

2015 RECENT ACQUISITIONS

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OLD MASTER PAINTINGS

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Front Cover:

Gortzius Geldorp 'A Marriage Portrait of Gellina van Vlierden (born 1582 or 1584), half Length, in a Black Dress with a Stomacher, wearing a Gold Chain, a Lace Ruff and a Headdress', (detail) cat. no. 6.

Back Cover:

Pieter Snijers, 'Fruit in a Wicker Basket with a Snake in a Preserve Jar and Shells and a Chestnut on a Ledge', (detail) cat. no. 26.

Catalogue of Works

The Catalogue is arranged in alphabetical order

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11. Antonio Joli
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17. Hendrick de Meyer, the Younger
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33. Jacob Ferdinand Voet
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35. Goffredo Wals

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

1.

PIETRO ANTONIANI

Milan c.1740–1805

Italian School

Pietro Antoniani was born in Milan in around 1740 and appears to have travelled to Naples early in his career. He specialised in painting large topographical landscape views of Naples and its surrounding countryside. These pictures were very popular with the touring nobles and aristocrats of the time on their 'Grand Tour' and many returned to England with their new English owners.

It is assumed he may actually have been to England and met many grandees. Sir William Hamilton commissioned two views from him; *Naples from Mergellina* (1771) and the *Eruption of Vesuvius* (1776) now in private British collections. Charles Towney and Sir Henry Brudenell also commissioned works from him. Such illustrious patrons with a keen eye for talent were good endorsements of his qualities.

Antoniani, although a generation later, together with Gabrielli Ricciardelli, Antonio Joli and Pietro Fabris, dominated topographical painting of the Italian landscape of the period.

A View of Vesuvius erupting from the Torre del Greco

Oil on Canvas

26 x 52¹/₈ inches (66 x 132.5 cms)

PROVENANCE: Private Collection, France

NOTE: Antoniani painted a number of views of Vesuvius erupting and all portray the grand sense of spectacular drama that this event must have given the onlooker. A painting dated 1776 (previously in the Collection of the Earl of Wharncliffe and sold at Christie's, Oct 16th, 1959, lot 119) of the 1767 eruption and shown from the other side of the Volcano is the same size as this painting. It shows a path leading up to the viewing platform while our painting shows a more extreme example. One figure is seen climbing up to the viewing point in the bottom right corner.



We are grateful to Emilie Beck-Saiello for her assistance in confirming the attribution to Antoniani by email.





(Actual Size)

2.

GIUSEPPE CANELLA

Verona 1788–1847 Florence
Italian School

Giuseppe Canella was born in Verona in 1788, the son of the architect Giovanni Canella. Together they created stage sets and this may have had an influence on the stage-like city scenes Giuseppe chose to paint. He moved to France in 1823, dividing the ensuing ten years between Fontainebleau and Paris and exhibiting at the Salon in 1826 and 1827. On his return to Italy he moved to Milan but he spent the last years of his painting career in Venice teaching at the Accademia di Belle Arti. He died in Florence. There appears to be no record of Canella travelling to Spain but so many views exist, particularly of Madrid, that he is likely to have stayed there for an extended period.

Canella was an especially skillful and prolific painter of topographical subjects which were painted with meticulous attention to detail. His bustling street scenes, usually on a small scale, are wonderful examples of the romantic ideals that many people held for contemporary city life.



A View of Paris looking towards Pont-Neuf

Oil on Board

5¹/₄ x 7 inches (13.3 x 17.5 cms)

Signed and Dated: "Canella 1829"

PROVENANCE: Private Collection, Germany

3.

PIETER CLAESZ

Berchem 1597/8–1660/1 Haarlem
Dutch School

Pieter Claesz was born in Burgsteinfurt in West Germany. In 1617 he moved to Haarlem where he became the leading exponent of still-life painting. His palette, which was almost devoid of strong colour, is the most distinctive aspect of his restrained art.

Pieter Claesz perfected the “breakfast” piece still-life, the ingredients of which seldom vary. He was fond of the effect of a crumpled white tablecloth and often included half peeled lemons, bread, fruit and metal and glass tableware. Vanitas themes were usually implicit in the unfinished meals, reminding the spectator of the transience and uncertainty of life.

We know that Pieter Claesz collaborated with other still-life painters working in Haarlem at that time, especially Roelof Koets and, it would appear, Gerrit Claesz Heda as well. Often, the distinctive styles of both artists are evident in the execution of the work and it is hoped that further research will unearth contracts and documents relating to the execution of certain paintings through a collaboration between the different artists.

His son, Nicolaes Berchem, born in 1620 was to become one of the leading Italianate Dutch painters of his generation.

The artist’s work can be found in nearly every major and smaller art institution around the world.

A Still Life with a Ham, various Fruits, Oysters, Bread, Salt and a Pocket Watch arranged on a Table draped with a white Cloth

Oil on Canvas

31 x 40¹/₂ inches (78.8 x 103 cms)

Signed with Monogram and Dated: “PC/1651”

PROVENANCE: Acquired by the father of the previous owner, probably in Paris, during the last century

NOTE: This still life of 1651 exemplifies the painterly style of Pieter Claesz’s later years. By now in his early 50s, Claesz had for some thirty years devoted his talents to painting mainly breakfast and banquet pieces, continually finding new inspiration in a narrow range of subject-matter. Fortunately for later art historians, he consistently monogrammed his works, either *PC* (P through C) or sometimes vertically extended to *PCH* (the H standing for Harlemensis), and dated many of them, thereby providing a clear record of his stylistic development from 1621 to 1660.

This impressive painting, which has only recently been discovered, is characteristic of this phase in Claesz’s career. Ingvar Bergström describes this period of his work as having a ‘mellow treatment of colour and freedom of brushwork’. The sober simplicity of his earlier tonal compositions has been replaced here by an expressive freedom and sense of abundance. Blond, sunny light, falling from above, is captured in the gleaming contents of the large wine goblet and is reflected in the metallic surfaces of the pewter plates and silver cup. The golden-green of the fruit and foliage is set off by accents of red and yellow in the rosy-cheeked peaches, large joint of meat and spiral of lemon peel. Also entirely different from his earlier work is the general mood of the painting: in contrast to the serenity of his classic monochrome breakfast pieces, the composition here is infused with a Baroque energy. The various components of the still life seem to jostle with one another for space on the crowded table-top and such items as the overturned cup and precariously perched dish atop the saltcellar, give the composition a sense of dynamism. Many of the objects seen in this painting were regular features in paintings by Claesz during this last decade of his life and he seems to have experimented a great deal using these similar motifs. Specific ones stand out more than others, like the dish of oil sitting on the salt cellar, while others like the ham are more common. The overturned silver beaker and pocket watch are treated rarely in these larger canvases. It is tantalising to think that Claesz owned and kept these objects in his studio.

This still life was unknown to modern scholars until recently when it emerged from a private collection. The attribution to Pieter Claesz has been endorsed by Martina Brunner-Bulst, author of the 2004 *catalogue raisonné* on the artist, as well as by Fred G. Meijer of the RKD in The Hague, on the basis of photographs. Its discovery constitutes a valuable addition to the oeuvre of one of the greatest still-life painters of the Dutch Golden Age.





NICCOLO CODAZZI

Naples 1642–1693 Genoa
Italian School

Born in Naples, Niccolo Codazzi would have spent most of his early life in Rome and is likely to have trained in the studio of his father, Viviano Codazzi. Just like his father he predominantly painted architectural scenes, capricci and ruins. He is also likely to have only painted the architecture, leaving the figures to be added by different artists. Research has shown that Codazzi worked with some important painters, notably René-Antoine Houasse, Gregorio de Ferrari, Paolo Piola and Gian Gioseffo del Sole.

He is known to have been in Rome from 1675 and living near the church of San Macuto and is recorded as the painter for the piano nobile of the Palazzo Altieri al Gesù. A key influence must have been the Forum of Rome as we can see from pictures such as “A view of the Arch of Constantine” (Private Collection). Codazzi is a typical painter of the Counter Reformation and the strong chiaroscuro in his work is very much part of the tradition. Indeed, it is believed that Codazzi was nicknamed the “little Caravaggio” by Pietro Longhi. The subject matter and style of his painting show the growing popularity of Classical Rome with collectors in the 17th century. Despite this, competition was fierce and as a result Codazzi left Italy for France working mainly in Paris and Provence. He gained some notoriety in Paris and with the help of Charles Lebrun was accepted into the Académie Royale in 1682. He is presumably the Codazzi mentioned as collaborating with Houasse on four large architectural pictures on the grand staircase of the Queen at Versailles. These now reside in the Louvre (INV 8970 & 8971). Shortly after this he returned to Italy.

In 1688 he was in Genoa and many of his collaborative works are mentioned in important patron’s inventories there. He was buried in the now destroyed San Vito alla Foce.

An Architectural Capriccio

Oil on Canvas

38⁷/₈ x 31³/₄ inches (98.5 x 80.5 cms)

PROVENANCE: Private Collection, Austria

NOTE: David R. Marshall has confirmed the attribution of the painting to Niccolò Codazzi and dates it to around 1670. While the composition is an unusual one and the large empty plaza with a church tower in the background is a new motif for him, the treatment of the architectural forms is undoubtedly by his hand.

PHILIBERT LOUIS DEBUCOURT

Paris 1755–1832 Belleville
French School

Philip Louis Debucourt began his artistic career as a pupil of Joseph Marie Vien. His early works included genre scenes such as festivals, views of the Palais Royal and subjects like the Return from the Hunt. These charming scenes of French peasant life showed a great deal of influence from Flemish 17th Century painters and he instilled his own sense of humour in the often amusing characters that he painted. In 1781 he was elected to the Académie Royale in Paris and he exhibited at the Paris Salon until 1824.

However, in 1785, Debucourt abandoned painting to concentrate to a greater extent on aquatint engraving. In this genre he was very successful and he became very popular in England. His oeuvre of engravings comprises 577 works. At the end of his life he undertook to transcribe Carl Vernet's drawings into aquatints.

“Le Jongleur”

Oil on Panel

9¹/₂ x 12¹/₄ inches (24 x 31 cms)

PROVENANCE: Félix Doistau (1846-1936), Paris; his sale, Paris, Hôtel Drouot, 9-11 June 1909, lot 16;
Maurice Fenaille (1855-1937), Paris as of 1920; Sale, Paris, Drouot Richelieu, 6 April 2001, lot 5.

EXHIBITED: Paris, Musée des Arts Décoratifs, *Exposition Debucourt*, June 11-July 11, 1920, no. VII. illustrated pp. 31 and pl. 7.





GORTZIUS GELDORP

Leuven 1553–1619 Cologne
Flemish School

Geldorp began his career as a pupil of Frans Francken the Elder in Antwerp circa 1570 and later worked with Frans Pourbus the Elder. Both masters moulded Geldorp's Renaissance portraiture style. His portraits were much admired in his own time as his drawing of facial features and detail is quite exquisite with a softness of skin tone that makes him quite unique. In 1579, he travelled to Cologne as the official Court Painter of the Duke Carlos of Aragon.

Geldorp was especially successful with his rendering of materials such as silks and velvets, and perhaps even more so with jewellery which display great lustre and richness in their details.

It is known that Crispin de Pas and Peter Isselburg engraved a number of his works. His son George Geldrop was a successful portrait painter in his own right in England during the later 17th Century.

A Marriage Portrait of Gellina van Vlierden (born 1582 or 1584), half Length, in a Black Dress with a Stomacher, wearing a Gold Chain, a Lace Ruff and a Headdress

Oil on Panel

27³/₄ x 23⁷/₈ inches (70.5 x 60.5 cms)

Van Vlierden family coat of arms top left

PROVENANCE: Private Collection, UK

NOTE: Gellina van Vlierden was born in Antwerp to Balthasar van Vlierden and Catharina Nieuwels. The family fled to Middelburg in 1588 after the fall of Antwerp. Balthasar established himself as one of the first stockholders and board members of the Zeeland branch of the East India Company and became a very wealthy merchant.

A family portrait by Salomon Mesdach of 1613 depicts Gellina and her husband Guillaum Sweerts and four of their children, together with Balthasar and Catharina. She is recorded as having thirteen children in total. Gellina married Guillaum Sweerts in 1604 and their eldest son was born in 1605.

In our portrait Gellina wears a *vlieger* that was synonymous with married women. The form of this *vlieger* along with the large fur shoulder coils, the form of stomacher with small buttons, size of ruff and type of lace work all point to a date of *c.*1605. Her bracelet (symbolic of marriage and always worn in pairs) is made from amber and coral beads. Also typical of this period is the habit of wearing a pair of rings on one finger. It is almost certain that this is her marriage portrait.

Geldorp must have worked for many important families in Middelburg as a pair of portraits by him of Hortensia del Prado and her husband, Jean Fourmenois (another prominent Middelburg family) is in the Rijksmuseum (SK-A-2072 and SK-A-912).

We are very grateful to Sabine Craft-Giepmans of the RKD for her assistance with the identification of the sitter and also to Marieke Winkel for her help in identifying the particular costume and jewellery dating to *c.*1605.



DIRCK HALS

Haarlem 1591–1656
Dutch School

Dirck Hals was a prolific genre painter and the brother and pupil of Frans Hals, under whose influence he painted conversation pieces in the manner of Willem Buytewech and Esaias van de Velde. Hals occasionally copied figures from pictures by Buytewech, but his work is distinguishable from that of the latter by his freer grouping and superior gift of narrative. He devoted special attention to the costumes of the fashionable world of his time, taking great care in the drawing of materials and wide-brimmed hats.

Hals also spent two brief periods in Leiden working from 1641–2 and 1648–9. Ultimately he always returned to his hometown of Haarlem and it is here that he was buried in the Waalse Kerk. The Haarlem writer, Samuel Ampzing who was painted by Frans, mentions both brothers in his poem *Praise of Haarlem* and alludes to Dirck painting his figures “purely”.

He influenced a generation of later painters, in particular the styles of Willem Duyster, Pieter Codde, Jacob Duck, Simon Kick and Anthonie Palamedesz.

A Convivial Party – Elegant Figures at a Table laid with a White Cloth and Food in a Landscape

Oil on Panel

10½ x 15 inches (26.8 x 38 cms)

Signed with Monogram: “DH”

PROVENANCE: Meissner, Zurich;
Ex Collection of Dr. Renate Davis, London

NOTE: Hals treated this subject many times and it appears to have been one he favoured most of all. These jovial paintings must have been much in demand as we see many of the figures and motifs repeated in a number of different paintings, which invariably are painted on panel. This technique gave his richly coloured palette further revitalization. A good example of this is the panel dated 1626 in the London National Gallery (NG1074) which uses the same repoussoir figures on the far left and right of the table. The young man making a toast with the elaborate gilt tazza is so similar in the National Gallery painting he is almost wearing the same clothing. Both paintings are identical in size, although we cannot assume that they are the same date as Hals could have used these motifs much later on in his career.







PHILIP FERDINAND DE HAMILTON

Brussels 1664–1750 Vienna
Flemish School

The artist was the eldest of three sons of the Scottish still life painter, James de Hamilton, all of whom became painters in the courts of Central Europe. Philip Ferdinand began his career as a pupil of his father but was inspired mostly by the Dutch Masters. He was in Vienna by 1705 when he became Court Painter to the Emperor Joseph I. He held the same position for his successor, the Emperor Charles VI, and later for the Empress Maria Theresa. During this period Hamilton often signed his works with the initials appertaining to his official title: Suae Caesareae et Romanorum Maiestatis Curtialis Pictor (Court Painter to his Majesty the Roman Emperor).

His work is considered to be of particularly good quality and he is regarded as being probably the most outstanding member of this artistic family. His paintings of exotic and native animals and birds from his illustrious patron's menageries are outstanding studies from nature. Many are now in the Belvedere in Vienna, the Brukenthal Museum in Sibiu and the Schloß Schönbrunn.

A Pair of Paintings of Ducks on a Pond; a Teal and a Ruddy Duck

Oil on Paper laid on Panel
8¹/₂ x 12⁵/₈ inches (21.5 x 32 cms)

PROVENANCE: Private Collection, Sweden

NOTE: So characteristic of Philip Ferdinand de Hamilton's paintings of live birds his crisp drawing style depicts these ducks in their natural setting with almost photographic detail. The deep blues, reds and oranges in the landscape are typical of his palette. While oil on paper is a rare medium for him it is not unknown. A pair of unusual studies of Funghi, that were with this gallery in 2006, were painted on paper and laid onto canvas.

JOHANNES HANNOT

Leiden 1633–1684

Dutch School

As well as being a talented still life painter, Johannes Hannot was also a wine merchant in his native city of Leiden. It is not thought he moved from this city his entire life. Furthermore he is not recorded as a pupil of Jan Davidsz de Heem but he was clearly deeply influenced by him and his paintings display the same luminosity of paint and colour that de Heem was such a master of. Adriaan van der Willigen and Fred Meijer in “A Dictionary of Dutch and Flemish Still-life Painters” postulate that he might have visited Antwerp for a brief period, as a painting dated 1654 by Hannot is so close to paintings by de Heem during that year, both in quality and composition, it would suggest that he must have seen his paintings in the flesh.

Hannot joined the Leiden Guild in 1650.

A Still Life of Grapes, Apricots, Figs and Cherries in a Wan-Li-Kraak Bowl with Plums, Walnuts and a Lemon on a Silver Plate, with a Butterfly and two Flies on a draped Table

Oil on Panel

22 x 16¹/₈ inches (56 x 41 cms)

Signed: “J Hannot f.”

PROVENANCE: Private Collection, Sweden

NOTE: A Still Life in the Rijksmuseum, Amsterdam (SK-A-1449), which is dated 1668, displays many of the same compositional details as our painting, in particular the lemon with its elaborate winding peel on a silver plate and the ripe fig.







GILLIS CLAESZ DE HONDECOETER

Antwerp circa 1575–1638 Amsterdam
Dutch School

Gillis Claesz de Hondecoeter was the second Hondecoeter in a long line of successful painters. Religious persecution drove his father Nicolaes Jansz de Hondecoeter from Antwerp to Delft and as a result the artistic Hondecoeter dynasty came to the Dutch Netherlands. Gillis Claesz married in Utrecht to Mayken Gijsbrechts in 1602 and moved to Amsterdam in 1610 with his already large and expanding family (one of his sons, Gijsbert, was to become an accomplished painter in his own right and the famous artists Melchior de Hondecoeter and Jan Weenix were both grandsons of his). He was widowed in 1628 but remarried to Annetie Spierinx soon afterwards.

Gillis Claesz was accepted into the Guild in Amsterdam in 1636 and became one of the major landscape painters of his time.

His technique is very distinctive with much attention given to the detail of foliage and, in particular, to the twisted gnarled tree trunks and stumps that fill his usually small panel landscapes. This technique was probably acquired from his early apprenticeship to the famous landscape painter Gillis van Coninxloo. Hondecoeter's preoccupation with biblical themes, such as Noah's Ark and Adam and Eve, where the landscape composition is filled with domestic and fantastic animals, is testament to his appreciation of this master's art (although a great number of his compositions owe a debt to Roelandt Savery). In his larger landscape compositions Hondecoeter's work is often compared to that of Esaias van de Velde, although his colouring is somewhat greener than that of van de Velde with yellowish brown tones.



Birds in a Landscape, including a Cassowary, Ducks, a Lapwing, Goldfinches, Geese, a Dodo, a Bittern and Crowned Cranes.

Oil on Panel

9¹/₈ x 15³/₈ inches (23.5 x 39 cms)

Signed with Initials and Dated: G.DH/1632

PROVENANCE: Private Collection, France

11.

ANTONIO JOLI

Modena c.1700–1777 Naples
Italian School

Joli was a landscape painter who travelled widely throughout Europe around the middle of the 18th century. He was born in Modena and at an early date travelled to Rome, where he became a pupil of Panini, and then on to Venice in 1732. In 1742 he moved to Dresden where he painted some of his most dramatic views of the city, which serve as excellent reminders of how the city looked before allied bombing destroyed much of the old city during the second World War. He also travelled to Frankfurt, Berlin and Munich, painting as he went.

Joli moved to London in 1744 and spent four years in England, then in 1750 he moved on to Madrid. He spent a further four years here painting impressive panoramic views using the same techniques he had perfected during his travels. His dramatic plunging perspectives of the main Calles in Madrid are amongst his most successful works.

While in Rome, Joli was also in the studio of the Galli da Bibbiena family. His training was essentially that of a perspective painter and he worked a great deal on stage scenery designs for theatres. In London, he executed scenery for the King's Theatre in the Haymarket, as well as initiating the tradition of Italianate panorama views of the city. A surviving scheme of decoration is that painted for the theatre's manager, Mr. Heidegger, at 4 Maids of Honour Row, Richmond (E Croft-Murray, *Decorative Painting in England 1537–1837*, vol.ii, 1970, p.226).

He returned to Italy in 1754 and in that decade worked frequently in Venice and in Naples before settling permanently in the latter city in 1761 working for the Bourbon court.

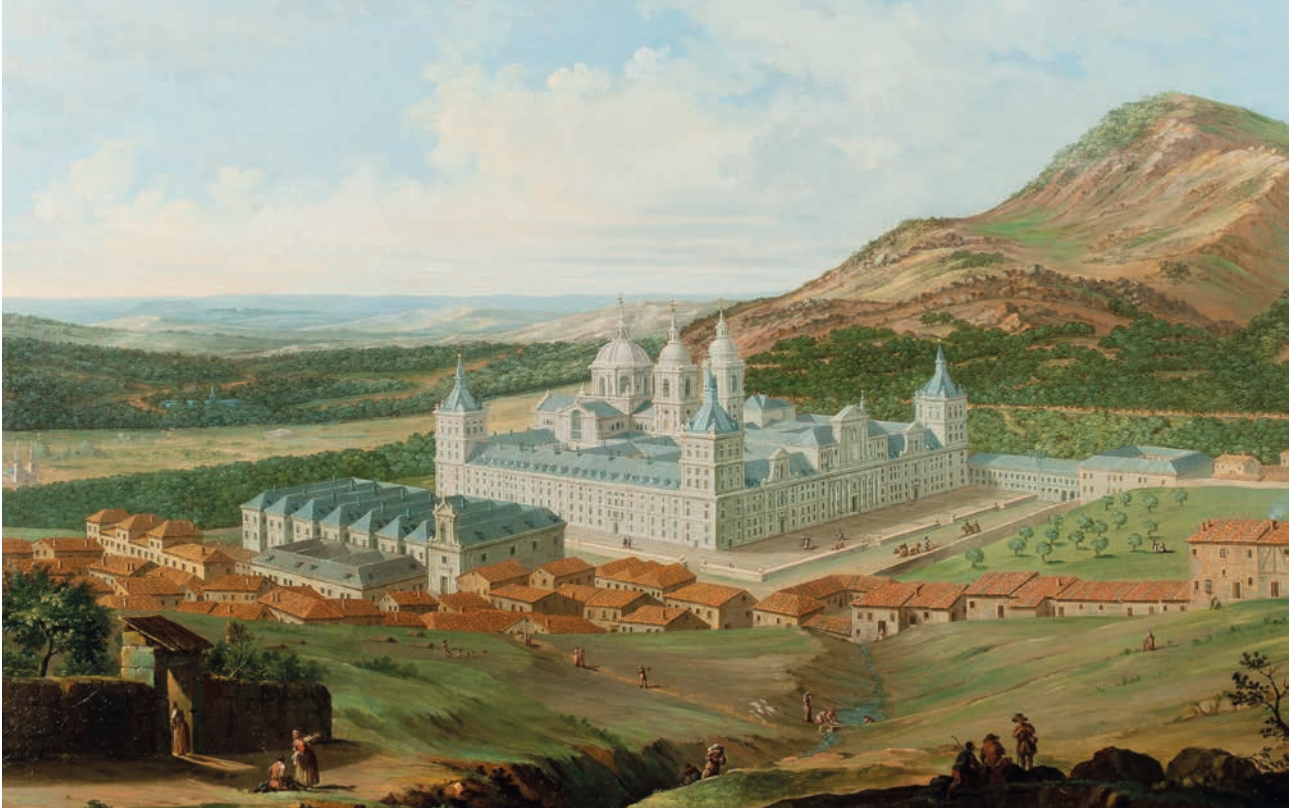
A View of the Escorial

Oil on Canvas

30³/₄ x 47³/₄ inches (78.1 x 121.3 cms)

PROVENANCE: Presumably owned by Rev. Charles Ruck Keene circa 1860-1880;
Sold by the trustees of Swyncombe Manor in 1921;
Martin Herriott, early 1940s, part of the Hambro family;
Private Collection, UK

NOTE: Ralph Toledano mentions in his monograph (*Antonio Joli*, Turin, 2006, p.259, illus S.XI) a slightly larger version of this painting (83.2 x 141.7 cms), whereabouts unknown, with some small differences particularly in the background. We are grateful to Mr Toledano for inspecting the painting first hand and for accepting that our painting is autograph.





(Actual Size)



(Actual Size)

JAN VAN KESSEL I

Antwerp 1626–1679

Flemish School

Jan van Kessel was baptised in Antwerp in 1626 and died there in 1679. He was the son of Hieronymus Kessel and a pupil of his uncle, Jan Brueghel II, and of Simon de Vos.

In 1644 he became a member of the Guild of Antwerp and married there in 1647. He had thirteen children, two of whom became painters. Jan van Kessel became Captain of the Civic Guard of Antwerp in 1652.

His small pictures of monkeys and insects are in the style of his master, Jan Brueghel, and his flower pieces recall the work of Daniel Seghers. In addition, he painted larger flower, fruit and breakfast still-lives, which are softer in tone and in the manner of Jan Davidsz de Heem. His animal pictures together with his Palace and Interior scenes are of exquisite quality and are sometimes confused with the earlier works of his uncle. He used copper as the support for the majority of his paintings and as a result many of them remain in excellent condition, with vibrant colour. His works are also highly detailed, in particular his insect paintings and smaller flower still lives.



A Pair of Flower Still Lifes:

Tulips, Roses and various other Flowers in a Glass Vase together with Butterflies on a Wooden Ledge;

Tulips, Roses and various other Flowers in a Glass Vase with Butterflies and a Caterpillar on a Wooden Ledge

Oil on Copper

4 1/4 x 3 1/4 inches (10.8 x 8 and 10.9 x 7.8 cms)

PROVENANCE: With P. de Boer, Amsterdam; Private Collection, The Netherlands *gezien door de familie La Fargue*, 13 October 1973-13 January 1974, no. 13.

JAN VAN KESSEL III

Amsterdam 1641–1680

Dutch School

Jan van Kessel was almost certainly a pupil of Jacob van Ruisdael and is known to have been a close friend of Meindert Hobbema. He collaborated on several occasions with Johannes Lingelbach who painted the staffage in his pictures. This partnership proved very successful especially in the numerous topographical subjects that they produced together.

In 1668 he married in Amsterdam, where he spent his entire life. He had two children, one of whom, Thomas, was the godson of Meindert Hobbema.

The contrast in the lighting effects of his pictures was more dramatic than that of his masters and his attention to detail often more emphatic. His early works resemble those of Jacob van Ruisdael and some of his panoramic views show the influence of Philips de Koninck. Stylistically he developed in a similar way to Jacob van Ruisdael and his later pictures suggest a knowledge of Allart van Everdingen's landscapes, particularly those with waterfalls in mountainous surroundings. As a draughtsman van Kessel displayed a great deal of skill and talent. His pictures were of such quality that his work has often been confused with that of his alleged teacher.

The Sint-Anthoniesluis looking North from the Verwersgracht with the Gabled Houses of Sint Anthoniebreestraat off to the Left

Oil on Canvas

25⁷/₈ x 20⁷/₈ inches (65.7 x 53 cms)

Signed 'JvKessel'

PROVENANCE: Possibly sale, Amsterdam, 6 August 1810, lot 55;
J Singer, London, 1949;
Private collection, Amsterdam;
With P de Boer, Amsterdam, 1971;
With Fredeick Mont, New York;
With Newhouse Galleries, Inc. New York, 1957;
Purchased there by the family of the previous owner

LITERATURE: H. Wagner, *Jan van der Heyden 1737–1712*;
Amsterdam/Haarlem, 1971, p. 25, as 'Canal' at de Boer';
A.I. Davies, *Jan van Kessel*, Ghent, 1992, p. 119-120, pl. 11.

EXHIBITED: Dallas, Texas, Meadows Museum, *Private Views: Flemish and Dutch Paintings from Dallas Collections*, 19 April-27 May 1990, no. 11, (catalogue by S.A. Sullivan).

NOTE: We are immensely grateful to Norbert Middelkoop for his superb detective work in identifying the exact location of this view. The exact spot is where the Verwersgracht (now the Zwanenburgwal) narrows down to the canal after the Sint-Anthoniesluis locks. The lock was built in 1602 to facilitate shipping between the Amstel and the harbour in the IJ and beyond. This stretch of water still exists today albeit with some very different surrounding buildings. While the exact identification of the tall building in the centre of the painting still eludes us, it is likely that the smaller structure with protruding wooden wings may be the lock keeper's office. It is possible that this tall building is the first part in the major restructuring and upscaling of buildings in this area following urban expansion to the southeast and east from 1662. Norbert wonders whether van Kessel was drawn to paint this charming corner before the lock keeper's office was demolished to make way for more higher rise buildings.

The same locks had been drawn by a number of artists, notably Rembrandt (about 1647/48, Kupferstichkabinett Berlin, inv. KDZ 1107) and Anthonie Waterloo (c.1650, Amsterdam Museum, inv. TA 10370) but usually looking south from the other side. A fascinating drawing unearthed by Norbert in the British Museum and currently attributed to Bol shows the same view as our painting but probably a few years later as there are further tall buildings in the same location.



Alice Davies has dated the painting to c.1670. Working from a photograph, she said that it “appears to be one of Jan van Kessel’s loveliest pictures”.





SIR GODFREY KNELLER

Lübeck 1646–1723 London
English School

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

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

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

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

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

A Self Portrait

Oil on Canvas
35 x 31⁷/₈ inches (89 x 79 cms)

PROVENANCE: A Noble Collection, Jutland, Denmark

NOTE: This newly discovered early self portrait is an important addition to his oeuvre and can be closely compared to the ‘Self Portrait as a Draughtsman’ in the Cook Collection, Bedford. Sumowski and Stewart date this painting to *circa* 1670, which would suggest an earlier date for our painting. It shows the artist as a much younger man although no less self assured. Our painting may well have been painted while Kneller was still in Bol’s studio or soon after as there are many ‘Bol-like’ qualities. Indeed, many of Knellers earlier paintings were given to Bol. Clearly Kneller, in the Cook portrait, is elaborating on his earlier self portrait.



15.

HEINRICH LIHL

Schlackenwerth, Bohemia c.1690–1756 Rastatt
German School

Lihl began his career as a painter of animal compositions in his home town of Schlackenwerth in Bohemia. His father was the Court gardener and it was probably here that he was introduced to the Margrave of Baden Baden.

He began his career as Court painter to the Margraves in 1714 and worked there for the rest of his life. He married in 1740 and died in Rastatt in 1756.

Although Lihl did paint portraits of members of the family, as well as overdoors and large canvasses for wall decoration, his outstanding contribution were the many paintings of animals and birds, either hunted by the Margraves or kept in their menagerie at Ettlingen. While some of the birds, geese, ducks, etc. are painted as hunting trophies, the larger game, boar, roe and red deer are generally painted still living, often with inscriptions below describing when and where they were shot. Some of the animals that Lihl painted, such as bustards, wolves, wild cats and lynxes, are no longer found in the forest of the Baden-Baden domain.

A Roebuck on a Path on the Edge of a Forest

Oil on Canvas

59¹/₂ x 45 inches (151 x 114 cms)

PROVENANCE: Private Collection, Czechoslovakia





AERT JANSZ. MARIENHOF

Utrecht *c.*1626–*c.*1677 Brussels
Dutch School

Houbraken states that Marienhof moved from Utrecht to Brussels where he died when still a young man. The RKD records that he was the son of Jan Aertsz. Marienhof, the glass painter.

His oeuvre was wide ranging and he proved extremely capable of turning his hand to any subject from historical genre paintings to biblical landscapes, to portraits and fruit still lives. His biblical paintings display the influence of a number of Utrecht painters, notably Dirk Stoop and Nicolas Knupfer, while his New Testament subjects point to him knowing Rembrandt's work.

A Portrait of a Gentleman in an elaborate Green, Red and White Costume

Oil on Panel

9⁷/₈ x 7³/₁₆ inches (25.1 x 18.3 cms)

Signed: "J. Marienhof"

PROVENANCE: Herbert N. Bier, London, 1951;
where purchased by the family of the previous owner.

NOTE: We are grateful to Marieke de Winkel who has dated the painting to 1653–1655 by means of the costume. The sitter was clearly a man of fashion and almost certainly a member of the aristocracy, as demonstrated by the rapier he wears. The 'lovelock' with small red bows on his left shoulder would seem to confirm this, although this detail was usually a feature of foreign aristocratic costume and rare with Dutch sitters. This may suggest that the sitter was a well travelled individual aware of fashions from around Europe.

HENDRICK DE MEYER THE YOUNGER

Amsterdam 1744–1793 London
Dutch School

De Meyer began his career in his native city of Amsterdam in the Drawing Academy and in 1768 moved to Haarlem where he became a teacher at the local Drawing Academy. He was also a talented wallpaper designer and painter and worked in a wallpaper factory in Haarlem from 1769.

In 1775 he travelled to London in the company of the flower painter Wybrand Hendricks, returning there later in 1789. In the interim he was in Leiden from 1775 for seven years and then in Amsterdam again from 1782.

Hendrick de Meyer was undoubtedly one of the major landscape painters in Holland in the eighteenth century. He appears to have found a keen clientele in England for these paintings and from 1790 exhibited at the Royal Academy.

His compositions are always lively and well structured with a fine sense of perspective and bright colourful hues.

A Capriccio View of Haarlem with Figures Skating on a Frozen Canal by Moonlight

Pen, Ink & Gouache; Paper laid on Canvas

17 x 24 inches (43 x 61 cms)

Signed and Dated: "HkMeyer. inv.fecit/1790"

PROVENANCE: Private Collection, Scotland

NOTE: The key buildings: the church, bridge and windmill are individually identifiable as landmarks in Haarlem, the town de Meyer made his home. However, it appears that, in this instance, he has rotated their locations to create an ideal composition.





CASPAR NETSCHER

Heidelberg or Prague c.1639–1684 The Hague
Dutch School

Both the place and date of birth of Caspar Netscher are uncertain, but it is known that he was born sometime between 1635 and 1639 in either Heidelberg (according to Houbraken) or Prague (according to de Piles). What is certain, however, is that he trained under Gerard Terborch in Deventer and went on to spend most of his early career in The Hague, where he settled in 1661. From his master, Terborch, he took his predilection for depicting costly materials – particularly white satin.

His first master, however was Hendrick Coster in Arnhem but it is to Terborch that he owes most of his technique. He was in Bordeaux from 1658 and, after a very brief visit to Rome, married Margaretha Godijn in 1659. Their son Theodoor was born in Bordeaux. Eventually, Netscher moved to the Hague in 1662 and joined the Guild in the same year.

He painted genre scenes and some religious and mythological subjects, but from about 1670 he devoted himself almost exclusively to portraits, often of members of the Court circles in The Hague. His reputation was such that King Charles II invited him to England but he chose not to go.

Netscher's work; elegant, frenchified, small in scale, and exquisitely finished, influenced Dutch portraiture into the eighteenth century. His followers included his sons Anthonie (1679–1713), Constantijn (1688–1723) and Theodoor (1661–1732).



A Portrait of a Lady, Three-Quarter Length, in a Blue and White Dress, A Gold Shawl and Pearls standing by a Fountain in a Landscape

Oil on Canvas

18³/₄ x 15¹/₄ inches (47.6 x 38.8 cms)

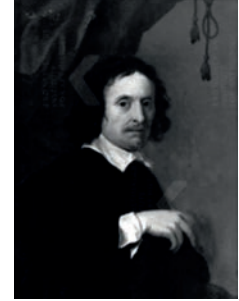
Signed and Dated: "Netscher 1683"

CORNELIS VAN POELENBURGH

Utrecht 1594/5–1667

Dutch School

Cornelis van Poelenburgh began his career as a pupil of Abraham Bloemaert. From 1617 to 1625 he worked in Italy. It is generally surmised that he worked in Florence for Cosimo II de Medici, the Grand Duke of Tuscany, between 1618 and 1621, returning to Utrecht in 1626. Otherwise he was in Rome, where he was exposed to the work of Adam Elsheimer, whose small luminous paintings on copper were to stay with Poelenburgh for many years. In 1627 he was commissioned by the States of Utrecht to paint a picture for the Princesse Amalia van Solm for which he was paid the princely sum of 575 florins. From this date he gained a large studio of assistants and his success begins to flourish.



In 1638 he travelled to London at the behest of Charles I and was supported by the sovereign during his stay. He enjoyed considerable aristocratic patronage for his small classical landscapes, usually on copper, although records show that only five of his paintings ever entered the royal collection. Poelenburgh returned to Utrecht in 1641. He is also known to have added the staffage to paintings executed by other painters, including Jan Both, Willem de Heusch, Herman Saftleven and especially Hendrick van Steenwyck.

Poelenburgh was first elected to the Utrecht Guild in 1646. He is generally acknowledged as one of the most important first-generation Dutch Italianate (or 'schildersbent') painters. His early works show the influence of Bartolomeus Breenbergh as they worked closely together in Rome, and this is often the cause of confusion over their attribution. Poelenburgh, however, seemed more adept at the depiction of Italian light. Such was his following that he was patronised by some of the most important figures of the time. As well as the Grand Duke he painted pictures for Prince Frederick Henry of Orange Nassau, Charles I, the Baron von Wyttenhorst and the King of Bohemia. His enamel smooth landscapes generated a large following and he continued to influence painters long into the 18th Century.

An Italianate Landscape with Figures, one on Horseback, before a Ruined Classical Building

Oil on Copper

6³/₄ x 8⁷/₈ inches (17 x 22.5 cms)





20.

GIUSEPPE RECCO

Naples 1634–1695 Alicante
Italian School

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

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

A Still Life of Plums, Pears, Cherries, Apricots and Figs with Roses and a Carnation in a Basket on a Ledge

Oil on Canvas

19¹/₈ x 26³/₈ inches (48.5 x 67 cms)

Signed: "Gios Recco"

PROVENANCE: Private Collection, Spain

JACOB ISAACKSZ. VAN RUISDAEL

Haarlem 1628–1682 Amsterdam
Dutch School

Jacob van Ruisdael was undoubtedly the greatest and most influential landscape painter of the Dutch school in the seventeenth century. His formative years were spent in Haarlem, where he is presumed to have been a pupil of his father Isaac Jacobsz. van Ruisdael and influenced by his uncle Salomon Jacobsz. van Ruysdael. Other artistic influences on Ruisdael came from Jan Porcellis and Simon de Vlieter, in particular in his rarer maritime scenes.

In 1648 he entered the Guild of Haarlem and in 1653 Ruisdael made the short move from Haarlem to Amsterdam where he remained for the rest of his life. He travelled in Germany in 1650 and his visit there influenced his work after he had seen the dramatic German landscape. He may have stayed with Nicolaes Berchem and later on, on a further visit there in 1661 travelled with his great pupil, Meindert Hobbema. Ruisdael's early works are simple in composition, gradually becoming more spectacular with attention being paid to the effects of light and shade. After 1650 he painted grave imposing landscapes which became increasingly more melancholic.

In his later career, he painted Scandinavian mountain landscapes, which show a great deal of influence of Allart van Everdingen, and some rare views of Amsterdam.

A Wooded Dune Landscape

Oil on Panel

10³/₄ x 12¹/₄ inches (27.5 x 31 cms)

Signed and Dated: "JVRuisdael 1648"

- PROVENANCE: With C.T. Tower, London, by 1837;
With Peter Claes, London;
With Alfred Brod, London, February-March 1957;
With P. de Boer, Amsterdam, Summer 1957 (label with stock number au verso);
J.C.H. Heldring, Oosterbeek, by 1958;
London, Sotheby's, 27 March 1963, lot 16;
Dr. H. Girardet;
Herbert Girardet, Kettwig (1910–1972);
By descent to the previous owner.
- LITERATURE: A. Graves, *A Century of Loan Exhibitions 1813–1912* London 1914, p. 1177 (as no. 71: 'Landscape, Early' or no. 109: 'Woody Landscape', both lent by C.T. Tower);
J. Smith, *Supplement Catalogue Raisonné*, vol. 9, London 1942, p. 693 no. 36;
C. Hofstede de Groot, *A Catalogue Raisonné*, vol. IV, London 1912, p. 281 no. 912;
Collectie J.C.H. Heldring, exhib. catalogue, Arnhem, Gemeentemuseum, 1958, no. 24a, repr. fig. 44;
Collectie J.C.H. Heldring, exhibi. catalogue, Utrecht, Utrechts Museum, 1960, no. 29, repr. fig. 14;
H. Vey, *Sammlung Herbert Girardet. Holländische und flämische Meister*, exhibition catalogue, Cologne, Wallraf-Richartz-Museum, 24 January-30 March 1970; and Rotterdam, Museum Boymans-van Beuningen, 24 April-7 June 1970, (unpaginated), cat. no. 43, repr.;
S. Slive, *Jacob van Ruisdael. A complete Catalogue of His Paintings, Drawings and Etchings*, New Haven & London 2001, p. 424, cat. no. 601, reproduced.
- EXHIBITED: London, British Institution, 1837, (lent by C.T. Tower);
London, Alfred Brod, February-March 1957 (in the catalogue as no. 27, repr);
Amsterdam, P. de Boer, Summer exhibition, 1957;
Delft, Stedelijk Museum 'Het Prinzenhof', *Oude Kunst-en Antiekbeurs*, Sept. 1958;
Arnhem, Gemeentemuseum, *Collectie J.C.H. Heldring*, 1958, no. 24a;
Utrecht, Utrechts Museum, *Collectie J.C.H. Heldring*, 1960, no. 29;
Cologne, Wallraf-Richartz-Museum, 24 January-30 March 1970;
Rotterdam, Museum Boymans-van-Beuningen, 24 April-7 June 1970, *Sammlung Herbert Girardet. Holländische und flämische Meister*, no. 43.



NOTE: Delicate surface cleaning of our painting has once again revealed the date of 1648 noted in the early literature. This is a highly characteristic early work by Jacob van Ruisdael, and as Seymour Slive noted, is consistent with Ruisdael's style of *circa* 1648. In this and the preceding year, Ruisdael painted a number of small-scale works on panel depicting mostly small trees and shrubs growing in the poor soil of the dunes, revealed by patches of sand in the foreground. Often, as here, these are composed with ground rising to the left and receding to the distance on the right. By 1649 Ruisdael's style was evolving towards more extensive open landscapes.

In the last fifty years, this work has belonged to two highly distinguished collections of Dutch pictures. For J.C.H. Heldring it was a late purchase, made barely five years before his death. The catalogue of his collection, published in 1955, reveal him to have been a collector of Dutch and Flemish pictures of breadth and discernment. He liked genre pictures, winter and summer landscapes and architectural paintings, including two by Saenredam. He owned several Ruisdaels, including a winter landscape, as well as an early Rembrandt, and the famous picture of tortoises attributed to Albert Eckhout, is now in the collection of the Mauritshuis.

Herbert Girardet (1910–1972) (see also the following lot in this sale) was a printer and publisher from the Rhineland, who assembled an equally impressive collection of Dutch and Flemish paintings and drawings, as Horst Vey's catalogue of the exhibition of the collection in 1970 reveals. He started collecting in 1958, and his first purchase was another Ruisdael, a Waterfall. He bought this Ruisdael in Heldring's sale at Sotheby's in 1963.



SALOMON VAN RUYSDAEL

Naarden c.1600–1670 Haarlem
Dutch School

Salomon van Ruysdael was the father of Jacob Salomonsz and the uncle of Jacob Ruisdael. He resided in Haarlem for virtually his entire life and entered the Guild there in 1623. His teacher is not known, although the influence of Esaias van de Velde (who practised in Haarlem from 1610 until 1618) is apparent. Salomon's early work also has an affinity with his contemporary, Jan van Goyen, in that they both chose a modest subject matter of flat dune landscapes with trees, rendered in restrained tonalities. Indeed, they almost certainly influenced each other. Salomon was notable for his subtle use of colour, and adeptness at achieving a natural atmosphere in his paintings.

It is generally considered that Salomon's best work was painted after 1645. His compositions became larger and his figures bolder and more colourful. The use of a strong black line for delineation is characteristic of his work at this time. Well observed white clouds drift across bright blue skies and water plays an increasingly significant role in the compositions of these later paintings.

From 1650 onwards, Salomon's subject matter became increasingly diverse, and he painted some town views in winter, beach scenes and even a number of proficient, albeit rare, still lifes, generally incorporating dead birds. Van Ruysdael attracted many followers, including a number of fellow Haarlem artists such as Wouter Knyff, Willem Kool, Frans de Hulst and Cornelis van der Schalcke.

Two seated Travellers conversing beside a Sandy Road in front of a Ruined Barn with a Church Spire in the Distance

Oil on Panel

8 x 12½ inches (20.1 x 31.9 cms)

Signed in Monogram and indistinctly Dated: "SR 1..."

PROVENANCE: With P. de Boer Gallery, Amsterdam, in 1969;
With Douwes Gallery, Amsterdam, in 1970;
With A. Brod Gallery, London, in 1972;
With Gallery Böhler, Munich, until 1978;
Acquired by the previous owners in 1978

LITERATURE: W. Stechow: Salomon van Ruysdael, *Eine Einführung in seine Kunst mit kritischem Katalog der Gemälde*, Berlin 1975, p. 106. cat. no. 250A.

NOTE: Stechow suggests a date of c.1630 for this picture on stylistic grounds.

23.

ANDREA SCACCIATI

Florence 1642–1710

Italian School

Andrea Scacciati was a pupil of Mario Balassi, Pietro Dandini and Lorenzo Lippi in Florence and according to contemporary sources, he was highly thought of by the Medici family. From them he acquired many commissions and it is known that English travellers also ordered works from him to bring home from their ‘Grand Tour’.

The Medici Grand Duke Cosimo III took a special delight in scientific studies of natural things and we know that the painter worked for him a great deal. In 1702 he is known to have executed some tapestry designs for the Medici family.

Scacciati’s pictures of flowers are always well balanced and carefully drawn. They are strong in colour and rich in texture. It is probable that he would have known the Northern painters Otto Marseus van Schrieck and Matthias Withoos, the former having been engaged by the Grand Duke Cosimo in 1656. It is interesting to compare the works of these two painters.

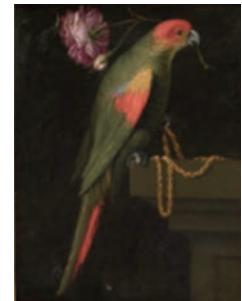
A Still Life of Roses on a Ledge with a Parrot on a Hanging Perch and a Butterfly

Oil on Canvas

16¹/₈ x 12⁷/₈ inches (41 x 32.5 cms)

PROVENANCE: Private Collection, Sweden

NOTE: Known mostly for his flower still lives, Scacciati painted parrots in a number of his paintings as well as the occasional larger animal or bird painting. A larger, signed, canvas sold at Christie’s in October 2010 shows a parrot holding an earring in its beak and with a more elaborate still life of flowers, while a smaller and compositionally similar painting to ours was with Cesati in Milan.







FLORIS VAN SCHOOTEN

1585/8–1656 Haarlem
Dutch School

Floris van Schooten was the son of Gerrit Schooten and is first recorded in Haarlem in 1605. He married in 1612 to Rycklant Bol van Zanen and is recorded as head of the Guild in 1639 and 1640. He remained in Haarlem his entire life.

Van Schooten was an adaptable painter, painting market scenes in the tradition of Pieter Aertsen, still lifes of fruit, sweets and cheeses, like those of Floris van Dijk and Pieter Claesz, and later fruit still lifes close to Roelof Koets. Interestingly there is one recorded collaboration between himself and Pieter Claesz. Few of his works are dated and so a coherent analysis of his stylistic development is difficult, but he was a prolific painter and recent research on the artist has added more work to his oeuvre.

A Still Life of Apples, Grapes, Blackberries, Cheese, Bread and Butter on Silver and Porcelain Plates on a Partially Draped Table

Oil on Panel

20¹/₄ x 32¹/₂ inches (51.4 x 82.5 cms)

Signed with Monogram: "FVS"

PROVENANCE: M. Wolff, Amsterdam, before 1938

NOTE: Many of the elements from van Schooten's still life can be found in other paintings by him. Like his contemporaries he reused the various details in varying compositions to create pleasing and sumptuous banquet still lifes. The cheese was a particular detail that he repeated many times, possibly in response to one of his main influences, Floris van Dijk, who is well known for depicting cheeses. Van Schooten repeats the cheese here in a still life in the Stedelijk Museum Het Prinsenhof in Delft (NK 1875).

The carefully shaved butter, the biscuits, the roll on a silver plate and the blackberries are all elements that can be found in other still lifes by van Schooten.



PIETER SNIJERS

Antwerp 1681–1752

Flemish School

Pieter Snijers, called le Saint due to his piety, was born in Antwerp and became apprenticed to the studio of Alexander van Bredael at the tender age of 13. He was accepted into the Guild of Brussels in 1705, the Guild of Antwerp in 1707. Apart from reportedly visiting England in the 1720s, Snijers remained in Antwerp until his death.

Snijers was a man of considerable inherited wealth and this allowed him the freedom to experiment artistically; hence his wide range of subject matters (he painted a number of portraits while in London). In addition to painting traditional flower still lifes and game pieces, he specialized in still lifes that contain what P. Sutton describes as “an amateur scientist’s interests”. These paintings often include closely-observed shells and other exotic *naturalia* that one would expect to encounter in a cabinet of curiosities.

Snijers married Maria Catherina van der Boven in 1726, buying a house in 1739. He spent his later years painting and producing engravings both after his own work and that of other Old Masters. Snijers’ formidable collection of Dutch and Flemish paintings was sold in Antwerp in 1752.

A Pair of Still Lifes with Flowers, Fruit and Reptiles:

Flowers in a Glass Vase with Reptiles in Preserve Jars and Shells on a Wooden Table;

Fruit in a Wicker Basket with a Snake in a Preserve Jar and Shells and a Chestnut on a Ledge

Oil on Copper

8¹/₈ x 6¹/₄ inches (20.6 x 15.8 cms)

The first signed ‘P: Snÿers’; the second signed ‘Peeter.Snÿers’

PROVENANCE: With Richard Green, London, 1989;
Anonymous sale, Christie’s, New York, 19 May 1993, lot 46 (\$57,500);
Hascoe Family Collection, USA

LITERATURE: Peter C Sutton, “Old Master Paintings from the Hascoe Collection”, 2005, pps 45/6, nos 18a and b, illus.

EXHIBITED: Greenwich, Bruce Museum, *Old Master Paintings from the Hascoe Collection*, 2 April-29 May 2005, nos. 18a and 18b (catalogue by P. Sutton).

NOTE:

While it remains unclear whether Snijers ever received any formal scientific training, his surviving works seem to indicate that he was fascinated with the wonders of the natural world. In this unusual pair of flower still lifes Snijers includes a murex, conch, whelk, tun and two cone shells, along with labeled jars of snakes and lizards. On the table below the basket of fruit in the pendant, Snijers represents a cone shell, conchs, two volutes and a terrestrial banded tree snail, alongside yet another jar containing a snake specimen.

The sea shells and preserved specimens are typical of the objects one might expect to encounter in a cabinet of curiosities. The collector’s cabinet, or *konstkamer*, came into vogue during the late sixteenth and seventeenth centuries. Originally the preserve of kings and nobility, the collecting impulse quickly spread to the urban middle classes, especially in Antwerp, while the opening up of new trade routes to Asia and the Americas stimulated a market in rarities and exotica. These collections were essentially eclectic, comprising both examples of God’s creation (*naturalia*) and objects crafted by man (*artificialia*), and were often encyclopaedic in character. In the second and third decades of the seventeenth century, the Antwerp painter Frans Francken the Younger initiated the popular genre of gallery paintings, showing art-lovers examining works of art and other rarities in a room, hung from floor to ceiling with paintings. He was also among the first artists to produce still lifes of objects taken from such cabinets. These two intimate little paintings may be seen as belonging to this tradition, albeit that they are conceived in a rather personal and informal manner. Above all, they reflect the artist’s obvious fascination with the natural world and the rich culture of collecting in his hometown.





A Wooded River Landscape with Travellers on the Bank

Oil on Copper

18 x 26³/₄ inches (45.7 x 68 cms)

Signed, Inscribed and Dated: "H.SWANEVELT FECIT.1651"

PROVENANCE: Ex Coll Maria Carmela, Viscountess Hampleden, Hampleden Manor, Hampshire

LITERATURE: Anne Charlotte Steland, 'Liber Amicorum Marijke de Kinkelder, Collegiale bijdragen over landschappen, marines en architectuur', *Herman van Swanevelt: Neu aufgetauchte Werke*, The Hague 2013, p. 383, illus no. 8

HERMAN VAN SWANEVELT

Woerden c.1603–1655 Paris
Dutch School

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

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

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

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

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

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

JACOB TOORENVLIET

Leiden 1640–1719 Oegstgeest
Dutch School

Jacob Toorenvliet trained initially in Leiden under his father Abraham (c.1620–1692), a drawing master and glass painter, who is better known as the first teacher of Frans van Mieris and Matthijs Naiveu. Jacob had a precocious talent for painting and it is known that he was already active as a portraitist by the time of his fifteenth birthday. In 1670 he left for Rome where apparently he made a particular study on the work of Raphael. From 1673 he lived and worked in Venice, where, according to Houbraken he met and married his wife. He is thought to have spent time in Vienna in the late 1670s and by 1680 was back in Holland when he took a pupil, Jacob van der Sluis, in Amsterdam. He returned to Leiden in 1682. Four years later he was admitted to the Guild and went on to become its director in 1703.

Toorenvliet's oeuvre is bound in the tradition of the Leiden fijnschilders and his training under his father no doubt introduced him to the techniques of rendering objects and textures in minute detail. His early output consisted mainly of humble but lively interior scenes with musicians, card-players, smokers and drinkers. These reveal his considerable technical ability. Occasionally, however, he depicted more elegant figures in the style of Frans van Mieris. His pictures are identifiable by a cool grey overall tonality and excellent *chiaroscuro* and his materials and foods are rendered with great skill.

A Turkey taunting a Spaniel

Oil on Copper

6³/₄ x 8¹/₂ inches (17 x 21.5 cms)

Signed with Monogram and Dated: "JT f 67"

PROVENANCE: Private Collection, France





MARTEN VAN VALCKENBORCH

Leuven 1534–1612 Frankfurt

Marten van Valckenborch was enrolled in the Mechelen painter's guild in 1559 and moved to Antwerp in 1564. Two years later he fled to Aachen, along with his younger brother Lucas, to escape the religious iconoclasm in Flanders. He returned to Antwerp in 1575 but again fled, this time to Frankfurt, in 1585 when the Spanish drew close to Antwerp. Together with his brother he ran a flourishing workshop that traded on the busy river valley landscapes that they had worked on during their time in the Meuse valley.

The Nativity

Oil on Canvas

24¹/₄ x 49 inches (61.6 x 124.5 cms)

Signed: "MARTE VAN/VALKENBORCH/INVeNTOR. ET FECIT"

PROVENANCE: In the same family since circa 1950

NOTE: The attribution to Marten van Valckenborch has been endorsed by Dr Alexander Wied. This hitherto unpublished painting was unknown to Dr. Wied at the time of the publication of his Valckenborch monograph. This elaborately detailed and busy scene shows more invention than the Adoration scene (Month of January) he painted for the series of 12 months on the life of Christ, now in the Kunsthistorisches Museum, Vienna. Instead, Valckenborch chooses to include many events from the life of Christ in this one painting.

DIRK VALKENBURG

Amsterdam 1675–1721
Dutch School

Dirk Valkenburg was an Amsterdam painter of animal still-lives whose work was much influenced by that of his teacher, Jan Weenix. His earlier teacher Michiel van Musscher can perhaps be credited with giving him his rich sense of colour and accomplished use of paint.

His attention to detail is exceptional, particularly in his rendering of feathers and fur, and although his palette is somewhat cooler than that of Weenix, he had a taste for luxuriant colour which in the plumage of the birds is more brilliant than anything Weenix or Hondecoeter allowed themselves.

Hunting was the prerogative of the aristocracy and gamepieces were intended for Princes and Noblemen. Consequently, the bulk of Valkenburg's so that his work was commissioned by the aristocratic families. After a brief stay in Augsburg in 1696 he moved on to Vienna in 1698. One of his major patrons here was the then Prince Johann Adam von Liechtenstein, who commissioned four canvasses from him. It is recorded that they were delivered the following year.

Interestingly, Valkenburg also travelled to Surinam from 1706–1707 at the behest of Jonas Witsen, the wealthy Amsterdam city secretary, who owned a plantation there. Valkenburg had met Witsen through his old teacher, van Musscher. The resulting studies of plants, fauna, birds and fruits are some of the most fascinating to have been produced by the Dutch itinerant painters who travelled East.

A Still Life with Game and Hunting Paraphernalia on a Ledge by a Stone Urn; in the Background a Landscape with elegant Figures Hunting

Oil on Canvas

40¹/₃ x 30¹/₂ inches (102.5 x 77.5 cms)

Signed: 'Dk. Valkenburg . Fecit.'

PROVENANCE: Private Collection, France





(Actual Size)

ANNE VALLAYER-COSTER

Bièvre 1744–1818 Paris
French School

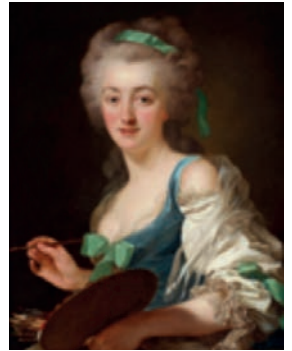
Anne Vallayer-Coster was one of four daughters born to a goldsmith working in Gobelins. The family moved to central Paris in 1754. Her training appears not to have been particularly official as she does not appear in any studio. It is believed that she initially trained with her father, then with the botanical artist Madeleine Basseport and, finally, with Joseph Vernet. However, it was to Chardin that she owed most of her artistic debt although she was never recorded as working with him.

In 1770 she was unanimously elected into the Académie Royale after submitting two still lives; one an 'Attributes of Painting' the other the 'Attributes of Music' (both now in the Louvre INV 8259 and 8260). This made her one of only four women admitted to the Académie before the revolution.

She exhibited both still lives and portraiture fairly regularly at the Salon between 1771 and 1817 and it was Denis Diderot who said after her first exhibit in 1771, "if all new members of the Royal Academy made a showing like Mademoiselle Vallayer's, and sustained the same high level of quality, the Salon would look very different!"

In 1775 she exhibited her first flower paintings and four years later she gained the patronage of Marie Antoinette, who championed her work and character to huge success. She married at Versailles to Jean-Pierre Silvestre Coster, a member of a powerful family from Lorraine in Northeastern France. When the Revolution swept through Paris in 1789 she managed to avoid persecution and although her major patrons disappeared, she still enjoyed some support from the Empress Josephine. Her final piece for the Salon in 1817 (again now in the Louvre DL1977-19) was allegedly gifted to Louis XVIII in grateful recognition of the return of a Bourbon monarch to the throne.

Vallayer-Coster remains one of art history's great female painters, who overcame huge prejudice in the French establishment, not only against women but also against still life painting in general by the French establishment. Her calm, diplomatic demeanour as well as driven personality served her well and helped to give her the reputation she justly deserves.



A Miniature Still Life of Flowers, Peaches and a Basket of Grapes on a Stone Ledge

Gouache on Card

37/8 x 3 1/8 inches (10 x 8 cms)

Signed and Dated: "Mde Vallayer. Coster. 1791"

PROVENANCE: Private Collection, UK

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.

Lord Archibald Hamilton in the Lichfield engaging the St. Malo Privateer Tyger, 11th December 1695

Oil on Canvas

25³/₄ x 38¹/₂ inches (65.4 x 98 cms)

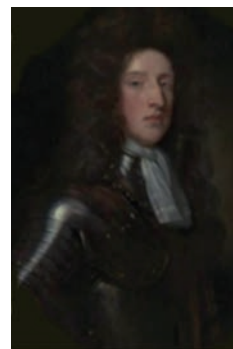
Indistinctly Signed and Dated 1699(?)

PROVENANCE: Presumably commissioned by Lord Archibald Hamilton (1673–1754);
Probably by descent to his daughter Elizabeth (1720–1800) who married Francis Greville, 1st Earl of Warwick (1719–1773);
By descent to the previous owner.

NOTE: Lord Archibald Hamilton, seventh and youngest son of William, 3rd Duke of Hamilton and his wife Anne, Duchess of Hamilton, became captain in the Navy on the 11th September 1693 and by the end of 1694 was appointed to a new 48 gun vessel the *Litchfield* that was being built at Portsmouth. In 1695 he was active in the English Channel pursuing French privateers and this picture appears to commemorate a particular action recorded in the ship's log: "*Dec 11 at:8: this morn. saw 2:sayleto Lewardwe gave chace to one ye Anglesy to ye other. by noon came up with our chase& Engag'd with her fo: 2: hours after which she struck having both her topmasts shott away – being a french Privateeer of Snt Malo of: 24: guns Call'd ye Tyger.*" On his return to civilian life he was the Member of Parliament for Lanarkshire between 1708 and 1710 and again between 1718 and 1734, Queensborough between 1735 and 1741 and Dartmouth between 1742 and 1747. As well as a long serving MP he was also Lord of the Admiralty, Governor of Jamaica and Governor of Greenwich Hospital.

M.S. Robinson suggests that the picture may have entered the collection at Warwick Castle together with the portrait of Lord Archibald by Thomas Murray, which still hangs in the state rooms at Warwick, from the collections of one of his children, probably Sir William Hamilton.

We are grateful to Dr Rimmelt Daalder, formerly of the Amsterdam Scheepvaartmuseum, who is writing the new book on the Van de Velde family (*Van de Velde & Son – Marine painters*). He classes this painting as an excellent example of a late painting entirely by Willem van de Velde II himself. In this view he disagrees with Robinson but agrees entirely with him over the date. Robinson may have viewed this painting from a photograph as he mentions a Dutch ensign on the French ship which is erroneous. Daalder points to the moderate size of the painting which was also a sign that van de Velde would have painted this himself.



The Hon Archibald
Hamilton by
Godfrey Kneller





SIMON PIETERSZ VERELST

The Hague 1644–1710/17 London
Dutch School

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

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

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

A Still Life of Roses, Tulips, Bellflowers, Cowslips, an Iris, a Daffodil and a Carnation in a Glass Vase on a Stone Ledge with Butterflies

Oil on Canvas

33¹/₂ x 26¹/₂ inches (85 x 67 cms)

Signed: 'S. Verelst f'

PROVENANCE: Private Collection, Germany

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 Miniature Portrait, presumably of an Aristocratic Roman Sitter wearing a Lace Ruff

Oil on Silver

3¹/₈ x 2¹/₃ inches (7.8 x 5.8 cms (oval))

Indistinctly inscribed

PROVENANCE: Private Collection, UK

NOTE: We are grateful to Dr Francesco Petrucci for confirming the attribution to Voet and for dating the painting to around 1668-70. He compares the quality of our portrait to those of Agostino Chigi and his wife Maria Virginia Borghese in the Palazzo Chigi.

A Miniature Portrait of a Gentleman with a Red Bow and a White Cravat

Oil on Copper

2³/₄ x 2¹/₄ inches (7 x 5.5 cms)

PROVENANCE: Private Collection, Germany

NOTE: The picture is presented in an elaborately carved period frame, 17.5 cms in height. We are grateful to Dr Francesco Petrucci for confirming the attribution to Voet and for dating the painting to circa 1682-84.



(Actual Size)





HENRI VOORDECKER

Brussels 1779–1861
Belgian School

Henri Voordecker was born in Brussels and died there in 1861. Having trained with Jean-Baptiste le Roy, he specialised in painting animals and birds, notably pigeons, as well as romantic genre scenes and landscapes. His portrait was painted by François-Joseph Navez in 1816 (now in the Musées Royaux des Beaux-Arts in Brussels, inv.3150). It is possible that Voordecker might have worked with the great classical painter David in around 1819, although this is unsubstantiated. He gained royal patronage when Willem Frederik I bought a painting from him in 1820.

His son François became a painter in his own right as did his daughter Louise, who painted predominantly flowers and fruit and taught art at the Court of Léopold I.

**A young Boy and Girl with their Pigeons in a Rooftop Dovecot**

Oil on Panel

24½ x 32½ inches (62.5 x 83 cms)

Signed, Inscribed and Dated: 'H Voordecker Brux 1833'

PROVENANCE: Private collection, France

NOTE: It is just possible that this painting is the same mentioned as exhibited in the Paris Salon of 1846 (no.1802), "Une fenêtre de grenier et des pigeons". The larger scale compared to others of similar subjects would suggest that this was a presentation piece and a candidate for the Salon painting. A smaller painting of a similar attic dovecot with a single young boy was with our gallery in 2012.

Voordecker painted a number of dovecot paintings and they were clearly a popular subject with his clientele as in a list of his works dove related paintings are mentioned well over ten times in the 'Exhibition of Living Masters' in Amsterdam, The Hague, Rotterdam and Utrecht from about 1841.



GOFFREDO WALS

Cologne *c.*1600–*c.*1640
 German School

Goffredo Wals was born in Cologne, but spent most of his short life in Italy where Baldinucci records him as a teacher of Claude in Naples *c.*1620. He was the pupil of Agostino Tassi in Rome from 1615 and was variously in Naples, Genoa and Saronna. Many pictures by Wals have been confused with those by Tassi, Breenbergh and Filippo Napoletano.

It is believed that Wals died in an earthquake in Calabria *c.*1640.

Typically, Wals painted on copper and usually in a circular format. The copper support allowed him to paint his lyrical Italianate landscapes in a way that was so unique to him but is also recognizable in Claude to a certain degree. The translucent colours that the copper also allowed him give his landscapes a slightly mysterious quality that makes his paintings so appealing.

An Italianate Landscape with Figures Conversing in the Foreground

Oil on Copper

77/8 x 111/8 inches (20 x 28.2 cms)

PROVENANCE: Private collection, UK

NOTE: The composition can be compared to Goffredo Wals's *Landscape with Christ and Saint John the Baptist*, in the National Gallery of Scotland (oil on copper, tondo, 28.5 cms diameter – NG2516). The figures are unusual in Wals work as he concentrated largely on the landscape but both show a Christ figure conversing with a disciple or disciples. The round tower too can be compared and is typical of the Roman campagna that he knew well. It is possible that our painting depicts 'The Road to Emmaus' when two disciples met him on the road shortly after his Crucifixion and then subsequent Resurrection.

We are grateful to Marcel Roethlisberger for confirming the attribution to Wals on the basis of a high resolution photograph.









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