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Front Cover:

Antonio Rizi 'A Double Portrait of Doña Isabel and Doña Juana de Aragon, daughters of Fernando de Aragón, V duque de Villahermosa (1546–1591)', (detail) cat. no. 16.

Catalogue of Works

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

1.

PAOLO ANESI

Rome 1697–1773
Italian School

Paolo Anesi was born in 1697 in Rome and appears to have spent most of his working life in that city working as a portraitist, landscapist, still-life painter, frescoist and engraver. He joined the Accademia di San Luca in Florence circa 1745. In Florence his delicate landscape paintings in both oil and gouache became very highly regarded. In 1761, at the beautiful Villa Albani, situated near Rome, Anesi was to collaborate with two other notable artists of the time, Antonio Bichierai and Nicolo Lapiccola. The three friends were to execute the lovely decorations in fresco in the villa. He also collaborated with Paolo Monaldi between 1763 and 1766 at the Villa of Cardinal Flavio Chigi outside Porta Salaria, Anesi painting the landscape and Monaldi the staffage. These important commissions only helped to further his reputation and career.

Anesi was to paint predominantly scenes of ancient ruins much in the style of Giovanni Paolo Panini. Many of his views were engraved by himself but he also engraved many portraits. His most famous pupil was the brilliant landscape painter Francesco Zuccarelli.

A Pair of Roman *Vedute*:

A View of Rome seen from the Back of the Vatican;

A View of Rome with the Republican Wall seen from The Church of *Santa Croce in Gerusalemme*

Oil on Canvas

10¹/₂ x 14¹/₈ inches (27 x 36 cms)

PROVENANCE: Private collection, UK

NOTE: The paintings are framed in their original frames.





2.

JACQUES DE CLAEUW

Dordrecht 1623 – after 1694
Leiden Dutch School

Jacques de Claeuw was probably taught by Abraham van Beyeren and must have shown a precocious artistic talent as he became a co-founder of the painter's Guild in Dordrecht as early as 1642. In 1646, he was elected to the Guild of The Hague and three years later he married Maria van Goyen (Jan's daughter), becoming brother-in-law to Jan Steen at the same time. They moved to Leiden in 1651, subsequently to Zeeland in 1666 and it appears that they returned to Leiden as he is mentioned there in a number of documents after 1689.

De Claeuw painted predominantly Vanitas still-lives much like the work of Jan Fris and Jan Vermeulen which include books, sheets of paper, dead birds, busts and receptacles. His style is, however, a more individual and painterly one, setting him apart from the tauter paintings of his contemporaries. It is not known who de Claeuw learnt to paint under but it is clear that both he and Abraham van Beyeren were mutually influenced by each other, presumably from when they were both in The Hague. This is certainly evident in their handling of paint and glazing.

His son was the still life painter Adriaen de Gryeff.

A Vanitas Still Life of a Violin and Books, an Inkwell, Manuscripts, a Roemer, a Flute, a Crucifix and a Wreath of Flowers on a Cloth covered Table

Oil on Panel

33¹/₄ x 26³/₄ inches (84.7 x 67.7 cms)

Signed and Dated: 'JDClaeuw 1649'

PROVENANCE: Bought by Robert Kerr, 4th Earl of Lothian (1636–1703), in Europe, in circa 1670;
By family descent to the previous owner

LITERATURE: Newbattle Abbey inventory, c.1726/27 ('ane other stil life with a fidle etc, by [Claschye');
Newbattle Abbey inventory, March 1833, no. 538;
Newbattle Abbey inventory, May 1878, no. 538 (Passage);
C. Hofstede de Groote, 'Hollandsche Kunst in Schotland', in Oud Holland, 11, 1893, p. 215 (as hanging at Newbattle Abbey).

NOTE: Interestingly and as was common practice with many painters of the genre of still life, in this composition we find a number of objects repeated by De Claeuw which occur in other works; the crucifix and ink well in this piece, for example, are also found in his 1650 Vanitas Still Life (Rijksmuseum, Amsterdam).

The painting is inscribed with inventory N° 538.



JOACHIM GEORG CREUTZFELDER

Nuremberg 1622–1702
German School

Born in Nuremberg, the young painter Joachim Georg Creutzfelder (or Kreuzfelder) became the protégé of Count Georg Friedrich zu Hohenlohe-Weikersheim, who funded his 4-year apprenticeship with the painter Johann Schreyer. Having completed his artistic training, Creutzfelder established himself in Pfedelbach, Franconia, as a cartographer. He also drew topographically accurate landscapes.

As he took up the position of court painter Creutzfelder produced many decorative schemes for his patron, including a ceiling design in Schloss Pfedelbach and one in Schloss Neuenstein (the latter was since moved to Schloss Kirchberg). The artist is known to have painted numerous portraits of members of the extended Hohenlohe family.

Joachim Creutzfelder had 11 children and two of his sons became painters in their own right.

An Allegorical Portrait of the Brothers Philip Albert and Wilhelm Heinrich von Limpurg

Oil on Copper

8³/₄ x 6³/₄ inches (22.2 x 17.4 cms)

Signed and Dated: "I. H. Hinnius invenit,/ I.C. Creutzfelder pinxit/ 1.6. 61."

PROVENANCE: Anonymous sale, New York, Sotheby's, 26 January 2006, lot 263;
Private Collection, New York

NOTE: The two boys represented in this allegorical portrait would appear to be Phillip Albert and Wilhelm Heinrich von Limpurg, sons of Johann Wilhelm, "Schenk" (or Imperial Cupbearer) von Limpurg and Marie Juliane zu Hohenlohe Langenberg. The Limpurg family had established itself in the town of Gaildorf (Baden-Württemberg) from at least the 13th Century.

While little is known of the older brother, the younger boy, Wilhelm Heinrich (1651–1690) is much better recorded and appears to have succeeded to the title; he was the last male descendant of the line and after his death the office of Schenk fell vacant, his many daughters splitting the estate.

The painting is an elaborate allegory of the family and their virtues. It was painted by the Nuremberg artist Joachim Georg Kreuzfelder, who was the court painter to the Hohenlohe, the boys' maternal relations.





4.

DUTCH SCHOOL, circa 1618

The Mercenaries of Johan van Oldenbarneveldt put down their Weapons in the Presence of Maurice of Nassau in Utrecht, 31st July 1618

Oil on Panel

15 x 27³/₄ inches (38 x 70.5 cms)

PROVENANCE: Private collection, France

NOTE: Joost Cornelisz Droochsloot treated this scene many times in his career and in differing compositions constantly adapting and improving the viewpoint and layout.

This version is rather different from many others which usually do not show the towers of the Dom church and the Buurkerk. In fact this is one of the better and more dynamic compositions from the other autograph examples.

A key moment in the history of Utrecht (Droochsloot's home town) and indeed the Netherlands, he was obviously commissioned to paint the scene for a number of patrons and was constantly adapting the layout, staffage and weather(!) The fall out from the laying down of arms by Oldenbarneveldt's militia was his eventual decapitation after lengthy trials. This stand down was the result of Oldenbarnevelt, as *Landsadvocaat*, signing the Twelve Years' Truce with Spain, much to the disgust of his former protégé, Maurice of Nassau. After this and the death of his half-brother Philip William, Maurice held uncontested power over the Republic as *Stadhouder* and Prince of Orange.



FLEMISH SCHOOL 16TH CENTURY

A Diptych depicting Scenes from the Old Testament: Jonah and the Whale; Samson removing the Gates of Gaza

Oil on Panel

33⁷/₈ x 25¹/₂ inches (86 x 64 cms)

PROVENANCE: Private Collection, Spain

NOTE: The iconography of Jonah and the Whale is a better known biblical story than that of Samson and the Doors of Gaza. Typically as in many depictions of the story of Jonah he is depicted emerging on the shores of Nineveh from the mouth of the monstrous fish/whale that had swallowed him. Jonah, having previously had grave doubts about his faith, repented and prayed to God for help and God in response released him from the belly of the fish. Here he clasps his hands together in thanks for his salvation. The sharp teeth of the monster are wonderfully rendered and one wonders whether the artist used sharks teeth for his inspiration.

Samson and the Gates of Gaza is a short story from the Bible. Samson was spending the night with a prostitute in the city and he was spotted by the citizens who lay in wait for him in the guardrooms by the gates. They planned to attack him and kill him at sunrise. But in the middle of the night Samson got up and simply removed the gates carrying them off and avoiding the ambush. Here the painter departs from the story and depicts each gate in different hands which certainly makes for a better composition but in the biblical account Samson puts the gates down still closed and locked. In a clever little detail the painter has depicted the open gatehouse of Gaza in the middleground just poking above the foreground.





6.

GUILLAUME FOUACE

Réville 1837–1895 Paris
French School

Guillaume Fouace grew up on his family farm in Réville and even took it on at the age of twenty four at the death of his father. He had been drawing from an early age and it was the Curator of the Museum in Cherbourg who took notice of his talent. It was thanks to him that Fouace obtained two bursaries from the municipality of Cherbourg to allow him to begin his studies in Paris in 1867.

He was a pupil of Adolphe Yvon, the historical painter and began as a portrait painter. It is thought he participated in the Franco Prussian War of 1870 but in any case this was the first year he exhibited at the Salon and three years later he presented his first still life paintings.

He married in 1874 and remained in Paris for the rest of his life but he did not forget his links to the area around Cherbourg and in 1878 decorated the vaults of the church of Montfarville with nineteen biblical scenes.

Fouace died in 1895 of a pulmonary disease and was awarded the 'Chevalier de la Légion d'honneur' posthumously.



A Piece of Roquefort under a Cloche

Oil on Canvas

10²/₃ x 14 inches (27 x 35.5 cms)

Signed: "G.Fouace."

PROVENANCE: Private Collection, France

NOTE: A prolific painter of still life paintings, Fouace sometimes reused motifs from earlier paintings in later pictures. The Roquefort under a cloche can be found in another still life with Plums steeping in eau de vie in a glass Jar, amongst others. It is however difficult to compile a dating sequence for his work as he rarely, if ever dated his still life paintings. Frequently his still lives tend to be quite lavish in the amount and type of food depicted. His less typical and more focussed images clearly display the influence from the great Chardin (for example his Brioche with Jam in a glass Bowl, or Orange with a silver Goblet).

The painting is shown in its original frame.

JUAN VAN DER HAMEN Y LEON

Madrid 1596–c.1632
Spanish School

Juan van der Hamen was born in Madrid to Flemish parents. He rapidly became a leading member of a small group of still-life painters in Madrid. He was the son of a Jehan van der Hamen, a well connected Flemish courtier (he was a member of the Flemish Archers' Guard) who had moved to Madrid before 1580. The young van der Hamen worked for amongst others King Philip III and King Philip I, as well as the Cardinal Infante don Fernando and the Marques de Leganés. As a painter of still-life compositions he is unsurpassed and his use of a precocious 'tenebrismo' was particularly innovative. Despite his early illustrious patrons his paintings were collected mostly by lesser court officials, possibly due to the lower status of still life in the artistic hierarchy at the time. He was in fact never made a court painter but that did not stop his success despite his ambition to be a painter of historical and religious subjects, this was probably in part due to his well connected family.

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

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

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

A Still Life of a Melon and Pomegranates and Grapes in a Basket on a Stone Ledge

A Still Life of an Artichoke, Cherries, Blackberries with Plums hanging from their Branches as well as Plums and Apples in a Basket on a Stone Ledge.

Oil on Canvas

13 x 26³/₄ inches (33 x 68 cms)

Both Signed: "J van der hamen fe"

PROVENANCE: Collection of the Conde de Montarco, Madrid

NOTE: This pair of previously unpublished still lifes by Van der Hamen has the same dimensions (33 x 68 cm each) as the pair from the Guitarte Bequest in the Academia de San Fernando, Madrid [figs. 1 and 2]. That pair dates from around 1621, which could well be the approximate date of these small canvases given that they are the only ones known of this size and were probably part of the same series. The baskets are the ones characteristically depicted by Van der Hamen while only two of the pieces of 'greenery' reappear in the same way in other works; the open melon in *Basket of Fruit, Melon and Pomegranates* (on deposit from the Prado at the Museo de La Coruña), and the artichoke that protrudes over the ledge which is to be seen in *Basket of Peas and Cherries with Vases of Flowers* (private collection, Barcelona), also signed and dated 1621. The artichoke reappears in a work dated 1629 in the Myriam Lapique collection in Madrid. For all these reasons the present pair can be considered particularly interesting within Van der Hamen's oeuvre due to their unusual nature.







CORNELIS DE HEEM

Leiden 1631–1695 Antwerp
Dutch School

Cornelis de Heem was the son and pupil of Jan Davidsz de Heem and was born in Leiden but the family left the town briefly after his birth. They settled in Antwerp in 1635 or early 1636. Cornelis was admitted to the Guild there in 1660, after his father had left for Utrecht in the late 1650s.

In 1667 he made a brief visit to Utrecht where his father had settled, but after this documents are scarce and his whereabouts remain unknown. His next mention in documents places him in huge debt to a supplier in Amsterdam in 1676, when he was living in IJsselstein. It is possible he worked briefly in Amsterdam c.1671 before moving to IJsselstein. In late 1676 he moved to the Hague with his second wife and joined the Guild there in the same year. He finally left the Hague, having taught and worked with his son David there, and in 1691 returned to Antwerp, where he was to die four years later.

Cornelis was much inspired by his father's work for his compositions. His subjects included bouquets of flowers, fruits with tendrils, vessels, tableware and cutlery and he was particularly fond of festoons and swags combining flowers and fruits. Paintings by Cornelis de Heem working at his best and most detailed have occasionally been misattributed to his father, who was one of the finest artists in both still life and flower paintings of the seventeenth century.

A Still Life of Fruit with a Melon, Grapes and Celery together with Oranges and Peaches, an Artichoke, Walnuts and Corn on a Ledge with Butterflies and Snails, a Stone Grotto and a Landscape beyond

Oil on Canvas

25¹/₄ x 30³/₄ inches (64.4 x 78 cm)

Signed: 'C. DE. HEEM. f.'

PROVENANCE: Probably Mr J. Kneppelhout (1814–1885), Hemelsche Berg, Oosterbeek;
Probably by descent to the grandparents of the present owner in the 1920s;
By descent to the previous European noble owner

NOTE: The discovery of this beautifully preserved and detailed canvas makes an important addition to a small group of exceptionally high-quality early works painted by Cornelis de Heem in the mid- to late-1650s. These works were all painted in Antwerp, where the very young Cornelis had moved from Leiden with his family. At this early date, while he was still in his twenties, Cornelis worked and studied in his father's studio. This crucial and formative phase of his career lasted until 1660/61, when Cornelis was admitted to the Guild of Saint Luke in Antwerp as a painter in his own right.

Given his father's mentoring, it is no surprise that Cornelis de Heem's youthful work was closely modelled on that of his father, and this painting is no exception. What is less expected is that on occasions such as this he could come close to matching the quality of his father's work. Many elements in the present design, such as the celery, artichoke and melon, have been taken and adapted from a larger Still-life of fruit and flowers in a landscape, of 1655, painted by Jan Davidsz. de Heem (Hermitage, Saint Petersburg, Inv -1107). Cornelis did not simply copy his father's work, but freely wove elements from his paintings into his own designs.

Dr. Fred G. Meijer has suggested a slightly later date for the present canvas to around 1657. He notes that a comparable arrangement of fruit and vegetables is used again by Cornelis in a signed and dated copper of 1658 today in the Städel Museum in Frankfurt-am-Main (Inv Nr 721).

While the Frankfurt picture differs in its garden setting, the use of the rocky grotto found in the present work recurs in another related Still life with fruits and a wan-li porcelain bowl sold New York, Christie's, 15 April 2008, lot 340, which Meijer again dates to around 1658. This particular landscape device was most likely derived from similar features in the background of Jan Davidsz. de Heem's painting in Saint Petersburg, or his earlier Fruit piece of horizontal format from 1653, today in the Staatgalerie in Schleissheim.



WOLFGANG HEIMBACH

Ovelgönne c.1613–c.1678 Münster
German School

Wolfgang Heimbach was born at Ovelgönne near Pinneberg in circa 1613. He was the son of a bookkeeper at the corn exchange who was known because of a disability as ‘the Ovelgönne mute’. Heimbach travelled extensively in Holland (Haarlem and Utrecht, possibly Amsterdam and Delft), Germany (Oldenburg, Bremen) and Italy (Naples, Rome, Florence). It is thought he met Gerrit van Honthorst in Utrecht, who was to have a strong influence on his work, although his paintings also show the influence of Pieter Codde, Willem Buytewech and Dirck Hals. After Utrecht his painting took a dramatic turn towards the Caravaggesque movement, particularly in his use of artificial light.



He was probably in Vienna in 1640 until 1642 and shortly afterwards went to Italy. In Rome he gained a number of important commissions. A letter of 1646 mentions Ferdinando II, the Grand Duke of Tuscany as a patron, but he was also working for members of the Medici and Doria Pamphilj families. He left Italy in 1651. Between 1652 and 1653 he was the Court painter to Anton Günther, Graf Oldenburg but by the end of 1653 he was in Denmark where he was quickly in the employ of Frederick III from 1653 until 1662.

Thereafter he was between Oldenburg and Copenhagen until 1670 when he was in Münster in the employ of Bishop Christoph Bernhard van Galen.

A Tavern Scene illuminated by Candle Light

Oil on Panel

17³/₄ x 22¹/₄ inches (45 x 56.5 cms)

Signed with Monogram and Dated: “WH F. / 1635”

PROVENANCE: Private collection, Saone-et-Loire, France since the second half of the 19th century

NOTE: This highly dramatic scene lit seemingly by four different sources of light (candlelight, firelight and outside the lantern and starlight) is typical of Heimbach when he moves towards a Caravaggist mood. The theatrical shadow thrown by the hat of the soldier seated across the table is particularly effective in imbuing the scene with heightened drama. The dramatic sense is increased by the reaction of the other characters and the relatively impassive silhouetted woman who has clearly just imparted something of importance. Further tension is added by the glimpse through the open door of an armed group of men. It is their presence, barely discernible in the light from the lantern and the myriad of stars, that intrigues the onlooker.

Dated 1635 this painting in all probability was painted during his time in Utrecht where he would have seen the Caravaggist work of Honthorst. The second most important influence on him was the work of Pieter Codde and Willem Duyster in Amsterdam and we can see this in the mask-like features and crisply painted clothing of the figures.





JACOB DE HEUSCH

Utrecht 1656–1701 Amsterdam
Dutch School

Jacob de Heusch was a native of Utrecht and a pupil of his uncle Willem de Heusch in whose studio he was taught the skills of drawing. At the advice of his uncle he travelled to Italy in 1675, living and working mostly in Rome. Houbraken mentions that de Heusch became a member of the 'Bentveughels' while in Rome and he appears to have gained a number of friends and patrons, whose commissions kept him very busy throughout his stay. He was heavily influenced by Salvator Rosa and many of his works display a considerable debt to the drama and technique of Rosa's paintings.

According to contemporary records de Heusch remained in Rome until circa 1695 when he journeyed to Berlin with Johannes Teyler. He is known to have completed a commission for Anton Ulrich von Wolfenbüttel in 1696. He returned to Utrecht in 1701 before an alleged pleasure trip (according to Houbraken) to Amsterdam where he died. His strong sense of colour and contrast can be ascribed to the influences of both his uncle and Rosa, but it was his own journeys through the Italian campagna that imbued his paintings with the typically 'Dutch Italianate' light that so many of the Bentveughels strived to capture.

A Capriccio View of the River Tiber in Rome

Oil on Canvas

22⁵/₈ x 33 inches (57.4 x 84 cms)

Signed lower Right: "JDHeusch.f"

PROVENANCE: James Ashton, Queen Square, Bath;
His posthumous sale *et al.*, London, Christie's, 12 July 1879, lot 33 (with companion, lot 34 for 12 guineas) for 16 guineas;
Collection of Mr Gatley

NOTE: This view is only partially true to life, for although the prominent buildings in the centre distance are correctly those on the Aventine Hill, the right bank of the river is missing the famous Ponte Rotto and the distant mountains are imaginary.

11.

LAMBERT DE HONDT

Brussels c.1645/55–1708/9
Flemish School

Lambert de Hondt began his career as a pupil of David Teniers the Younger and later in his life, according to the historian Nagler, he travelled to Munich and established himself there. He is also recorded as working in Oudenaarde as well as (largely) Brussels. His work is very reminiscent of David Teniers and occasionally his works have been mistaken for works by Teniers.

He painted landscapes full of trees and green or grey in tone, with herdsmen and cattle. His preferred subject matter was the Calvary scene and the majority of known paintings by him depict cavalry charges or battles, as well as the more historically inclined scenes.

The Surrender of the City of Utrecht, 30th June 1672

Oil on Canvas

24³/₄ x 34³/₈ inches (62.8 x 87.2 cms)

Remains of signature: “.....NDT. F” and Inscribed: ‘VYTREQUE-/AN 1672’

PROVENANCE: Eugénie de Montijo, Empress Consort of the French (1826-1920), at the Palais des Tuileries, Paris (according to a label on the stretcher) and Farnborough Hill, Hampshire; Christie’s, London, 1 July 1927, lot 89, as ‘D. Teniers’ (480 gns. to Knoedler);
With A. Seligmann, New York, 1941;
Anonymous sale; Christie’s, Paris, 14 December 2004, lot 206.

LITERATURE: Figaro Artistique, 10 November 1927 (an account of the London sale of the collections of Empress Eugénie), as ‘Teniers’.

NOTE: This picture shows the culminative moment of Louis XIV’s 1672 siege of the city of Utrecht. The king, shown on a white charger, stands before the distant city while the burghers, dressed in black, approach to present him the keys of Utrecht in a bid to prevent a full military assault on the town. The picture bears a number of striking similarities to a further two paintings by Lambert de Hondt II, depicting other significant moments of the Franco-Dutch war (1672–1678): The Siege of Rijnberg, 6 June 1672 and Louis XIV with his troops at the Siege of Schenkenschanz, 18 June 1672 (both now in the Rijksmuseum, Amsterdam- inv A4662 and A4663).

The early provenance of the Rijksmuseum pictures is not known before their sale at Christie’s in October 1974, but their scale, style and subject are very close to the present Surrender of Utrecht. Though neither possess the gilded cartouche at the lower centre of the present picture, both are similarly inscribed with the name of the battle, and it is tempting to suggest that they originally formed a series, documenting momentous French victories during the war.



According to a label on the reverse, the picture once formed a part of the collection of Eugénie de Montijo, Empress consort of the French, at the Tuileries Palace and later, after the fall of the Second Empire, at her exiled home at Farnborough in Hampshire. The Empress was an important patron of the arts both in her public and private capacities. She became a leading buyer, often on behalf of the State, at the annual Salon exhibitions, supporting and encouraging contemporary painters, a practice she continued to pursue for her own private collection. Aside from numerous works by Salon painters of the 1850s and '60s, Eugénie’s personal art collection also included a number of Old Master pictures, including a large and significant group of seventeenth century Dutch and Flemish paintings, mainly comprising of landscapes and genre scenes. It is not known when exactly the present picture, then attributed to David Teniers the Younger, entered the imperial collections or where in the Tuileries it was displayed. However, given its relatively small



scale and the Empress' affection for Flemish pictures, it is possible that it would have hung in her private apartments and certainly would not have seemed out of place in the richly furnished interiors of her study and private drawing room recorded in watercolour by Giuseppe Castiglione in 1861. The fall of the Second Empire in 1870 forced the empress into exile in England. In the following decades, Eugenie tirelessly petitioned for the restitution of the imperial family's domain privé (private property) which had largely remained in France. This painting appears to have been amongst the properties returned to Eugenie and remained at Farnborough until its posthumous sale in 1927.

Dr. Margret Klinge has confirmed the attribution on the basis of photographs.



ITALIAN SCHOOL 17th Century

An Anthropomorphic Depiction of a Rocky Landscape

Oil on Canvas

40 x 31½ inches (102 x 80 cms)

PROVENANCE: Private Collection, France

NOTE: The beginnings of the anthropomorphic idea and design can be traced back to an image by Anthonis Kircher in his '*Ars magna lucis et umbrae*' (1645/6). He is said to have been inspired by a story told by Vitruvius of the 4th Century BC. The architect Dinocrates planned to sculpt Mount Athos into a vast figure of Alexander the Great, one hand holding a small city and in the other a river pouring from a giant pitcher. This design was later improved by Wenceslaus Hollar.

Artists adapted this wonderfully unique idea to their own needs and allegories. Allegories of the continents (see the series of prints by Johann Martin Will (1727–1806)), the seasons (see Joos de Momper series from a private collection) and the senses (previously with Rafael Valls and now in a private collection) were typical themes for this rare subject. Often the artist added their own small humorous vignette (for example a man baring his bottom) which only adds to the viewer's amusement and enjoyment of such unique paintings.

Perhaps the best known anthropomorphic paintings are Arcimboldo's representations of the four seasons made up from fruit and vegetables, painted for Rudolph II.

SIR THOMAS LAWRENCE, PRA

Bristol 1769–1830 London
English School

Sir Thomas Lawrence was the foremost British portrait painter of his age and his paintings epitomised the Regency style. His early life was spent in Bristol and Bath where, as an infant prodigy, he was drawing remarkable pencil likenesses at the age of 10. In 1787 Lawrence came to London where he attended the Royal Academy Schools for 3 months. He exhibited his first oil portrait at the Royal Academy in 1788, but it was his full length portrait of Queen Charlotte (exhibited in 1790) that established his reputation as the finest portrait painter in the new romantic style.

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



A Portrait of a Lady, traditionally identified as Mrs Bevan

Oil on Canvas

30¹/₁₆ x 24⁷/₈ inches (76.3 x 63.2 cms)

PROVENANCE: Private Collection, France

NOTE: This recently rediscovered portrait by Lawrence does not appear to have been known to Kenneth Garlick, the author of the definitive catalogue raisonné on the artist.

We are grateful to Brian Allen for viewing the portrait first hand and for giving his opinion on the painting.





STANISLAS VICTOR EDOUARD LEPINE

Caen 1835–1892 Paris
French School

Lépine was one of the exhibitors in the first Impressionist exhibition in 1874 in the Gallery of Nadar, the photographer, amongst illustrious company. He can be regarded as one of the precursors to Impressionism. His debt to Jongkind, who he held in high regard, and to Corot, who was to be his teacher during the 1860s, is 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 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, forced by 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.



'Les Terrassiers' working at the old Montmartre watering place

Oil on Canvas

10½ x 14¼ inches (26.5 x 36 cms)

Signed: "S. Lepine"

PROVENANCE: From the collection of Alexis Rouart, Paris;
His sale, Drouot Paris 8-11th May 1911, lot 147

LITERATURE: Robert & Manuel Schmit, *Stanislas Lépine, Catalogue raisonné de l'oeuvre peint*, Savigny-sur-Orge, 1993, p. 87, n°210

NOTE: The reverse of the painting bears an old red wax stamp from the Rouart collection as well as inventory labels 19/Rouart, 3945 and 415.

The old 'abreuvoir' or watering place in Montmartre was a once charming spot frequented by many local people and animals in order to rehydrate on the hot summer days. Today it is only the street name (Rue de l'Abreuvoir) that stands to remind us of its previous history.

15.

JAN VAN MIERIS

Leiden 1660–1690 Rome
Dutch School

Jan van Mieris was the eldest son of Frans van Mieris and brother to Willem van Mieris. He began his career as a pupil of his father's. Later he was apprenticed to Gerard de Lairesse. He was prone to sickness as a young man and this caused complications later in life, ultimately leading to his early death. Given his early promise as a painter and the fact that he shared his father's eye for detail it is likely he would have produced some truly wonderful paintings that do not rely too heavily on those of his father.

In 1688 van Mieris travelled to Italy and visited Venice and Florence. He was patronised by Cosimo III de Medici, the Grand Duke who knew of his father's work. Sadly he had to leave because of religious strife, moving on to Rome. He specialised in historical pictures and portraits, many of which show the influence his father's work had upon his own. On his return to the Netherlands in 1680, he was elected a member of the Guild in Leiden in 1686.



The Art Lesson

Oil on Panel

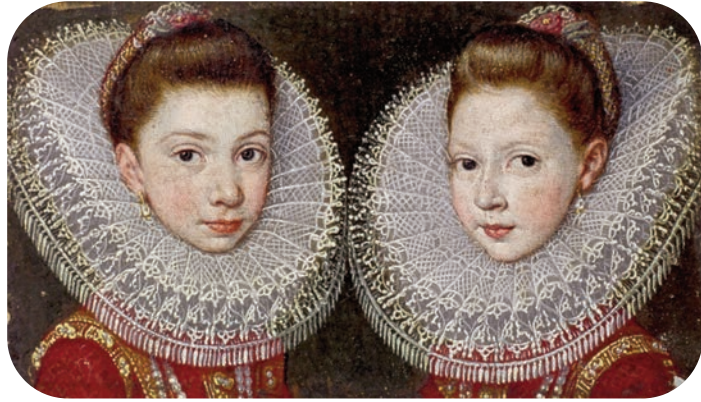
10¹/₄ x 8¹/₄ inches (26 x 20.9 cms)

PROVENANCE: Private collection, Spain

NOTE: The roundel hanging in the background depicts a scene from mythology, probably Apollo and Daphne. This clearly alludes to unrequited love and is reflected in the scene in the foreground, suggesting that the older man, who clearly has feelings for the pretty young artist under his tutelage, will never attain his desires.

We are grateful to Margareet van der Hut for confirming the attribution to Jan van Mieris. She will include the painting in her forthcoming catalogue raisonné on the artist.





(Actual size)

16.

ANTONIO RIZI

Bologna c.1560–1631
Italian School

Antonio Rizi (or Ricci) was of Italian origin having been born in Bologna in around 1560. He is known to have travelled to Madrid in 1585 to assist Federico Zuccaro in the task of decorating the Escorial. It appears that Rizi never left Spain but that he settled there and became active as a painter of portraits and religious compositions. He was the father of Francisco and Juan Andres Rizi, both of whom became accomplished artists in their own right, painting frescoes, religious subjects and portraits.

A Double Portrait of Doña Isabel and Doña Juana de Aragon, daughters of Fernando de Aragón, V Duque de Villahermosa (1546–1591)

Gouache on Card

2 x 3⁵/₈ inches (5.2 x 9.2 cms)

Inscribed with the sitters names and Monogrammed au verso:
“A.R. fa’t”

PROVENANCE: Private Collection, Germany

NOTE: The sitters’ names are inscribed on the reverse of the picture:
“Doña Isabel de Aragon” and “Doña Juana de Aragon”



We are grateful to Bill Jordan for his assistance in identifying the artist’s monogram.

Both girls were the daughters of Fernando de Aragón Gurrea y Borja (1546–1591) and Johanna (Juana) von Pernstein y Manrique de Lara (1566–1627). They married in 1582 and had three girls, the eldest María Luisa de Aragón is not depicted in this portrait. She married Carlos, the conde de Ficallo and died in 1663.

On the death of Fernando, the title passed to Francisco who became the VI Duque. He died without descent so the title returned to María Luisa who became the VII Duquesa.

Both her sisters depicted here, Juana María de Aragón and Isabel María de Aragón, were ladies in waiting to Queen Margarita (the wife of Philip III) and Isabel de Borbón (the wife of Philip IV and queen from 1621). Sadly both died relatively young.



Fernando, V Duque de Villahermosa
by Roland de Mois.

GEORGE ROMNEY

Dalton-in-Furness 1734–1802 Kendal
English School

George Romney was perhaps the most fashionable artist of his day. However, he was also a slightly tragic figure who eschewed the Royal Academy and its trappings of artistic success and recognition, as well as leaving his wife and son to a life of solitude in Kendal from 1762 (his departure for London) until shortly before his death in 1799.

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

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

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

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

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

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

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



A Portrait of Mary Wilson (1746–1820), Half-Length, wearing a Green Dress

Oil on Canvas

29½ x 25 inches (75 x 63.5 cms)

PROVENANCE: Painted for the sitter's future brother-in-law, Dr Ainslie (?);
by descent to the Reverend L.W. Greenshields;
from whom purchased by Agnew in December 1937 and wrongly identified as Elizabeth Wilson;
Collection of H C Clifford-Turner from July 1938;
his sale, Sotheby's, 6th July 1983, lot 237; with Thos. Agnew & Sons Ltd, March 1984;
where purchased by the previous owner, Private Collection, London

LITERATURE: Alex Kidson, 'George Romney, A Complete Catalogue of His Paintings', Paul Mellon Centre, 2015, Vol. II, no.1432, p. 641, illus.



NOTE: Dating from his second trip around the northwest of England in 1767-68, this painting is included in his 'north-western sitters' notebook of that date. Mary is mentioned as 'Miss Wilson' directly under the names of her parents, Henry and Elizabeth (née Greenbank of Carnforth) of Over Kellett.

The portrait had remained with its pendant, a portrait of Mary's younger sister, Elizabeth, until the sale at Sotheby's in 1983. They were said to have been commissioned by Dr James Ainslie, who had married Mary as his second wife. The couple had no children. Elizabeth remained unmarried at her death in 1818.



WILLEM VAN ROYEN

Amsterdam 1672–1742
Dutch School

Born in Amsterdam in 1672, Willem van Royen was a distinguished artist who specialised in animal painting. The historian Houbraken records that he studied under Melchior D'Hondecoeter, although this is not entirely certain but most likely given his favoured subject matter and clear influence from the great master.

Van Royen was to excel in bird painting, depicting many rare, exotic and valuable varieties. It is likely that van Royen would have seen these birds in the collection of the eminent Amsterdam merchant, Theodorus de Leeuw (1679–1744) at his country house of Eisenburg, on the River Vecht, near Maarssen. De Leeuw lavished considerable resources on improvements to this rural retreat and seems to have commissioned Daniel Marot to design an elaborate summerhouse in the grounds.

A Citron-Crested Cockatoo, two red Macaws, a Green Parrot and a Marmoset, with Peaches and Figs

Oil on Canvas

48¹/₈ x 39¹⁵/₁₆ inches (122.2 x 101.4 cms)

Signed and Dated: 'W.V: Royen f / 1706'

PROVENANCE: Lady Alexandra Louise Elizabeth Acheson (1878–1958) who married Lt.-Col. Hon. Frederick William Stanley, son of the 16th Earl of Derby, by descent to the previous owner

NOTE: A pair of paintings, of similar dimensions, can be found in the Wallace Collection (Accession nos. P62 and P67).



JEAN-PIERRE SAINT-OURS

Geneva 1752–1809
Swiss School

Jean-Pierre Saint-Ours, of noble Huguenot birth, began his studies with his father, Jacques (1708–1773) and completed his studies with Joseph-Marie Vien in Paris in 1769. He received the first medal of his career in 1771 for his drawings after life, he gained the prix Caylus in 1774 and the silver medal in 1778 for '[David condemning Amalecite to death]' (Musée national de Versailles). Finally he was given the Prix de Rome in 1780 but because of nationality and religious issues he was denied a place at the French Academy in Rome. He continued his journey nonetheless, at his own expense. He was received with sympathy by the French Ambassador, the Cardinal de Bernis and was considered by the director of the Academy, Louis-Jean-François Lagrenée, as the *enfant adoptif* of the Academy. It was at this time that Goethe, having seen an exhibition here that Saint-Ours was also taking part in, remarked that he was "one of the artists, with David, who upheld the reputation of the French". High praise indeed. He travelled widely in Italy and gained much acclaim and success.



Eventually he was forced to return to Geneva at the beginning of 1792 due to the calamitous events of the Revolution and the growing danger for French speakers here.

His early upbringing in Geneva, as well as his studies in the studio of Vien, were to influence his political motivations and aesthetic in later life. Indeed despite his minor aristocratic familial ties he was sympathetic to the revolutionary principles of France. Having married to his cousin Hélène Bois-de-Chêne in Geneva he was taken on by the Republic to defend the ideas of equality, freedom and democracy. He helped to form the future Geneva constitution as a member of the National Assembly and produced a key report on the arts in Geneva at the end of the 18th Century.

Despite these sympathetic beginnings to the Revolution he became disgusted by the dreadful atrocities committed by the revolutionaries and renounced his public offices, instead returning quietly to painting. In 1796 he exhibited for the first time in Geneva at the Salon.

A deeply sentimental and political man he did not slavishly follow David in his art but adapted his own particular neo-classical language that helped him to be one of the most highly regarded painters of his generation. One can only imagine to where his artistic journey might have gone if he had been French.

The Olympic Games, an Oil Sketch

Oil on Panel

10¹³/₁₆ x 17⁷/₈ inches (27.5 x 45.4 cms)

PROVENANCE: The Counts della Gherardesca (according to an inscription on the reverse)

LITERATURE: Apollo Magazine, October 1976: "Treasures from the Lugt Collection", illustrated p. 292

NOTE: This oil sketch is almost certainly a preparatory sketch for Saint-Ours's finished work, now in the Musée d'Art et d'Histoire, Geneva. There are a number of differences between this study and the monumental finished work, most notably the figure group in the centre of the canvas which is replaced by two naked athletes in the finished painting. The sheer scale of the finished painting (209.5 x 386 cms) would suggest that Saint-Ours would almost certainly have used a number of preparatory drawings and paintings amongst which is our 'esquisse'.







JOSE MARIA SERT

Barcelona 1874–1945
Spanish School

José Maria Sert was born in Barcelona, but studied in Rome before moving to Paris in 1899. He was loosely involved with the Nabis group of artists around this time and received his first major commission a year later, although this task for the Cathedral de San Pedro de Vich took him over thirty years to complete.

By 1910 he was focussing on large-scale work and large murals and he was in demand across the globe. He collaborated with Sergei Diaghilev on sets of murals for the Ballets Russes and amongst his best known works are the similar large-scale works for the Waldorf-Astoria and Rockefeller Centre in New York. His work at the Rockefeller Centre was entitled '*American Progress*' and replaced the incendiary work by Diego Rivera which had included an image of Lenin. Later on he produced work for the League of Nations Council Chambers in Geneva. His work is predominantly *en grisaille* in black and gold and is characterised by a certain Goya-esque Expressionism, in particular Goya's black paintings.



Sert had a colourful personal life. He was a high society figure in Paris and much in demand as a personality as well as on account of his artistic skills. He first married the well-known pianist and model for the Impressionists, Misia Godebska in 1908 after a lengthy affair. The sculptress Isabelle Roussadana Mdivani (Roussy) moved in with Sert and Misia shortly after meeting them. Sert had an affair with Roussy and they married following his divorce from Misia. After the death of Roussy in 1938, Sert reconciled with and returned to Misia.

After his death Sert's work fell into obscurity but in recent years his work has seen a deserved and overdue reappraisal. This fascinating and lively artist is again being held in high esteem.

'Fantasia Mediterranea'; A Mediterranean Fantasy. A Screen comprising of eight gilded Panels

Gilt Wood with black Glaze
15³/₈ x 30³/₄ inches (39 x 78 cms)

PROVENANCE: Gifted by the artist to Admiral Carrero Blanco;
Private Collection, Spain.

NOTE: This eight panel screen is the preliminary sketch for the mural in the Old Abbey of San Gregorio in Venice, painted in 1934–35 for Prince Mdivani.

The technique used here is called 'glacis noire d'ivoire', achieved by painting a very thin black glaze over gilded panels, thus allowing the gold to shine through the decoration.

Luis Carrero Blanco was a leading politician in Francoist Spain. A longtime confidant of Franco's he was a shortlived Prime Minister of Spain from 9th June 1973 until his assassination by ETA on 20th December 1973. A staunch Nationalist and Roman Catholic he was trapped behind the Republican lines during the Spanish Civil War in July 1936. He managed to escape by taking refuge in the Mexican and French embassies and then sneaking over the front lines to reach the Nationalist forces in June 1937. Subsequently he was a key member of the Nationalist effort as well as an important naval strategist who helped to bring victory to Franco. He became an increasingly important member of the Franco government while always being open to international integration, as well as being opposed to Spain entering the Second World War on the Axis side. He was surely due to take over from Franco before his untimely murder.

21.

JORIS VAN SON

Antwerp 1623–1667
Flemish School

Joris van Son was born in Antwerp and was to become one of the leading still life painters his day. He appears not to have been apprenticed to any particular master, but it is evident that he must have seen works by his contemporary rival Jan Davidsz de Heem. Van Son was elected to membership of the painter's Guild in 1643 and married in 1656 to Cornelia van Heulens.

He painted many compositions of fruit, flowers, shellfish, plates, glass goblets and metalware. Less often he would paint garlands of flowers and fruit for large Baroque cartouches which show the influence of Daniel Seghers. He is notable for his special attention and skill in the drawing of foliage. It is presumed that he also took notice of Frans Snijder's work. As a contemporary working in Antwerp at the time, he cannot fail to have been impressed by the master's monumental and dramatic still lives.

Among his pupils were Jan Pauwel Gillemans the Younger and Frans van Everbroeck.

A 'Pronck' Still Life with Fruit in a Wan-Li Porcelain Bowl, with a Herring on a Pewter Plate, a Bread Roll, Onions, a Crab and Shrimps on a Table and a Vanitas Still Life with a Skull in a Niche, upper Left

Oil on Canvas

20 x 25¹/₄ inches (50.8 x 64 cms)

Signed: 'J. van Son f.'

PROVENANCE: Baronessa Anna Cataldi, great-grandmother of the previous owner, Palazzo Carrega-Cataldi, Genoa;
By inheritance to the previous owner

NOTE: This work closely follows the painting by Jan Davidsz. de Heem, datable to 1651, today in the Collection of the Prince of Liechtenstein, Vaduz. Although Van Son has replicated the principal elements found in De Heem's composition, this painting is by no means a direct copy. Van Son has included his own notable additions, such as the Red Admiral butterfly above the grapes and, most significantly, the vanitas still life, upper left.

The Palazzo Carrega-Cataldi has a distinguished history. Built in 1558–61 by Tobia Pallavicino, a member of one of the wealthiest Genoese Renaissance families, the palace overlooks the Strada Nuova, the main thoroughfare in Genoa (today known as the Via Garibaldi). Rubens illustrated the building in his treatise 'Palazzi di Genova' in 1622. In 1704 the palazzo was purchased by Filippo Carrega, who expanded the building and carried out much interior renovation and decoration, including the famously sumptuous Rococo interior of the 'Galleria Dorata'. The Carrega family sold the palazzo in 1830 to the noble Cataldi family, ancestors of the previous owner, and in 1922 the entire building was acquired by the Genoese Chamber of Commerce.







Al amigo Dalmau

J. Sorolla - B.

JOAQUIN SOROLLA Y BASTIDA

Valencia 1863–1923 Madrid
Spanish School

Joaquin Sorolla y Bastida studied at the Escuela de Bellas Artes in Valencia and in the studio of Gonzalo Salva. He was influenced by the two Valencian painters Bernardo Ferrandiz and Francisco Domingo Marqués, but by far his strongest influence was Ignacio Pinazo Camarlench, as can be seen in Sorolla's work prior to 1885. He obtained a travel scholarship to Italy and worked in Rome and Assisi from 1884 to 1888, where he received advice from Francisco Pradilla y Ortiz. He settled in Madrid, travelling regularly to France and after a longish stay in Paris in 1885 he returned frequently in order to study the work of the Paris school, with whom he felt an affinity. On his return to Valencia in 1888 he married Clotilde García del Castillo in Spain. He became paralysed in one side of his body and gave up painting in June 1920.



It was at the age of 20 that Sorolla caught the attention of the art world with the realism of his "2 May 1808". In this early masterpiece are the three aspects which were to characterise his work thereafter: a constant preoccupation with light, painting in open air (to which he was introduced by Gonzalo Salva) and the quiet development of controlled drawing. He painted a wide range of subjects, from historical compositions to religious paintings, portraits, genre scenes, landscapes and, in particular, seascapes.

In 1911 Sorolla received a commission for a series of decorative panels illustrating the provinces of Spain for the library of the Hispanic Society of America in New York, a monumental and now world renowned work 190 feet wide on which he worked for nearly six years.

From observation of his native Valencia, Sorolla learned to render the hazy dust of the light and the vivid colours produced by the shadows. His passion for translating nature and light onto the canvas just as he saw it allied him firmly with the Impressionists. His technique is in many ways similar to that of his friend, the Swedish painter, Anders Zorn. He enjoyed a friendly rivalry with Zorn and the great John Singer Sargent. Sargent's portraiture was of particular influence on Sorolla but in landscape painting that influence was transmitted the other way. Sorolla was particularly skilled in transposing the effect of light on water, the transparency of water on sand and the dazzling streams of light flowing over the naked bodies of bathers in the open air.

Sorolla featured in various collective exhibitions including: Salon Nacional de la Sociedad Nacional de Bellas Artes Madrid (obtaining numerous medals) and Munich, Vienna, Venice, Rome, and Chicago. He also exhibited several times at the Paris Salon, (which gained him further medals) and he was made a Chevalier of the Légion d'Honneur in 1900.

Barcas y pescadoras, Playa de Valencia: Boats and Fisherfolk on the Beach of Valencia

Oil on Board

8³/₄ x 13 inches (22.5 x 33 cms)

Signed and Inscribed: 'Al amich Dalmau /J. Sorolla-B.'

PROVENANCE: Private Collection, Spain

NOTE:

This picture was most likely painted in 1904, the summer of which Sorolla spent painting on the El Cabanal beach in Valencia. Here he produced numerous small scale beach scenes, painted on the spot.

1904 was a hugely prolific year for Sorolla, the artist producing nearly 250 works by the end of the year. Among the major works painted that summer were some of his most iconic beach scenes, including Summer (Museo Nacional de Bellas Artes de Cuba, Havana, Midday at Valencia Beach (Arango Collection) and Sewing the Sail (Masaveu Collection), works which helped consolidate Sorolla's reputation in Europe.

The work will be included in Blanca Pons-Sorolla, Joaquín Sorolla y Bastida, catalogue raisonné with reference No BPS 3686.

Josep Dalmau, to whom this work is dedicated, was the owner of Galeries Dalmau, the most important gallery promoting avant-garde art in Catalonia at the time. Other artists represented by him included Salvador Dalí.

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Haystacks in a Landscape, Asturias

Oil on Board

6¹/₄ x 8³/₄ inches (16 x 22 cms)

PROVENANCE: Calixto Rodriguez; Maria Lorente Rodriguez;
Victor Lorente Sorolla; Private Collection, Valencia

NOTE:

Painted in 1904 when Sorolla spent his summer in Asturias in northern Spain. The reference to Monet's haystack paintings cannot be underestimated. We have already seen how important French painting was to Sorolla and he had already travelled to Paris that year where he probably contemplated Monet's series, painted from 1888–89 and 1890–91.

Sorolla had first visited the region of Asturias in 1903, accompanied by his family. They stayed in the house of the painter Tomás García Sampedro in La Pumariega, which was halfway between Muros and San Esteban. He toured the region, painting the coast and some of agricultural life inland.

He returned in 1904 to La Pumariega and spent the first half of the summer painting feverishly, nearly always in the open air. (He painted nearly 250 canvases that year). We know of more than 50 works from his Asturian sojourn.

This work is to be included in Blanca Pons-Sorolla, *Joaquín Sorolla y Bastida* catalogue raisonné, with reference N° BPS 1741.





JOHANN SPILBERG THE YOUNGER

Düsseldorf 1619–1690
German School

Johann Spilberg initially trained with his father Johann Spilberg the Elder and began his early artistic career in the service of Count Palatine Wolfgang Wilhelm von Pfalz-Neuberg. It was with a letter of introduction from the latter that Spilberg travelled to Antwerp to take up an apprenticeship with Rubens. On hearing that the great artist had died, he went to Amsterdam and entered the studio of Govaert Flinck.

Arriving back in Düsseldorf Spilberg became Court painter to The Count Palatine Wilhelm (1578–1653) and later to his son Philipp Wilhelm (1615–1690). Spilberg married in Amsterdam in 1649 to Maria Gerrits and spent the remainder of his years travelling back and forth between these two cities.

The influence of Flinck and Amsterdam on Spilbergs work set him on his artistic path and his oeuvre, particularly during the early 1640s is heavily indebted to both his master and his adoptive city.

A Portrait of a Gentleman in black wearing an Artist's Chain (?) and a Hat (possibly a self-portrait) within a painted Oval

Oil on Panel
12 x 9⁵/₈ inches (30.5 x 24.4 cms)
Signed: 'ISpilberg'

NOTE: We are grateful to Tom van der Molen of the Amsterdam Museum who has suggested that this may be a self-portrait by Johannes Spilberg the Younger. He proposes a date for the picture of circa 1643, when the artist was studying with Govaert Flinck in Amsterdam.

HARMEN VAN STEENWIJCK

Delft c.1612 – after 1655
Dutch School

Harmen Steenwijck was born in Delft, the son of Evert Harmensz Steenwijck, a spectacles maker. He was the brother of Pieter Steenwijck and the pupil of his uncle, David Bailly, in Leiden from 1628 to 1633. In 1636 Harmen Steenwijck registered as a member of the Guild of St. Luke in Delft and he is mentioned several times in town records, notably in 1637 as a member of the Delft Civic Guard. He travelled to the Dutch East Indies (present-day Indonesia) in 1654, returning soon after in 1655.

Most of Steenwijck's compositions include game, fruit and vegetables and he also painted several 'Vanitas' still lifes. His paintings are very distinctive in style and were much appreciated in his own lifetime. Occasionally, he appears to have collaborated with other Delft artists for the figures in some of his paintings.

A Vanitas Still Life with a Bust, a standing Sculpture (by Barthélemy Prieur), a Skull, an Oil Lamp, a Sword, Clay Pipes, a Cowrie Shell and other Items on a Stone Ledge

Oil on Panel
23¹⁵/₁₆ x 32³/₁₆ inches (60.8 x 81.8 cms)
Signed with Initials: "HS"

PROVENANCE: Sale London, Robinson & Fischer, 18 May 1939, lot 55; Private Collection, Ireland

LITERATURE: K. Koozin, *The vanitas still lifes of Harmen Steenwijck: metaphoric realism*, Lewiston 1990, p. 55-57, ill.

NOTE: This work shares some elements with Steenwyck's *Still life: An allegory of the vanities of human life* in the collection of the National Gallery, London (NG1256), most notably the unusual oil lamp and the Japanese (?) sword. This still life is datable to circa 1650. As Koozin (1990) observed, the sword is the same as in a Vanitas still life by his brother, Pieter Steenwijck, from 1654. (According to Koozin, Bredius identified the sword as Eastern, Bergström as North-African, while E. de Jongh described it as a '*Hartsvanger*' (heart catcher), often used by naval officers.)

The influence of earlier paintings by David Bailly are tangible in Steenwijck's elaborate Vanitas and particularly in the monochrome element of the palette. Interestingly Bailly's famous 'Portrait of a Young Painter with a Vanitas Still life' (Stedelijk Museum De Lakenhal, Leiden (inv. 1351)) from 1651 depicts many similar items in the still life. This suggests that both artists, also because of their family connection, remained in contact after Steenwijck had completed his training with Bailly.

As mentioned, the standing sculpture is by Barthélemy Prieur while the bust fragment is taken from the left hand child of the Laocoön group, one of the best known Roman sculptures in history and now in the Vatican museums.

We are grateful to Fred Meijer for his assistance in cataloguing this painting.





EXHIBITED: Cardiff, National Museum of Wales, *Portraits from Welsh Houses*, 1948, cat. no. 84.

NOTE:

William Ormsby married Hannah (née Wynne). Their son Owen Ormsby (1749–1804) had one daughter with Margaret Owen, Mary Jane. Mary Jane married William Gore on 11th January 1815 and they became the first Ormsby-Gores, which henceforth was the family name of the Baron Harlech title.

William and Hannah had one son and three daughters, two of whom were depicted by Tonelli. The youngest, Lucy, may not have survived to the time, circa 1780, when this set of pastels were painted.

William was MP for County Sligo. He is mentioned as a gentleman farmer in the Census of Elphin in 1749 and the Ormsby family clearly had a substantial estate. In the 1870s they are recorded as having 21,019 acres in county Sligo, 7,480 acres in county Leitrim, 1,174 acres in county Mayo and 172 acres in Roscommon.

ANNA TONELLI

Florence c.1763–1846
Italian School

Anna Tonelli née Nistri was a portraitist in miniature and pastel, and watercolourist. At some stage before 1785 she married the violinist Luigi Tonelli (a noted virtuoso, he published a *Metodo completo pel violino* with Riccordi in Milan c.1800). She seems to have received her early training in Florence, possibly from Giuseppe Piattoli (q.v.): a conversation piece of the family of Granduca Pietro Leopoldo, executed in collaboration with Piattoli and Giuseppe Fabbrini, is known from an engraving (where her name is recorded as “Torelli”, perhaps a confusion with Sig.ra Torelli, née Lucia Casalini, painter and mother of the artist Stefano Torelli), dated 1785, by Giovanni Battista Cecchi and Benedetto Eredi.

However, works such as the portrait of the collector Henry Blundell, who was in Rome in 1790 collecting marbles, are evidently closely connected with Hamilton, as is the portrait of Jane Ormsby. Tonelli came to the attention of Lord Clive during his travels in Italy; he had also employed Hamilton to make pastels of members of his family, and Tonelli was said to have been his pupil in the notice that appeared in the *World* in 1794. From 1794 she taught drawing to his children, living in London, where she exhibited (from 97 Norton Street) at the Royal Academy in 1794 and 1797. (Evidently she also came into contact with the Biddulph/Myddelton family of Chirk Castle, not far from Lord Clive’s Powis Castle.) She then accompanied the family to India between 1798 and 1801, embarking on a journey of more than 1000 miles around southern India with Lady Clive and her daughters. Her employer called her “a treasure in every way”, even if her accommodation requirements were much more difficult to satisfy than expected. Several watercolour portraits of the Rajah of Tanjore, from life, were made on this trip; she sent one to Lord Clive, apologising that “the work is very bad but I hope your Lordship will excuse it on account of the Likeness”. An elaborate watercolour of Tipu Sultan enthroned, executed in July of 1800, also required an apology as she “had no good place to paint in” and that it was “the first thing of the sort she ever did”. It seems that all the portraits or landscapes she made on this trip were in watercolour rather than pastel. Soon after reaching London in November 1801, Tonelli returned to her own family in Florence.

In 1806 the American agent in Paris, Filippo Mazzei, engaged her to bring up his daughter Elisabetta. He provided a description of the family to Thomas Jefferson (letter, 20th July 1806) with a view to their emigrating to the USA, praising the father, a violinist “the peer of any other”, the two children (born c.1789–90), and the mother who “sings and plays the piano like an expert; knows very well her own language, French, and English; draws and paints with excellent taste; is accomplished in embroidery and all needlework; and knows geography quite well.” Jefferson’s response highlighted the expense of living in a major city, which may have deterred the family; by 2nd November 1807 they were in Pisa with Mazzei, while in 1809 they seem to have settled in Florence. Mario Praz saw a pastel by Anna, dated 1812, in Florence. It is unclear if she was the Signora Tonelli to whom Shelley tried to repay a debt in Florence in 1819, only to be told by a servant that the family had gone to England.

Biography taken from Neil Jeffares, *‘Dictionary of pastellists before 1800’*, Online edition, Feb 2017.

William Ormsby of Willowbrook, County Sligo (1718–1781), Bust Length, in a Blue Coat

Hannah Ormsby (?–1798), Bust-Length, in a White Dress

Jane Ormsby (1750–1802), Bust-Length, in a White Dress

Maria Susannah Ormsby (1745–1827), Bust-Length, in White

Pastels on Paper, ovals

9¼ x 7½/16 inches (23.5 x 19.5 cms)

PROVENANCE: Collection of Lord Harlech, Glyn Cywarch, North Wales

LITERATURE: *Portraits from Welsh Houses*, exh. cat., Wales, 1948, p.32, cat. no. 84

J. Steegman, *A Survey of Portraits in Welsh Houses*, Cardiff, 1957, vol. I, p. 76, no. 66 and 67 (under Portraits formerly at Brogyntyn);

N. Jeffares, *Dictionary of Pastellists before 1800*, London, 2006, p. 519, N. Jeffares, *Dictionary of Pastellists before 1800*, online, no. J.722.146 and J.722.147.

ESAIAS VAN DE VELDE

Amsterdam 1587–1630 The Hague
Dutch School

Born 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 Village Landscape with a Dovecote and Ice Skaters on a Frozen Canal

Oil on Panel (tondo)

8 inches ((20.5 cms) diameter)

Signed and Dated: "E.V. Velde. 1624"

NOTE: Van de Velde employed the round shape for his landscapes quite a number of times and always to great success. His use of the round panel is reflected in the composition of the landscape and the rhythm of the figures, buildings and trees which seem to follow the curved shape of the panel. Another fine example is the winter scene (albeit on a smaller scale) painted a year later than our panel and sold at Sotheby's, 5th July 2007, lot 25.





WILLEM VAN DE VELDE THE YOUNGER

Leiden 1633–1707 London
Dutch School

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

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

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

**An English Ship close-hauled in a strong Breeze**

Oil on Canvas

11 x 17³/₄ inches (28 x 45.1 cms)

Signed "W v. Vel.." on the reverse

PROVENANCE: With Johnny van Haeften, London, 1985;
With Jean-Max Tassel, Paris, 1987;
Private Collection, Stanton Court, Gloucestershire

LITERATURE: M.S. Robinson, Van de Velde: A catalogue of the Paintings of the Elder and the Younger Willem van de Velde, vol. II, Greenwich, 1990, p. 973, no. 784.

HENDRICK CORNELISZ VAN VLIET

Delft 1611–1675
Dutch School

Hendrick van Vliet began his career as a pupil of his uncle Willem van Vliet in Delft and later was apprenticed to the portrait painter Michel van Miereveldt. In 1632 he was elected a member of the Guild in Delft. His early works tended to be portraits as well as some genre scenes, often painted in candlelight. Around 1651 he turned his hand to church interiors. The genre had been pioneered by Pieter Saenrendam and had gained huge popularity by the mid century. This sudden switch by van Vliet was probably a commercial one.

Most of van Vliet's church pictures represent the interiors of the Oude or the Nieuwe Kerk at Delft. His works are reminiscent of those of his contemporaries Emanuel de Witte and Gerrit van Houckgeest. As with de Witte the sense of depth and dignity is heightened by figures in black cloaks standing in quiet contemplation, usually with their backs to the spectator. While a large number of paintings (both portraits and church interiors) are known by van Vliet, he died in poverty, leaving his widow behind in their little house on Oude Delft.

The Interior of the Nieuwe Kerk, Delft from the Southern Aisle looking Northeast

Oil on Panel

14⁷/₈ x 11⁷/₈ inches (37.7 x 30.2 cms)

Signed with Monogram: "HV" and indistinctly Dated: "16.."

PROVENANCE: With F. Kleinberg, Paris and New York; Sale, Bangel, Frankfurt, 17 May 1927, lot 54;
Private Collection, Germany

LITERATURE: W.A. Liedtke, *Architectural Paintings in Delft*, Doornspijk 1982, p 106, no. 48;
Bernard G. Maillet, *Intérieurs d' Eglises, 1580–1720*, Pandora 2012, p. 446, no. M-1610, illus.





JACOB FERDINAND VOET

Antwerp 1639–c.1700

Flemish School

Ferdinand Voet was born in Antwerp but little is known about his early training, although it is recorded that he moved to Rome in 1663, possibly travelling through France. He remained there until about 1670. Later he travelled around Italy, achieving notable success in Turin, Florence and Rome. He was patronised by many members of the Papal court and aristocracy, particularly Queen Christina of Sweden who was resident in Rome, as well as a great number of English patrons on their Grand Tour. It is evident that the work of Carlo Maratta proved to be of great influence to his work. His success, however, was short lived and he was forced into exile in 1678. He returned to France where he again found favour with members of the French court. He returned briefly to Antwerp before settling finally in Paris in 1689.

Voet's reputation rests upon his accomplishments as a portrait painter. His style displays the influence from both French and Italian Baroque portraiture. Herein lay his success. His ability to depict any material with consummate skill and imbuing his sitters with a calm nobility added to the drama of the lighting gained him countless commissions.

A Portrait of a Gentleman wearing a dark Jacket and Lace Jabot with a blue Ribbon

Oil on Canvas

28 x 21 inches (71 x 53 cms)

Inscribed on a Label to the Reverse and on the Frame

PROVENANCE: Possibly the Pallavicini family and by descent to;
Vittoria Pallavicino (married to Claudio dal Pozzo) according to a label on the reverse

NOTE: We are grateful to Dr Francesco Petrucci for confirming the attribution to Voet and for dating the painting to circa 1680.

PAUL DE VOS

Hulst 1595–1678 Antwerp
Flemish School

Paul de Vos was the brother of the well known portrait painter Cornelis de Vos. He was a pupil of Denis van Hove in 1602 and then David Remeus, who was also his brother's master, in Antwerp. He was made a guild member in 1620.

De Vos married Isabella van Waerbeke and together they had ten children. Rubens was Godfather to one of their sons, named Peter Paul. De Vos prospered as an artist and invested in property in Antwerp.

De Vos' compositions and warm colouring show that he was familiar with the works of Rubens and Snyders (his sister Margrethe was married to Snyders) and indeed he worked with both artists, in particular at the Torre de la Parada (1636–8) for Philip IV. There are in fact many pictures by Paul de Vos in Spain as he worked for the court there for some time, notably for Marquis de Leganes, as well as for the Archduke Albert. From 1633–40 he was employed by Philippe-Charles, 3rd Count of Arenberg to paint a large number of birds, hunts and fables. His list of artistic collaborators is a veritable who's who of the 17th Century in Antwerp; Rubens, Snyders, Van Dyck, Erasmus Quellinus, Thomas Willeboirts Bosschaert, Adriaen van Utrecht and Jan Wildens.

Unusually, Paul de Vos rarely signed or dated his paintings. Typically his works tend to be on a monumental scale but many smaller and more personal works are known. A particular feature of his work is the compositional trick of cutting off an animal or bird half way through the picture plane. It was a characteristic often used by Hondecoeter and suggests the continuation of the scene beyond the painting's surface.



A Wild Boar with its Piglets being chased by Hounds

Oil on Canvas

40¹/₄ x 108³/₄ inches (102 x 276 cms)

PROVENANCE: Private Collection, Spain

NOTE: This dramatic hunting scene is typical of Paul de Vos and of the frieze-like composition that he uses to give the feeling of rapid movement. His contemporary Frans Snyders also employed this method and in this de Vos is certainly indebted to this master. Another simple, yet effective, visual trick employed here is to place some animals off the picture plane, which conveys a sense of continuous movement outside of the viewer's eyeline.

These subjects were highly sought after by aristocratic patrons and particularly in Spain. A magnificent example by Snyders, now in the Museum of Fine Arts in Boston (17.332) and once owned by Don Infante Sebastián Gabriel Borbón y Braganza, shows the majesty these paintings can have.

Another fine example by de Vos belongs to the Prado (P5814) and is hanging in the Museo de Bellas Artes de Alava, Vitoria.

The picture is inscribed with the inventory number 1 in red.







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A Cock Fight

Oil on Panel

23⁷/₈ x 36¹/₄ inches (60.5 x 92 cms)

PROVENANCE: Private Collection, France

NOTE: The reverse of the panel bears the stamp of the City of Antwerp (city wall and tower), that of the Painters' Guild of Antwerp (hands) and the monogram of the panel maker Michiel Vriendt, "M.V". Vriendt died in 1637, giving us a terminus ante quem for the dating of this painting.



FREDERICK JUDD WAUGH

Bordentown, New Jersey 1861–1940
American School

Frederick Waugh was the son of the well-known portrait painter, Samuel Waugh. He was destined for an artistic career and studied under some illustrious teachers, notably with Thomas Eakins at the Pennsylvania Academy of Fine Arts and with Adolphe-William Bouguereau at the Académie Julien in Paris. Having finished his studies he moved to Sark in the Channel Islands where he was able to pursue and develop his passion as a seascape painter.

In 1908, Waugh returned to the US and he settled in Montclair Heights in New Jersey, moving subsequently to Bailey Island in Maine and then Provincetown in Massachusetts. The railroad financier, William T. Evans, was to be one of his major patrons and offered him studio space in return for a painting a year.

During the first World War he became a camouflage painter for the US Navy under Everett Longley Warner. According to his biography he had a distinguished career in this division and the designs he created were used on many vessels including the USS *Leviathan*. In fact only one ship with his camouflage system was lost during the war.



A Waterfall

Oil on Panel
25 x 30 inches (63.5 x 76 cms)
Signed: 'Waugh'

PROVENANCE: Private Collection, USA

NOTE: Frederick Judd Waugh being predominantly a painter of seascapes, this waterfall is unusual in his work, but it displays no less drama and conveys the same sense and sound of crashing water as it cascades over the top, smashing onto the rocks below. This torrent of water and force of nature was what he excelled in painting. The fact that he focuses here on a relatively small area of the waterfall, rather than the wider scale coastal views, gives this painting all the more atmospheric power.





JACOB DE WIT

Amsterdam 1695–1754

Dutch School

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

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

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

**An Allegory of Astronomy**

Oil on Canvas

36 x 57 inches (91.4 x 144.8 cms)

Signed: "JWit"

PROVENANCE: Private collection, USA

EXHIBITED: Requested for "Thrill of Deception", Kunsthalle der Hypo- Kulturstiftung, Munich, 17th August 2018–13th January 2019

JOHANN ZOFFANY, R.A.

Frankfurt 1733–1810 London
English School

Johann Zoffany, or Zauffelij, was of German origin and received his artistic training in a sculptor's workshop in Elwwagen in the 1740s (possibly with Melchior Paulus) and later in Regensburg with Albert Speer.

He travelled to Rome in 1750 and was employed in the studio of Agostino Masucci. In the late 1760s he arrived in London, where at first he was employed painting vignettes for the clock faces of the clockmaker Stephen Rimbault. His rise to fame, however, was rapid and by 1764 he was working for the Royal family. He painted some of his most charming and arresting portraits of the Queen and her two Children.

One of the founding members of the Royal Academy in 1769, Zoffany's career went from strength to strength. His portraiture was in high demand and his paintings, particularly of theatrical characters (notably David Garrick) are some of the most memorable images in 18th Century painting. He became a master of the 'conversation piece' portrait and his great masterpieces of this type include 'The Portraits of the Academicians of the Royal Academy' (1771–2) and 'The Tribuna of the Uffizi' (1772–8) amongst others.

Despite brief visits to continental Europe and India his home was to be England.



A Portrait of William Stackhouse (1720–71), full Length, seated in an Interior

Oil on Canvas

30¼ x 25 inches (76.6 x 63.5 cms)

PROVENANCE: Commissioned by the sitter;
By descent in the family of the sitter

NOTE: The sitter was a Doctor of Divinity and Rector at St Erme, near Truro, in Cornwall, who lived at Trehane Barton, near the village of Probus. The son of John Stackhouse (d. 1734), rector of Boldon, in County Durham, and a younger brother of the theologian, Thomas Stackhouse (1677–1752). In October 1738 he married Catherine Courtenay, a descendant of the Earls of Devon. Their second son, John Stackhouse (1742–1819), was an influential botanist and classical scholar who built Acton Castle, near Penzance.

Martin Postle has suggested a date for the painting of circa 1766–67. Both stylistically and in terms of the interior furnishing the picture can be compared to Zoffany's portrait of Richard Dalton, with his wife and their niece Mary de Heulle (Tate Britain T01895).









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