important Italianate painters and also one of the most influential on his fellow artists.



An Italianate Landscape at Sunset with Tobias and the Angel

Oil on Copper

57/8 x 10 1/4 inches (15 x 26 cms)

Signed with Monogram: 'JA'

PROVENANCE: Private Collection, The Netherlands

NOTE: This fine pair of paintings are typical of Jan Asselijn in their treatment of the magical Italianate light of the Bamboccianti. A particular defining feature of his work are the brightly coloured and highly animated figures. Interestingly though, in a slight departure from his usual subject matter we also see him working on a biblical subject. Here Tobias, the son of Tobit, catches a fish under the instruction of the Angel Raphael. He then uses an ointment made from the gall bladder of the fish to cure his father's blindness.





2.

JAN ASSELIJN

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Herdsmen with their Flock in an Italianate Grotto

Oil on Copper

57/8 x 10 inches (15 x 25.5 cms)

Signed with Monogram: 'JA'

PROVENANCE: Private Collection, The Netherlands

3.

OSIAS BEERT I

Antwerp c.1580–1624
Flemish School

A pupil of Andries van Baesrode the elder in 1596 in Antwerp, there is still much to discover about the life of this undeniably important painter of still lifes who influenced so many later painters of this genre. His well thought out but also sumptuous compositions inspired the work of artists such as Louise Moillon, Jacob van Hulsdonck and François Garnier. As he rarely signed, monogrammed or indeed dated any of his works it has been difficult to ascertain a pattern of development in his work.

He was master of the Antwerp Guild in 1602 and records show that he married Margarita Ykens in 1606. As a result Beert became the uncle of Frans Ykens (born in 1601) and also his teacher from 1613–15.

Artichokes, Wild Strawberries, Cherries, Blackberries and Capers in Dishes with Bread and Glassware, a Knife and a Silver Salt Shaker

Oil on Panel
21 x 33¹/₄ inches (53.4 x 84.4 cms)

PROVENANCE: Gallery Marcus, Paris, until January 1972;
Collection of Jean Riechers (1898–1974), Paris;
Private Collection, France

NOTE: This particular composition is a popular one and exists in numerous versions, notably those in the Rijksmuseum, Amsterdam (Inv no.A2549) and the Museum Schloss Wilhelmshöhe in Kassel. In its complex arrangement of different textures and objects, it reveals not only the artist's great skill (also reflected by the fly perched on the halved artichoke, clearly an allusion to the brilliance of the trompe l'oeil of the food) but also alludes to the Eucharist (in the half bread roll and red wine). The inclusion of the butterfly suggests an element of vanitas. Its popularity can perhaps be given to its inclusive quality in that it covers so many different components of 17th Century thinking and religion.





JACOB BOGDANI

Eperjes 1658–1724
London Hungarian School

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

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

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

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

A Landscape with a Peacock, a Magpie, Chicks and Chickens in a classical Landscape

Oil on Canvas

48³/₄ x 54⁵/₈ inches (123.8 x 138.7 cms)

Signed lower Right: "J. Bogdani"

PROVENANCE: Sale, London, Christie's, 8 May 1931, lot 47 (as Attributed to Jacob Bogdany), to McDonald, for £25-4;
Chemical Bank, New York, by 1964;
from whom acquired by the previous owner in 2004
and thence in a Private Collection.

5.

FERDINAND BOL

Dordrecht 1616–1680 Amsterdam
Dutch School

Ferdinand Bol was born in Dordrecht, the son of the surgeon Balthasar Bol. His first apprenticeship was with Jacob Gerritsz Cuyp in Dordrecht but after 1635 he was in Amsterdam and under the tutelage of the great Rembrandt as one of his most gifted pupils. Clearly a precocious and talented young painter Bol had his own studio by 1642. He was to remain close friends with Rembrandt throughout his life.

In 1652 he was awarded the Freedom of the City of Amsterdam and was married there on 24th October 1653 to Elisabeth Dell. His father in law held important positions in the Admiralty of Amsterdam and the wine merchants Guild and subsequently gave Bol commissions for both institutions which were important for his early independent career.

Bol's early portraits show a strong vibrant technique with a sombre colouring, very much in the manner of his master. He was particularly fond of ochre and soft red hues and these are particularly evident in his bigger religious and biblical subjects. Toward the end of the 1650s his palette lightened and his compositions gained a more flamboyant but noble style. At this point he was the busiest artist in Amsterdam, receiving more official commissions than any other artist.

Bol's first wife died in 1660 and he remarried nine years later to the wealthy Anna van Erckel, the widow of the treasurer of the Admiralty. At this time it seems that he retired from painting and his last official post was that of a governor in a home for Lepers.

Bol was also known for his engraved work, a technique in which he proved especially successful.

A contemporary artist, Govaert Flinck, became a strong rival though his work is somewhat less Baroque and dramatic than that of Bol. The famous English portrait painter, Sir Godfrey Kneller, began his career in Bol's studio together with Cornelis Bisschop.



A Portrait of a Gentleman standing by a Red Curtain, a Landscape beyond

Oil on Canvas

42½ x 34½ inches (108 x 87.6 cms)

Signed and Dated: 'Bol fec./1661'

PROVENANCE: Sulley & Co. London;
With Knoedler, New York (no. 10884), by 1905;
Purchased by Charles Alvah Walker, Boston, December 1909;
Purchased by Miss E. A. Cotton, until 1910;
Mrs. Charles B. Prince, Dublin, New Hampshire, until 1959;
Giovanni Castano, Boston, 1959;
Purchased by a private collection, Newton, Massachusetts, by October 1964;
By descent to a Private Collection, USA

LITERATURE: A. Blankert, Ferdinand Bol (1616-1680): Rembrandt's Pupil, Doornspijk 1982, pp. 62, 134, cat. no. 109, reproduced plate 118.

NOTE: Ferdinand Bol painted this mature and elegant portrait in 1661, at the height of his success within the genre. The handsome sitter, with his engaging and welcoming face, looks towards the audience with an air of familiarity. His features are, typically for this period, softly modelled by a light that illuminates the scene from the upper left, casting shadows that define his face and hands as well as the fabric of his costume. His powerful and confident pose with his right arm akimbo and his left arm resting upon a ledge, is nearly identical to that found in Bol's portrait from 1650 of Roelof Muelenaer, Amsterdam's postmaster (Rijksmuseum, on loan from the Schroder Collection – SK-A-683). While nearly a decade separates the two portraits from each other, together they serve to illustrate the development of Bol's style. By the 1660s, when he executed the present work, his more elegant and independent style had clearly emerged.





In composition and handling, the present portrait can be also compared to a portrait of a lady sold at Sotheby's, New York, 31 January 2019, lot 251 (\$212,500). In both works, the sitters are dressed in similar heavy fabrics and they are standing in front of a red curtain that opens to reveal a landscape beyond. The rich red drapery provides a sense of gravitas to the scene and enlivens the dark fabrics that adorn the figures, as well as giving a more dramatic sense in both lighting and setting. At the same time, the present portrait seems to foreshadow the compositions Bol would complete later in the same decade, such as his famed life-sized portraits of Michiel de Ruyter from 1667.



BARTHOLOMEUS BREENBERGH

Deventer 1598–1657 Amsterdam
Dutch School

Documentation on the early career of Bartholomeus Breenbergh is limited, but it appears that he was probably apprenticed to the landscape painter Paulus Bril in Rome after a brief traineeship in Amsterdam. Like his master, Breenbergh was to specialise in landscape painting and these beautiful compositions are always characterised by a light, often luminous yellow tone. Together with Cornelis van Poelenburgh, he was to rank as one of the most important Dutch Italianate painters of the period, depicting the Roman landscape with a distinctive Northern rendering and helping to bring this tradition back to the Netherlands.

Breenbergh lived in Amsterdam until 1619 and presumably on the insistence of his master he travelled to Rome where he met Poelenburgh. The latter, together with Adam Elsheimer, was to have a major influence on his early work. From 1620 until 1627 Breenbergh remained in Italy. At the age of thirty-three he returned to Amsterdam, having spent some time in France, where he was known as 'Bartholomée'. Breenbergh married in Amsterdam in 1633 and lived in that city until his death in 1657. From about 1645 he began to paint predominantly narrative scenes, although much later his output began to wane and it is thought that he became a merchant.

Breenbergh was also an accomplished portrait painter and draughtsman. While his portraits are exceptionally rare, his great many drawings remain in countless collections worldwide.



Turbaned Figures amongst Roman Ruins

Oil on Panel

9⁵/₈ x 6⁷/₈ inches (24.5 x 17.5 cms)

Signed with Monogram lower right: BB. f/c

PROVENANCE: Probably private collection, France (according to labels on reverse);
With S. Nystad, The Hague;
Sale, London, Sotheby's, 7 July 2011;
SØR Rusche Collection

EXHIBITED: From 19 September-17 October 2015, the entire SØR Rusche Collection was exhibited at Auf AEG, Nuremberg, in the exhibition: Gute Kunst? Wollen!

NOTE: Breenbergh uses many different details from Roman buildings from around the city, which he undoubtedly would have spent a great deal of time sketching during his time there and in and around the *campagna*. In the background are features of the inside of the Colosseum and Trajan's Palace seen through the haze of summer heat. Similar small turbaned figures occur in another rare upright composition by Breenbergh in the collection of the Musée des Beaux-Arts, Nantes.



ELIAS VAN DEN BROECK

Antwerp 1650/1–1708 Amsterdam
Dutch School

Having begun his career in 1665 as a goldsmith, Elias van den Broeck became a very accomplished flower and still-life painter as a pupil of Cornelis Kick. He is also believed to have worked with Jan Davisz de Heem in Utrecht and Ernst Stuven, although it is from Otto Marseus van Schrieck that he draws most influence, particularly in his 'forest floor' still lives. He joined the Antwerp Guild in 1673, having moved there with de Heem. He married in Antwerp in 1677 to Marie Leenaerts. He became a well regarded artist notable for his extraordinary attention to detail. This was to prove his undoing as jealous rivals spread rumours that he stuck actual butterfly wings to his paintings. A famous court case is mentioned in which he was made to paint a wing in front of an audience, so proving his innocence. However, his reputation had been irreparably damaged and he was forced to return to Amsterdam in 1685 to continue his career. From 1700 he was in London.

His technique is very delicate and highly finished, often animating his compositions with various creatures such as butterflies, beetles, lizards and mice. His careful rendering of leaves is most noticeable where the veins are drawn with the minutest of detail. An interesting technique he used was to mix sand into the paint to create an 'earthy' texture with which to render the lichens and mosses. Some of his pictures resemble the works of Rachel Ruysch and, to a lesser extent, Simon Verelst but his flower paintings always have a unique personality of their own despite these influences, characterised by a voluptuous technique that gives his still lives a richness not found in other painters. He is thought to have been the teacher of Philip van Kouwenbergh.

Roses and other Flowers in a Vase on a Ledge

Oil on Canvas

32¹/₄ x 26³/₈ inches (82 x 67 cms) Signed: 'V.D. Broeck'

PROVENANCE: Private Collection, France

NOTE: This voluptuous and sumptuous composition is similar to a Bouquet of Flowers in a Vase (oil on canvas 89 x 70 cms) in the Ashmolean Museum, Oxford (inv n° 16), signed (see Erika Gemar-Koeltzsch, *Holländische Stillebenmaler im 17 Jahrhundert*; Vol. 2 64/14, p. 205 Luca Verlag Lingen 1995).







FRANCOIS BUNEL II & STUDIO

Blois c.1552–c.1599

French School

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

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

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

A Prisoner being paraded and flogged before the assembled Crowds

Oil on Panel

11⁷/₈ x 15³/₄ inches (30 x 40 cms)

PROVENANCE: Private collection, France

NOTE: This exceedingly rare subject matter appears to show a relatively expensively dressed man being paraded and beaten by a fairly partisan crowd with other onlookers from a shop. Could the unfortunate man be a slave or servant of a wealthy owner or do the gestures of the couple in the door of the shop suggest he may have stolen something from there? It is likely he is being punished for some disdemeanour. There appears to be no known precedent to this scene and such a subject at this early a date is also highly unusual. Mainland slaves were very rare in France at this date and depictions of black figures in art tended to be limited to Saint Balthazar, making this an exceptionally rare panel.

We are very grateful to Professor David Geggus, Professor Susan Peabody, Professor Jean Michel Massing, Michael Ohajuru, Professor Kate Lowe and Professor Elizabeth McGrath for their assistance with this painting.

FRANCESCO CODINO

Frankfurt 1590–1635 Lombardy
German School

Francesco Codino was born Franz Godin in Frankfurt, Germany. A rare painter predominantly of still lifes, he is recorded in 1619 as working in the studio of Daniel Soreau in Hanau. In fact less than thirty works can be convincingly attributed to the artist. Between the years 1620 and 1624 he was active in Lombardy, having changed his name to Francesco Codino. Here he would probably have met, and certainly been influenced by, other talented still life artists such as Panfilio Nuvolone and Fede Galizia. Codino died in Lombardy at 45 years of age.

A Still Life of Grapes in a Basket, a Finch picking at Grapes, a Thrush on a Ledge as well as Strawberries in a Wan-Li Bowl

Oil on Panel
15 x 21¹/₄ inches (38 x 54 cms)

PROVENANCE: Private Collection, Spain

LITERATURE: P.Tosetto Grandi, 'Franz Godin, detto Francesco Codino', in *Naturaliter*, Casalmaggiore, 1998, pp.23-37.

NOTE: This composition is very typical of the work of Codino. The still life is clearly indebted to the work of the earlier Flemish still life painters like Osias Beert in its relative simplicity of placement yet opulent contents. Codino also commonly used live birds to animate the scene and in this detail it is evident he must have known the work of Peter Binoit, his fellow German painter of still lifes and also in Hanau. See for example the Basket of Grapes from the Instituut Collectie Nederland in Amsterdam (inv.cat.nr.NK1619;195).



It also alludes to the Grapes painted by Zeuxis in the competition with Parrhasius in Pliny's *Naturalis Historia* when a bird flies down to peck the grapes painted by Zeuxis proving his skill as a painter. Ultimately Parrhasius was declared the winner as the trompe l'oeil curtain in his painting fooled Zeuxis when he went to draw it to look at the picture.

For an excellent study on this rare painter see the literature above.





EDWAERT COLLIER

Breda 1641/2–1708 London
Dutch School

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

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

A Trompe L'Oeil of Newspapers, Letters, Writing Utensils and a Comb

Oil on Canvas

26 x 21 inches (66 x 53.4 cms)

Signed 'Edward Collier /Schilder tot/Leyden' and Dated Twice 'Anº 1706'

PROVENANCE: Anonymous sale, London, Robinson and Fisher, 7 May 1936, lot 37;
Evelyn Reynolds;
Sale, London, Sotheby's, 16 November 1949, lot 52;
Mr Jonathan W. McCann;
Sale, New York, Christie's, 9th June 1978, lot 61;
Carl Schünemann, Bremen, by 1978;
SØR Rusche Collection

LITERATURE: W. Bernt, *Die Niederländischen Maler und Zeichner des 17. Jahrhunderts*, Munich 1980, vol. I, reproduced fig. 264;
G. Langemeyer et al., *Stilleben in Europa*, exh. cat., 1979, p. 502, cat. no. 261, reproduced in colour p. 504;
Frankfurter Allgemeine Zeitung, 3 January 1980, p. 17, reproduced; and 10 May 1980;
Raupp 2004, pp. 94–97, cat. no. 15, reproduced in colour;
P. Huys-Janssen and S. ten Brink, *Schijn bedriegt: Trompe-l'oeil en de kunst van illusie*, exh. cat., Eindhoven 2013, pp. 44, 46, reproduced in colour.

EXHIBITED: Münster, Westfälisches Landesmuseum, 25 November 1979 – 24 February 1980;
Baden Baden, Kunsthalle, 13 March – 15 June 1980, *Stilleben in Europa*, no. 261;
's-Hertogenbosch, Het Noordbrabants Museum, *Schijn bedriegt: Trompe-l'oeil en de kunst van illusie*, 12 October 2013 – 26 January 2014.

NOTE:

Edwaert Collier had returned to Leiden between 1702–06, but it is not clear exactly when and where this painting might have been painted: it combines a Dutch newspaper, a copy of Her Majesty's Speech in English, and a prominently positioned signature using the English form of his name, but with a Dutch epithet, in the centre of the composition. Collier repeated this arrangement, with variations in the objects, in a number of paintings that testify to considerable demand from both Dutch and English markets. One important point that perhaps sets this particular painting apart from the others however, is that in his important survey of Dutch painting Walter Bernt chose the present work to exemplify the type (see Literature).

DAVID KLÖCKER EHRENSTRAHL

Hamburg 1628–1698 Stockholm
German School

David Klöcker was born in Hamburg and is first recorded as secretary to the Swedish peace delegation in Osnabrück in 1646. He may have met Joachim von Sandrart here and followed some painting lessons from him. In 1648, aged 20, he travelled to Amsterdam where he became apprenticed to Juriaen Jacobsz. He is best known for painting allegorical subjects and portraits, but he also excelled as a painter of animals, both wild and domestic. In 1651 Klöcker moved to Skokloster Castle in Sweden on the invitation of Count Carl Gustaf Wrangel and then his dowager Maria Eleonora from 1652–4. It seems likely that the dowager subsequently sent him on a European tour to further his studies as he spent seven years from 1654 travelling in Venice (1654–6) stopping in Germany and working in Rome from 1656–69 for his patron Friedrich von Hessen (a cousin of Queen Christina) but also importantly, with Pietro da Cortona. He also visited the courts of France (Paris in 1659–60) and England (London in 1660–61), presumably at the introduction of his important Swedish patron.

Returning to Sweden in 1661, Klöcker was appointed as a Court painter to the Swedish King Carl XI. The artist was ennobled in the process, adopting the name of von Ehrenstrahl. By 1690 he had risen to the role of Court intendant. He painted numerous portraits of members of the Swedish royal family as well as ceiling and wall decorations for Drottningholm Castle; indeed one of the state rooms in the Royal Palace still goes by the name of the 'Ehrenstrahl Salon', adorned as it is with his monumental ceiling fresco entitled The Great Deeds of The Swedish Kings. The artist also produced a wonderful series of pictures of wild animals for the castle.

Ehrenstrahl famously made the observation that "art presents riddles that could not be solved by everyone". Among his pupils were Mikael Dahl and his nephew David von Krafft as well as his daughter Anna Maria Ehrenstrahl.

Studies of Talbot and Boar Hounds

Oil on Canvas

18¹/₈ x 22 inches (46 x 56 cms)

PROVENANCE: Private Collection, UK

NOTE: The Talbot breed, now extinct, was a white hunting dog with a spotted snout. It is thought to be a forefather of the beagle.

The depicted dogs apparently would have belonged to a gentleman whose initials were E.V.P. as can be divined on the collar of one of the hounds. A comparative example is another Ehrenstrahl painting of *Turck*, a favourite hunting hound of King Carl XI. Its collar bears the initials C. R. for Carolus Rex.





MARIE MARGARETHA LA FARGUE

The Hague 1743–1813

Dutch School

Maria Margaretha La Fargue hailed from a family of talented artists working in and around The Hague during the late eighteenth century. She was the only girl in a family of five children and remained unmarried.

She learnt to draw from her brothers but unlike their topographical paintings she chose to paint genre scenes and subjects from everyday life. The family operated a type of workshop producing paintings and prints for sale. Sadly though this did not aid their financial woes and after Paul's death in 1782 their problems worsened. They defaulted on the rent on their property in Boekhorststraat and bankruptcy followed in 1785.

Towards the end of the century Maria provided for herself by giving drawing lessons which still did not alleviate the financial burden. She ended her life in a boarding house in the Lange Beestenmarkt where she died in poverty.

**A Mother with her three Young Children in an Interior**

Oil on Panel

10¹/₂ x 13 inches (26.5 x 33 cms)

Signed and Dated: 'Maria M. La Fargue / fec. 1774'

PROVENANCE: Private Collection, Spain

NOTE: This wonderful depiction of a Dutch 18th Century interior is a typical subject matter treated by La Fargue. Always fascinated by the details of Dutch society she paints this scene with a close attention to the details of middle class life. The clearly affluent interior displays many of the trappings of a wealthier family in Holland. The fine china, a painting, well made furnishings and, in the background in another room off the hallway, a well equipped and spacious kitchen. The middle child is shown in an intriguing and ingenious contraption that is today known as a 'walker'.

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.

Phineus interrupts the Wedding of Perseus and Andromeda

Oil on Copper

27½ x 34¼ inches (70 x 87 cms)

Signed and Dated: 'ffranck. IN.IT f Ao 164.'

PROVENANCE: Private Collection, Italy

LITERATURE: N. Peeters, 'From Nicolaas to Constantijn: The Francken family and their rich artistic heritage (c.1550-1717)', in *Family Ties. Art Production and Kinship Patterns in the Early Modern Low Countries*, Turnhout 2012, pp. 103-117.

NOTE: This Greek mythological story is recounted in the 5th book of Ovid's *Metamorphoses*.

Phineus was the spurned suitor of Andromeda who had been usurped after Perseus had saved Andromeda from the huge sea serpent that had been terrorising her father's (King Cephus) kingdom. Perseus was given her hand in marriage as a result (ignoring the fact that she had been promised to Phineus already). Perseus had of course already famously killed Medusa, the serpent haired Gorgon who turned people to stone with one glance.

Perseus beat the attackers by revealing Medusa's head and turning them all to stone, as he had done to the huge sea serpent. Interestingly Francken chooses not to show Medusa's head (unlike most other treatments of the subject) instead focussing on the struggle of the two main protagonists who are placed centrally in the maelstrom of whirling figures.



LOUIS GENTILE, Il Cousin

Ninove 1606–1667 Brussels
Flemish School

Louis Gentile was known under a number of pseudonyms (Cousin, Luigi Gentile, Luigi Primo) and it is possibly for that reason that historical information about him has been muddled or overlooked.

We now know that he was a pupil of Gillis Claessens in Brussels in 1617. He moved to Paris soon after but it was in Rome, where he moved in 1626, that he began to make his career. He lived in the Via Margutta and Via del Babuino between 1629 and 1648 and he quickly joined the *Bentveugels*, the Flemish painters' confraternity in Rome. As his moniker Gentile ('the kind one') shows, he was a highly valued member of the community and such was his popularity amongst his peers that they elected him to the honorary position of *Principe* of the St Luke's Guild between 1651 and 1652. Indeed he completed an important commission from the Moncada family, collaborating on it with Jan van Kessel I, Willem van Herp and David Teniers II.

After 1653 he travelled widely in Italy towards the North, working in Ancona, Pesaro and Venice and was finally back in Rome from 1654 until 1656 when he lived on the via Ravella.

On his return he was the first to paint a portrait of the new Pope Alexander VII who had just succeeded the late Pope Innocent X.

After spending more than thirty years in Rome, Gentile returned to Brussels. He became a member of the local Guild of St Luke in 1661. He continued to paint portraits and historical themes, and also made designs (cartoons) for tapestries that were then manufactured by local weavers. Through his involvement in the manufacture of tapestries, he was exempt from taxes.

His work was popular with the Habsburg princes from whom he received numerous commissions. For the Spanish king he made a few cartoons for tapestries and a large painting entitled *Venus Lamenting the Death of Adonis* (around 1656–1557). He painted a number of paintings for Archduke Leopold Wilhelm of Austria and executed for the Austrian emperor some portraits of the emperor.

His remaining years were spent in Paris, Ghent and Brussels (from 1657). The huge 'Venus with the dying Adonis' in the Kunsthistorisches Museum, Vienna (inv. no 1705) from circa 1655/7 is probably his masterpiece.

A Double Portrait of Adele, Daughter of the *Comte de Carcassonne*, together with Don Guillen Damiser de Moncada in Commemoration of their Marriage circa 1030

Oil on Copper

14⁵/₈ x 11⁵/₈ inches (37 x 29.5 cms)

PROVENANCE: Ex Collection, Conde de Bornos (according to a label au verso); Private Collection, Spain

NOTE: These copper panels were probably commissioned by Luis Guillermo de Moncada y la Cerda Principe de Paternó, Duque de Montalto y de Bivona.

INSCRIBED: 'Madame Adela hija de Rugero Conde de Carcassona, hermana / de Ermesenda Condessa de Barcelona: Casò con Don Guillen Dapissèr / de Moncada primero del nombre. Señor de Moncada, hijode Don Gas/tonde Moncada segundo, cerca del año 1030. Tamayo Memorial del Mar / ques de Aytona. fol.4.'

'Don Guillen Dapissèr de Moncada, primero del nombre. Señor / de Moncada, hijo de Don Gaston de Moncada segundo; casò de se / gundo matrimonio con Madama Adela hija de Rugero Conde de / Caracassona, y hermana de Ermesenda Condessa de Barcelona, cerca del / año 1030. Tamayo Memorial del Marques de Aytona.fol.4.'

KARL GIRARDET

Le Locle 1813–1871 Paris
French School

Karl Girardet was born in the village of Le Loche, then in the French republic (it was accepted into the Swiss Confederation in 1816). He was the eldest son of the lithographer Charles-Samuel Girardet.

Karl moved to Paris at the age of nine where he became apprenticed to Louis Hersent and Léon Cogniet at the Ecole des Beaux-Arts. During a study trip to Switzerland in 1833-5, he met the painter Maximilien de Meuron and through his well heeled connections he gained a commission for two panoramas of Lausanne. Shortly afterwards he exhibited his first paintings at the Salon and it was here that he was noticed by King Louis-Philippe.

He began his career as court painter as a copyist but soon gained further recognition when he won a distinction at the Salon of 1837. A successful collaboration with Cogniet on two vast battle scenes at Versailles allowed him to travel across Europe. He went to Düsseldorf, the Tyrol, Croatia and Italy. A further distinction at the Salon of 1842 gained him regular commissions from the Neuchâtel Friends of Art.

The King sent him to Egypt in 1844 with his brother Edouard and after this six month sojourn he was rewarded with several significant state commissions by Louis-Philippe. At the same time he was illustrating important books (including Adolphe Thiers's *Histoire du Consulat et de l'Empire*).

In July of 1848 he was witness to the fall of the monarchy and he fled to Brienz in Switzerland where he concentrated on landscape painting. He returned to France in 1850 and began by illustrating Alfred Mame's, *Bibliothèque de la jeunesse chrétienne. La Touraine*. It won a first class medal at the Exposition Universelle of 1855 and gave Girardet many more commissions from Mame.

In 1857 his studio moved to the Montmartre quartier of Paris and remained here until his death. Despite regular trips to the mountains and a steady stream of work, the Prussian invasion of France put him into a deep depression. His eye was wounded during the Parisian siege while he was sketching Prussian positions. Fearing blindness he died alone in his apartment in Montmartre. His estate left over 100,000 francs which is testament to his popularity and success.

His work was firmly rooted in the tradition of Romanticism and were it not for Royal patronage his landscapes would have dominated. His prolific drawings and sketches during his journeys show him to be an especially talented draughtsman as well as the ethnographic reports he submitted and had published by the many travel journals of the day. His important contribution to European landscape was to compel Swiss artists to develop their landscape art and give it broader international recognition.



The Duc de Montpensier visiting the Temple of Edfu, 21 July 1845

Oil on Canvas

43¹/₃ x 55¹/₈ inches (110 x 140 cms)

Signed and Inscribed: "Girardet -monument d'apres Roberts"

PROVENANCE: Collection of Prince Antoine Philippe d'Orleans, Duc de Montpensier (according to the insignia au verso), no 6781;
By descent to Private Collection, Spain, for over two generations

NOTE: As Girardet has acknowledged in his inscription, the composition is based on one of a series of drawings that David Roberts produced in Egypt around 1838–40. These were subsequently published by Roberts and Louis Haghe in 'Egypt and Nubia' between 1846 and 1849. Haghe was the artist who produced lithographs of Roberts' work.

Girardet has clearly used Roberts' work as a basis for his depiction of the Duc de Montpensier in the same location but has personalised it to fit in with the Duc's visit. Au verso the painting is inscribed "S.A.R.Mgr. le Duc de Montpensier visitant les ruines / de Temple d' Edfou dans la Haute Egypte./ (21 Juillet 1845) / Par Mr. K.Girardet 1846."

Inscribed with the insignia and the number 6781 in red and 'Yo./436'





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A Landscape on the Banks of the River Marne

Oil on Canvas laid on Panel
71½ x 143⁄8 inches (19 x 36.5 cms)
Signed with Initials: 'K.G.'

PROVENANCE: Acquired directly from the artist's workshop (vente atelier), according to a lacquer seal on the reverse, 19th-20th April 1872, Hôtel Drouot, lot 323;
Sale Versailles, 10 July 1963, cat n° 7;
Collection of Georges and Solange Delauney;
by descent to Jean-Claude Delauney

NOTE: Inscribed au verso: 'No de la catalogue de 1872. 323. / paysage au bord de la marne. / dhy.fr'

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 when the market crashed in 1637, 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.



An Estuary Landscape on the Rhine

Oil on Panel

14³/₄ x 21³/₄ inches (38 x 55.5 cms)

Signed with Monogram and dated 1652: 'VG 1652'

PROVENANCE: Sale, Valadon & Co., New York, 26 February 1902, Lot 207 (sold for \$375);
Dowdeswell, London;
UK private collection, Sir Charles Turner, London;
Sale, Berlin, Germany, 17 November 1908, Lot 29 (sold for Mk 5600);
Paul Cassirer, Berlin by 1918;
Hungarian private collection, M. von Nemes, Budapest;
Sale, Munich, Germany, 16 June 1931, Lot 47 (sold for Mk 6900);
Belgian Private Collection, Stern, Brussels;
The present owner's grandfather, private collection, Munich, thence by descent;
Private Collection, Holland by 1970s;
thence by descent to the previous owner

LITERATURE: Volhard, Hans, 'Die Grundtypen der Landschaftsbilder Jan van Goyens und ihre Entwicklung', Frankfurt: 1927, p. 182;
Hofsete de Groot, Cornelius, 'A Catalogue raisonné of the most eminent Dutch painters of the Seventeenth Century': Based on the Work of John Smith (London: Macmillan & Co, 1908-27) no. 811;
Beck, Hans-Ulrich, 'Jan van Goyen, 1596-1656: ein Oeuvreverzeichnis', Amsterdam: van Gendt, 1972, Vol II, no. 706, p. 322. Illustrated.

NOTE: This painting depicts a watch tower with gallow signal on the Rhine near Lobith and Schenkenschanz, a view that Goyen often repeated (see Beck reference 704 for comparable view, dated 1651). It is a fine example of Goyen's skillful manipulation of tonal variations. Through a limited colour palette Goyen was able to render natural light and subtle atmospheric effects in shades of brown, green and grey. His use of a low horizon gives the illusion of a broad expanse focusing the eye on the sky.

The painting was sold at auction in New York in 1902, where it was acquired by art dealer Charles William Dowdeswell (1832–1915) of London. Dowdeswell owned and ran a frame-making business in Chancery Lane and in 1878, Charles and his son, Walter opened the art dealership Dowdeswell and Dowdeswell. The gallery was one of the first to promote French Impressionism in London and in 1883 hosted the exhibition Societe des Impressionistes. The gallery closed down in 1912, when Walter Dowdeswell joined art dealer Joseph Duveen.

Dowdeswell gallery then sold the painting to London collector Sir Charles Turner who subsequently sold the work in Berlin in 1908. In 1918, the work is known to have been with the renowned German art dealer Paul Cassirer (1871–1926) who played a significant role in the promotion of French impressionist and post- impressionist artists in particular Vincent Van Gogh and Paul Cezanne. The work was sold at auction in Munich in 1931, and bought by a private collector in Brussels.





FRANCISCUS GYSBRECHTS

Antwerp 1649–after 1676
Dutch School

Franciscus Gysbrechts was born the son of the still life painter Cornelis Norbertus Gysbrechts and Anna Moons.

It seems highly likely that Franciscus accompanied Cornelis on his travels to Denmark. The fact that one of Franciscus' signed and dated (1672) paintings turns up in inventory lists of the Kunstkammer of the Danish Court dated 1689 and 1737, suggests that he too had contact with the Danish Court. Furthermore, he is probably identical with the Franciscus Gysbrecht who was active in Leiden between 1674 and 1676/77 having been elected a member of the guild of Leiden in 1674. The last recorded mention of him is in Antwerp in 1676 when he joined the Guild there.

Works by Franciscus Gysbrechts can be confused with those of his father, who was known as a talented painter of trompe l'oeils, although his style is more baroque and his brushwork more soft and fluid. Both artists excelled at the art of *trompe l'oeil* (literally 'deceiving the eye', painting optical illusions) and were without doubt the most inventive and imaginative painters of their time in this genre.

A Trompe L'Oeil of a Wall Cabinet with a Violin, a Hunting Horn, Writing Implements, Silver Gilt Dishes and Engravings, the Glass Doors half opened

Oil on Canvas

32¹/₂ x 46³/₄ inches (82.2 x 118.8 cms)

Signed: 'F.Gysbrechts'

PROVENANCE: Private Collection, Belgium, for at least 30 years

EXHIBITED: Bruges, Private Collections in Bruges, 1970, cat. no. 10 (as Cornelis Gysbrechts, according to a Witt library mount).

NOTE: One of the more elaborate compositions in Franciscus' oeuvre the painting is the epitome of the collector's cabinet and a more personal form of the *Wunderkammer*. His father's use of the clever conceit of a half opened cabinet tended to be somewhat simpler and Franciscus took it a step further, making it a more complicated arrangement.

A trompe l'oeil by Franciscus Gysbrecht of similar dimensions and very similar composition (in particular the tortoiseshell and ebony cabinet drawers), yet with slight differences is in the Schloss Fasanerie, Eichenzell (Fulda, inv./cat. nr FAS B 539t; see: M. Braun, Cornelis Norbertus Gijsbrechts und Franciscus Gijsbrechts, Berlin, 1994, p. 190-191, nr. 2.2.14, ill.). Similar works depicting half-open wall cabinets by Franciscus Gysbrechts were with C. Frank, London in 1954 and sold at Galerie Koller, Zürich, 20- 23 March, 2007, lot 3054.



A further example with opened doors, and previously with Rafael Valls Ltd, is in the Iris & B. Gerald Cantor Center for Visual Arts, Stanford, inv/cat.nr 1999.190.

SAMUEL VAN HOOGSTRATEN

Dordrecht 1627–1678

Dutch School

One of the most fascinating artists of his time, Hoogstraten was a painter of history, genre and portrait subjects as well as a poet and playwright. He was also the author of a tract on the art of painting, entitled *The Man Inleyding tot de Hooge Schoole der Schilderkonst* (Introduction to the Advanced School of the Art of Painting), Rotterdam, 1678, in which some of his own and Rembrandt's theories are presented.

Hoogstraten received his first training from his father, Dirck van Hoogstraten, and then entered Rembrandt's studio shortly after 1640, remaining with the master until 1642. In 1651 he travelled to Vienna where he received royal patronage. At the court of Ferdinand III he presented two paintings and was given a golden chain and a medallion in return.

In 1652 he was in Rome and he probably returned to Vienna in the same year where he seems to have worked until 1653. Hoogstraten's work from the 1640s and early 1650s is still close to Rembrandt's, but afterwards his interest becomes more concerned with architecture, space and perspective.



A Shepherdess and Shepherd resting beneath a Tree with a Ewe and a Spaniel

Oil on Canvas

217/8 x 17 inches (55.5 x 43.2 cms)

Signed with Monogram: 'S.v.H.'

PROVENANCE: With W.E. Duits, London, 1931;
Private Collection, UK, for at least 40 years

LITERATURE: W. Sumowski, *Gemälde der Rembrandt-Schüler*, Landau, 1983, vol. II, p. 1294, cat. no. 841, ill., p. 1324;
M. Roscam Abbing, *De Schilder en Schrijver Samuel van Hoogstraten 1627–1678*. Eigentijdse Bronen en Oeuvre van Gesigneerde Schilderij, Leiden, 1993, no. 57;
C. Brusati, *Artifice and illusion: the art and writing of Samuel van Hoogstraten*, Chicago and London, 1995, p. 357, cat. no. 61

NOTE: Samuel van Hoogstraten, although better known for his trompe l'oeil paintings and perspective boxes, painted a number of accomplished genre scenes.

The execution of the landscape in this painting is firmly in line with his writings in his renowned handbook for young painters *Inleyding tot de Hooge Schoole der Schilderkonst* completed in 1678. In it, he expounded that nature should be depicted in a beautiful and idyllic way where one could imagine satyrs and nymphs frolicking. In this bucolic and arcadian scene he sets out to do justice to his writing. A more suitable subject matter could not be found. Typically also Hoogstraten depicts one figure as the main protagonist while an ancillary character hides or sits in shadow (see for example 'Salmacis and Hermaphroditus' now in the Leiden Collection (SH-101)).

The highly polished finish and rich colouring relates in style and figure types to his other genre pictures from the late 1660s and 1670s. These in turn reveal the influence of the late works of Pieter de Hooch, particularly *The Anaemic Lady*, now in the Rijksmuseum (see: Sumowski, *ibid*, pp. 1294–1295, cat nos. 836–842).

There is a nice nod to his trompe l'oeil painting in the gilt edge frame around the painting which is entirely painted.





JULES ROMAIN JOYANT

Paris 1803–1854

French School

Jules Romain Joyant began his career as a pupil of Guillaume Lethière and later of Bidault. He travelled to Italy in 1828 (the same year as Bonington's death) and settled in Venice after visiting Rome, Florence and Bologna. He is best known for his fine Venetian views reminiscent of the style of Richard Parkes Bonington whose works he must have seen and appreciated. He went back and forth from Paris to Venice a number of times in the following years

He exhibited at the Paris Salon from 1835 to 1854, mostly with views of Venice and Rome and won medals in 1840 and again in 1848. In 1852 he was decorated with the Legion d'Honneur. His other Italian views depict Turin, Milan, Bologna, Florence and finally Avignon in his native country.

As a painter of atmospheric Italian Landscapes, Joyant excelled. His sketchy and yet beautifully executed Venetian views are especially noteworthy and recall very much the works of his English contemporaries like Richard Parkes Bonington and Thomas Shotter Boys.

A View of the Grand Canal with the Doge's Palace and the Bridge of Sighs

Oil on Canvas

8½ x 10⅝ inches (21.5 x 27 cms)

Signed: 'J. Joyant'

PROVENANCE: Private Collection, France

NOTE: The reverse of the picture bears an exhibition label, no 79.

CARLO LABRUZZI

Rome 1748–1817 Perugia
Italian School

Carlo Labruzzi is recorded as a painter and draughtsman working in Nuremburg, before returning (by 1780) to his native city of Rome, where he was elected a member of the Congregazione dei Virtuosi del Pantheon. During his time in Rome he was particularly popular with British Grand Tourists and was made a member of the Accademia di San Lucca in 1786. In 1789, Sir Richard Colt Hoare invited him to accompany him along the Appian Way, making drawings of ancient tombs and villas whilst following the itinerary outlined by the Roman poet Horace in his description of a journey to Brindisi in 39 B.C. However, bad weather and ill-health prevented Labruzzi from finishing the trip. The journey was curtailed at Minturno, and Labruzzi returned to Rome after they reached Terracina.

Labruzzi appears also to have worked in Poland for Count Potocki in the city of Vilanor as there are works here in the gallery which formally was the Count's summer residence.

Labruzzi is highly regarded as an engraver and as a watercolourist and many works in this medium exist. But as an oil painter he is, perhaps, at his best; though his oils are rare.

Colt Hoare was to bind 226 finished pen and wash drawings into 5 volumes, some of which are now in the British Museum and the Accademia di San Lucca, Rome. In 1814 Labruzzi was appointed director of the Accademia di Belle Arti in Perugia, a position he held until his death in 1817.

The Tomb of Caecilia Metella on Via Appia, Rome

Oil on Canvas

13 x 17³/₄ inches (33 x 45 cms)

Signed and dated: "Labruzzi/1781"

PROVENANCE: Private Collection, France

NOTE: Labruzzi treated the Tomb of Caecilia Metella a number of times in his oeuvre. One of his finest and freshest examples is the watercolour study he painted on the spot for an album which was included in the exhibition, 'Carlo Labruzzi: The Grand Tour' at Dickinson in 2012.







PASCUALE MATTEJ

Formia 1813–1879 Naples
Italian School

Pascuale Mattej belonged to the so-called Posilipo School, founded in Naples in the early 1820s by the Netherlandish painter Anton Sminck van Pitloo. Inspired by artists such as Corot and Turner its members strived for a new style of more freely painted landscapes. The name was originally given to the group as a criticism (much like the word Impressionism would later be employed in France) rejecting as it did many of the principles taught in art academies at the time. The new trend was for painting ‘en plein air’ and a deliberate use of rapid, loose brush strokes to spontaneously capture the surroundings.

The philosophy of the Posilipo movement is very much in evidence in this composition, entirely focused on the spectacular colours and shapes of the smoke emerging from the crater of Vesuvius. Mattej’s fascination with this powerful natural phenomenon is palpable and is echoed in the group of observers, not least the figure teetering on the crater’s edge throwing his arms in the air. He appears dwarfed by the event in a way that was put into words by Mattej’s contemporary, the German physiologist and painter Carl Gustav Carus (1789-1869) when describing his own experience of Vesuvius in 1828: “Climb onto the top of the mountain ... and what is the feeling that grabs you? ... Your Self disappears, You are nothing, God is everything.” (*Briefe über Landschaftsmalerei*, 1831)

The Crater of Vesuvius with Figures observing, circa 1850

Oil on Canvas

24¹/₄ x 29¹/₂ inches (61.5 x 74.8 cms)

Signed lower Right: “P. MATTEJ”

PROVENANCE: Ex. Galleria Simonetti, Rome; Private Collection, Germany

JAN MIEL

Beveren-Waes 1599–1664 Turin
Dutch School

Jan Miel began his career as a pupil of Daniel Seghers and we know that he was well established and working in Rome by the 1630s.

In Rome he became a close friend of Pieter van Laer (nick-named *Bamboccio*) and joined the Bamboccianti group of Northern European artists specialising in works depicting low-life scenes set in the Roman campagna. Miel became a member of the 'Corporatione dei Virtuosi' in 1641 and at that time was recorded in the studio of Andrea Sacchi, a move which caused him to abandon his earlier style in favour of the more elevated subjects of history painting. By 1648 the artist had been elected a member of the Academy of St. Luke and had the honour of being the first Northern European artist to be so. Here he executed several large religious subjects, including a 'Miracle of St. Anthony of Padua' for the Church of San Lorenzo, and a 'Saint Sebastian' for the Church of Santa Maria Regina Coeli in around 1649.



In 1654, Miel left Rome for Lombardy, returning in 1656 when he received a commission from Pope Alexander VII worth 50 crowns for a painting of 'Moses striking the Rock'. In 1658 Miel moved to Turin and became Court painter to the Duke Charles Emanuel of Savoy where he received a yearly pension of 2000 livres. He decorated the Sala di Diana for Charles Emanuel in about 1662. The Duke must have been highly pleased with this as by the time Willem Schellinks visited Miel and recorded it in his *Dagh-Register* of 1663 he had been conferred the chivalrous Order of St Maurice et la Sale.

A Group of Peasants dancing and playing Music

Oil on Copper, oval
4 x 4 1/2 inches (10 x 11.7 cms)

PROVENANCE: Private Collection, France;
With Galerie Sankt Lucas, Vienna, 1995, from whom acquired in 1996;
SØR Rusche collection

EXHIBITED: Rotterdam, Kunsthall, 'At Home in the Golden Age', 9 February-18 May 2008, no. 58;
'Bittersüße Zeiten: Barock und Gegenwart in der SØR Rusche Sammlung Oelde/Berlin', Stade / Apolda / Aschaffenburg / Neu-Ulm / Regensburg 2014-2017: Stade, Kunsthall, 27 September 2014-4 January 2015;
Apolda, Kunsthall Apolda Avantgarde, 11 January-15 March 2015; Aschaffenburg, Kunsthalle Jesuitenkirche, 9 May-6 September 2015;
Neu-Ulm, Edwin Scharff Museum, 20 February-22 May 2016;
Regensburg, Städtische Galerie im Leeren Beutel, 11 December 2016-19 February 2017.



Actual Size



CIRCLE OF ROBERT PEAKE

Lincolnshire circa 1551–1619 London
English School

Robert Peake was an English portraitist who worked as Court painter to James I at the same time as his contemporary, John de Critz. It is believed he trained under Laurence Woodham and was subsequently apprenticed to the Goldsmith's Company where he became a freeman in 1576. His first documentary mention is in this same year where he is recorded as receiving payment from the Office of the Revels which oversaw court festivities for Elizabeth I. According to Roy Strong he was a well established portrait painter in London by the late 1580s. Rutland accounts record payments to him in the 1590s at Belvoir.

From 1607 he worked with de Critz in the Court. It is thought his extensive work for Prince Henry is thought to have encouraged the King to employ Peake. He painted a number of portraits of both James I and Charles I as well as working on numerous private commissions that he received through his noble connections.

Peake's only signed work, entitled 'A Military Commander', dated 1593, is now in Yale (B1979.16) while the Metropolitan Museum in New York houses his double portrait of 'Prince Henry as Prince of Wales with Sir John Harington' (Acc.no. 44.27), a masterpiece of Elizabethan portraiture and painted in 1603.

His son, William Peake, was a well-known painter and print dealer as was his grandson, Robert Peake the Younger.

A Portrait of a Girl, Half Length, in a Lace Cap and a Ruff wearing an elaborate jewelled Necklace

Oil on Panel

15³/₄ x 11¹/₄ inches (40.1 x 28.5 cms)

Inscribed upper left: '6 ÆT, SVÆ 5:'

PROVENANCE: The Berkeley Collection, Spetchley, Worcestershire.

LITERATURE: Spetchley Inventory, 1949, in the Library (as School of Gerhaerds [sic], Mary Queen of Scots as a child)

JEAN PILLEMENT

Lyon 1728–1808
French School

Jean-Baptiste Pillement, the Lyon-born painter and draughtsman, left Lisbon for England in 1754, a step ahead of the Inquisition whose interest in the young Frenchman had been aroused by his espousal of free-thinking ideas. He arrived in London at the height of the rage for Chinoiserie when, in James Cawthorn's words 'quite sick of Rome and Greece / We fetch our models from the wise Chinese...' and '...o'er our cabinets Confucius nods, / Midst porcelain elephants and China gods'.

Pillement adapted his many talents to the taste of the moment in the various countries where he lived and worked throughout his long career. He turned his hand to those exquisite drawings of Chinese figures for engravers which earned him his important position in eighteenth century art and decoration. He attracted a number of important clients including David Garrick. In the summer of 1757 the famous actor paid Pillement for the decoration of two rooms in his country villa; the first, and larger, of these was in the Chinese taste, while the second contained landscapes in the Dutch manner, another of the artist's specialities.

Pillement was in France again between 1760 and 1761 before visiting Italy and by 1763 was in Vienna. He worked in Poland for a number of years, gaining the title Premier Peintre du Roi because of his work for Stanislas August Poniatowski. He divided his time between Paris and London during the 1770s. In 1776 he exhibited at the Salon du Colisée and was awarded the title Peintre de la Reine with an annuity for having provided paintings for the Petit Trianon in 1778. Pillement retired to Pezenas, near Narbonne in 1789. Four years later the elderly artist returned to Lyon, where he died in 1808.

His distinctive landscapes and Chinoiserie paintings are characterised by a certain whimsical approach and a unique silvery light that set his paintings apart.

A Shepherd moving his Animals into the Shelter of an Arch for the Night

Oil on Board

6³/₄ x 9⁷/₈ inches (17 x 25 cms)

Signed: 'JP'

PROVENANCE: Private Collection, Spain





FRANZ RÖSEL VON ROSENHOF

Vienna 1626–1700 Nuremberg
Austrian School

Best known as a landscape and animal painter, the German-trained Rosenhof was a student of Paulus Kolb from 1645–48. In 1650 he became a master painter at Nuremberg. From 1673–74, Rosenhof worked for Prince Karl Eusebius of Liechtenstein. His paintings are characterised by a certain whimsy which sets him apart from some of the other court painters of animals.

A Rabbit in a Landscape eating an Alchemilla Leaf

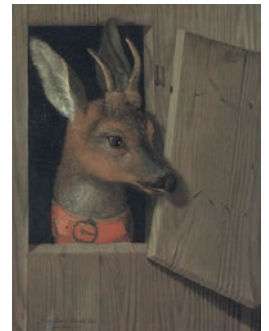
Oil on Panel

9 x 12 inches (22.8 x 29.4 cms)

Signed, Inscribed and Dated: 'francisco Röselin I d Rosenhoff. fecit. / Norimbergd 1669'

PROVENANCE: Private Collection, Germany

NOTE: Hares and Rabbits were common subjects for Rosenhof (for example the Hare now in the Pinakothek, Munich, Inv no. 4991) but amongst his more amusing depictions of animals are the 'Capuchin Monkey in a Crate' formerly in the collection of Otto Naumann, subsequently sold at Christie's, New York, 26th January 2012, lot 301 (\$ 134,500) and the 'Pet Deer looking out of his Stall' from the Knight of Glin's collection, sold at Christie's on 7th May 2009, lot 164 (£ 15,000).



ENOCH SEEMAN

Danzig 1690–1744 London
English School

The artist was born in Danzig (now Gdansk) in Poland, in 1690. He was first apprenticed to his father, also a portrait painter, who brought him from Flanders to London in 1708. He is well recorded as being in practice by 1717, when he painted the famous portrait of Elihu Yale, presently at Yale University.

Seeman was a very prominent and accomplished portrait painter and quickly established an excellent reputation. He seems to have had access to members of the Royal Family over a period of several years and painted a three-quarter-length portrait of Princess Mary of Hesse, which was engraved by John Simon. There are also six portraits by him in the Royal Collection: Three of George II (full-lengths in robes of state; two replicas and a head-and-shoulders which may have been cut down), and three on a similar scale of Queen Caroline. A number of bills for portraits still survive, the average being 20 guineas for a full length portrait in 1732. His last and largest work is the excellent portrait of Lady Cust and nine children in 1743, which is presently in the collection at Belton House.

His debt to the work of Sir Godfrey Kneller (1646–1723), his fellow émigre artist and contemporary in London, is clear but his handling of paint is rather freer and more expressive. His large oeuvre would suggest he was much in demand and indeed he was a successful and confident painter whose depiction of 18th Century British society is still useful today.

A Portrait of a Man, probably a Self Portrait

Oil on Canvas

29 7/8 x 24 inches (76 x 61 cms)

Signed: 'E: Seeman. pinx.'

PROVENANCE: Private Collection, UK

NOTE: Known images of Seeman tend to date much earlier in his life. A famous, flamboyant self portrait (now known only from the mezzotint by John Faber in 1727) shows him at the age of 19. An even earlier self portrait which displays no less self belief and confidence is with Philip Mould in London.

The engaging stare in this present portrait, a more intent gaze than his commissioned portraits, would suggest that this was indeed the artist himself, considerably further in years. It shows him with aged features, grey hair and perhaps just a little more worldly wise as well as a little less arrogant.







NOTE:

This wonderful vista of the entrance to Plymouth Sound serves as an important document of the bustling port in 1808. The vast natural harbour had long since been an important nucleus for the Royal Navy, owing to its proximity to the Atlantic Ocean and as the British Empire grew, so did the importance of Plymouth as a global commercial centre. In particular, the East India Company thrived in the sub- continent, bringing back valuable commodities such as sugar and tea from Asia via the Indian Ocean. Further, with the advance of the Industrial Revolution, Plymouth dockyard became a centre of excellence for the construction and repair of Royal Naval ships.

It is tempting to suggest the figure in the centre foreground is Serres observing the scene from the tip of Drake's Island with Mount Edgumbe park to the west (left) and the fortifications at Devil's Point, built as part of Henry VIII's coastal defences, to the east (right). The three-decker with a red pennant immediately in the distance indicates a Vice Admiral of the Red present with his squadron. Interestingly, in April 1808 there were six Vice-Admirals promoted to Admiral and it is not impossible this painting was commissioned to commemorate one such event.

Major George MacKean inherited Loughanmore House following the death of his older brother William Muir MacKean in 1944. The house had been in the possession of the MacKean family since 1920 having been acquired from the Adair family by their father Charles Luis MacKean.

Upon the death of George MacKean in 1983 Loughanmore House passed to his wife Patricia May, née Hely-Hutchinson, who presumably continued to live there until the house was demolished in 1988.

JOHN THOMAS SERRES

London 1759–1825

English School

Serres was primarily a landscape and marine painter. He was the eldest son of Dominic Serres and Mary Caldecott, the well-known marine artist who was one of the foremost painters of shipping scenes working in England in the first half of the eighteenth century.

It appears that he started his career as a pupil of his father's and, as 'Master Serres', was an honourable exhibitor at the Royal Academy from 1776 to 1779. His skills as a draughtsman enabled his appointment as Drawing Master at the Maritime School at Chelsea in 1779, where he instructed naval cadets in the art of drawing marine subjects, in particular of coastal views from seaward. Although John Thomas left the school when it closed in 1787 his period as master was to have a great impact on his subsequent career and legacy. He travelled extensively, visiting France and Italy in 1790-1791, working principally in Rome and Naples. In 1793, he succeeded his father as a 'Master Painter to the King' and became a marine draughtsman to the Admiralty.

Following this he was appointed Marine Draughtsman to the Admiralty in 1800. Ever since Piercy Brett, George Anson's first lieutenant in the Centurion on the voyage round the world (1739-44), made drawings of the coastlines they passed, which were subsequently engraved, the Admiralty had been aware of the value of such views in identifying landfalls. The necessity of more hydrographic work to produce charts showing coast, islands, isolated rocks and other hazards had been thrown into sharp relief by the increasing hostilities with the French and the need for more accurate representations of the coastlines of France, Spain and the Mediterranean to aid the Admiralty and the Naval fleets. Serres was tasked to sail in a variety of naval ships around the coasts of Britain, France, Spain and the Mediterranean making drawings in the form of elevations, a selection of which were then published in *The Little Sea Torch* (1801). These graphic and atmospheric drawings are remarkable, not only because of their accuracy in representing the features of the coastline for navigational purposes but also because of the conditions in which Serres was working: on a rolling ship, with limited resources and considerable time pressure.

Serres later published *Liber Nauticus* (1805) which aimed to help students draw ships and combined plates after his own work and that of his father, illustrating different types of vessels. Alongside these successes as a draughtsman he continued to paint topographical views, sea battles and other maritime subjects and was a regular contributor to the Royal Academy. In 1808 he decided to live in Edinburgh and stayed there until 1815, later returning to London. His unceasing desire to paint and find new outlets for his abilities was partially due to the profligacy of his wife, Olivia Wilmot, an extravagant woman with delusions of grandeur. She claimed to be the illegitimate daughter of the Duke of Cumberland, and styled herself 'Princess Olive of Cumberland'. The marriage proved to be disastrous as her behaviour and debts ultimately ruined Serres, who died in a debtors' prison in London on 28 December 1825.

Serres exhibited at the Royal Academy up until 1820 as well as at the British Institute between the years 1806 and 1825.

The Entrance to Plymouth Sound; a Vice Admiral of the Red drying his Sails with this Squadron laid up in ordinary, flanked by Mount Edgcombe House and Saltram House with Devil's Point Fort

Oil on Panel

29½ x 49 inches (75 x 124.5 cms)

Signed: 'J.T. Serres' on the boat and Dated '1808' on the Rock

PROVENANCE: Sale: Parke Bernet, New York 18 April 1963, lot 131;
With Leggatt Brothers, London until 20 May 1963;
there bought by Mrs George MacKean;
Collection of Major George Burrell MacKean (1920-83), Loughanmore House, Dunadry (Co Antrim).

JOHANN FRIEDRICH SEUPEL

Active *c.*1780–*c.*1818 St.Petersburg
German School

Johann Friedrich Seupel was born in Germany, but established himself in Russia and enjoyed a successful career there during the reign of Catherine the Great (1729–1796). He is known to have studied in the Academy in St. Petersburg and S.N.Kondakov's publication celebrating 250 years of the Imperial Academy of Arts mentions his work as highly commended. Sadly he never completed a 'Still Life of a Cat chasing a Bird' in 1785 which would have made him an Academician. He left Russia for a while but soon returned and was conscripted into the army in 1793. He was certainly back in St.Petersburg by 1818 when he organised a public sale of his paintings.

He painted predominantly Hunting scenes and Animal Still Lifes but his Landscape of Valdaisk of 1811 in the Hermitage Museum (Inv. No. 10346) is one of the earliest known depictions of Russian Landscape.

A Concert of Birds

Oil on Canvas

29⁷/₈ x 28 inches (76 x 71 cms)

Signed lower left: 'I.F. Seupel Pinx'

PROVENANCE: Private Collection, France

NOTE: The subject of the Concert of Birds was popularized by Flemish artists of the 17th Century (in particular Frans Snyders). The Owl was seen as the wisest of the Birds and so is typically depicted in the centre of the composition directing proceedings. There is a suggestion that they allude to the sense of hearing and certainly it is possible to get a feeling of a cacophony of noise which is barely tolerated by the increasingly irritated looking owl. Generally they are thought to represent the political and social order of the day, be it 17th Century Flanders or 18th Century Russia.





MAERTEN BOELEMA DE STOMME

Leeuwarden 1611–c.1664
Dutch School

Maerten Boelema, called 'de Stomme' on account of his being deaf-mute, was born in 1611, the son of Martinus. He received his artistic training in the studio of Willem Claesz Heda together with Heda's son Gerrit in 1642. It is not thought that he left Haarlem during his lifetime.

His oeuvre consists of elegant breakfast still-lives containing silver and pewter vessels, porcelain cups and dishes and precious glasses, usually set on a crumpled cloth and with a light background. He also painted bouquet compositions and it is evident that he was much influenced by his master's style. Some of his pictures are signed but few are dated.

Cornelis Kruys was his contemporary and was himself influenced by de Stomme.

A Still Life with Pewter Dishes, a Roemer, an Overturned Jug, a Meat Pie on a Plate on a Draped Table-Top with a Peeled Lemon and a Glass of Wine

Oil on Panel

22⁵/₈ x 28¹³/₁₆ inches (57.4 x 73.2 cms)

Signed: 'MB/Stomme'

PROVENANCE: Private Collection, Switzerland, for approximately 30 years;
By descent to the previous owners

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 legacies. 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.

Neapolitan Fandango

Oil on Board

12½ x 15½ inches (31.8 x 39.5 cms)

PROVENANCE: Taunay sale, Paris, 28th Feb 1831, no.24 (withdrawn);
Sale of Taunay's widow, Paris, 3rd June 1835, no.22;
1835 given by Mme Taunay to her nephew Rondel;
Rondel sale, Paris, 27th December 1869, lot 4;
Tencé sale, Paris (Féral, Martin, Chevallier), 12th Dec 1881, no.53 "Danseurs espagnols";
Sale Gasquet, Paris (Lasquin, Bonnin, Chevallier), 9th March 1888, lot 50;
Private Collection, UK

LITERATURE: Duchesne et Réveil, 1831, t.XI (pl.785);
Afonso d' Escragnolle Taunay, 1912, p.65;
Claudine Lebrun-Jouve, *Nicolas-Antoine Taunay, 1755-1830*, Paris, Athena, 2002, p.270, no. P593

NOTE: Engraved by Réveil and datable to 1805-10





JAN TILIUS

Geffen 1653–1714 London
Dutch School

Jan Tilius was a pupil of both Caspar Netscher and Pieter Cornelisz van Slingelandt in Leiden circa 1675. He became a member of the Confrerie Pictura in the Hague in 1683. His masters were highly influential on the artist but his portraiture style seems closer to that of Gerard ter Borch while his genre paintings are closer to Slingelandt and the *fijnschilders* of Leiden.

He was recorded in Den Bosch in 1688 and Hilvarenbeek in 1690-94 and finally in London with the Dutch Reformed Church in June 1964. It is not known why he travelled to London but as he stayed here for the remainder of his life he must have found reason to stay.

A Portrait of a Gentleman in Armour with a Walking Cane

Oil on Panel

14¹/₄ x 11⁵/₈ inches (36.2 x 29.4 cms)

PROVENANCE: Private Collection, Connecticut, USA

CORNELIS VAN DE VELDE

London (?) *c.*1672/81–*c.*1717/19
Dutch School

Cornelis was the son of Willem van de Velde the Younger, born in England after the family moved there from Holland. He married Bernarda, daughter of Johann van der Hagen, in 1699. Cornelis was trained in his father's studio and during the last ten years or so of his father's life served as his main studio assistant. He appears to have absorbed his father's style and palette so completely that it is often difficult to ascertain the authorship of most of the late works by the van de Velde studio. When several studio versions exist of a certain subject these must be considered to be largely by Cornelis.

On the death of his father in 1707, Cornelis continued to paint the studio pieces for some time. He is believed to have started signing some of these pictures with his own name at this time – although while working as his father's assistant he probably did not sign his own name on the pictures he produced. He certainly seems to have acquired a considerable reputation in his own lifetime.

A British Man-of-War Firing a Salute near the Shore

Oil on Canvas

20 x 24¹/₄ inches (50.8 x 71.7 cms)

Signed: 'C.V. Velde'

PROVENANCE: Private Collection, New York

NOTE: The composition of the painting is close to that of his father which is now in the Picture Gallery of Prins Willem V in The Hague and on loan to the Insituut Collectie Nederland in Amsterdam (NK2366). Either painting depicts a large ship firing a salute close to the shore with a beached vessel in the foreground. Cornelis though has chosen to depict a much larger Man-of-War as opposed to the 'sixth-rate' frigate in his father's painting. Both vessels display the Royal coat-of-arms on the stern. The painting recently acquired by the Washington National Gallery of Art by Willem van de Velde displays a large frigate of a similar ilk (inv/cat.nr.2018.10.1).







CHARLES WAUTIER

Mons 1609–1698 Brussels
Flemish School

Charles Wautier was the brother of the recently reappraised and now rightly lauded Michaelina. He was also her teacher. They were the children of Charles Wautier, Lord of Ham-sur-Heur and his second wife Anne Georges de Valenciennes. He was very active in Brussels but it took him until 1651 to officially register himself in the Guild there and he ran a busy and well established studio. A well connected man he painted a number of high ranking aristocrats as well as royal patrons (notably James II as Duke of York in the Royal Collection RCIN402572) and religious paintings.

A Portrait of a Gentleman in Armour

Oil on Canvas

47³/₄ x 34³/₄ inches (121 x 88 cms)

PROVENANCE: Private Collection, Belgium

NOTE: This portrait can be attributed to Charles Wautier on the basis of the Portrait of James II as Duke of York in the Royal Collection which it has been possible to firmly attribute to Wautier due to the number of engravings after the portrait, notably that by Pieter de Jode II. Another portrait, again in three quarter length and displaying a similar flamboyant red silk scarf tied to the arm was with Gebr Douwes in 2007. In both these examples of portraits Wautier uses similar poses, costume, hand and arm gestures. A portrait of Charles II in the Koninklijk Museum voor Schone Kunsten in Antwerp (Inv 5028) uses a similar background in the fluted column on the left and opening out to a landscape beyond on the right.

It is possible that this is a portrait of Antonio Pimentel de Prado y lo Blanco, the Spanish ambassador to Sweden and Paris but also governor in Nieuwpoort from 1646–1651.



THOMAS VAN DER WILT

Korendijk 1659–1733 Delft
Dutch School

Thomas van der Wilt was the son of a draper, Willem, in the village of Pershil, near Korendijk. His mother was Emmerentie van der Staf. He began his career as a pupil of Jan Verkolje (1650–1693). He lived and worked in Delft and his masterpiece, 'The Anatomy Lesson of Abraham Cornelisz. van Bleyswijck with a Self Portrait' is in the Museum Het Prinsenhof, Delft (inv/cat.nr. PDS277). Like those of his master, most of his works are on a small scale and are always executed with the utmost care and diligence. His sense of draughtsmanship is excellent and in his own time his work became much sought after. At times some of his portraits resembled the work of Eglon van der Neer and, some of his group portraits and genre scenes on dark backgrounds, for a time, recalled the works of Casper Netscher and Adriaen van der Werff.

He married Johanna Biddaff and their son was named Willem after his grandfather. Thomas van der Wilt was the teacher of Jacob Campo Weyerman.

A Portrait of a small Boy in blue with a feathered Cap tempting a Bird into a Cage with a Piece of Pretzel

Oil on Panel

11 x 8⁵/₈ inches (27.9 x 21.8 cms)

Indistinctly Signed: 'T. v.n W..'

PROVENANCE: Charles Joseph, Count Lichtervelde (d. 1803), Ghent;
His sale, London, Christie's, 29-30 May 1801, lot 30 (as Mieris), for £4-14s. to John Edward Breen;
Mrs Luke Foreman;
Sold, London, Christie's, 9 July 1822, lot 65 (as Mieris), for £8-2s. to John Bartie. The Berkeley Collection, Spetchley, Worcestershire.

LITERATURE: Berkeley Collection, Spetchley Inventory, 1949, in the Library

NOTE: This painting is a likely pendant to the signed and dated work of 1695 by Van der Wilt, which depicts a girl leaning out of an identical arched window, feeding a parakeet and dated 1695. That panel, of the same dimensions, was sold at Sothebys, 26th June 1974, lot 51, but if the paintings were originally a pair they must have been separated by at least 1801, when our picture was sold at Christie's.









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 Musée de l'Armée
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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Luxembourg

Luxembourg	Musée de la Ville de Luxembourg
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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
Sacramento	Crocker Art Museum
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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Doña Margarita de Moncada, Biscondesa de Bearne, Señora de Castellbó en Cataluña,
 hija de primer matrimonio de Don Gastón de Moncada, el segundo Bisconde de
 Reayne; Casó con Ruger Bernardo de Fox, Conde de Fox en Francia, cerca del año 1265.
 Zurita lib. 3. fol. 204. lib. 5. fol. 394. y fol. 440. de cuyo matrimonio nacieron Don Luana
 de Moncada, muger del Infante Don Pedro, Conde de Ribagorça, hijo del Rey Don Loynie se-
 gundo de Aragón, y Gastón de Fox, y Moncada, Conde de Fox, progenitor de Emperadores,
 y Reyes de Francia; Juan Pablo de Lefeuin.

Ruger Bernardo de Fox, Conde de Fox: Casó con Doña Marga-
 rita de Moncada, Biscondesa de Bearne, Señora de Castellbó; hija de
 primer matrimonio de Don Gastón de Moncada, segundo del nombre, Biscon-
 de de Bearne, cerca del año 1265. Zurita lib. 3. fol. 204. lib. 5. folio 394. y
 folio 440. 1501.